

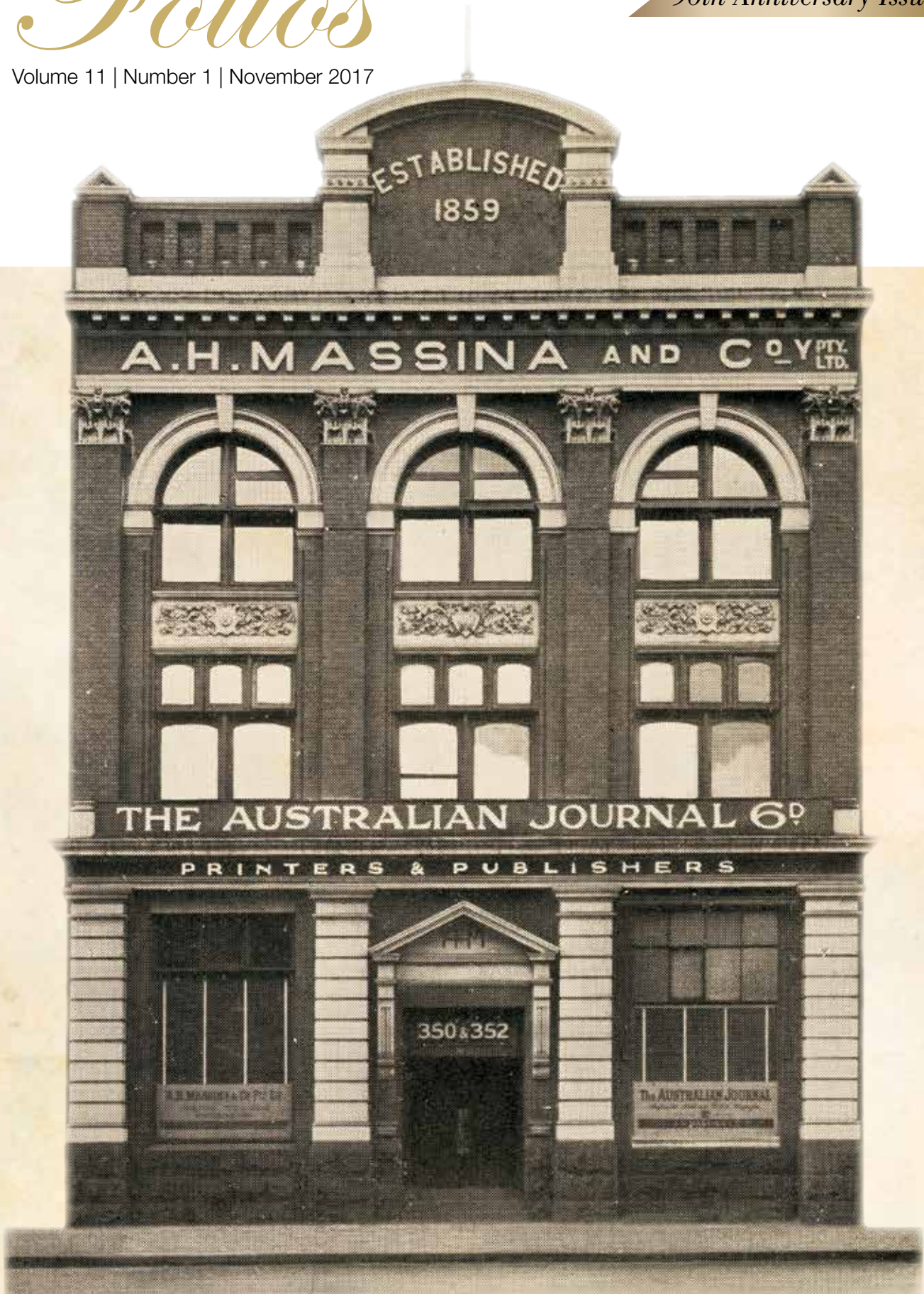
FRYER *Folios*

Volume 11 | Number 1 | November 2017



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90th Anniversary Issue



ISSN 1834-1004



FRYER *Folios*

Fryer Library, The University of Queensland
Volume 11 | Number 1 | November 2017

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Front cover: 350–352 Swanston Street, premises of A.H. Massina and Co. Pty. Ltd. Photograph appeared in *The first ninety years: The printing house of Massina Melbourne 1859 to 1949* by Ronald G. Campbell, 1949.

Back cover: Labyrinth on the portico of Lucca Cathedral, Italy.

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‘Libraries, over the centuries, have been the most important way of keeping our collective wisdom. They were and still are a sort of universal brain where we can retrieve what we have forgotten and what we still do not know.’

Umberto Eco, ‘Vegetal and mineral memory: the future of books,’ lecture delivered at the newly opened Bibliotheca Alexandrina, 2003.

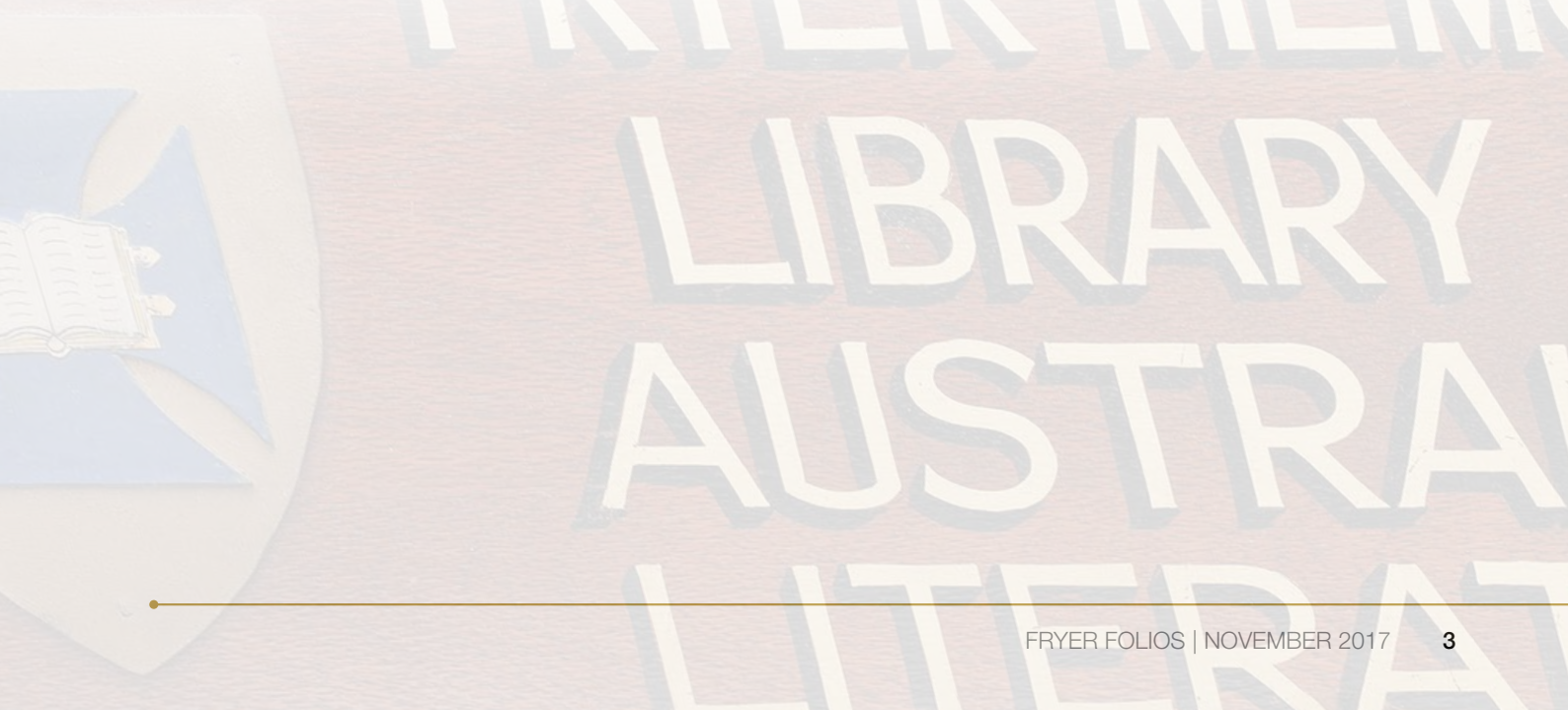
In its 90th year the Fryer Library continues to grow as a bountiful resource. From the time of the first volumes on Australian literature collected by Dr Frederick Robinson in memory of John Denis Fryer, the Library’s development has been a labour of love. Over the years, this endeavour has been generously aided by loyal supporters, particularly the wonderful Friends of Fryer who have defended, built and promoted the collection’s value.

I acknowledge with gratitude our donors, including the Alumni Friends of The University of Queensland Inc., who have provided significant resources over the decades that have allowed us to acquire manuscripts and valuable rare books. Along with all in the Library I wish our colleagues at Alumni Friends a very happy 50th anniversary.

In a rich year of coinciding milestones, we celebrate the golden anniversary of the acquisition of The Venerable Archdeacon Edward Leo Hayes Collection. This 1967 bequest of artefacts, manuscripts and bibliographic treasures significantly boosted the diversity and depth of our holdings. It was, in its day, considered the largest private collection of Australiana in the Commonwealth and remains a testament to the passion and power of collecting.

My sincere thanks to those who have contributed articles to this special anniversary issue. These stories share a common theme – the importance of libraries, museums and archives as transcendent places of cultural memory, supporting creativity and enlightenment now and into the future.

Simon Farley
Fryer Librarian



RG Campbell's 'The Australian Journal Story Book'

Roger Osborne



Portrait of
RG Campbell.
Private collection of
Louise Campbell

I hurried along Swanston Street...My business took to me past Little Burke Street...beyond the Melbourne Hospital, the Public Library and La Trobe Street to No. 350, an inconspicuous three-storey brick building housing the printing works of A. H. Massina and Co., and the office of *The Australian Journal*. From within

came the sound of machinery dominated by the rhythmic thud of a heavy flatbed press. Those sounds were to become as familiar to me as the beating of my own heart, for that building was to be my working home for just on thirty years.

RG Campbell 'An Editor Regrets'



The Australian Journal (1865–1957) is well-known to students of Australian literature as a publisher of Australian fiction, including the first version of Marcus Clarke's celebrated convict novel, *For the term of his natural life*.¹ Apart from the decades surrounding the turn of the twentieth century when it relied heavily on syndicated fiction from overseas, *The Australian Journal* was consistently a significant publisher of Australian fiction, issuing several thousand stories by some hundreds of Australian writers. Histories of magazines acknowledge the preeminence of the magazine in the 1870s, but then ignore or treat cursorily its next eighty years. However, not only did the journal survive for ninety years, but under the editorship of RG Campbell from 1926 to 1955 it fostered the careers of a range of freelance Australian writers, contributing to their incomes and allowing them to develop their craft.

Australian literary history has had little to say about its later period except for a handful of articles devoted to writers such as Vance Palmer and Xavier Herbert.² We can, however, use two documents in the Fryer Library to better understand the importance of *The Australian Journal* at this time. These items are a fragmentary typescript-memoir by Ronald Campbell and the typescript of an anthology he compiled for publication in 1952, 'The Australian Journal Story Book'.³ When closely examined, these artefacts provide an interpretative threshold into the world of freelance story writing in the middle decades of the twentieth century.

Their preservation in the Fryer Library is a reminder of the importance of archives to scholarship, because, without them, our ability to fill our historical gaps would be severely limited.

In cases such as the later history of *The Australian Journal*, the preservation and destruction of records can have serious implications. For writers such as Vance Palmer the record of popular or commercial writing was not deemed worthy of preservation, and so his correspondence with Campbell and *The Australian Journal* has not been preserved in the Palmer collection at the National Library of Australia.⁴ Anecdotal evidence suggests that, in 1955 when the magazine changed hands, Campbell rescued thirty years of correspondence from *The Australian Journal* office, hoping to preserve it in JK Moir's growing collection of Australiana.⁵ But Campbell's filing cabinets of correspondence did not make it to the State Library of Victoria with Moir's other material donated in the 1950s. Somehow, Xavier Herbert's colourful correspondence with Campbell did survive, suggesting that the disappearance of the bulk of Campbell's files cost Australia's literary history an important informative and probably entertaining, resource. The ultimate reason for the disappearance of the material was almost certainly overly restrictive ideas of what held literary and cultural value and what did not.

Above: Cover of *The Australian Journal*, July 2, 1951. Fryer Library.

Above left: M Clarke, 'His Natural Life', *The Australian Journal*, vol. 7, 1871. Fryer Library.

Below: Sir William Dargie (1912–2003), *JK Moir* ca. 1951, oil on canvas, H89.54, La Trobe Picture Collection, State Library of Victoria.



This is why the items preserved in the Fryer Library are so important. Donated to the Fryer by Louise Campbell around 1985, the typescript anthology includes the work of representative writers active during the middle decades of the twentieth century including some whose work has been forgotten. In a letter to Beatrice Davis with a proposal for publication, Campbell outlined the possible contents:

'The Australian Journal Story Book'

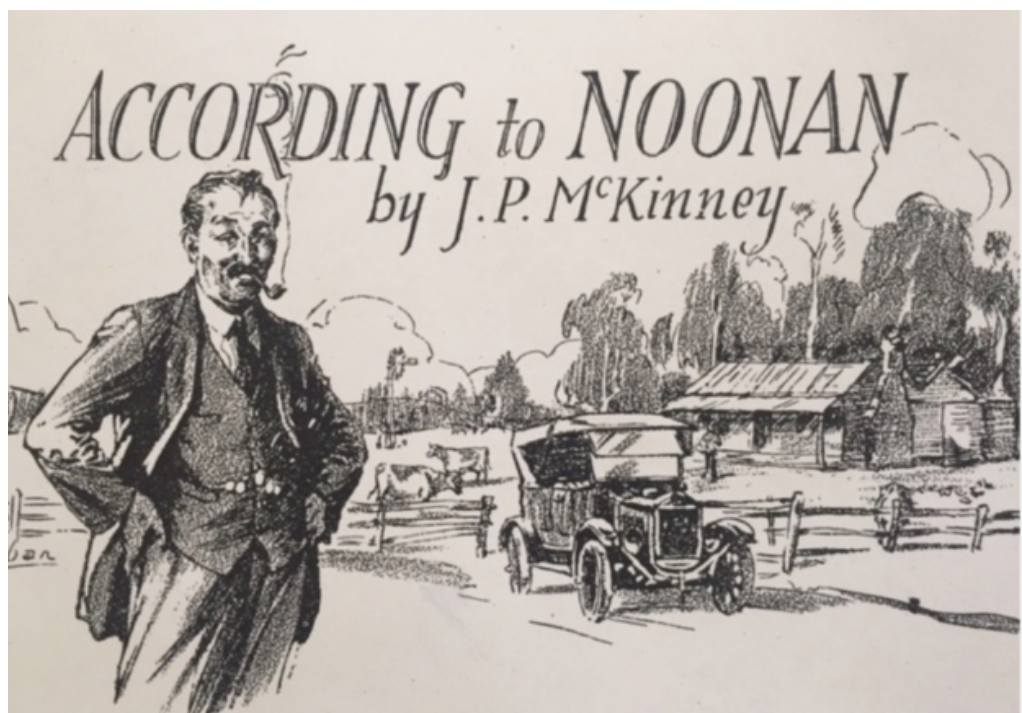
1. 'Foreword' by R. G. Campbell
2. 'Van Dieman's Land, 1830' by Marcus Clarke (1870)
3. 'The Diggings in 1855' by 'Waif Wander' (1882)
4. 'Art and Artifice' by J. P. McKinney (1930)
5. 'The Main Road' by Roy Bridges (1930)
6. 'The Early Victorian' by J. H. M. Abbott (1931)
7. 'Mulligan Taubada' by Osmar E. White (1931)
8. 'The King of Luggertown' by Vance Palmer (1933)
9. 'Collecting the Evidence' by Gavin Casey (1934)
10. 'Reunion' by Margaret Fane and Hilary Lofting (1936)
11. 'The First White Man' by William Hatfield (1937)
12. 'We'll All Go to See the Sea' by Frances J. Moon (1940)
13. 'Seven Emus' by Xavier Herbert (1942)
14. 'Why Did They Look At Mr Smith' by J. B. Warren (1942)
15. 'Safe Horizon' by Jon Cleary (1943)
16. 'The Book' by Robert Close (1943)
17. 'The Sky Stone' by Sidney Hobson Courtier (1947)
18. 'The Night I Poisoned Grandpa' by Melva Lester (1947)
19. 'Miss Tarleton' by Rex Grayson (1948)
20. 'A Visit to the Dead Heart' by Frederick Howard (1953)

With curious deference, in proposing the publication Campbell expressed a preparedness to omit the two nineteenth-century texts and the stories by Frances J Moon and JB Warren. In Campbell's estimation, the contents of the nineteenth-century *Australian Journal* had little value other than these examples, and the later stories could be rejected because, 'They are both humorous pieces, and wouldn't, therefore, appeal to anyone who did not see that sort of thing as funny.'⁶ About that he was right. Frances J Moon's comical representation of indigenous Australians is far from funny for today's readers, and the comedy in JB Warren's story is feeble.

The stories that remain on Campbell's list come from authors who achieved prominence as freelance writers during a period when it was extremely difficult to make a living from writing. Vance Palmer, and, to a lesser degree, Gavin Casey, might be seen as doyens of the story writers at this time, publishing popular fiction in a variety of newspapers and magazines across the country while refining a smaller number of stories for inclusion in volumes with more concern for literary reputation. Others such as Roy Bridges and JHM Abbott achieved similar prominence as popular story writers, but had much less of a literary reputation. Osmar E White and Frederick Howard were established journalists and magazine or newspaper editors who wrote stories and novels as part of a broader output. JP McKinney, better known today for his philosophical writing, a prize-winning war novel and being the husband of poet Judith Wright, was the author of the long-running 'Noonan Family' series, a descendant of the

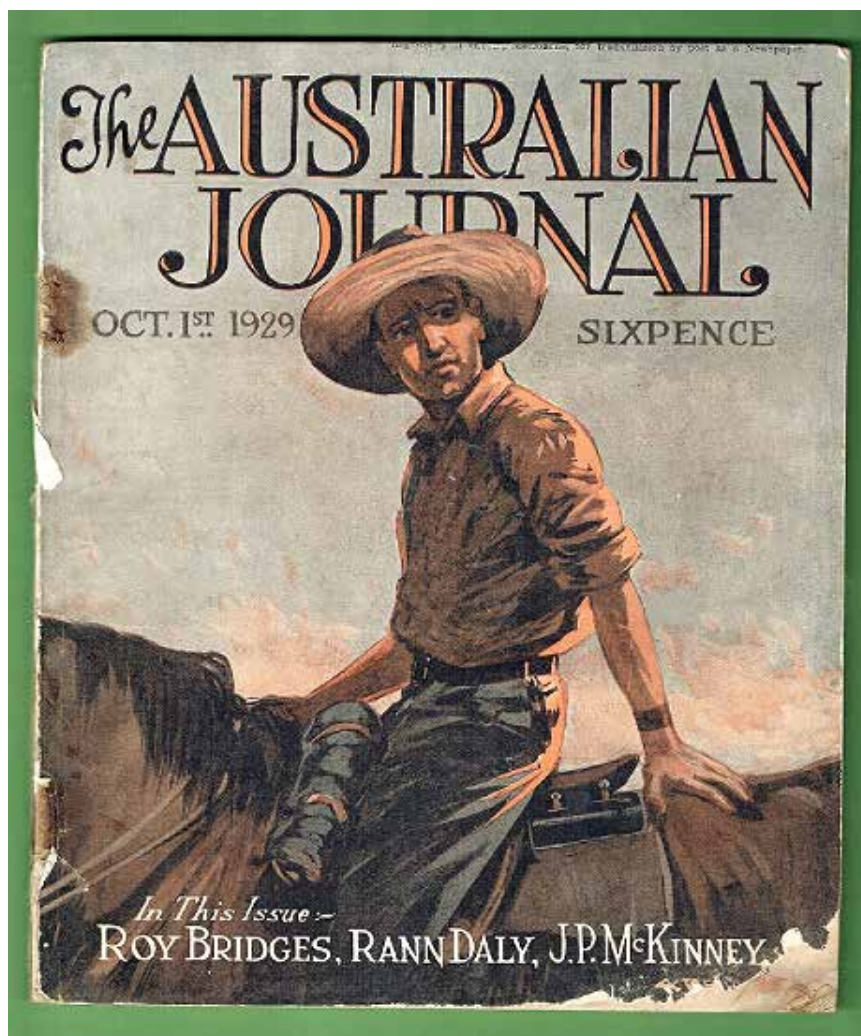
Above: Figure 1: Proposed contents of Campbell's 'The Australian Journal Story Book'.

