What's New in Fryer Library

The Fryer Library’s recently acquired manuscripts and rare books are highlighted.

Orderly Radical Hoarders

Katie McConnel describes how the Museum of Brisbane exhibition Taking to the Streets – Two Decades that Changed Brisbane 1965 – 1985 explores a divisive period in Queensland’s history.

The Nat Phillips Collection

Dr Clay Djubal uncovers the story of the life of Nat Phillips, the person behind the beloved Stiffy the Rabbit-oh, one half of the comic duo, Stiffy and Mo (Roy Rene).

Introducing Keith Webster

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Fryer Authors No.3

Dr Chris Tiffin reveals the works of Australian writer David Malouf.

Fryer Library Award

Meet the first two award recipients.

Friends of Fryer

Cover page: Right to March Demonstration 1978, Mark Plunkett Manuscript Collection, UQFL338

Fryer Folios is published twice a year by the University of Queensland Library to illustrate the range of special collections in the Fryer Library and to showcase scholarly research based on these sources.

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Editors
Dr Chris Tiffin
Editors
Joanne Ritale
Editors
Michael Cheng
Editors
Mark Sherwood
Editors
Jannine Nicklin
Editors

Photographers

Graphic design

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Katie McConnel describes how the Museum of Brisbane exhibition Taking to the Streets – Two Decades That Changed Brisbane 1965-1985 explores a divisive period in Queensland’s history – a period when young people in Brisbane, particularly those at university, sought to change the world through political activity, cultural expression and personal change.

Like others across the world who were challenging the status quo, Brisbane’s young people took to the streets in protest over a range of social and political concerns, including the Vietnam War, conscription, women’s rights, Aboriginal rights, and environmental, trade union and civil liberties issues. Confronting them, however, was the legislative force of Queensland’s conservative State government led by Premier Joh Bjelke-Petersen determined to stamp heavily on any dissent. This focused the demonstrations on the right to protest itself.

The permit to march system derived from Queensland’s 1949 Traffic Act was stringently applied and vigorously challenged. Every time protestors took to the streets a wall of police confronted them. Bitter skirmishes followed, characteristically resulting in numerous arrests. In this antagonistic atmosphere reference was made to the activists’ ‘moral courage’ in repeatedly taking on the legislative might of the Bjelke-Petersen government. Historian Manning Clark in a letter to Kathleen Fitzpatrick found a sense of renewal fostered by the political repression:

*Have just been to Brisbane. Societies which have bred Evil have a good effect on intellectual and artistic life. The evil surrounding them directs their mind to serious things. They also feel besieged, and that in itself stimulates a fellowship, a compassion for other victims of the power men.*

Orderly Radical Hoarders

THE FRYER LIBRARY’S RADICAL POLITICS COLLECTION ON SHOW AT THE MUSEUM OF BRISBANE (MOB)
Many people did leave Brisbane during the 1960s and 70s finding it too repressive and/or too personally traumatic to stay. Yet, as suggested in Clark’s appraisal, there was an underlying ingenuity, wit and energy in Brisbane. At one key centre of radical activity, The University of Queensland, the number and intensity of demonstrations rose steadily throughout the period. The St Lucia Campus was the site of Australia’s first community FM rock music and information station, 4ZZZ-FM, formed specifically to counter the bias of the mainstream media. UQ also produced a thriving band of actors who used traditional theatre, cabaret, university revues, circus and satirical musicals as vehicles for social comment and critique. Almost daily handouts, leaflets and posters were produced to announce upcoming forums and marches and to inform students and staff on a constellation of issues ranging from who was making money from the Vietnam War to the campaign for nuclear disarmament and the fight for Aboriginal land rights. Printed on the cheapest stock or on the back of used computer paper, these leaflets and flyers were designed to have a fleeting lifespan. Yet, despite this, the Fryer Library holds a rich and diverse collection of these ephemeral items associated with radical politics of the period. All the most significant radical groups of the time are represented in the Fryer Library’s collection. Broadly this can be attributed to the foresight and awareness of leading participants in the protest movement that their activism would be of lasting historical interest. For example, leading members of the Students for Democratic Action, Brian Laver and Mitch Thompson, donated their records as did academics Dan O’Neill and Carole Ferrier. The Fryer Library’s on-the-spot campus location placed it in a unique position to document the Brisbane protest movement and made it the natural place for staff and student activists to donate their records. Moreover, the Library’s administration understood the importance of preserving the radical records of this period: the then University Librarian, Derek Fielding, was president of the Queensland Council of Civil Liberties. The Fryer Library staff’s continued dedication to preserve and document the history of Queensland’s protest movements has created an invaluable record of the times.

The Subject Guide to various people and organisations represented in the collection only hints at the wealth of material held within the Radical Politics collection. Armed with this list we made our first trip to the Fryer Library to scout out potential objects for display and were thrilled with the richness of the ephemera preserved. In collaboration with the Fryer Library, and greatly assisted by researcher Yorick Smaal, we identified and borrowed over 500 items for our exhibition. Flyers and posters that illustrated the diversity of
issues of the period and the makers’ creativity made up the bulk of these loans. Among the often ingenious badges, t-shirts and stickers I mention just two highlights of the display: Daisy Marchisotti’s handmade poster with ‘inalienable Land rights for Aborigines’ painted on brown paper, and Dan O’Neill’s 1968 Charge Notice for using insulting language.

Reconstructing the definitive account of a turbulent and dynamic time is impossible – there are as many perspectives as there were participants. Taking to the Streets: Two Decades that Changed Brisbane 1965–1985 has endeavoured to reflect a diverse range of views about this period. Our collaboration with the Fryer Library greatly assisted this undertaking and we at the Museum of Brisbane are indebted to the Fryer Library staff for their help, generosity and expertise.

KATIE MCCONNEL is a Research Historian at the Museum of Brisbane.

