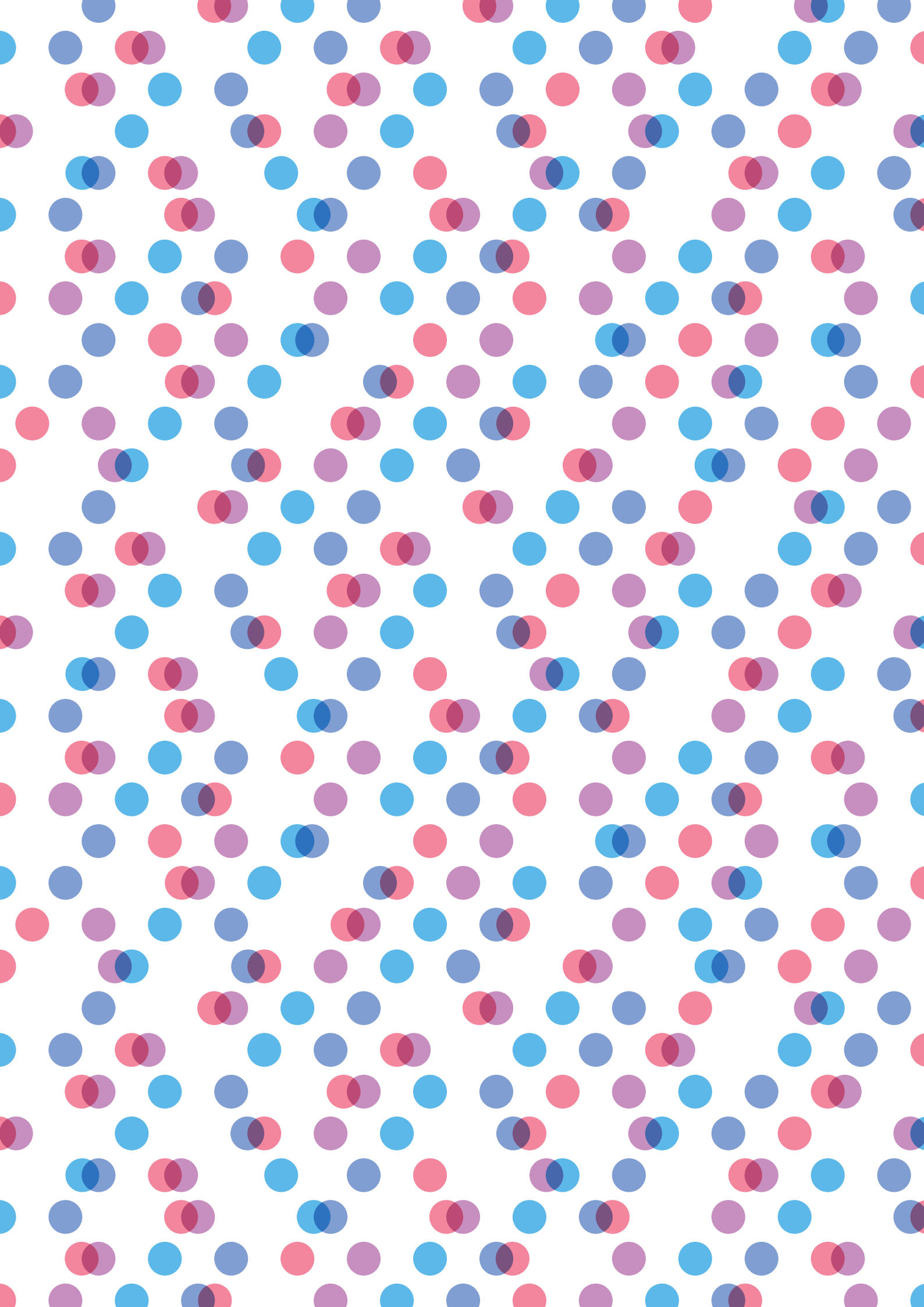


MARRIAGE

LOVE
+LAW





MARRIAGE: LOVE AND LAW

Penny Stannard
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NSW State Archives



Marriage: Love and Law

Exhibition dates
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Penrith Regional Gallery,
Home of The Lewers Bequest

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Warning: Aboriginal and Torres Strait Islander readers
and audiences are warned that this publication and
the exhibition, *Marriage: Love and Law*, contain
images of and references to deceased persons.

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INTRODUCTION

MADE FOR LOVE, GOVERNED BY LAW

‘What’s love got to do with it?’ pop superstar Tina Turner asks in her hit song of the same name. Is it a ‘second hand emotion’ as she suggests? Absent at first lust? Vacant in coupledness? If Turner had asked the same question more than 300 years ago, then romantic love would have had little to do with it, especially for those who married. Marriages were not made for love, but to forge strategic alliances, secure property and to produce heirs among society’s elite. For those outside the upper classes who had no property or entitlements, the institution of marriage was an irrelevant concept. Generally, such couples came together in cohabitation for practical, pragmatic reasons. Today, however, the answer to Turner’s question would be different. Love has everything to do with it. Love lies at the heart of marriage.

In 2017 Australians overwhelmingly voted to change the law for ‘Love’. Indeed, this was the position that proponents of marriage equality took in celebrating the success of the ‘yes’ campaign, which drove legislative change to extend marriage in Australia to same-sex couples. While this reform was a very significant recent development, it is part of a story in which the laws and meaning of marriage have shifted and changed over many years.

This publication, which has been produced to accompany the exhibition, *Marriage: Love and Law*, charts and explores the history of marriage as a social and legal construct over three centuries extending back to a time when Euro-centric societies were at the cusp of leaving behind a long held understanding of marriage as an institution that was solely concerned with property and provenance. Over time, from then to now, love has gradually emerged to become the central motif of marriage.

Marriage is a big story with a long and complex history. The focus here concerns the institution of marriage in the context of Australia post-1788. It is not situated in jurisdictions outside Australia and does not encompass the tribal and kinship laws that have governed relationships among the continent’s Indigenous people for over 60,000 years. Given that *Marriage: Love and Law* has been generated from within the State Archives Collection—one of New South Wales’ (NSW) most significant cultural holdings—this story is pursued through a unique lens: the State or Government’s responsibilities towards, and interventions into, the institution of marriage.

1 Raymond de Berquelle
Marriage ceremony,
The Domain, Sydney, 1970
Black and white photograph
1970

National Library of Australia,
PIC/7918/12 LOC Drawer PIC/7918



2 NSW Government
Printing Office
*Wedding party for marriage
of Nora Augusta Maud,
daughter of Sir Hercules
and Lady Nea Robinson,
to A.K. Finlay, Sydney,
August 1878*
Glass plate negative
1878
NSW State Archives, A6222



3



5



4

3 Sam Hood collection
Wedding of musical stars Madge Elliott and Cyril Ritchard, St Mary's Cathedral, 1935
Black and white negative
1935
State Library of NSW,
ON 204 Box 27/46

4 Jack Hickson
Khoury family wedding, Sydney
Black and white negative
1973
State Library of NSW, Australian
Photographic Agency – 37704

5 Raquel Ormella
Always the bridesmaid ...
Cotton, G-clamp, second
hand bridesmaid dresses
from late '60s to present
2019
Commissioned by
NSW State Archives

Marriage: Love and Law is a NSW story until 1959, when the responsibility for laws concerning marriage shifted from a state to federal level. From then, it becomes part of a broader Australian narrative. Much of the State's work in this realm has been reactive, responding to societal change and citizens' challenging laws, strictures and conventions. Religion is fundamental to many people's beliefs and experiences of marriage. But it is not the focus here. Religious customs and practices do, however, have a presence throughout the exhibition and publication.

The State Archives Collection lies at the heart of *Marriage: Love and Law*, and a broad range of items have been sourced, examined and interpreted to develop the story. From letters to Acts of Parliament, administrative records, court documents, photographs, films, plans and reports, this material provides evidence of the State's shaping and regulating of marriage. And it relates to all sections of society: from convicts to post-Second World War migrants to British royalty. To supplement the stories that have emerged from the State Archives Collection it has been useful to engage also with material from elsewhere such as the State Library of NSW, Art Gallery of NSW, Sydney Living Museums, Museum of Applied Arts and Sciences, Newcastle Region Library, Penrith Regional Gallery, Home of the Lewers Bequest, National Art School, National Archives of Australia, National Gallery of Australia, National Museum of Australia, Australian War Memorial, National Film and Sound Archives of Australia, National Library of Australia and private collections.

Archival sources provide a factual basis to historical inquiry, but they do not necessarily represent the full picture. Unauthorised accounts that contain emotive, personal and imagined perspectives are needed to fully appreciate stories that involve human relationships. Therefore, *Marriage: Love and Law* has included creative responses to the archives. Visual artists Danie Mellor, Blak Douglas, Raquel Ormella and Freya Jobbins have all created new works for the project. Each artist spent time in the State Archives Collection during 2018, working with project researchers to identify and access material that was most compelling for them and their practice. The artists' works and accompanying statements can be found at key points throughout this publication.

Abdul Abdullah's *Bride I (Victoria)* draws attention to how our perception of a figure so synonymous with innocence and joy in western society changes once a symbol associated with Islamic culture—the covered female face—and de-identification, is added. The work is part of the artist's 2015 *Coming to terms* series, which responds to the suspicion that is held towards Muslims in Australia.



6

Existing creative works by Joan Ross, Barbara Hanrahan, Jan McKay, Jeffrey Samuels and the Redback Graphix and Anarchist Feminist Poster Collectives provide further nuance to the story of love and law. The figure of the bride—a powerful symbol used by artists to communicate concepts of love, power, race, conflict, gender and reproduction—makes an appearance in works by Fiona Hall, Abdul Abdullah, Mark Tweedie and Rosemary Laing. Laden with meaning—whether intended by the artist or 'read' by the viewer—these works are interspersed throughout this publication.

Writers have also made contributions to *Marriage: Love and Law*. Tara Moss explores her personal story and broader narratives from the position of a thrice-married, twice-divorced woman. Kiera Lindsey examines the mid-19th Century crime of abduction, where young women were coerced into marriage for the material gain of another party. Judith MacCallum's reflection on her own wedding in 1974 was triggered by a photograph of her 'just married' stepping into a wedding car. Bonnie Wildie has written of her research journey as she delved into the State Archives Collection to find evidence of love. Simon Lobelson, an operatic baritone, has channelled the authority of Governor Lachlan Macquarie in a recorded performance of his *Proclamation promoting marriage and deploring cohabitation, 24 February 1810*.

Visual documentary works provide an important component of *Marriage: Love and Law*. A selection of five films portrays a range of perspectives on the meaning of marriage and its lived experience. Although documentary in nature, the films are underpinned by particular agendas. In Gordon Conrad's 1925 *The Resch-Lauzanne breach of promise case*, the folly of the rich and famous is put on public display. In the 1950s instructional films *Are you ready for marriage?*

6 Abdul Abdullah
Bride I (Victoria)
Type C photograph
2015
Courtesy of artist



7

and *How much affection?* the State seeks to inculcate post-war ideologies into the lives of young people. In Deborah Kingsland's late-1970s *George and Toulia* and *All in the same boat*, the experiences of married women are at the fore.

Documentary photographs of wedding celebrations provide an insight into how ordinary people get married. To marry in Australia requires a ceremony—civil or religious—to validate the union of two people. The marriage ceremony—or wedding—is an occasion for a couple to declare their union and have this witnessed and celebrated by family and friends. The places where couples wed range from city cathedral to suburban backyard, country church to local mosque, town hall to favourite restaurant, neighbourhood park to urban garden.

While every marriage is celebrated, lived and sometimes dissolved in its own unique way, there are some common themes at play in how this particular institution has been promoted and understood by the State. At different times and through the lens of various ideologies, marriage has been advanced on the basis of stability, suitability, respectability, equality and unity.

While extensive in its coverage yet broad in its reach, *Marriage: Love and Law* cannot tell the entire story. Rather, it invites audiences and readers to further build the narrative through reflecting on their own insights and experiences of marriage. For now, we can look into history to see how this particular institution has evolved and shifted, and remained desirable for many, even during times of immense upheaval and change. Perhaps the question is no longer 'What's love got to do with it?' but 'How will we say "I do" in the future?'

7 Therese Sweeney
Wedding ceremony, West Hoxton
Colour slide transparency
2000
Courtesy of Therese Sweeney



8



9

8 Sam Hood collection
*Denton-Lake wedding
reception, Vacluse,
10 February 1942*
Black and white negative
1942

State Library of NSW,
ON 204 Box 108/28-54

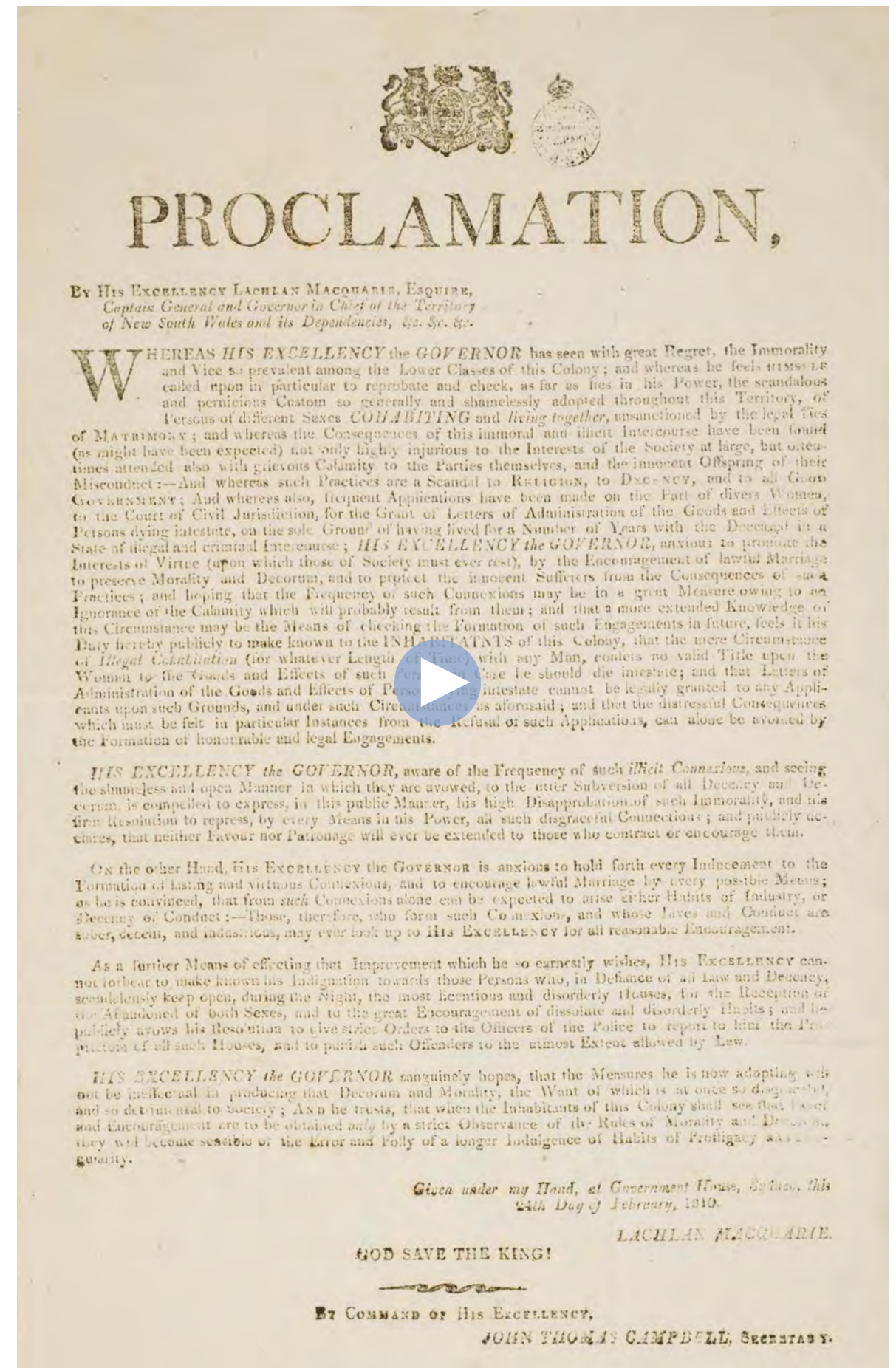
9 Philip John Errington
*Private Ian Harty marries
Miss Le Thi Huong, Vung
Tau, South Vietnam,
27 November 1971*
Black and white photograph
1971

Australian War Memorial,
PJE/71/0591/VN

LAWFUL MARRIAGE, STABILITY OF THE COLONY

The Colony of NSW had been established with the arrival of the First Fleet in 1788. When Lachlan Macquarie arrived two decades later as the fifth Governor of NSW, the future of the Colony was considered to be at risk of moral degeneration. Cohabitation—the practice of living together in an unmarried state—was deemed ‘highly injurious to the interests of Society’, and Macquarie sought to rectify this by encouraging lawful marriage.

10 Governor Lachlan Macquarie
Proclamation promoting marriage and deploring cohabitation,
24 February 1810
Printed broadside
1810
State Library of NSW, Safe 1 / 87



SUITABLE MATCHES, CONTROLLED MARRIAGES

During Lachlan Macquarie’s governorship of NSW (1810–1821), marriage was encouraged. For the convict classes this was carefully controlled by the State. The belief was that children born of convicts might be ‘infected’ by the ‘convict stain’. Given that the convict classes made up three-quarters of the registered adult population, authorities feared that the next generation would be morally tarred: a situation which threatened to destabilise the Colony. Convicts, therefore, were required to have the explicit permission of the Governor to marry the person of their choice. These controls were tightened under Governor Ralph Darling (1825–1831). Now, a convict’s master or mistress plus a clergyman, had to approve a marriage prior to an application being made to the Governor. In many instances, permission was refused.

The period 20 October to 28 December 1831 provides a useful snap shot (11). Twenty-two couples were refused permission to marry. The most common reason was ‘the female being already married’. Married women, it was thought, were better treated in the Colony, so some women falsely declared themselves married when disembarking in Sydney. When they did eventually seek permission to wed, they were refused.

No.	Name	Age	Sex	Rank	Reason for refusal	Signature
100	John Smith	24	Male	Free	Not allowed	
101	Mary Jones	25	Female	Free	Not allowed	
102	John Doe	26	Male	Free	Not allowed	
103	Mary White	27	Female	Free	Not allowed	
104	John Black	28	Male	Free	Not allowed	
105	Mary Green	29	Female	Free	Not allowed	
106	John Brown	30	Male	Free	Not allowed	
107	Mary Gold	31	Female	Free	Not allowed	
108	John Silver	32	Male	Free	Not allowed	
109	Mary Copper	33	Female	Free	Not allowed	
110	John Lead	34	Male	Free	Not allowed	
111	Mary Tin	35	Female	Free	Not allowed	
112	John Zinc	36	Male	Free	Not allowed	
113	Mary Nickel	37	Female	Free	Not allowed	
114	John Cobalt	38	Male	Free	Not allowed	
115	Mary Manganese	39	Female	Free	Not allowed	
116	John Iron	40	Male	Free	Not allowed	
117	Mary Steel	41	Female	Free	Not allowed	
118	John Brass	42	Male	Free	Not allowed	
119	Mary Copper	43	Female	Free	Not allowed	
120	John Lead	44	Male	Free	Not allowed	

11

11 Principal Superintendent
of Convicts
**Register of convicts’
applications to marry –
permission refused**
Rebound volume
1831–1837
NSW State Archives,
NRS 12212 [4/4512]

Table with 10 columns: No., Name, Age, Ship, Sentence, Free or Bond, Date of arrival, Clergyman. It contains two pages of handwritten entries under the heading 'Permissons continued'.

12

Table titled 'List of Persons applying for the Publication of Banns, at St. Philip's Church, Sydney 7 Sept. 1832'. It has 10 columns: NAME, AGE, Widower, Widow, Bachelor, or Spinster, Ship arrived by, Year of Arrival, Sentence, Free or Bond, Present Service, Character, REMARKS. It includes handwritten entries for Thomas Brooks, Mary Ward, Thomas Badham, and Elizabeth Rogers, along with a signature of Frederick A. Kelly, Esq. J.P. Principal Supt of Convicts.

13

While permission to marry was refused to some applicants, others were successful. For example, between 13 May and 23 June 1828, permission to marry was granted to 24 couples (12). The youngest applicant was 17 year old Elizabeth Parker, and the oldest, 51 year old Thomas Cox. Most applicants had been sentenced to seven years transportation. Some had received life sentences. Those still bonded to a master or mistress had to remain in service until free.

The seven year transportation sentence caused some confusion for applicants and administrators. Transportation to NSW meant forced separation for thousands of couples. An absence from a spouse for seven years—the length of most sentences—it was believed, entitled one to remarry. The Solicitor General advised in 1841 that such parties married at their own ‘peril’. After all, a first wife or husband could still be living, and therefore, couples risked a charge of bigamy.

Once the Governor had granted permission, forthcoming marriages were publicised through ‘marriage banns’. A clergyman would announce the union on three occasions, providing the opportunity for anyone who opposed the match to come forward.

Two couples, Thomas Brooks/Mary Ward, and Thomas Badham/Elizabeth Rogers, expected to have their unions publicised through marriage banns at St Philip’s, Sydney, in September 1832 (13). Each of the four had been given good character references and clergyman, William Cowper, had granted approval (14 and 15).

The State, however, dismissed the Badham/Rogers application. Elizabeth had listed herself as ‘married’ when arriving in the Colony, now she was claiming to be widowed. A letter from Elizabeth’s aunt, Mrs Vanderburg notifying the young woman that her London-based husband was ‘no longer’—thus confirming her status as a widow—was rejected as a falsehood by authorities. This was unsurprising given that aunt Vanderburg’s letter from ‘London’ had, in fact, been postmarked in Sydney (16). Undeterred, the couple soon reapplied, and were married six months later at St Luke’s, Liverpool.

12 Principal Superintendent of Convicts
Register of convicts' applications to marry – permission granted
Rebound volume 1825–1831
NSW State Archives, NRS 12212 [4/4511]

13 William Cowper
List of persons applying for the publication of banns, at St Philip's Church, Sydney, 7 September 1832
Paper 1832
NSW State Archives, NRS 905 [4/2151.3]

92. Geo St. Sydney
Elizabeth Rogers My
Assigned Servant. is -
honest & industrious
& has been in My
Service near 18 Months.
Edward Hunt.
4th Sep 1832

14

Sydney 29th August 1832.
Reverend Sir,
I respectfully beg leave to request that
you will be pleased to obtain permission of His
Excellency the Governor, that I may be allowed to marry
Elizabeth Rogers (assigned servant to W & E Hunt) for
Ship East of Liverpool, 7 Years, she was sentenced at the
Old Bailey London and arrived in the colony about
2 Years ago.
I beg to inform you that I am free and
well able to support a Wife, as the annexed Certificate will
shew; and if not deviating from any rule, I should
wish the Banns to be published for the first time
on next Sabbath.
I have the honour to be
Reverend Sir,
Your most Obedient Servant,
Thomas Badham
Corner of Castleburgh & Park Streets.