Right: An illustration that headed many of McKinney's Noonan stories.



rural comedies of Steele Rudd, which was also adapted for radio. William Hatfield's stories of the western desert country, along with Xavier Herbert's popular adventures and SH Courtier's detective fiction, provide prime examples of the type of Australian fiction that hundreds of thousands of *Australian Journal* readers consumed monthly. The sympathetic portrayal of the plight of Indigenous Australians in these stories provides an alternative to Frances J Moon's comedies, indicating that Australian popular fiction did not always descend into caricature. The inclusion of a Fane-Lofting collaboration recognises one of the better exponents of popular romance, while the selection of Melva Lester's 'The night I poisoned Grandpa' is anomalous because it is apparently the only story she ever published. 'Miss Tarleton' offers an example of the hundreds of detective stories that RG Campbell wrote under the name Rex Grayson. The appearance in these pages of Jon Cleary and Robert Close at the opening of their long international careers further demonstrates how *The Australian Journal* provided a nursery for emerging writers, with RG Campbell providing encouragement and direction.

The history of *The Australian Journal* in the twentieth century, particularly under Campbell's editorship, is much richer than a few brief sentences can convey. As the paragraph above indicates, *The Australian Journal* and its editor funneled stories from a disparate stable of freelance writers to reach hundreds of thousands of Australian readers. As Campbell himself put it in *The first ninety years*, 'from a compilation of stories by amateurs or semi-amateurs the magazine developed into a vehicle for almost every Australian whose work was worth reading.'⁷ In 1947, Frank Greenop placed *The Australian Journal* with *The Bulletin* and *Man* as the only Australian magazines in the 1930s and 1940s 'to have presented the work of Australia's most capable creative writers.'⁸ Campbell's selection of stories for the 'Australian Journal Story Book' and his reflections on Australian fiction in the 'In Passing' column and in the incomplete memoir, 'An Editor Regrets',⁹ digitised as an outcome of my Fryer Library Fellowship, provide an untapped resource, an interpretative threshold, to a world of freelance writing and writers that, until now, has escaped scholarly attention.



| Cover of *The Australian Journal*, October 1, 1929.

2016 Fryer Fellow, **Dr Roger Osborne** completed his PhD at UNSW Canberra in 2000, producing the first scholarly edition of Joseph Conrad's *Under western eyes*. He taught English and American literature at UNSW Canberra before moving to Brisbane where he took up a postdoctoral fellowship in the Australian Studies Centre, University of Queensland, conducting research into Australian magazine culture.

ENDNOTES

- 1 Serialised as *His natural life*, 1870–72.
- 2 X Herbert, *South of Capricornia: short stories 1925–1934*. ed. Russell McDougall. Oxford UP, Melbourne, 1990; R Osborne, 'Behind the book: Vance Palmer, short fiction and Australian magazine culture in the 1920s', *Journal of the Association for the Study of Australian Literature*, 6 pp. 49–64.
- 3 RG Campbell, 'The Australian Journal Story Book', Typescript short stories with MS emendations. Accompanied by covering letter 2 December 1954 to Miss Beatrice Davis, Angus & Robertson Ltd., F850, Fryer Library, The University of Queensland Library.
- 4 Papers of Vance and Nettie Palmer, National Library of Australia, MS3942.
- 5 Personal correspondence with Louise Campbell, October 2016.
- 6 'The Australian Journal Story Book', letter to Miss Beatrice Davis, 2 Dec 1954, Angus & Robertson Ltd., F850, Fryer Library, The University of Queensland Library.
- 7 RG Campbell, *The first ninety years: the printing House of Massina, Melbourne, 1859 to 1949*. AH Massina: Melbourne, 1949, p. 159.
- 8 FS Greenop, *History of magazine publishing in Australia*. KG Murray: Sydney, 1947, p. 286.
- 9 Louise Campbell Collection, UQFL120, Box 1, Folder 2, Fryer Library, The University of Queensland Library. Digitised version available at: <https://espace.library.uq.edu.au/view/UQ:403031>.

Beyond the 'Rockton' Window: Helen Haenke Remembered

Helen Pullar



*'I live in a house
amongst trees and look out.'*

Above: Helen Haenke

Right: 'Rockton', painted
by Cliff Sheldrake for the
2008 Heritage Building
Society (now Heritage
Bank) Calendar.





Left: Portrait of Helen Haenke by Wilfred Hayward 'Bill' Veal, c. 1940s.



Far left: A young Helen, possibly still a teenager, sat for this portrait by Frances (Frank) Payne (1885–1996) at a time when her own artistic life was just beginning.

For most of her married life, Ipswich writer and artist Helen Haenke lived in 'Rockton' – the historic Ipswich home of her husband's family. It was indeed surrounded by a beautiful garden which often provided inspiration for her creative talents. This often-quoted line from *Prophets and honour*, one of her two published volumes of poetry, in some symbolic way encapsulates the life of this insufficiently recognised woman.

Helen Petherbridge – the only girl in a family of four – was born in Newcastle in 1916, the oldest child of medical practitioner Dr Walter Petherbridge and his wife Lily, a former nurse. Growing up in the home of this strict and somewhat detached father and rather stern and dominating mother, Helen appears to have sought refuge in her writing and art from a very early age. Examples of her juvenile work foreshadowing her prodigious talent have survived.

The family moved to Sydney where Helen attended Methodist Ladies College (MLC) Burwood, and later East Sydney Technical College as a student of art. Here she met a young Ipswich woman who was to introduce her to her future husband, Willis. Together they eventually became the custodians of 'Rockton', the Haenke family home since 1918. In her short history entitled *Rockton and its families* Helen's second daughter, Angela Geertsma, concludes, 'This house has a presence making it a haven of peace in the midst of the bustling life of modern city dwellers.'¹

For Helen 'Rockton' was the haven which allowed her to develop her talents, while looking out on a world which challenged her to become involved. Not only was Helen a poet, playwright, novelist and short story writer, but she was also a talented artist in many

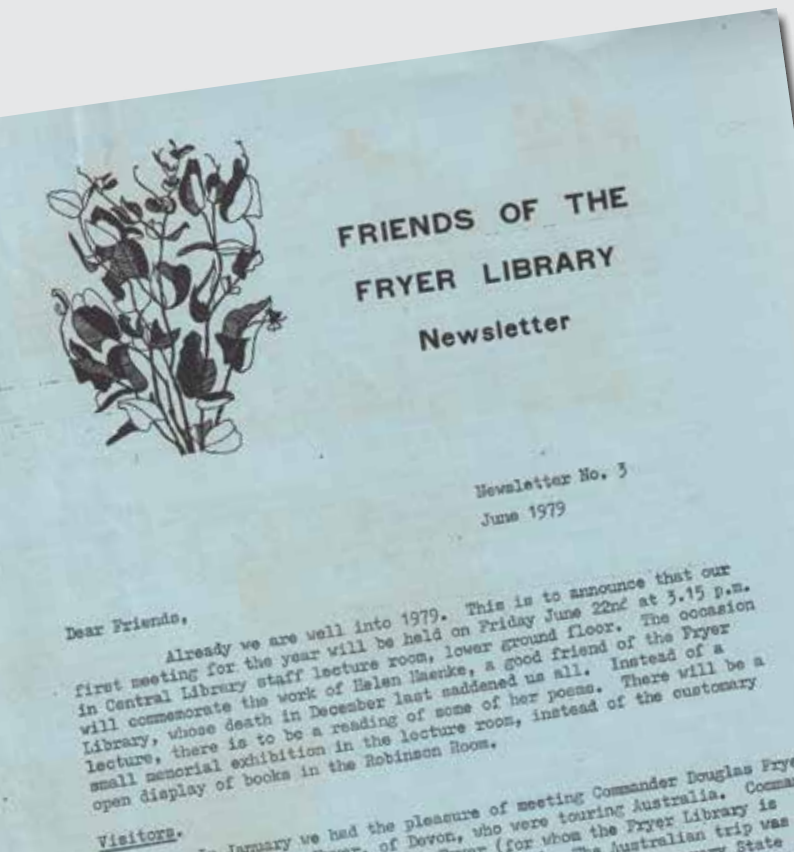
mediums. In the wartime years her paintings adorned the walls of 'Rockton', and examples of her pottery and other artworks can still be seen throughout the house.² In addition, she played a significant role in the life of Ipswich and was an influential figure in Queensland's cultural development.

Despite this, however, in her adult life Helen was very frequently disillusioned about her inability to gain recognition as she strove to find the genre in which she could best express herself. For many years art in many mediums was her outlet, but in the 1950s she returned to her writing, experimenting with extraordinary versatility in style and topic.

Following Helen's untimely death in 1978, her manuscripts were gathered up in boxes which, for the next thirty years remained largely unopened. They suffered water damage at one point, and were infested with silverfish and other pests. Her oldest daughter, Jani, had hopes that on retirement she could organise her mother's work with a view to publishing some of it.

However, her life too was cut short and current custodian Angela Geertsma recommended that funding from the Jani Haenke Foundation be used to facilitate the sorting, collating and cataloguing of this enormous archive to enable the most significant parts of it to be donated to the Fryer Library.

And what a task that was! Initially, the work was undertaken in the large music room at 'Rockton' where the floor was littered with folders of dusty manuscripts that were slowly sorted into their various genres. It quickly became obvious that Helen had never thrown anything out. There were multiple versions and numerous copies of virtually every piece of writing.



July 22 - 1979

HELEN Haenke is not only a celebrated playwright and poet, but an artist of talent. A floral motif of hers has been adopted by the Friends of the Fryer Library. University of Queensland as the emblem for their newsletters.

An earlier drawing of banksia by Helen was used on the Fryer Memorial Library's Golden Jubilee 1977 leaflet.

Helen is not the only Ipswich person connected with this library. Vice-president is poet Mr Tom Shapcott, who has presented to the Fryer Library many manuscripts of poems, opera librettos, short stories, two unpublished novels as well as correspondence.

The internationally recognised Fryer Library contains some 60,000 titles, with its basic strength a good collection of published Australian literature. It also has Australian political, social, cultural and historical materials.

Top: Helen's paintings predominantly consisted of landscapes and still lifes, and over fifty of them continue to adorn the walls at 'Rockton'.

Top right: Mount Flinders as seen from the Ipswich-Boonah Road.

Above: Helen's world was the subject of many of her canvases. This table in 'Rockton's' breakfast room was where Helen would sit in the sunlight and look out upon her garden, inspiring her creative thoughts and works.

Left: Friends of the Fryer Library newsletter, June 1979, and a newspaper article explaining the motif created by Helen Haenke.

Helen typed most of her work on very poor quality coloured copy paper that typists used for carbon copies, and often with a very well-used typewriter ribbon. On many of her drafts she made corrections and additions in tiny handwriting so that deciphering the final version was quite a challenge. In addition, the title of the work was frequently changed, so that closer reading might reveal five apparently different poems to be versions of one. While this on the one hand was frustrating, it also gave a fascinating insight into the creative process.

Eventually the collection was sorted to a point where cataloguing could take place. However, it was important to record the various versions and differing titles, as well as to maintain the integrity of the body of work chronologically. Every piece of writing was documented and reproduced electronically so that, together with the original manuscripts, there are now readable copies readily accessible in the Fryer Library.³

Scattered throughout the original manuscripts was invaluable material that gave greater insight into Helen's literary career. This included critical comment in newspaper articles or in correspondence from friends and associates whose opinions Helen had sought. Some of the exchanges developed into significant ongoing dialogue.

She did not always take kindly to criticism – particularly that which was dismissive of her as a 'woman' writer, and her scathing responses – which would have remained unseen by the critic at whom they were directed – add a delightful dimension. Helen was always of the opinion that she was a woman trying to succeed in a man's world. Certainly, contemporary anthologies of poetry displayed a marked gender imbalance. I came to the conclusion – admittedly on a small amount of evidence – that responses and critical comment from other women were less harsh than those of their male counterparts, which could suggest that her writing spoke more to her own sex.

Probably the saddest inclusions in the papers were dozens of rejection slips. Helen particularly strove to have her short stories and poems published. These are the genres in which her writing was at its best.

Her most intense short story writing period was the late 1950s and '60s. In the Fryer collection there are the manuscripts of seventy-three short stories. Her writing is enormously varied, ranging from sentimental stories such as were favoured by 'women's magazines'; anecdotes taken from incidents in her life; simple tales told by simple people in the vernacular (often humorous or quirky);

poetic expressions of introspection; and finally, darker pieces. Not surprisingly, many of her stories are about women in relationships with men. In general, while her young women are happy with life and keen to fall in love, her older women are all too often disillusioned with their marital state, feeling that they have lost their independence or even their personality.

Helen also wrote two novels and a couple of wonderful autobiographical pieces. The novels are very much products of their time: slow moving, innocent and gentle. 'The Opposing General' and 'The Little Pond' have been deposited in the Fryer Library in their various versions and they provide a very interesting insight into the creative learning process in which Helen constantly engaged.⁴ Her frustration with the lengthy novel form eventually led her to concentrate on shorter works of prose.

At the same time as she re-engaged in prose writing, Helen seriously pursued her poetry writing, a passion maintained until her death. Over this period, she collated works into various anthologies and dispatched endless samples to critics, publishers and competitions. Several were published in newspapers and periodicals until, in 1977, she finally had the satisfaction of seeing in print her first collection *The good company*. A note at the beginning of the publication states perceptively, 'Her verse has a beautiful, easy flow which successfully masks the rigorous control she exercises over each syllable. She writes with freshness and honesty on a wide variety of subjects: some poems are full of rollicking fun, some of pain; all are drawn from a full rich life and the sensitivity of the true poet whose skin is always a little too thin.'⁵



Below: Publication of *The good company* was met with enthusiasm in the press. This article by Walkley Award-winner Angela Burger appeared in *The Queensland Times*.



Below: Helen discusses one of her plays with actors at Ipswich's Walter Burley Griffin Incinerator Theatre.

Below left: This report from *The Queensland Times* announces that one of Helen's poems, 'Double Concerto', would be performed on stage by the Ipswich Young Theatricals, of which Margaret Grace (formerly Shapcott) was the director.

Below right: Helen's one-act play, *Firebug*, was published by Playlab in a collection of three plays.

More than four hundred poems were identified for the Fryer collection, at least half of which have not been published. Perhaps the best are those written about family and nature, though her wit and cynicism give depth and sharp rigour to much of her work. What astounds the reader is the enormous diversity of style and subject.

Although it was her least-successful genre, Helen wrote twenty-one plays, four of them full-length. While the themes and ideas are often imaginative, clever and thought-provoking, her limited knowledge of stage craft meant that they are not easily translated to the stage.

When one considers that this volume of writing was produced by a woman who died at the age of 62, having not only raised a family of three, but who had undertaken many public roles including an international involvement in the Business and Professional Women's Club and Trustee of the Ipswich Girls' Grammar School, the Bremer (Ipswich) Forum Club and Ipswich Little Theatre, Playlab and the Warana Writers Festival, the body of work is amazing. Towards the end of her life she all but completed an Arts degree at The University of Queensland. The degree was awarded posthumously in 2016. Add to this mix her wonderful paintings, sketches, ceramics, batik and other art works and her output becomes truly astonishing.



Helen wrote in her final published poem,

*'Perpetual Trustee'*⁶

*You are free to shut the windows
or look out — spring, June or Wednesday —
at all or nothing.*

*You can make, break, create or use;
you can let gales roar through
and rain beat in, or the sun.*

Helen Haenke did not shut the windows on her life.

Helen Pullar was formerly Head of Drama at Ipswich Girls' Grammar School. Through her friendship from kindergarten onwards with Angela Geertsma, Helen Haenke's second daughter, she has had a long association with the Haenke family.

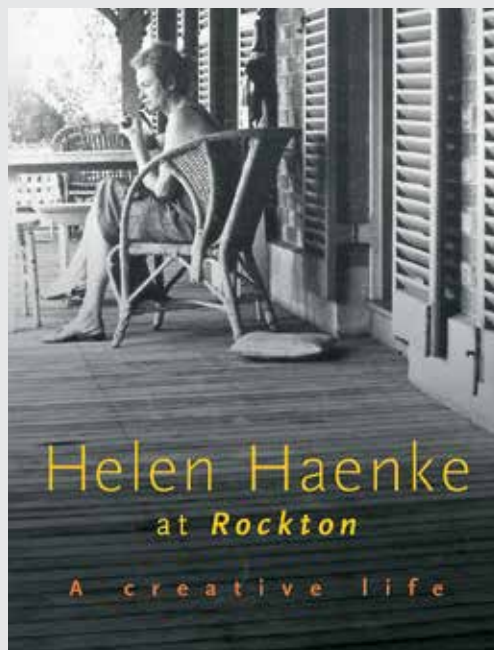
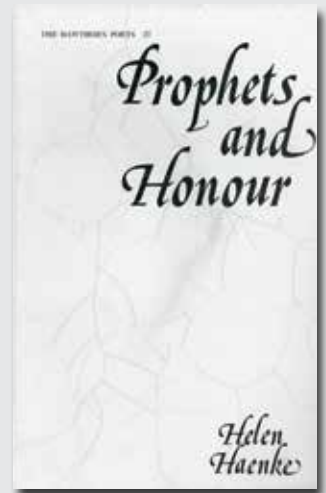
In the 1960s and 70s as a member of the Ipswich Little Theatre Society Helen, and her husband Ian, formed a valued friendship with Helen Haenke who was a great supporter of the company that produced a number of her plays, some directed by Ian.

The long term interest in Helen Haenke's extensive writing culminated in Helen's collation and documentation of the collection prior to its donation to the Fryer Library.