Q. Can you tell us a little about your previous experiences managing special collection libraries?

A. I’ve luckily been involved with several important special collections during my career in academic and research libraries. At the University of Newcastle in England, I oversaw more than 100 separate special collections which contained materials from the 13th century onwards. These collections gave me a strong insight into a number of management issues, most particularly preservation and storage. The magnificent Gertrude Bell collection of letters, diaries and photographs provided my first experience of building a digital archive of unique research materials. We spent a lot of time working with the academic community to promote the use of special collections across a wide range of research disciplines. We established dedicated scholarships to fund doctoral research based specifically

Introducing Keith Webster

Keith Webster is the new University Librarian and Director of Learning Services at The University of Queensland. Keith has a wealth of experience in the management of libraries including Head of Information Policy at Her Majesty’s Treasury in London and University Librarian at Victoria University of Wellington, New Zealand. Earlier roles in library management include Director of Information Services and Strategy in the University of London’s School of Oriental and African Studies, with leadership of a world-renowned specialist library collection of 1.2 million volumes. In this interview we asked Keith to discuss some of his ideas about special collections and the Fryer Library:
upon the collections. At the School of Oriental and African Studies, I had the great pleasure of working with world class archival and rare book collections. These collections attracted an international scholarly community and gave me a first-hand insight into the impact that strong and extensive collections can have upon research. We were able to secure funding to build a major special collections storage facility which housed state of the art temperature and humidity control and fire suppression technology. One of the most distinctive features of our work in the special collections area at Victoria University of Wellington was the innovative approach taken to maximise awareness of the research strengths of our collections. Our ‘three book, three scholars’ series of seminars were the most enjoyable. These were lunchtime events. Different academics would each pick a notable item from the collection and deliver a paper on the use they had made of it in their research.

Q. What are the major challenges for a special collections library in an academic institution?

A. Without doubt, the biggest challenge is justifying the expense of maintaining and enhancing special collections at a time when inflation rates for general book and journal collections are increasing significantly. In this environment, it is important that we ensure that the academic community is aware of the research potential of our special collections. Scholars can also play a role by promoting the impact that the collections have had upon their research.

Special collections of significance have to be developed over time. Libraries have to work with academics to ensure that such long-term collection development is aligned with sustainable research priorities. A more recent phenomenon in the special collections environment is the growth in demand for easy access to special collections irrespective of time and place. As scholars become accustomed to the availability of material directly to their desktop computer there is a need to recognise that special collections can no longer be sheltered within the confines of the reading room.

Q. How should the Fryer Library position itself to meet these challenges?

A. We must ensure that the Fryer Library’s collections continue to be developed in line with the University’s research priorities. We also need to work closely with the academic community to ensure that the collections are used, where possible, to support research. I have seen some tremendous postgraduate work conducted using special collections and this is an area that I am keen to develop here at UQ. We need to recognise, too, that the University is an integral part of a wider community, and we are keen to extend our already strong links with alumni, local heritage organisations, friends and supporters.

Q. Do you see the trend of ‘everything digital’ as a threat or an opportunity for special collection libraries?

A. The opportunities offered by digital technology offer exciting possibilities for special collections. We can increase awareness and use of our collections by providing access to a global audience. There is strong evidence from universities overseas that placing special collections on the Internet can attract scholars to work or study at the host institution. This process also allows us to make some preservation gains through the digitisation of unique original material, offering a surrogate item to satisfy initial enquiries. We must remember, though, that digitisation projects are expensive so we must ensure that we allocate funds for this activity to those collections most closely aligned to the University’s research priorities.

Q. As funding pressures increase, how will the Fryer Library continue to develop its special collections?

A. Much can be gained through cooperative ventures with other cultural institutions such as the Museum of Brisbane and I look forward to working with colleagues outside the University to enhance our work. We must also seize opportunities to raise funds ourselves and I look forward to working with the University’s new Division of External and Community Relations. Most importantly, we must make the most of the enthusiastic support and commitment of the Friends of Fryer. They are powerful advocates for our work. It is through their links with the wider community that we can generate powerful support for our work.

Q. What can a Rare Books collection contribute to a modern University Library?

A. Collections of rare books offer a distinctive research focus to the host institution. It is through such collections that the best universities can attract the best scholars. In marketing terms, they offer a real competitive advantage, and we must do all that we can to enhance and preserve collections of this sort.
COLLECTIONS

Manuscripts
Several collections from significant women’s organisations and individuals have been acquired through the Fryer Library’s 2005 collecting initiative targeting papers and records from women and women’s organisations to celebrate the centenary of women’s suffrage and the 40th anniversary of the Indigenous vote in Queensland. Records of the Brisbane Women’s House and Women’s Community Aid Association and minute books from the National Council of Women of Queensland (NCWQ) were acquired. The NCWQ was one of five main suffrage organisations in Queensland. Professor Carole Ferrier and Emeritus Professor Kay Saunders, two leading academics from The University of Queensland and important figures in the women’s movement, have also donated personal papers.

Material has been collected by UQ researcher Filloyd Kennedy for the Shakespeare in Brisbane exhibition undertaken by Fryer Library in collaboration with Museum of Brisbane and the Faculty of Arts. Theatre programs, posters and photographs from Brisbane’s little theatre companies; Fractal Theatre, Frank Theatre, Grin and Tonic, Harvest Rain, Queensland Shakespeare Ensemble, Trocadero Productions, Villanova Players, Zen Zen Zo and the actor Paul Sherman, have been added to the Fryer Library collections.

Another interesting collection now available is the Papua New Guinea Association of Australia collection. Assembled by Dr Peter Cahill from material donated by members of the Association, it contains photographs, typescript articles, correspondence, diaries, notes and ephemera which document personal experiences of colonial administration in Papua New Guinea, mostly from the 1930s to 1950s.

Rare Books
Significant additions to the Rare Book holdings include a number of artist’s books, including Judy Watson’s A Preponderance of Aboriginal Blood, David Frazer’s Wanderlust, Jan Davis’s Solomon, Anne Kirker’s As It Is, Chris Wallace-Crabbe’s Apprehensions illustrated by Bruno Leti, Angela Gardner and Jill Jones’ Postcard Poems and two books by Peter Lyssiotis, 1316 and A Gardener at Midnight: Travels in the Holy Land.

An edition of Morris West’s The Heretic with original lithographs and relief prints by Idris Murphy was also purchased, as well as an example of an artist’s book from overseas, Lorenzo de Medici’s Carnival Songs published by Raphael Fodd Editions in New York in 2000. Three fine facsimiles
produced by Edition Renard were added to the collection: John Heaviside Clark’s *Aboriginal Life in Old Australia*, James Edward Smith’s *A Specimen of the Botany of New Holland*, and John White’s *Journal of a Voyage to New South Wales*.