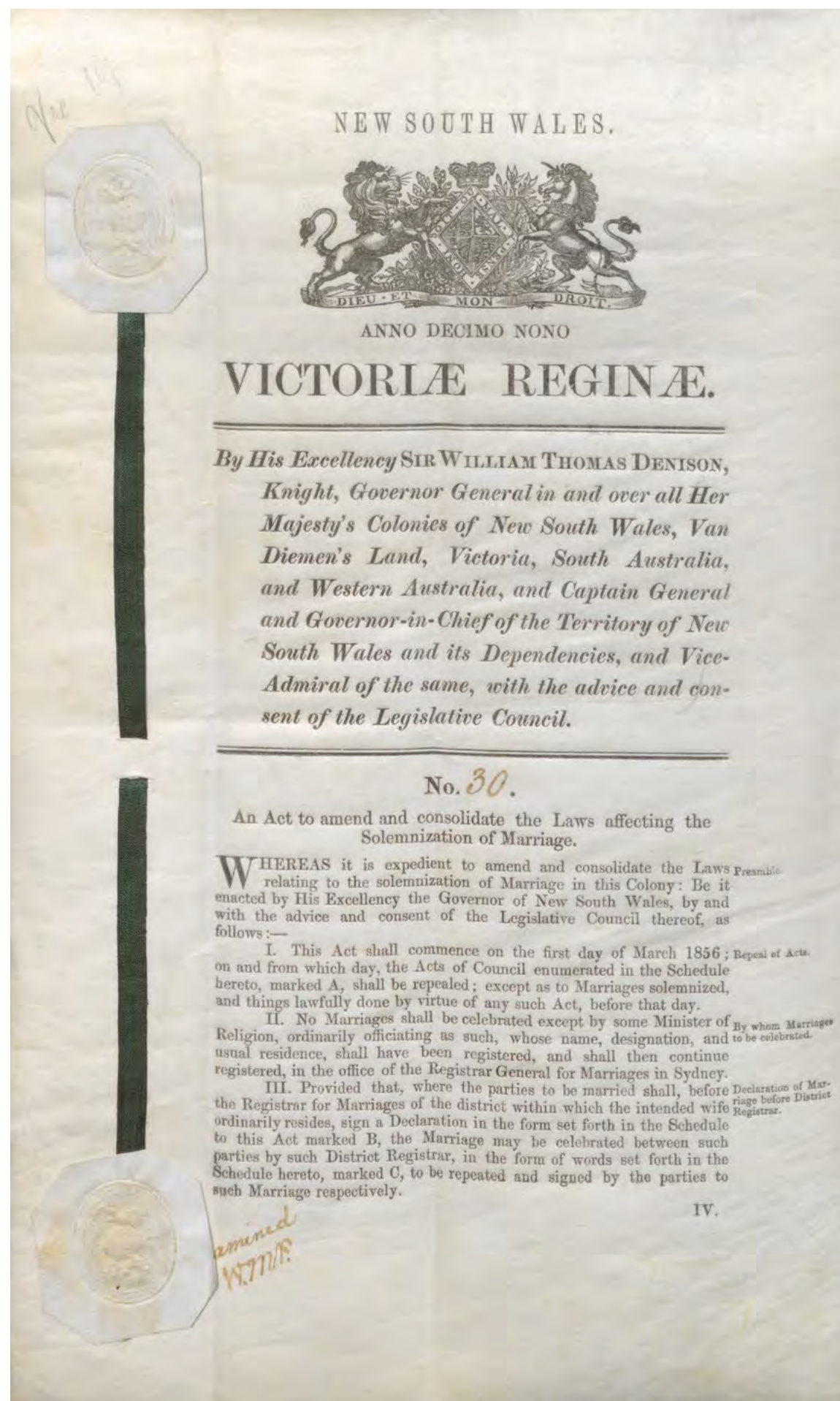
15

- 14 Edward Hunt
Character reference for his
assigned servant Elizabeth
Rogers, 4 September 1832
Paper
1832
NSW State Archives,
NRS 905 [4/2151.3]
- 15 Thomas Badham
Letter to Reverend William
Cowper, requesting the
banns to be published,
Sydney, 29 August 1832
Paper
1832
NSW State Archives,
NRS 905 [4/2151.3]
- 16 Mrs C. Vanderburg
Letter to Elizabeth Rogers
from her aunt in London,
informing Rogers of her
husband's death,
16 December 1831
Paper
1831
NSW State Archives,
NRS 905 [4/2151.3]

Ed. Rogers
My Aunt
The Rev. Mr. Badham

Dearest Mine London December 16th 1831
A long time has now expired since I
had the pleasure of hearing from you which has caused
me much uneasiness and anxiety of mind. In my
last letter to you with every circumstance relating
to the family. Your husband and our general welfare, that
letter was one that would in your present unfortunate
situation have given you some pleasure; would that
the contents of this letter were the same but Gods will
My Dear Mine must be done, we must all at the all the
time give up our place in this world, the soul must
quit its mortal habitation of clay, this old world with
all its pleasures, appear before the awful tribunal of God
there to give an account of all its transactions; it gene-
rally happens that the best go first, I therefore pray
that what is now my painful duty will be a blessing
to yourself and that you will use your utmost efforts
in trusting to mend your life that your end may be
like the one I now inform you of - know then dearest
Mine that He who was to you both a husband & Father
is now no more. He died after a lingering illness of

16



Unlike the convict classes, free men and women did not have to seek permission to marry. But their numbers were few in early colonial NSW, and it was cohabitation rather than marriage, that defined the majority of unions between men and women. Free couples could obtain a marriage licence. Sometimes a special licence had to be secured. If, for example, a woman was an 'infant'—under the age of 16 years—then her father's consent to the marriage was required prior to the issuing of the licence. It was not until the end of the penal era and the rise of the free settler society in the mid-19th Century that the institution of marriage became the norm in NSW.

There was ambiguity around whether marriages solemnised outside the Church of England were legally valid. A series of reforms between 1834 and 1855 confirmed the validity of marriages solemnised through the 'Churches of Scotland and Rome'. Later, this was extended to Jews and Quakers.

- 17 Parliament of NSW
No. 30. An Act to amend
and consolidate the laws
affecting the solemnization
of marriage
Vellum with tissue
interleaving, green silk
ribbon and embossed
paper seals
1855

NSW State Archives, NRS 13032



18 Frederick Garling
*Guests assembled at
the wedding of Adelaide
Garling (second daughter
of Frederick and Elizabeth
Garling of Sydney) with
Sloper Cox, youngest son
of Captain William Cox
of 'Hobartville', Richmond,
NSW (detail)*
Watercolour and gouache
drawing on backing board
1856
State Library of NSW, SV/27

19 Colonial Secretary
*Church of Scotland,
marriage licences*
Leather bound volume
1832–1835
NSW State Archives,
NRS 1037 [4/6034]

DIEU ET MON DROIT ALWAYS THE BRIDESMAID ... RAQUEL ORMELLA

Dieu et mon Droit, implying 'for God and King', are the words on the ribbon at the base of the British crest as it appears on the marriage proclamation of Governor Macquarie. In this document, marriage is presented as duty and a path to respectability for female convicts, free women and Ladies. While such proclamations might have benefited some women, marriage never-the-less was a form of social control, whose logic saw women as a resource to build the stability, and therefore the economic success of the Colony and British Empire. For this reason, I have connected both 'Convicts' and 'Ladies' with the broad arrow, the brand for objects that are the property of the government.

The words, *Dieu et mon Droit*, also appear in Acts of Parliament. This piece uses some of the material qualities of these documents, such as the gross grain ribbon binding, and brings them into conversation with the language of two quilt traditions of the 1800s. The first being the Celtic wedding knot, often a central motif in Irish pieced medallion style and whole cloth quilts, and applique—*broderie perse*—and English paper piecing. I specifically reference the medallion piecing and embroidered dedication of the *Rajah quilt* (1841), the only known, or surviving quilt, made by convicts during the transportation voyage. While I cannot imagine myself into attitudes and feelings of the women of the 1800s, I can connect with their being via shared hand work traditions, while undoing and rearranging these tentative connections.

Fast forwarding to the present, *Always the Bridesmaid ...* uses second-hand bridesmaids' dresses from the '60s through to now. Bound and clamped together, these dresses cascade in a camp simulation of the Rainbow Flag (5). While the changes to the *Marriage Act 1961* that allowed same-sex marriage are an important social equality, I still wonder at all the restrictions, social constructs and expectations that remain around the ceremony and legal marriage contract. May we continue to undo these too.



20

20 Raquel Ormella
Dieu et mon Droit
(For God and King) (detail)
Cotton, linen, wool, acrylic,
silk/cotton embroidery
thread, ribbon
2019
Commissioned by
NSW State Archives

PROMISED IN MARRIAGE

Free men and women who courted were considered to be 'promised in marriage'. Expectations were set as to how the forthcoming marriage would advantage both parties socially and economically. When a promise of marriage was broken—or breached—the offending party could be pursued through the civil courts for the value of 'lost expectations'.

SARAH COX & JOHN PAYNE

The first 'breach of promise' case in NSW to come before a jury was brought by Sarah Cox against Captain John Payne in May 1825. He had received permission from Sarah's parents—two former convicts—to first court the young woman in 1822 when she was aged 16 and he, 34 years of age. A mariner, Payne was often away. He also liked a drink and had a habit of turning his affections towards other women. Eventually, he would reaffirm his love for Sarah who, after chastising him, would accept him back. During their period of promise, Payne unexpectedly married a wealthy widow. By then, Sarah was 19 years old, and she sought recompense through the courts for Payne's actions.



21 William Nicholas
*Watercolour portrait
of Sarah Wentworth, 1853*
Watercolour
1853
Vaucluse House Collection,
Sydney Living Museums

In the Supreme Court
of New South Wales
Cumberland (to wit) Summons for John Payne of
Sydney to appear and answer to the Complaint
of Sarah Cox, spinster, in an action of Trespass
on the Case upon Promises to the Damage of the
said Sarah Cox of £1000
W. C. Wentworth Plaintiff Attorney
Plaint filed 21st Sept. 1824
Rettle

22

In the Supreme Court.
Fourth Term in the year of our Lord
One thousand Eight hundred and twenty four
Payne
vs
Cox Spinster } And the said John Payne by James Norton
his Attorney Comes and defends the wrong
and injury when ven and saith that he did not
undertake or promise in manner and form as
the said Sarah Cox hath above thereof complained
against him and of this he puts himself upon
this Honorable Court.
J Norton
Deft atty

23

*'It is my sincere intention to make you
a companion of my future life.'*

John Payne, Letter to Sarah Cox, 15 February 1822, NSW State Archives,
NRS 13471 [9/5198] Cox v Payne 1825

such a report particularly when it came from
a very good character and a person who has no knowledge
of me whatever therefore cannot be any judge of
my intentions.
Believe me Dear Sarah my
affections for you have not been suddenly or precipitant
I have fostered them some time within my breast
Altho you have not been acquainted with it before
and now I trust you will never have any cause to
repent of the promise you made me, as it is my sincere
intention to make you a Companion of my future life
Should it meet your approbation write me to that effect
and it will be one of the happiest moments of my life
And believe Dear Sarah that I shall always have
you nearest at heart
Remain Dear Girl
Yours most affectionately
J. Payne
Miss Sarah Cox
Sydney

24

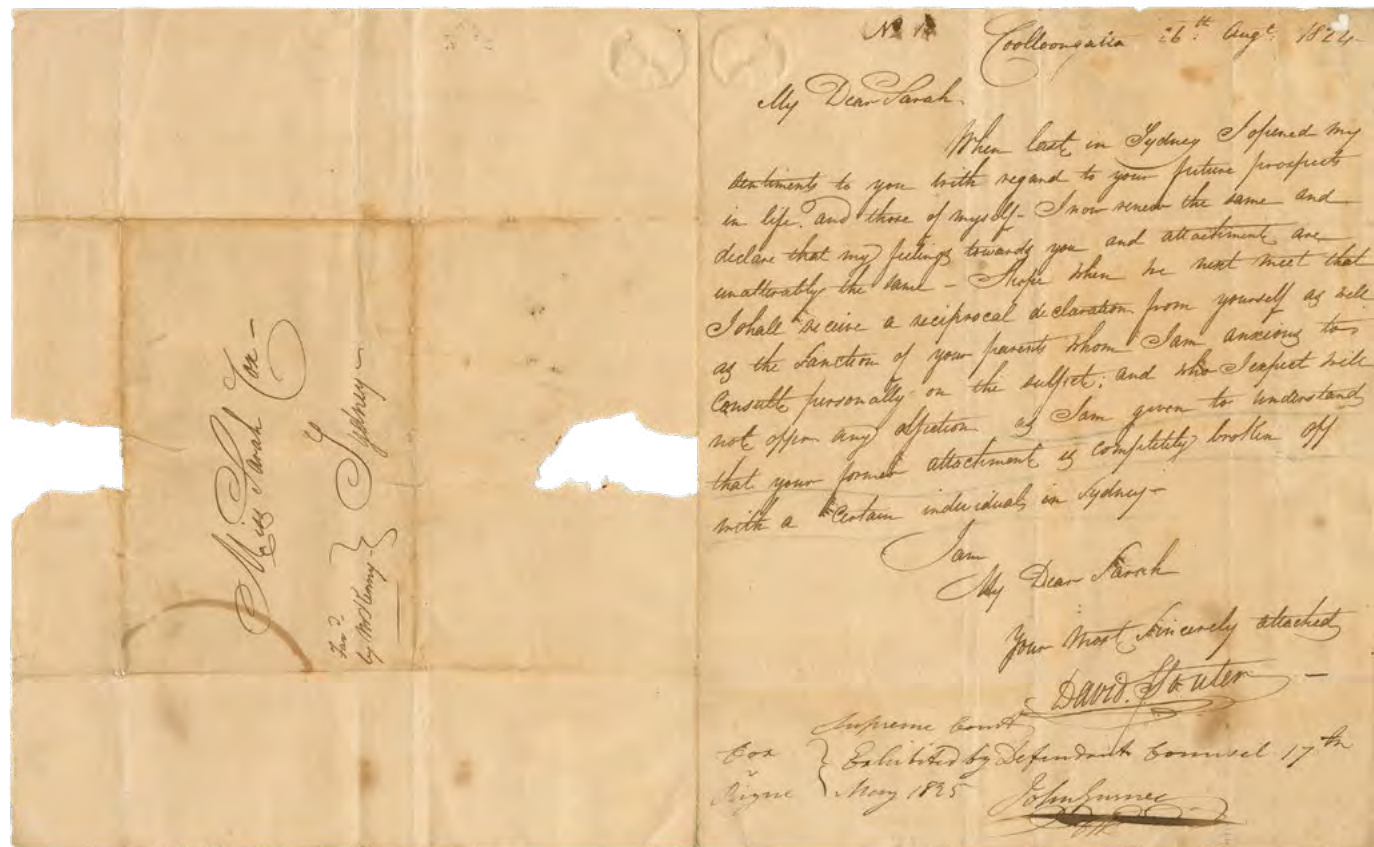
Sarah pursued action against Payne for 'trespass' on a promise of marriage and sought £1,000 in damages (22). Payne dismissed Sarah's complaint, arguing that he had not made a promise of marriage (23).

However, a letter Payne earlier wrote to Sarah stating, 'it is my sincere intention to make you a companion of my future life', suggested otherwise (24).

Payne's defence countered that Sarah could not have believed a promise was in place, as another man, David Souter, had declared his affections towards her. Furthermore, Souter's advances to Sarah had been made on the grounds that her 'former attachment was completely broken off with a certain individual in Sydney' (25). The court found in Sarah's favour and awarded her £100, one-tenth of what she had originally sought (26).

Sarah was represented in her action against Payne by William Charles Wentworth, a champion for the emancipists and later Member of the NSW Legislative Council. As they pursued Payne through the courts, Sarah and Wentworth conceived a child. The couple went on to have two children, then another eight after they married in 1829. It was thought that Sarah's convict parentage, her cohabiting with Wentworth, and the birth of their first two children outside marriage later impeded her acceptance into 'respectable' society.

- 22 Supreme Court of NSW
Summons for John Payne,
filed 21 September 1824
Paper
1824
NSW State Archives, NRS 13471
[9/5198] Cox v Payne 1825
- 23 James Norton
John Payne's defence
Paper
1824
NSW State Archives, NRS 13471
[9/5198] Cox v Payne 1825
- 24 John Payne
Letter to Sarah Cox, 15
February 1822, p. 2 (detail)
Paper
1822
NSW State Archives, NRS 13471
[9/5198] Cox v Payne 1825



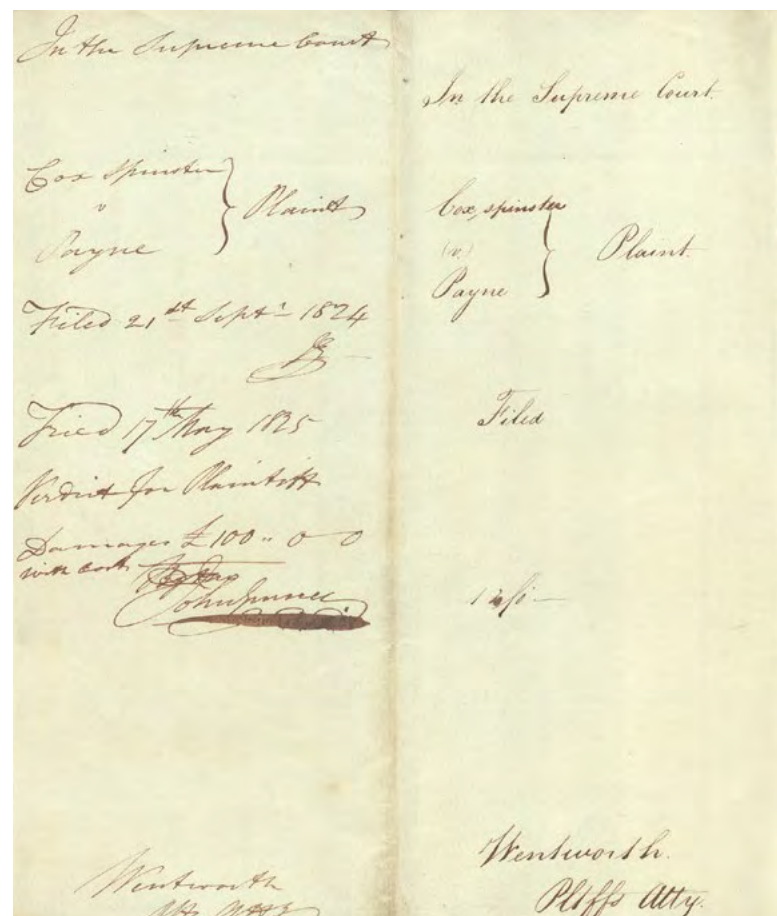
25

ANDREE LAUZANNE & ARNOLD RESCH

Breach of promise was not exclusive to the colonial era. It extended well into the 20th Century and this was sometimes known as 'heart balm'. In these cases, a plaintiff would sue for emotional loss—a broken heart—as well as the value of lost expectations.

One of the most sensational cases of heart balm played out in Sydney in 1925. A French fashion designer, Andree Lauzanne, sued Arnold Resch—heir to the famous Resch's beer empire and one of Australia's most eligible bachelors—in the Supreme Court of NSW. Part way into the trial, a settlement was reached. Lauzanne was awarded £2,000: much less than the £25,000 she had initially sought from Resch.

The salaciousness of the Lauzanne vs Resch case and the notoriety of the defendant provided thrilling fodder for the tabloid press, and a business opportunity for film-maker Gordon Conrad. His film—made in just four days—was a huge hit in the cinemas, giving audiences an insight into the lives of the rich and famous.



*'I intend enforcing you
to keep your promise ...
I consider your conduct
towards me, much
beneath my notice.'*

Sarah Cox, Letter to John Payne, no. 6, n.d.,
NSW State Archives, NRS 13471 [9/5198]
Cox v Payne 1825

26

- 25 David Souter
**Letter to Sarah Cox,
16 August 1824**
Paper
1824
NSW State Archives, NRS 13471
[9/5198] Cox v Payne 1825

- 26 Supreme Court of NSW
**Supreme Court papers, Cox,
spinster v Payne, filed by
William Wentworth,
21 September 1824**
Paper
1824
NSW State Archives, NRS 13471
[9/5198] Cox v Payne 1825

- 27 Gordon Conrad
**The Resch-Lauzanne
breach of promise case**
Film (digitised)
1925
National Film and Sound Archive
of Australia, Title No: 5229

*Resch acted in the same way as a man
who was going to marry a woman.
In fact, he even took her out and introduced
her to his own mother. 'Was this Brewer's
love mostly froth and bubble?'*

Truth, 4 October 1925, p. 11



27

PROPERTY, RESPECTABILITY

To encourage marriage among the free classes, Governor Darling, who presided over the Colony from 1825 to 1831, established a 'marriage portions' scheme for the 'daughters of men of respectability of the Colony'.

Once engaged—or 'promised'—in marriage, daughters of clergymen, mid-level officials and other groups who lacked inherited wealth but had standing in the community, could register for a marriage portion land grant. Upon marriage, the woman could claim her land.

It was thought that a bachelor of respectability would be more inclined to marry a woman who had property. The birth of children would likely follow, and this would boost the Colony's respectable class. Under the marriage portions scheme women would hold the property title. Upon a woman's death, the title would pass on to her children and not her husband.

In 1830 and 1831, a total of 42 married women, including Hannah Tompson, were granted land portions (28).

28 William Nicholas
Hannah Tompson, 1839
(detail)
Watercolour
1839
State Library of NSW, ML 626



Properties ranged in size from 60 to 1,280 acres (29). Administration of the marriage portions scheme was slow, and it took six years for the land deeds to be finalised. During this time, Hannah Thompson’s husband, Charles, became increasingly anxious about the legal status of his wife’s 60 acre marriage portion at Hunters Hill. Squatters occupied the Thompson’s land, and until the deeds were executed, Charles was unable to evict them (30). Complicating the situation further, was that the Thompson marriage had not produced children. It was therefore uncertain what would happen to the property in the future.

List of Orders for Grants of Land as Marriage Portions enclosed in Surveyor General's Blank Cover report of 7th August 1850 (1850)

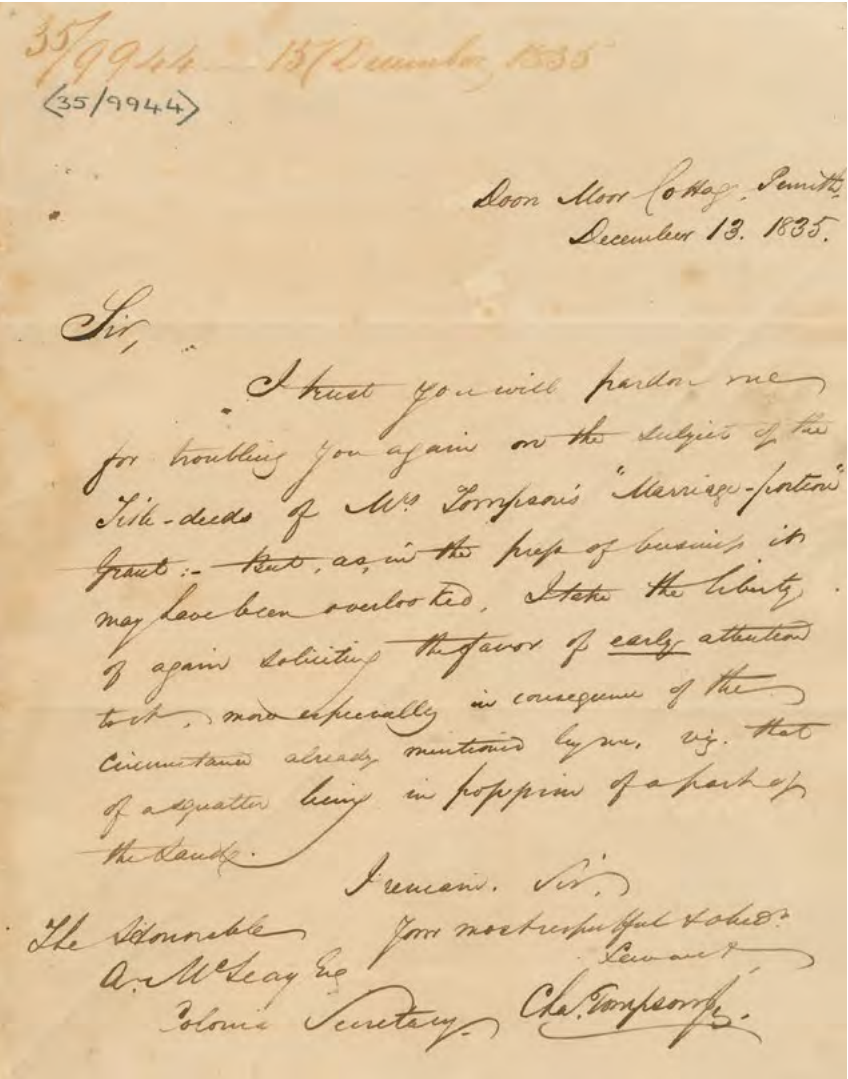
Date of Order	Name	Area	Remarks	Date of Order	Name	Area	Remarks
Aug ^t 1830	25 th Allan, Sophia (w th J ^{rs})	1280		April 1831	17 th Edward, Helen (w th J ^{rs})	320	
May 1831	25 th Bowden, Elizabeth (w th J ^{rs})	320		Aug ^t	25 th Morris, Hannah (w th J ^{rs})	60	
"	"	Bowden, Mary (w th J ^{rs})	100	"	"	Elizabeth, Anne (w th J ^{rs})	1280
"	"	Bowden, Jane (w th J ^{rs})	160	"	"	Henry, C. (w th J ^{rs})	1280
Feb ^y 1830	16 th Cook, Anne (w th J ^{rs})	1280		May	25 th Morris, Eliza (w th J ^{rs})	320	
Aug ^t 1831	11 th Campbell, Barbara (w th J ^{rs})	1280		Aug ^t	11 th Morris, Jane (w th J ^{rs})	100	50 taken in lieu
Feb ^y	17 th Grant, John (w th J ^{rs})	640		"	"	Elizabeth, Mary (w th J ^{rs})	320
Nov ^r	30 th Graham, Mary (w th J ^{rs})	320		"	"	By, Sarah (w th J ^{rs})	160
"	"	Grange, John (w th J ^{rs})	100	Feb ^y 1830	17 th Robinson, Catherine (w th J ^{rs})	640	
May 1831	25 th Grange, John (w th J ^{rs})	100		April	17 th Robinson, Catherine (w th J ^{rs})	100	
Feb ^y 1830	16 th Grange, John (w th J ^{rs})	1280		Aug ^t	25 th Robinson, Catherine (w th J ^{rs})	100	
"	"	Grange, John (w th J ^{rs})	760	"	"	Robinson, Catherine (w th J ^{rs})	100
May 1831	25 th Grange, John (w th J ^{rs})	160		Nov ^r	30 th Robinson, Catherine (w th J ^{rs})	320	
Aug ^t	"	Grange, John (w th J ^{rs})	320	"	"	Robinson, Catherine (w th J ^{rs})	320
"	"	Grange, John (w th J ^{rs})	320	Feb ^y	17 th Robinson, Catherine (w th J ^{rs})	640	
"	"	Grange, John (w th J ^{rs})	1280	Nov ^r	30 th Robinson, Catherine (w th J ^{rs})	1280	
"	"	Grange, John (w th J ^{rs})	640	Feb ^y	17 th Robinson, Catherine (w th J ^{rs})	760	
Nov ^r 1830	30 th Grange, John (w th J ^{rs})	640		April	"	Robinson, Catherine (w th J ^{rs})	760
Aug ^t 1831	11 th Grange, John (w th J ^{rs})	1280		May 1831	25 th Robinson, Catherine (w th J ^{rs})	160	
Aug ^t	"	Grange, John (w th J ^{rs})	1280	Aug ^t	"	Robinson, Catherine (w th J ^{rs})	760
Feb ^y	17 th Grange, John (w th J ^{rs})	1280		April	"	Robinson, Catherine (w th J ^{rs})	1280

By 1831, the State ceased to grant land freely and Governor Darling’s marriage portions scheme, which he had introduced in 1828, came to an end. The initiative—which had both supporters and detractors—had been short-lived. The idea that married women could own property separate to their husband would not reappear for another 50 years.

