

Bite your tongue is by turns entertaining and challenging — a scene in which words are used as weapons in an act dangerously close to rape is particularly confronting. Perhaps most importantly, though, in its structural and figurative modes, Rendle-Short's narrative lends its voice to a tradition of Queensland women's writing in a growing cacophony of many tongues.

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doi [10.1017/qre.2014.14](https://doi.org/10.1017/qre.2014.14)

Ilma Martinuzzi O'Brien (edited and annotated), *The internment diaries of Mario Sardi*, Alphington, Vic.: Lucerne Press, 2013, ISBN 9 7806 4690 7512.

Mario Sardi was arrested on 14 February 1942 in South Johnston, Queensland, along with 72 others of Italian origin across the Innisfail area. The episode is described by Ilma Martinuzzi O'Brien in her edited and annotated book, *The internment diaries of Mario Sardi*, as 'the great "round up"' in north Queensland that was inevitably followed by many others.

Born in 1903 in Capoliveri on the Island of Elba, Mario Sardi migrated to Queensland in 1935 to work as a cane-cutter with his father, who had immigrated in 1925. Aside from being classified as an Italian national and, therefore, an 'enemy alien' during World War II, this local worker represented a National Security risk because he had subscribed to *Il giornale Italiano*, and because the police had confiscated a piece of correspondence that he had signed with the fascist year. He was taken to Stuart Creek Prison, Townsville, before being transferred to Gaythorne Internment Camp, Enoggera, and finally Camp 14A at Loveday Internment Camp,

South Australia. He was ‘released’ on 2 December 1943 for conscripted labour, attaining his freedom only in August 1945. Martinuzzi O’Brien states that 4,855 Italian civilians were interned during the war, well over twice the number of those of German origin and four times the number of those of Japanese origin. Almost 25 per cent of these Italians came from Queensland, which interned more than any other state or territory.

It is extremely rare to uncover primary source documents from times of war, particularly personal accounts written by civilian detainees in Australia. There are, of course, official documents housed in the National Archives of Australia, but such material does not convey the very personal experiences, feelings and insights of the authors of letters, memoirs and diaries. The uniqueness of Mario Sardi’s diaries has to be appreciated in its context. The paradox of contributing economically to a society and being ‘captured’ for suspected sedition made no sense to people who cared little for power politics. Some internees wrote about their experiences in hindsight as memoirs or novels. In general, however, they kept their memories to themselves, or shared them only with loved ones or closest friends — often many years after the ordeal. In this respect, Mario Sardi’s diaries are invaluable for the historical and public record in Australia, Italy and the world. We would probably not know about him at all except that he loved to write and chose to preserve his diaries, and that his children decided to place them into Martinuzzi O’Brien’s hands.

The internment diaries of Mario Sardi is an extraordinary testament to the lived experience of a young man caught up with thousands of others in the geopolitics of fear and power. He wrote on a daily basis, producing a series of five diaries that reveal how he made sense of the initial shock of being arrested and then being denied his liberty. He conveys the confusion and anxiety of not knowing what would happen next or when release might come. In fact, Camp 14A is where a fellow Italian killed the anti-fascist, Francesco Fantin.

Despite this, and the Loveday Internment Camp’s repetitive routines, Mario Sardi was part of a comradeship that built a positive and supportive culture in Camp 14A. His main concerns were about receiving and writing letters — especially to and from his fiancée, his future in-laws, his mother in Italy and his father — and about having enough ‘cash’ for tobacco. Indeed, he and others coped by sharing coupons or tobacco, ‘gambling’ in card games, making coffee, playing pranks, noting the weather, making the rounds of the barbed-wire fences, playing soccer, reading the censored newspapers and participating in episodes of Italian patriotism that might not have been displayed at all had it not been for the circumstances. He was in demand for his embroidery, sewing, woodwork, jewellery-making and gardening skills. And, while he had some very close friends, he treated everyone with equal respect, suspending judgement on the authorities.

It is every historian’s dream to be handed a manuscript containing an eyewitness account of the past, especially one that speaks of hidden injustices. Martinuzzi O’Brien has produced an exceptional edition of Mario Sardi’s internment diaries that includes his illustrations and the political cartoons of fellow detainee Lamberto Yonna. She has helped to facilitate Mario Sardi’s voice not only by placing his words within their historical context in an introductory chapter that is critical for the scholar and student specialising in this history, but also by adding meticulous archival signposts for concepts and the people he mentions. *The internment diaries*

of *Mario Sardi* is a moving account of one man's experiences, from which his personality and humanity emerge against a backdrop of camp politics and global war. This humble yet substantial book should reach a wide audience, and I hope that it is picked up by film or television producers.

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doi [10.1017/qre.2014.15](https://doi.org/10.1017/qre.2014.15)

Steve Mullins, Martin Bellamy and Clive Moore (eds), *Andrew Goldie in New Guinea 1875–1879: Memoir of a natural history collector*, Memoirs of the Queensland Museum: Culture 6, Brisbane: Queensland Museum, 2012, ISSN 1 4404 788, 216 pp, \$15.00. Available only for free download at: <http://www.foundation.qm.qld.gov.au/About+Us/Publications/Memoirs+of+the+Queensland+Museum/MQM-C+Vol+6>.

This unique publication presents the life and work of the natural history collector (and explorer, businessman and entrepreneur) Andrew Goldie through a manuscript written in his early years in New Guinea, and through companion essays, bibliographies and catalogues that describe and elaborate upon his work. Since Goldie is not generally recognised as a prominent figure in Pacific history, the publication of this material sheds a welcome light on both his life and his influence on the early days of colonial New Guinea.

The printed publication is a pleasure to behold, well-laid out, with excellent paper quality, and vibrant with colour plates and images, as well as informative and evocative black and white photographs and drawings from the period. The high production values also make online version a pleasurable reading experience. The book is very carefully structured, with important contextual information given before the manuscript is introduced. The reader is provided with summary paragraphs, citation details and keywords at the beginning of each of the five chapters, along with contact email addresses for the authors.

Chapter 1, by Steve Mullins, is an introduction to the project, where the background and motivations are described; here too, we gather information about most of the contributors (although unfortunately there is no list of contributors with biographical notes, as one might expect). Chapter 2, by Steve Mullins and Martin Bellamy, is longer: a well-researched overview, running to almost thirty pages, of Goldie's life and work, which is so detailed that the reader may have benefited from a summary timeline of Goldie's life as a reference point. The annotated bibliography provided after this chapter, comprising texts that describe the many specimens collected by Goldie, is helpful to those wanting to research this aspect of his work further.

Goldie's memoir itself is presented in Chapter 3, in 90 pages of text which have been only lightly edited so as to remain faithful to the original manuscript as much as possible (including, for example, words crossed out by Goldie, which are often revealing). However, this light touch should not suggest a lack of engagement by the editors of the manuscript, Clive Moore and Steve Mullins; to the contrary, these pages are extensively annotated with details and references that provide the reader with important information to understand the context for Goldie's experiences,