Helen Haenke at Rockton: a creative life published by University of Queensland Press, with a foreword by the Fryer Librarian and an introduction by Dr Bronwen Levy, was launched at 'Rockton' on 19 March 2017.

ENDNOTES

- 1 A Geertsma, *Rockton and its families*, East Ipswich, Qld., 1997, p. 73.
- 2 The artworks of 'Rockton' were photographed by UQ Library photographer, Andrew Yeo, in 2016 and published in *Helen Haenke at Rockton: a creative life*, University of Queensland Press, Brisbane, 2017.
- 3 Helen Haenke Collection, UQFL570, Fryer Library, The University of Queensland Library.
- 4 *Ibid.*, Box 3, Folders 1–4.
- 5 H Haenke, *The good company*, Hawthorne Poets 16, Hawthorne Press, Melbourne, 1977.
- 6 H Haenke, *Prophets and honour*, Hawthorne Poets 27, Hawthorne Press, Melbourne, 1979.



Above: 'Poets Who Read' in King George Square, September 1971. Left to right: Maureen Freer, John Manifold, Oodgeroo Noonuccal (then known as Kath Walker) Helen Haenke, Thomas Shapcott, Bruce Dawe, and Manfred Jurgensen, Fryer Library Miscellaneous Photograph Collection, UQFL479, Box 6, item 959.

Left: Cover of *Helen Haenke at Rockton a creative life*, UQP, 2017.

SPRINGSURE'S FRYER BROTHERS AND THE IMPACT OF MEDICAL TREATMENT: A WW1 EXHIBITION

On display at the Springsure Hospital Museum
10.45 am to 5.00pm
ANZAC Day 25 April 2016



Central Queensland Museum development officer Melanie Piddocke has researched and developed an exhibition featuring the four Fryer brothers of Springsure. The Fryer family had strong links with the Springsure Hospital and copies of the men's letters, feature postcards they sent home and medical equipment used during WWI will be on display. The originals of the letters are kept permanently in the Fryer Library at the University of Queensland in Brisbane, which was built to honour Jack Fryer. The Springsure Hospital Museum is a nationally listed heritage building and a unique feature of Springsure in its original site in Woodbine Street, Springsure.



‘Give my love to everybody’: The Fryer Brothers of Springsure

Melanie Piddocke

The centenary of the First World War has inspired many commemorative events and exhibitions across the country, not least in regional museums. As I researched an exhibition on the medical history of the war for the Springsure Hospital Museum, the story of one particular family stood out.

The old Springsure Hospital is a beautiful 1868 heritage-listed building with a rich history of its own. A plaque from a ward built in 1925 in honour of the men of Springsure who had served in the war led me to think about the ongoing physical and emotional impacts for those who came home. For most the war did not end in 1918. As Paul Fussell wrote in his classic study *The Great War and modern memory*, ‘One did not have to be a lunatic or a particularly despondent visionary to conceive quite seriously that the war would literally never end and would become the permanent condition of mankind.’¹

While I intended the exhibition to explore some of the ‘signature’ medical issues of the war, such as shell shock and trench foot, it was important to make it relevant to the local community by linking it to men from the area who had served. This led me to a letter from William Thomas Fryer to his father in Springsure dated 22 September 1916, describing the wounds he had recently suffered at the Battle of Mouquet Farm. William told his father, ‘...I am writing to you as you have done a lot of hospital work & will understand the nature of my wounds. I was hit on the right hand splitting my forefinger from the second joint to the end & part of a bullet went in the front of my middle finger & lodged in the back of it. I was also hit on the buttock. I don’t know what hit me here as it went in just below my hip bone & came out too far in rear for me to see but they got nothing out of it when they operated on me. They opened it right up which made it look as though a fair sized bit of steak had been cut out.’²

This letter was, of course, part of the treasure trove of material relating to the Fryer family at the Fryer Library and is at the core of its existence. Four of the six Fryer brothers served in the war, and from September 1916 to August 1918, three were severely wounded and one killed in action. Their parents, Charles and Rosina, had been employed as Wardsman and Matron at the Springsure Hospital from 1895, providing a wonderful link with the location for the exhibition.

The letters from the Fryer brothers held at the Fryer Library disclose almost nothing about their experiences in the war, but they do reveal the personalities of their authors. William, the eldest, was quiet and even-tempered with moments of impatience at military bureaucracy. After the initial interest of sightseeing in Egypt was over, he found the long wait before deployment to France particularly irksome. Writing from camp in Tel-El-Kebir he told his mother, ‘It is very monotonous here the same thing nearly every day. I will not be sorry to hear we are to go to the front or that peace is declared any time but I suppose either is a long way off.’³

Simon Farley and Melanie Piddocke examine recent acquisitions relating to the Fryer brothers and World War One.





Charles, who was killed in action in April 1917, was devoted and dutiful to his mother and sister, loyal to his friends and quiet in his habits. Writing home to Liz he congratulated her on securing a prize for the most popular woman but reminded her '...if Mother had have been there you would have had to taken [sic] a back seat I am afraid.'⁴ Charles was also particularly concerned for the welfare of his brothers, telling his mother in October 1916 that, with William in hospital and Jack at officer training school, he no longer had to worry about them as '...it was a beggar when the three of us were in and all seperate [sic] as you be wondering all the time how they are fareing [sic].'⁵



Top: Fryer Librarian Simon Farley at the grave of John Denis Fryer. Photograph by Justin Thomas, great grandson of Henry Fryer.

Above: Charles George Fryer Next of Kin Memorial Plaque.

Henry, wounded at the Battle of Messines in June 1917, was unwaveringly optimistic and downplayed the seriousness of his situation. Although his arm had been badly fractured by a bullet, he told his mother that '...my arm will be as good as ever before very long. The only thing it is not quite as straight as it was before.'⁶ Jack, in whose honour the Fryer Library was formed, was witty and chatty, but an increasing level of cynicism crept into his tone as the war progressed. His letters from Egypt were long and full of detailed descriptions of the ancient sights he had visited, but after Henry was wounded at Messines and Jack was the last brother left in the trenches, he wrote to Liz, 'S'pose it's my turn for a clout now.'⁷ All were eager for news from home, asking Liz to '...shake them up over there as we look forward to letters from anyone about Sp[ring]sure.'⁸

The launch of the Fryer Library online exhibition *JD Fryer: Student and soldier*⁹ in November 2015 provided me with the opportunity to meet with descendants of the Fryers, many of whom shared their recollections of William and Henry. Their most enduring memories, however, were

of the brothers' older sister Liz, whom we have to thank for the priceless collection of letters, photographs, and documents in the Fryer Library. This event also provided the impetus for a similar event to be held in Springsure to launch the exhibition at the Hospital Museum.

In April 2016 members of the Fryer family gathered from around Australia, ready for the launch of the exhibition on Anzac Day, and were joined by the Fryer Librarian, Simon Farley. The family in Springsure were incredibly welcoming, opening the home in which the family has lived for four generations. Anzac Day was marked by investigating long forgotten boxes of photographs.

A persistent question in my research on the family had been the fate of Charles' Next of Kin Memorial Plaque.¹⁰ No one in the family knew what had become of it. The response to the reception of these plaques by families was varied – some felt anger at this apparently paltry acknowledgement of such an unfathomable loss, while others took comfort and pride in their loved ones' brave sacrifice. Charles' parents received his memorial plaque in August 1922, just as they learned that Jack, seriously ill with tuberculosis, had collapsed at university and realisation grew that the war was about to claim another son.

Without any other way to mark the resting place of their son, I speculated that the Fryers may have buried the memorial plaque with Jack in 1923, but documentation in Charles' service record demonstrated that his sister Liz had the plaque in her possession in 1949. On Anzac Day 2016 the plaque was discovered amongst the photographs in an old trunk. The fact that it was still in its original box suggests the family did not keep the plaque on display in their home as was common, but was instead for them a very private way of remembering their son and brother.

Alongside the memorial plaque was a crochet piece bearing the inscription 'In Memory of Charlie'. A note accompanying the piece indicated it had been made for Mrs Fryer by Mrs Fisher following Charles' death. Charles had worked as a shepherd for Mrs Fisher before the war and he often asked to be remembered to her in letters home. This small memento is a touching reminder of the impacts of the war beyond the family environment. Both the plaque and crochet piece were generously donated to the Fryer Library.

Perhaps the most poignant discovery, however, was a letter written by Liz to her brother Henry in Brisbane, dated only two weeks after Jack's death. In it, Liz describes Jack's final moments, 'He went off so suddenly at the end that there was no time for even Jim & I or Walter to be there. Will, by riding all night, was only just in time.' Liz was also anxious to ensure Henry, who had recently become engaged, made no alterations to his plans as a result of Jack's



Left: Plaque at the Springsure Cemetery dedicated to Henry Hardy Fryer.

Far left: Crochet item, In Memory of Charlie.

Below: Fryer brothers' niece Eunice Gilmour views a photograph of her Uncle Charles Fryer. Photograph by Amanda Lear.

death. 'None of us would wish it, & you know he would be the last to wish anything like that. Rather would he & Charlie be with you in spirit rejoicing in your happiness. You know that, don't you?...Jack's last message was 'Give my love to everybody.'¹¹ The discovery and reading of this letter, which had lain unregarded amongst other correspondence for over ninety years, was a powerful moment for the family.

The letters held in the Fryer Library give a touching insight into one family's experience of wounding and loss in the First World War. The exhibition and events held at the Fryer Library and in Springsure allowed the Fryer Library's holdings to be shared with a wider audience and for the family to commemorate the courage, humanity and resilience of these four young men. It is a great testament to the family, community, and the Fryer Library that the price they paid is not forgotten.



Dr Melanie Piddocke is a Museum Development Officer with the Queensland Museum. Prior to taking up this role she was the Manager of the James Cook Museum in Cooktown.

Dr Piddocke was formerly an assistant curator at Edinburgh University where she worked with the historic musical instrument collection whilst researching her PhD on the history and development of musical instruments.

She is currently writing a book about the Fryer brothers of Springsure.

ENDNOTES

- 1 P Fussell, *The Great War and modern memory*, Oxford University Press, New York, 25th Anniversary Ed. 2000, p. 977.
- 2 Letter from Will Fryer, No. 5 Red Cross Hospital, France to his Father, John Denis Fryer Collection, UQFL23, Box 1, Folder 2a, Fryer Library, The University of Queensland Library.

- 3 Christmas card from Will Fryer to his Mother, JD Fryer Collection, Box 1, Folder 2c.
- 4 Postcard from Charles Fryer to his sister Liz, JD Fryer Collection, Box 1, Folder 4.
- 5 Letter from Charles Fryer to his mother, JD Fryer Collection, Box 1, Folder 4.
- 6 Letter from Henry Fryer to his mother, JD Fryer Collection, Box 1, Folder 3.
- 7 Letter from John Fryer to his sister Liz, JD Fryer Collection, Box 1, Folder 1b.
- 8 Letter from John Fryer to his sister Liz, JD Fryer Collection, Box 1, Folder 3.
- 9 D Fryer: Student and soldier exhibition, UQ Library, 2015. Viewed 4 October 2017. <http://uqlibraryonlineexhibitions.omeka.net/exhibits/show/jd-fryer-student-and-soldier>
- 10 In 1916 it was decided that some form of memorial would be established for presentation to the next of kin of those

that died during the war. A government committee was set up to decide the nature of this memorial, and in August 1917 it was determined that it would take the form of a bronze plaque, the design of which would be decided by a public competition with a winning prize of £250. The winner was Edward Carter Preston, who created the now familiar 4 ¾ inches diameter (121 mm) plaque featuring Britannia and a lion, bearing the inscription: "He died for freedom and honour". Production of the Plaque began in December 1918 at Acton in west London, later transferring to the Woolwich Arsenal and other munitions factories. Over a million were produced, commemorating the sacrifice of those killed between the 4th August 1914 and 30th April 1920.

- 11 Unpublished letter, Elizabeth Gilmour to Henry Fryer, 14 February 1923, private collection.



*Forgotten Stories:
The Lost History
of Australians in
Papua New Guinea*

Ian Townsend

The trial and execution of an eleven-year-old Australian boy for espionage in World War Two doesn't seem like the sort of story anyone could easily forget. As a nation, though, we have not only forgotten the story of Dickie Manson but have a broader blind spot when it comes to Australia's shared history with Papua New Guinea. PNG's history and culture remain what they have always been to most Australians: overlooked and often misunderstood.

This isn't news to anyone familiar with PNG. Happily for writers and researchers, the field remains uncrowded and there is much to discover. Moreover, many people who know the country have contributed to collections such as the Papua New Guinea Association of Australia (PNGAA) Collection¹ at the Fryer Library. Other collections in the Fryer, such as the papers² and publications of author and poet Anne McCosker, including her *Masked Eden: a history of the Australians in New Guinea*³, provide great insights for the interested researcher.

The PNGAA Collection, and archives around Australia, formed the main sources for my non-fiction book, *Line of fire*, published in March 2017 by Fourth Estate (HarperCollins).⁴ Without those collections, and without the help of the archivists and librarians who manage them, the cultural memory of Australians in New Guinea (and particularly in the twice-destroyed town of Rabaul) would be difficult to reconstruct with any accuracy. Because of them, I was able to retrace the steps of the Manson family, from Adelaide, via Brisbane, to the mandated Australian Territory of New Guinea in the 1930s.

Marjorie Manson, her husband Ted Harvey, son Dickie, Marjorie's brother Jimmy, and their friend Bill Parker, were executed by the Japanese for espionage in May 1942 at the base of Rabaul's Tavorvur volcano. Marjorie's brother George managed to escape. The family had ended up behind enemy lines when the Japanese invaded the Australian territory in January 1942 and their remarkable story died with them. In fact, war, trauma, and grief have damaged much of the evidence for, and the nation's memory of, the nearly 2000 Australian civilian and military personnel who were in and around Rabaul just before the invasion. Most of them were dead within six months.

In the case of Dickie Manson, it was as if he had never existed, but within archives are traces of Dickie and his mother and step-father, small pieces of their lives, like bits of DNA, scattered across the country.

For example, in Western Australia's State Records Office is the prison mugshot of Dickie's biological father, Jack Gasmier,⁵ the spitting image of his son, dapper as he went to jail for a fraud committed to pay Dickie's mother, Marjorie's, medical bills. From the State Records of South Australia came the company documents that revealed Edward 'Jack' Gasmier had been betrayed by businessmen in Adelaide over his Kalgoorlie gold mine.⁶ From the Queensland State Archives come the attendance records of Dickie at Brisbane's West End State School.⁷ The National Archives of Australia revealed Dickie's step-father, Ted Harvey, offering to be a double agent, to spy for Australia against the Japanese businessmen who tried to recruit him to spy for Japan. In 1940, Australia's Minister for External Affairs and later Prime Minister, John 'Black Jack' McEwen, was forced to write to the British Ambassador in Tokyo:

'... the Commonwealth Department of the Army has been approached by a Mr A.A. Harvey of New Britain, who is stated to be proceeding to Japan by the S.S. 'Nellore' accompanied by his wife and son. Mr Harvey has suggested to the Department that the expenses of his trip should be paid in return for a report on activities in Japan, but the suggestion has been refused.'⁸

At the Australian War Memorial is the hand-written confession of Joe Roca, the man who betrayed the family's jungle hideout to the Japanese in 1942. '...a Baining boy spotted them and led us there,' he states in his handwritten confession.⁹

These records are pieces of an incomplete jigsaw puzzle of lives and events almost forgotten. The PNGAA Collection provided new pieces of the puzzle, revealing what the family's life was like in Rabaul before the war, including dramatic photographs of a geological event that changed the course of lives: the 1937 eruption of Rabaul's twin volcanoes.



Above: Marjorie Manson, Adelaide, 1932.

Below: 'Edward Clarence Gasmier, Prisoner No: 17202', 1935, Register of Fremantle Prison Inmates, State Records Office of Western Australia.



Left: The view across Simpson Harbour from Rabaul just as Vulcan erupts in 1937. (photo Keith Colyer).¹⁰

The PNGAA Collection includes the personal experiences of Australia's administrators of its territories of Papua and New Guinea until their independence in 1975. It is a treasure chest of documents, letters, diaries and photographs, many of which have been generously donated by people who knew only fragments of stories, but which together reveal social histories of the Australians in PNG.

Pulling those fragments together can be difficult, but it would be impossible without the families and archivists who collected, recorded, and preserved over years what must often have seemed innocuous documents and paraphernalia. The work in writing a book such as *Line of fire* constitutes only a small part of the effort already done in making information available. The book, therefore, represents not just the efforts of an author, but a large social collaboration to preserve the nation's memories, including the many significant lives and events forgotten.

Ian Townsend is a journalist and radio documentary maker who worked for many years with ABC Radio National. He is currently a PhD research student in history at The University of Queensland.

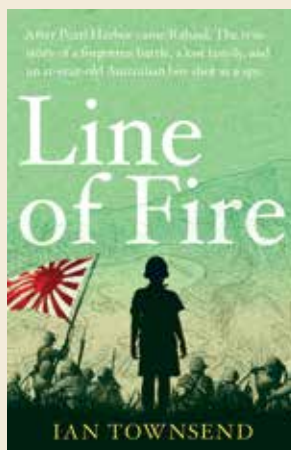
Ian has won numerous awards for journalism, including four national Eureka Prizes for science and medical journalism and an Australian Human Rights Award. His first novel, *Affection*, based on the 1900 outbreak of plague in Townsville, was shortlisted for the Commonwealth Writers Prize for Best First Book, the Colin Roderick Award, the Vance Palmer Prize for Fiction, the National Year of Reading, and was long-listed for the Dublin IMPAC award. His second novel, *The devil's eye*, based on the 1899 Bathurst Bay cyclone, was long listed for the Miles Franklin Award.

Ian lives in Brisbane with his wife, Kirsten, and their three daughters.

ENDNOTES

- 1 Papua New Guinea Association of Australia Collection, UQFL387, Fryer Library, The University of Queensland Library.
- 2 Anne McCosker Collection, UQFL580, Fryer Library, The University of Queensland Library.
- 3 A McCosker, *Masked Eden : a history of the Australians in New Guinea : including the supplement : "New Guinea waits: three articles on New Guinea"*, 2nd Revised Edition, University of Papua New Guinea Press, 2016.
- 4 I Townsend, *Line of fire*, Fourth Estate, Pymble, 2017. This book is not an academic text; it is a book of narrative non-fiction and a cultural history. Narrative non-fiction and its effect on the historical record form part of my thesis at UQ looking at another disaster, the 1899 cyclone that destroyed the pearling fleets at Bathurst Bay, on Cape York, in 1899.
- 5 'Edward Clarence Gasmier, Prisoner No: 17202', 1935, Register of Fremantle Prison Inmates, State Records Office of Western Australia, Series 681, Consignment 4286.
- 6 'New Ora Banda Gold Prospecting Syndicate, No Liability, 1933-1937', Lodged company documents of defunct companies, State Records of South Australia, GRS/513, Unit 255 File 84/1933.
- 7 Admission Register West End State Infants School 29 Jun 1937-20 Jul 1937, Queensland State Archives, ID1081288.
- 8 'Japan-Australia. Visit of A.A. Harvey to Japan', 1940, National Archives of Australia, NAA: A981, JAP 112. Despite their refusal to pay his expenses, Harvey did report to the Department of Army after his trip to Japan.
- 9 'War Crimes and Trials - Investigation of Atrocities, File relative to the activities of Joseph Roca - Alleged collaboration with the Japanese', Australian War Memorial, AWM54, 1010/9/127.
- 10 Keith Colyer photographs, PNGAA Collection, UQFL387, Box 8, folder 13, Fryer Library University of Queensland Library.