Darling’s marriage portions scheme was part of an expansive practice of granting land to advance the British Crown’s colonisation of NSW. Post-colonial understandings of this uncover other perspectives, including the impact on Australia’s Indigenous people. Artist Danie Mellor, who was commissioned by NSW State Archives to create a new work for *Marriage: Love and Law*, explores how Darling’s marriage portions scheme had profound consequences for NSW’s Indigenous people.

29 Colonial Secretary
List of orders of grants of land as marriage portions enclosed in Surveyor General's Blank Cover report of 7 August 1850 (No. 50/208)
Paper
1850
NSW State Archives, NRS 906 [5/4779.2]

30 Charles Thompson
Letter to Alexander Macleay, Colonial Secretary, requesting the title deeds of the marriage portion so as to remove a squatter on the land, Doon Moor Cottage, Penrith, 13 December 1835
Paper
1835
NSW State Archives, NRS 907 [2/7990]



TRANSUBSTANTIATION

DANIE MELLOR

Transubstantiation explores the means by which the intended and purposeful use of land was changed during Australia's early colonial history. Land grants accorded through the initiative of 'marriage portions' made to unmarried women were an instrument designed to encourage respectability in the colony, and seemed to provide the means by which recipients could enjoy agency and a degree of empowerment. While the scheme had its own internal complexities when it came to class, discrimination and selection, it was essentially a pathway to expanded rights over land.

A side effect of an apparently well-intended initiative was the displacement of Aboriginal people. All land claims by colonisers eventually had the effect of divesting Australia's First People of their sovereignty, and their cultural rights to access and use of Country. While colonisation had a whole of community impact, this work highlights the outcomes of intended and unintended consequence around the lives and stories of women, who were often overlooked in the telling of contemporary history at the time, regardless of culture.

The change in how land could be used was instituted through an administrative act, and through a union considered holy and (very possibly, wholly) pragmatic. It marked the beginnings of trauma in the spirit of Indigenous people who became subject to a series of ideas around possession and occupation, and the implementation of those policies. While transubstantiation has Eucharistic interpretations in religious teachings, it is used here as a means to signify transformation, in which the 'essence' and spirit, the very properties of the land was changed; it shows an alchemy of change in matter and the soul of our shared landscape. It also hints at the undertones of the sacred in a union through marriage, and the severance of long-standing and equally sacred connections to land maintained in Aboriginal culture.



31 Danie Mellor
Transubstantiation
Photographic print
on aluminium panel
2019
Commissioned by
NSW State Archives

MARIA COOK
& ROBERT LOCK

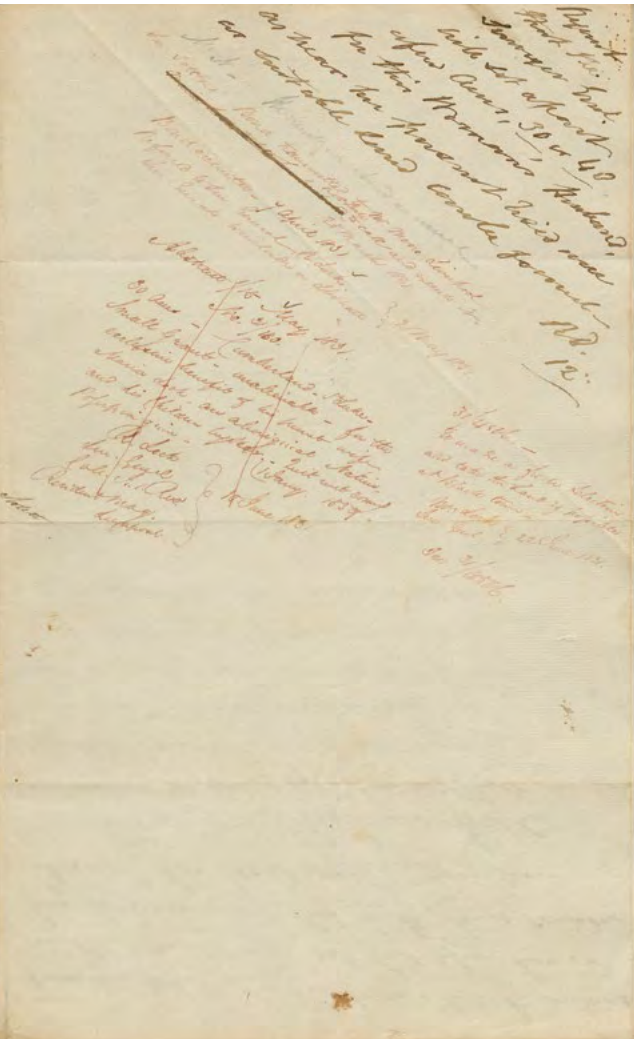
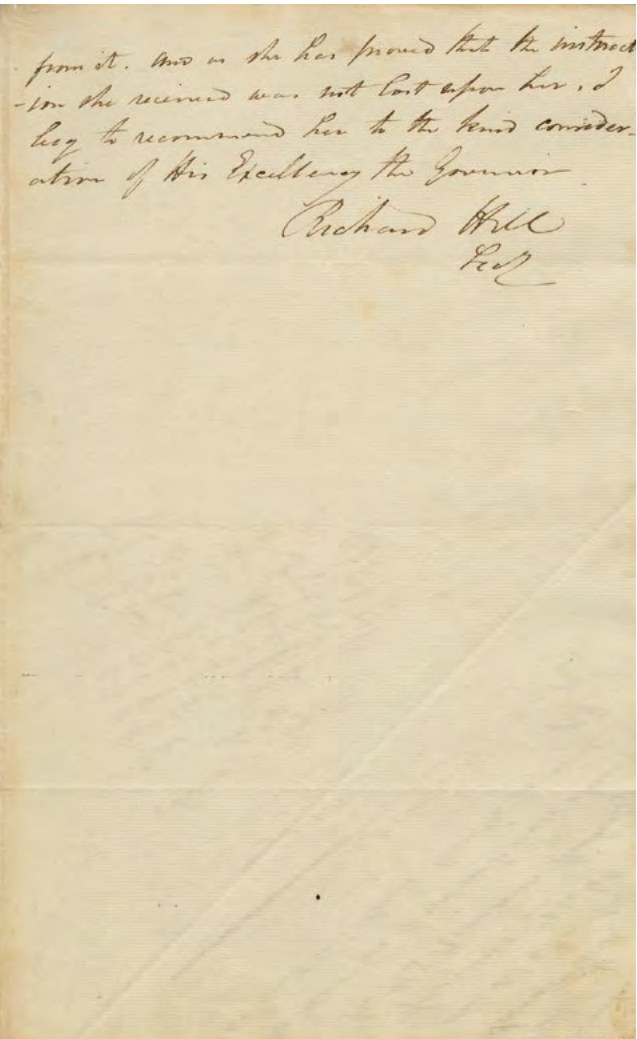
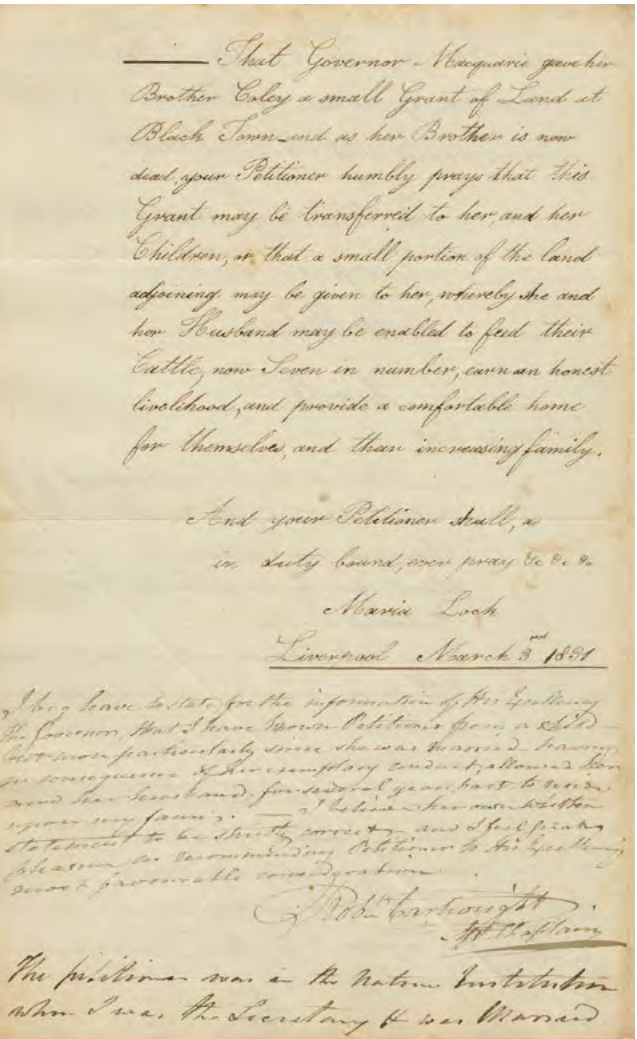
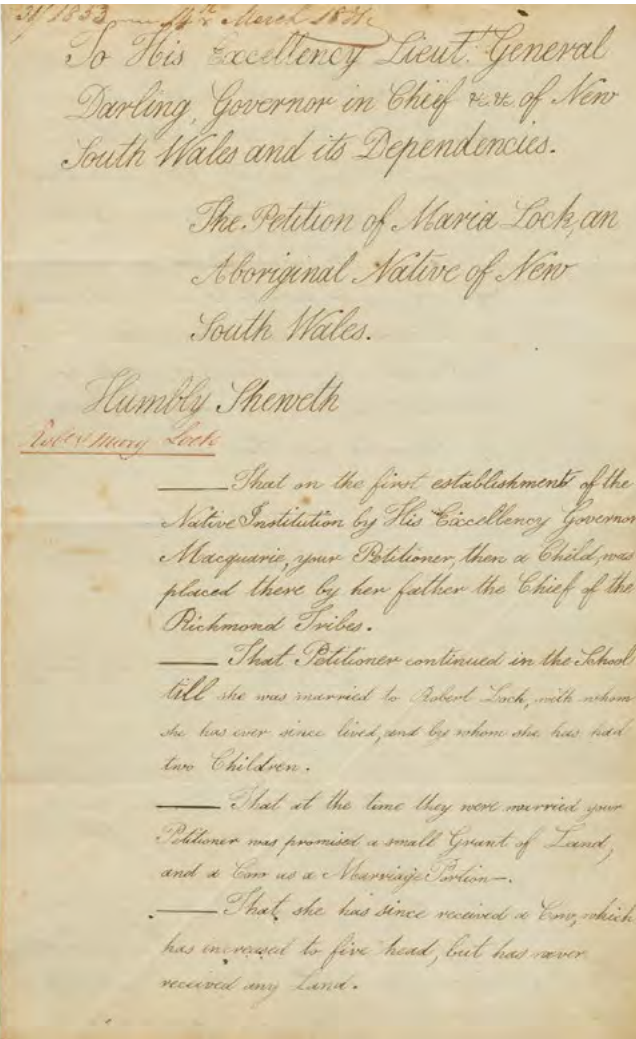
While Governor Darling had overseen a formal system of marriage portions land grants from 1828 to 1831, the practice did occur earlier on a less systematic basis. The story of Maria Lock is a case in point.

Maria ‘Cook’, daughter of Yarramundi, ‘Chief of the Richmond Tribes’, married convict carpenter, Robert Lock, at St John’s, Parramatta, on 26 January 1824. The marriage was the first officially sanctioned union between a convict and an Aboriginal woman, and, unusually, Robert was assigned in service to his wife. At the time of her marriage, Maria was promised a small grant of land, and a cow as a marriage portion. Maria received the cow as promised, but not the land.

32 Maria Lock
Petition to Governor Darling, regarding her marriage portion, Liverpool, 3 March 1831
Paper
1831
NSW State Archives,
NRS 907 [2/7908] 31/1853

In March 1831—now living at Liverpool with her husband, two children and seven cows—Maria petitioned Governor Darling that she be given the land first promised to her in 1824 (32). She also sought the land granted to her brother, Colebee, now deceased. Maria eventually received 40 acres in ‘the County of Cumberland, Parish of Saint Luke ... in pursuance of a promise made to her by General Darling’ in 1833. In 1843, she was granted Colebee’s 12 hectares at ‘Black Town’.

Despite resistance by authorities to honour the promises made to her, Maria eventually became the first Aboriginal woman granted land under colonial rule.






Artist Joan Ross became interested in the story of Maria Lock some years ago. For Ross, the fact that Maria is buried in an unmarked grave at St Bartholomew's, Blacktown— alongside a major arterial motorway in greater Western Sydney—belies the significance of her story.

Ross considers Maria to have been 'an outstanding Aboriginal woman of her times' who 'showed amazing strength against the prevailing patriarchal and imperial colonial system.' Her work, *We watch from our unmarked graves*, is a 'representation of the first official marriage of a European man to an Indigenous woman, shown as a ceramic colonial figurine links arm with an 'Aboriginal' bride doll and music box.'

33 Joan Ross
*We watch from our
 unmarked graves*
 Mixed media
 2008
 Penrith Regional Gallery,
 Lewers Bequest Collection

NEW SOUTH WALES.



ANNO DECIMO SEPTIMO.

VICTORIÆ REGINÆ.

By His Excellency SIR CHARLES AUGUSTUS FITZ ROY, Knight Companion of the Royal Hanoverian Guelphic Order, Governor-General of all Her Majesty's Australian Possessions, and Captain-General and Governor-in-Chief of the Territory of New South Wales and its Dependencies, and Vice-Admiral of the same, with the advice and consent of the Legislative Council.

An Act to declare void an alleged Marriage between Emmeline Emma Blake, an Infant, and Patrick Mehan. 26 Aug 73

WHEREAS Emmeline Emma Blake was, in the month of June, in the year of our Lord one thousand eight hundred and fifty-one, an unmarried girl of the age of fourteen years and six months or thereabouts, and was in the possession, and under the care, custody, and guardianship of Thomas Blake, her father, then residing in the City of Sydney, in the Colony of New South Wales: And whereas, in the said month of June, in the year aforesaid, Patrick Mehan, Mary Oates, sister of the said Patrick Mehan, and Mary Ryan, each of Sydney aforesaid, well knowing that the said Emmeline Emma Blake was unmarried, and of the age of fourteen years and six months or thereabouts, and in the possession, and under the care, custody, and guardianship of the said Thomas Blake, her father, did at Sydney aforesaid, unlawfully and wickedly conspire, confederate, and agree together, to entice, inveigle, and take the said Emmeline Emma Blake out of the possession, and from the care, custody, and guardianship of the said Thomas Blake, her father, and to cause and procure a marriage to be solemnized at Sydney aforesaid between the said Emmeline Emma Blake and Patrick Mehan, in a secret and clandestine manner, without the publication and proclamation of the Banns of Matrimony, and without the consent and against the will of the said Thomas Blake, her father: And whereas the said Mary Ryan, in furtherance of the said conspiracy, combination, and agreement, did, on or about the eleventh day of June, in the year aforesaid, at Sydney aforesaid, falsely and fraudulently certify to the Reverend James Fullerton (the said Reverend James Fullerton then being a Minister of the Presbyterian Church of Scotland) that Amelia Blake (being the said Emmeline Emma Blake) daughter of the said Thomas Blake, was above seventeen years of age, and that she, the said Mary Ryan, believed that the said Thomas Blake would approve of the said

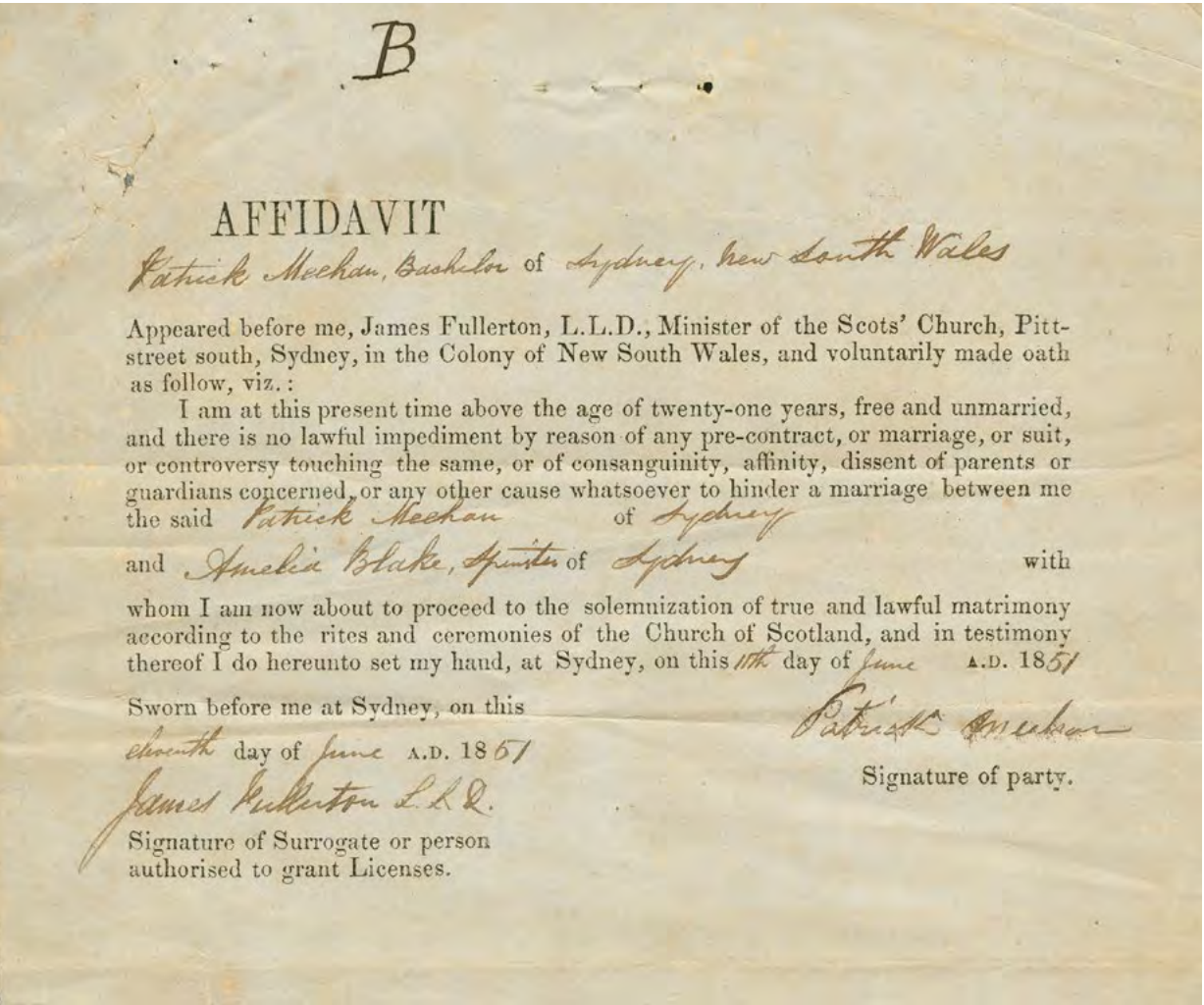
EMMELINE BLAKE
& PATRICK MEEHAN

On 13 June 1851, Emmeline, the 14 year old daughter of Sydney publican and merchant Thomas Blake—a man of considerable means—left for school as usual. Unbeknown to her parents, she met up with 22 year old Irishman Patrick Meehan, and his sister Mary Oates and sister-in-law Mary Ryan, all drinkers at her father’s hotel on Old South Head Road, Sydney. Taking a cab, Emmeline changed into a wedding dress, assumed an alias— ‘Amelia’—and presented herself to Presbyterian clergyman, Dr James Fullerton of Haymarket, as a 17 year old woman. Emmeline and Patrick’s marriage was then solemnised.

Emmeline wrote to her mother informing her of the event. It was she, not the Meehans, who was to ‘blame’. She had urged Patrick to marry her, for, if not, he would be the ‘cause of my ruin’. A furious Thomas Blake beat his daughter and had a case brought against Patrick Meehan and his sisters on the grounds of ‘abduction’.

Patrick Meehan, Mary Oates and Mary Ryan were each tried on 12 July 1851. All three pleaded not guilty to abduction. Emmeline’s agreement to the marriage was not in question. Indeed, the cab driver who had taken the foursome to Dr Fullerton gave evidence that Emmeline was ‘quite willing’ and was ‘titivating’ [sic] with excitement at the prospect of ‘entering the bands of wedlock’. It was the lack of the consent of her father, coupled with the fact that the 14 year old Emmeline was an ‘infant’, that informed the abduction charge.

Evidence presented during the trial showed that Patrick had sworn before clergyman Fullerton that there was no cause that would hinder the marriage between him and Emmeline (35). Oates and Ryan had falsely certified that Emmeline (aka ‘Amelia’) was 17 years old, and therefore of marriageable age, and that her father, Thomas Blake, would approve of the union (36). Fullerton had solemnised and registered Patrick and Emmeline’s marriage (37). His actions later became the subject of an inquiry.

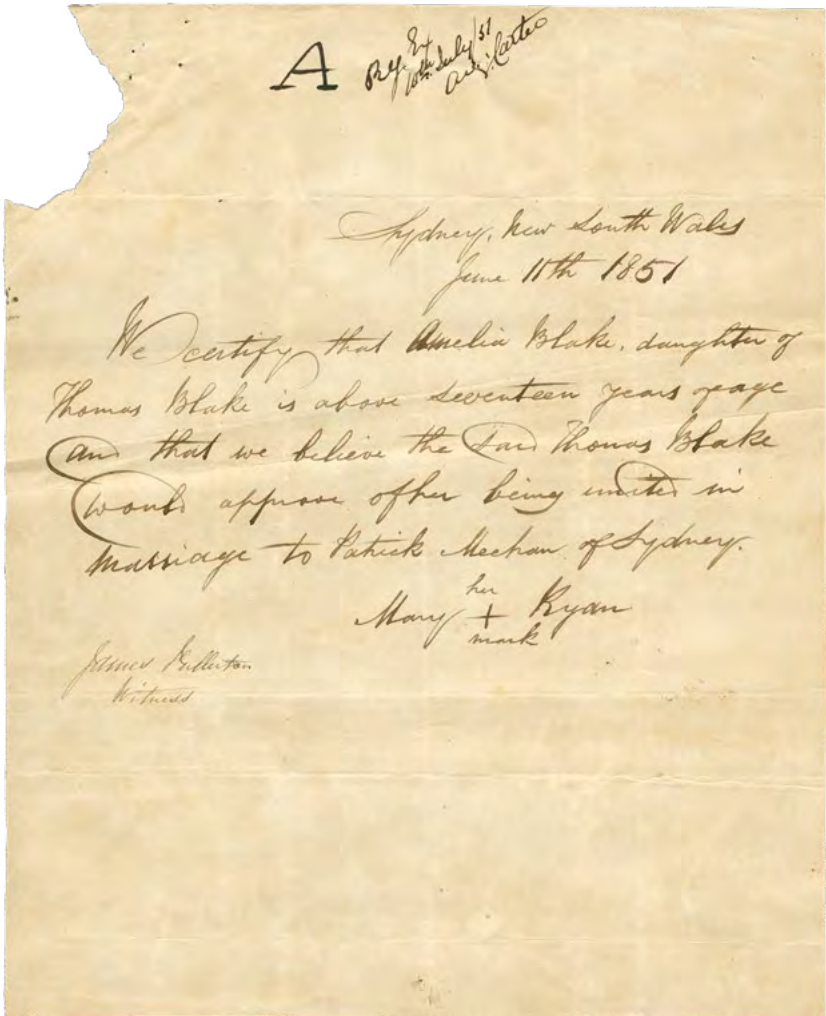


35

*‘I do pity any one that
is in love, for I know
what love is.’*

Emmeline Blake to Patrick Meehan, letter, in ‘The Great Abduction Case’, Bell’s Life in Sydney and Sporting Reviewer, 12 July 1851, p. 3

- 35 Clerk of the Peace
Exhibit B: Affidavit and oath signed by Patrick Meehan and James Fullerton, 11 June 1851
Paper
1851
NSW State Archives,
NRS 880 [9/6364]
- 36 Clerk of the Peace
Exhibit A: Affidavit signed by Mary Ryan and James Fullerton falsely certifying Amelia [sic] Blake’s age, 11 June 1851
Paper
1851
NSW State Archives,
NRS 880 [9/6364]



36

- 37

Clerk of the Peace

Copy of the marriage certificate issued to Patrick Meehan and Amelia [sic] Blake by James Fullerton, 13 June 1851

Paper

1851

NSW State Archives, NRS 880 [9/6364]
- 38

Colonial Secretary

Nominal return of all female prisoners confined in H.M. Gaol Parramatta, who have children

Paper

1852

NSW State Archives, NRS 905 [4/3076] 52/3319
- 39

Patrick Meehan

Letter to Sir Alfred Stephen, Chief Justice, requesting early release, Parramatta Gaol, 27 February 1853

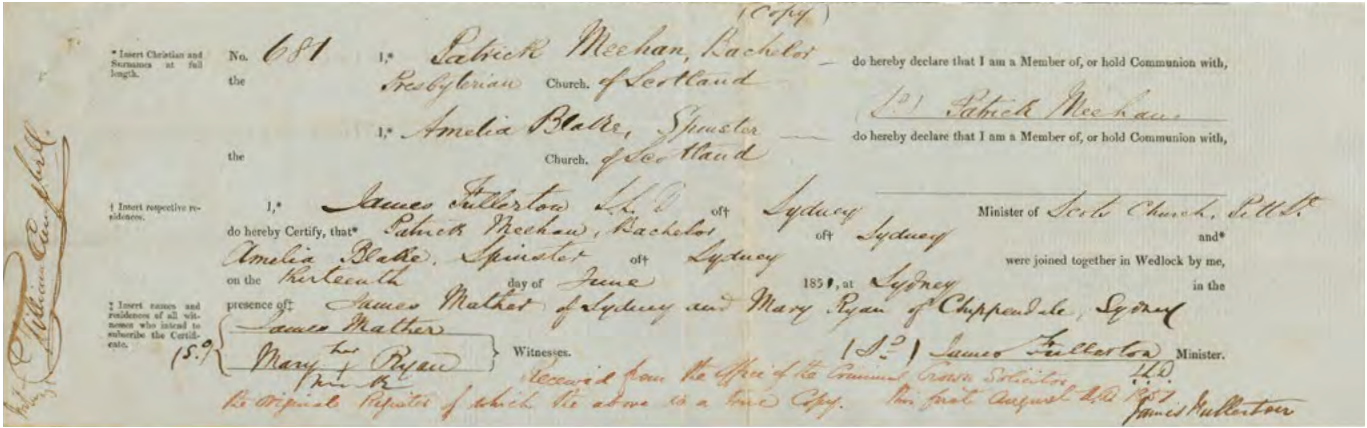
Paper

1853

NSW State Archives, NRS 906 [4/714.4] 53/2898

Emmeline’s parents, Thomas and Emma Blake, testified that they were unaware that Patrick was known to their daughter Emmeline, let alone that he had formed an attachment to her. Patrick was found guilty of abduction and sentenced to three years hard labour. The Marys, also found guilty, were given two years hard labour. Their infant children were incarcerated with them at Parramatta Gaol (38). The offending trio’s family and other supporters urged for the reduction of their ‘severe’ punishment. Mid-way through his prison sentence, Patrick wrote to the Chief Justice asking for mercy. He admitted with ‘shame and repentance’ what he had done, and now understood the ‘great magnitude’ of his actions which were ‘against the morals of society’ (39).

