A black and white photograph of a middle-aged man with short, light-colored hair, wearing a dark suit jacket, a light-colored sweater, a white shirt, and a patterned tie. He is sitting in a wooden chair, looking off to the side with a serious expression. His hands are clasped in his lap. The background is dark with white splatters and streaks, resembling paint or ink. The text 'THE LIFE OF PATRICK WHITE' is overlaid on the left side of the image in a bold, red and white striped font.

**THE  
LIFE OF  
PATRICK  
WHITE**

THE LIFE OF PATRICK WHITE

A free exhibition at the

National Library of Australia

13 April–8 July

Exhibition opening hours: 10 am to 5 pm daily

Canberra ACT 2600

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[www.nla.gov.au](http://www.nla.gov.au)

&

State Library of New South Wales

13 August–28 October

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COVER IMAGE

AXEL POIGNANT (1906–1986)

PORTRAIT OF PATRICK WHITE IN FRONT OF *THE GALAXY* 1963

NATIONAL LIBRARY OF AUSTRALIA ITEM 64



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# THE LIFE OF PATRICK WHITE

## MINISTER'S FOREWORD



Through this exhibition, *The Life of Patrick White*, the National Library of Australia marks 100 years since the birth of one of Australia's most complex and fascinating literary figures. This new exhibition is a great opportunity for Australians to learn more about Patrick White's achievements as a writer, and his powerful presence in Australian culture.

The exhibition looks at Patrick White's life through the places he lived and his impact on Australia's post-war arts scene. Materials on display have been drawn from his vast collection of personal papers, including letters, notebooks and photos. Acquired by the National Library of Australia in 2006, the Patrick White collection is clearly one of the Library's greatest treasures.

The Australian Government is proud to support this exhibition through its National Collecting Institutions Touring and Outreach Program. This program gives more Australians the opportunity to see items from our national collections by providing funding to tour exhibitions around the country. After Canberra, this exhibition will tour to the State Library of New South Wales.

*The Life of Patrick White* exhibition coincides with the National Year of Reading which presents a unique opportunity for Australians to learn more about one of the nation's foremost 20th century novelists. Patrick White won the Nobel Prize in Literature in 1973 – the first Australian to achieve this honour. I'm sure this exhibition will delight admirers of Patrick White's body of work and help connect a new generation of readers to a giant of Australian literature.

**The Hon Simon Crean MP**  
Minister for the Arts



**Australian Government**

## NELSON MEERS FOUNDATION



Writers are often cautious creatures, reluctant to reveal a persona independent of their work. On one level, Patrick White was no different, famously destroying his early papers, in typical White style – by bonfire! Yet it was his public persona as much as his writing that has made him one of Australia's most influential authors, shaping, challenging and inspiring generations of writers and audiences.

The Nelson Meers Foundation is extremely proud to be supporting this retrospective exhibition of the life, work and influence of Patrick White – *The Life of Patrick White*. The exhibition is being timed to celebrate the centenary of White's birth and I am particularly delighted that it will be seen at both the National Library of Australia and the State Library of NSW, each of which is contributing their own extraordinary collection of photographs, notebooks, letters, unpublished manuscripts, artworks, and other personal items.

This gives us the unique opportunity to appreciate White's unpublished manuscripts – discovered only a few years ago – within the context of his Nobel Prize medal, his writing desk and typewriter, and some of the paintings by iconic Australian artists, such as Roy de Maistre and Ian Fairweather, that once adorned his walls.

The breadth and depth of the exhibition reveal aspects of Patrick White's life that have perhaps been subsumed by his controversial public life. For example, the exhibition pays tribute to White's philanthropy, which extended well beyond the use of his Nobel Prize winnings to establish the Patrick White Award for Australian writers who have made a significant contribution to Australian literature. Since the establishment of the Award in 1973, \$750,000 has been distributed to Australian writers.

The exhibition is a rare glimpse into this passionate and complex man and I would like to take this opportunity to thank the staff from all of the participating organisations who have contributed to it. I am grateful to them for sharing their knowledge with us.

I encourage you to honour Patrick White's extraordinary contribution to Australia's cultural heritage by enjoying the many fascinating stories that are revealed in *The Life of Patrick White*.

**Sam Meers**

Executive Director  
Nelson Meers Foundation



NELSON MEERS  
FOUNDATION



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\* FOR FURTHER INFORMATION ON OBJECTS REPRODUCED IN THE CATALOGUE, ITEM NUMBERS REFER TO THE ITEM LISTING ON PAGE 23.

AXEL POIGNANT (1906–1986)  
PATRICK WHITE AND HIS CAT TOM JONES 1956  
NATIONAL LIBRARY OF AUSTRALIA ITEM 57

## PATRICK WHITE

David Marr says of Patrick White that he returned to Australia after the war with the indomitable face of an Australian grazier. And so he did. He had found the love of his life, Manoly Lascaris, and the war had turned him into something more than the London literary barfly he might have become. More particularly, he wrote *The Aunt's Story* (1948) and it was evident that one of the major literary talents of the twentieth century had hit his straps, and that the haunting Australia of his childhood was to become his Ithaca and his *Iliad*, the place where his heart rested and the battleground where his rage and his artistry were one.

But is Patrick White the major literary talent I describe him as? A generation ago that evaluation was self-evident to Australians who read books, but I wonder how much he has been read in the last couple of decades. When I was growing up I was taken aback to see notable English critics like Al Alvarez declare that novels like *Riders in the Chariot* (1961) put most contemporary English writing to shame. When I came to read Patrick White in my teens, devouring the earlier novels in a rush and then reading each of the new works progressively as they came out, I was dazzled by the revelation they offered. His novels seemed to me then, as they seem to me now, unambiguously major work. When I first read *The Tree of Man* (1955) or *Voss* (1957) they didn't seem to me in any way inferior to the work of Faulkner or Nabokov or Beckett, those towering international writers I was discovering at the same time.

And that is, I think, pretty precisely where Patrick White belongs in the literary pecking order. He said when he won the Nobel Prize – with the modesty that never seemed his dominant quality though it has its instances – that neither James Joyce nor DH Lawrence, the greatest modern novelists to have written in English, had won this prize. And it's true that White's literary gift did not equal Lawrence's, for he had no equal, but gift is not the same thing as achievement. Nor does Patrick White belong with the James Joyce of *Ulysses* or with Proust.

But if he does not belong with the very greatest writers of the twentieth century, the tiny handful of soaring modernists, he has an absolutely secure place among the great novelists in the next division – Beckett, Nabokov and Waugh. The trouble is that a thousand times more people in the world are aware of their work than have ever read Patrick White.

This might not have been the case in Australia in the 1970s and 1980s, but for those who should know better – in the Australian academic and publishing worlds – this literary giant is now a lost memory.

Of course Patrick White had an intense influence on the generation of writers who came after him – the Thomas Keneally of *Bring Larks* and *Heroes* is inconceivable without him; David Malouf's more

epical books revisit some of his ambitions, and a novel like Kate Grenville's *Lilian's Story* (which White admired) has a strong affinity with the savage and scarlet of his work.

White's novels were published in London and New York and were hailed by a generation of writers and readers who saw literature, quite rightly, as an international continuum and, beyond that, as something akin to TS Eliot's 'timeless order, modified by each subsequent work of literature'.

In practice, nothing was better for the appreciation and the assimilation of Patrick White's novels than the fact that people who took their bearings from TS Eliot (and from Joyce and Lawrence) thought he was worth putting on university and school syllabuses, with the implication that he could hold his own with the best of them (the Faulkners and Becketts).

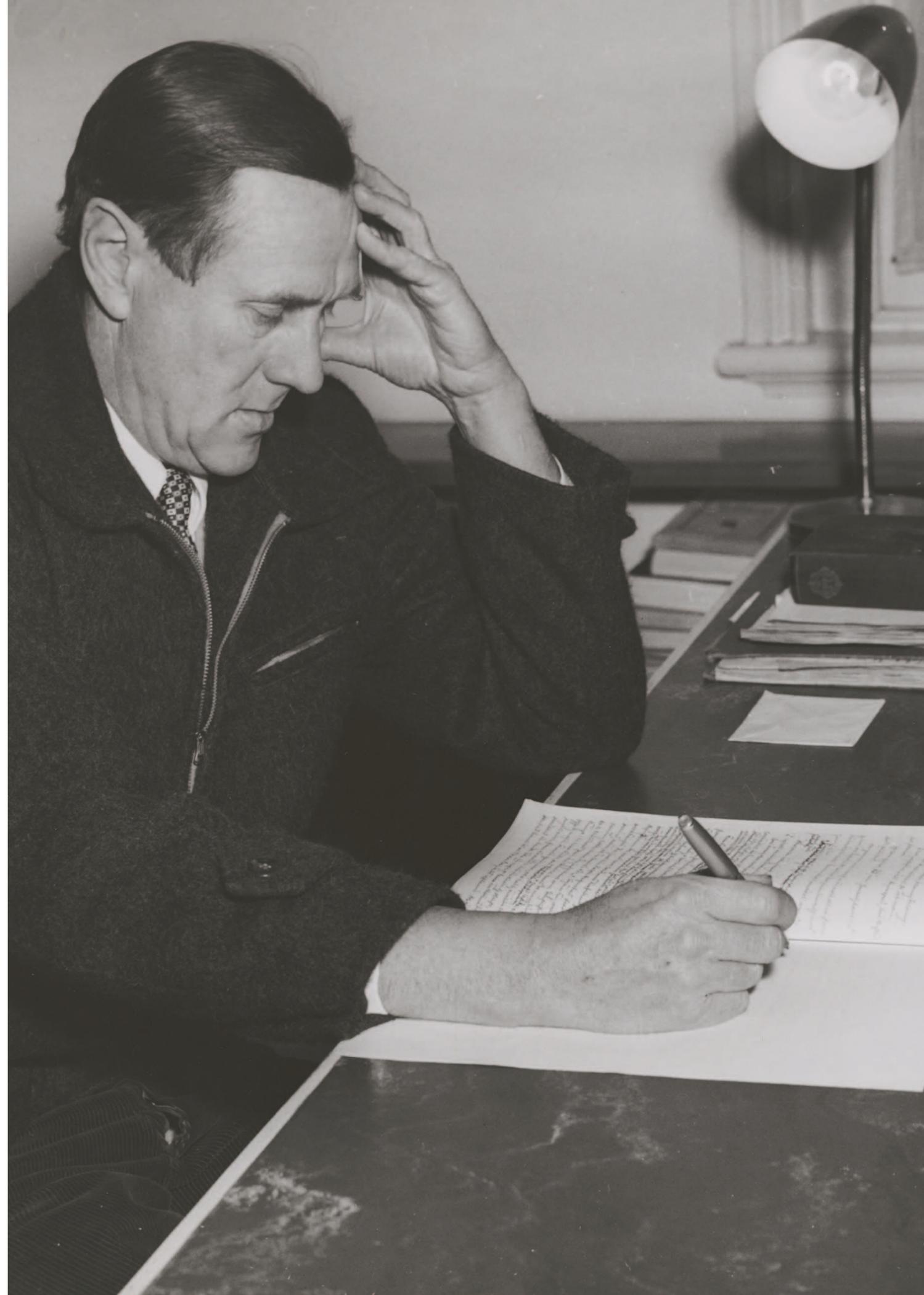
A few things happened, however, to queer the pitch: the study of Australian literature became an established thing and, in the days when people believed in canons and evaluation, for some of them it started to become an exclusive focus. Then, as the literature departments began to embrace a new relativism (where theory ordained that one book was as good as the next) people with a professional interest as so-called 'Australianists' got mightily bored with the fact that Patrick White was the unassailable modern classic. This more or less coincided with the Australian publishing world reflecting international trends and becoming more intent on commercial momentum, rather than on the recent literary past. And so some aspects of contemporary writing – the novels of Peter Carey for instance – were more effectively marketed internationally than Patrick White ever was. It didn't help that Joseph Losey failed to make his film of *Voss* with Max Von Sydow.