Ian Townsend |



Lilla Watson

Artist, University Lecturer
in Social Welfare

Matt Foley



Lilla Watson and Matt Foley flag raising 6 July 1992. The University of Queensland Archives.

Lilla Watson is rightly regarded as one of Queensland's finest visual artists. Her 'burnings' on paper depict with insight and beauty our lives and landscape. In this short piece, I pay tribute to another of her great contributions – as a university researcher, tutor and lecturer in Aboriginal social welfare. It is timely to do so as the Fryer Library has acquired a collection of her papers (UQFL576) from this phase of her remarkable career.

I had the honour of working with Lilla Watson between 1979 and 1983 in the Social Work Department at The University of Queensland where I served as a senior tutor then lecturer. Lilla joined me in undertaking a major, state-wide research project on Aboriginal and Island Child Welfare in Queensland between 1979 and 1982. That research revealed the shocking over-representation of Aboriginal and Islander children in the care of the State, including many in institutions and foster care. We recommended an 'Aboriginal child placement principle' to provide that proper consideration be given to placing any Aboriginal children in the care of the State with a member of the child's family, or another Aboriginal family. The research attracted public attention, including a favourable editorial from *The Courier Mail* urging the State Government to act. That principle was in due course adopted as policy, then enshrined in legislation. It continues as law today in the *Child Protection Act 1999*¹.

The Social Work Department at UQ had previously had a deep engagement with Aboriginal and Islander welfare issues arising from the work of Roisin Hirschfeld (later Goss) as senior tutor. In 1973, she co-ordinated a research project on poverty amongst Aboriginal and Islander people in Brisbane for the Whitlam

Government-appointed Commission of Inquiry into Poverty.² Her teaching and research inspired a generation of social work students.

In addition to Lilla Watson's work as a researcher in the Social Work Department at UQ, after a couple of years she agreed to requests that she do tutorials and occasional lectures. These proved to be very successful. Students were excited to hear her experiences and perspectives. Experienced social workers were greatly impressed by her poetic insights and intellectual depth. This led some of us on the academic staff, including Anthony Kelly and Allan Halladay, to realise that conventional university teaching in this area was missing the richness of Aboriginal excellence in intellectual life. We realised, like Justice Brennan in the High Court, that there was 'another world of meaning and significance' to which we were 'earless and tongueless.'³

In the event we moved a motion at a Social Work Department staff meeting that, 'selection criteria for academic teaching positions should have regard to Aboriginal standards of excellence in intellectual life.' It proved highly controversial. A vigorous, and at times acrimonious, debate ensued within the Department, the Social Work Faculty and the Academic Board throughout 1982–83. Much soul-searching occurred. It prompted us all to reflect that a university should be a place for a universe of ideas, not merely for promulgation of Western European thought. In the event, the motion passed successfully through all levels of the University, to the enrichment of UQ as a place of learning.

The position of Senior Tutor in Aboriginal Welfare Studies was duly advertised. Lilla Watson was appointed. She was later appointed as a lecturer and a member of the University Senate. She brought distinction to her teaching and research role. Students flocked to her classes and sought her counsel. She assisted many to address critical issues of Aboriginal and Islander welfare with fierce independence, scholarship and rigour. Her contribution to the richness of intellectual life at the University and to social work has been profound.

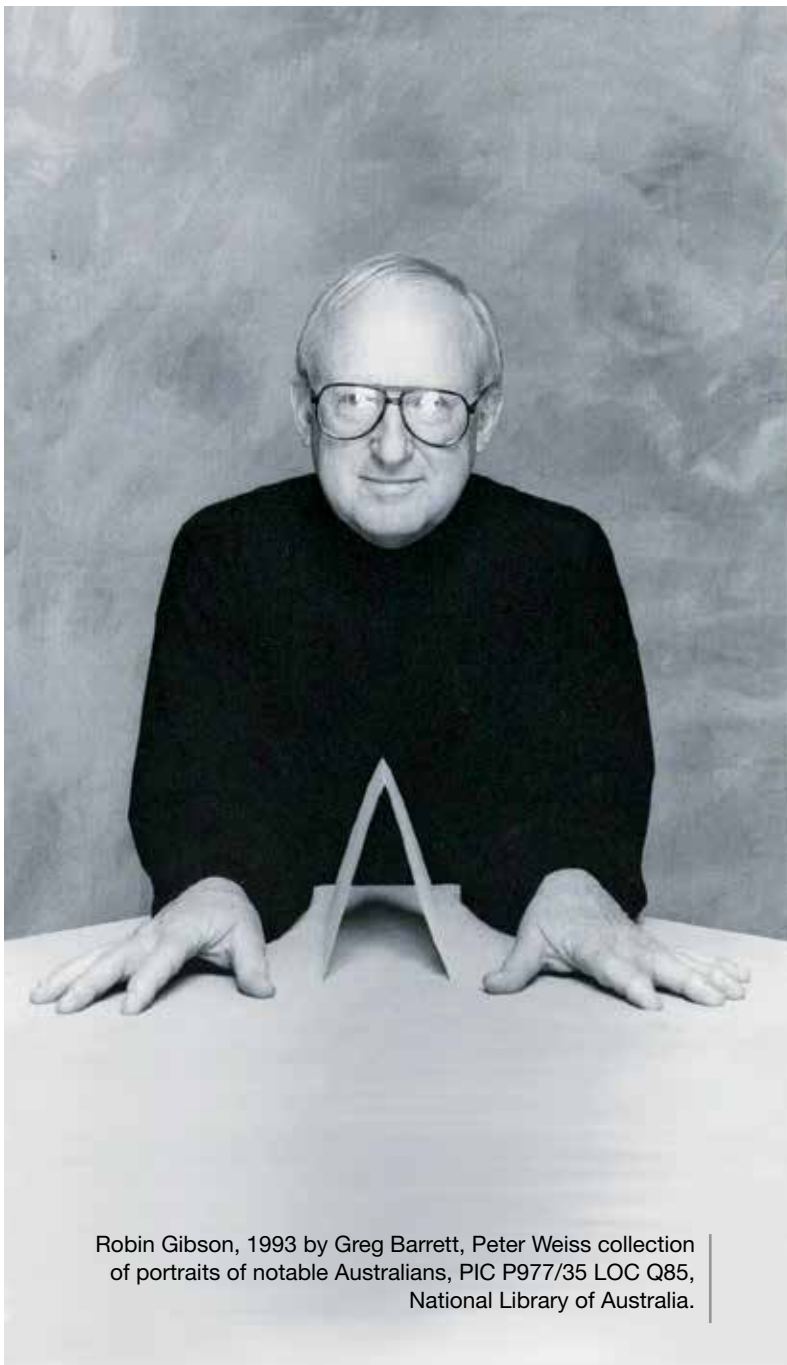
The Hon. Matthew Joseph 'Matt' Foley is a Brisbane barrister, formerly a social worker. He is Adjunct Professor of Social Work at The University of Queensland. He was President of the Queensland Council for Civil Liberties 1985–87 and Chair of the Queensland Writers Centre 2004–08. He was elected to the Queensland Parliament between 1989 and 2004 where he served as Attorney-General and Arts Minister in both the Goss and Beattie governments.

ENDNOTES

- 1 See sections 83, 5C, 6 and 88.
- 2 J Brown, R Hirschfeld and D Smith 'Aboriginals and Islanders in Brisbane' (1974) Report for the Commission of Inquiry into Poverty.
- 3 J Brennan quoting the anthropologist Professor W E H Stanner in *R v Toohy ex parte Meneling Station Pty Ltd* (1982) 158 CLR 327 at 356–59.

Brisbane's Gold Medal Modernist: Robin Gibson (1930–2014)

Robert Riddel



Robin Gibson, 1993 by Greg Barrett, Peter Weiss collection of portraits of notable Australians, PIC P977/35 LOC Q85, National Library of Australia.

The graduates in Architecture from The University of Queensland in 1954 included some significant names including Blair Wilson, Cecil Hargraves and Steven Trotter, but it was Robin Gibson who, of that select group, had the most celebrated career, particularly with high profile public buildings. He was first chosen by Zelman Cowan, then Vice-Chancellor of The University of Queensland, to design Mayne Hall at the St Lucia campus and other UQ projects were to follow. In 1973, Gibson won the competition to design the Queensland Art Gallery and that grew into his design for the whole Cultural Centre, which spanned the next fifteen years in four stages, until 1988 and beyond. In 1989, he was awarded the Royal Australian Institute of Architects' Gold Medal. He also received honorary doctorates from both UQ and Griffith Universities.

The practice, Robin Gibson and Partners, ceased to operate in May 2013 shortly before Gibson's death in March 2014. Earlier this year, the practice archive was gifted to the Fryer Library collection at The University of Queensland and provides an insight into the projects produced over 55 years of activity which, with few exceptions,¹ were all erected in and around Brisbane.

During the final years of his architectural studies, Gibson had gained experience with the well-regarded Brisbane practice of Hayes and Scott, and also with Thynne and Hitch.² On graduation, Gibson headed for London. In the following two years, he worked in the offices of James Cubitt and Partners, and in those of Casson and Conder³. While Cubitt's practice was pursuing university projects, many of which were in Africa, Sir Hugh Casson as the director of the 1951 Festival of Britain, began his practice after winning the competition to design the Arts Faculty at Cambridge in 1952, and at the same time heading up the School of Interior Design at the Royal College of Art in London, from 1953.



Left: Rendered drawing of Holy Trinity Church of England, Coronation Street, Blackall, 1961. Gibson Collection, Fryer Library.

Below: Queensland Chamber of Manufacturers in Spring Hill, Brisbane, 1958. Photograph held in the John Oxley Library in 6523: Royal Australian Institute of Architects Photographs and Plans, State Library of Queensland, Image number: 6523-0001-0374.

Below middle: Mocatta residence in Yeronga, Brisbane, 1966. Photograph held in the John Oxley Library in 6523: Royal Australian Institute of Architects Photographs and Plans, State Library of Queensland, Image number: 6523-0001-0468.

Below bottom: Kenmore Presbyterian Church. Photograph by Richard Stringer.

Gibson always regarded the twenty-three year older Casson as a mentor and he continued seeking his advice in later life. During his time in London, Gibson met Twink, an Irish girl who became his first wife. They travelled around on a Lambretta scooter to see as much of Europe's ancient architectural treasures as time would allow, as well as new modernist buildings.

On his return to Brisbane in 1957, Gibson worked for Theo Thynne as project architect for the Chamber of Manufacturers building on Wickham Terrace. On its completion in 1958, he designed a travel agency for Cooks⁴ before leaving to begin his own practice. He was initially joined by others from Thynne's office, including Gabriel Poole and Robert Collin. The early works of the practice included shop fitouts for Shirley's Shoes, and some houses including the Jones residence at Moorooka, Mocatta⁵ (1966) at Yeronga and his own home, also at Yeronga, in Rome St South.

Many of the projects from the first decade were interiors projects, including airways offices for BOAC and Qantas, shoe shops for Mathers, as well as travel agencies for Cooks in Sydney and Adelaide. The first large structure was a group of concrete silos at Pinkenba in 1966 which was commended for its functional design. In 1968, the Presbyterian Church at Kenmore received Building of the Year from the RAIA Queensland. Chapter. The church was rather unorthodox, with a square plan entered from a corner, and with the altar diagonally opposite. It was supported by an adjacent Sunday-school hall, with a similar square plan.

There were a number of projects completed in Queen Street, including Robertson's Sports Store in 1966, Mathers building with the Milano restaurant, offices at 40 Queen Street and Temple Chambers on opposite corners of George Street, all carried out in a refined and simple modernism.





Above: Central Library,
The University of
Queensland.
Gibson Collection,
Fryer Library.

Top: Mayne Hall,
The University
of Queensland.
Photograph by
Richard Stringer.

In 1972, Mayne Hall and in 1973 Central Library were completed at The University of Queensland at St Lucia, on either side of the forecourt to the Forgan Smith building, the main formal entry to the university. Mayne Hall was used for both music recitals and convocation, in a flexible flat floor hall with balcony seating. It fulfilled admirably the formal requirements of such a venue, and was arranged with a wall of glass to the south, which framed the Forgan Smith sandstone elevation running parallel. Behind the stage was an impressive organ, for which Gibson designed the organ pipes as a fitting visual focus.

In 1973, Gibson won the competition for the Queensland Art Gallery, the most prestigious project in the city. The story of how it progressed and grew to include a Performing Arts Centre, Museum and State Library was extremely fortuitous. Gibson rose to the occasion with the help of first the Liberal Party under Gordon Chalk, who made a cultural centre its policy in the forthcoming election⁶, and then Roman Pavlyshyn from the Works

Department who authored a comprehensive brief, and verified its architectural design. The outcome was a group of modernist concrete buildings, a simple palette of materials and a tangible relationship, defined by a grid which determined openings and fittings. Landscape design and commissioned art works, including sculpture and fountains were given an emphasis, resulting in a setting quite unique in Australia at the time.

On winning the competition, Gibson toured twenty six of the best art museums in the world, before committing to the design solution to be followed. While he visited the established venues such as the Tate in London and the Metropolitan in New York, it was the lesser known, more recent projects that had an influence. These included the Louisiana Museum outside Copenhagen, Mies van der Rohe's Berlin building, and the Oakland Museum in California. It was this last project by Kevin Roche and John Dinkeloo (1969) that gave the clues that Gibson was looking for.

While the site was amalgamated and drawings were being prepared, it was announced that as part of the Jubilee celebrations, Queen Elizabeth II would visit the site, it being the largest government project then underway in Queensland. As there was little completed at that time, Gibson came up with the idea of a floating fountain in the river, in front of the site, which the Queen could activate. On 11 March 1977 the fountain⁷ was duly turned on and shot a column of water high into the air to mark the occasion.

The Queensland Art Gallery opened in 1982, to universal acclaim. It was stage one of four stages, followed by QPAC the Performing Arts Centre, opened in 1985, the Museum in 1987 and the Library in 1988. The art gallery used water to great effect both inside and out. A water mall parallel to the river edge extended from the forecourt right through the building to the northern face. It contained sculpture and level changes as well as fountains. Floors were travertine, parquet or carpet.

The Performing Arts Centre, although initially approved as a single flexible hall, was sensibly expanded to have separate venues, as a Lyric Theatre for opera and ballet and a Concert Hall, as their requirements were quite distinct. The design also included a small experimental theatre of 350 seats, known as the Cremorne. The Playhouse, a drama theatre of 850 seat capacity was added as stage 5 in 1995 also to Gibson's design. QPAC was the most complex part of the project and Alan Kirkwood as project architect, shared authorship with Gibson.



The Museum and Library followed the form and language already established in the Gallery and Performing Arts buildings. They were built over car parking levels and shared common materials and the same structural grid.

While the Cultural Centre was being built, other projects continued. These included the Queen Street Mall (1982), Belconnen Library & Plaza, Australian Capital Territory (1982), Anzac/Post Office Square and C.M.L. building, Queen St. (1985), Humanities building, Griffith University (1974), Executive building, 111 George St.(1989), St Stephen's Cathedral works (1989), St Therese's Church, Edmonton, Cairns (2001), Bus Station, Melbourne St (2005), Additions to Cultural Centre (2006).

Gibson's practice demonstrated a restrained modernism of functional quality without complexity. It was utilitarian, well considered in terms of its use and placement within a large urban context. He put this down to an understanding of his heritage and response to climate, and the architectural culture of his region. Yet he was aware that more importantly, imagination was the necessary quality that generated a poetic result.

Gibson's urban gestures such as in Anzac/Post Office Square and the Queen Street Mall had a huge and beneficial impact on Brisbane. The Queensland Cultural Centre design showed how to integrate a rich landscape solution to define the contemplative spaces between his buildings.

For all its accolades, Gibson's architecture has had its detractors and the simplicity of the execution and palette

allowed for easy reassignment. Many of the works have undergone substantial change since they were built and such action therefore has often obscured the values and intentions embodied in their design. Mayne Hall is now an Art Museum and the State Library of Queensland has been re-imagined and enlarged. Further changes proposed for the Cultural Centre, revealed in its recent Master Plan, predicated more dilution of Gibson's spare aesthetic. This last move was resisted, with wide support for the Heritage Listing⁸ of the site, which would have amused Gibson, but may well preserve his best work.

Dr Robert Riddel is an award-winning architect with experience in conservation and the adaptive re-use of significant buildings, including Brisbane's historic Customs House. He is currently an Adjunct Professor in The University of Queensland's School of Architecture and a Principal of Conrad Gargett.

His recent publications include *Robin Dods: selected works* (2012), contributing author to *Hot modernism* (2015), and editor of *Conrad Gargett 1890–2015* (2017). Robert will contribute to a forthcoming book on Robin Gibson to be produced by The University of Queensland's Centre for Architecture Theory, Criticism and History through funding provided by the Queensland Government's Department of Housing and Public Works with the support of the Gibson family.

The archives of Robin Gibson AO and Robert Riddel were gifted to the Fryer Library in 2017.

Above: Aerial photograph of the Cultural Centre.
Gibson Collection, Fryer Library.

Above left: Lyric Theatre under construction in 1983. Left to right Sir David Muir and Robin Gibson.
QPAC Collections.

ENDNOTES

- 1 Exceptions include Belconnen Library & Plaza in Canberra, Holy Trinity Anglican Church in Blackall, and St Therese's church in Cairns.
- 2 R Gibson, A.S.Hook Memorial Address, delivered 15 June 1989, *Architecture Australia*, Sept 1989, 69.
- 3 *Ibid.*, 69.
- 4 J Macarthur and others, *Hot modernism: Queensland architecture 1945–1975*, (London, Artifice, 2015), 209.
- 5 *Ibid* 152. Now demolished, the house was awarded Qld House of the Year in 1966.
- 6 The Liberal Party policy for the 1974 election was announced on the front page of *The Courier Mail*, 15 Nov 1974 as a \$45M Centre for the Arts. The Deputy Premier, Gordon Chalk had approached Gibson in secret to design a Cultural Centre and not just an art gallery.
- 7 The fountain subsequently gave problems and after nine years of troublesome operation as well as sinking more than once, it was taken away for repairs and never reinstated.
- 8 Part of the Cultural site was entered onto the Queensland Heritage Register in June 2015 (Entry No 602844) The nomination made in August 2014 received more than 1200 letters of support.