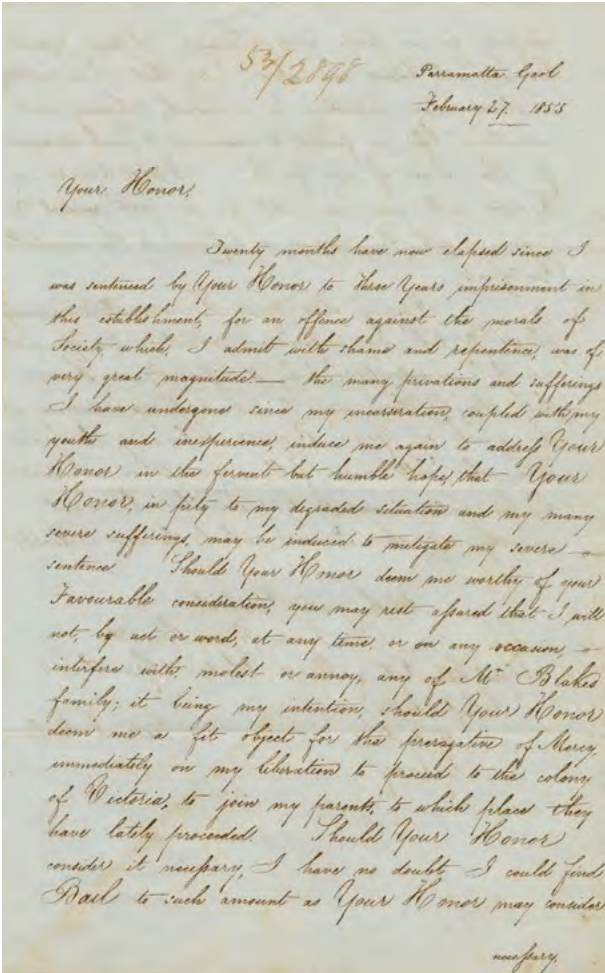
Was this case, as Emmeline herself believed, a story of true love between two young people? Or, as Kiera Lindsey suggests, a conspiracy in which a naive teenager was abducted and coerced into marriage so that her ‘husband’ might benefit from her family’s wealth?



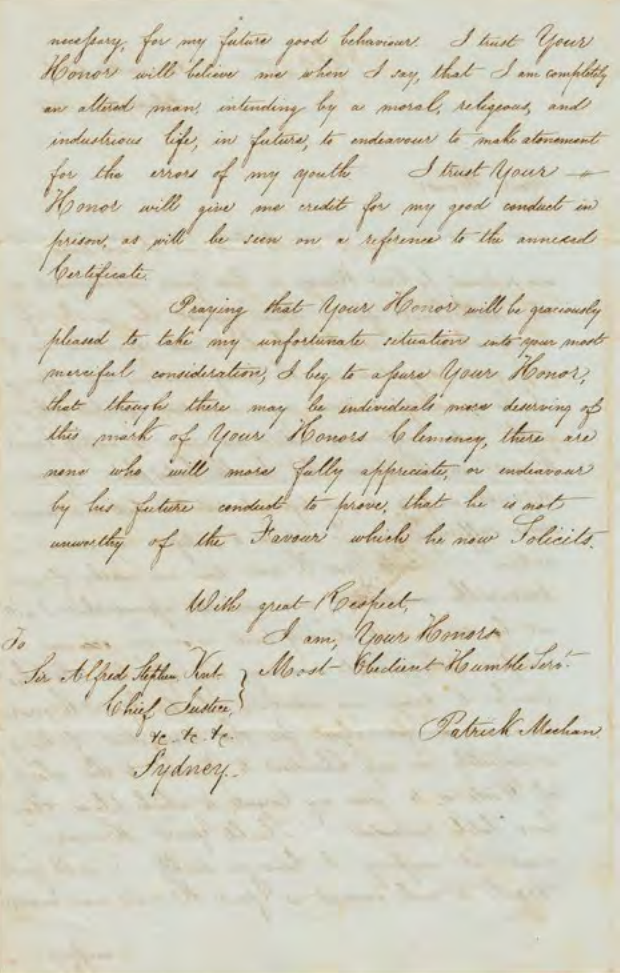
37

Nominal return of all Female Prisoners confined in H.M. Gaol Parramatta, who have children						
No	Names of women	Nature of offence	Period of sentence	Names of children	Age	Religion
1	Mary Anne Maling	Stealing	12 months the latter	James Maling	6 years	Protestant
2	Mary Ryan	Abduction	2 yrs Imprisonment	Joseph Maling Mary Maling Catherine Ryan John Ryan Matthew Ryan	1 year and 1/2 3 years 2 years 6 1/2 6 months	Roman Catholic
3	Rose Mc Allister	Vagrancy	12 calendar Imprisonment	Elizabeth Brayleford	5 years	Protestant
4	Sarah Cuggan	Stealing	6 calendar Imprisonment	Thomas Whitstone	5 years	Roman Catholic
5	Mary Murphy	Stealing	The latter	Anne Kathy	1 year 6 months	do
6	Mary Dunbar	Larceny	12 calendar Imprisonment	Eliza Lewis	1 year 6 months	Protestant
7	Isabella Gahame	Stealing	6 calendar Imprisonment	Eliza Gahame	1 year 6 months	do
8	Catherine Castello	do	The latter	Charles Castello	1 year	Roman Catholic
9	Anne Vivian	do	The latter	Thomas Vivian	6 months	do
10	Mary Cates	Abduction	2 years Imprisonment	John Cates	3 months	do
11	Jane Gallagher	Vagrancy	3 calendar Imprisonment	Eliza Smith	7 weeks	Protestant

38



39



51

A MOST SCANDALOUS CONSPIRACY

KIERA LINDSEY

Abduction was a crime that had its roots in the ritual of bride theft and the ancient Irish laws known as *Senchus Mor*. Irish men had been ‘taking’ brides for centuries, typically in highly regulated practices that many celebrated as something of an Irish ‘national sport’. However, the English took a dimmer view of these traditions, and by the early 18th Century deemed the crime of taking ‘maydens’ from their father’s care by force or by ‘seducing’ them with ‘fair promises, trifling goods and false flattery’, a form of property theft that carried with it the death penalty.

Abduction law differed from other legal disputes involving romantic scandal such as seduction or criminal conversation in that it was prosecuted in the criminal court. As a form of property theft in which a woman was ‘property’ taken from her father without his approval, her consent was, as the judge presiding over *Regina v. Meehan* (1851) insisted, ‘of no moment’ according to these statutes. A man could be executed for abduction whether he had engaged in violence and violation, scheming and seduction or an entirely consensual elopement. And although it was specifically intended to protect dynastic wealth from scheming opportunists who sought a wealthy wife as a solution to their financial woes, by the first half of the 19th Century, many a well-to-do middle-class family found themselves embroiled in a legal episode that threatened to reduce their hard earned income and expose their most intimate lives to a public that delighted in such salacious entertainment.

Aware of the public’s appetite for scandal, colonial newspapers were also keen to keep abreast of the unfurling details of an abduction trial. And no wonder, these cases offered a tantalising menu of human behaviours, very often served with a juicy side dish of moral outrage. There was the idealistic and ardent lover who was not to be confused with the gullible girl, the ‘unfortunate victim’ or the young woman who was desperate to escape domestic drudgery.¹ The public was often quick to discern the scheming cad and his opportunistic family from the vicious predator, ‘the gay Lothario’ or the fellow who had simply chanced his hand.² The outraged patriarch and his wounded wife were also popular figures for colonial audiences, particularly from the mid-1840s onwards, as colonists sought to replace the promiscuous standards of the Regency era with the prim new values of the Victorian age.

So it was that with their enthralling tales of runaway romance and thwarted love—as well as darker shadow-stories of kidnapping, assault and rape—the crime of abduction offered colonial governments a colourful public spectacle through which to communicate a host of messages regarding not only masculine and feminine conduct but also the institutions of marriage and family. When such cases came before the courts, public seating was typically packed with those eager to clap their eyes on the key antagonists, be they furious fathers, disobedient daughters and slippery suitors, or unruly women and their wayward male counterparts.

By the 1840s ambitious colonists were intent upon seizing the reins of responsible government. They sought to draw a line between the penal past—when the colonies had been condemned as ‘a sink of wickedness’—and their increasingly civil society. In the process, the institutions of marriage and family became crucial to distinguishing between the once ‘rampant’ concubinage of the past and this new respectability. Consequently, at the very moment colonists in NSW focused upon procuring self-government, both institutions came to acquire heightened significance in the colonial courts and newspapers. Not only was there a significant increase in abduction cases that were brought before the courts during this period, but, the court itself often became a battleground between those willing to indulge a little romantic laxity and those who most certainly did not.

In such an environment, lawyers worked hard to tar their opponents with whatever brush best served their purpose, and the motivations and methods of all involved were typically subject to forensic scrutiny. All the while, local rumours were dredged up and insinuations let loose, much to the embarrassment of not only the defendant, but, often also, the prosecuting party. Indeed, the colonial court became a place where all involved could find their reputations impugned. Few got off lightly, which is why most colonial families chose to settle these dramas out of court.

Such circumstances meant that those cases that did come before the law did so because the prosecuting party was prepared to suffer significant injury to see justice done. After all, a guilty verdict might be the only way of restoring a family's fortunes and perhaps also eventually, a woman's reputation. This was certainly so with the *Regina v. Meehan* (1851) trial. Involving the gullible young heiress, Emmeline Blake, and the family trio Patrick Meehan, Mary Oates and Mary Ryan, the case was one of the most well covered abduction trials of this era. The court, newspapers and public all shared Thomas Blake's outrage and indignation. Blake was not only able to secure the conviction of those involved, but to also annul his daughter's marriage via an expensive and time consuming process of securing an Act of Parliament. When it comes to abduction, the stakes were certainly high. While winning a wealthy wife continued to tempt many a bounder and cad, as Patrick Meehan and his associates discovered, the costs of a thwarted abduction could also be considerable for those involved.

1 The first case to come before the courts in Sydney was in 1832. It involved a young woman, Margaret Sullivan, who organised three men to abduct her from her employment so she could work elsewhere for better terms and wages. See 'A Case of Abduction', *Sydney Morning Herald*, 31 December 1832.

2 The court dealt unsympathetically with a father who attempted to prosecute two brothers who 'abducted' his daughter after 'he put her on the road' in the hope of making money from her. See 'James & Robert Cadby', *Maitland Mercury and Hunter River General Advertiser*, 10 November 1847. Likewise, the court suspected financial motives were at the heart of the case again Francis Cassidy who had been 'unable to produce the promised funds for the marriage contraction'. See 'Supreme Court: Francis Cassidy', *Courier*, 29 July 1857.



40

As a young woman dressed in a white bridal gown free-falls from a great though undetermined height she appears in a dream-like state that suspends time and motion. We feel a sense of impending disaster. Where has she come from? What fate awaits her?

This work from Rosemary Laing's *flight research* series—which was created through her desire to find a new relationship with the land in which we seek to belong—metaphorically connects with the figure of the bride and more broadly, the concept of marriage.

40 Rosemary Laing
flight research #2a
Type C photograph
1999
Art Gallery of NSW, 151.2011

DISCRIMINATION, DEDICATION

While the State exercised control over marriage suitability among the convict classes up until the 1850s, other forces came into play over who should and who should not marry. There was an influx of Chinese men into the NSW gold, silver and tin fields in the 1850s and 1860s. Many struck it lucky and sought to consolidate their success. They established relationships with women of British or Irish descent, raised families and attained naturalisation – a prerequisite to property and business ownership, and the legitimacy of children. Women found their Chinese partners hardworking, and they did not favour liquor over family. Such men gladly embraced a woman’s existing children as their own. But these relationships often faced public and government scrutiny. Racial anxiety over ‘aliens’ manifest in laws and social attitudes throughout the 19th Century and beyond. In places such as Sydney’s slum area, The Rocks, where ‘China towns’ had developed in the 1870s and 1880s, there was an oft-held belief that Chinese men had ‘corrupted’ white women into cohabitation.

Respectability and the adoption of western middle-class values enabled acceptance into society for some couples, and this was the case for Gwok Ah Poo and Emma Ann Lowe, who married in 1876 and raised a family in the Shoalhaven area, then Parramatta.

From the 1880s the State increasingly controlled the lives of Aboriginal people. Under the *Aborigines Protection Act 1909* children were removed from their families and placed in institutions such as the Cootamundra Girls Home. Aboriginal people—who were regarded as non-citizens until 1967—did not have the same freedom or rights enjoyed by the rest of the population. The State determined where Aboriginal people lived, who they associated with, their education and employment, who they formed relationships with, and, as a consequence, married.

41 Aborigines Welfare Board
The wedding of Bessie Richards and Victor Murray
Black and white photograph
1929
NSW State Archives,
NRS 30 [4/8566] aperture 8347

Overleaf
42 Photographer unknown
George (Gwok) Ah Poo and his family, 1896
Black and white photograph
1896
Powe Family Collection





SCARRED FOR LIFE BLAK DOUGLAS

Artist Blak Douglas was commissioned by NSW State Archives to create a new work for *Marriage: Love and Law*. His video, *Scarred for life* extends upon a body of work that Douglas has been developing in recent years which engages with the story of his father's mother, Chlorine Morthem (Dhungatti).

Stolen at 13 from Jerseyville and institutionalised at Cootamundra Girls home. Upon leaving she worked on various Stations as a domestic as far as Brewarrina and Walgett. Later she would return to Kempsey and reside at Burnt Bridge Mission.

Scarred for life, is a dedication to my Great Uncle, Great Aunt and Grandmother, each stolen from Jerseyville. Being familiar with a variety of ceremonial practices of various nations here, I sought to replicate my own faux initiation. Many initiations involve scarification and pain. Having been contacted by NSW State Archives regarding additional records of Nanna's 'working' life; we arranged a meeting whereby an antique ledger revealed a paragraph featuring words that hit me like the sound of a cell door slamming. The words written by the white man's hand that would determine the fate of Chlorine Morthem and her dislocation from her Dhungatti tribal origins; her thereby conscription to the white Australia policy would read:

Fred Drew, half-caste, 13 years to be removed to Singleton Home, Lizzie Drew, half-caste, 14 years, and Chlorine Morthem, half-caste, 13 years, to be removed to Cootamundra.

The words are now tattooed across my heart. They hurt ... twice. This is my monument. My Grandmother was removed from her family home on 11 March, 1924. The 11th of March is my birthday. This date shall now be my public holiday. However, I shan't be waving an Aussie flag.



43

43 Blak Douglas
Scarred for life
Video installation (still)
2019
Commissioned by
NSW State Archives

WOMEN, PROPERTY, EQUALITY

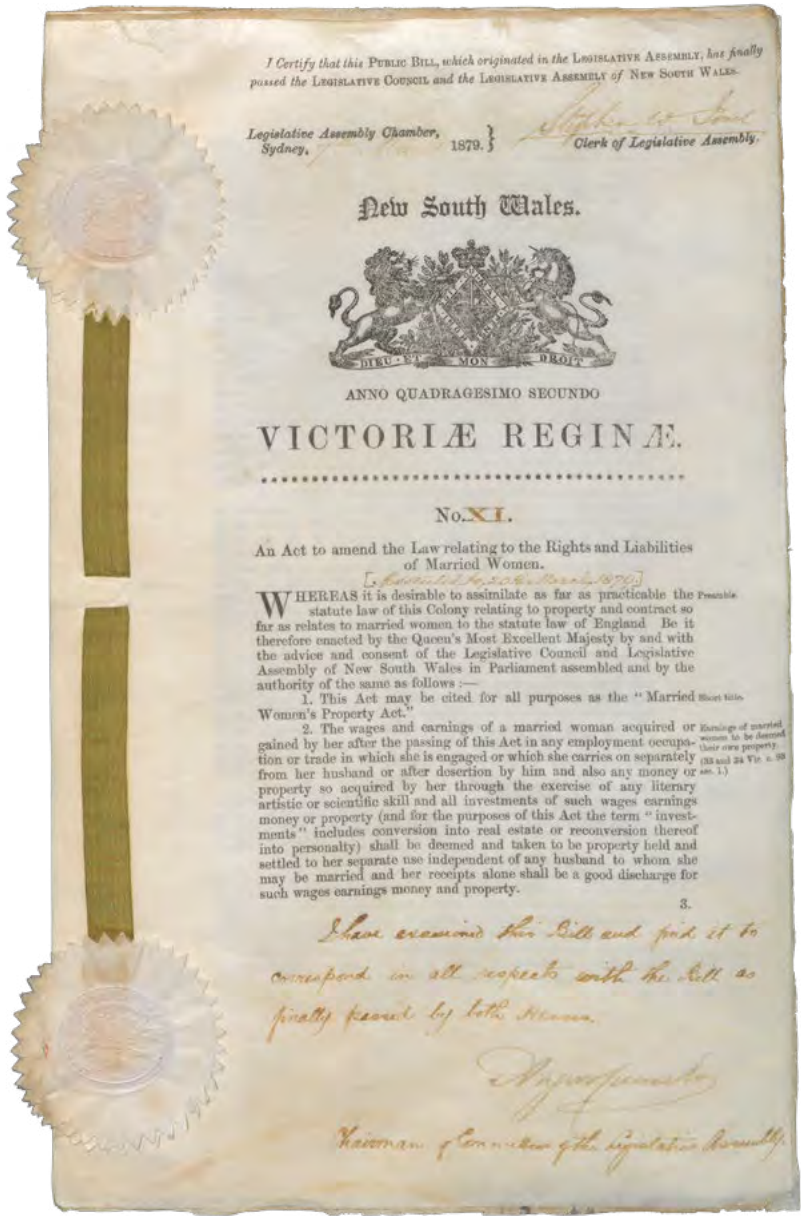
In order to develop the early NSW Colony, married women were allowed to own property and operate businesses in their own right. But by the mid-19th Century, the property rights of married women had disappeared. Once married, a woman became a 'feme covert'. Any property that she had owned as a single woman—or 'feme sole'—was transferred to her husband.

44 W. Hatton
*Lilian Faithfull wedding
to William Hugh Anderson*
Black and white photograph
1898
National Museum of Australia,
2005.0005.0509



As the movement for women’s equality accelerated in the late-19th Century, reformers pursued a raft of measures to improve the status of women. This included property rights for married women, and divorce.

By 1879 married women could own and control property acquired through inheritance. Later reforms enabled married women to retain any earnings made through employment and investments. Married women were granted the same property rights as unmarried women and could enter into business ventures independent of their husband (45).



45

45 Parliament of NSW
No. 11. An Act to amend the law relating to the rights and liabilities of married women
Vellum with tissue interleaving, green silk ribbon and embossed paper seals
1879
NSW State Archives, NRS 13032

46 Parliament of NSW
No. 9. An Act to confer jurisdiction on the Supreme Court in divorce and matrimonial causes
Vellum with tissue interleaving, green silk ribbon and embossed paper seals
1873
NSW State Archives, NRS 13032

In 1873 under the *Matrimonial Causes Act*, civil divorce could be granted. Now, the involvement of the Church was not required to legally end a marriage. The grounds for divorce, however, were far more onerous for women than men, and the high legal costs associated with the process meant that it was inaccessible to many (46).

This era of reforms laid the foundations for greater equality for women within the institution of marriage. A series of subsequent reforms in the 20th Century eventually resulted in full equality for married women. However, while this was the case in law, many women continued to be the unequal partner in the daily, lived experience of marriage.



46

RECONSTRUCTION, READJUSTMENT

During the mid-19th Century, NSW and other parts of Australia experienced sustained economic prosperity. The growing middle classes adopted values associated with prudence, aspiration and social acceptance. This trajectory, however, came to an abrupt end when Australia fell into economic depression in the 1890s. The Federation of Australia in 1901, which amalgamated six separately governed British colonies into one nation, ushered in a series of ambitious nation building projects including the national capital, Canberra, and the Murrumbidgee Irrigation Scheme. However, these plans were put on hold once Australia joined Britain in the military conflict of the Great War.

During wartime couples married in Australia and in places overseas where service men and women were stationed. With the loss of some 60,000 Australian men of marriageable age, many women were denied the opportunity to marry. An untold number of marriages would have been impacted by the physical and psychological scars of war.

47 Sidney Riley
*Studio wedding portrait
of Private Stanley Martin
Anderson and Miss Lillian
A. Beechey*
Black and white photograph
1920
Australian War Memorial,
P08019.003



The 1920s brought some relief as society began to recover from the trauma of the Great War and the 1919 'Spanish' flu epidemic. People could dare to hope for a future of greater freedom and prosperity. The movement for women's equality was reinvigorated. The strict social and gender-based conventions that had defined the Victorian era were gone. Young men and women socialised more and experimented with alcohol and drugs—which were more readily available than in the past—and sex. Marriage was increasingly at the centre of peoples emotional lives.

The short period of growth and social freedom that Australians enjoyed during the 'Roaring Twenties' ended with the Great Depression. Preference was given to men over women in the labour market and the concept of the male breadwinner became further entrenched in society. The Second World War put a temporary end to these arrangements. Women took on jobs that were previously the domain of men, and for many, this was their first taste of paid work.

48 Sam Hood collection
Unidentified wedding
Black and white glass negative
ca. 1927–1930
State Library of NSW,
Home and Away – 6060



49 Department of Immigration,
Central Office
*Wedding of German
migrants Gisela Stahl and
Alfred Andre at Australia's
highest settlement,
31 May 1958*
Black and white negative
1958
National Archives of Australia,
NAA: A12111, 1/1958/13/15

Overleaf
50 Department of Railways
*Departure of Australian
brides from Central,
8 September 1945*
Black and white acetate
negative
1945
NSW State Archives,
NRS 21573 PR315



Afterwards, however, women were expected to give up newly found independence and return to their pre-war lives. As these readjustments took hold, many marriages experienced great strain. While divorce rates escalated in the years immediately following the War, to legally end a marriage remained almost impossible for many.

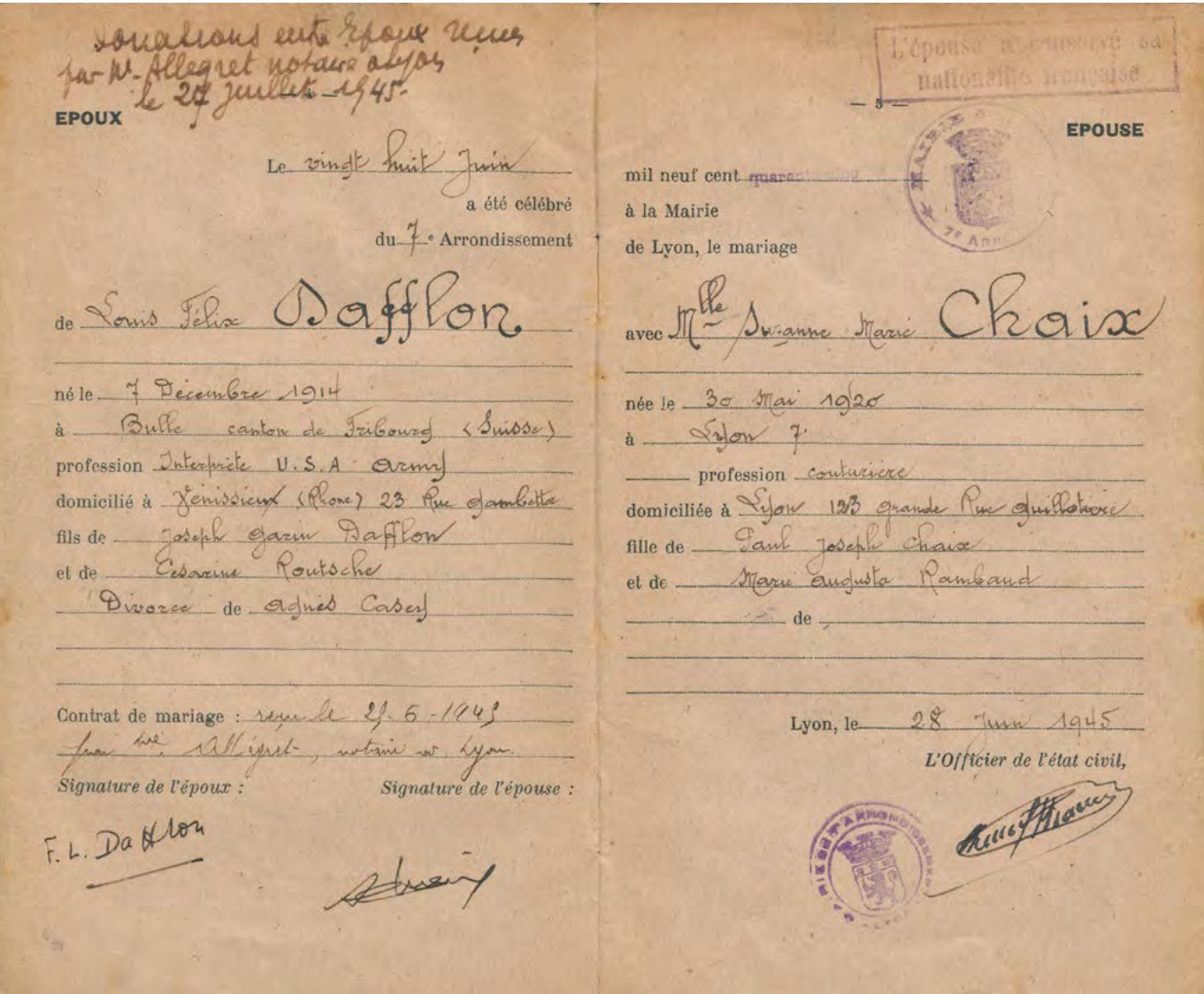
Wartime offered a different kind of opportunity for thousands of young Australian women: more than 12,000 emigrated to the US to join their American husbands who they'd married in Sydney, Brisbane and elsewhere (50).