When David Marr's superb biography *Patrick White: A Life* appeared in 1991 it consolidated the image of White as the patrician denouncer of Australian iniquities, the very distinguished Australian ratbag, and it coincided with the moment when White's status as a master of the modern classic would become a matter of relative indifference.

A few years later (1996) there was Simon During's debunking little book. Everything paved the way for the inglorious moment, a decade later, when a hoax initiated by *The Australian* saw a chapter from *The Eye of the Storm* (1973) rejected by Australian publishers and literary agents.

It's an appropriate irony that Fred Schepisi's fine film of that novel may be helping to reverse the neglect of Patrick White, and so too will the publication in this centenary year of his incomplete manuscript 'The Hanging Garden'. Whatever you make of White's draft of part of a novel it leaves for dead most of the writing around today.

PATRICK WHITE WRITING AT HIS DESK AT 'DOGWOODS' c. 1956  
NATIONAL LIBRARY OF AUSTRALIA ITEM 58



Patrick White transformed and changed forever the idea of Australian writing as a sheltered workshop, a thing of merely national interest, which exercised us but had no world significance. This was, after all, the way we tended to read our Banjo Paterson and our Lawson and if it wasn't quite fair to the subject (the best of Lawson's stories, as Brian Matthews has shown, will stand up) it corresponded to the way we thought of ourselves.

In fact there is a strong case for saying that the golden age of Australian literary and artistic endeavour is the one that precedes the actual publishing resurgence. That not only Patrick White but Christina Stead and Martin Boyd and poets like AD Hope, and Judith Wright and Kenneth Slessor represent more of a golden age than anything since. And that what they wrote is analogous to the achievement of Nolan, Boyd and Tucker in painting.

In any case Patrick White is the Promethean figure. Christina Stead's *The Man Who Loved Children* is an extraordinary book, comparable to anything that White wrote (and in fact better known internationally because of Randall Jarrell's famous Penguin introduction and Robert Lowell's description of it as 'a big black diamond of a book') but the extraordinary thing about White is the consistency of his achievement from novel to novel.

The Australian White, after the prentice work of *Happy Valley* (1939) and *The Living and the Dead* (1941), begins, extraordinarily, with *The Aunt's Story*, as great as anything White wrote and which already shows the range of his palette and his capacity to exhibit virtuoso technique when required. The story of the spinsterish Theodora Goodman is beautifully observed even though the novel is, at every point, intent on her interior landscape. And it can be surprising when you go back to the book and realise how poetic and impressionistic his perspective is. Theodora is a suffering soul and marginal to the upper class Australian world she inhabits and yet she is also one of the souls to whom the spirit speaks.

White was intensely interested in the illuminations of what used to be called religious experience – he wanted to get inside people who were 'touched', just as he wanted to show the revelatory effect of metaphysical insights in the lives of apparently ordinary people.

In the case of Theodora in *The Aunt's Story*, the treatment of madness allows him to effect a form of interior monologue that shows what he has learnt from Joyce, even though the upshot is exotic, uncanny, and the opposite of everyday.

*The Tree of Man*, the book which followed seven years later in 1955 is, on the face of it, an overt attempt to write an epic about the ordinary, even though this Joyce-like ambition (whatever else it is *Ulysses* is an epic of the everyday) is filtered not through the influence of Joyce – who admittedly is mainly there as an influence on the word play of *The Vivisector* (1970) and the dream sequences of *The Aunt's Story* – but DH Lawrence.

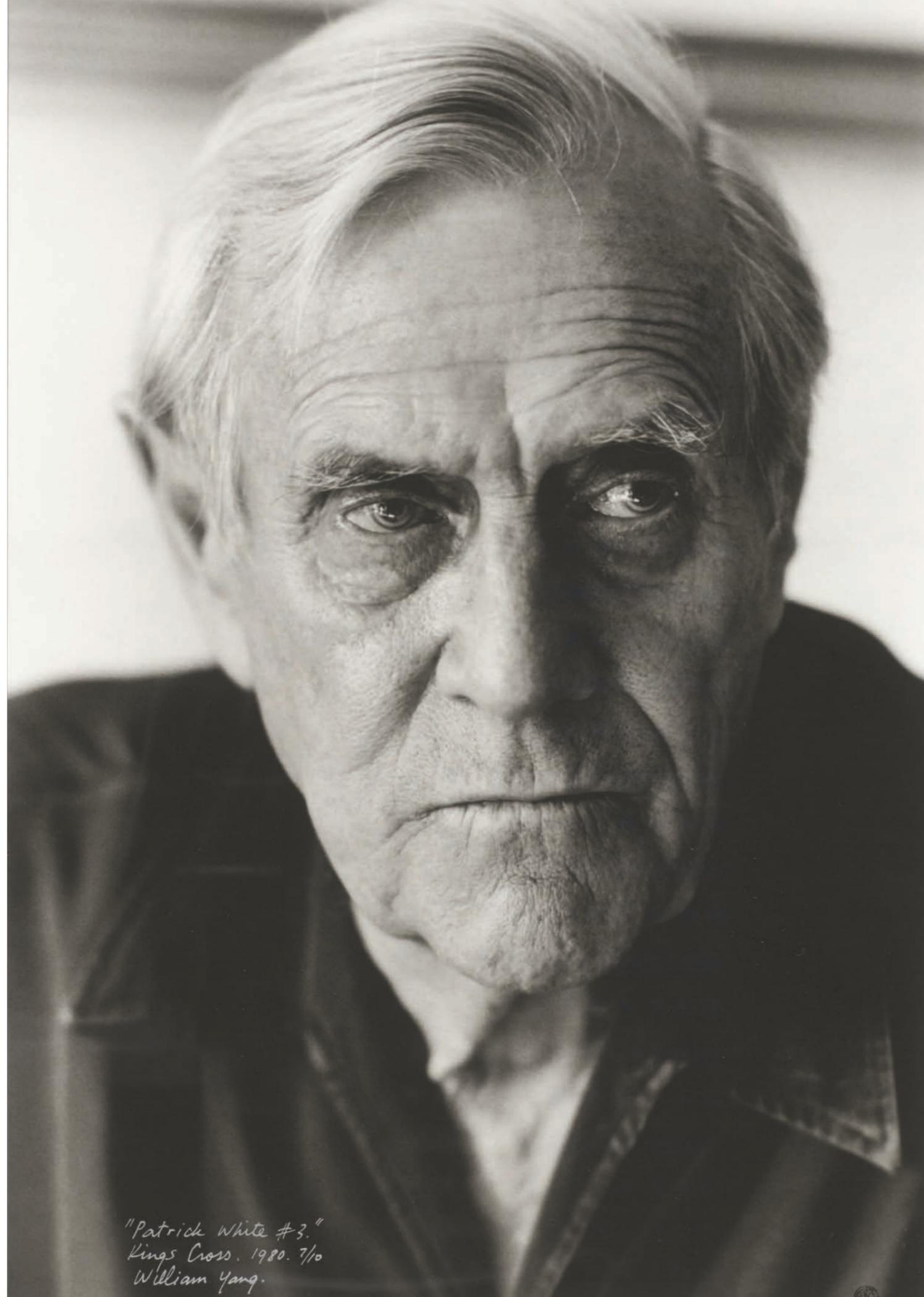
*The Tree of Man* is White's equivalent to *The Rainbow* and it's the shadow of Lawrence with his muscular poeticism, his biblical sense of portent and his capacity to track with a steady, if sometimes monotonous musicality, great tracts of literal and psychological time, that govern this very distinctively Australian account of life in the bush. There's something dazzling about the old-fashioned nature of White's ambition in this novel, just as there is something belated about the narrative ambition exhibited throughout his career. In one way *The Tree of Man* is almost an attempt to transfigure a vision of *The Bulletin's* Australia after the letter. It's almost like Tippett using the Negro spirituals in his oratorio *A Child of our Time*, or Bach and the Lutheran chorales. But *The Tree of Man* is a magnificently dense and lush re-imagining of a very traditional bush theme.

There they are, Stan and Amy Parker, making a life for themselves on the land, yet White, who is flawless in the rendition of his character's laconic Australian ordinariness – he out-Drysdale's Drysdale in the richness of his recognition factor, exploiting and transfiguring a national archetype – is also intent in sounding the depths of this world of ordinary Australian understatement. So we get the swooping rendition of Amy's loneliness and longing and the extraordinary moment when Stan identifies God in a gob of spit.

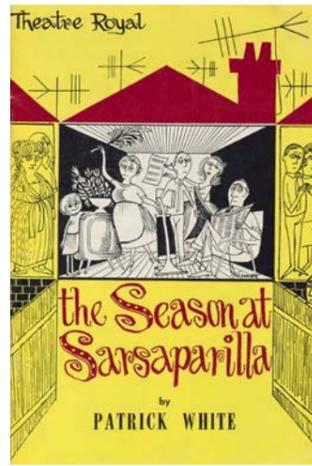
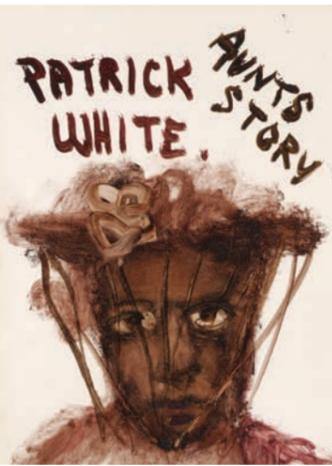
It's interesting in this respect to see how much the image of Australian ordinariness captivated and appalled Patrick White, and how much he has in common with Barry Humphries, born 20-odd years after him, who shares the same preoccupation with the grandeur of grotesquerie and the pathos of the mundane.

White is interested in Theodora's weirdness and marginality just as Humphries discovered and made a meal of Edna Everage's crazy configuration of the parodic features of the Australian housewife. Of course it's those harpies of Sarsaparilla who are the closest approximations to her at her most vengeful, the women who shriek and carouse round White's re-enacted crucifixion in *Riders in the Chariot*, though

WILLIAM YANG (B. 1943)  
PORTRAIT OF PATRICK WHITE, KINGS CROSS, NEW SOUTH WALES 1980  
NATIONAL LIBRARY OF AUSTRALIA ITEM 152



"Patrick White #3."  
Kings Cross. 1980. 7/10  
William Yang.



without Humphries' ventriloquial sharpness of ear or his sureness of comic touch. But there is a remote affinity between the White of *The Tree of Man* with his bush battlers and the extraordinary poignancies that Humphries created during his great period with Sandy Stone. Of course Sandy Stone, unlike Stan Parker, is a cartoon and a suburban one, but although the effect in Humphries is Chekhovian, the sense of the way a face emerges from behind a stoical mask in the midst of an Australian world that might be a wilderness and might be a desert (a version of pastoral for Stan, of suburbia for Sandy) does have commonalities.