Libraries, Labyrinths, and Crystal Caves

Darren Williams

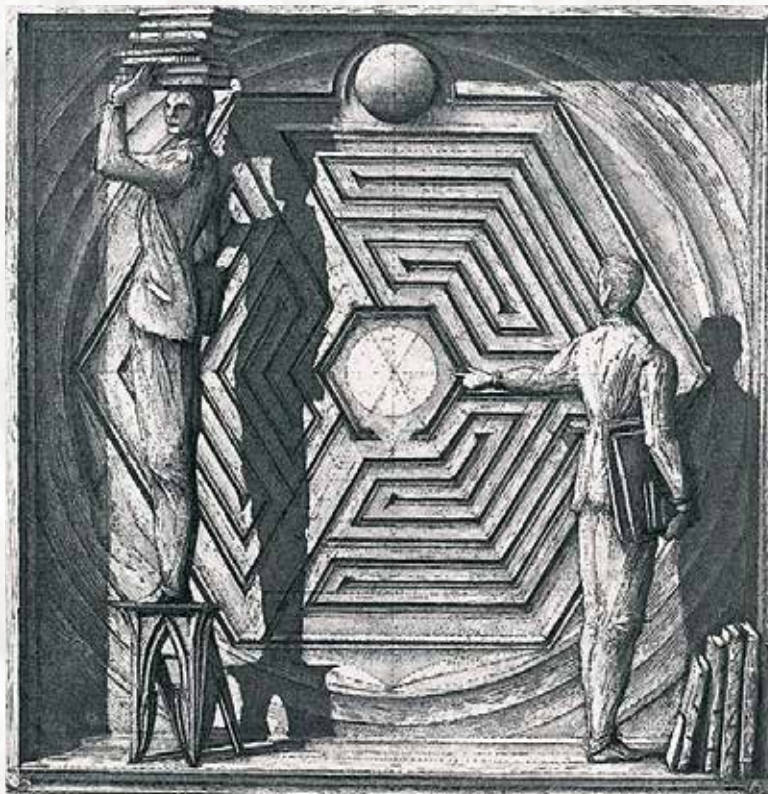
In Carlos Ruiz Zafón's novel of 2001, *The shadow of the wind*,¹ there is a secret library called the 'Cemetery of Forgotten Books'. Zafón describes it as 'the greatest, most fantastic library you could ever imagine. It's a labyrinth of books with tunnels, bridges, arches, secret sections – and it's hidden inside an old palace in the old city of Barcelona.'²

It seems somehow fitting to associate libraries with labyrinths, even though libraries are usually places of order and predictability and labyrinths are, at least in our imaginations, quite the opposite. Apart from Zafón's novel, perhaps the best-known literary examples associating the two are Jorge Luis Borges'

short story 'The Library of Babel,'³ originally published in 1941 in the collection *The garden of forking paths*, and Umberto Eco's *The name of the rose* published in 1980.

Both works depict libraries as places of mystery, or where the answers to mysteries have been ingeniously hidden. Though the archetypal labyrinth of Greek antiquity was usually depicted as unicursal – only one way in and one way out – these days we tend to think of them as multicursal, or having *many* branches or paths and many entry and exit points. These characteristics remind me of the researcher's experience of looking in a library or archive for one thing and finding another, sometimes far more curious, thing.

Labyrinthe, etching by Erik Desmazières, in *The Library of Babel* by Jorge Luis Borges.





This is illustrated by one of my own experiences working at the Fryer desk.

A young labourer from a building site in South Brisbane – not a typical Fryer customer – came in one day to see a book called *Forgotten country: the story of the Upper Clarence gold fields*.⁴ Written by local scholar, Isabel Wilkinson, in the late 1970s, it is a ‘narrative report’ where reminiscences and anecdotes from old-timers are used to bolster the sometimes sparse official records. It also contains details on the locations of long abandoned settlements – places where four-wheel-

drive enthusiasts like to explore – hence the young labourer’s interest.

A section entitled ‘The Garibaldi Crystal Mine’ caught my eye as I leafed through the book later. In the late 1800s the Upper Clarence region of northern New South Wales was the centre of a small-scale gold rush. Although most of the gold was soon extracted and fortune seekers moved on, in 1922 a mine called ‘The Garibaldi’ was still being worked and, one day, something very unusual was discovered:

It was then that one of the most remarkable caverns in existence was discovered. The space (approximately 1,000 cubic feet) appeared to be filled with water, which rushed out into the tunnel. Mr. Alf Alderman then forced his way through the narrow opening into the glittering cavern, and was lost in admiration at the magnificent sight revealed. From the floor, walls, and roof of the cavern, protruded huge pointed hexagonal crystals, which appeared to reflect the light of his candle a millionfold, suggesting the appropriate term, “The Cavern of a Million Candles.”⁵



Right: Iceland Spar

Below right:
Werner Straubel.
Courtesy Linda Langer-
Snook family archive.



Above: Marie Straubel.
Courtesy Linda Langer-
Snook family archive.

Top: Rudolf Straubel.
Courtesy Linda Langer-
Snook family archive.

Thought to be of no commercial value, the cave was left intact and became little more than a curiosity for those prepared to make the trip up from Grafton on primitive roads. At some point, however, a local man, William Zietsch, managed to convince a German scientist to come out and inspect it. The scientist, WF Straubel, arrived and promptly arranged for all the crystals to be stripped from the cave and shipped back to Germany in specially constructed wooden crates. Thomas Hodge-Smith, a geologist from the Australian Museum, visited the cave in 1925 while Straubel was still there and published an article two years later, in the year of the Fryer Library's birth, in the *Records of the Australian Museum* describing it.⁶ The crystals were calcite, also known as Iceland Spar, and of a very high quality – much sought after for use as polarisers in optical equipment before the invention of artificial filters some years later.

WF Straubel was almost certainly Werner Straubel, born in 1897, a son of the physicist Rudolf Straubel. Straubel senior was scientific director at the Zeiss Company, a pioneering manufacturer of high quality optical equipment founded in 1846 in the German university town of Jena.⁷ (Coincidentally, and to my amazement, Professor FW Robinson, so integral to the establishment of the Fryer Library, was awarded a PhD, *magna cum laude*, for a thesis in German on Roman history from the University of Jena in 1912).



Werner Straubel also worked for Zeiss as an optical physicist but, after Hitler's rise to power in 1933, Nazi officials began to interfere in the management of the company, a manufacturer of equipment crucial to German remilitarisation. Rudolf Straubel's wife, Marie, also happened to be Jewish, and he was given an ultimatum – divorce her, or resign from the company. He refused to divorce his wife of forty-five years and subsequently resigned, continuing to work on scientific problems until his death from natural causes in 1943. Faced with deportation to a concentration camp, Marie committed suicide not long after he died, as did her sister and a niece. Werner, the Zeiss man who had come out to Australia, perhaps on the direction of

his father, to investigate the cave of crystals in northern New South Wales, also took his own life shortly after the war ended, despite surviving twelve years of Nazi persecution and internment in a forced labour camp.⁸

I found the story of the cave of crystals both fascinating and terribly sad, but I think it illustrates the human stories hidden away in libraries and archives waiting to be chanced upon. In fact, an aim expressed by Professor Robinson for the Fryer Library was for it to contain ‘not only works of Australian Literature, but also “background” books about Australia or by Australians, especially those which might inspire or provide material for creative writing.’⁹

What constitutes inspiration is, of course, subjective. I may borrow an element of the Straubel story one day or I may not, but it is reassuring to know that, as well as facts and figures, libraries also preserve memory, mystery and story in many and varied forms. If you enter a maze composed of such things you may well lose your way, but you may also chance upon a trail with an unexpected and wholly rewarding destination.

Novelist **Darren Williams** has worked in the Fryer Library since 2010. His first novel *Swimming in silk* won the Australian/Vogel Award in 1994. His second novel, *Angel Rock*, published seven years later in 2001, was written while he lived in London. His latest novel-in-progress is *In a field of stars*.



For more information on Australian authors consult the AustLit Database at <http://www.austlit.edu.au>. AustLit is a non-profit collaboration between a network of researchers from Australian universities and the National Library of Australia, led by The University of Queensland.



ENDNOTES

- 1 C R Zafón, *The shadow of the wind*, trans. Lucia Graves, Text Publishing, Melbourne, 2004.
- 2 G Cruz, ‘Interview: Author Carlos Ruiz Zafón’, *Time*, 30 June 2009, viewed 27 January 2017, <http://content.time.com/time/arts/article/0,8599,1907807,00.html>.
- 3 JL Borges, *The Library of Babel*, engravings by Erik Desmazières, David R. Godine, Publisher, Boston, 2000.
- 4 I Wilkinson, *Forgotten country: the story of the Upper Clarence gold fields*, I Wilkinson, Lismore, NSW, 1980.
- 5 ‘HJB’, ‘Geological phenomenon – remarkable crystal caves – closed by landslide’, *Northern Star*, 4 April 1935, p. 6.
- 6 T Hodge-Smith, ‘Mineralogical notes. No. III’, *Records of the Australian Museum*, vol. 15, no. 5, 1927, pp. 313–20.
- 7 P Volz, ‘Tracing paths of history : Rudolf Straubel, Walter Bauersfeld, and the projection planetarium, Part I’, *Planetarian*, vol. 42, no. 4, 2013, pp. 51–83.
- 8 P Volz, ‘Tracing paths of history : Rudolf Straubel, Walter Bauersfeld, and the projection planetarium, Part II’, *Planetarian*, vol. 43, no. 1, 2014, pp. 26–36.
- 9 FW Robinson, *University of Queensland Gazette*, no. 24, November 1952, p. 8.

Below: Labyrinth on the portico of Lucca Cathedral, Italy.

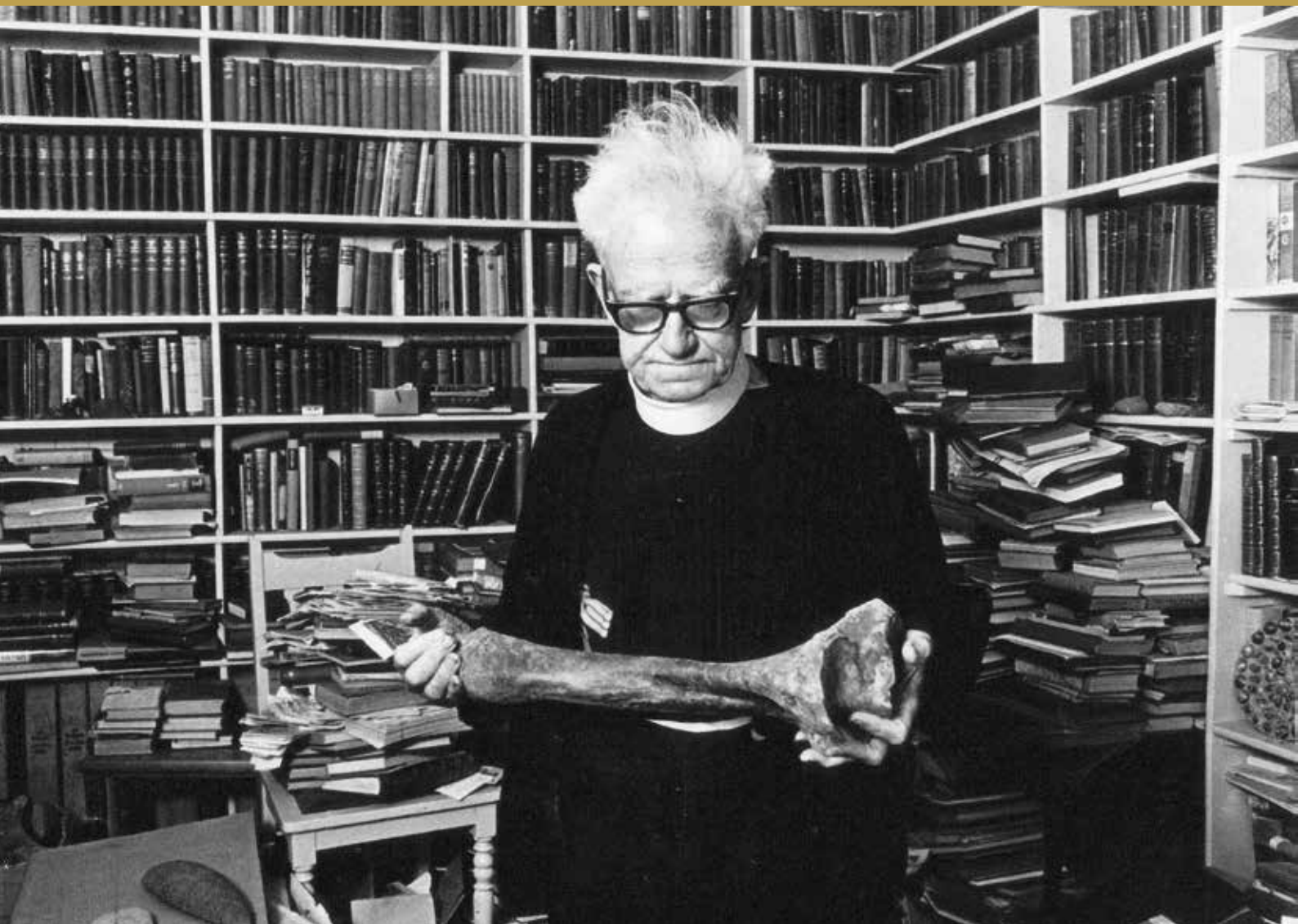
Below left: Novelist Darren Williams



50 years on

A weight of learning: the Hayes Collection

Simon Farley



Fr Hayes holds a
Diprotodon's leg bone.
Image courtesy
Toowoomba Diocesan
Archives.

*'Beware the man of a single book.'
Timeo hominem unius libri.*

Thomas
Aquinas

The Fryer Library added the remarkable Archdeacon Edward Leo Hayes Collection to its holdings fifty years ago in October 1967. Based in Oakey on the Darling Downs, Fr Hayes (1889-1967) had been collecting Australiana, including books and manuscripts, as well as assorted specimens and antiques, from the age of seven.

Well-known for his bowerbird acquisitiveness, by 1967 the ageing Archdeacon's health had deteriorated and it was important that his collection find a worthy home. It was his wish that 'the hoard' not be dispersed to the south. 'It will remain in Queensland, where it was gathered together.'¹

When loaded for transporting to the University the size and diversity were astonishing. There were 25 tons of material in 80 crates and 400 cartons including 25,000 books, pamphlets and periodicals; 30,000 manuscripts; more than 4000 geological specimens; and 1500 anthropological artefacts. The collection was

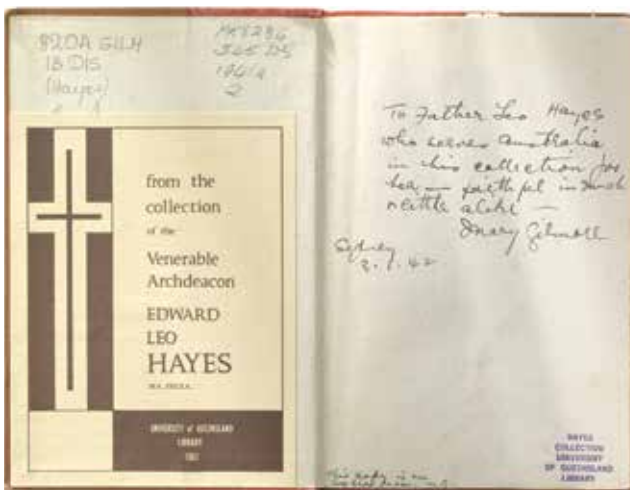
aply described by the Vice-Chancellor, Sir Fred Schonell as 'a weight of learning.'²

Among the manuscripts were letters and poems from well-known authors, including Dame Mary Gilmore, Oodgeroo Noonuccal, Steele Rudd, Henry Lawson, William Morris, Miles Franklin, and Banjo Paterson. Rare books featured first editions such as Matthew Flinders' *A Voyage to Terra Australis* (1814), an inscribed copy of Ludwig Leichhardt's *Journal of an overland expedition in Australia, from Moreton Bay to Port Essington* (1847) and Gregory Mathews' stunning twelve volume *Birds of Australia* (1910-1927). Other items included legal papers, press-cuttings, book-plates, stamps, medals and coins, postcards and photographs, maps, pistols, and Condamine cattle-bells. It would take a convoy of trucks two days to move the collection to the University's St Lucia campus where it was still being catalogued into the mid 1970s.



Above: Cape York Palm Cockatoo. Mathews' *Birds of Australia*.

Top: East and West Africa Medal with clasps. Inscribed on edge F. Dolan, Pte, R.N. H.M.S. St George.



Left: Dame Mary Gilmore, 1948 photograph by the *ABC Weekly*, FL136909, Mitchell Library, State Library of NSW.



Far left: *The disinherited* published by Robertson & Mullens in 1941. Inscribed to Fr Hayes by Mary Gilmore... "To Father Leo Hayes who serves Australia in his collection..'

Above: Portrait of Ludwig Leichhardt, National Library of Australia.

Above middle and right: *Journal of an overland expedition in Australia, from Moreton Bay to Port Essington* by Ludwig Leichhardt, 1847. inscribed to the Brackers of Rosenthal Station... "To my hospitable friends Mr and Mrs Bracker in remembrance...".

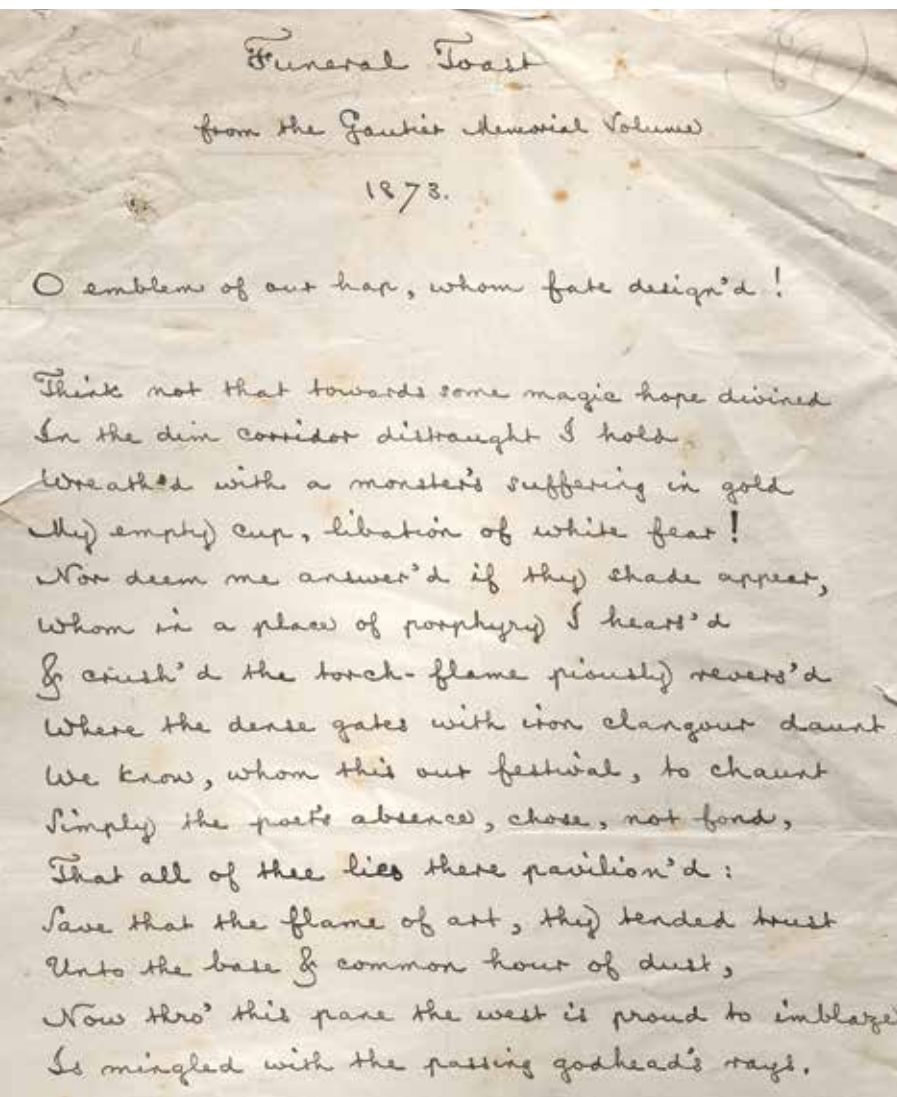
50 years on



Fr Hayes with UQ Library staff at Oakey in November 1966.
Front row: Father Hayes. Middle row: Nancy Bonnini, Cecil Hadgraft, Derek Fielding Back row: Spencer Routh, unidentified, Father Kevin Ryan, UQFL466, Image AG/P/113, Fryer library, The University of Queensland Library.