Australia provided a safe haven for thousands of people displaced by the Second World War. In remaking their lives in a new country, many post-war migrants thrived. Married life and family provided a sense of peace and purpose for some, while others struggled to readjust to civilian life.



Post-war European migrants brought various identity documents to Australia with them, including 'family books'. They were issued to a bride and groom and provided legal certification that a marriage had taken place (51).

The books also were used to record the births of children, and in some cases, deaths in the family. The family booklets not only function as records, but they provide a unique example of mid-20th Century European graphic design (52–55).



51

51 Supreme Court of NSW
Family book: Louis Dafflon –
Susanne Dafflon
Paper booklet with card
cover
1945
NSW State Archives,
NRS 13495 2706/1956



52

52 Supreme Court of NSW
Family book: Bronislaw
Jeleniewicz – Veronica
Jeleniewicz
Paper booklet with green
card cover
1949
NSW State Archives,
NRS 13495 539/1957



53

53 Supreme Court of NSW
Family book: Hendrik van
Kuilenburg – Everdina van
Kuilenburg
Hard covered booklet,
blocked colour, with gold,
decorative endpapers
1951
NSW State Archives,
NRS 13495 3294/1954



54

54 Supreme Court of NSW
Family book: Gustaaf van
Santen – Juliana van Santen
Paper booklet with card
cover
1948
NSW State Archives,
NRS 13495 1794/1959



55

55 Supreme Court of NSW
Family book: Arpad Farkas –
Elizabeth Farkas
Paper booklet with soft
cover
1947
NSW State Archives,
NRS 13495 83/1954

FAMILY, STABILITY, NATION

During the post-war years the institution of marriage was promoted as being central to Australia's stability and its national security. Prime Minister Robert Menzies' ideology of self-sufficiency and having a stake in the nation took shape in ownership of a suburban home and land. The family unit—husband, wife and two or more children—was promoted as the nation's primary form of social organisation.

This powerful symbol of the Anglo-European, middle-class nuclear family living in suburban Australia surrounded by forms of modernity was front and centre to the Menzies 'forgotten people' agenda. The Menzies-era ideal also contained clearly delineated gender roles. The husband commuted to work in the city from Monday to Friday. Head of the family, he made the big decisions in their interest. His wife stayed at home to raise children and 'keep' the home. Hers was an unpaid role that she gladly partook in support of her husband.

56 Sydney County Council
Queen Victoria Building,
demonstration kitchen,
22 February 1962
Black and white negative
1962
NSW State Archives,
NRS 21243, 0900



Modern housekeeping appliances were promoted as the answer to reducing a woman's labour and increasing family leisure time. The private car—now affordable to ordinary people—enabled unprecedented mobility. Motorways linked suburb to city and gave people the best of both worlds.

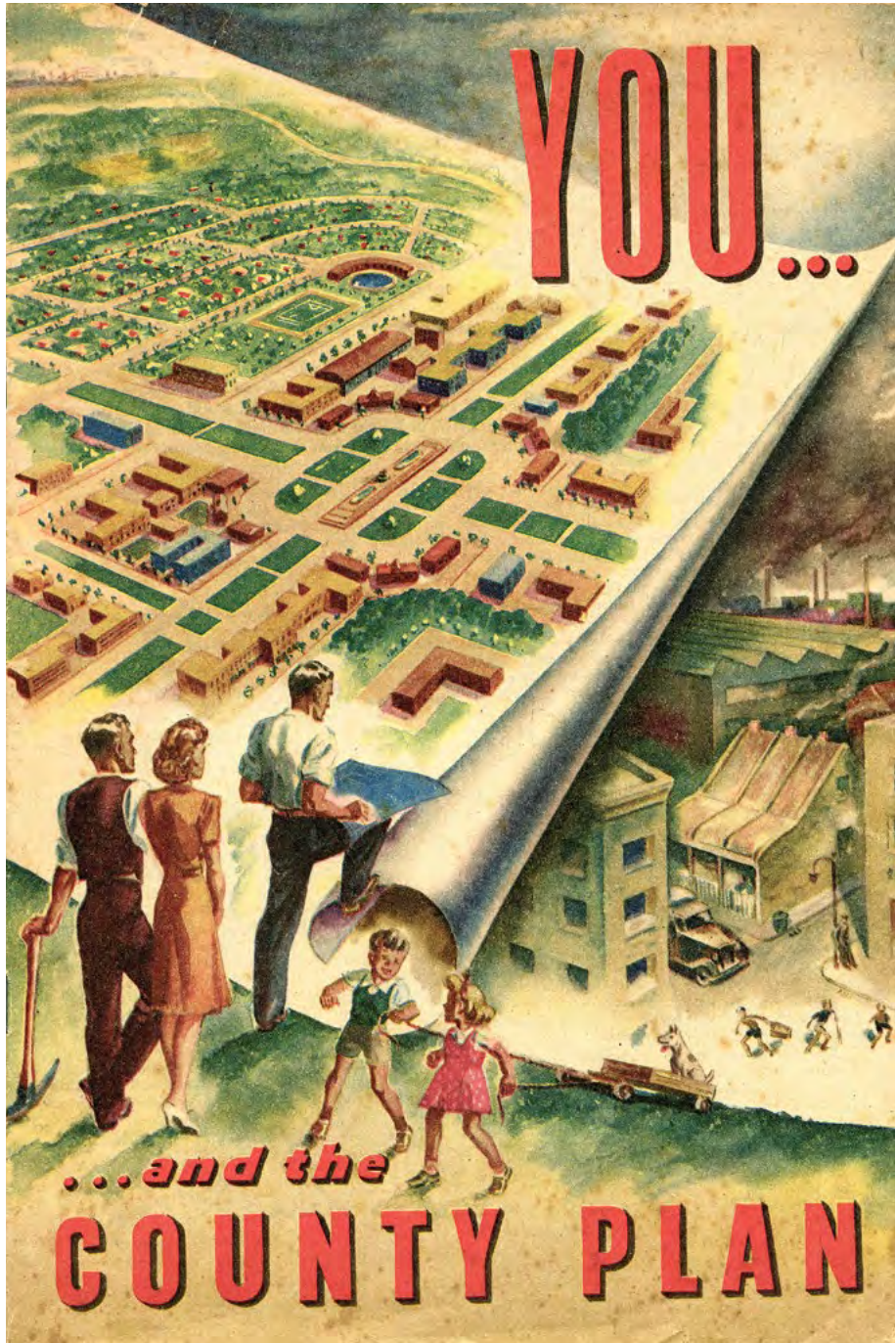
During the 1950s, the State aimed to stem what authorities feared was a proliferation of unsuitable unions among young people. Publicity branches within education and health departments produced and/or distributed social guidance films to provide young people with advice as they entered adulthood. Portraying a white, tertiary educated middle class who dwell in modern suburbia, the films were designed to show young people how to make the choices that were considered to be morally and socially 'right' (58 and 59).

57 Sydney County Council
Queen Victoria Building window display – 'Every Bride Appreciates the Electric Gift', 8 August 1963
Black and white negative
1963
NSW State Archives,
NRS 21243, image 2555

58 Cumberland County Council
'You ... and the County Plan' information booklet
Digital reproduction
1946
City of Sydney Archives



57



58



59

59 Coronet Instructional Films
Are you ready for marriage?
Film
1950
NSW State Archives,
NRS 4911, Film 221

60 Crawley Films
How much affection?
Film
1957
NSW State Archives,
NRS 4911, Film 275



60

UNITY, DISUNITY

While the State was heavily invested in advancing a marriage ideal, the rates of divorce—despite it being an expensive and onerous process—had surged in the immediate post-war years. Opinion on divorce law reform was divided. Keeping families together was the goal among some groups. Reformers, however, maintained that unhappy marriages were a fact of life and something which people should not have to endure.

Min. Y.G. Rev. 9.2.62
NATNL. MARRIAGE & FAMILY WEEK MEETG.
20 FEB. 62.

Thank ~~my~~ ^{Both} wife & ~~me~~ ^{me} glad to join you at this spec. meetg. to prep. the way for Natnl. Marriage & Family Week from the 8th to the 14th of May.

It's our joint priv. to be Patrons of the N.S.W. Div. of this imp. & I'm glad to say rapidly growing mvt. We bel. wholeheartedly in its aims; & we thor. approve of the way it enables all the Chs. to work tog. in yet anor. maj. spir. & soc. fd. ~~We like~~ ^{We know} sharing our responsibs. (whenev. it's at all approp.) & I can think of no cause in which it cd. be more fitting that we shd. run in double harm. than this.

This mvt. serves to remind us all
K. successful marrs. & happy fam. lives

NSW Governor, Sir Eric Woodward, used his position and influence to maintain that a happy, 'properly adjusted home' and family life lived through 'Christian virtues' was a 'simple truth' that was being 'lost' in the 'complexities of modern life'. Happy family life was the aim, and divorce was a threat to this goal (61).

61 Sir Eric Woodward
Speech notes – National
Marriage and Family Week
1962, 20 February 1962
Paper and card
1962
NSW State Archives,
NRS 4542 [12/2039]

-2-

that successful marriages, & happy home & family lives, are basic to human happiness and progress.

By contin. bringing those facts to the surf. & emphasising their imp. it performs a most val. serv.; bec. the grt. & simple truths are too often lost or overlooked in the complexities of modern life.

Marriage, parenthood & the proper maintenance of the family unit are amongst mankind's most sacred & s/times most diffic-responsibs. They are responsibs. that can only be met by giving the highest place to Christn. virtues & spir. vals.; & their inculcatn. must begin in the home. **I**

It's almost a truism to say K broken

-3-

It's almost a truism to say that broken marriages contrib. ^{not to child delinquency} seriously to life-long delinquency & misery; so any attack on the prob. must begin by ensuring that the divorce rate is kept to a minimum. Apart from the educ. of young peop., this can best be done by early & informed handling of the many dangers & stresses that can arise.

For all those reasons that I've so briefly outlined, L & G., my wife & I wish you every success in yr. grt. task.

(Coughlan & Robinson)
Mrs Archdale
Dr Clements
Rev. Roughley
Mrs Jamieson
Mrs Daly Smith
Mrs McCosker

Living a 'happy marriage', according to the then influential *Australian Women's Weekly*, was the key to family unity (62). Improving the financial situation of divorced women was a focus for various women's groups, including a coalition led by Ruby Rich (63).

Happy Marriage Contest

Prizewinners give their recipes for lasting success

● Two New South Wales wives and a Queensland spinster are the winners of our "Happy Marriage Contest."

They are: Mrs. Elsa Hertzberg, of 73 Ocean Street, Bondi, winner of Section 1, for those married more than five years; Mrs. G. L. Beaton, of 68 Swinson Street, Blacktown, winner of Section 2, for those married five years or less; Miss A. M. Walker, Cairns, North Queensland, winner of Section 3, for unmarried people.

All three have each won £50

Winning letter, Section 1
"A HAPPY marriage," Mrs. Hertzberg writes, "is one shared by a couple both of whom possess what I consider the essential ingredient—IMAGINATION."
"This quality enables a wife to know the right time to play her individual roles of sweetheart, companion, nurse, and housekeeper. She sees things with her husband's eyes, realising how fine it is for him to receive complete understanding at the right time. Whether he is well or tired, she feels with him, for an imaginative wife is an intelligent one. She can take pleasure from the smallest things."
"A husband with imagination allows for his wife's changes of mood. He will never deliberately misunderstand her."
"Where there are children, such parents will appreciate the youngsters' point of view. To laugh at a child's fancies without an attempt at understanding will lose both his love and respect."
"Marriage can be a matter of boring and tedious routine, but with the gift of imagination it can be a glorious adventure."
Second prize winner, Mrs. H. Corbett, writes: "IN a happy marriage and home the scales of giving must tilt a little to the wife. Some will say 'Why should a wife give more?' Pause a while and look at life. The person who understands the running of a certain job gives more to it than the one with less knowledge."
"Therefore, the wife having the better understanding of running the home could give that little extra to the marriage. The basis of a happy marriage must surely be a happy home, and most homes revolve around Mum."
"On paper it would seem a wife rules the home, and that is where a lot of women make their mistakes. Run the home, don't rule it. Be a good diplomat; learn the difference."

Winning letter, Section 3, from Miss Walker, of Cairns, is titled "Letter to a niece, recently married."
"MY DEAR NITA,
"Spinster aunts have usually watched many marriages, received many confidences, seen many dreams shattered. Here are a few 'dos' to help mould a happy marriage."
"(1) Do regard sex without prudery as the keystone of marriage, as the prelude to the happy family you both desire."
"(2) Do become a methodical, efficient housemaker, but don't put the house before the home, which fosters serenity, relaxation, and comfort."
"(3) Do balance your budget and save to purchase your home, for security and fittingly educating your children depend on this."
"(4) Do consider marriage as a partnership where both must co-operate and compromise."
"(5) Do realise marriage brings responsibilities, obligations, and burdens. Accept them cheerfully or ignore them—don't play the martyr and whine."
"(6) Do discuss your differences and difficulties with Jim, not with your family or friends."
"(7) Do practise and expect a firing courtesy in your home and in all your associations with Jim and your children."
"(8) Do curb your tongue. Nagging, which blunts more homes than the major vices, neither reforms a husband nor trains children."
"(9) Accept Jim as he is. You married him with his good points and bad, so understand you can't remodel him."
"(10) Do retain or develop some interests apart from Jim, your home and family, and recognise Jim's right to do likewise."
"Your marriage has love as a solid foundation, but the building demands work. . . ." writes prizewinner Miss Walker.

● "Your marriage has love as a solid foundation, but the building demands work. . . ." writes prizewinner Miss Walker.

62 Australian Women's Weekly
Happy marriage contest
10 May 1961, p. 6
National Library of Australia,
NLF 059.4 AUS

63 Ruby S. Rich
Letter to Joseph Cahill, Premier of NSW, proposing an amendment to the Matrimonial Causes Act 1899–1951 relating to the equality of alimony payments for women, 8 November 1954
Paper
1954
NSW State Archives, NRS 12060
[12/8644], File 1418

"Fellowship and Service"

League of Women Voters of New South Wales

(Non-Party and Non-Sectarian)

President:
Miss Ruby Rich, J.P.
FB 1824

Vice-Presidents:
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Mrs. M. Cornick
Mrs. M. MacSwiney

Life Vice-President:
Mrs. Ruby Duncan

Hon. Secretary:
Mrs. L. Booker, J.P.
JF 1702
68 Greenwich Road
Greenwich.

Hon. Treasurer:
Mrs. R. Taylor

Hon. Legal Adviser:
Miss M. L. Degotardi, LL.B.

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Chairman:
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Hospitality
Chairmen:
Mrs. W. Miller and
Mrs. C. Roberts

Affiliations:
Australian Federation of Women Voters
Board Members:
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Mrs. E. Barron
National Council of Women N.S.W.
Representatives:
Mrs. R. Taylor and
Mrs. E. Barron
Australian Association for the United Nations
Representative to Council:
Mrs. E. Barron
New Settlers League
Representatives:
Mrs. M. MacSwiney and
Mrs. E. Barron
Parks and Playgrounds
Representatives:
Mrs. W. Miller and
Mrs. A. Eggleston
Good Film and Radio League
Representative:
Mrs. M. Cornick
Big Sister Movement
Representative:
Mrs. M. Ball
British Commonwealth League
London

SCOT CHAMBERS
(6th Floor)
HOSKING PLACE (off Pitt Street)
PHONE: JF 1702

10 NOV 1954

8th November, 1954

The Premier,
The Honorable J.J.Cahill, M.L.A.,
Parliament House,
SYDNEY.

Sir,

On 23rd October, Representatives of the League of Women Voters of New South Wales and the President and Representative of the Women Lawyers' Association of New South Wales, waited upon the Attorney General, the Honorable W.F.Sheahan, LLb.,M.L.A. The Deputation was arranged in connection with the submission that the Matrimonial Causes Act 1899-1951 be amended to permit a woman divorced from her husband to have the same right as he has, to apply to the Court for a variation of alimony.

The Deputation was introduced by the Honorable Mrs. G.M.Melville,M.L.C.

Mr. Sheahan informed the Deputation that he was in agreement with our request and that about a year previously he had made a similar recommendation to you, Sir.

We would respectfully submit as the Amendment to meet the required change, that there be added to Section 40 of the Matrimonial Causes Act, the following sub-clause : -

"If the husband afterwards becomes able to make payments greater in amount than those ordered by the Court, the Court may increase the amount of money ordered to be paid having regard to the increase in the husband's ability to pay."

Following the Deputation's expressed desire that this Amendment be brought before you for your consideration and full support, Mrs.Melville kindly consented to see you personally on the matter.

In view of the great hardship that many women on fixed alimony are experiencing with the present high cost of living, we earnestly trust that you will make time available for this matter to be dealt with by the House during this Session of Parliament.

Yours faithfully,
Ruby S. Rich
RUBY S.RICH.

President, Australian Federation of Women Voters.

62

63

MODERN PROBLEMS, REFORMS

The Menzies-led Government reformed divorce and marriage laws under one federal system. It introduced the *Matrimonial Causes Act 1959* and the *Marriage Act 1961*. Marriageable age was set at 16 for women and 18 for men. While it did not define marriage, the Act required celebrants—civil and religious—to state that ‘marriage, according to law in Australia, is the union of a man and woman to the exclusion of all others, voluntarily entered into for life’.

For Attorney-General Garfield Barwick, the introduction of the *Matrimonial Causes Act 1959* and *Marriage Act 1961* provided ‘a marriage code suitable to present-day Australian needs ... which, on the one hand, paid proper regard to the antiquity and foundations of marriage as an institution, but ... on the other, resolved modern problems in a modern way.’

Leading Australian architectural photographer, John Gollings, was a teenager during this time. Later describing himself as a ‘sort of school photographer’, Gollings captured a celebratory moment in a Haileybury College physics class. Teacher, Rod Home, was sprayed with streamers and confetti as his students offered advice such as ‘be patient’ and ‘never on Sunday’, to the soon-to-be married man. They good-humouredly farewelled their teacher with the adage, ‘so long sucker’.

64 John Gollings
Teacher's wedding (detail)
Gelatin silver photograph
1962
National Gallery of Australia,
NGA 93.844




The challenge of balancing older concepts of marriage, parenthood and family with modern progress arguably came to a head with the issue of the contraceptive pill. Introduced in 1961, taxed at 27 per cent and available only to married women, 'the Pill' posed a dilemma for Australia's three million practising Catholics. Expectations that the Pope would approve the use of the Pill in response to the social changes advancing women's rights were dashed when he ruled against contraception in 1968. Polls, however, suggested that the Pope was 'wrong' (66).

65 John Aloysius Mulligan
Press conference on birth control, St Mary's Cathedral, Sydney, 29 July 1968
Black and white negative
1968
National Library of Australia, PIC/3661/733

66 A.G. Wincer
TELE-VOTE survey results for the question 'Do you think the Pope is wrong', with reference to the Vatican's ruling on The Pill, 1 August 1968
Paper
1968
NSW State Archives, NRS 12060 [3/14351]



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1st August, 1968
1070
6 AUG 1968

RECEIVED
-6 AUG 1968
PREMIERS
DEPARTMENT

Mr. R. W. Askin,
State Premiere,
Premieres Department,
State Office Block,
Macquarie St.,
SYDNEY.

Dear Sir,

In Channel TEN's News Service on 30th July, 1968 we submitted the following TELE-VOTE issue:

'Do you think the Pope is wrong?'


Viewers who responded on this subject voted in the following manner:

<u>YES.</u>	<u>NO.</u>
71.1 %	28.9 %

Will you please note that, whilst we do not represent this poll as being a statistically correct sample of the Sydney viewing audience, it does interpret the viewpoint of those who telephoned Channel TEN.

TELE-VOTE is a regular item of Channel TEN's News telecast each week-night between 6.30 p.m. and 7.00 p.m.

Yours sincerely,


A.G. Wincer,
MANAGER FOR PUBLIC RELATIONS.

- 8 AUG 1968



QUESTIONING MARRIAGE

Catalysed by the Vietnam War and student-led protests in the late-1960s, the rights movement challenged the institutions and ideologies that disempowered women and other minority groups. Marriage was called into question. The ideal that had been promoted to young people in the post-war era promised stability and happiness. But for many, the day-to-day lived experience of marriage bore little resemblance to this. Feminists, seeing marriage as a fundamentally patriarchal system, drew attention to the lives of married women, and artists gave voice to these perspectives.



68

68 Barbara Hanrahan
Iris Pearl dreams of a wedding
Paper lithograph
1967
National Gallery of Australia
NGA 94.74

Women, and the motifs of marriage, sexuality, fertility and memory, occupy a central role in the work of Barbara Hanrahan. In *Iris Pearl dreams of a wedding*, she asks us to consider whether the ideal of marriage—particularly a woman's experience within it—measures up to the lived reality.



69

- 69 Jan McKay
After the confetti, what?
 Screen print, printed
 in colour
 1977–1978
 Museum of Applied Arts and
 Sciences, 2007/56/3
- 70 Michael Callaghan, Cherie
 Bradshaw, Lyn Finch,
 Redback Graphix
*Prostitution is the rental
 of the body, marriage
 is the sale!*
 Screenprint, printed in
 colour, from five stencils
 1979–1980
 National Gallery of Australia,
 NGA 2007.1396

90

Poster collectives created platforms to express social and political issues, including those related to the institution of marriage. Redback Graphix's 'infamous poster', *Prostitution is the rental of the body: Marriage is the sale*, and Jan McKay's (Earthworks Collective) *After the confetti, what?*—which 'pilloried the suburban dream'—both critique the ideal of marriage that was advanced during the post-war era.



70

91

The 'real' experiences of women became a focus for a number of Australian feminist film makers in the 1970s, including Deborah Kingsland. Her film, *George and Toula*, which was made for Film Australia's *Our Multicultural Society* series in 1978, delves into the marriage of one Melbourne couple.

Toula, an Australian-born woman of Greek parentage has been married to migrant George—who was raised in Greece—for 10 years. She feels that the Greek community's expectations concerning married women and family clash with her own experiences and aspirations. She is conflicted about her marriage: 'I'm not really happy. I do think of bucking out often. But I don't have the guts to do it.' George, it would seem, has a different understanding: 'We are very happy together. We are ten years together now. Everything goes rosy: goes all right.'



71

71 Deborah Kingsland
George and Toula
Film (digitised)
1978
Footage supplied by the
National Film and Sound Archive
of Australia's Film Australia
Collection, Title no: 16050

Kingsland made several other films in a similar vein including *All in the same boat*, which presents the story of Barbara, a young married woman living in Western Sydney with two infant children. Her husband sees his role solely as the family breadwinner with no domestic or child-rearing responsibilities. Barbara and other women in a similar position use alcohol and Valium in an attempt to cope with the sense of isolation and stress that they feel. Barbara reflects on her situation: 'It's really incredible to think back and think of what you could have been if you didn't get married, and what you are now'.