The desert is there like a nemesis in *Voss* (1957), a destiny unshunnable like death. If *The Tree of Man* is White's epic writ pastoral then *Voss* is his moment of tragedy and exaltation. All that Schopenhauer, all that telepathic *liebested* between Laura and Voss is beautifully juxtaposed with the realistic representation of nineteenth-century Adelaide. It's as if White knows that if he is to write a twentieth-century novel about exploration (and examine pitilessly the idea of the desert as the Sion towards which every Australian must trek) then he has to conjure up the kind of nineteenth-century Australian novel that never was. Indeed, there are moments in *Voss* where he seems to reach beyond the crinolines of George Eliot, or the panoramic perspectives of Tolstoy, to the crisp notations of Jane Austen.

When I was at university I knew a girl who used to deride *Voss* as the Great Australian Magpie Myth. It's certainly true that this powerful and strange novel accorded very strongly with something like a British

view of what great fiction might mean in the mighty, desert-heavy dominion down-under. That doesn't stop it from being a great novel – that sense of the desert as a place from which prophets come, or where westerns might be set, was an abiding fascination for Australians as well.

*Riders in the Chariot* (1961) is in a different category because it is set in 1950s suburbia (though encompassing, in the most supple way, Hitler's Germany) while having a mythic structure with its passion-play aspects and its heavily intoned epiphanies from Ezekiel. It is the transitional novel as White leaves the bush and the desert and the sense of the massive mythopoeic landscape of Australia, and heads for the dark heart of the Australian ugliness where the fiends have strident voices and hard female hearts. Yes, but also where the meek of the earth see visions and dream dreams.

It was a tumultuously ambitious vision and I remember the moment when the baby boomer generation started to wonder if it was hysterical.

The next novel *The Solid Mandala* (1966) the ugly duckling in White's work, has two brothers, one mystically mad, the other depressively sane. You have to cotton-on to the blackness of the humour and the strange colours of the high dream to like this book.

In *The Vivisector*, which uses a larger stage, the image of the artist is directly confronted through the figure of the painter, Hurtle Duffield. The exotic mistresses and forlornly loved adoptive sisters have

great poignancy in a novel that is no less dramatic than its predecessors, though everything is seen in blue-grey light. The technique is leaner, the imagery grislier, the hunger and the desolation at times very dark.

That sense of drama is evident throughout White's novels. *The Eye of the Storm* (1973) is a superb re-enactment of *King Lear* in a minor key and without monstrosities of malevolence, though with its own vision of light at the centre. Schepisi's film does justice to its flawless Chekhovian integrity and to the realism of its characterisation.

*A Fringe of Leaves* (1976), returns us to a nineteenth-century fictional landscape of incident and sunlit exotic strangeness, though with a masterful economy of technique.

*The Twyborn Affair* (1979) has an uncanny playfulness, in which White shows an ability to write a form of romance in which sexual identities and attractions shift and dissolve, and the face of a golden youth remains like the sheen of a mystery or an enigma. It may well be that this late gay novel is now the most accessible of White's books; the easiest point of entry.

And throughout his long, immensely distinguished career, there are the stories and the plays, which, while not rivalling the major fiction, clearly come from the belly of a real writer, an artist of the first rank.

The novels, though, are an extraordinary, utterly consistent body of work, with few parallels in twentieth-century literature. They show an absolute steadiness of step – not one of them, except for the

crazy little coda *Memoirs of Many and One* (1986), is remotely minor. The evolution and the progression of form, while never overtly experimental, are breathtaking and brilliant.

Patrick White, like Hardy before him, was a great dramatic genius who, although he loved the theatre, wrote his great dramas in the form of the novel. The appropriate comparison is indeed with Hardy's novels or with the Yoknapatawpha County novels of Faulkner (at least the best of them). Patrick White belongs to the very central tradition of twentieth-century fiction, which connects it with the nineteenth century and with its own strong narrative impulses. He is not one of the innovators in fiction, though it is part of his integrity that he reflects and incorporates the innovations of Joyce (as well as the opposite pull of Lawrence), but he shows the fullest possible sense of the potential of the novel through all its moral and dramatic shadings. His books are far and away the greatest body of fiction written by an Australian and as we honour the man and trace the different fascinations of his personality (shown at its most striking and complex in his 1981 biography *Flaws in the Glass*) throughout this exhibition, we should remember that he is an incomparable writer.

Anthony Burgess said once that Patrick White was the major justification for the existence of Australia. We cannot say that, but we have the other, opposite pleasure, the incidental one of recognising the sky and the scents, the accents and the bodies that animate his fiction as the world we see and know, transfigured by the greatness of his art.

#### Peter Craven

IMAGES FROM LEFT

SIDNEY NOLAN (1917–1992)  
COVER DESIGN FOR *THE AUNT'S STORY* c. 1963  
NATIONAL LIBRARY OF AUSTRALIA ITEM 62

J.C. WILLIAMSON THEATRES LTD AND AUSTRALIAN ELIZABETHAN THEATRE TRUST  
AND LES TANNER (1927–2001) ILLUSTRATOR  
PROGRAM FOR *THE SEASON AT SARSAPARILLA* 1963  
NATIONAL LIBRARY OF AUSTRALIA ITEM 77

DEWHURST PHOTOGRAPHY, ADELAIDE  
PUBLICITY SHOT FOR *THE SEASON AT SARSAPARILLA*  
DIRECTED BY JOHN TASKER 1962  
NATIONAL LIBRARY OF AUSTRALIA  
COURTESY OF THE UNIVERSITY OF ADELAIDE THEATRE GUILD INC. ITEM 76

SIDNEY NOLAN (1917–1992)  
COVER DESIGN FOR *VOSS* c. 1957  
NATIONAL LIBRARY OF AUSTRALIA ITEM 61

PHOTOGRAPH OF DESIGNER BRIAN THOMSON'S WORKING MODEL  
FOR SETS FOR *VOSS* 1986  
NATIONAL LIBRARY OF AUSTRALIA ITEM 158

## THE PAPERS OF PATRICK WHITE

In 2012 it will be 100 years since the birth of Patrick White and to mark the occasion the National Library of Australia has curated an exhibition *The Life of Patrick White*.

White was a complex and fascinating figure and it's difficult to think of another individual in the history of Australian letters who inspires as much ambivalence. His writing, which won him a Nobel Prize in 1973, was both praised and denounced. He was generous and incredibly funny but he was also a slave to his infamous temper, and his personal life was marked by the bitter endings of long friendships. Just as complex were his feelings for Australia, which he loved and loathed in equal measure.

The exhibition looks at White's achievements as a writer and his forceful presence in Australian culture, and draws primarily on the 'Papers of Patrick White' in the Manuscripts Collection at the National Library. The survival of these documents came as a surprise, since throughout his life White said repeatedly that he destroyed all his papers. He even responded to a request from the Library in 1977:

**I can't let you have my 'papers' because I don't keep any. My mss are destroyed as soon as the books are printed. I put very little into notebooks, don't keep friends' letters as I urge them not to keep mine, and anything unfinished when I die is to be burnt.**

This was no idle threat – in 1964 when White and his partner Manoly Lascaris left Dogwoods, their 20-acre farm in Sydney's Castle Hill, they dug a pit, threw in two-thirds of their possessions and lit a match. Fortunately, the Dogwoods bonfire was not repeated at their next home in Martin Road, Centennial Park, Sydney, where White lived until his death in 1990.

In 1986 White gave his biographer David Marr authority to collect his letters. As a result, hundreds of White's letters – long treasured by his correspondents – were retained. But, to the surprise of even those who knew him well, much more had been preserved by White and kept by Lascaris. In 2006 the National Library of Australia acquired this rich collection of papers, including notebooks, previously unpublished manuscripts, correspondence and photos. Highlights from these revealing papers are on display in the exhibition and give a fresh insight into White's work, personal life and the post-war Australian arts scene.

The exhibition includes items on loan from the significant Patrick White collections of the State Library of New South Wales and the Art Gallery of New South Wales. The State Library has provided the desk, chair, cushion, desk lamp and a portable Optima typewriter that White used in his former home in Centennial Park, as well as several personal items, rare books, photographs, and White's Nobel Prize and Australian of the Year Award.

White was a great art collector and owned works by established painters, such as Brett Whiteley, Sidney Nolan and Roy de Maistre, as well as lesser-known artists. He donated many of these works to the Art Gallery, including a major gift in 1973 that formed the basis for an exhibition *Gifts from Patrick White*.

Items from these collections help recreate the atmosphere of the domestic spaces White inhabited with Lascaris at Dogwoods in Castle Hill and Martin Road in Centennial Park. In these intimate private interiors White found refuge from the storms of his controversial public life and often volatile personal relationships, providing the conditions he needed to create his great novels, stories and plays.

PATRICK WHITE (1912–1990)  
LETTER FROM PATRICK WHITE TO DR G. CHANDLER,  
DIRECTOR GENERAL, NATIONAL LIBRARY OF AUSTRALIA 1977  
NATIONAL LIBRARY OF AUSTRALIA ITEM 1

MS 8469  
4

20 MARTIN ROAD  
CENTENNIAL PARK  
SYDNEY, 2021

9. iv. 77

Dr G. Chandler  
National Library of Australia  
Canberra.

Dear Dr Chandler,

P23/3/978 of 25<sup>th</sup> March. <sup>folio 5</sup> Thank you for your  
I can't let you have my "papers"  
because I don't keep any. My mss are  
destroyed as soon as our books are printed  
I put very little into notebooks, I don't  
keep my friends' letters as I urge  
them not to keep mine, and anything  
unfinished when I die is to be  
burnt. The final versions of my  
books are what I want people to  
see, and if there is anything of im-  
portance in me, it will be in  
those.

Yours sincerely,  
Patrick White

P23/3/978



## CHILDHOOD

White was born in Knightsbridge, London, on 28 May 1912. His father Dick belonged to a wealthy family of graziers, established in New South Wales since 1826. His mother, Ruth Withycombe, also from a farming family, was Dick's second cousin. At his birth, 'Paddy', as he was known until early adulthood, became heir to half the family property, Belltrees, in Scone.

Several months after White's birth the family returned to Australia, but opted to live in Sydney as Ruth disliked the social scene in the Hunter and Dick had developed interests in horse racing that required him to spend more time in the city. Initially, the family lived in a block of flats in Phillip Street, but in 1916 they moved to Lulworth, an imposing villa overlooking Rushcutters Bay. The garden at Lulworth, which later became the garden of Hurtle Duffield in White's novel *The Vivisector* (1970), became an oasis for White, who had few friends as a child and felt distant from his parents.

White's mother 'wasn't always there' and his father was gentle but undemonstrative and often away from home. Instead, White and his sister Suzanne were brought up by nurses and servants, particularly Lizzy Clark, a Scot, whose Presbyterian values left a strong impression on White.

Although she was not a loving mother figure Ruth made up for it in other ways. Involved with the Sydney theatrical community, she took young Paddy to performances from an early age. White loved the theatre and would entertain his mother's friends with dances and routines which were rare displays of extroversion from the shy and sickly child.

Severe and debilitating asthma attacks meant White was unable to lead a normal childhood and he spent a great deal of time on his own. As he grew up, the realisation that he was homosexual, added to his sense of isolation. His biographer David Marr wrote:

When he was a child, asthma had brought out this jealousy and self-loathing and his sense of powerlessness in the face of a hostile world. Now this jumble of painful feelings was intensified, as he came to grips with homosexuality.<sup>1</sup>



White said that he was 'chosen as it were, and soon accepted the fact of my homosexuality', but during his years at school in England he kept it a secret.