Two books with fore-edge paintings were purchased to provide students of the history of the book with examples of this now-almost-lost art. Fine illustrated books on specialised Australian topics continue to be acquired, such as Wendy Cooper’s *Fruits of the Australian Tropical Rainforest* and the last two volumes of Meredith J Smith’s *Marsupials of Australia*. And older items of interest are added regularly as they appear in second-hand dealers’ catalogues and at auction: a first edition of DH Lawrence’s *Kangaroo* (1923), Louisa Anne Meredith’s *Loved and Lost!* (1860) and her *Bush Friends in Tasmania* (1891), Mary Anne Barker’s *Travelling About over New and Old Ground* (1872), and Basch and Company’s *Atlas of the Settled Counties of New South Wales* (1872).

**WEBSITE**

“*What O, tonight!*”: *Stiffy and Mo* and the Nat Phillips collection


This display celebrates the life of Nat Phillips, a well known Australian vaudeville comedian. Phillips and his partner Roy Rene formed the highly successful comedy duo *Stiffy and Mo*. Images from this display are from the Nat Phillips Collection. For more information about the collection and Nat Phillips please see the article by Clay Djubal on page 10.

**Photographs of the World War, 1915-1916**


Florence Elizabeth James-Wallace enlisted as a nursing sister on 26 April 1915 and served in No. 3, Australian General Hospital, Australian Army Medical Corps, during the Egyptian and Turkish campaigns of World War I. Her collection of images of the war includes photographs of Luxor, Cairo, Australian military hospitals in Egypt, Anzac beach, Australian military hospitals and personnel on Lemnos Island off Gallipoli, and Queenslanders who served in No. 3, Australian General Hospital, Australian Army Medical Corps.

**Imagine……. A Display on Speculative Fiction**


This display was created to document the development of speculative fiction in Australia, and was opened in conjunction with the launch of ‘Unreal Collections’, a Fryer Library project to collect the papers of Australian speculative fiction writers. For more information about this project please see the Events Update in the Friends of Fryer section on page 23.

**MANUSCRIPT SUBJECT GUIDES**


Online guides to manuscript collections in Fryer Library in the subject areas of Radical Politics in Brisbane and Australian Poetry have been developed. The collection of radical politics material has been widely used in the Museum of Brisbane exhibition *Taking to the Streets*. For more information about this exhibition please see the article ‘Orderly Radical Hoarders’ on page 3.

**STAFF**

Fryer Library is very pleased to introduce the new Manager, Fryer Library and University Archives, Bill Beach and two new librarians: Penny Whiteway and Jeff Rickertt.

**Bill Beach** (pictured) commenced a secondment to the Fryer Library in June 2006 and will be with Fryer Library until April 2007. Since joining The University of Queensland Library in 1975 Bill has worked in the Fryer Library twice before and feels that “it’s a bit like coming home”.

Over the time that he is with the Fryer Library he will be addressing the ongoing storage, work processing and collection issues and the disengagement of The University Archives from Fryer Library management.

**Penny Whiteway** qualified as a librarian at the Queensland University of Technology in 1998. She subsequently spent several years in a variety of positions in the university library sector, including substantial experience as a Reference Librarian at Australian Catholic University and as a Liaison Librarian at Central Queensland University (CQU) in Rockhampton. Her most recent work experience was gained at Logan TAFE and the Queensland Department of Natural Resources and Mines. She is pleased to be once again working in the university sector in a position which also allows her to work with historic and unusual special collections.

**Jeff Rickertt** has previously worked for the Redland Shire Library Service (Capalaba branch), the State Library of Queensland and for public libraries in Logan and on the Gold Coast.

In the 1990s he spent two weeks with the Fryer Library as a fieldwork student and has been a UQ student in various guises since the early 1980s. In July 2006 Jeff graduated from the School of History, Philosophy, Religion and Classics after his thesis; a history of industrial relations in Australia’s telephone industry was accepted.
Stiffy and Mo (Nat Phillips and Roy Rene) are generally regarded as the major Australian comics of the post-First World War era, and possibly of any era – establishing an Australia-wide fan base at a time when the country was beginning to seriously consider itself Australian and not a British outpost. Despite being such an important figure in variety entertainment very little information on Phillips’ life and career had surfaced since his death in 1932. His considerable achievements have been overshadowed by those of his more recognised partner, Roy Rene.

The discovery of manuscripts held in The University of Queensland’s Fryer Library, along with recent historical research into Nat Phillips, reveals a more accurate picture. The Nat Phillips collection had been held in the Fryer Library for 30 years before Clay Djubal, an enthusiastic PhD student from the School of English, Media Studies and Art History discovered its potential. This is his story:

My part in the Nat Phillips Collection story began a little over four years ago. For many younger Australians, the name Nat Phillips will fail to register. Even for those who remember the radio days of Mo McCackie, Phillips’s name may not be as instantly recognisable as his alter ego, Stiffy the Rabbit-oh, one half of the iconic Australian comedy duo Stiffy and Mo (Roy Rene). This story is not mine alone, however. It’s very much an ensemble cast that includes key people such as Jack Phillips (Nat’s younger brother) and his first wife; persons unknown from Brisbane’s Cremorne Theatre circa 1919-20 and 1944 (and possibly 1972); an ex-University of Queensland lecturer, several unidentified staff of the Fryer Library from the early 1970s, Margaret O’Hagan (Manager of the Fryer Library during the 1980s), a small group of prominent Australian historians, and last but not least, former Fryer Library staff member, Bill Dealy, my entry point into this story.