Former UQ Library staff members Nancy Bonnini, Spencer Routh and Marianne Ehrhardt recall their visits to the Roman Catholic presbytery in Oakey to get to know Fr Hayes, assess the significance of his collection, and later to finally prepare the material to be transported to its new home. Marianne Ehrhardt...

It was shortly after my arrival at UQ in June 1967 that the news broke that Father Hayes had donated all his collections to the University Library. The book collection was well-known all over Australia as containing a large number of important items of Australiana, and Father Hayes had a reputation as an avid collector. Its acquisition was largely due to the diplomacy of Nancy Bonnini, the Fryer Librarian at the time, backed by the University Librarian FDO Fielding, and the Vice-Chancellor, Sir Fred Schonell. There were expeditions on consecutive days [19th and 20th October, 1967] from the University to Father Hayes' presbytery in Oakey on the Darling Downs, although I only went on the first day. Several cars were followed by some Pantechinons, one of which was stopped on each day at the weighbridge on the way back for being overloaded. It turned out that the collections included far more than books. There were Aboriginal artefacts, which have gone to the Anthropology Museum... There were also quite a number of manuscripts. They included Christmas cards, letters from Father Hayes to parishioners which had never been sent, postage stamps, book plates by various artists, mainly Australian, but also some very important material, mostly related to AG Stephens, the editor of the Bulletin Red Page ... all mixed up in a number of tea chests. The find that thrilled me most was a fair copy of Chris Brennan's translation of 'A Funeral Toast' by Théophile Gautier, three pages, written on the back of proof copies of the subject index headings for the catalogue of the New South Wales Public Library where Brennan was working at the time. There were also galley proofs of poems by Mary Gilmore, heavily corrected by Gilmore herself, and other interesting finds. They all had to be sorted out of the general clutter, which took many weeks.³



Left: Christopher Brennan's translation of 'A Funeral Toast' by Théophile Gautier, UQFL2/388, Fryer Library.

A weight of learning: the Hayes Collection

In an earlier interview Marianne recalled her first impression on entering the presbytery with the other members of the 'collection squad' led by Nancy Bonnin:

We were met by Father Hayes' housekeeper. The house was beautiful and everything in the public area was clean and polished but round the back was another matter. We tried to enter Father Hayes' bedroom but couldn't. A large pile of books had collapsed and fallen against the door, blocking entry. I had to crawl through a small gap we forced in the door and pass the books out in twos and threes until we could get the door open. The room was totally covered in books – on the furniture, on the floor, under the bed, all over the bed. I don't know where Father Hayes slept.⁴

If it was difficult to see where he slept, past visitors had wondered where he bathed. Journalist Stephanie Wood recalls an expedition by her father to Fr Hayes' presbytery some ten years earlier:

In the late 1950s, my then 20-something father joined his father, a Government member of the Queensland Parliament, to pay a visit to Fr Hayes in Oakey in South-East Queensland. The discussion between my grandfather and the ageing Fr Hayes centred on the future of his important book collection. While they were talking, my father visited the presbytery's bathroom. 'What most intrigued me then about his books was the bathtub! It was full of them, and pretty dusty ones at that,' my father wrote years later. 'I was too polite to inquire of his bathing habits. Fr Hayes had run out of book space. It could be argued he got his priorities right.'⁵

As noted by then University Librarian Derek Fielding, 'the acquisition of private collections for libraries often requires a long period of courtship.'⁶ Former Fryer Librarian, Mark Cryle writes of the origins of the bequest:

The relationship between UQ and Hayes had its origins it seems in Hayes' personal relationship with former Reader in English Cecil Hadgraft who had, on occasions, borrowed copies of books from Hayes' collection for teaching and research in his literature courses. In 1966 some of the books had been displayed in the Library. The transaction was brokered in part by Walter Stone, a friend of Hayes and a well-known Sydney bibliophile. The ongoing courtship was, Fielding recalls, a joint effort between the Department of English and the Library.⁷



Above: Bottle of Whiskey presented to Fr Hayes by General Douglas MacArthur who had accessed his rare maps of the Pacific during World War Two. Hayes Collection, Fryer Library, The University of Queensland Library.

Top: Hayes Collection items.

Left: Pen and ink sketch of Australian poet Christopher Brennan smoking a pipe, UQFL477, PIC779, Fryer Library Pictorial Collection. Fryer Library, The University of Queensland Library.

50 years on



Fryer Librarian Nancy Bonnin with Father Hayes in 1967. Hayes Collection, UQFL2, Box 96, Folder 14, Item 658, Fryer Library, The University of Queensland Library.

Central to that effort was the Fryer Librarian, Nancy Bonnin who had visited Fr Hayes on a number of occasions between 1965 and 1967. Following a visit in September 1965 she wrote to him, 'Last Friday was a red letter day for Gunther [her husband] and me, and we can't stop thinking and talking about it... there are not so very many people over the whole country who have such a sense of history and cultural values as you have. Your collection is a national treasure, of that there is no doubt at all.'⁸ According to Spencer Routh, Nancy was 'the key charmer, instigator and follower-

through of the transaction.'⁹ Accompanying her on expeditions to Oakey, Spencer explored the Hayes' library shelf by shelf, noting valuable association copies and first editions with a view to assuring the University Librarian that the huge collection was indeed worth the massive effort and expense needed to acquire and process it. Meanwhile Nancy would take tea with Fr Hayes conversing with him in her 'indomitably gentle'¹⁰ manner. Interviewed earlier this year Nancy stated:

One of my biggest pleasures was collection building. Filling all those gaps and building up areas of certain interest in Australiana... at that time, with the help of Spencer Routh, I found it fairly easy to spread the word amongst our friends that this is what we were trying to do.

...Our favourite memories were all connected with the Father Hayes library and what it meant to us. We knew, everybody knew, about Father Hayes, this priest up in the Darling Downs who was a major collector of Australiana. And so we began the process of getting to know him and getting to assess his collection ... and we were just more and more amazed at what he had... he was totally unfazed at collecting anything... He welcomed our interest but at no time did he indicate that he was, at the moment, finished with his library or his collection. We continued with our friendship and broadened our knowledge of what he had and why ... and he got to know us better, and we found him charming, this little priest from the country who'd spent his life in small parishes ... still carrying on all his interests ... wherever they sent him... He developed an interest in what went on at cemeteries. When the grave was dug, there was a deep, deep hole in the ground waiting for the coffin, and so Father Hayes, being there, would hop down into the hole in the ground to do an archaeological investigation of the contents of the soil at that level ...'¹¹

In recognition of his role as a collector of important documents recording Australian cultural history, The University of Queensland awarded Fr Hayes an Honorary Master of Arts degree in April 1967 at a ceremony at Brisbane City Hall. Two scholarships were also created in his name, including The Venerable Archdeacon Edward Leo Hayes Adult Undergraduate Scholarship that continues to support mature-aged students from regional areas.



Archdeacon Hayes receives his honorary Masters degree from The University of Queensland, Fryer Library, The University of Queensland Library.

A weight of learning: the Hayes Collection

At an acceptance ceremony held at the University's Darnell Art Gallery (then in the central tower of the Forgan Smith Building) on 26 October 1967, Vice-Chancellor Sir Fred Schonell announced it was 'a great day for the University'. Fr Hayes passed away a few weeks later on 17 November 1967 in St Vincent's Hospital, Toowoomba. The rare fruits of the collection he left behind, a lifetime's gift, have nourished researchers and students for fifty years and placed in their hands the tangible weight and substance of history.

The online exhibition, *One Man's Gift*¹² was launched by UQ Library on 10 November 2017 to mark the 50th anniversary of The Venerable Archdeacon Edward Leo Hayes Bequest.

Collection items will be on display in the Fryer Library's FW Robinson Reading Room, along with an exhibition of Fr Hayes' Ancient Roman coins, curated by Senior Museum Officer James Donaldson, in the RD Milns Antiquities Museum until February 2018.

ENDNOTES

- 1 *The Bulletin*, 26 Nov 1947, p.2.
- 2 *The Catholic Leader*, 2 Nov 1967, p.3.
- 3 Interview with Marianne Ehrhardt, 17 February 2017.
<https://espace.library.uq.edu.au/view/UQ:535945>.
- 4 Interview with Marianne Ehrhardt, 9 Nov 2007.
- 5 S Wood, 'No one wants to buy books, so what to do with a beloved book collection?' *Sydney Morning Herald*, 20 December 2014, viewed on 26 October 2017, <http://www.smh.com.au/entertainment/books/no-one-wants-to-buy-books-so-what-to-do-with-a-beloved-book-collection-20141211-125a04.html>.
- 6 D Fielding, Hayes Collection – 40th anniversary, typescript of talk delivered 5 Oct 2007, FDO Fielding Collection, UQFL126, Box 12.
- 7 M Cryle, 'A great day for the University – the Hayes Collection comes to UQ' *Fryer Folios*, vol 2, no. 2, 2007. p. 5.
- 8 Bonnin to Hayes, 22 Sept 1965.
- 9 M Cryle, 'A great day for the University – the Hayes Collection comes to UQ' *Fryer Folios*, vol 2, no. 2, 2007. p.5.
- 10 Letter to the author from Dr Spencer Routh OAM, 31 December 2016.
- 11 Interview with Nancy Bonnin, Mar 2017. <https://espace.library.uq.edu.au/view/UQ:573793>.
- 12 UQ Library, *One Man's Gift*, 2017, viewed 10 November 2017, <https://web.library.uq.edu.au/collections/stories-from-collection>.

Fr Hayes among his books in his presbytery at Oakey, around 1960.

Hayes Collection,
UQFL2, Box 96,
Folder 15, Item 680,
Fryer Library,
The University of
Queensland Library.





WHAT'S NEW IN FRYER LIBRARY

Belinda Spinaze

The Fryer Library was involved in a number of commemorative events and symposia in 2016 and 2017 relating to the 100th anniversary of World War One. On 22 April 2016, library staff attended the official unveiling and dedication of the Canon Garland Memorial at Kangaroo Point. This memorial to Army Chaplain David Garland features a wreath created by sculptor Dr Rhyl Hinwood AM, whose carvings in sandstone feature throughout the University of Queensland's Great Court. The Rhyl Hinwood Collection (UQFL553), is housed in the Fryer Library.

At the University of Melbourne on 12 and 13 October 2017, UQ's University Archivist, Mr Bruce Ibsen, attended the

symposium, 'World War One, the Universities and the Professions'. The research contributions of University Archivists from around Australia have enabled the 'Expert Nation database', an ARC-funded Discovery Project that records how Australian university graduates with World War One experience contributed to the formation of the post-war Australian nation.



RESEARCH

Dr Duncan Hose was awarded the 2017 Fryer Fellowship. His project investigates the papers of poet John Forbes (1950–98). The Fryer Library holds one of Australia's most extensive archival collections of Forbes' material in UQFL148, which includes drafts of his most highly anthologised poems. 2018 marks the 20th anniversary of the acclaimed poet's passing.

Another scholar interested in John Forbes is Banjo James who is focusing on a psychoanalytic reading of melancholy in Forbes' poetry. Banjo has been awarded the Rae and George Hammer Memorial Visiting Research Fellowship. This Fellowship was established by Dr Margaret Hammer in memory of her parents who, as teachers, believed in the transforming power of a university education. It provides funding for Honours, Masters and PhD students from universities outside of Brisbane to travel to UQ and access collections held in the Fryer Library.

Our Creative Writing Fellowship was established in 2017. This Fellowship, made possible with the support of the Copyright Agency Cultural Fund and Library donors, affords opportunities for emerging Australian authors to develop a new work of creative writing drawing inspiration from the special collections of the Fryer Library.

Our inaugural Creative Writing Fellow is Dr Ashley Haywood who will write a book of poems titled *Portraits*. In this work the poet-narrator will write 'portraits' of specific Australian landscapes that explore their ecological and geological systems. Dr Haywood will draw on the papers of geologist, Prof Dorothy Hill, housed in the Fryer Library.

CAUL/ASA Fellow Dr Catherine Bell, Senior Lecturer in Visual Arts, at the Australian Catholic University, used her Fellowship to undertake a studio investigation of sculptor Daphne Mayo's role in shaping Brisbane's cultural identity, using the Fryer Library's Daphne Mayo Collection. Dr Bell's research will be published as a chapter titled 'Bringing Daphne back: archival research as artistic collaboration' in the publication *Feminism and museums: intervention, disruption and change*. The CAUL/ASA Fellowship was also made possible with the support of the Copyright Agency Cultural Fund.

One of many recent visiting scholars in Fryer was PhD student, Mr Matthew Fright from the University of Cambridge's Centre of Development Studies, Queens' College. Matthew spent several weeks investigating Fryer Library's Colin Clark Collection (UQFL87). Economist Colin Clark (1905–89) pioneered the use of gross national product (GNP) as the basis for studying national economies.





Left top row:
Duncan Hose;
Banjo James;
John Forbes,
UQFL 148C3, Forbes
Collection, Fryer Library,
The University of
Queensland Library.

Left bottom row:
Ashley Haywood;
Catherine Bell;
Matthew Fright.

Opposite page top:
Rhyl Hinwood with
Simon Farley at the
unveiling of the Canon
Garland Memorial.

Opposite page below:
University Archivist,
Bruce Ibsen.

Left: Rabaul photograph
album.

Below: Photographs
compiled by Thomas Clive
Groom. Groom can be seen
here taking a 'selfie', with
cotton tied to his left foot.

NEW ACQUISITIONS

Over the last eighteen months the Fryer Library has acquired important and beautiful treasures to add to our manuscript and rare book collections.

Manuscripts and Plans

A wonderful addition to our holdings are the papers of Dr Lilla Watson. Dr Watson is a visual artist, activist and educator, and the first Aboriginal academic to be appointed as a tutor by The University of Queensland where she also served on the Senate. A highly respected Elder, Dr Watson's collection will provide valuable insights for researchers.

Adjunct Professor Ruth Kerr OAM from UQ's School of Historical and Philosophical Inquiry donated the research database of her late husband the historian, statistician and writer John Douglas Kerr. John Kerr pioneered the field of commissioned public histories written by professional historians. He was the author of many publications including *Triumph of narrow gauge: a history of Queensland railways* (1990). The Royal Historical Society of Queensland presents annually the John Douglas Kerr Medal for Distinction in Historical Research and Writing.

Documenting sport at UQ, Mr Tony Booth OAM donated records relating to the UQ Athletics Club and Mr John Biggs donated his statistical compilation of UQ Cricket Club scores and player profiles, 1912 to 2012.



Along with the archives of Robin Gibson AO and Robert Riddell, our architectural collections expanded with the intake of the plans and papers of Ronald James Voller (1915–2006). Voller was one of the inaugural students in the Diploma of Architecture at The University of Queensland in the early 1930s.

Following his visit to the Fryer Library on 15 July 2017 we are also pleased to be adding more to the David Malouf Collection. Some of the items include early drafts of a number of his works including *Remembering Babylon*,

Antipodes, Southern skies, Fly away Peter and *The conversations at Curlew Creek*.

An album of photographs and newspaper clippings of Rabaul, Papua New Guinea from 1934 is a welcome addition to our significant Papua New Guinea resources. Compiled by Thomas Clive Groom, an engineer involved in the construction of the Rabaul wharfs, the album provides an intimate insight into the social life, customs and industry in Rabaul in the 1930s.



Rare Books

The Fryer Library has been fortunate to acquire five beautiful books from the 16th, 18th and 19th centuries.

Della generazione dell'uomo discorsi or *Discourses on the Procreation of Man* (1722) was gifted to the library by Professor Stephen Lynch, AC MBBS FRACS, Chair of Surgery and Chair of Transplant Services at the Princess Alexandra Hospital. *Della generazione dell'uomo discorsi*, was written by Giovambatista Paitoni, a Venetian Doctor of Philosophy and Medicine, when the author was only nineteen. It is so rare that we have yet to find records of it appearing in past auctions or sales catalogues. Professor Lynch tells the story of how he came to have the book:

I was given this book by Professor Bissi of Milan as a gift of appreciation for helping his 'golden boy' Dr Gianfranco Ferla whom I had trained with in Pittsburgh USA in 1984. Professor Bissi was in his 70s when the gift was made mid-1985. When Professor Bissi was an intern in Bergamo, Italy early in the 20th century, he found it difficult to sleep in the hospital duty-room because of its proximity to the local church. In the

belfry of the church lived a noisy owl which regularly disturbed the young doctors' sleep. Bissi plotted to murder the owl one evening and scaled the bell tower. The owl escaped easily but Bissi found an old chest stored there which contained a number of copies of Paitoni's *Discourses on the Procreation of Man*. Bissi appropriated the contents and over the course of his life gave them away as presents to fortunate individuals such as me. In 1985 he had only a few left. At a recent dinner a group of us viewed the ancient surgical instruments acquired by the RD Milns Antiquities Museum, donated by Glenda Powell in memory of her late husband Owen. I mentioned my book to Senior Museum Officer, James Donaldson and he spoke about the rare book collection housed at the Fryer Library. I am pleased that this rare Italian medical publication has found a home at the Fryer.

Thanks to the generosity of the Alumni Friends of The University of Queensland Inc. the Fryer library has acquired a copy of the *Album du Musée de Boulaq, comprenant quarante planches* (1871). The album is a large folio containing 40 exquisite albumen prints of the museum and its collections and is authored by Auguste Mariette Bey who is considered

to be the father of Egyptian archaeology. The Musée de Boulaq was established in 1858 in a warehouse on the banks of the Nile River. In 1878 the museum suffered extensive flood damage and the collection was moved eventually finding a home in what is now the Cairo Museum in Tahrir Square. Copies of the 1871 edition are extremely rare making this book a valuable record of a place that no longer exists.

Recently purchased from an antiquarian book dealer in New York is a superb addition to our collection of natural history books, *De aquatilibus Libri duo cum eiconibus ad vivam ipsorum effigiem, quoad eius fieri potuit, expressis* (1553) by Pierre Belon. Belon's work was groundbreaking and constituted the greatest single advance in the scientific study and classification of fish since Aristotle. It remained one of the standard texts for the study of fish well into the 17th century. Fryer's copy is a first edition of this work with 185 contemporary hand-coloured woodcut illustrations. In total 110 species of fish are represented mostly of those found in the Mediterranean but marine mammals, crabs, lobsters, shellfish, oysters and cockles are also depicted. A truly fascinating and enchanting work.