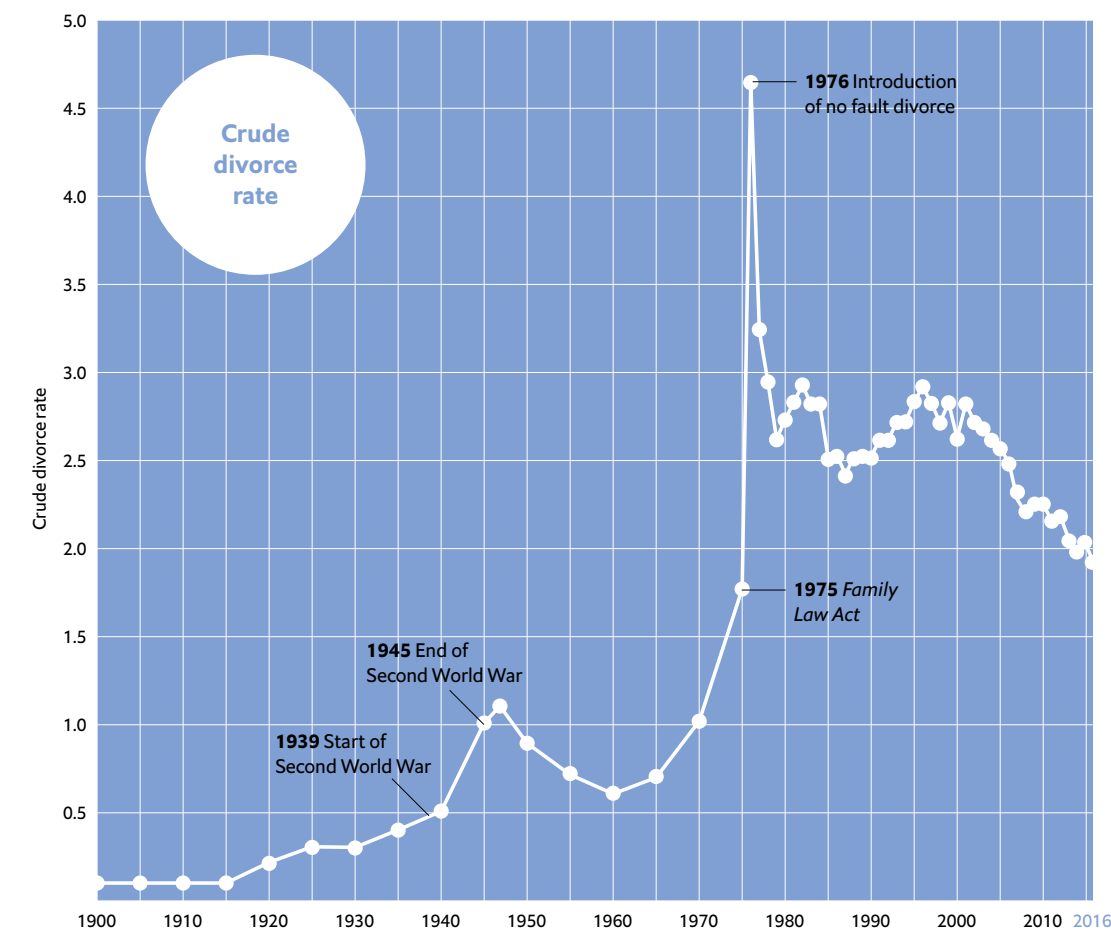
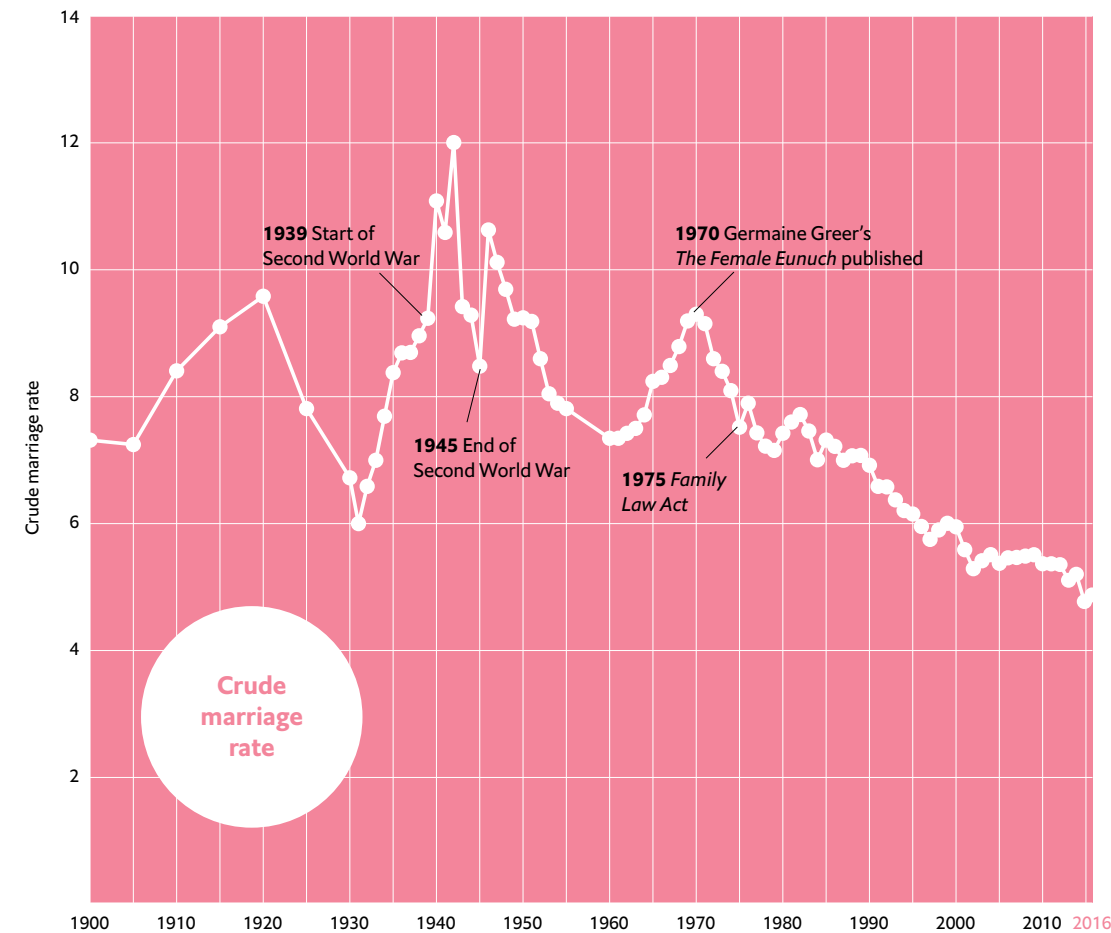
72

72 Deborah Kingsland
All in the same boat
Film (digitised)
ca. 1977
Footage supplied by the
National Film and Sound Archive
of Australia's Film Australia
Collection, Title no: 250579

CHANGES, CHOICES

The marriage rate in Australia increased throughout the 1960s and peaked in 1971 before beginning a long period of decline. In 1970 there were 9.3 marriages per 1,000 Australian residents. By 2016 this had dropped to 4.9. The Whitlam Labor Government introduced the *Family Law Act 1975* offering thousands of people across Australia the chance to end unhappy marriages without the onus of proving fault. Following the introduction of the Act—and after the compulsory 12 month period of marital separation was over—the number of divorces jumped dramatically, peaking at 65,230 or 4.6 per 1,000 Australian residents in 1976.

The Whitlam Government lifted the tax on the Pill and made it available to all women, not just to those who were married. It funded child care centres for working women, and pursued other agendas to advance women’s equality both at home and in the work place. For some Australians, these reforms would result in a reshaping of relationships, marriage and family.



Judith Coles and Howard MacCallum married in the mid-1970s. In 2019, Judith reflected on this era as a time of pivotal change. She and Howard chose to marry in their 20s and had a church wedding in Sydney's North Shore. But many of Judith's peers took a different path.



JUST MARRIED 1974 JUDITH MACCALLUM

On leaving the wedding reception at Windsor Gardens we were surprised and shocked by the sight of our green HR Holden adorned with shaving cream, streamers, balloons and cans. There was great hilarity and exclamations of delight and horror as guests poured out the doors of Windsor Gardens, the grand old house where the lunchtime reception had been held. 'Just Married' was drawn in shaving cream on the bonnet and on the back of the car, 'luv at first sight?' on the right hand side of the car, and 'Rotaract' on the left hand side. Two large eyes with eyelashes covered the windscreen emblazoned with 'HIS' and 'HERS'.

The photograph was taken as I reached the car in my 'going away' dress. The groom is not in this photograph as he was a few steps behind and closer to the door of the reception house. Those in the photograph include the three bridesmaids, several of our friends and relatives, and the minister who performed the marriage. A photograph taken a few seconds later shows guests milling around the car as we were each handed a large pin so that we could burst the balloons that filled the car. I remember bursting half a dozen before there was enough space to sit! After we were both safely in the car we drove off, with cans clanging behind us. We didn't stop to remove any of the adornments and drove across the Sydney Harbour Bridge. In those days the toll was collected by real people who controlled passage onto the bridge. The toll collector showed his displeasure as we paid our 20 cents. It was as if he was thinking about the rubbish he would need to recover if any of the adornments to our car were to fall off. But he let us through, and we travelled onto the hotel where we were to stay the night. My brother collected the car the next day, with most of the adornments still in place.

As much as possible, we did all the tasks for the wedding ourselves. I made my bridal dress, the bridesmaids' dresses and my going away dress. My mother and friends decorated the church and made the fruit cakes that formed the three-tier wedding cake. We rented Holden cars for the day for the bridal party and asked friends to be the drivers. There was a champagne-coloured Holden Statesman for the bride and groom, and two white Holden Kingswoods for the bridesmaids and groomsmen. And of course, our friends adorned our own Holden Special.

73 Jack Hickson
*Wedding of Judith Coles
and Howard MacCallum,
Longueville*
Black and white negative
1974
State Library of NSW, Australian
Photographic Agency – 38330

Our marriage—Judith Coles to Howard MacCallum—took place earlier in the day at St Aiden's Anglican Church, Longueville. The ceremony was held at 11.30 am on Saturday 16 February 1974 followed by lunch at Windsor Gardens, Chatswood. I wore a white chiffon and lace ankle-length dress with a veil but no train, and the groom wore a pale blue suit. The three bridesmaids wore floral pink chiffon dresses and pink wide brim hats. The groomsmen wore dark blue suits. The church was decorated with fresh flowers in white and pink, which matched my bouquet of stephanotis and white carnations and the bridesmaid's bouquets of bright pink roses. It was a warm, humid day in Sydney and after the ceremony the humidity turned to a few sprinkles of rain. We sheltered under a large pink and white beach umbrella outside the church to talk with guests and pose for a few photographs. A friend of the groom's father, a press photographer, took the official photos. There were only a few rolls of colour film, with most photographs being shot in black and white.

Thinking back to the 1970s, it was a time of change, especially for women. I was the last of my immediate girlfriends to marry. We were all in our early 20s, had tertiary education and careers, and planned to work for a few years before starting a family. But many of our wider circle of friends didn't marry until later. Feminism was gaining traction, contraception was widely available and women were becoming more independent. This allowed women freedom to explore the world, engage fully in careers and have multiple partners before settling down.

By the end of the 1970s, women were no longer considered 'on the shelf' if they weren't married by age 30, and many delayed having children until they were established in their chosen career. My children were born when I was in my late 20s and early 30s, but some friends and relatives delayed their first child until their later 30s and even into their 40s. When we wanted to buy our first house in 1976, I was working and Howard was studying full-time. Back then it wasn't usual for banks to lend money on the basis of a woman's salary, but after the bank manager saw my bank passbooks showing a record of saving from two months of age, we were granted the home loan.

74 Maggie Diaz
Wedding (detail)
 Colour negative
 ca. 1970–1986
 State Library of Victoria,
 H2016.269/20a



ROMANCE, ROYALTY, CAUTION

As the 1970s progressed fewer people were entering the institution of marriage. But other forces were reasserting older traditions: perhaps none more compelling than the wedding of the Prince of Wales and Lady Diana Spencer in July 1981 (75).



75

Watched by an estimated television audience of 750 million, the marriage of Charles, the 31 year old heir to the British throne, and the 19 year old aristocratic Diana injected youth, romance and modernity into the centuries-old institution of the British Royal Family.

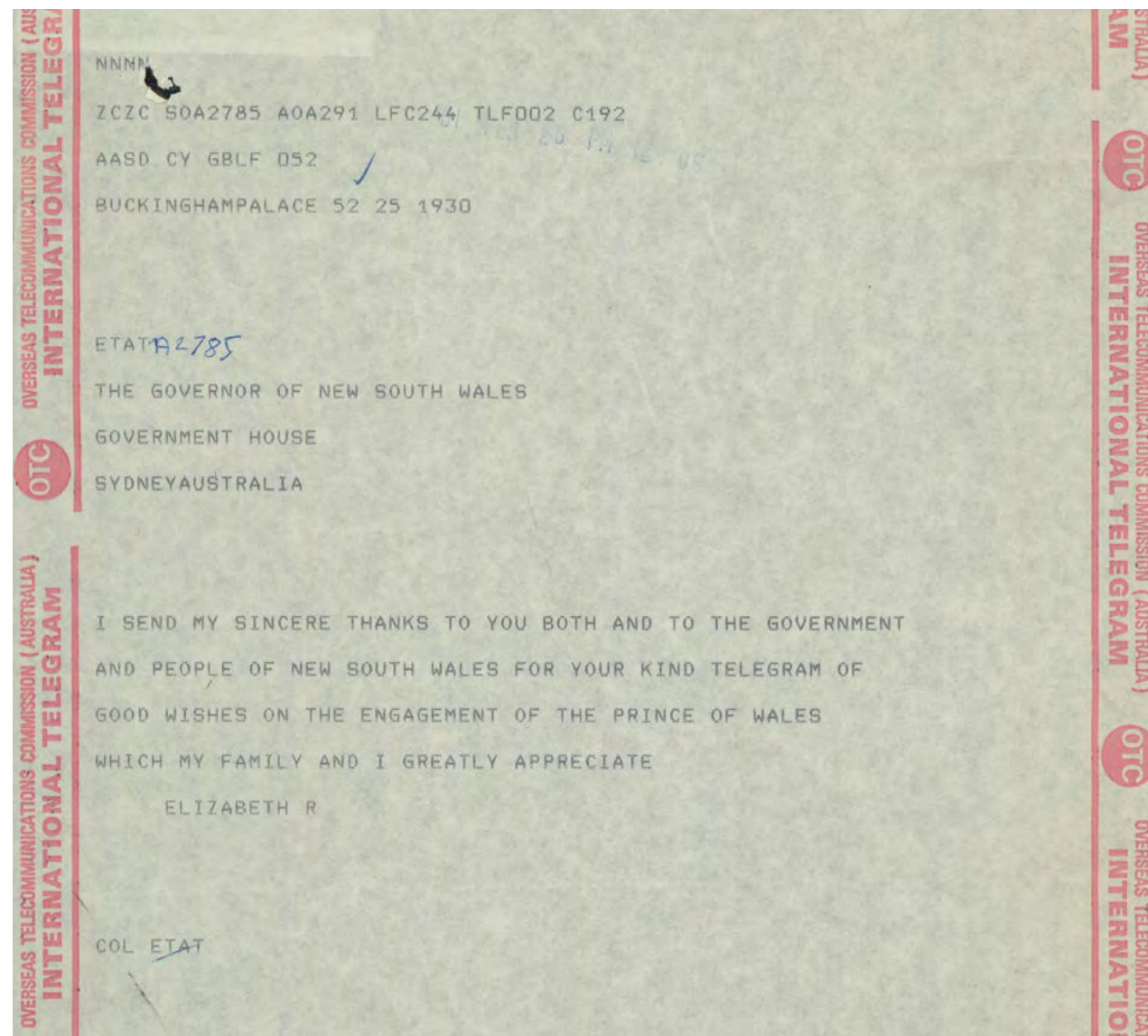
75 Josie Ashley Riddle
*Letter to Neville Wran,
Premier, regarding the
Royal Wedding, Potts Point,
30 July 1981*
Paper
1981
NSW State Archives,
A3403 1981 A-E



76

But not everyone was swept up in the nuptial excitement. Radical feminist groups cautioned the teenager against the marriage, appearing at events with badges and posters that urged 'Don't do it Di'. Political activists protested at the marriage's symbolisation of imperial oppression, and its distraction from economic recession and Thatcherism.

76 Megan Schlunke, Karen Elliot, Susanne Jones, Kate Millington, Sal O'Wheel, Anarchist Feminist Poster Collective
Don't do it Di dance, 25 July 1981
Screen print, printed in colour
1981
State Library of South Australia, ZPS 0313

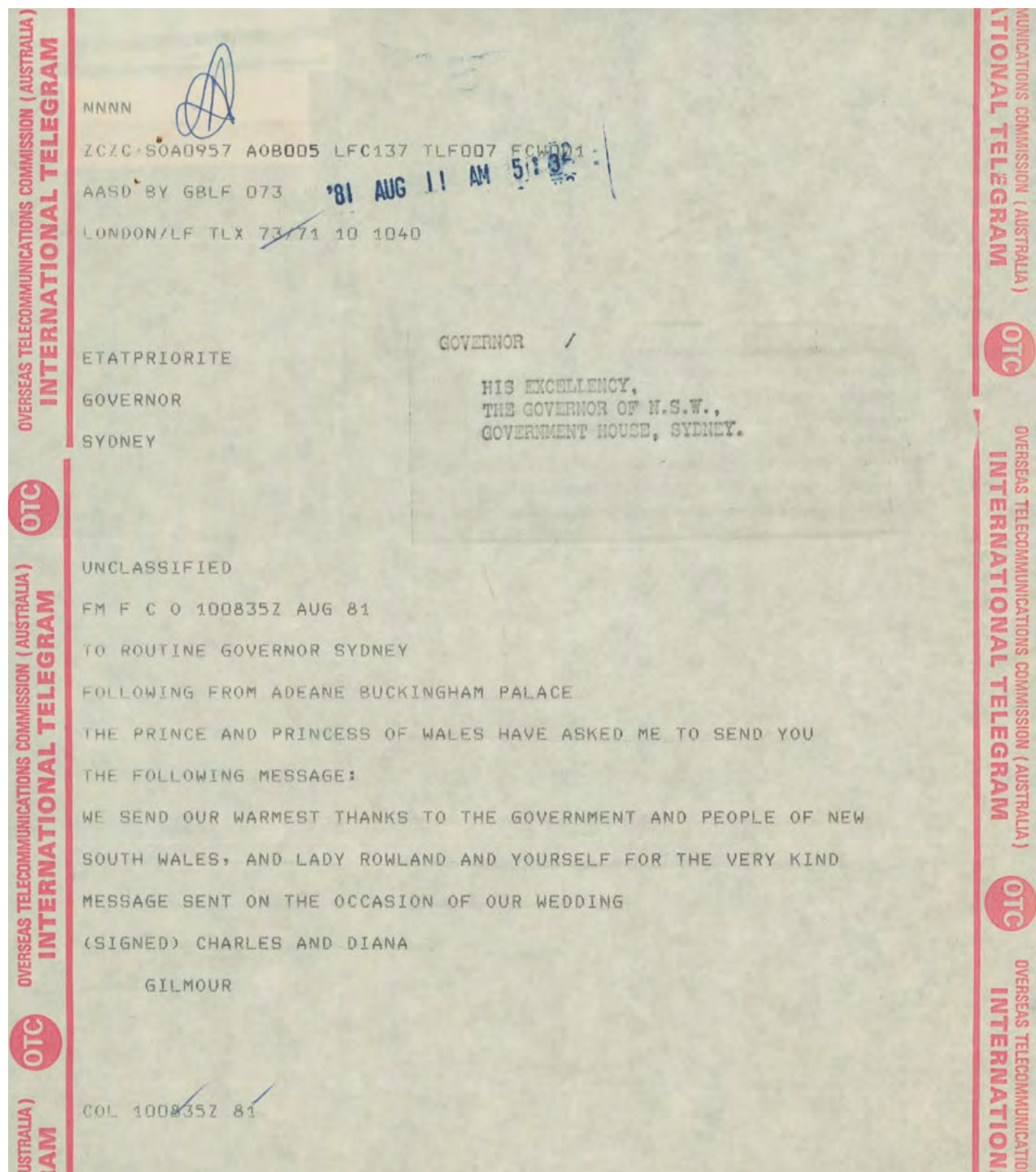


77

On behalf of the Government and people of NSW, Governor James Rowland offered his congratulations to Prince Charles and Diana Spencer on the occasion of their engagement. Charles, Diana and Queen Elizabeth II offered their thanks. Later, a selection of 65 books to 'further enhance the Royal Couple's knowledge and appreciation of Australia' was gifted. The wishes and wedding gift were 'greatly appreciated' by Charles (77–80).

The records here concerning the engagement and marriage of Charles and Diana can be found in the State Archives Collection in a series titled *NRS 19797 Records relating to liaison between the Governor and the United Kingdom Parliament and Royal Family*. While the Collection is well known for detailing colonial-era NSW, it is also a trove of primary source material that deals with more recent history, including, for example, the 1980s. Projects such as *Marriage: Love and Law* that span time and multiple spheres of policy and regulation, require some clever research tactics to identify this material, as archivist Bonnie Wildie discovered.

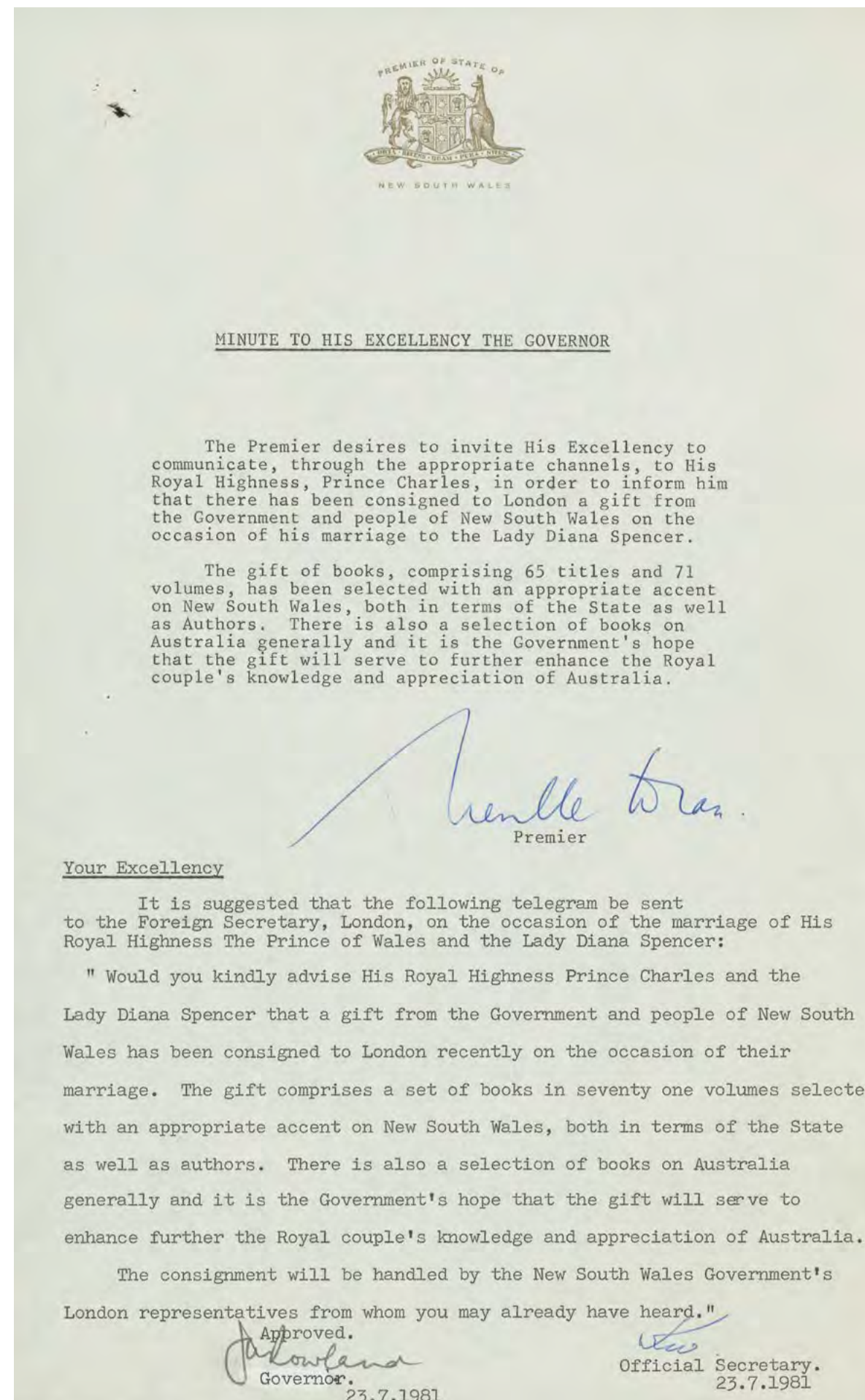
77 Queen Elizabeth II
Telegram to the Governor of NSW, 26 February 1981
Paper
1981
NSW State Archives, NRS 19797 File 1981



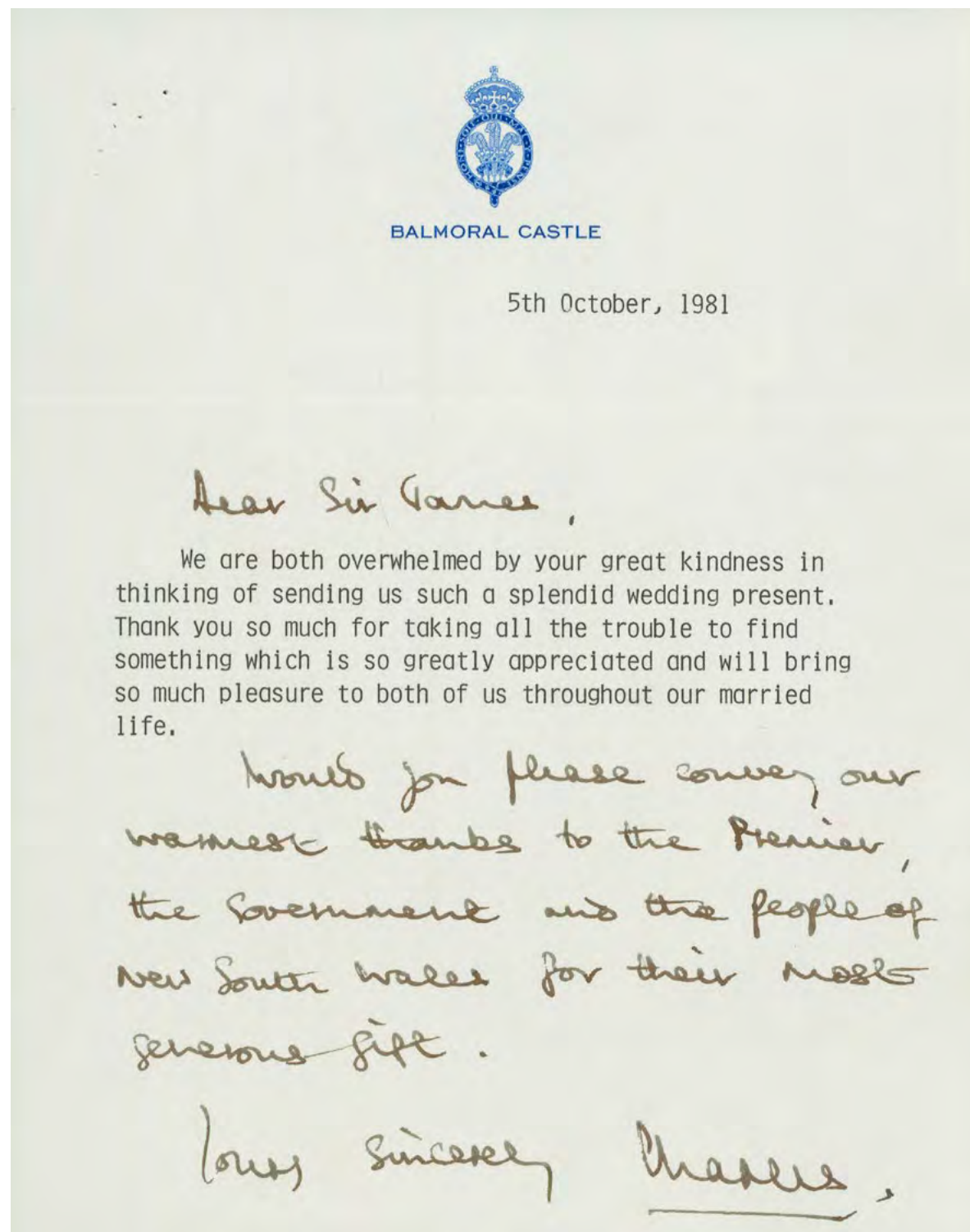
78

78 Prince and Princess of Wales
Telegram to His Excellency the Governor of NSW, 11 August 1981
Paper
1981
NSW State Archives,
NRS 19797 File 1981

79 Neville Wran
Minute to His Excellency the Governor, 23 July 1981
Paper
1981
NSW State Archives,
NRS 19797 File 1981



79



80

80 Charles, Prince of Wales
*Letter to Sir James Rowland,
 Balmoral Castle,
 5 October 1981*
 Paper
 1981
 NSW State Archives,
 NRS 19797 File 1981

FINDING 'I DO': AN ARCHIVIST'S PERSPECTIVE BONNIE WILDIE

As an archivist/researcher working on the *Marriage: Love and Law* exhibition project, I was tasked with finding material within the NSW State Archives Collection relating to stories of marriage. As accounts and narratives emerged through letters and registers, films and photographs, Acts and legislation, the Collection revealed a history in which love and law was entangled. But the search to find 'I do' in the archive was not only a research process, it became something of a story itself.