If I may digress slightly, the connection with Bill should be a reminder to any budding historian of the importance of bonding with librarians. You never know where it can lead. Indeed, the night that I became aware of the existence of the Nat Phillips Collection started a change that affected not only the focus of my PhD, but very likely the course of both my life and career. No small potatoes! I must admit, however, to being in a hurried state of affairs when Bill beckoned me over and suggested that I might be interested in some boxes of manuscripts he was trying to organise. My ears pricked up at the mention of Phillips’s name but I was running late for my bus so Bill, sensing my urgency, rushed off a photocopy of the collection’s known history allowing me just enough time to catch my transport home. Heading into the city that night my hands began to shake as I read the report.
The collection had come in to the Fryer Library’s possession through the sharp eye of a friend of Fryer in 1972. Dr Rob Jordan, then a university drama lecturer, had stumbled across the boxes in a local antiquarian book store. Thinking they may have some historical worth he alerted the Fryer Library and they were subsequently purchased. Following their acquisition the boxes were put in storage until they could be processed. The problem, however, was not only finding someone who might know enough about Phillips to make sense of the contents, but also how to approach what was essentially a fragmented and jumbled mess of materials. Unbeknown to the Library, too, was the fact that additional material unrelated to Phillips had been added to the boxes around 1919-20 and again in 1944. And herein lay the greatest hurdle facing the Library. No one had yet attempted to undertake an extensive examination of the pre-1930s Australian variety industry. Thus our understanding even of Stiffy and Mo, the most popular comedians of the early twentieth century, is still quite erroneous, relying mostly on second hand reports and suspect memoir.

The consequence of such problems was that the collection received only minimal description for thirty years.

Early on the day following Bill’s revelation I was introduced to the collection. Within about ten minutes of rummaging through the first box I made my first massive find – a complete script for the first-ever Stiffy and Mo production, What Oh Tonight (1916). Other significant items appeared over the next days and weeks: more complete Stiffy and Mo scripts, some fragments of well-known productions, and lyrics to some of Nat’s own musical numbers (I didn’t know then that he wrote his own songs). There were musical comedies, comic operas, plays, hand-written scores, programs, photographs, published scores, notes, legal documents, sheaves of lyrics, and all manner of assorted items belonging not only to Phillips and his brother, but also to the Cremorne Theatre in the days of both John N McCallum (c1919-22) and Will Mahoney (c1943-44). Each day the significance of the collection became more and more apparent.

With my PhD now on temporary hold, I began to think about ways of overcoming the enormous physical and chronological jigsaw puzzle that was the collection. Some sort of record obviously needed to be kept so that I could not only match various fragments, but also more readily locate items when required. The solution would eventually become the Nat Phillips Finding Aid. Even designing the aid was difficult. For a start I’d never had anything to do with archival collections before, (I’d never even heard of the term ‘Finding Aid’) and so designing the catalogue was a case of trial and error. The aid itself probably underwent five or six different designs until finally I settled on one that seemed to work for me. It actually never occurred to me that I should inquire about a typical format...
because the cataloguing was initially undertaken only for my own purposes. In a nutshell, the process required that I scan every page of every manuscript, score or piece of scrap paper looking for distinguishing features. This would invariably include the title, author or pertinent dates (if they existed), the cast of characters, the number of pages, setting, type of work, and in many cases the type of paper, typewriter print and handwriting style. The most problematic issues were authorship, titles, and dates of creation or performances. Very often all three were absent.

In mid-2005, almost four years after I began working on the collection, The University of Queensland in association with the Friends of Fryer celebrated the completion of the detailed cataloguing of the collection and the online publication of the Nat Phillips Finding Aid with a special event at Customs House. One might think at this stage that the story was drawing to a close, but this tale still has a lot more mileage yet. Within a couple of weeks our first major contact with people professionally interested in the collection came about via the collection's online presence. One historian, currently writing a biography of Roy Rene, put me in contact with Nat Phillips' great niece, Kim Phillips. It was through this contact that some pieces of the puzzle concerning the origins of the collection began to come together.

According to Ms Phillips, her family had long been puzzled by the disappearance of several boxes of memorabilia belonging to both Nat and Jack Phillips. The boxes had been left with Jack following Nat's death in 1932, but when he and his first wife separated, the boxes somehow stayed with her and contact was later lost. How the Cremorne Theatre materials came to be in the collection is unknown, but it would seem that the historical significance of both sets of manuscripts remained unrecognised by those who held them. It is surmised that they were passed on to the Brisbane book store in the early 1970s either following the death of Jack Phillips's ex-wife or through a clean-up at the Cremorne Theatre.

With the collection and on-line finding aid now available to anyone interested in its contents, it is hoped that new insights into Australia's popular entertainment history might be made in the near future. My recently completed doctoral thesis exemplifies the collection's importance. Containing four complete edited Nat Phillips scripts, the thesis clearly contradicts the long-held belief that post-WWI variety shows like Stiffy and Mo were revues (a series of sketches, songs and music put together under an umbrella theme). We now know that they were narrative-driven, one-act musical comedies—a form of 'revusical' that predates any similar variety genre from America and England by almost two decades.

DR CLAY DJUBAL is a music theatre historian currently working with AustLit: Resource for Australian Literature.

If you would like to access the Nat Phillips Collection please contact the Fryer Library on 3365 6276 or fryer@library.uq.edu.au. The Fryer Library is open to the public. The Nat Phillips Finding Aid is available online at www.library.uq.edu.au/fryer/ms/uqfl9.doc and images from the collection form part of an online exhibition at www.library.uq.edu.au/fryer/Stiffy_and_Mo/
Professor Peter Edwards offers a detailed examination of The Great Exhibition ‘Wot Is To Be’ and its notorious creator George Augustus Sala.

George Augustus Sala turned twenty-one in 1849, the year before The Great Exhibition ‘Wot Is To Be’ was published. His full baptismal name was George Augustus Henry Fairfield Sala and up till then he had usually signed himself ‘George F Sala’. But on his twenty-first birthday he was probably told that Captain Charles Fairfield, the godfather after whom he was named, was in fact his biological father. Although he went on preserving the fiction that he was descended from ‘an ancient Roman family’ which had been settled in England since 1770, he hastily changed his signature (and nom de plume) to George Augustus Sala. On the title page of The Great Exhibition this is abbreviated to ‘George Aug. Sala’, but most of his other panoramas, including an earlier one than The Great Exhibition, are signed with what became his trademark monogram ‘G.A.S.’ (often crowned with an emblematic gaslight).