In 1925, aged 13, White was 'uprooted from Australia' by Ruth's desire to place him in an English boarding school – Cheltenham College in Gloucestershire. White was miserable there and felt bitter towards his mother for abandoning him.

The experiences of his childhood, his anger and the sense of being alone were to mark him for life. They also had a profound influence on his writing – his books are often populated with outsiders searching for meaning in harsh and unforgiving surroundings.

IMAGES FROM TOP

A.C. JACKSON 'BELLTREES' HOUSE 1910s  
NATIONAL LIBRARY OF AUSTRALIA ITEM 6

DICK AND RUTH WHITE (SEATED)  
AND A MELBOURNE FRIEND IN PROFILE AT SISLEY, ENGLAND 1911  
NATIONAL LIBRARY OF AUSTRALIA ITEM 4

RIGHT  
PADDY AT 'LULWORTH', RUSHCUTTERS BAY c. 1918  
NATIONAL LIBRARY OF AUSTRALIA ITEM 10





## TRAVELS

After four unhappy years at Cheltenham College, White returned to Australia. As heir to the family properties he was expected to learn land and stock management. Two years working on the land convinced White that he was no farmer and he persuaded his parents to let him go to university in England.

In 1932 he entered King's College, Cambridge, to study German and French. During his university years White fell in love for the first time – with a fellow student training to be an Anglican priest, known only as 'R'. The two men shared lodgings, and together explored literature and wrote verse.

Halfway through the degree he realised that he was unsuited to the life of a scholar and gradually he became more interested in writing. It was during this time he experienced his first literary success when a poem, *The Ploughman*, appeared in *The London Mercury* and in *The Best Poems of 1935*, published by Jonathan Cape.

White completed university in 1935 and decided to stay overseas to pursue his literary ambitions. Dick White gave his son a small allowance and, when he died in 1937, bequeathed him £10,000, enabling him to write without having to seek other work. Living first in Ebury Street, in London's wealthy Belgravia district, White produced a small book, *The Ploughman and Other Poems* (1935), some short pieces of prose, and also had success with a sketch, *Peter Plover's Party*, for the popular dramatic review *Nine Sharp*.

It was in London that White met Roy de Maistre, one of Australia's first abstract artists. In 1938 de Maistre acquired the lease on a building in Eccleston Street, near Ebury Street, and offered White an upstairs apartment. It was stylish, with furnishings designed by Francis Bacon, a good friend of de Maistre's and still relatively unknown. De Maistre became a mentor and persuaded the younger man to return to prose. A year later White's first novel *Happy Valley* (1939) was published. It received generally positive reviews in England and the United States but was greeted less enthusiastically in Australia. He began a second novel, *The Living and the Dead* (1941), but his promising literary career was to be interrupted by the war.

After experiencing the Blitz in London, White joined the Royal Air Force in 1940 and served as an intelligence officer. He described his service in North Africa and Palestine as:

... a pretty insignificant one ... Much of the time was spent advancing or retreating across deserts, sitting waiting in dust-ridden tents, or again in the other desert, a headquarters.<sup>2</sup>

However, it was during the war that White began a relationship with the man who became his life partner. While on leave in Alexandria, Egypt, in 1941, White met:

... someone who gave direction and meaning to what up to now had been a pointless and often desperate existence ... this small Greek of immense moral strength ... became the central mandala in my life's hitherto messy design.<sup>3</sup>

Manoly Lascaris, born in Cairo in 1912 to a Greek father and American mother, was working at the Alexandria Water Company and waiting to join the Royal Hellenic Army. The two fell in love and even though they could only spend brief periods with each other for the remainder of the war, they decided to live together when the conflict ended. White was eventually demobilised in January 1946. He returned to writing and in the two years after the war his play *Return to Abyssinia* (1948) was staged in London and his third novel *The Aunt's Story* (1948) was published.

SURVEY OF EGYPT  
ALEXANDRIA, AIR INFORMATION MAY 1941, REVISED MAY 1942 (DETAIL)  
NATIONAL LIBRARY OF AUSTRALIA ITEM 45

RIGHT  
A.C. COOPER AND SONS ART PHOTOGRAPHERS  
PATRICK WHITE'S APARTMENT AT 13 ECCLESTON STREET, LONDON c. 1936  
NATIONAL LIBRARY OF AUSTRALIA ITEM 31





## DOGWOODS

At a time when many Australian artists were choosing the life of an expatriate, in 1948 White decided to return to live in Australia. White believed, as he documents in his famous essay 'The Prodigal Son' (1958), coming back was necessary to his development as a writer. His love of the landscape, and his antipathy towards Australian society's 'exaltation of the 'average'', inspired White and he set about proving that 'the Australian novel is not necessarily the dreary, dun-coloured offspring of journalistic realism'. Returning, meant that he was in a position to make a greater contribution to Australian cultural life. His decision inspired local artists, as poet Judith Wright remarked: 'That White had come back, was writing here, and was not rejecting Australia for Abroad, meant a great deal'.<sup>4</sup>

White and Lascaris moved to Dogwoods, a farm at Castle Hill on the fringes of Sydney. The area inspired the fictional town of Sarsaparilla which appeared in several of his novels, plays and stories. In his first few years there White spent more time breeding schnauzer dogs than writing, until in late 1951 he went out to feed the dogs and slipped in the mud. He lay:

... half-blinded by rain ... cursing through watery lips  
a God in whom I did not believe. I began laughing  
finally, at my own helplessness and hopelessness ...  
It was the turning point. My disbelief appeared as  
farcical as my fall.<sup>5</sup>

The moment changed White's attitude towards spirituality and his belief in God. As David Marr wrote in his biography on White: 'it was the beginning of his faith and of a lifelong search for contact with that fleeting presence', a search which was reflected in his work.

White returned to writing seriously, producing *The Tree of Man* (1955), *Voss* (1957) and *Riders in the Chariot* (1961), all of which have strong religious themes. The three novels established White's reputation overseas as a writer of importance, but his relationship with the Australian critics was more ambivalent. And it was only after *Voss*, which won the inaugural Miles Franklin Award, that White began to gradually feature in the popular media and make some impression on the broader Australian consciousness.

Australia's cultural scene was also growing and in a letter from the period he wrote: 'One doesn't have to go off and live in London or New York as Australian artists and intellectuals have been doing up till now'.

Since his return to Australia, White had concentrated on novels and had not written a play since *The Ham Funeral* (1947), which controversially featured an aborted foetus in a garbage bin. It was passed over by London and New York producers and did not premiere until 1961 with a production by the Adelaide University Theatre Guild. The play had another champion in White's friend, the Adelaide academic and writer Geoffrey Dutton, who submitted it for inclusion in the second Adelaide Festival in 1962, but it was famously rejected.

Inspired by interest in *The Ham Funeral*, White took a break from novels and began to write for theatre again, for the first time since he returned to Australia. He wrote to Dutton that the first of these plays, *The Season at Sarsaparilla* (1962), 'burst right out of the prescribed four walls of Australian Social Realism'.

In 1964, after a four-year period in which he wrote three plays and a collection of short stories, White returned to novel writing and left Dogwoods.

PATRICK WHITE WEEDING AT 'DOGWOODS' 1950s  
NATIONAL LIBRARY OF AUSTRALIA ITEM 56

RIGHT  
AXEL POIGNANT (1906-1986)  
PORTRAIT OF PATRICK WHITE AND SIDNEY NOLAN  
IN FRONT OF *THE GALAXY* 1963  
NATIONAL LIBRARY OF AUSTRALIA ITEM 63





IMAGES FROM TOP

WILLIAM YANG (B. 1943)  
20 MARTIN ROAD, CENTENNIAL PARK 1980S  
NATIONAL LIBRARY OF AUSTRALIA ITEM 112

WILLIAM YANG (B. 1943)  
LUNCH AT KATE'S 1980  
NATIONAL LIBRARY OF AUSTRALIA ITEM 90

JOHN WONG  
PROTESTING AGAINST THE OLYMPIC STADIUM  
WHICH WOULD HAVE WRECKED CENTENNIAL PARK 1972  
NATIONAL LIBRARY OF AUSTRALIA ITEM 118

RIGHT  
ERIN MCQUILLAN (B. 1926)  
PATRICK WHITE'S STUDY WITH GETHSEMANE c. 1973  
NATIONAL LIBRARY OF AUSTRALIA ITEM 98

## MARTIN ROAD

White's mother died in 1963 around the time White and Lascaris were preparing Dogwoods for sale. The suburbs had started to encroach on the property and White decided to leave for a house closer to the centre of Sydney where his interests – music, theatre, film, and friends – were concentrated. They used some of White's inheritance money to buy 20 Martin Road across the street from Centennial Park – a 220-hectare parkland in the heart of Sydney's Eastern Suburbs – and moved there in 1964.

Like Dogwoods and Castle Hill, White's new house at Martin Road began to feature in his work. It provided the template for the house where Elizabeth Hunter – who was based on White's mother – was dying in his novel *The Eye of the Storm* (1973) and for elements of buildings in several other novels. During White's 26 years at Martin Road a further six novels and two collections of short fiction were published. He also returned to the theatre again in the late 1970s, and landmark productions of his plays were directed by two upcoming stars of the Australian theatre, Jim Sharman and Neil Armfield.

In 1973 White became the only Australian writer to win the Nobel Prize in Literature, and in the same year, he was named Australian of the Year. In a letter White quipped: 'This year I was picked on as they had run through all the swimmers, tennis players, yachtsmen etc'. He used the prize money from the Nobel Prize to establish the Patrick White Award, for gifted Australian writers struggling for recognition. White's role as a philanthropist is often overlooked – he gave generously to organisations like the Smith Family, the Aboriginal Education Council of New South Wales, NAISDA Dance College and the Art Gallery of New South Wales.

The prizes brought him a level of fame, but perhaps he became better known, later in life, for his public stance on various political and social issues.

The Vietnam War awakened an activist in Patrick White. In 1972 he publicly fought a plan to build an Olympic Stadium on Sydney's Moore Park, which included the resumption of his home and 36 others. During the 1980s White argued against nuclear power and Sydney's monorail.





## DEATH

Over nine days in July 1990, White, at this stage gravely ill, sat with David Marr to read through the biographer's account of his life. He corrected only a few factual details. He had wanted, as he wrote in a letter to his cousin, Peggy Garland, only the truth.

He died a few months later. As Marr later recounted:

With iron determination, White set the terms of his own death in his attic room. He would have no oxygen, no drips, no last trips to hospital and no commode by the bed. Early on the morning of 30 September, the nurse was helping him to the lavatory when he had either a stroke or a heart attack on the landing and died at once. Lascaris and the nurse carried White back to his bed.<sup>6</sup>

White's ashes were scattered by a favourite pond he used to sit near in Centennial Park, a short walk from his Martin Road house.

His death made news around the world. The obituary in *The New York Times*, (1 October, 1990) described him as a:

... harsh but authentic voice of his homeland ...  
Mr White drew unflattering portraits of Australia and was vastly more popular in the United States and England than among his countrymen. But he was the first writer with Australian roots to be widely read abroad ... In his examination of Australia and its people and history, Mr. White, many critics said, seemed to be addressing something far more universal: modern man's loneliness, isolation and emptiness.