Top (l-r): Mrs Genni Lynch, Professor Stephen Lynch and the Fryer Librarian, Simon Farley in the FW Robinson Reading Room;

Spine, title page and illustration of a dolphin in *De Aquatilibus*.

Left: *Album du Musée de Boulaq*.

Far left: *Della generazione dell Uomo*.



Cook's Endeavour Voyage

As we enter the 250th anniversary of Lieutenant James Cook's epic voyage on the HMS Endeavour, the Fryer library has purchased from a private collector two 18th Century publications relating to this famous expedition.

The first is a copy of *A journal of a voyage to the South Seas, in his Majesty's ship, the Endeavour* (1773) by Sydney Parkinson. Parkinson was a Scottish draughtsman and illustrator hired by the wealthy naturalist Joseph Banks to accompany him on Cook's first voyage. He was the first European artist to create drawings of Australian landscapes from direct observation and is remembered for his remarkable botanical illustrations made during the Endeavour's journey.

The Fryer Library's copy has a unique provenance as it once belonged to Sir Everard Home (1756–1832), Sergeant-Surgeon to King George III, Chief Surgeon to the Royal Chelsea Hospital and brother-in-law to John Hunter (1728–93), one of the most distinguished scientists and surgeons of his day. Home was a friend of Joseph Banks and a Fellow of the Royal Society. In 1822, two years after Banks' death, Home delivered the Hunterian Oration to the Royal College of Surgeons on the topic of Banks' experiences on the Endeavour.

The second book related to Cook's voyage is the *Supplément au voyage de M. de Bougainville...* (1772), a French translation of *A Journal of a voyage round the world in His Majesty's ship Endeavour*. The English original of 1771 is the first book ever published about the Endeavour voyage. Attributed to James Mario Matra, *A Journal of a Voyage round the world* appeared in publication just two months after the return of the Endeavour to England in July 1771.

Fryer Librarian, Simon Farley delivered the paper '18th Century publications in the wake of Cook's Endeavour voyage: rare holdings in Queensland collections' at the annual conference of the Bibliographical Society of Australia and New Zealand at the University of Waikato on 22 Nov 2016.

These are just some of the special items that have been added to the Fryer Library. We thank all of our supporters for their generous donations and their assistance in building and preserving our collection. If you would like to know more about the items discussed or about any of the collections held in Fryer then please contact the library and organise a visit to the FW Robinson Reading Room, Level 4, Duhig Tower, St Lucia Campus.

A NEW TEACHING SPACE

The University of Queensland Library is raising funds to create the Fryer Library Collection Teaching Space, that will allow our students, researchers and community groups to experience the aura of original and rare cultural collections.

The space will be themed around architecture and will also include large interactive digital screens that will enable students and researchers to access our digitised collections, including plans, in their original size. Adjacent to the room will be an outdoor terrace, overlooking the Great Court, to facilitate networking events.

A \$50,000 donation from Alumni Friends of The University of Queensland Inc. has launched the fundraising to make this space a reality.

For more information, please contact the Library Advancement Manager Ms Erin Pearl.



Erin Pearl

Advancement Manager

Phone: (07) 3365 3483

Mobile: 0417 325 312

Email: e.pearl@library.uq.edu.au

Top left: Sydney Parkinson's *Journal of a voyage to the South Seas*, once owned by Sir Everard Home.

Top right: Concept drawing of Fryer Library teaching space by Jane Grealley.

Below (l-r): James Cook, portrait by Sir Nathaniel Dance-Holland, 1776; Sydney Parkinson – self portrait; Sir Joseph Banks, as painted by Sir Joshua Reynolds in 1773; Sir Everard Home by Thomas Phillips.



DIGITISATION UPDATE



Above: *The dialoges of creatures moralysed* (1535).
Annotations by Gabriel Harvey.

Below: Andrew Yeo photographs original artworks at 'Rockton'.

Digitisation projects over the last year illustrate the range of resources that form Fryer collections and demonstrate UQ Library's commitment to accessibility, preservation, and the discovery of unique cultural material. There are now over 8000 open-access digitised items from the Fryer Library available online through The University of Queensland's institutional digital repository UQ eSpace.¹

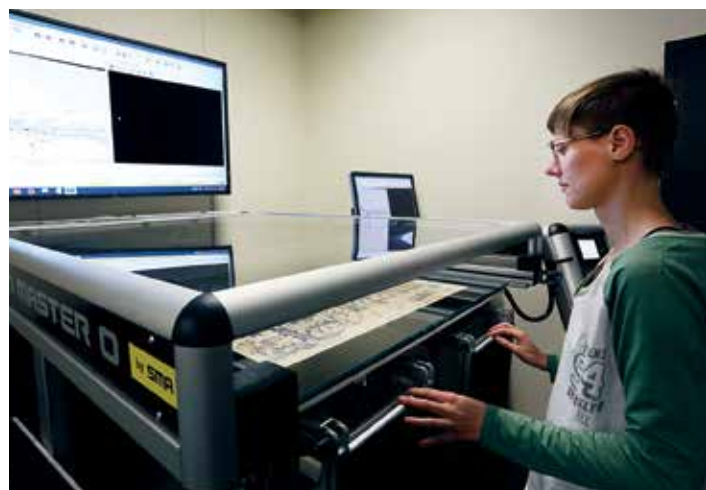
Rare books are an important part of teaching and learning in Fryer Library. Staff selected four texts to be photographed in high resolution by our photographer Andrew Yeo to support specific courses and learning objectives. Andrew used a large format Sinar digital camera recently acquired through donations. *The dialoges of creatures moralysed* (1535)², a collection of fables in the tradition of Aesop, is often used in classes as an example of early modern English printing and woodcut illustrations. It is particularly interesting because of the unique annotations by Gabriel Harvey who owned the book at one time. Harvey was an Elizabethan scholar and controversialist who was a friend of Edmund Spenser, author of *The faerie queene*. Our copy carries Harvey's distinctive signature, the motto 'Arte, non Marte' (through knowledge, not war) and the date March 1577. The book is regarded by Robert Harding of London's rare book dealers Maggs Bros. as the most interesting copy in the world. It will feature in the Bibliographic Society of Australia and New Zealand's conference, 'Marginalia: bibliography at the margins' to be hosted by The University of Queensland Library at St. Lucia campus in November 2018.





Fortunio Liceti's work *De monstrorum natvra, cavssis, et differentiis*, (1634)³ provides an example of an illustrated, philosophical text printed in seventeenth century Italy. Illustrations from two nineteenth century examples required precise capture. *Ocean flowers and their teachings* (1847)⁴ contains mounted specimens and the French language text, *Bêtes, bêtises, boutades* (c1860s)⁵, includes hand-coloured lithographs. Careful photography ensures every detail is accurately captured; all four rare books are digitised to international standard; and are freely accessible to students, researchers, and the public online.

UQ Library continues to preserve its audiovisual collections through digitisation. A range of formats, including reel to reel, VHS, and audiocassette, are increasingly at risk through degradation of magnetic tape and the obsolescence of analogue recording and playback equipment. The team is currently digitising unique oral history recordings from a wide variety of manuscript collections. This presents the technical challenges of converting (and sometimes repairing) these formats to create archival standard digital files as well as versions easily accessible by users. Highlights of material already available via UQ eSpace include Fryer founder FW Robinson's tribute to Leo Hayes⁶; interviews with Queensland Communists; and Kathleen Vellacott-Jones' colour film of Papua New Guinea from the early 1960s⁷.



Above left: Digitisation team at the 'Marking the Rolls' event.
From left: David Rogers, Vera Humayun, Elizabeth Alvey, Tina Macht, Mandy Swingle, and Chris Heslehurst.

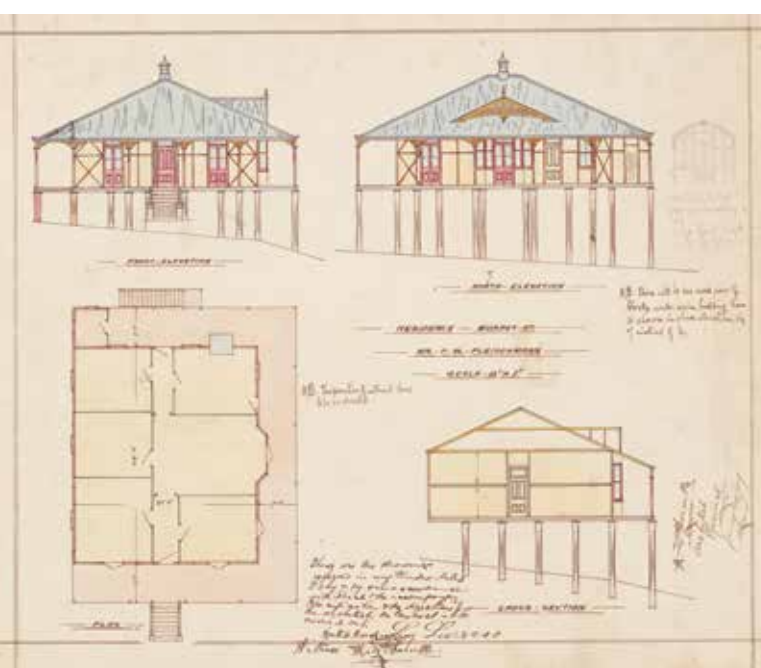
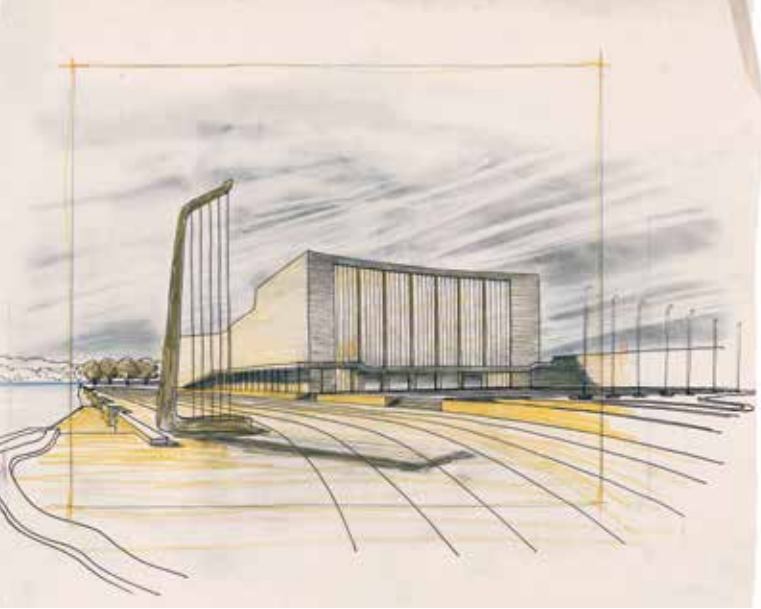
Above right: Rare books chosen for digitisation.

Right top: Digitisation's Nicole Rayner scans plans from the Karl Langer collection.

Right: Digitisation equipment used for converting cassette tapes.

Right below: Architecture Liaison Librarian Cathy Bauer demonstrating the use of digitised architectural collections in the Centre for Digital Scholarship. 'Marking the Rolls' event.





Above top: Design proposal for the Sydney Opera House, UQFL158, Karl Langer Collection, Fryer Library, The University of Queensland Library.

Mr F W Fleischmann, residence at Murphy Street, floor plan, front and side elevations, cross-section, 25 Jan 1907, watercolour on cartridge, Martin William Haenke Collection, UQFL155.B.46, Fryer Library, The University of Queensland Library.

Above: Dr Janina Gosseye with UQ Master of Architecture students in the FW Robinson Reading Room.

Fryer's architectural collections are significant heritage resources, especially for architecture students and researchers of the built environment. The team has recently digitised two collections: plans and drawings of Karl Langer and those of Martin (Will) Haenke. Digitisation and description of each plan not only supports access, but also improves discovery. Each plan is comprehensively described and mapped on UQ eSpace and is consequently available through search engines, Trove, and UQ Library search. As Fryer holds over 22 000 architectural plans, continued digitisation will ensure their discovery: from Haenke's early twentieth century Ipswich residences to Queensland's heritage-listed buildings and intriguing gems such as Karl Langer's unrealized vision for the Sydney Opera House. Digitised plans from the Fryer Library's Conrad & Gargett collection featured in the firm's anniversary publication *Conrad Gargett 1890–2015*, edited by Robert Riddel and launched at City Hall's Museum of Brisbane on 26 October 2017. Andrew Yeo's photographs also featured in the 2017 UQP publication *Helen Haenke at Rockton: a creative life*.

UQ Library's digitised collections are also highlighted through our stories from the collection website⁸. In addition to celebrating the legacies of UQ's Dorothy Hill (Australia's first female professor whose papers are held in Fryer Library) and collector Fr Leo Hayes this year, the team has curated: *Then and Now: images from UQ Archives*; *Celebrating 90 years of collecting for Fryer Library's anniversary*; and *Fifty years of friendship with Alumni Friends*. We hope you enjoy exploring these stories through newly digitised photographs, interviews, and manuscripts from UQ Library's remarkable special collections.

Elizabeth Alvey is the Manager of Digitisation.

Digitisation specialises in digital capture and discoverability of digitised collections at The University of Queensland Library.

ENDNOTES

- 1 Available from: www.espace.library.uq.edu.au
- 2 N Pergaminus and M de' Mayneri, *The dialogues of creatures moralysed: Applyably and edificatyfly, to euery mery and iocounde mater*, of late tr. out of Latyn into our Englysshe tonge right profitable to the gouernance of man, Antwerp, Belgium: M. de Keyser, 1535. Available from: <https://espace.library.uq.edu.au/view/UQ:595969>.
- 3 F Liceti, *De monstrorum natvra, cavssis, et differentiis libri dvo: Multis illuftrium autorum locis difficillimus explanatis*, 2nd ed. Patavii: Apud Paulum Frambottum, 1634. Available from: <https://espace.library.uq.edu.au/view/UQ:579057>
- 4 MM Howard, *Ocean flowers and their teachings*. Bath: Binns & Goodwin, 1847. Available from: <https://espace.library.uq.edu.au/view/UQ:595962>.
- 5 G Randon, *Bêtes, bêtises, boutades: Suite de quarante-huit dessins comiques, coloriés*. Pont-a-Mousson Meurthe: Haguenthal, 1860. Available from: <https://espace.library.uq.edu.au/view/UQ:613097>.
- 6 FW Robinson, *Tribute to Father Leo Hayes*, Frederick Walter Robinson Collection, UQFL5, Fryer Library, The University of Queensland Library. Available from: <https://espace.library.uq.edu.au/view/UQ:480393>.
- 7 Hanuabada dance, Sept 1962 and Daru Show, Oct 1962, Papua New Guinea, 1962, Kathleen Vellacott-Jones Collection, UQFL133, Fryer Library, The University of Queensland Library. Available from <https://espace.library.uq.edu.au/view/UQ:407714>.
- 8 Available from: <https://web.library.uq.edu.au/collections/stories-from-collection>.

FRIENDS *of the* LIBRARY

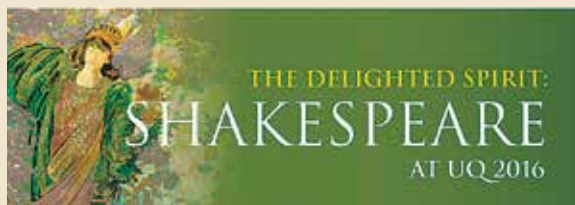
Become a Friend of the Library

Our Friends play a vital role in supporting the Library to build and showcase our collection.

If you would like more information about the Friends please contact:

Erin Pearl
The University of Queensland Library
Phone: +61 7 3365 3483
Email: e.pearl@library.uq.edu.au
Visit: www.library.uq.edu.au/about-us/friends-library

To view our upcoming events, visit:
www.library.uq.edu.au/about-us/events



11 May 2016

Shakespeare & Co: the Bard and his Peers in the Digital Age

Professor Hugh Craig, author of *Shakespeare, computers and the mystery of authorship* conversed on the topic of digital analysis of Renaissance texts with Peter Holbrook, Professor of Shakespeare and English Renaissance Literature at The University of Queensland, and Dr Jennifer Clement from UQ's School of Communication and Arts. This event coincided with the establishment in 2016 of UQ's Centre for Digital Scholarship, located above the Fryer Library. The talk was accompanied by a display of Shakespeare-related Fryer Library collections titled 'My Library Was Dukedom Large Enough'.



Above (top to bottom): The Hon Ian Callinan AC introduces Prof Craig.; Middle from left: Prof Richard Fotheringham and Prof David Carter; Bottom from left Prof Hugh Craig, Dr Jennifer Clement, Prof Peter Holbrook.

Above (top to bottom): Dr Jennifer Clement, Prof Hugh Craig, and Prof Peter Holbrook; Guests from left Patricia Jones, Dr Patrick and Emeritus Prof Mary Mahoney AO, and Pauline Beames; Xanthe Ashburner asks the panel a question.



4 November 2016

Fryer Lecture in Australian Literature

'Thea Astley: Inventing her own weather' was delivered by Dr Karen Lamb, biographer of celebrated Queensland author Thea Astley, whose papers are held in the Fryer Library. Following her presentation, Dr Lamb was joined in conversation by Professor Gillian Whitlock. Dr Lamb was a joint winner of the 2016 Prime Minister's Literary Awards non-fiction prize for her biography *Thea Astley, Inventing her own weather* published by UQP.



Above (top to bottom): Ms Xia Huang, Mr Viktor Ellerstrand, Dr Jerisha Ellerstrand; Audience Fryer Lecture in Australian Literature; From left: Library Directors Annette McNicol and Tom Ruthven with Dr Karen Lamb, University Librarian Bob Gerrity, and Prof Gillian Whitlock.



8 December 2016

Awards & Acquisitions Evening

A celebration of our 2016 Library Excellence Award winners and our Fryer Fellow, Dr Roger Osborne.

The Library Excellence Award for Undergraduate Students recipients were Ms Yao Fang (UQ Business School), Ms Sarah Duncan (School of Veterinary Science) and Mr Matthew Tsai (TC Beirne School of Law).

The Rae and George Hammer Memorial Visiting Research Fellowship was announced by Dr Margaret Hammer, in memory of her parents, Rachel Margaret Hammer (1929–2015) and George Edward Johnston Hammer (1923–2008).



Above (top to bottom): Prof Fred D'Agostino presents Mr Matthew Tsai with his award; Refreshments following award ceremony; Dr Margaret Hammer announces the Rae and George Hammer Memorial Visiting Research Fellowship.



19 March 2017

Beyond the Rockton window

Panel discussion and launch of *Helen Haenke at Rockton: a creative life* (UQ Press 2017).

A talented artist and writer of poetry, plays and prose, Helen Haenke was an influential figure in Ipswich from the 1940s to 1978. The event held at 'Rockton' included a panel discussion around the works and life of Helen Haenke. UQ Honorary Research Senior Fellow, Dr Bronwen Levy led the conversation with Helen's daughters Margot Rayner, Angela Geertsma and family friend and drama teacher Helen Pullar.