Early in 1850, the year before the Great Exhibition in London opened, Sala had himself apprenticed to an engraver, borrowing the necessary funds from the noted publisher Adolphus Ackermann. Previously he had eked out an exiguous livelihood as a theatrical scene-painter, a writer, illustrator and even editor of short-lived magazines, and an illustrator of cheap ‘shilling novels’ and ‘penny dreadfuls’. Now he began a new career as a self-styled ‘professional engraver’.

The Great Exhibition ‘Wot Is To Be’, and ‘How it’s all Going to be Done’, by Vates Secundus - to give it its full, and as Sala himself felt, ‘rather imbecile’ title - was the fourth of seven panoramas he engraved for Ackermann in 1850-51. A ‘panorama’ is defined by the OED as ‘A picture or a landscape or other scene … unrolled or unfolded and made to pass before the spectator so as to show the various parts in succession’. In this sense, the genre originated in the late eighteenth century. By Sala’s day the most common form of panorama was in effect a comic-book with folding pages, depicting scenes from a public event with inked-in captions, usually beneath the illustrations. Sala’s panoramas for Ackermann all fall roughly into this category. He was responsible for the text as well as the engraving of all seven. Most of the others were just as topical as The Great Exhibition: for example, one was devoted to the mass demonstration against the introduction of a Roman Catholic hierarchy into Britain in 1850, and another to places and controversial public figures associated with it. A little later, Sala jointly authored a panorama of the funeral procession of the Duke of Wellington for Ackermann.

Because of their topicality, and their brightness and cheapness, panoramas commanded a ready market, at railway bookstalls especially. Sala says that Ackermann paid him a hundred pounds for The Great Exhibition, and some of his other essays in the genre were no doubt equally remunerative. The only other whose proceeds he indicates was his...
first panorama, a comic guide-book for continental travellers named after Turner’s painting *Hail, Rain, Steam, and Wind*, for which he received only twenty pounds; this is also the only one whose price he gives: one shilling plain or two shillings and sixpence coloured. But being more topical, and certainly more proficient, *The Great Exhibition* may well have been more expensive – though, given the mass market it was aimed at, not much more.

The idea for a panorama devoted to the approaching Great Exhibition was suggested to Sala by the ubiquitous pictures of the Hyde Park site and the huge glasshouse that Paxton had designed for it in the illustrated magazines. But in the full-page engraving at the beginning of the panorama Sala pretends, for reasons he leaves vague, that the site and winning design have not yet been selected: his Great Exhibition is housed inside a balloon hoisted above (of all places) the isle of Skye, albeit anchored to a glass and steel building. (He made amends in two later panoramas, *The Great Glass House opend [sic] and The House That Paxton Built*.)

Like all Sala’s panoramas for Akermann, *The Great Exhibition* has cardboard covers (‘boards’) and was printed in both plain and coloured copies. Fully extended, its folding plates would stretch eighteen feet (nearly five and a half metres): or so Sala’s first biographer Ralph Straus says. Sala states that he etched it on ‘four large lithographic stones’. Apart from the full-page engraving at the start, each plate contains multiple separate sketches illustrating the ‘Arts and Manufactures’ of a country, generally with only a single page or not much more for each country, though Ireland for some reason gets two whole pages. Towards the end there are sections devoted to more general topics, including ‘Miscellaneous Arts and Manufactures’ and ‘The Vegetable Kingdom’. Two of the China exhibits suggest that Sala was already developing the interest in flagellation that later found expression in two books of literary pornography (anonymous of course, and not sold by reputable booksellers). Among the America exhibits are (again) a slave being whipped with a cat-o’-nine-tails, and ‘A gigantic spittoon’ – iconic of America ever since the publication of Mrs Trollope’s *Domestic Manners of the Americans*. New Zealand features ‘specimens of the art of cookery’, including ‘Pate de femme grasse’, ‘Cold boiled missionary’, and a huge stew-bowl labelled ‘Emigrant’. In ‘The Vegetable Kingdom’, Thomas Carlyle holds up a board advertising his recently-published *Latter-Day Tracts* with his right hand while balancing ‘A gigantic pumpkin’ on his left shoulder and neck.

Sala’s career as an artist came to an abrupt end in September 1851 when he submitted an article to Dickens for *Household Words* which not only struck the great man as ‘exceedingly superior to the usual run of such writing’ but also, incredibly, was remembered by Thackeray as ‘one of the best things I ever read’. When he sent the article, ‘The Key of the Street’, to Dickens, Sala naturally made a point of reminding him that he was the son of the actress Madame Sala, who in her heyday had appeared in two farces by the then-youthful Boz; a few years afterwards, when illness forced her retirement from the stage, Dickens had helped drum up support for a benefit performance for her at the Haymarket Theatre, in which his friend Macready appeared, gratis. Sadly, Sala was not permitted to change careers gracefully. The day after ‘The Key of the Street’ was published in *Household Words*, he innocently referred to himself as ‘an artist’ in a letter to the Times, and, although he corrected this to ‘a poor caricaturist’ only a few sentences later, he was cruelly ridiculed for his presumption by a leader-writer in the *Morning Post*. 
In purchasing *The Great Exhibition* for the Fryer Library the now-disbanded Victorian Fiction Unit of course understood perfectly well that it is a curiosity, not a deathless work of art; a bibliophile’s rather than aesthete’s delight. But while the humour is far from subtle, and often ‘vulgar’ (as Sala’s snooty contemporaries would have hissed), it is the product of a sharply observant satirical eye, and the drawing is competent enough for its purpose: lively, inventive, and – especially in colour – quite decorative.

As an illustrator he was at any rate as competent as Thackeray, indeed arguably more so (though unlike Thackeray he was too modest to illustrate his own novels).

Still only 23 when his first article appeared in *Household Words*, Sala had found his true métier: as a journalist and travel-writer, and briefly a novelist. He quickly became one of the most frequent contributors to *Household Words* and perhaps the best-known of the group of half a dozen or so up-and-coming young writers dubbed ‘Dickens’s young men’ by the newspapers. But the quite substantial income he earned from his writing was never enough to fund his notoriously bohemian lifestyle and Dickens soon came to repent the instruction he had given Wills, the editor of *Household Words*, not to press him too hard for repayment of the advances that had to be doled out to him. Eventually Dickens’s generosity was exhausted and he and Sala quarrelled. At least once Sala was imprisoned for debt. And even after he had become one of the most famous daily and weekly journalists of his generation – ‘G.A.S.’ of the *Illustrated London News*, and the chief of the ‘young lions’ of that stronghold of Victorian philistinism, the *Daily Telegraph* (as characterised by Matthew Arnold in his *Friendship’s Garland*) - he had to endure the indignity of appearing before the Bankruptcy Court.