He was also a supporter of indigenous rights, and in 1988, he refused to have any of his work published during the Bicentenary because there 'was too little I could feel proud of in our past' and 'even less in our present'.

In 1981 White published an autobiography *Flaws in the Glass*, which was his bestselling book. Famously, it led to a spiteful falling out with the artist Sidney Nolan. White had met Nolan and his wife Cynthia in 1958, when travelling in America, and formed a close bond with the couple. In the pages of his book White opined that Nolan had moved in too soon with the then-married Mary Percival Boyd, after Cynthia Nolan's suicide. He also claimed that Nolan was vain and eagerly sought recognition he did not need. White's long relationship with the Duttons also fell apart around

this time after White took offence at a birthday tribute Geoffrey wrote in the *Bulletin*. The bitter letter he wrote ending his relationship with Dutton features in the exhibition, as does wife Ninette Dutton's terse reply. A prodigious writer of letters, White's correspondence is also filled with examples of his great wit and perfectly honed observations.

In the 1980s, the last decade of White's life, he was increasingly afflicted by problems with his lungs and spine – his vertebrae had crumbled from taking cortisone to combat his asthma. Despite the pain, discomfort, and stints in hospital he wrote three plays, a collection of 'prose poems' called *Three Uneasy Pieces* (1987), various speeches and the postmodern novel *Memoirs of Many in One* (1986).



BRENDAN HENNESSY  
PATRICK WHITE, 1984 1989  
NATIONAL LIBRARY OF AUSTRALIA ITEM 143

IMAGES FROM TOP  
BARRY JONES (B. 1932)  
PATRICK WHITE OUTSIDE HIS HOUSE ON MARTIN ROAD 1988  
NATIONAL LIBRARY OF AUSTRALIA ITEM 163  
WILLIAM YANG (B. 1943)  
PATRICK WHITE AND MANOLY LASCARIS, MARTIN ROAD 1984  
NATIONAL LIBRARY OF AUSTRALIA ITEM 86

## CODA – 'THE HANGING GARDEN'

When White's previously unknown papers were revealed 16 years after his death, they contained three unpublished manuscripts, as well as ten notebooks full of decades of research, observations, preliminary character sketches, draft paragraphs and timelines. These notebooks contain the early traces of works that would later emerge as masterpieces.

When writing, White would first produce a handwritten draft and then typescript versions, which were corrected with red or blue biro. Two of the unpublished manuscripts on display – a novel 'The Binoculars and Helen Nell' and a novella 'Dolly Formosa and the Happy Few' – exist as typescript drafts and date from White's first two years at Martin Road. He abandoned both, although elements of 'Dolly Formosa and the Happy Few' would later re-emerge as the basis for White's last novel *Memoirs of Many in One*.

The third unpublished longer prose work was titled 'The Hanging Garden'. White began the short novel in 1981 but never finished it, keeping the details about its content a secret. While researching the biography Marr knew a secret novel existed, as it had been referred to vaguely in White's correspondence, but everything else about it remained a mystery. After reading it he noted that it has the 'tenderness and rigour that mark this as the work of an old, wise novelist who still has large ambitions and knows exactly what he's doing'.

'The Hanging Garden' will be published in April 2012, 100 years after White's birth.

In his 1977 letter to the National Library, White wrote: '(the) final versions of my books are what I want people to see, and if there is anything of importance in me, it will be in those'. He would ask his literary agent Barbara Mobbs, 'will they read me when I'm dead?'

As Marr's landmark biography testifies, there is more of White to remember than just his words. The exhibition *The Life of Patrick White*, which will be seen at both the National Library of Australia and the State Library of New South Wales, will add to the appreciation of the private man behind the books and the passionate participant in the cultural, social and political life of Australia.

- 1 David Marr, *Patrick White A Life*, Random House Australia, Sydney, 1991, p. 75
- 2 Patrick White, *Patrick White Speaks*, Primavera Press, Sydney, 1989, p. 42
- 3 Patrick White, *Flaws in the Glass*, Penguin Books, Middlesex, England, 1983, p. 100
- 4 Judith Wright in Clayton Joyce (ed.) *Patrick White A Tribute*, Angus & Robertson, Harper Collins, North Ryde, 1991, p. 14
- 5 Patrick White, *Flaws in the Glass*, Penguin Books, Middlesex, England, 1983, p. 144
- 6 David Marr, 'Patrick White: The final chapter' in *The Monthly*, April 2008

PATRICK WHITE (1912-1990)  
FIRST DRAFT OF 'THE HANGING GARDEN' 1980s  
NATIONAL LIBRARY OF AUSTRALIA ITEM 175

She looked to him like that even  
in the zoo - a tiny black crew.

negation, not just, he hadn't known <sup>enough</sup>  
of him, but grown-up people, farmers,  
teachers who go out of their way to make  
you look stupid - when you weren't - or  
were you? He swallowed towards the last  
of his <sup>with</sup> his crust had become  
'I would have liked to see you want to.'  
She suddenly began biting into the bread  
& dipping.

'Why not?' I'd go along anytime to  
watch a ship sail  
'You wouldn't understand <sup>even if</sup>  
I told you. The bread was making knots  
in his throat as it went down. He  
~~had seen the zoo - a tiny black crew.~~  
'All right' he said. 'You're too clever  
by half. Anybody can see that.'  
She might have been going to say  
only the bread and dipping had stopped  
her mouth up. She was sitting down.  
She was wiping her fingers on the stone  
wall. A stillness my own sharing made  
him feel more kindly towards her.  
Again she was drinking out between  
the water, but not in the direction  
of the hanging city.  
'Where I live' she said very slowly  
'there's an island with a volcano, a  
temple. You can see the island  
from across the water.'  
'Of course, but <sup>too</sup> ~~it's~~ <sup>centuries</sup>  
no volcano's ever extinct - it's only  
waiting, she fluffed or shoulded, for



## ITEM LIST

### PROLOGUE

1. Patrick White (1912–1990)  
**Letter from Patrick White to Dr G. Chandler, Director General, National Library of Australia** 1977  
ink; 25.6 x 20.6 cm  
Manuscripts Collection, MS 8469  
National Library of Australia

### CHILDHOOD PLACES

2. General Register Office, London  
**Certified copy of an entry of birth** 28 November 1983  
typeset ink; 15.7 x 35.3 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 13  
National Library of Australia
3. Hardy Brothers Ltd  
**Eggcup and spoon given to Paddy as a christening gift** 1910–1911, inscribed 1913  
sterling silver; eggcup 7 x 4.8 cm (diam.); spoon 11.8 x 2.5 cm  
Presented by Kerry Walker, February 2005  
State Library of New South Wales
4. Dick and Ruth White (seated) and a Melbourne friend in profile at Sisley, England 1911  
gelatin silver print; 20 x 12.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 3  
National Library of Australia
5. Sidney Jackson  
**The White brothers**  
gelatin silver print; 20.4 x 21 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
6. A.C. Jackson  
**'Belltrees' house** 1910s  
gelatin silver print; 8.5 x 13.6 cm  
G.M. Mathews Collection (Pictures), nla.pic-vn3799230  
National Library of Australia
7. A.J. Campbell  
**'Belltrees' homestead** 1870–1929  
sepia-toned photograph; 8.5 x 13.5 cm  
A.J. Campbell Collection, 1832–1921 (Pictures), nla.pic-an24778105  
National Library of Australia
8. Dick White at 'Lulworth', Rushcutters Bay  
gelatin silver print; 8.7 x 6.1 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
9. Ruth White in Pitt Street, Sydney 1930s  
gelatin silver print; 20 x 12.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 3  
National Library of Australia
10. Paddy at 'Lulworth', Rushcutters Bay c. 1918  
gelatin silver print; 13 x 8.3 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
11. Patrick White (1912–1990)  
**Letter to Father Christmas** 1918  
ink; 15 x 19.5 cm  
MLMSS 5717 (Safe 1 / 125)  
Donated by Manoly Lascaris, 1990  
State Library of New South Wales

12. Patrick White (1912–1990)  
**Letter to the fairies** 1919  
pencil; 15.4 x 20 cm  
MLMSS 5717 (Safe 1 / 125)  
Donated by Manoly Lascaris, 1990  
State Library of New South Wales
13. Hardy Brothers Ltd  
**Cutlery set**  
silver; spoon: 4.2 x 3.2 cm; knife 19 x 1.5 cm; fork: 19.5 x 2 cm; ring: 2.5 x 4 cm (diam.)  
R 952  
State Library of New South Wales
14. Patrick White dressed as the Mad Hatter for a charity ball 1920  
gelatin silver print; 13.2 x 8.5 cm  
University of New England and Regional Archives, A1473, Album 18  
University of New England
15. Suzanne White dressed as the Cheshire Cat for a charity ball 1920  
gelatin silver print; 8.5 x 13.2 cm  
University of New England and Regional Archives, A1473, Album 18  
University of New England
16. Suzanne White and Lizzie Clark in the garden, 'Withycombe', Mount Wilson c. 1924  
gelatin silver print; 20 x 12.1 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Box 6  
National Library of Australia
17. Ruth, Suzanne, Paddy and Dick at Mount Wilson c. 1920  
gelatin silver print; 8.2 x 13 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Box 24  
National Library of Australia
18. Patrick White (1912–1990)  
**Thirteen poems** 1929 or 1930  
ink and string binding; 23 x 17 cm  
Safe 1/160  
State Library of New South Wales
19. Adrian Feint (1984–1971)  
**ex libris bookplate of Patrick White** 1931  
wood engraving, 9.4 x 8.4 cm  
Private Collection
20. Debenhams, Longman Limited  
**Patrick White (third row from bottom, seventh left) at Southwood House, Cheltenham College, England** 1929–1930  
reproduction of gelatin silver print; 21.2 x 27.7 cm  
P2/378  
State Library of New South Wales

### TRAVEL

21. Patrick White (1912–1990)  
**Notebook, including material for Happy Valley, The Living and the Dead, The Aunt's Story and Voss** 1939–1941  
printed ink; 20 x 16 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, nla.ms-ms9982-2-2  
National Library of Australia
22. Patrick White (1912–1990)  
**Happy Valley**  
21 x 14 x 3.7 cm  
New York: Viking Press, 1940  
Australian Rare Books Collection, SR A 823.3 W587ha  
National Library of Australia
23. Patrick White (1912–1990)  
**First letter from Patrick White, at 'Bolaro', to Jean Scott Rogers** 16 March 1931  
ink; 25.8 x 20 cm  
Manuscripts Collection, MS 8300  
National Library of Australia
24. Norris King  
**Patrick White as a jackeroo with his bulldog Soames** c. 1931  
gelatin silver print; 4 x 6.3 cm  
Private Collection
25. Patrick White (1912–1990)  
**Notebook with handwritten French poems** c. 1932–1935  
ink; 21 x 25 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, nla.ms-ms9982-2-1  
National Library of Australia
26. Patrick White (1912–1990) and L. Roy Davies, illustrator  
**The Ploughman: And Other Poems** Sydney: Beacon Press, 1935  
19.5 x 13.2 cm  
Australian Rare Books Collection, SR A 821 WHI  
National Library of Australia
27. Patrick White's visiting cards and case 1928–1930  
card, silver; each card 4 x 7.5 cm; case 4.5 x 8.5 cm  
PXA 1080 and R 968  
State Library of New South Wales
28. Patrick White (1912–1990)  
**Album of photographs from Patrick White's Cambridge years** 1930s  
gelatin silver prints in album; 7.3 x 20 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
29. Patrick White (1912–1990)  
**Sketches from Nine Sharp, including Peter Plover's Party** 21.4 x 14 x 0.4 cm  
London: Samuel French Ltd, 1938  
Australian Collection, Np 822.912 S627ke  
National Library of Australia
30. Topical Press Agency  
**Roy de Maistre, London** 1930s  
gelatin silver print; 20 x 12.5 mm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 3  
National Library of Australia
31. A.C. Cooper and Sons Art Photographers  
**Patrick White's apartment at 13 Eccleston Street, London** c. 1936  
gelatin silver print; 15 x 20.3 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
32. Patrick White (1912–1990)  
**The Twitching Colonel, published in The London Mercury** 1937  
26 x 37 x 1 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 12  
National Library of Australia