Above (top to bottom): Angela Geertsma speaks about her mother Helen Haenke; From left Helen Pullar, Angela Geertsma, Margot Rayner, and Dr Bronwen Levy; Ian Friend (left) talks with Prof Alan Rix in the garden at 'Rockton'.

An Editor Regrets:

R.G. Campbell and
The Australian Journal



12 April 2017

An Editor Regrets: R.G. Campbell and *The Australian Journal*

2016 Fryer Fellow Dr Roger Osborne discussed the challenges posed by fragmented, hidden and lost archives, and introduced, as a work-in-progress, his digital edition of Campbell's 'The Australian Journal Story Book'. The Fryer Library Fellowship is made possible through the generosity of our donors.



Above (top to bottom): Dr Roger Osborne; Mr James McCourt speaks of his visits to Lloyds bookshop in Brisbane and his meetings there with Ron Campbell; Dr Ruth Blair asks a question.



18 April 2017

Marking the Rolls

The Honourable Steven Miles MP, Minister for Environment and Heritage Protection and Minister for National Parks and the Great Barrier Reef launched a new architectural research tool on International Day for Monuments and Sites. With the support of the Board of Architects, The University of Queensland's Library digitised the rolls of architects from the Queensland Government Gazette, for the period 1930 to 1980. The event was generously supported by Department of Environment and Heritage Protection, Queensland and Australia ICOMOS.

10 June 2017

50 Years of Friendship

Over the last fifty years, Alumni Friends of The University of Queensland Inc. have been crucial in building the collections of the Fryer Library. Their support has been instrumental in acquiring literary papers and rare books. Friends were thanked for their countless hours of volunteer work, and funds raised through the UQ Alumni Book Fair to invest back into the University to support our students and researchers.

Guests enjoyed morning tea and a viewing of Fryer Library materials acquired through donations.



Above (top to bottom): The Honourable Steven Miles MP; Audience Marking the Rolls; Prof Sue Savage and guests.

Above (top to bottom): Guests looks at Fryer collections on display; Alumni Friends of The University of Queensland Inc. President, Dr Catherine Lawrence, presents a \$50,000 cheque to University Librarian, Bob Gerrity, and Fryer Librarian, Simon Farley to help create the Fryer Library Collection Teaching Space; Peter Hadgraft reflects on fifty years of memories.



7 July 2017

Voices in the Archive

Fryer Library houses important collections that document the experience of refugees, including the Julian Burnside and Kate Durham Collection and the Elaine Smith Collection. This event included a viewing of Kate Durham's SIEV X artwork, followed by a panel discussion featuring Professor Gillian Whitlock in conversation with Julian Burnside AO QC, Kate Durham, Professor Andreas Schloenhardt and Adele Rice AM. The panel explored legal, educational and artistic responses to the plight of refugees, and the vital role played by libraries and archives in preserving their narratives.



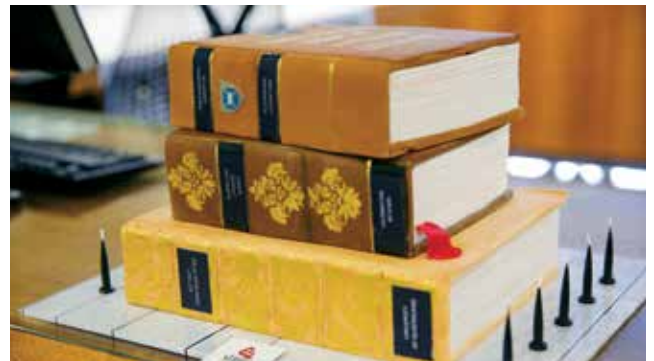
Above (top to bottom): Julian Burnside and Prof Gillian Whitlock; Kate Durham and Julian Burnside; Guests at the viewing of SIEV X.



10 November 2017

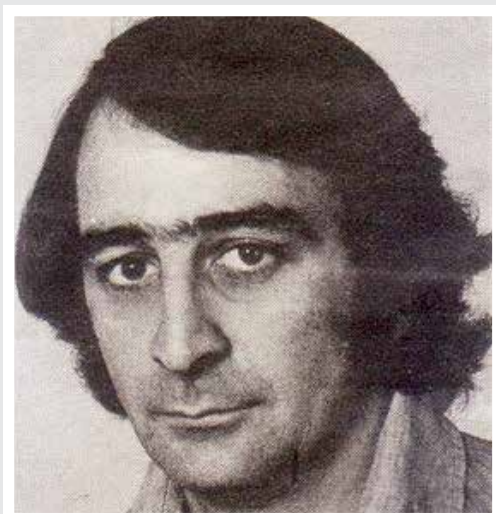
2017 Fryer Lecture and 90th Anniversary Celebrations

On Friday, 10 November 2017 Emeritus Professor Michael Wilding spoke on the topic of 'Crime Fiction in Australia'. This lecture was followed by a party in FW Robinson Reading Room celebrating the Fryer Library's 90th anniversary. Special guests included descendants of the Fryer and Robinson families.



Above (top to bottom): Fryer Library's 90th birthday cake; Prof Michael Wilding delivers the third annual Fryer Lecture in Australian Literature; Prof Ian Frazer AC and Caroline Frazer chat with Pauline Beames (front left) and Juliet O'Brien.

OBITUARIES



Errol O'Neill

8 March 1945 – 23 April 2016

This tribute drawn from Rob Whyte, 'Errol O'Neill', *The Queensland Journal of Labour History*, No. 23, Sep 2016: 51–53., with kind permission of the author.

Errol Joseph O'Neill was born in 1945 in Brisbane, Queensland to Irish and Lebanese parents. As a young man, his deep political convictions meant he would dedicate himself to fighting injustice, discrimination and elitism. Never one to shy away from a challenge, he chose to do it with art.

As a writer, actor and theatre director, Errol had a long and successful career. He was a contemporary of both Geoffrey Rush and Billie Brown at the start of their careers in Brisbane as they transitioned from university. All three were regarded as equally talented, but Errol's commitment to telling the stories of Queenslanders for Queenslanders persuaded him to remain in Brisbane. As a writer, especially as a playwright, recognition came later, but he never wavered, either in his political convictions or his determination to realise them through his craft.

Errol studied philosophy and theology at the Gregorian University, Rome, then studied arts, majoring in English language and literature, at The University of Queensland. While at university he began writing, performing, directing and producing theatre.

As his political focus sharpened, Errol joined forces with like-minded, talented people in theatre and activism. He was instrumental in The Popular Theatre Troupe, arguably the most politically articulate and radical theatre company ever to emerge from Queensland, touring its acerbically witty political satires all over Australia in the 1970s. His main-stage plays focused on Queensland's history and themes of greed and power.

Ian Curr wrote in the *Bush Telegraph*, 'We owe a lot to Errol O'Neill for helping provide the education we did not get at school, about the political history of Queensland, about brothers, Ernie and William Lane, about Fred Paterson, the only communist elected to parliament in Australia. Errol's trilogy of plays, *On the whipping side*, *Faces in the street* and *Popular front* were worth a thousand social studies textbooks. His complicated optimism and despair came through in all his plays – including *The hope of the world* which made up his "quadrology".' *The hope of the world* was his play about the SEQEB strike in which he had played an active role, which led him to be '...standing in protest, with many other believers, on a public footpath outside an electricity depot in Taringa.' Errol said of his presence, 'By refusing to be involved, you allow the forces that are dominant to take control of your life.'

Despite his anti-establishment views, or perhaps because of them, Errol was involved in many organisations dedicated to improving the performing arts industry and was respected for his industry contribution. From 1984 to 1987 he was a member of the Australia Council, serving on Literature Board grant committees. He was a committee member of the Queensland branch of the Australian Writers Guild and the Queensland representative on their National Stage Committee. In 2003 he was awarded a Centenary Medal. He received the Playlab Award for services to new work in Queensland. Errol had seventeen film and TV credits, including Len in *East of everything*, Sirlak in *Mission impossible* and Sergeant Rutter in the 1976 feature film *Surrender in paradise*.

Errol's prodigious talent came in three interwoven strands. As a writer of stories and plays, he was able to turn a minute interaction or an ordinary moment in time into a rich and layered insight into the human condition. It was this insight he brought to his acting. He was able to see what made people tick because he could see how they were shaped by the forces around them. For Errol, the combination of the domains of writing, acting, and direct political action were all one seamless integrated quest. His success as a director and producer revealed his drive and determination to take his art and his politics "to the streets".

'I don't think I am any less of an artist, writer or actor because I have a dominant political motive,' Errol once said. 'I would not like to be seen as a neutral artist. There is no such thing as neutral art. All art is political'.

Errol was the best of us. We were all political. We all shared his strong views on political activism. We strove as he did to be honest, courageous, defiant and compassionate in our private and public lives. We believed the key to being better people and living a 'good life' (philosophically speaking) was to radically improve society as a whole. Yes, we talked about it. We even marched for it, stood in picket lines for it and got bashed for it, when things got really bad. But more than any of us, Errol made it his life.

Fryer Library holds a range of published and manuscript material by Errol O'Neill.



Connie (right) with her long-term friend and comrade Eva Bacon, and an unidentified soldier, during the early 1940s.

Connie Healy née Lovegrove

30 May 1923 – 5 December 2016

This tribute drawn from John Healy, 'Connie Healy's life', *The Queensland Journal of Labour History*, No. 24, Mar 2017: 66–71, with kind permission of the author.

Constance De Mestre Healy, known as Connie, was born in Sydney on May 30, 1923 to Eric and Kate Lovegrove, and was the third of three sisters. Florence, Patricia (Pat) and Connie were to support the cause of organised labour and socialism all of their lives. This commitment was not without its costs, but they remained steadfast and passed on their socialist ideals to their children.

The Lovegrove girls' parents came from middle class backgrounds, but both became cut off from their families due to their beliefs. Returning shattered from World War One, Eric's anti-war views estranged him from his conservative family. When Kate, a rebel from a young age, took a typing course and announced her intention to go to work, her father disowned her. Feisty, determined and actively involved in the women's movement, Kate encouraged her daughters to make decisions for themselves and to stand up for what they believed in.

The Great Depression alerted Connie to the appalling inequality of that time as she saw the terrible effects of mass unemployment on people's lives, including her own family's. Already badly affected by his war experience, Eric Lovegrove had to face the poverty and indignity of unemployment and relief work for subsistence wages. When her father worked on community projects near the Graceville State School she attended, Connie had to endure the jibes of insensitive schoolmates.

The three Lovegrove sisters won full scholarships to study at Brisbane Girls' Grammar School, receiving the opportunity to have a decent high school education at a time when very few people had a high school education at all. The sisters'

political education continued with Workers' Education Society classes and their involvement in Unity and New Theatre, which opposed capitalist injustice and fascism.

After her bosses at the Commonwealth Bank disapproved of her political theatre activities, Connie went to work in the office of the Waterside Workers' Federation, where she learned first-hand about the crucial role of workers and was paid equal pay (something available to most Australian women only in 1972, some 30 years later).

Her anti-war feelings were heightened when her first husband Reg, a navigator on bombing raids, died in Europe during World War II. Connie had to grow up extremely quickly. As she put it, 'I was an atheist at 15, a socialist at 16, a communist at 17 and a widow at 19.' A few years later, she married Mick Healy, the General Secretary of the Queensland Trades and Labour Council.

After returning from a 1971 family visit to the UK, Europe and the Soviet Union, Connie worked first in legal offices, then for the French and Education Departments of The University of Queensland for 16 years until her retirement in 1988. While working full-time she studied law, politics, language and history subjects at university.

In 1988, first her eldest son Jim, and then her husband Mick, died. Connie returned to university studies, turning her attention to the Australian history that she had lived. In 1992 she was a joint winner of the Dennis Murphy Labour History Scholarship which helped her to research the Labour Movement in Australia. She wrote her Master's thesis on the history of political theatre in Brisbane and then won two local history grants to assist in the publication of her book on the same subject and to continue her research.

She then published her book *Defiance* (2000), as well as many articles for the *Brisbane Labour History Journal*, *Vintage Reds* and *Recollections of the Black Armada in Brisbane*. She also published five articles in the book *Radical Brisbane* (2004) and wrote two entries in the *Australian Dictionary of Biography* on playwright Jim Crawford, and teacher, actor and producer George Eaton. Connie also won a Centenary Medal and an Order of Australia medal for her contribution to Australian industrial relations, and she was awarded life membership of the BLHA in 2015.

To enable future researchers, writers and scholars to have access to information about Australian Labour history, Connie donated a large collection of books, brochures and photographs to the Fryer Library at The University of Queensland. She did not wish to see the fine role of the labour movement airbrushed out of history.

Connie always said that the key to being interested in politics and staying politically active for an extended period is to always believe that a peaceful and better world is possible. That was often difficult during Connie's lifetime. She always believed that socialism, peace and justice were possible. She believed not only that democracy and a world that offered real equality for everyone without regard to their class, race, ethnicity, beliefs, gender or sexual orientation was possible, but that it remains an urgent necessity.

The Connie Healy Collection, UQFL191, is held in the Fryer Library.



Lorna McDonald photographed by Jacque Mackay, ABC Capricornia, 2011. Used with permission.

The old metal tea tin contained letters that formed the basis for her book *Treasures in a tea tin*. Image and caption from blog <https://web.library.uq.edu.au/blog/2016/08/lorna-mcdonald-central-queensland-centenarian>.

Lorna McDonald née Bucknall

10 August 1916 – 25 June 2017

This edited tribute originally published by the Professional Historians Association (Qld), *E-Bulletin* July 2017, with permission of the author, Timothy Roberts, President, Professional Historians Association (Qld).

The history community is saddened to learn of the passing of Dr Lorna McDonald OAM on 25 June 2017. Born in Portland, Victoria in 1916, Lorna moved to Rockhampton with her family in 1963. She studied externally via The University of Queensland, and in 1975 attained a Masters Degree for her thesis on land settlement in the Port Curtis and Leichhardt districts of Queensland. In 1985, Lorna was awarded a PhD for her thesis on the history of the cattle industry in Central Queensland. The same year, she became a member of the Royal Historical Society of Queensland, an organisation she would have a long and productive relationship with, publishing papers in the *Queensland History Journal* and speaking at conferences and seminars organised by the Society.

Dr McDonald was a tireless researcher and writer, producing over 20 volumes throughout her career. Her first book, *Rockhampton: a history of city and district* was

published in 1981, and her most recent text, *The moving mind: the life of Henry Arthur Kellow, 1881–1935*, was published in 2016 shortly after her 100th birthday. She was appointed Rockhampton Historian from 1976 to 1980 and Gladstone Historian from 1984 to 1987. Her enthusiastic approach to history earned her many accolades, including a Doctor of Letters from Central Queensland University in 2000, nomination as a Fellow of the Federation of Australian Historical Societies in 2005, and the 2007 John Douglas Kerr Medal of Distinction from the Royal Historical Society of Queensland and Professional Historians' Association.

Lorna's fervour for history extended into organisational management. She served on the Queensland Heritage Council, was long-term member and President of the Rockhampton & District Historical Society, and Patron of the Professional Historians Association (Queensland). She was one of PHA (Qld)'s earliest members, commencing in 1991. In 1995 the Commonwealth awarded Dr McDonald an Order of Australia Medal in acknowledgment of her service to the Rockhampton & District Historical Society and to historical research.

Lorna was farewelled in Rockhampton on Friday 30 June 2017, and is survived by her children Donal, Gavin, and Roger.

The Fryer Library holds UQFL551, The Lorna MacDonald Collection, including diaries, research notes, photographs, and personal papers.

Geraldine (Jill) Johns née Robinson

12 March 1926 – 13 September 2017

The following tribute is drawn from the eulogy delivered at Geraldine John's funeral service held on 21 September 2017 at St. Marks Uniting Church, Mt Gravatt with kind permission of her family.

Geraldine (Jill) Johns was the daughter of Dr Frederick Robinson and Catherine Robertson-Glasgow. Her parents met in England during Captain Robinson's war service there and they married in 1919. Taking a post at the fledgling University of Queensland in 1923, Doc Robbie (as he was known) pioneered the study of Australian Literature. He became a prominent figure at the University, a highly respected member of the Department of English, and founder of the Fryer Memorial Library of Australian Literature.

The Robinson's home was filled with laughter, activity, fierce debates and a constant air of the theatrical. Jill was an inquisitive young schoolgirl at St Aidan's, by no means quiet, who knew what she wanted and was prepared to rock the boat to get it. At the insistence of her father, Jill, like her brothers, entered The University of Queensland. After completing one year of her Arts degree, she left university to attend kindergarten training college as she had always intended.

In 1947, Jill married Jack Worthington, who introduced her to the Order of The Eastern Star, a Masonic appendant body open to men and women, that became a very important part of her life. With no sign of children after a couple of years, they decided to adopt Stuart in 1951, and Catherine in 1954. These were wonderful carefree years, living in the suburbs, with parties, family get-togethers, holidays at Caloundra, and lots of neighbourhood children streaming in and out of the home.

In 1961, whilst trying to retrieve Snowy, the pet cockatoo, from a tree in the backyard, Jack fell, broke his back and was told he would never walk again. However with his indomitable spirit and Jill's devotion and care he did walk again, albeit somewhat restrictedly with good and bad days. Two years later, on the same day that President Jack Kennedy died, Jill was dealt a second blow when her husband was fatally electrocuted.

Now a widowed mother, Jill found work as a kindergarten teacher and received support from the Order. She met fellow chapter member Jim Simpson in 1966. Both had lost their partners and had two children. They were married the following year and moved to Wagga Wagga. Teaching at the Catholic School there, Jill was loved by children, parents and the nuns. These were busy times, four teenagers to raise, schools, milk runs, camping trips and of course the regular trips back to Brisbane and Moree for the holidays. After an amicable separation with Jim, she moved back to Brisbane in 1980 and took on a significant role in caring for her beloved mother who was now in residential care.

In Brisbane Jill's chapter friendships drew her close to Kevin Johns. Kevin had a heart condition and was on the waiting list for surgery. Despite concerns about his health, they married in



1993. Kevin's surgery was successful and their twenty three years together was a special period in Jill's life.

Both retired, with independent children, they were free to choose the many activities they enjoyed, and did a considerable amount of travelling. Embraced with Kevin's love, Jill was surrounded by close friends, family, grandchildren, great-grandchildren, travelling, chapter, and a wonderful social life.

During 2008–09, sadly all three of Jill's siblings died leaving her the only surviving member of the family. A number of events were held over the next couple of years to commemorate Doc Robbie and his contribution to the University, including one involving the Fryer Library. The University was delighted to have Jill present as the surviving link with her famous father. She appreciated the irony of being in that role, given her earlier rather unwilling presence at university, and she happily proceeded to tell everyone she had only gone to university for the parties!

Jill maintained her adventurous spirit even in residential care. On her 90th birthday, she enthusiastically stepped up for a camel ride at Australia Zoo! Jill kept busy with chapter, group activities and doing crosswords and word games (often surprising people with her mental tenacity). However, grieved by the loss of Kevin on 30 May 2016, her health declined. After a recent bout of pneumonia, Jill died in hospital on 13 September 2017.

Jill lived a full and colourful life, weaving her tapestry with love, happiness, joy, challenge and despair, making her the person we all enjoyed and loved so much. Rest in peace.



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