Sala visited Australia in 1885, giving a series of not very successful and not always audible lectures in Sydney, Melbourne, Brisbane, and major regional centres in the eastern states, and sending back thirty-three letters to the *Daily Telegraph* describing his impressions of the country. His first wife, Harriett, died in Melbourne while waiting for him to return from New Zealand and is buried there. Sala either coined, or played a crucial part in popularising, the phrases ‘Marvellous Melbourne’ and ‘The Land of the Golden Fleece’.

It was of course Sala the literary man rather than Sala the ‘artist’ who initially attracted the interest of the Victorian Fiction Research Unit. The Unit, then an offshoot of the Department of English, but largely funded by ARC grants and the proceeds from the sale of its publications, devoted a double-volume in its series of Victorian Fiction Research Guides (of which thirty-one in all were issued) to a scholarly edition of 170 letters from Sala to his close friend and literary associate, Edmund Yates (another of Dickens’s young men). The manuscripts of these letters, probably the largest collection of Sala’s letters anywhere in the world, form part of the Edmund Yates Papers which The University of Queensland Library purchased a quarter of a century ago, at the instigation of the Unit. Now, the Unit plans to repay its debt to the Library (or at any rate this part of it) by purchasing books for donation to the Fryer Library with accumulated funds that remained unspent at the time when it ceased operating. *The Great Exhibition* is the first such donation.

PROFESSOR PETER EDWARDS is a retired Professor of English at The University of Queensland. He has published extensively on Anthony Trollope, Edmund Yates and George Augustus Sala.
Jo Ritale discusses a recent acquisition in the Rare Books collection.

Comparisons between journeys through the nineteenth-century Middle East and contemporary post-war Iraq form the landscape for the latest artist book by Peter Lyssiotis, a recent addition to the Rare Books collection of the Fryer Library.

Only ten copies of the book were produced which, together with the exhibition Lost and Found, is the culmination of the inaugural Creative Fellowship, awarded by the State Library of Victoria, which allowed Lyssiotis six months to immerse himself in its collections. During this time he discovered David Roberts’s The Holy Land: Syria, Idumea, Arabia, Egypt and Nubia (1842-1849).

A Gardener at Midnight contains two narratives, the first, set in contemporary Iraq, is written by Lyssiotis and the second, which tells the story of Yabez Al-Kitab, a fictional companion of Roberts, is written by author Brian Castro.

The images have been created by scratching contemporary magazine photographs with a Stanley knife, rubbing them with traditional ink-erasers and blocking sections with a thick black pencil. The book is printed on Italian handmade paper and has been bound using red buckram and blue Moroccan goat leather by Nick Doslov of Renaissance Binding.

Lyssiotis has expressed political commentary and ideas about language through his artist books for over twenty years. ‘I believe that my images are best suited to the page than to the white wall of the gallery. On the page, they can collaborate with a text and create echoes, ironies and reverberations of meaning.’

Artists’ books, particularly those with a literary component, are some of the more visually stimulating items in the Fryer Library’s Rare Books collection.
illustrated by Bruno Leti, and Angela Gardner and Jill Jones’ Postcard Poems.

Their physical format which often includes specialist bookbinding and handmade paper and their limited availability mean that their acquisition requires significant financial commitment from the Library. Together with manuscript collections the acquisition, storage and preservation of these scarce and rare materials cannot be supported entirely from the Library’s core funds.

Community support is required to ensure that the Fryer Library maintains its pre-eminence as a national research collection. Donations will assist the Library to continue purchasing rare books such as A Gardener at Midnight and The Great Exhibition ‘Wot Is To Be’ by George Augustus Sala (for more on this book see the article on page 13).

A donation form is included in the newsletter for those readers who would like to contribute to building the collections of the Fryer Library. A list of donors will be published annually in Fryer Folios to acknowledge their generosity.

JOANNE RITALE is the Senior Librarian at the Fryer Library.


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The Fryer Library
Level 4 Duhig Building
The University of Queensland Q 4072
Dr Chris Tiffin reveals the work of David Malouf in an occasional series featuring Australian writers strongly represented in the Fryer Library Collections.

David Malouf has long been associated with The University of Queensland. Born in South Brisbane in 1934, he studied and subsequently taught at the University before leaving for a ten-year stint in Europe. Perhaps more importantly, The University of Queensland Press published his first books, *Bicycle* (1970), *Neighbours in a Thicket* (1974), and *Johnno* (1975). Although he subsequently moved on to publish with another international publisher and live abroad for a part of each year, Malouf has maintained close links with the University and with the Fryer Library. Appropriately, he inscribed one of the Fryer Library copies of his first book, “On a visit to the Fryer Library – an old haunt. 7.ix.’75, David Malouf”.

The core of an author collection is the manuscripts. Notebooks, drafts of novels, correspondence with editors, and proofs all help to establish the evolution of the text and allow critics to clarify the apparent intent of the author. Manuscripts are also, of course, of immense use to the biographer who is given an insight into the private and often sensitive world of the subject and able to adjust and realign public perceptions. The Fryer Library has the leading collection of manuscripts of Malouf’s books dating back to *Bicycle*, in some cases including several drafts, deleted passages or even chapters, and correspondence with editors. Novels of which the drafts are held by Fryer Library include, *Johnno*, *An Imaginary Life*, *Remembering Babylon*, *Fly Away Peter*, *Child’s Play*, *The Great World* and *Harland’s Half Acre*. Consultation of the manuscripts shows that until late in the revision process “Johnno” was “Johnny”, while *An Imaginary Life* was submitted to the publishers as “Letters from Pontus”. The earliest Malouf manuscripts are not in the Malouf Papers, however, but are letters in the Judith Rodriguez manuscript collection.
Malouf and Judith Green, as she was then, were friends at the start of their respective careers and were two of the Four Poets who were published in a volume of that name by Cheshire in Melbourne in 1962, almost a decade before Malouf’s first solo book. The manuscript collection includes an extensive correspondence between them.