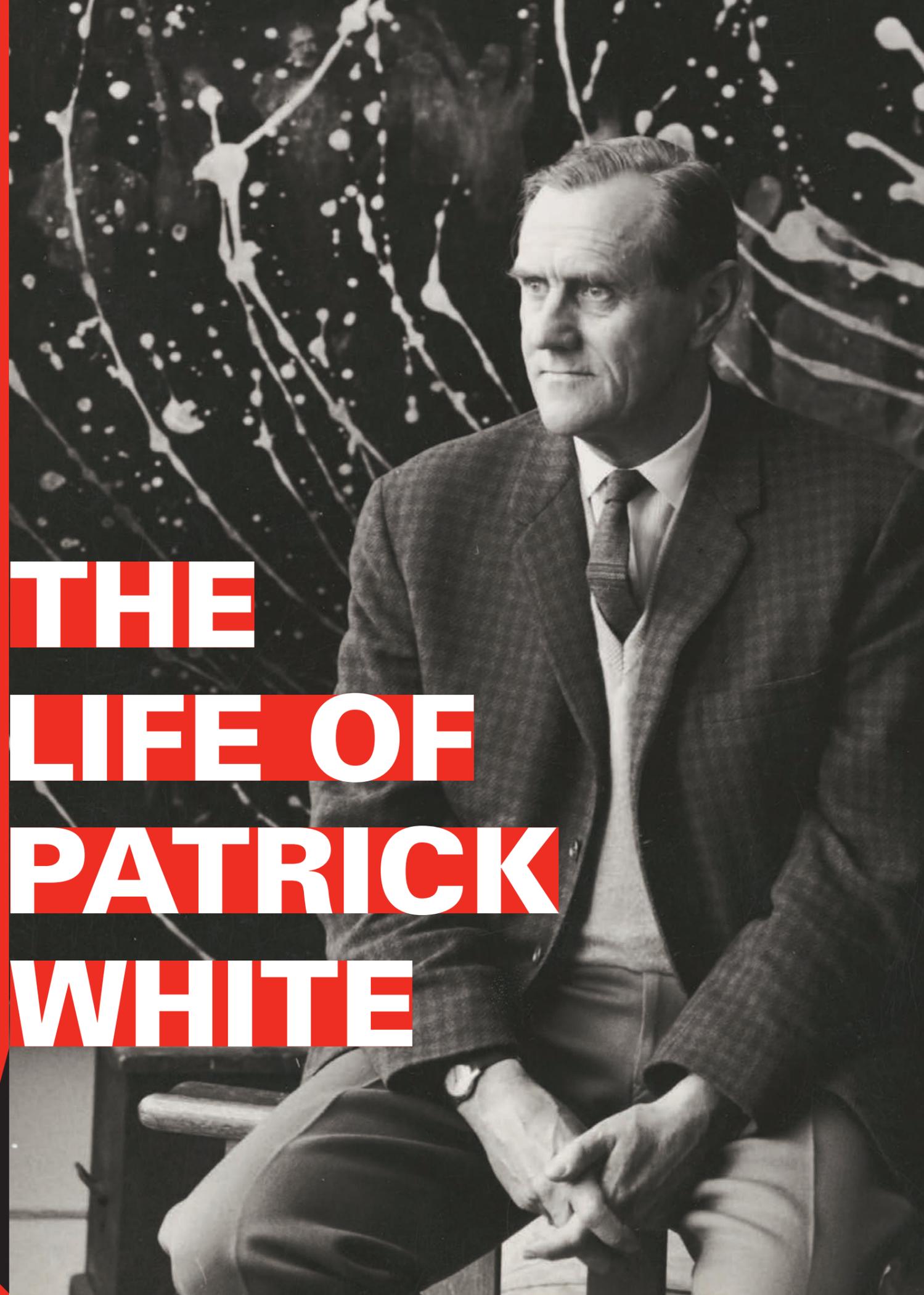
PATRICK WHITE DRESSED AS THE MAD HATTER FOR A CHARITY BALL 1920  
UNIVERSITY OF NEW ENGLAND AND REGIONAL ARCHIVES,  
UNIVERSITY OF NEW ENGLAND ITEM 14

