Fryer Folios

Fryer Library, The University of Queensland

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In November 1605 a small ship, the Duyfken, slipped quietly out of the port of Bantam in the Netherlands East Indies, and headed east, its Dutch captain and crew, according to witness John Saris, intent on the discovery of the Land called Nova Guinea which, as it is said, affordeth great store of Gold. Four months later, after visiting the southern shores of West Papua, the ship made landfall on a stretch of coastline which its commander thought was still New Guinea. It was in fact the western coast of Cape York Peninsula, somewhere near Pennefather River. Without realising it, the Flemmings, as Saris called them, were the first Europeans known to have sighted mainland Australia.

The logbook of the Duyfken’s commander, Willem Janszoon, has not survived. However, we can surmise from what we know of the voyage that he did not regard his discovery with much enthusiasm. Even before reaching Australia, eight of the Duyfken’s crew had been killed by warriors on the Papuan coast; and a ninth was to die from spear wounds inflicted during a clash with Aborigines near the mouth of the Wenlock River. After the Duyfken returned to Banda, Saris recorded that the Dutchmen had indeed discovered ‘Nova Ginny’, but after nine of them were killed the rest ‘were constrained to returne, finding no good to be done there.’

What did survive this rather inauspicious pre-colonial encounter was Janszoon’s chart. As a lone artefact it tells us little of the Duyfken story, and certainly gives away nothing of Dutch motivations or details of the clash with Aborigines which in a sense prefigured the pattern of colonial and post-colonial race relations that was to come. Yet as the 400th anniversary of the Duyfken visit approached, it would be Janszoon’s chart and maritime mapping more generally that would become a significant focus of commemorations. The Australia
on the Map (AOTM) project, in particular, celebrated the event by focusing on ‘the many mariners who (whether by accident or design) charted our coasts – and put “Australia on the map”, thereby making it known to the world.’

For Fryer Library it was an opportunity too good to miss. With help from colleagues from the Social Sciences and Humanities Library, Fryer staff resolved to curate a map exhibition which would showcase some of the library’s historically significant maps, atlases and journals. Rather than a narrow focus on maritime or map history, staff drew on Fryer’s collection strength in Australian history and its own corporate expertise to place the mapping story in a broader historical context.

The exhibition was divided into five chronological categories. The first section focused on Aboriginal Australia with emphasis on indigenous notions of place and space and how these differ from concepts informing non-indigenous maps. Whereas European maps were a record of exploration and often a precursor to dispossession and exploitation, Aboriginal knowledge of territory was defined by a commitment to country and a communal and cooperative approach to resource use. Aboriginal representations of land and waterways emphasised the cultural significance of sites, a tradition which continues to influence many Aboriginal artists today. Fryer’s exhibition displayed paintings by David Mowaljarlai and Mantatjara Wilson reproduced in the Macquarie Atlas of Indigenous Australia.

Mowaljarlai’s drawing of Australia ‘envisions the whole continent as a human body, with the navel located near Uluru. The squares represent Indigenous communities, linked together by a grid of lines to show spiritual and social...’
connections. Wilson’s painting ‘tells the story of how our old people were cared for in the old days all over Australia…”

Pre-seventeenth century European maps of the region were the focus of the second part of the exhibition. Gerardus Mercator’s world maps of 1538 and 1569 (a facsimile of which was displayed), maps produced in the French port city of Dieppe between 1542 and 1587, Abraham Ortelius’ world atlas of 1570 (also displayed) and Rumold Mercator’s map of 1587 all show a land mass stretching across the bottom of the globe – known by the Dieppe mapmakers as Java La Grande. Although some of these maps may embody knowledge gleaned from the peoples of the Malay Peninsula and the Indonesian archipelago, or even from the Chinese whom Gavin Menzies has claimed charted the Queensland coastline in the early fifteenth century, most historians favour the view that depictions of Java La Grande were inspired more by imagination and hypothesis than fact.

The third section of the exhibition surveyed Dutch charting of Australia, beginning with Janssoon’s efforts in 1606. Janssoon was an employee of the United East India Company or Vereenigde Oostindische Companie (VOC). Created in 1602 and given the authority by the new Dutch republic to maintain armed forces, make treaties and declare war, the VOC soon became the hegemonic regional power, leaving Portugal with a mere remnant presence in Timor, Solor, Flores, Goa and Macao.