The Fryer Library holds a very reliable collection of Malouf’s published books including first editions with dust jackets of all his titles, many reprints and alternative editions, and even a good set of the translations of his novels. One of the more difficult aspects of collecting in Australian literature is to pick up foreign translations of Australian writers. Our bibliographical orientation has been rather monolingual, and probably no library in the country has a foolproof way of monitoring Swedish, or Czech or Korean translations of our national writers. Nevertheless, thanks particularly to the generosity of Malouf himself, Fryer Library holds a good range of the translations of his novels particularly those in European languages. Just as titles in English sometimes change from one publishing environment to another – Thomas Keneally’s Schindler’s Ark became Schindler’s List for the American edition and subsequent film – so the translated titles show interesting variations as foreign publishers play up different aspects of the text. Thus, while the Scandinavian publishers translated The Conversations at Curlow Creek literally, the German publisher accented the idea of the talk going late into the night with “Vigil (Nachtwache) at Curlow Creek.” The French publisher took this a step further, abandoning the local name altogether and renaming the novel, “Last Conversation of the Night” (Dernière Conversation Dans La Nuit: Roman). An Imaginary Life is a title that focuses on the narrator, the exiled Ovid, but other translations give the book over to the wild child he attempts to befriend. The German edition is entitled Das Wolfskind: Roman, while the French title is L’Enfant du Pays Barbare.

A feature of Malouf’s diverse productivity is the collaborative work he has done with artists in other mediums, especially music. Malouf has written the librettos of several operas including one based on Patrick White’s novel, Voss, with music by Richard Meale. Others include Jane Eyre and Baa Baa Black Sheep both with music by Michael Berkeley, and “Invocation to Earth”, an opera based on an incident in the life of Mary Gilmore.

Apart from manuscripts of recent novels which may yet be acquired by Fryer Library, there are few significant absences from the collection. Perhaps the most notable is the US edition of the novella, Child’s Play, which was published by George Braziller in 1981, preceding the English edition. Published in the same volume with this novella, was a second called The Bread of Time to Come. In later editions this was renamed Eustace and a third story, The Prowler, was included. The Fryer Library has collected the libretti of Malouf’s operas but not recordings of the operas nor the sheet music. This is an understandable decision given that the collecting focus is on Malouf’s contribution to the works, but no doubt there will be a frustrated researcher or two in future years. Perhaps the sheet music of “The Fox and the Magpie: a divertissement for two voices” should be acquired since there is no separate libretto published.

There is also a sprinkling of later editions of novels that have been missed including American editions of Harland’s Half Acre and The Great World, and a later UK edition of Johnno. It is debatable whether Canadian editions from the 1990s would enhance the collection, especially when they are from the same publishers as the US editions already held. They may, however, have different dust jackets indicating separate marketing campaigns. Overall, though, the collection is comprehensive. It is hard to imagine a scholar coming to the Fryer Library to work on Malouf and being disappointed in the collection whether the focus of the research was biographical, critical or bibliographical.

DR CHRIS TIFFIN is Senior Lecturer at The University of Queensland’s School of English, Media Studies and Art History.
Fryer Library Award

David Carter, Director of the Australian Studies Centre at UQ, introduces the Fryer Library Award and the first two award recipients.

Earlier this year, the Fryer Library and the Australian Studies Centre at The University of Queensland launched a new fellowship program, the Fryer Library Award, for researchers in the broad area of Australian studies, especially for those making extensive use of the Fryer Library’s holdings. The Award offers funding to support the fellow’s research for three to six months.

The Award attracted more than a dozen applications from scholars around Australia and from the USA. The first fellow to be appointed under the new scheme is David Henderson, who recently arrived from Melbourne to take up the position. In addition, a special honorary award was made to Professor Laurie Hergenhan, formerly of the Department of English, and long-time supporter of the Fryer Library.

David’s research is on the internment of Germans and Australians of German descent during the Second World War. During his time at The University of Queensland he plans to make use of a number of different resources held in the Fryer Library, including interviews with former internees conducted by Emeritus Professor Kay Saunders (formerly of the History Department, now attached to the Australian Studies Centre), the Baldwin Goener papers, the Gerhard Ferder papers, and the camp periodical Brennessel.

The Germans interned in Queensland were mostly from the rural communities in the Darling Downs or parts of northern Queensland such as Milman and Rockhampton. David plans to conduct his own interviews among descendants of internees while in Queensland. These oral history tapes will be deposited in the Fryer Library and so become a resource for future researchers.

Over the course of the Second World War, more than one thousand German-Australians were interned in numerous camps across Australia. Despite Robert Menzies’ claims that the purpose of alien control measures was to “to prevent injury to the war effort of the country, not to punish the individual”, at certain times during the war ‘enemy aliens’ (Italians, Germans and Japanese) became a convenient scapegoat upon whom Australians projected their hostility and vented their aggression. They were projected in Australian government policy and in the press as being ‘other’ to patriotic Australians, and excluded from the war effort on the basis of their classification as aliens of enemy origin. The understanding was that they could never be loyal to their adopted country.

Historians of internment have tended to argue that German Australians were the victims of an overzealous and unwarranted internment policy, the underlying motives of which were rampant xenophobia and wartime hysteria. Yet the stories that I have been told resist victimisation. In fact, the internees’ remembering has an element of understanding of the situation...
David explains:

As part of my research, I am exploring memories of internment and have done a number of interviews with former internees over the past couple of years. Oral history then, is a significant part of my project. The question that interests me is simple. How do former internees remember their internment during the war? Historians of internment have tended to argue that German Australians were the victims of an overzealous and unwarranted internment policy, the underlying motives of which were rampant xenophobia and wartime hysteria. Yet the stories that I have been told resist victimisation. In fact, the internees’ remembering has an element of understanding of the situation: “well there was a war on” or “I guess I can understand why they felt they needed to intern us”. Often the internees’ remembering of internment is framed as a story of triumph that involved getting over difficulties and making do with what was available in the camps, and many of the stories that I have recorded have been constructed around humorous anecdotes. How then should this gulf between historical representation and remembering best be understood? How can such a gulf be reconciled?