33. Roy de Maistre (1894–1968)  
**Mrs Geoffrey Peck** c. 1938  
oil on canvas; 61.1 x 37.8 cm  
Gift of the sitter's granddaughters Lillian Pope, Alexandra Bishop and Frances Peck, 1972  
Art Gallery of New South Wales
34. Roy de Maistre (1894–1968)  
**Patrick White** 1939  
oil on canvas; 76.4 x 50.7 cm  
Gift of the sitter's niece Miss Frances Peck, 1972  
Art Gallery of New South Wales
35. Roy de Maistre (1894–1968)  
**The concert** c. 1943  
oil on paperboard; 91 x 61 cm  
Gift of Patrick White, 1974  
Art Gallery of New South Wales
36. Roy de Maistre (1894–1968)  
**Figure in a garden (The aunt)** 1945  
oil on hardboard; 90.5 x 63.5 cm  
Gift of Patrick White, 1974  
Art Gallery of New South Wales
37. **Pepe Mamblas** 1970s  
gelatin silver print; 21 x 15.7 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
38. **Telegram from the Oertels in Hanover, Germany** c. 1932–1937  
typeset ink, 15 x 20.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 1  
National Library of Australia
39. Patrick White (1912–1990)  
**The Living and the Dead**  
21 x 15 cm  
New York: Viking, 1941  
Australian Rare Books Collection, SR A 823.3 W587vn  
National Library of Australia
40. Patrick White (1912–1990)  
**Letter to Jean Scott Rogers describing New York, California and New Mexico** 30 June 1939  
typescript and ink; 25.3 x 20.2 cm  
Manuscripts Collection, MS 8300  
Papers of Jean Scott Rogers, 1917–2000  
National Library of Australia
41. Ministry of Defence, Royal Air Force, Gloucester  
**Record of Service for Flight Lieutenant Patrick Victor Martindale White**  
25 March 1987  
typescript and ink; 29.7 x 21 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 13  
National Library of Australia
42. Patrick White (1912–1990)  
**War journal, including material for The Aunt's Story**  
c. 1941  
ink; 26.5 x 33.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, nla.ms-ms9982-2-3  
National Library of Australia
43. **Patrick White in uniform** 1940s  
gelatin silver print; 8.8 x 6.2 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
44. **Map of Gondar outlining various fascist encampments** 1939–1945  
diazotype copy on drafting linen; 54 x 43 cm  
PR89/170  
Australian War Memorial
45. Survey of Egypt  
**Alexandria, Air information**  
May 1941, revised May 1942  
colour offset lithograph; 66 x 79.2 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 24  
National Library of Australia
46. Patrick White (1912–1990)  
**Greece: My other country** November 1983  
ink; 33 x 20.3 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 8  
National Library of Australia
47. **Manoly Lascaris** 1930s  
gelatin silver print; 23.4 x 17.3 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
48. **Patrick White and Manoly Lascaris on leave in Beirut** 1942–1944  
gelatin silver print; 6 x 4.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
49. **Patrick White walking the schnauzers – Sheba (8 months) and Solomon (5 months) – in London** 1940s  
gelatin silver print; 14 x 8 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
50. **Patrick White and Manoly Lascaris with schnauzers**  
Papers of Patrick White, 1930–2002  
gelatin silver print; 9.5 x 15.5 cm  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
51. British Overseas Airways Corporation  
**Manoly Lascaris' ticket to Sydney from Cairo**  
17 February 1948  
typescript and ink; 16.8 x 9 cm  
Manoly Lascaris–Papers, 1922–1996  
together with papers of Patrick White, 1940–1990  
MLMSS 7593  
Estate of P.V.M. White and estate of E.G. Lascaris, presented by Perpetual Trustee Co. Ltd, 2005  
State Library of New South Wales
52. Commonwealth of Australia  
**Manoly Lascaris' naturalisation certificate**  
11 August 1950  
typescript and ink; 33.5 x 20.7 cm  
Manoly Lascaris – Papers, 1922–1996  
together with papers of Patrick White, 1940–1990  
MLMSS 7593  
Estate of P.V.M. White and estate of E.G. Lascaris, presented by Perpetual Trustee Co. Ltd, 2005  
State Library of New South Wales
53. **Schnauzers in a basket**  
gelatin silver print; 14 x 20 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
54. **Patrick White milking the Dream of Penrith, 'Dogwoods', Castle Hill** 1950s  
gelatin silver print; 6.2 x 8.2 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
55. Looking towards the front of 'Dogwoods' 1950s  
gelatin silver print, 6.2 x 9 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
56. **Patrick White weeding at 'Dogwoods'** 1950s  
gelatin silver print, 7 x 11.4 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
57. Axel Poignant (1906–1986)  
**Patrick White and his cat Tom Jones** 1956  
gelatin silver print; 30 x 19.5 cm  
Pictures Collection, PIC P146  
National Library of Australia
58. **Patrick White writing at his desk at 'Dogwoods'**  
c. 1956  
gelatin silver print, 23 x 29.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
59. Patrick White (1912–1990)  
**Notebook containing research for Voss** 1955–1957  
ink; 23 x 35.5 x 5 cm (open)  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 2  
National Library of Australia
60. Patrick White (1912–1990)  
**Letter to Manoly Lascaris** 27 May 1957  
Manoly Lascaris – Papers, 1922–1996,  
together with papers of Patrick White, 1940–1990  
MLMSS 7593  
Estate of P.V.M. White and estate of E.G. Lascaris, presented by Perpetual Trustee Co. Ltd in 2005  
State Library of New South Wales
61. Sidney Nolan (1917–1992)  
**Cover design for Voss** c. 1957  
ripolin; 30.5 x 20.3 cm  
Pictures Collection, PIC/14214  
National Library of Australia
62. Sidney Nolan (1917–1992)  
**Cover design for The Aunt's Story** c. 1963  
oil on card; 27.5 x 24 cm  
Pictures Collection, PIC/11874  
National Library of Australia
63. Axel Poignant (1906–1986)  
**Portrait of Patrick White and Sidney Nolan in front of The Galaxy** 1963  
gelatin silver print; 20.5 x 25.4 cm  
Pictures Collection, nla.pic-an21247972  
National Library of Australia
64. Axel Poignant (1906–1986)  
**Portrait of Patrick White in front of The Galaxy** 1963  
gelatin silver print; 23.3 x 20.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
65. Sidney Nolan (1917–1992)  
**Sorry we are not here in London to pick you up**  
13 May 1971  
oil on card; 14 x 9 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 1  
National Library of Australia
66. Sidney Nolan (1917–1992)  
**I don't quite know how this figure arose out of this afternoon's conversation**  
19 September 1960s or 1970s  
oil on card; 11.5 x 9 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 1  
National Library of Australia
67. Patrick White (1912–1990)  
**Notebook, including material for Voss, Riders in the Chariot and A Fringe of Leaves**  
1947–1976  
ink and pencil; 22.7 x 36 x 1 cm (open)  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 2  
National Library of Australia
68. Patrick White (1912–1990)  
**Address and telephone book** 1960s  
ink; 13.7 x 35 x 1.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 10  
National Library of Australia
69. Sidney Nolan (1917–1992)  
**Book jacket design for Riders in the Chariot**  
1961  
watercolour, pastel on paper on masonite; 25.5 x 30.5 cm  
ML746  
Presented by Patrick White, 1974  
State Library of New South Wales
70. Patrick White (1912–1990)  
**Index to music recordings** 1960s  
ink; 20.5 x 26 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 10  
National Library of Australia
71. Patrick White (1912–1990)  
**Letter to Peggy Garland** 21 November 1961  
typescript and ink; 26.1 x 20.6 cm  
Letters and Photographs of Patrick White, 1944–1988  
Manuscripts Collection, MS 8434  
National Library of Australia
72. The Griffin Press (printer)  
Adelaide University Theatre Guild  
and the Australian Elizabethan Theatre Trust  
**Flyer for the world premiere of The Ham Funeral presented in the Union Hall**  
1961  
ink; 21.5 x 13.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia  
Courtesy of the University of Adelaide  
Theatre Guild Inc.
73. Adelaide University Theatre Guild  
and the Australian Elizabethan Theatre Trust  
**Program for the world premiere of The Ham Funeral** 1961  
ink; 25.0 x 20.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia  
Courtesy of the University of Adelaide  
Theatre Guild Inc.
74. Nicholas Von Bujdoss (b. 1947)  
**Portrait of Geoffrey Dutton** 1968  
ink; 27.5 x 20.7 cm  
Pictures Collection, nla.pic-an8414746  
National Library of Australia
75. Patrick White (1912–1990)  
**Letter to Geoffrey Dutton dated 2 April** 1961  
type and ink  
Papers of Geoffrey Dutton, 1898–1998  
Manuscripts Collection MS 7285, Series 2  
National Library of Australia
76. Dewhurst Photography, Adelaide  
**Publicity shot for The Season at Sarsaparilla directed by John Tasker** 1962  
gelatin silver print; 19.3 x 24.1 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia  
Courtesy of the University of Adelaide  
Theatre Guild Inc.
77. J.C. Williamson Theatres Ltd and  
Australian Elizabethan Theatre Trust  
and Les Tanner (1927–2001) illustrator  
**Program for The Season at Sarsaparilla**  
1963  
21.5 x 14 cm (closed)  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia
78. Desmond Digby (b. 1933)  
**Card sent to Patrick White** 1960s  
oil and ink on card; 10.4 x 14.9 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 1  
National Library of Australia
79. Desmond Digby (b. 1933)  
**A cheery soul (Six old ladies from Sundowne Home)** 1963  
mixed media; 16 x 53 cm  
Bequest of Patrick White 1991  
Art Gallery of New South Wales
80. Desmond Digby (b.1933)  
**Patrick White** 1965  
oil on hardboard; 121.5 x 85 cm  
Bequest of Patrick White 1991  
Art Gallery of New South Wales
81. Desmond Digby (b. 1933)  
**'A cheery soul' (Mrs Lillie Act II)** 1963  
mixed media; 24 x 16.5 cm  
100.1991.38  
Bequest of Patrick White 1991  
Art Gallery of New South Wales
82. Desmond Digby (b.1933)  
**Lady with dog (set for A Cheery Soul)**  
c. 1966  
oil on hardboard; 20 x 24.2. x 2.2 cm  
Bequest of Patrick White 1991  
Art Gallery of New South Wales
83. Desmond Digby (b.1933)  
**The Cockatoos (book cover design)**  
between 1970 and 1974  
oil on paper; 23 x 31.5 cm  
Bequest of Patrick White 1991  
Art Gallery of New South Wales
84. Manoly Lascaris (1912–2003)  
**Knitted beanie with pom pom belonging to Patrick White**  
wool; 33 x 20.5 x 5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 21  
National Library of Australia
85. Patrick White (1912–1990)  
**Typescript draft of The Vivisector** 1969  
typescript; 26.0 x 20.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 4  
National Library of Australia
86. William Yang (b.1943)  
**Patrick White and Manoly Lascaris, Martin Road** 1984  
gelatin silver print; 20.3 x 25.1 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, series 19  
National Library of Australia
87. Desmond Digby (b. 1933)  
**The Eye of the Storm (book cover design)**  
between 1970 and 1973  
collage, oil on paper; 21 x 31.5cm  
Bequest of Patrick White 1991  
Art Gallery of New South Wales
88. Patrick White (1912–1990)  
**Weekly menus**  
ballpoint pen in spiral bound notebook;  
42.5 x 21 x 1 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 22  
National Library of Australia
89. William Yang (b. 1943)  
**Three potatoes and two guest stars** 1987  
gelatin silver print; 11.9 x 20.3 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
90. William Yang (b. 1943)  
**Lunch at Kate's** 1980  
inscribed gelatin silver print; 20.3 x 25.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
91. Patrick White (1912–1990)  
**Recipe for Penny's pastry**  
ink; 19.6 x 12.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 22  
National Library of Australia
92. William Yang (b.1943)  
**Patrick and Manoly, dining room, Martin Road**  
1978  
inkjet print; 40.5 x 52.7 cm  
Pictures Collection, nla.pic-vn5788023  
National Library of Australia
93. Patrick White  
**Recipe for haloumi soufflé**  
manuscript in ink on Martin Road letterhead  
paper; 26 x 20.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 22  
National Library of Australia
94. Patrick White (1912–1990)  
**Notebook, including material for A Fringe of Leaves, 'The binoculars and Helen Nell', The Twyborn Affair, Netherwood, Big Toys and other works** 1970s and 1980s  
ink; 22.7 x 36 x 1 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 2  
National Library of Australia
95. Patrick White (1912–1990)  
**Draft of 'The Binoculars and Helen Nell'**  
c. 1965  
ink; 33.2 x 41 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 4  
National Library of Australia
96. Patrick White (1912–1990)  
**Draft of 'Dolly Formosa and the Happy Few'**  
c. 1965  
ink; 27.8 x 21.5 cm (each sheet)  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 4  
National Library of Australia
97. Patrick White (1912–1990)  
**Third draft of A Fringe of Leaves** 1970s  
ink; 26 x 20.5 cm (each sheet)  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 4  
National Library of Australia
98. Ern McQuillan (b. 1926)  
**Patrick White's study with Gethsemane** c. 1973  
gelatin silver print; 19.8 x 25.4 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
99. Ian Fairweather (1891–1974)  
**Gethsemane** 1958  
gouache on four sheets of cardboard  
on hardboard; 145 x 198 cm  
Collection: Philip Bacon, Brisbane
100. Maie Casey (1891–1983)  
**Nude with gloves walking along beach**  
charcoal, gouache, watercolour; 23 x 29.5 cm  
Bequest of Patrick White 1991  
Art Gallery of New South Wales
101. Martin Coyte (b. 1953)  
**Figures in a landscape** 1974  
pencil, coloured pencil on paper; 20 x 26 cm  
Bequest of Patrick White 1991  
Art Gallery of New South Wales  
Courtesy of Martin Coyte