When undertaking research in the archive, you build relationships with the records. Each series – assigned its own unique series number or 'NRS' – is a group of records that has been kept together because of the relationship that exists between them. The relationship might relate to who created them or how they were used, but crucially, it is this relationship that exists that keeps the records together in a series. In accessing the records, you negotiate these relationships.

There are the record series you know and love. You can get comfortable, know their ways, understand how they work and the stories they will tell you. They are series that are reliable, knowable, and that you return to over and over again. They are the series you can count on. And sometimes, despite knowing them so well, they can still surprise you.



81

81 Aborigines Welfare Board
Wedding group
 Black and white photograph
 ca. 1920s
 NSW State Archives,
 NRS 30 [4/8566] aperture 8284

I knew I would find ‘I do’ (or ‘I don’t’, or ‘I don’t, anymore’) in some of these comfortable, familiar series. *NRS 1037 Butts of special marriage licences*, for example, along with their accompanying applications, provides ‘I dos’ of the free people in the early decades of the Colony. Names familiar to researchers of early NSW history jump out from the pages: ‘daughter of G. Blaxland’ and ‘daughter of late Colonel Johnston’. It’s even possible to imagine a softer side of Reverend Marsden (the flogging parson) as he presided over the many colonial marriages taking place at St John’s in Parramatta.

NRS 12212 Register of convicts’ applications to marry provides a counterpoint to the marriage records of free people, offering instead the ‘I dos’ (and government enforced ‘I cannots’) of the convict classes from the same early colonial period. Each line entry represents a relationship subjected to government scrutiny. In the accompanying applications, I uncovered affidavits attesting to good and sober character, letters (some real and some forged) providing evidence of spouses who had passed away, and pleas for rejections to be overturned.

I also located love lost, the ‘I don’t, anymore’ of the marriage union. *NRS 13495 Divorce and matrimonial cause case papers* are full of stories – each file is an account of disunion, of the dissolution of marriage, and contains evidence to justify the parting. In these files I looked for the union, seeking the story of where it all began.

These series – these comfortable, known series, beloved by researchers – were as close to ‘love’ series and ‘love’ files as might be possible. But I knew ‘I do’ existed elsewhere. I just had to find it. A lot of the time I was delving into the unknown hoping to make a connection. Searching outside of the Collection’s ‘love series’, our ‘love files’, meant approaching series like you would a first date. Sure, you get a description of the series, and have a vague idea of what to expect. But it still feels uncertain and you aren’t sure if they are going to be what you need. You don’t know if the encounter will be like a magical moment or absolute disappointment. But you continue to hope that next time, they might just be the one. And sometimes you find love in the most unlikely places.

This was certainly the case in attempting to locate records relating to the 1981 marriage of Prince Charles and Diana Spencer. I had looked in all the obvious places, hoping for a connection, but came up with nothing. No records, no magic. And then I took a chance on an unknown series, venturing deep into the archive on a hunch that maybe, this series might be the one for us. *NRS 19797 Records relating to liaison between the Governor and the United Kingdom Parliament and Royal Family* provided that magical moment.

DÉPARTEMENT de SEINE-ET-OISE
ARRONDISSEMENT de VERSAILLES

MAIRIE DU VÉSINET

ANNÉE 1954
No 38

MARIAGE

Du trente avril mil neuf cent cinquante quatre
ENTRE : Roger Pierre Mithieux
Né le 26 Mars 1930 à Lyon
Arrond' d 3e arrt dép Rhône
Profession chimiste
Domicilié à Plessis-Bouchard (Set O) Rue Gambetta 30
Fils de Louis François Mithieux, décédé
Et de Marie Elisabeth Gronet, sa veuve

ET Madeleine Louise Marcelle Rannou
Née le 30 Décembre 1929 à Chartres
Arrond' d d' dép Eure et Loir
Profession chimiste
Domiciliée à Le Vésinet, Rue du Maréchal Foch 16
Fille de Emile Rannou
Et de Suzanne Georgette Alina Chéderville, son épouse décédée

Contrat de mariage Neant
Signature de l'Époux.
Signature de l'Épouse.
H. Rannou

VILLE DU VÉSINET
Sceau de la mairie
(Seine-et-Oise)

Certifié conforme à l'acte de mariage
L'Officier de l'état civil.
Foussier

82 NSW Supreme Court
*Family book: Roger Mithieux
– Madeleine Mithieux*
Paper booklet with
leatherette cover
1954
NSW State Archives,
NRS 13495 119/1962

Letters from the then Premier of NSW, Neville Wran. Letters from the Governor of NSW. Telegrams from Queen Elizabeth II. Telegrams from the happy couple. A signed thank you from Prince Charles himself. It was everything we could have wanted. For me, this ‘I do’ had a happy ending.

A SPENT FORCE OR JUST DIFFERENT?

While the wedding of Charles and Diana in 1981 captured the imagination of people in Australia and elsewhere, another 1980s wedding was also hugely popular. On 1 July 1987 two million Australian television viewers tuned into Network Ten's soap opera, *Neighbours*, to experience the church wedding of Scott Robinson (Jason Donovan) and Charlene Mitchell (Kylie Minogue). When it aired in the UK in 1988, there were 20 million viewers.

Despite the widespread popularity of these events—one set in suburban Melbourne, the other in St Paul's Cathedral, London—the marriage rate in the 1980s and 1990s continued on a trajectory of decline that had commenced in the early 1970s.

But marriage was not a spent force. It continued to evolve. People were marrying for the first time at a higher age, embarking on marriage for a second or third time, and, with 39.6 per cent of marriages celebrated by civil officers, fewer were choosing a church wedding.

83 Maggie Diaz
Wedding, Mrs. Sandy (detail)
Colour negative
ca. 1970–1986
State Library of Victoria,
H2014.136/232a



As de facto couples were gradually awarded the same rights as married couples the primacy that married people enjoyed in a post-war society was well in descent. De facto partnering grew in popularity as an alternative living arrangement following separation, divorce or widowhood. Many couples were choosing to raise children outside of the institution of marriage.



84

84 William Yang
The wedding of Felix and Lannie, [Sydney], 1987
 Black and white photograph
 1987
 National Library of Australia,
 PIC/6567/2 LOC Drawer PIC/6567

TO BELIEVE IN MARRIAGE – AND DIVORCE TARA MOSS

It is midnight in the town of my birth, and in one minute (tick, tick) ... right now, it is my ninth wedding anniversary. The pottery one, or is it leather? The Internet can't decide. I'm happily married and nearly a decade into making my love 'official', as they say, but the thing is, there have been times I was sure I would never get here.

I'm twice divorced, you see. I'm one of 'those women'. And despite more than a third of marriages ending in divorce, there is still a stigma to being a 'divorcee'. If you doubt it, a recent study by Slater and Gordon found that 46 per cent of divorced persons surveyed felt they faced daily judgement from people because their marriage had failed. In fact, the tag once held so much stigma that King Edward VIII famously had to give up the throne in 1936 to marry divorcee Wallis Simpson (and most remember that, but hardly recall the arguably more scandalous Nazi associations of the pair), so suffice it to say, being twice divorced by my mid-30s did not feel particularly good. It felt like failure. I didn't know what to think of my past choices or the institution of marriage itself. I felt the weight of my past mistakes, as judgement from myself as well as others, even if my choice to end those partnerships had proved wise.

I'm no expert on marriage, but if there's one thing I know, it's that being able to access divorce is a valuable privilege. Divorce is now legal in all countries except the Philippines and Vatican City, but for centuries was outlawed, and later only accessible to males and to the rich. Unequal access to divorce and family law remain widespread, and in many countries, barriers to marriage between consenting adults remain, both socially and legally. Until recently, same-sex partnerships were not legally recognised (and alarmingly, research by ILGA in 2016 found that in 74 countries same-sex sexual contact is still a criminal offence) and for some time interracial marriage was outlawed. For example, the Aboriginals Ordinance of 1918 restricted marriage between Indigenous women and non-Indigenous men in the Northern Territory, and as recently as 1959 Gladys Namagu was denied permission to marry her white fiancé, Mick Daly. In the United States it famously took until *Loving v. Virginia* in 1967 for race-based restrictions to be lifted. Any same-sex couple, no matter the endurance of their partnership, did not have the opportunity to get married, let alone make mistakes I have, until very recently. In fact, although I call Australia home, I am currently in my birth country of Canada where same-sex marriage was legalised in 2005 (late enough, one would argue), while the ink is practically still drying on the Australian legislation of December 2017. I am relieved the institution of marriage, in some places at least, is becoming

modern enough to recognise the diversity of real couples. Love does not have one sexuality, one race, one belief system, religion or culture. In that way, having been allowed the opportunity to learn and grow and make mistakes in marriage is a privilege others do not have, or have not had until very recently. It makes me lucky, as does the privilege of being able to exit unhealthy or unsuitable relationships.

Perhaps one question to ask is why someone who has divorced would want to remarry at all? Why get back on the horse, as it were, and try to ride it into the proverbial sunset, when your previous attempt(s) have seen you smashed on the ground nursing a critically bruised heart, and, let's be honest, more often than not a thoroughly trodden pocket book? It may seem counter-intuitive, but the majority of us divorced types *do* remarry. Perhaps surprisingly though, in contrast to the stereotypes about men loving the bachelor life and women being desperate to get hitched, a 2013 Pew Research Center survey showed that some 30 per cent of divorced or widowed men said they wouldn't do it again while in contrast, a majority of 54 per cent of women stated that they would not be getting back on that horse again, thank you very much. Over time, the majority do remarry, but more men do than women. Likewise, women are more likely to file for divorce.

If marriage is a horse, it's an unpredictable one – a horse that can support you, that can carry you in sickness and in health; or beat you under its hooves. There may be factors that can reduce the likelihood of a split – mutual respect and honesty, and according to various stats: 1. being over 25 years of age; 2. being of a similar age; 3. having a tertiary education; 4. not being a couple in which one smokes and one doesn't. There are more stats (being a dancer or bartender are apparently major red flags for future divorce) but in any case, at any age or level of education—despite cheats like a rather unsettling 'divorce calculator' online—there are simply no guarantees.

The question of why someone takes a chance on marriage the second or third time around is where stats don't cut it. In real life, your partner and the relationship you form is impossible to distill into a pie chart or Hallmark card. There are trends, yes, but no two relationships or marriages are the same. It is quite possible to be a person who has had failed relationships in the past and has a successful relationship in the future.

One close friend of mine who was in a decades long de facto relationship finally accepted the proposal to marry her partner when he was diagnosed with late stage cancer. He wanted her to have the added certainty of having been his legally recognised wife, and this helped her manage his medical care in his final months and his estate after he passed.

In my case, I finally found someone where the time together actually gets better, the journey gets better ... even the sex gets better. It's not like the movies, with those horrid depictions of marital malaise, or even the nauseatingly vanilla depictions of smiling nuclear families. Marriage is something else entirely, a unique source of challenges and strengths. And it's bloody great when it works. My life would be less without what we have found together, and there is no doubt the fact we are married has created a bond that is more firmly recognised socially and legally—practical reasons many couples who have been denied marriage in the past are getting married now.

The ideal of a happy marriage was imprinted on me early, as my parents, Janni and Bob, had 25 good years before her untimely death from multiple myeloma in 1990. They balanced one another. They were each other's confidantes, friends. They were a team. No doubt those who are against the institution have their own stories to tell, and they certainly have plenty of solid reasons to choose from to be anti-marriage, not least the institution's chequered history. In the past, a wife was considered property of her new husband, and though that may no longer be legally the case in Australia or comparative countries, the traditions that went with it are still being negotiated. As any historian will tell you, the phrase 'giving away the bride' was intended literally, as under the doctrine of coverture, women were property, transferred from father to husband. A nod to this doctrine continues in contemporary ceremonies, with the 'giving away' of the bride from the father to the husband. I even included this in my first wedding more than 25 years ago. Like many brides at the time I didn't think much about the meaning of 'being given away'.

Perhaps more pressingly, taking a husband's name after marriage stems from that history of wives as property, and women's formal titles were once entirely usurped by their husband's name, so that Jane would become simply Mrs. John Doe. (This is still sometimes seen on conservative wedding invitations.) In Australia the vast majority of women still give up their last names upon marriage and this is less negotiable than one might like to believe. 'People don't get too fussed when women take a man's surname on at marriage, which over 80 per cent of women still do, but get quite uppity if a woman doesn't want to take a man's name on,' Associate Professor Yvonne Corcoran-Nantes tells ABC radio. As recently as the 1970s, American state laws actually required a woman to use her husband's name to vote, do her banking or to get a passport. It bears mentioning that in many places this is not only not the norm, but actually illegal. It is not legal for a woman to take her husband's name in France, Greece, Italy, Belgium, and in Quebec. Further, local custom in Korea,



Carnal desire, human reproduction and organic life are represented in Fiona Hall's reinterpretation of Jan van Eyck's *The marriage of the Arnolfini*. In emphasising marriage as an embodied state, Hall—whose work was produced during a period of Cold War tensions—alludes to a set of powerful forces that overshadow personal relationships, and more broadly, humanity.

85 Fiona Hall
*The marriage of the
 Arnolfini - after van Eyck*
 Type C photograph
 1980
 Art Gallery of NSW, 169.1984

Malaysia and Spain favours women keeping their maiden names, so the trend in Australia is by no means universal, and as long as it continues, the practical and professional costs of name change are disproportionately worn by women.

Beyond such obvious markers as those I've mentioned, the expectation that wives will cook and clean for all members of the household remains strong, and working women today still find themselves with the majority of the household chores and child care, even while working full time, with the average Australian woman doing seven hours a week more housework than the average man. Extraordinarily, when women are primary bread winners and their spouses are unemployed, women still do almost half of the household chores. Each partnership is different, many men are doing more and many of us enjoy 'making house', as it were. But there are only so many hours in the day, and the reasons why some marriages are destined to be under strain can be seen in those kinds of stats. (Perhaps they'll add 'willing to vacuum' to the dubious online divorce calculator in future?)

Religion often asserts that it owns marriage, but in 2016, 76 per cent of marriages were performed by civil celebrants. We may still hang on to some of the old traditions, some that might arguably be best left behind, but we seem to be getting hitched for our own reasons, and we are doing it in our own ways. Marriage may pre-date recorded history, but this ancient institution is changing with the people who want to enter into it. Perhaps today, with divorce all around us, getting married is less about misty-eyed ideals and more about hope and the power of that publicly declared announcement of intention: 'We are a team. We're going to give it our best shot.' Marriage is hard, but so is life. A good life partner can help, whether one chooses to make it 'legal' or not.

The same Pew study I mentioned earlier suggested that when I married my husband I was among about 10 per cent of people in my age group who had remarried after already having been divorced two or more times. The number goes up with age as well. Twice divorced is no longer so extraordinary, as it turns out, and now even Prince Harry has been allowed to marry a divorcee without the Royal Family or the Church of England getting in the way. Progress? Perhaps. But that depends on your view of the institution we are all lining up to sign on to. Does marriage stem from a fundamental human need for coupling and belonging? Or is it part of an antiquated system best left to history? Despite its flaws I believe in marriage, even after the failures of my past.

Do you?



86

A cautionary tale (Bride #2), from Mark Tweedie's 2018 series, Births, Deaths and Marriages, speaks of both fragility and strength. While the bride's face has faded—a metaphor for the failing of memory over time—her presence endures.

86 Mark Tweedie
A cautionary tale (Bride #2)
Oil on canvas
2018
Courtesy of artist

CHANGING CELEBRATIONS

Post-war immigration in the 1950s and 1960s coupled with the rolling back and later quashing of the 'White Australia' policy in the 1970s, laid the foundations for Australia to become one of the most culturally diverse nations on earth. At the 2016 Census, 28 per cent of Australians were born overseas. One hundred years earlier, migrants overwhelmingly came from Britain. Today, people come to Australia from all corners of the globe. Just as Australia's population has become more culturally and linguistically diverse over time, so, too, has the way in which marriages are solemnised and celebrated.

87 Louise Whelan
Pakistani Hindu wedding,
Castle Grand Function
Centre, Castle Hill,
9 April 2011 (detail)
Digital photograph
2011

State Library of NSW, a5482 Online





88

88 John Immig
*Sheikh Taj Aldin Al-Hilali
 (Australian Mufti) marrying
 a couple at the Lakemba
 Mosque, 12 January 2003*
 Black and white photograph
 2003
 National Library of Australia,
 PIC/8397/1 LOC Drawer PIC/8397

89 Louise Whelan
*Wedding of a Russian
 and Serbian couple at St
 Stephen's Serbian Orthodox
 Church, Rooty Hill, 23
 January 2011*
 Digital photograph
 2011
 State Library of NSW, a5482 Online

90 Conor Ashleigh
*Bridal couple Achol and
 Marial and their bridal
 party, Sydney, December
 2013*
 Digital photograph
 2013
 National Library of Australia,
 PIC Online access #PIC/20074/29



89



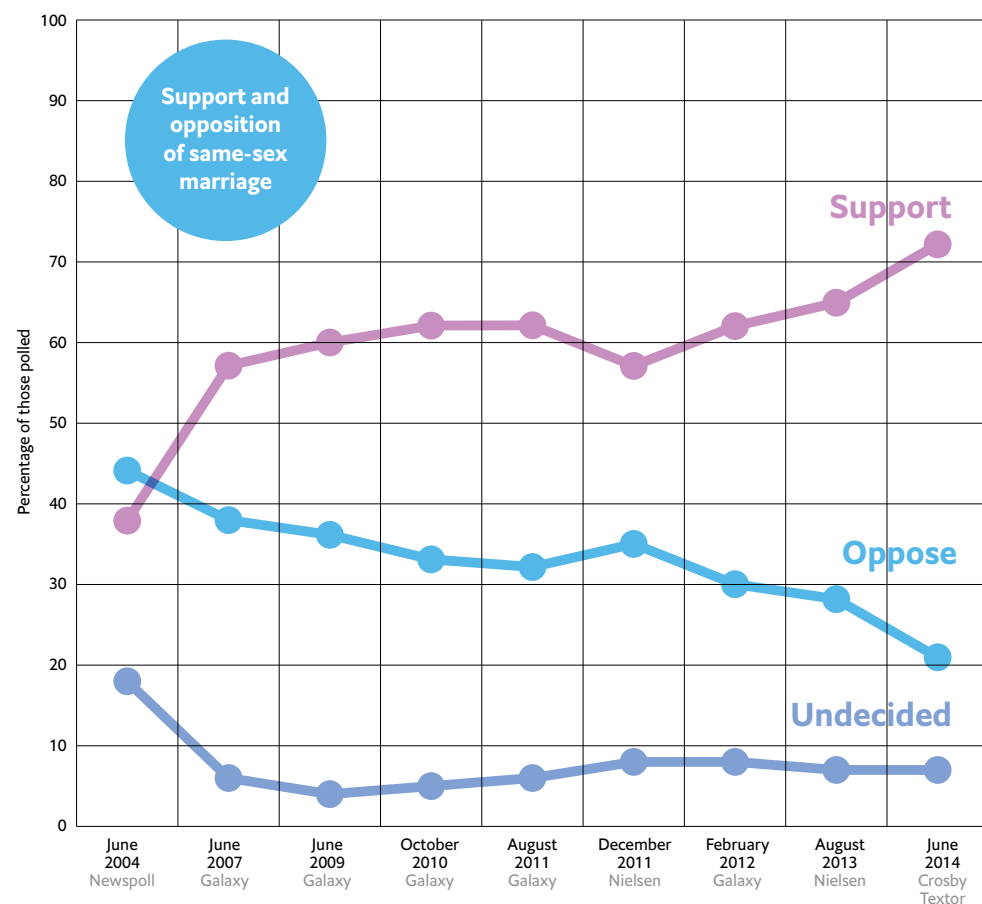
90

TOWARDS EQUALITY

By the end of the 20th Century, de facto couples enjoyed the same legal rights as married couples in Australia. In the 30 years to 2000, the rate of cohabitation had increased four-fold. However, while de facto and married couples were considered equal, people in same-sex relationships did not have the legal right to marry. In response to this, there were increasing calls for marriage to be extended to same-sex couples in Australia as it had been elsewhere.

91 Jeffrey Samuels
Rings, marriage equality
Acrylic paint and printing ink
on archival paper and mount
board
2016
National Art School Collection,
gift of the artist 2018



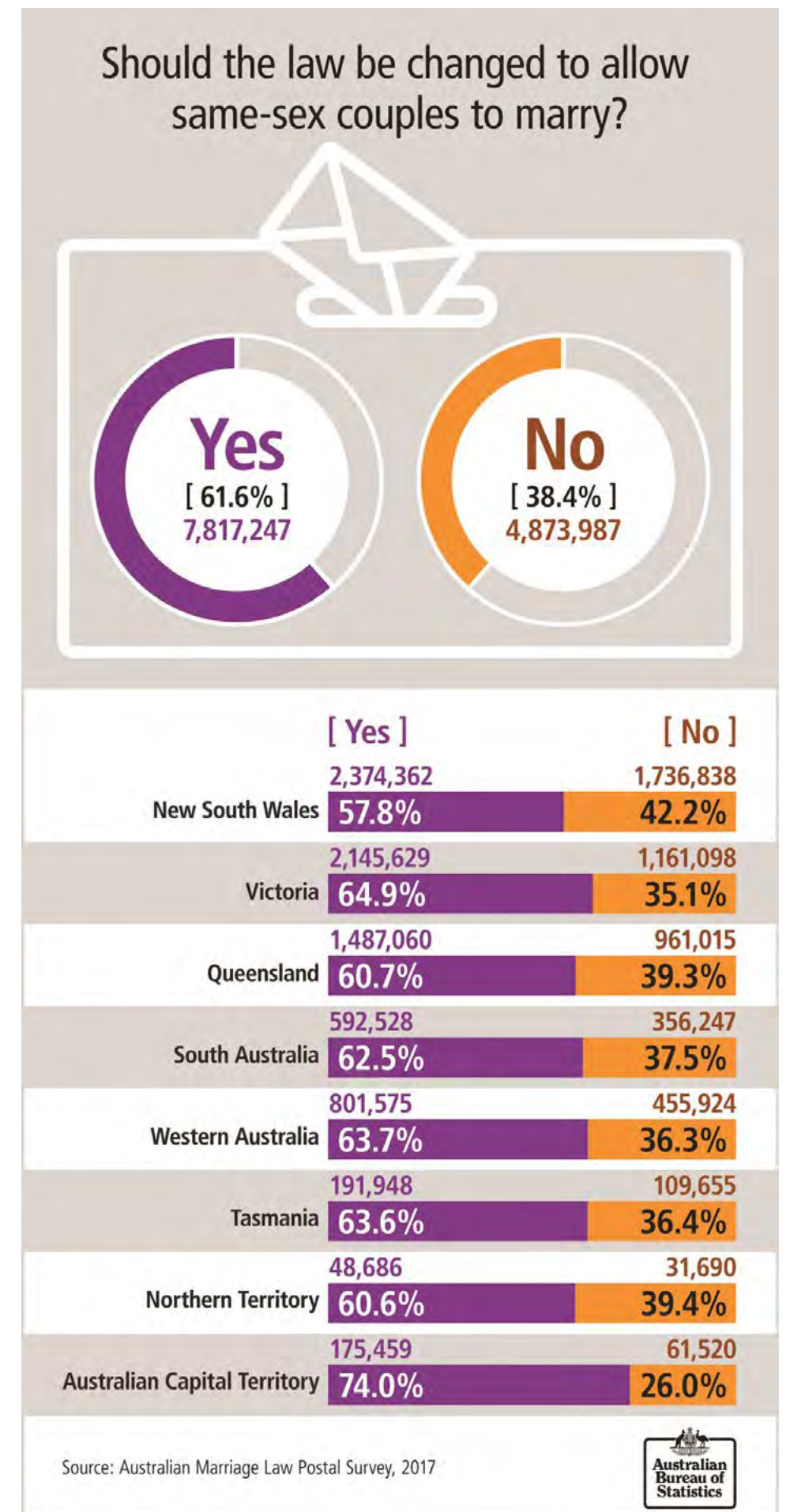


Marriage law reform to enable all Australians—regardless of their sex or gender—to legally marry gained wider public support throughout the 2010s.