David completed his Bachelor of Arts at the University of Melbourne in 1997, with majors in German and History. He took five years rather than the usual four to complete his honours, due to the fact that he spent half a year as an exchange student at the Freiburg University in Germany. His honours thesis was on a small group of youths based in the industrial northern cities of Hitler’s Germany who called themselves the ‘Edelweiss Pirates’, and it argued that the group’s behaviour – their fights with local Hitler Youth organisations, stacking mail boxes with anti-Nazi propaganda, their songs etc. – could be interpreted as a form of resistance, even if they lacked the more clearly defined underpinning ideology of their better known and more educated counterparts ‘The White Rose’. David is currently enrolled in a PhD at Victoria University in Melbourne which he plans to complete next year.

Honorary Fellow, Laurie Hergenhan, is working on the final stages of a fascinating project – an edition of a previously unpublished biography of the Australian novelist and journalist, Marcus Clarke, best known as the author of His Natural Life. The biography is the work of Cyril Hopkins, brother of the English poet, Gerard Manley Hopkins. The brothers were close friends of Clarke from their schooldays, and Cyril corresponded with him throughout his life in the colonies. The manuscript, held at the Mitchell Library, also contains lengthy extracts of letters Clarke himself wrote during this time which give a vibrant picture of Clarke’s mercurial, bohemian life and the cosmopolitan, colonial city of Melbourne. Laurie and his co-editors, Ken Stewart and Michael Wilding, will be providing a critical introduction, and the edition will be accompanied by detailed references and annotations. Laurie will be using the Fryer Library’s extensive resources to complete the scholarly annotations for this important edition.

Above:
A panorama of the Fryer Library, 4th Floor Duhig Building, St Lucia campus
Friends of Fryer

Kaye’s Welcome

The University of Queensland library staff deserve a standing ovation. In a (rare) dull moment attending a meeting recently with the acting University of Queensland Librarian, the acting Social Sciences and Humanities Librarian and the acting Fryer Librarian, I experienced a ‘wow’ moment. For the last 18 months The University of Queensland Library has been without an official Librarian – then without a Social Sciences and Humanities Librarian. Since the beginning of 2006 Joanne Ritale has been acting Fryer Librarian. And yet, there has been no marking time or of time being faithfully marked out and served. The Library, and in particular, our beloved Fryer Library has surged excitingly ahead.

Immediately after Easter we enjoyed our first function of the year the opening of Imagine… a Display on Speculative Fiction. Most recently the Friends and many we would welcome as Friends were treated to Shakespeare – on a wintry Sunday afternoon in the foyer of the Brisbane City Hall. Our function formed part of the opening day celebrations of the World Shakespeare Congress. We were also delighted to welcome to his first Friends of Fryer function, Mr Keith Webster – University Librarian and Director of Learning Services – and alive with vision for our future. Further interesting events are, as you would expect, planned. Please, if you have not already done so, renew your membership so we can enjoy these occasions with our fellow Friends of Fryer.

Kaye de Jersey
Patron, Friends of Fryer

MEMBERSHIP INFORMATION:

If you would like to become a Friend of Fryer please go to the website at: www.library.uq.edu.au/fryer/friendsoffryer/

Click on Become a Friend of Fryer now. Complete the membership form and send the form with your $25 payment to the address provided on the form.

Alternatively, please contact:
The Secretary, Friends of Fryer
The University of Queensland Library
The University of Queensland Q 4072
Telephone (07) 3346 9427
Fax (07) 3365 6776
Email: fryerfriends@library.uq.edu.au
**EVENTS UPDATE**

**Taking to the Streets**

Friends of Fryer were special guests at the opening of the Museum of Brisbane exhibition *Taking to the Streets: Two Decades that Changed Brisbane 1965-1985*. The Fryer Library has worked collaboratively with the Museum of Brisbane with a significant amount of material in the exhibition coming from the collections of the Fryer Library. The opening was extremely popular with over 700 people attending.

*More information about this collaborative project between the Fryer Library and the Museum of Brisbane can be found on Page 3 of this edition of the newsletter.*

**Imagine… A Display on Speculative Fiction**

In April the opening of *Imagine* was held in the Fryer Library. The opening of the display also marked the launch of a Fryer Library project ‘Unreal Collections’ to collect the papers of Australian speculative fiction authors. Guest speakers included Dr Kim Wilkins, author of seven highly successful supernatural thrillers, *New York Times* bestselling writer, Sean Williams and Dr Frances Bonner, a senior lecturer in Cultural Studies from the School of English, Media Studies and Art History at The University of Queensland, launching the collecting project.

The Fryer Library already holds a substantial collection of published speculative fiction material including novels and short story anthologies as well as a sizeable archive of speculative fiction magazines dating back to the 1920s. These published resources are augmented with the manuscript collections of Dr Kim Wilkins and Sean Williams.

‘Unreal Collections’ aims to expand the Fryer Library’s collection of materials relating to the creation and development of Australian speculative fiction, particularly documents that chronicle the creative process of Australian authors.

As the genre becomes a more popular form of scholarly inquiry, Fryer Library plans to provide the range of research material required to reflect Australia’s growing involvement in speculative literature.

**Shakespeare in Brisbane**

Friends celebrated the opening of *Shakespeare in Brisbane*, a display presented by the Museum of Brisbane in partnership with the Fryer Library. The display is part of World Shakespeare 2006, Queensland’s program of performance, education, community and exhibition events celebrating the VIII World Shakespeare Congress which was held in Brisbane in July 2006.

The opening featured guest speaker Professor Richard Fotheringham, Executive Dean of Arts at The University of Queensland and Convenor of the Congress, and included entertaining performances from *Henry IV* and *The Merry Wives of Windsor* by iconic Brisbane thespian, Paul Sherman.

The display is located at the Museum of Brisbane in the foyer at City Hall, King George Square. It will be showing until 25 October 2006.

Far Left:  
Top: Sean Williams speaking at the opening of the *Imagine…* display and the launch of ‘Unreal Collections’ in the Fryer Library  
Bottom: The first panel of the display which introduces the genre of speculative fiction  
Left: Four of the *Imagine…* display panels featuring the work of authors Dr Kim Wilkins and Sean Williams