## HOME AT MARTIN ROAD

102. Desmond Digby (b. 1933)  
**The Misses Patricia and Ethel White (portrait of Patrick White and pug dog)** 1964  
oil on paperboard; 33.7 x 36.7 x 3 cm  
Bequest of Patrick White 1991  
Art Gallery of New South Wales
103. Optima  
**Typewriter and case** c. 1950  
metal, plastic; 32 x 8 x 31 cm (typewriter),  
44 x 39 x 9.5 cm (case)  
XR 54 ITEM 06  
Presented 1993  
State Library of New South Wales
104. **Writing desk** c.1946  
wood, paint and linoleum;  
72.3 x 183.3 x 69.3 cm  
XR 54 ITEM 1  
Presented 1993  
State Library of New South Wales
105. **Chair** c. 1946  
vinyl and wood; 52 x 58 x 84.5 cm  
XR 54 ITEM 02  
Presented 1993  
State Library of New South Wales
106. **Desk lamp**  
cream metal extendable lamp with tube;  
60 x 48 x 65 cm  
XR 54 ITEM 04  
Presented 1993  
State Library of New South Wales
107. **Blue biro in green case**  
pen in plastic coating with string;  
14 x 2.5 cm, 40 cm (string length)  
XR 54 ITEM 9  
Presented 1993  
State Library of New South Wales
108. **Paper knife**  
painted wood  
Presented 1993  
State Library of New South Wales
109. HEPCO  
**Patrick White's briefcase**  
leather, brass; 33 x 45 x 18  
Manuscripts Collection, MS 10050  
National Library of Australia
110. **Bookcase owned by Patrick White**  
1901–1910  
painted timber; 113 x 59.4 x 59.4 cm  
Caroline Simpson Library & Research Collection  
Historic Houses Trust of New South Wales
111. Diana Panuccio  
**Martin Road** 2003  
reproductions from digital files  
Art Gallery of New South Wales
112. William Yang (b. 1943)  
**20 Martin Road, Centennial Park** 1980s  
colour photograph; 10 x 15 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
113. Patrick White (1912–1990)  
**Notebook, including material for *The Solid Mandala*, *The Vivisector*, *Memoirs of Many in One*, *The Eye of the Storm* and other works** c. 1964–1976  
26 x 40.5 x 11 (open)  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 2  
National Library of Australia
114. Desmond Digby (b. 1933)  
**Visitors 2–4** 1966  
synthetic polymer paint on hardboard;  
114 x 124.3 x 3.8 cm  
Gift of Patrick White 1968  
Art Gallery of New South Wales
115. Erica McGilchrist (b. 1926)  
**Mandala for my mother and father** 1971  
synthetic polymer paint on canvas;  
183.5 x 153.2 cm  
Gift of Patrick White 1974  
Art Gallery of New South Wales
116. Stanislaus Rapotec (1911–1997)  
**Zeus, Poseidon, Pluton** 1969  
synthetic polymer paint on hardboard;  
137.1 x 182.9 cm  
Gift of Patrick White 1969  
Art Gallery of New South Wales
117. Patrick White (1912–1990)  
**Typescript for a speech given at the Town Hall rally, 18 June 1972**  
typescript; 26 x 20.7 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 8  
National Library of Australia
118. John Wong  
**Protesting against the Olympic Stadium which would have wrecked Centennial Park** 1972  
gelatin silver print; 11 x 16.4 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
119. Erik Lindberg (1873–1966)  
**Nobel Prize in Literature awarded to Patrick White** 1973  
medal: 23 carat gold,  
diploma; watercolour and ink;  
medal: 0.5 x 6.5 cm (diam.),  
diploma: 36.7 x 47.5 cm  
R 643  
Presented by Patrick White, May 1974  
State Library of New South Wales
120. Australia Day Council  
**Menu for Australia Day luncheon**  
25 January 1974  
offset colour lithograph; 25 x 12.4 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 14  
National Library of Australia
121. K.C. Luke  
**The Australia Day Award presented to Patrick White, Australian of the Year** 1973  
bronze; 6.5 x 0.4 cm (diam.)  
R 841  
Presented 1991  
State Library of New South Wales
122. Salman Rushdie (b. 1947)  
**Letter to Patrick White** 9 January 1985  
ink on paper; 22.5 x 17.6 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 1  
National Library of Australia
123. William Yang (b. 1943)  
**Jim Sharman, Adelaide** 1982  
gelatin silver print and ink; 20.3 x 9.4 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Box 11  
National Library of Australia
124. Margaret Woodward (b. 1948)  
**Portrait of Patrick White** 1993  
pen and ink; 76.1 x 56.4 cm  
Donated by Lou Klepac, 2011  
Pictures Collection, PIC/14806  
National Library of Australia
125. Patrick White (1912–1990)  
**First draft of a screenplay for *The Night the Prowler*** May 1976  
typescript with corrections in red ink;  
25 x 20 x 1.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia
126. Luciana Arrighi (b. 1940)  
**Letter to Patrick White** 27 July c. 1961  
ink on paper; 27.5 x 22 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 1  
National Library of Australia  
Courtesy Luciana Arrighi
127. William Yang (b. 1943)  
**Luciana Arrighi and Patrick White, set of *The Night the Prowler*** 1978  
inkjet print; 43 x 53.5 cm  
Pictures Collection, nla.pic-vn5788115  
National Library of Australia
128. Jim Sharman (b. 1945)  
**Big Toys visual diary**  
mixed media; 32 x 41 cm  
Papers of Jim Sharman, c. 1940–2010  
Manuscripts Collection, Acc09.028  
National Library of Australia
129. William Yang (b. 1943)  
**Patrick White and Manoly Lascaris on the opening night of *Big Toys*** 1977  
gelatin silver print; 12.5 x 18 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia
130. Old Tote Theatre Company Ltd  
**Program for *Big Toys*** 1977  
printed booklet; 24.1 x 16.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia
131. Patrick White (1912–1990)  
**First draft of *Big Toys* showing stage plan** c. 1977  
ink; 32.7 x 40.6 x 1 cm (open)  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia
132. William Yang (b. 1943)  
**The letter to Father Xmas** 1977  
inkjet print; 35 x 43.5 cm  
Pictures Collection, nla.pic-vn5787964  
National Library of Australia
133. William Yang (b. 1943)  
**Little toys, Martin Road** 1977  
inkjet print; 43 x 58 cm  
Pictures Collection, nla.pic-vn5787793  
National Library of Australia
134. Neil Armfield (b. 1955)  
**Note to Patrick White** 1982  
colour photograph mounted on card; 10.5 x 27 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia
135. Regis Lansac (b. 1947)  
**Cast members and Patrick White take a bow at the opening night of *Signal Driver*, Adelaide** 1982  
gelatin silver print; 17 x 23.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia
136. Regis Lansac (b. 1947)  
**Performance of *Signal Driver*, Adelaide** 1982  
gelatin silver print; 20.1 x 30.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia
137. Martin Sharp (b. 1942)  
**Theatre poster for *Signal Driver*** 1979  
two-colour screenprint; 75.4 x 101 cm (frame)  
Bequest of Patrick White 1991  
Art Gallery of New South Wales
138. Patrick White (1912–1990)  
**Manuscript draft of *Signal Driver*** 1982  
ink; 32.7 x 20.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia
139. Martin Sharp (b. 1942)  
**Couples** 1979  
collage on hardboard; 100 x 73.6 cm  
Bequest of Patrick White 1991  
Art Gallery of New South Wales
140. William Yang (b. 1943)  
**Patrick White, Kate Fitzpatrick and Robert Burton at La Rhumba Restaurant** 1977  
gelatin silver print; 12.5 x 18 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 5  
National Library of Australia
141. **Florists' cards sent by Patrick White to Kerry Walker** 1979–1989  
biro on card; 9 x 11.5 cm each  
Kerry Walker papers relating to Patrick White, 1979–2004  
MLMSS 7566 A. CORRESPONDENCE  
Presented by Kerry Walker, February 2005  
State Library of New South Wales
142. Patrick White (1912–1990)  
**Role of the Australian citizen in a nuclear war** 31 May 1983  
typescript and biro; 33 x 20.3 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 8  
National Library of Australia
143. Brendan Hennessy  
**Patrick White, 1984** 1989  
gelatin silver print; 19.4 x 28.8 cm  
Pictures Collection, nla.pic-an7568636  
National Library of Australia
144. L'Aiglon (France)  
**Patrick White's beret** c. 1985  
wool felt; 8 x 23 x 24 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 21  
National Library of Australia
145. William Yang (b. 1943)  
**Nuclear demonstration, Sydney city** 1984  
inkjet print; 41.7 x 57.5 cm  
Pictures Collection, nla.pic-vn5788243  
National Library of Australia
146. **Patrick White at anti-monorail protest** 1986  
colour photograph; 10 x 15 cm  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
147. M. Riley  
**No nukes for Sydney** 1985  
screenprint; 51 x 38 cm  
Pictures Collection,  
PIC LOC Poster Drawer 242  
National Library of Australia
148. **Fight for an independent and nuclear free Pacific** 1980–1990  
colour screenprint; 76 x 51 cm  
Pictures Collection,  
PIC LOC Poster Drawer 242  
National Library of Australia
149. Citizens for Democracy  
**For a democratic constitution** 1980s  
offset print; 5.7 x 47 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 22  
National Library of Australia
150. **Hiroshima never again!** 1984  
colour print on paper and metal;  
4.3 cm (diam.)  
Ephemera Collection, Ephemera (General)  
Nuclear weapons  
National Library of Australia
151. **Stop uranium mining**  
colour print on metal; 3.8 cm (diam.)  
Ephemera Collection, Ephemera (General)  
Nuclear weapons  
National Library of Australia
152. William Yang (b. 1943)  
**Portrait of Patrick White, Kings Cross, New South Wales** 1980  
gelatin silver print; 48.8 x 66.4 cm  
Pictures Collection, nla.pic-vn4247784  
National Library of Australia
153. Patrick White (1912–1990)  
**Address to the Librarians of Australia, Mitchell Library, Sydney** 19 September 1980  
typescript and ink; 28.0 x 21.1 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 8  
National Library of Australia
154. Patrick White (1912–1990)  
**Flaws in the Glass, handwritten version of second draft** c. 1981  
ink; 33 x 20.2 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 3  
National Library of Australia
155. Patrick White (1912–1990)  
**Letter to Geoffrey Dutton** 1 April 1982  
typescript and ink; 26. x 20.6 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 1  
National Library of Australia
156. Ninette Dutton (b. 1923)  
**Letter to Patrick White** 4 June 1982  
ink on paper; 20.6 x 12.8 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 1  
National Library of Australia
157. David Malouf (b. 1934)  
**Libretto for Voss, with inscription by the author, given to Patrick White** February 1980  
typescript; 32 x 42 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 9  
National Library of Australia  
Courtesy of David Malouf
158. **Designer Brian Thomson's working model for sets for Voss** 1986  
gelatin silver print; 34.5 x 36.5 cm  
Papers of Jim Sharman, c. 1940–2010  
Manuscripts Collection, Acc09/028  
National Library of Australia
159. Patrick White (1912–1990)  
**Letter to Richard Meale** 24 June 1986  
ink; 26 x 20.6 cm  
Papers of Richard Meale, c. 1890–2009  
Manuscripts Collection, MS 10076, Box 35  
National Library of Australia
160. Luciana Arrighi (b. 1940)  
**Voss opera – Laura** 1986  
pen and black ink, watercolour; 36.5 x 24 cm  
Bequest of Patrick White 1991  
Art Gallery of New South Wales  
Courtesy Luciana Arrighi
161. Luciana Arrighi (b. 1940)  
**Voss opera – Nie, Nie, Niemals** 1986  
pen and black ink, watercolour; 36.5 x 24 cm  
Bequest of Patrick White 1991  
Art Gallery of New South Wales  
Courtesy Luciana Arrighi
162. Desmond Digby (b. 1933)  
**Notes taken during telephone conversation with Patrick White regarding the *Sun Herald's* social page about the premiere of Voss** 1986  
ink and newsprint;  
43 x 29 cm (newspaper), 13 x 7.5 cm (note)  
Papers of Desmond Digby  
relating to Patrick White, 1962–2000  
Manuscripts Collection, MS 10056, Series 4  
National Library of Australia
163. Barry Jones (b. 1932)  
**Patrick White outside his house on Martin Road** 1988  
colour photograph; 15 x 10 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 19  
National Library of Australia
164. Patrick White (1912–1990)  
**Why did I refuse to have any of my own work performed or published during the Bi?** 1988  
ballpoint pen; 34.3 x 21.6 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 6  
National Library of Australia
165. Patrick White (1912–1990)  
**Pocket diary** 1988  
ballpoint pen and ink; 12 x 17.2 x 1 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 12  
National Library of Australia
166. Patrick White (1912–1990)  
**Draft of *Memoirs of Many in One*** 1984 or 1985  
ballpoint pen; 33 x 20 cm  
Manuscripts Collection, MS 8293  
National Library of Australia  
and State Library of New South Wales
167. William Yang (b. 1943)  
**The folly of Patrick White, St Vincent's Hospital** 1985  
two gelatin silver prints, collage and ink;  
41 x 106.5 cm  
Pictures Collection, nla.pic-vn5787932  
National Library of Australia
168. Patrick White (1912–1990)  
**Letter to Peggy Garland** 4 September 1985  
ink; 28.5 x 20.5  
Letters and Photographs of Patrick White, 1944–1988  
Manuscripts Collection, MS 8434  
National Library of Australia
169. Brett Whiteley (1939–1992)  
**Patrick White as a headland** 1980  
oil on canvas; 44.3 x 54.4 x 4.3 cm (framed)  
Brett Whiteley Studio  
Art Gallery of New South Wales
170. Manning Clark (1915–1991)  
**Condolence letter to Manoly Lascaris** 1990  
ink; 20.5 x 14.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 26  
National Library of Australia
171. Matthew Nettheim (b. 1969)  
**Stills from the movie *The Eye of the Storm*** 2010  
reproductions from digital file  
Private Collection
172. **Clapper board from the movie *The Eye of the Storm*** 2010  
wood and plastic; 19.8 x 19.4 cm  
Private Collection
173. **Shooting script from the movie *The Eye of the Storm* signed by cast and crew** 2010  
photocopy and ink; 29.8 x 22.6 cm  
Private Collection
174. **One sheet poster from the movie *The Eye of the Storm* signed by Geoffrey Rush and Fred Schepisi** 2010  
digital print; 99 x 69.5 cm  
Private Collection
175. Patrick White (1912–1990)  
**First draft of 'The Hanging Garden'** 1980s  
ballpoint pen; 33 x 40.5 cm  
Papers of Patrick White, 1930–2002  
Manuscripts Collection, MS 9982, Series 4  
National Library of Australia
- OVER PAGE  
REGIS LANSAC (B. 1947)  
CAST MEMBERS AND PATRICK WHITE  
TAKE A BOW AT THE OPENING NIGHT  
OF *SIGNAL DRIVER*, ADELAIDE 1982  
NATIONAL LIBRARY OF AUSTRALIA ITEM 135





# THE LIFE OF PATRICK WHITE



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