The Howard-led Coalition, which held Government from March 1996 to December 2007, opposed same-sex marriage. It worked to amend the *Marriage Act 1961* and to enshrine a definition of marriage in the legislation. In 2004, the *Marriage Amendment Act 2004* was introduced, defining marriage as ‘the union of a man and a woman to the exclusion of all others, voluntarily entered into for life’.

Between 2004 and 2016, a total of 23 bills dealing with marriage equality or the recognition of overseas same-sex marriages came before the Australian Parliament. All were defeated at the second reading stage. In 2016, the Liberal-Coalition Government led by Malcolm Turnbull directed the Australian Bureau of Statistics (ABS) to undertake a survey to gauge the population’s views on whether the law should be changed to allow same-sex couples to marry. This process was not without controversy, as it was only undertaken after attempts to establish a plebiscite on the issue had failed. The Australian Marriage Law Postal survey, which was distributed to all Australians on the electoral roll in late-2017, asked the question: ‘Should the law be changed to allow same-sex couples to marry?’

On 15 November 2017, the ABS announced the results of the voluntary survey: 12.5 million people or 79.5 per cent of Australians had expressed a view on the question. The majority indicated that the law should be changed to allow same-sex couples to marry.



92 Australian Bureau of Statistics
Should the law be changed to allow same-sex couples to marry?
Digital image
2017
Australian Bureau of Statistics, 1800.0 – Australian Marriage Law Postal Survey, 2017

Overleaf
93 Ann-Marie Calilhanna
Love wins for equality!
Digital photograph
2017
Star Observer



On 16 November 2017, the day after the ABS announced the result of the survey, Senator Dean Smith (Western Australia and Deputy Government Whip in the Senate)—a member of a cross-party group of parliamentarians advancing ‘yes’—spoke to his fellow representatives:

The votes of the Australian people were tallied, and the Australian people have voted yes to changing the Marriage Act of our country. I know many people questioned the original plebiscite. I did. I know many opposed the postal survey. I did. Many gay and lesbian people felt uncomfortable asking for equal rights before the law because why should you supplicate for the same rights and responsibility as others? Nevertheless, we must acknowledge with awe and gratitude the willingness of our country men and women to stand beside us, to affirm us and to join us in voting yes. On behalf of gay, lesbian, transgender, bisexual and intersex Australians and their families, I say, with humility and with gratitude, thank you.

Yesterday we saw a glimpse of the country we all yearn for, a country that is fair minded, generous and accepting. We saw a country that was willing to embrace its hopes rather than hold onto its fears. Many of us across this chamber have seen something of that great Australian story that compelled us into public life. For the Liberals and conservatives who yearned for change, we see in this result the shining city on a hill with more freedom, more acceptance and more grace. For those opposite, they have lived out Ben Chifley’s magnificent call to fight for the right so that truth and justice will prevail.

In many cases, Australians voted for someone they knew, and in just as many they voted for someone they didn’t. The wonder of this result is that it brings together young and old, gay and straight, conservative and progressive, immigrant and Indigenous, in the most unifying Australian coalition. True, some wanted a 15-year debate to be over so that we could move on to other pressing issues, but mostly there was an understanding by our fellow citizens that the life path for a young gay or lesbian teenager or young adult is harder than their heterosexual brothers’ and sisters’. Australians voted to make that path easier. It wasn’t just a vote of acceptance; it was that deep, loving embrace of a big family.

The *Marriage Amendment (Definition and Religious Freedoms) Act 2017* came into effect on 9 December 2017, amending the *Marriage Act 1961* to redefine marriage as ‘the union of two people to the exclusion of all others’. Within six months, 3,148 same-sex couples across Australia had married.



94 Sheridan Nilsson
*Marriage of Annette
and Kylie*
Digital photograph
2018
Courtesy of Annette Cairnduff
and Kylie Gwynne

PARTY 1 AND PARTY 2 FREYA JOBBINS

Artist Freya Jobbins was commissioned by NSW State Archives to create a new work for *Marriage: Love and Law*. Her work, *Party 1 and Party 2*, responds to the changes that have taken place in how marriage has been understood in Australia.

Once, when couples applied for an Australian marriage licence, they were required to enter names under 'Bride' and 'Bridegroom'. Today couples are recorded simply as 'Party 1' and 'Party 2'. In 200 years our definition of marriage has continually shifted, such that our laws now reflect our ability to accommodate a more diverse and loving society.



95 Freya Jobbins
Party 1 and Party 2
Plastic assemblage
2019
Commissioned by
NSW State Archives

This work celebrates definitional evolution, but more importantly the social changes it brought about. This assemblage is in the form of a traditional wedding cake. The base characterises the 19th Century, when only marriages made in the Church of England were legally valid and white, heterosexual couples were almost without exception. There were some exceptions, such as Aboriginal woman Maria Lock whose husband was an assigned convict. During this time the minimum legal age for women to marry was as low as 12 years old.

The second tier represents the 20th Century (to 1997). During this time marriage rights were extended to all heterosexual couples, regardless of race and religion. The third tier represents 1997 to 2017. After a gruelling battle, Tasmanian LGBTI+ activists successfully forced their state government to decriminalise consensual homosexual activity (May 1997), finally signalling the decriminalisation of homosexuality in Australia. During this time homosexual couples remained without the right to marry.

The uppermost tier represents today, following the 2017 Marriage Act amendments and celebrates the right for everyone to legally marry in Australia.

I hope that from across a room the viewer will be unable to see the distinctions of the dolls. Rather they see one mass of people, a unified nation celebrating and exercising their right to marry. Upon closer inspection the sex and race of the dolls become clear, and invite the viewer to examine the social context of each era of marriage in Australia.

CONCLUDING THOUGHTS

‘Oh, Lizzy! do anything rather than marry without affection’, urged Jane Bennet to her sister Elizabeth upon the shock revelation that she and Mr Darcy were engaged. Jane Austen’s 1797 novel *Pride and Prejudice* captures a moment in time in which the reason to marry was shifting away from long-held traditions associated with entitlement, towards those that privileged love. In the Colony of NSW—a place where the likes of Mr Darcy and Elizabeth Bennet were few in number—marriage was to be encouraged. Authorities, such as Governor Lachlan Macquarie, took a paternalistic and pragmatic approach towards this, their message being less about love and more about stability, morality and respectability.

Fast forward to the present, more than 200 years after Austen first penned her words, and it would be difficult to imagine that Australian couples would enter the institution of marriage for any reason greater than love. What comes after a marriage is celebrated, however, as printmaker Jan McKay asked in her 1977 work, *After the confetti, what?*, is another issue. Marriages succeed, marriages fail and marriages are remade. And in many cases, marriages are consciously not made.

The exhibition project *Marriage: Love and Law* has engaged with the story of an enduring institution through the lens of the work of the State. In telling this history, it becomes clear that marriage is a concept that has been shaped and reshaped over time, not only by the State, but equally by society. However, like many stories, this one remains incomplete. New insights into the past will be formed, and alternative perspectives drawn. In the future, will ‘marriage’ and ‘love’ stay in step? Or will new ‘partners’ join the dance? Whichever way the tale of love-meets-law plays out, it’s sure to be one worth telling.

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Colonial Secretary
Church of England, marriage licences
Leather bound volume
1835–1836
NSW State Archives, NRS 1037 [4/6032]

Edward Deas Thomson
Opinion regarding the provision of second marriages after the period of seven years
Leather bound volume
1841
NSW State Archives, NRS 962 [4/3689]
41/3829

Property, Respectability

Elizabeth Garling
Letter to the Colonial Secretary, providing details required for the Deed of Grant, Surry Hills, Sydney, 25 October 1836
Paper
1836
NSW State Archives, NRS 907 [2/7863]

Surveyor General’s Office
Description of land – Elizabeth Garling’s marriage portion, 28 March 1836
Paper
1836
State Archives, NRS 907 [2/7863]

Surveyor General’s Office
Description of land – Hannah Tompson’s marriage portion, 4 July 1831
Paper
1831
NSW State Archives, NRS 907 [2/7990]

Artist unknown
Watercolour portrait of Mrs Frederick Garling Jnr (possibly) as an elderly woman
Watercolour (reproduction)
n.d.
State Library of NSW, PXA 963

Photographer unknown
Carte de visite of Elizabeth Garling
Black and white photograph
n.d.
State Library of NSW, PXA 963

Promised in Marriage

Sarah Cox
Letter to John Payne, no. 6
Paper
n.d.
NSW State Archives, NRS 13471 [9/5198]
Cox v Payne 1825

Supreme Court of NSW
Judgment book
Leather bound volume
1824–1828
NSW State Archives, NRS 13473 [9/922]

Abduction, Influence

Supreme Court of NSW
The Queen against Patrick Meehan, Supreme Court papers
Paper
1851
NSW State Archives, NRS 13477 [T75]

Dedication, Discrimination

Blak Douglas
Domestic Violets (triptych painted suite)
Mixed-synthetic polymer on canvas
2016
Courtesy of artist

Reconstruction, Readjustment

Supreme Court of NSW
Family book: Ernest Furno – Maria Furno
Paper booklet with cloth cover and gold printed decorative endpapers
1938
NSW State Archives, NRS 13495
2108/1947

Supreme Court of NSW
Family book: Heinrich Lohse – Lottemarie Lohse
Paper booklet with cloth spine and paper covered boards
1939
NSW State Archives, NRS 13495
4727/1958

Supreme Court of NSW
Family book: Eva Kacamakovic – Ivan Kacamakovic
Paper booklet with cloth spine and paper covered boards
1950
NSW State Archives, NRS 13495
1064/1962

Supreme Court of NSW
Family book: Hedy Muller – Paul Muller
Paper booklet with paper covered boards
1946
NSW State Archives, NRS 13495
4553/1951

Supreme Court of NSW
Family book: Hermann Nocker – Gertrud Nocker
Paper booklet with cloth cover
1952
NSW State Archives, NRS 13495
1560/1962

KEY BIOGRAPHIES

Supreme Court of NSW
Family book: Liesa Wasiolek – Witold Wasiolek
Paper booklet with card cover
1949
NSW State Archives, NRS 13495
4647/1951

Family, Stability, Nation

Sydney County Council
Queen Victoria Building window display – ‘Another all electric dream home at Killarney Heights’, 22 May 1963
Digital print from black and white negative
1963
NSW State Archives, NRS 21243, image 2550

Questioning Marriage

Barbara Hanrahan
Wedding in war-time, 1915
Paper etching
1983
National Gallery of Australia, NGA 93.259

Romance, Royalty, Caution

Josie Ashley Riddle
Letter to Neville Wran, Premier, regarding the Royal Wedding, Potts Point, 30 July 1981
Paper
1981
NSW State Archives, A3403 1981 A–E

James Rowland
Draft message
Paper
n.d.
NSW State Archives, NRS 19797 File 1981

James Rowland
Draft telegram to The Private Secretary to Her Majesty the Queen, 25 February 1981
Paper
1981
NSW State Archives, NRS 19797 File 1981

Neville Wran
Minute for His Excellency the Governor
Paper
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NSW State Archives, NRS 19797 File 1981

Other

Jack Hickson
American film star Jane Powell married at the Wayside Chapel, Kings Cross
Digital print from black and white negative
1965
State Library of NSW, Australian Photographic Agency – 20100

Sam Hood
Allan Spowers-Rosamund Lumsdaine bridal party leaving St Mark’s Church, Darling Point
Digital print from black and white glass negative
1922
State Library of NSW, Home and Away – 7623

Sam Hood
Bridesmaid and two flowergirls enter the church, St Mark’s, Darling Point
Black and white photograph
ca. 1925–1950
State Library of NSW, PXE 789 (v.60) 308

Sam Hood
Mrs H.H. Kinninmont wedding, Hunters Hill
Black and white photograph
ca. 1925–1950
State Library of NSW, PXE 789 (v. 60) 122

Sam Hood
Thelma Thirlwell marries Alex Feros, Greek Cathedral, Dowling Street, Darlinghurst
Black and white photograph
1934
State Library of NSW, PXE 789 (v. 60) 314

Sam Hood collection
Erlitz-Moulder wedding, Usher’s Hotel
Digital print from black and white negative
1937
State Library of NSW, Home and Away – 15119

Photographer unknown
Johanna Wieters and Fritz Haarstick on their wedding day, Holsworthy Internment Camp, 20 May 1915
Black and white photograph
1915
Australian War Memorial, P00595.108

Photographer unknown
Marriage portrait of Captain Helen Gwenyth Martin and Sergeant Herbert Hillman Wren
Black and white photograph
1945
Australian War Memorial, P05120.003

CURATORS

Penny Stannard

Dr Penny Stannard has carved out a multi-faceted career over two decades as a lead curator, educator, researcher and cultural policy maker. Through these experiences, she has developed a unique practice that applies creativity and culture as a method of integrating public engagement, knowledge making and policy development in order to deliver strategic outcomes for organisations and communities. Penny has been the Senior Curator of Exhibitions at NSW State Archives since April 2016 and has recently curated and produced, *Blaze: Working Women, Public Leaders*, and the award winning *Captured: Portraits of Crime* and *Windows into Wartime* exhibitions. Penny is Deputy Chair of the critically acclaimed Sydney Chamber Opera, and was previously Chair of Ausdance NSW. She has served on a number of NSW Government arts grants and advisory boards and is a former Australia Council Peer. Penny holds a PhD from the University of Technology Sydney in Public History and Cultural Policy Studies, and has published both in Australia and internationally.

Bonnie Wildie

Bonnie Wildie is an historian, librarian and archivist who is passionate about communicating history and heritage to the broader community. She also dabbles in the digital humanities, and searches for new and innovative methods that might challenge traditional notions of historical research and information access. Bonnie has worked at several of the premier cultural heritage institutions in NSW. Her research interests include the roles of women in Australian history, and local histories with a focus on uncovering the voices of minorities. She has been Assistant Curator, Exhibitions, at NSW State Archives since mid-2018, and has played a key role in the development and delivery of *Marriage: Love and Law*.

COMMISSIONED ARTISTS

Blak Douglas

Born Adam Douglas Hill, Blacktown (1970), Western Sydney, to a Koori Father/Caucasian Mother. Trained in illustration and photography, Douglas, became self-practiced in painting with a style influenced by the study of graphic design, and devoutly politicised per social justice. Collections: Blacktown, Campbelltown and Liverpool City Councils, City of Sydney, Australian Institute of Aboriginal and Torres Strait Islander Studies, Aboriginal Art Museum (Utrecht), National Gallery of Australia, National Maritime Museum, National Museum of Australia, Australian Museum, Town Hall Collection, Taipei Museum. Douglas has been a successive finalist in the Telstra National Indigenous Art Award, the Parliament of NSW Aboriginal Art Prize, a finalist in the Xstrata Emerging Artists Award and a twice Archibald Prize finalist.

Freya Jobbins

South African born, South West Sydney based, multidisciplinary contemporary artist Freya Jobbins' practice includes assemblage, collage, installation and video work. She is best known for her provocative assemblages and masks created from second hand flesh-toned dolls. Jobbins is ostensibly a social commentator whose work is based on appropriation, re-assemblage and subversion of pre-existent objects and images, through which she explores notions of identity, motifs and her own dissimulation. Freya also creates larger site specific installations and sculptures which emphasise her sustainable practice.

I like that my work is viewed as unexpected, humorous and rather disturbing, with an emphasis on the importance of craftsmanship, anatomical correctness and how it touches on The Uncanny Valley Theory. I am a meticulous craftswoman, a ‘plastic surgeon’ with a very sharp blade, who relishes perfection and symmetry.

With a Bachelor of Visual Arts and Dip Fine Arts, Freya has been included in over 30 group shows in Australia; Sydney and regional NSW galleries, Melbourne, Adelaide and Perth, and has exhibited internationally in New York, San Francisco, Detroit, Tel-Aviv, Austria and recently in Yorkshire, England. She has produced commissions for collectors in Australia, USA, England, Abu Dhabi, Germany, Italy and Norway.

Freya was a selected finalist in the Tom Bass Prize for Figurative Sculpture 2016 and 2018; Sculpture @Scenic World, 2018; PARAMOR Art and Innovation Prize, 2016; HC Hidden @ ROOKWOOD, 2015; Woollahra Small Sculpture Prize, 2012 and 2014, and Fisher’s Ghost Art Award 2004-18. She won Sculpture in the Vineyard, 2014, and the Queanbeyan Clearwater Sculpture Prize, 2015, and was a resident artist at Penrith Regional Gallery, and MCA Artbar participating artist, 2016 and 2018. Freya is currently working towards her upcoming solo show in 2020 at Wagga Wagga Art Gallery, which will include assemblages of masks, prints and collage works.

Danie Mellor

Born in Mackay, Queensland, Danie Mellor has lived, worked, travelled and studied in Australia, England, Scotland and South Africa. His mother’s Aboriginal family were from the Atherton Tablelands in Queensland, and his father’s family emigrated from California, coming to Australia in the early 1900s. His work is represented in permanent international, national, state, regional, university and important private collections within Australia and overseas. It has been shown in significant exhibitions here and overseas, including *Story Place*, Queensland Art Gallery and *Primavera*, Museum of Contemporary Art, *Culture Warriors* and *unDisclosed* at the National Gallery of Australia, and *Sakahàn*, the inaugural international survey of Indigenous art at the National Gallery of Canada in 2013. He has won several major awards, including the 26th National Aboriginal and Torres Strait Islander Award in 2009, and the National Indigenous Ceramic Art award in the same year.

In 2014, the University of Queensland Art Museum hosted a 10-year retrospective of his practice that toured nationally to four venues, and a solo exhibition of his works Primordial: *SuperNaturalBayiMinyjirral* was shown at the National Museum of Scotland as part of the Edinburgh Art and International Festivals. Major works were created for the 8th Asia Pacific Triennial at QAGOMA in 2015, the Adelaide Biennial of Australian Art at AGSA and the Samstag Museum in 2016, and the inaugural Yinchuan Biennale *For an Image, Faster Than Light* held at the Yinchuan Museum of Contemporary Art in Ningxia Province, China.

Danie works full time from his studio in Bowral, and has previously held positions of lecturer and senior lecturer at the National Institute of the Arts, ANU and Sydney College of the Arts, USYD. In 2010 he was appointed to the Visual Arts Board at the Australia Council for the Arts and subsequently served as Chair of Artform until 2015.

Raquel Ormella

Raquel Ormella (b. Sydney 1969) has a diverse practice that includes video, installation, drawings, and zines. She works at the intersections of art and activism, investigating the means by which critical reflexivity in contemporary art encourages processes of self-examination regarding political consciousness and social action. Her practice is grounded in exploring the nature of the relationship between humans and the natural environment, with a particular focus on urban expansion and forest activism. In highlighting the connectedness between the two, she attempts to show that our depictions of the natural world are not representations of true wilderness or a pure state, but instead, informed by human contact and reflective of human values. She is also interested in exploring the relationship of audiences to artworks by using multiples, producing a work for the 2008 Sydney Biennale using electronic whiteboards to print drawings made by the artist, so that audiences may take them home.

Solo exhibitions include: *Golden Soil*, Milani Gallery, 2016; *Birds*, School of Art Gallery, ANU, Canberra, 2013; *New Constellation*, Milani Gallery, 2013; *Feeders*, Canberra Contemporary Art Space, ACT, 2012. Group exhibitions include the 2015 *Artist Making Movement*, Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung; *See you at the barricades*, Art Gallery of NSW, Sydney; *More love hours: contemporary artists and craft* and *Basil Sellers Prize*, Ian Potter Museum of Art, Melbourne; *Protest Songs, Artful Actions*, Lismore Regional Gallery, Lismore; *Conflict*: Contemporary responses to war, University of Queensland Art Museum, Brisbane; 2013 *California-Pacific Triennial*, Los Angeles; *Social networking*, Gallery of Modern Art, Brisbane, 2012, and the 1st Aichi Triennial, *Art and Cities*, Nagoya, Japan, 2010.

Raquel was selected for the One Year Studio Artists program at Artspace, Sydney. In 2012 she was awarded the prestigious Fisher’s Ghost Art Award, Campbelltown, NSW; a New Work Grant from the Australia Council and Arts ACT, 2009; Warrnambool Art Gallery’s New Social Commentaries Prize, 2006; Western Sydney Artist Fellowship from the NSW Ministry for the Arts, 2000; and the Australia Council Studio Residency in Barcelona, Spain, 1999. In 2013 Raquel completed a PhD in Visual Arts at ANU where she is lecturer in the Painting Workshop.

COMMISSIONED WRITERS

Kiera Lindsey

Dr Kiera Lindsey is based at University of Technology Sydney (UTS) where she is completing an ARC Discovery Early Career Research Award (DECRA) on speculative biography and historical craft. In 2016, she published her first speculative biography, *The Convict’s Daughter* with Australia’s largest independent publishing house, Allen & Unwin and is currently working on a second, due in 2020. Kiera has been the on-camera historian with the HISTORY Channel and a regular guest on ABC’s Radio National.

Judith MacCallum

Dr Judith MacCallum grew up in Sydney and completed a science degree at UNSW. She initially worked as a food technologist before a career change to secondary school teaching and then teacher education and educational research. At Murdoch University since 1993, Judith has led national and local research projects, such as mentoring in schools, role models for young people, and community building through intergenerational exchange programs. Her leadership roles include Dean of Education from 2009-13. She is currently Chair of the WA Youth Mentoring Network and runs professional learning workshops for teachers, supervisors and research students. She married Howard in 1974, and they have three children and four grandchildren.

Tara Moss

Tara Moss is a bestselling author, documentary maker and presenter, speaker and human rights advocate. Since 1999 she has written 11 bestselling books, published in 19 countries and 13 languages, including the acclaimed Mak Vanderwall crime fiction series, the Pandora English paranormal series and the critically acclaimed non-fiction book *The Fictional Woman*.

Tara Moss is the host, co-executive producer and co-writer of the documentary *Cyberhate*, examining the phenomenon of online abuse, and gave her address to the nation, ‘Cyberhate and Beyond’, at the National Press Club. She has received an Edna Ryan Award for her significant contribution to feminist debate, speaking out for women and children and inspiring others to challenge the status quo. In 2017 Moss was recognised as one of the Global Top 50 Diversity Figures in Public Life, for using her position in public life to make a positive impact in diversity, alongside Malala Yousufzai, Angelina Jolie, Bernie Sanders, Emma Watson, His Holiness the Fourteenth Dalai Lama of Tibet and more.

PERFORMER

Simon Lobelson

With a career that has spanned four continents and 75 operatic roles from the baroque to the newly-composed, high respect as a pedagogue and superlative press reviews, Simon Lobelson has established himself as one of the most versatile baritones of his generation. Since graduating with honors from the University of Sydney and subsequently studying at London’s Royal College of Music on a scholarship, Simon has performed in venues such as Sydney Opera House, Queen Elizabeth Hall, St Johns Smith Square, St Martin-in-the-Fields, and all over China, with companies such as The Royal Opera House Covent Garden, English National Opera, Opera Australia, Pinchgut Opera, Sydney Chamber Opera, London Mozart Players, Sydney Symphony Orchestra, Sydney Philharmonia, English Chamber Orchestra, Israel Camerata and the Lucerne Festival. He has worked under such conductors as Pierre Boulez, Simon Halsey, Charles Dutoit, Paul McCreesh and Richard Bonynghe, and recorded for Chandos and ABC Classics. Some of his roles have included Amfortas, Escamillo, Rigoletto, Alberich, Nick Shadow, Marcello, Ford, Germont, Figaro, Michele and Don Alfonso. Simon is on staff as lecturer, coach and vocal professor at the Sydney Conservatorium of Music, regularly adjudicates for the Sydney Eisteddfod and has given master classes in both Australia and China.

ARTISTS – LOANED WORKS

Abdul Abdullah

Available online [OPEN](#)

Fiona Hall

Available online [OPEN](#)

Rosemary Laing

Available online [OPEN](#)

Joan Ross

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Jeffrey Samuels

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Mark Tweedie

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ACKNOWLEDGEMENTS

Marriage: Love and Law exhibition

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New Commissions

Visual artists

Blak Douglas
Freya Jobbins
Danie Mellor
Raquel Ormella

Writers

Kiera Lindsey
Judith MacCallum
Tara Moss

Performance

Simon Lobelson

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