Knowledge accumulated from successive Dutch and other European visits to Australian waters allowed seventeenth-century cartographers to produce quite detailed maps of mainland Australia from Cape York Peninsula anti-clockwise to the Great Australian Bight. Abel Tasman was one of the most significant contributors. Facsimiles of charts from his 1642 voyage, during which he discovered Van Diemen’s Land (Tasmania) and claimed it for the Netherlands, and his 1644 return visit, were chosen for display.

Apart from Tasman’s flag raising, the VOC showed little interest in colonising what Below: Arrowsmith’s Chart of the Pacific Ocean, published in 1816, consolidated and popularised Western knowledge of Australian coastal geography. While directly indebted to the work of Baudin and Flinders, maps of this era were the culmination of centuries of European contact with Asian sources and direct encounters with the Australian continent and its people. (Arrowsmith’s Chart of the Pacific Ocean. Edinburgh: A Constable & Co, 1816)
they found in the southern seas. Most of their reports were sceptical about local commercial opportunities, and their focus remained on defending and developing their lucrative East Indies empire. This story would change, however, with the rise of the English and French as competing world powers. Imperial rivalry would generate a new strategic interest in colonising territories irrespective of immediate economic prospects. Section four of the exhibition covered this new phase, beginning with William Dampier’s expedition to Australia in 1699.

One of the most significant events of the new period was James Cook’s voyage in 1770. Ostensibly a scientific mission to Tahiti to observe the transit of Venus, Cook carried additional instructions to discover a “Continent or land of great extent” and, if found, record details of its people and natural environment and “with the Consent of the Natives … take possession of Convenient Situations in the Country in the Name of the King of Great Britain.” Fryer Library has significant holdings relating to the voyage, and several examples of Cook’s cartographical work along Australia’s eastern coastline were included in the exhibition.

Like Janszoon before him, Cook was an interloper in Aboriginal territory. A loyal representative of an expansionist empire, committed to a mission founded on the desire for colonial conquest, he was not culturally or politically predisposed to respect indigenous territorial sovereignty as he navigated the *Endeavour* up the Australian coast. Charts and guns thus went hand in hand, with Cook personally involved in two documented clashes with Aborigines. On one occasion, in the Endeavour River (Cooktown), Cook led his men in an armed skirmish after his crew enraged local people by refusing to return twelve turtles, captured without the locals’ consent. Muskets were fired, drawing blood from one man, Cook tells us, from a distance of about forty yards.

By mid-August 1770 the *Endeavour* had reached Torres Strait. Cook’s survey of the eastern coastline had finally completed the basic outline of continental Australia, although large stretches still remained uncharted, particularly in Bass Strait which the Europeans had not yet discovered. On 22 August he and the naturalists Joseph Banks and Daniel Solander landed on what Cook named Possession Island. They hoisted the flag and proclaimed the eastern seaboard of Australia discovered for King George.

The French, meanwhile, were equally keen to make claims in the Pacific. In fact, two years before Cook’s voyage along the Queensland coast, Louis-Antoine de Bougainville, with the vessels *Boudeuse* and *Étoile*, reached the outer Barrier Reef after sailing from the New Hebrides. Only an isolated coral reef about 200 kilometres east of modern day Cooktown prevented him reaching and presumably claiming Australia for France. In 1772, the French did manage to claim Australia, or at least its west coast, when Louis François Alesno de Saint-Allouarn, captaining the *Gros Ventre*, sent a party ashore on Dirk Hartog Island. They hoisted the flag and buried a proclamation and two French coins in a bottle. For reasons that are not entirely clear, France did not formally recognise the claim and the proclamation lay buried until unearthed by archaeologists in 1998.

Other French expeditions to the region in this period added to Europe’s cartographical knowledge, especially Beauméps-Beaupré’s work in charting the Australian coastline during Antoine d’Entrecasteaux’s circumnavigation of the continent in 1792-93. But no new French claims over the Australian territories were forthcoming. In January 1788 Arthur Phillip arrived in Port Jackson with orders to establish a British penal colony. It was the first permanent European settlement in Australia.

The fifth and final section of the exhibition dealt with two mariners of the post-settlement period: Nicolas Baudin and Matthew Flinders. After a series of voyages into Bass Strait, around Van Diemen’s Land and along the eastern mainland coast, Flinders was given command of the *Investigator* and sent to chart the continent’s underbelly and areas not already mapped by Cook. He began his survey of the south coast from Cape Leeuwin on 6 December 1801. Over the next fifteen months he meticulously surveyed the perimeter of the continent anti-clockwise from the far south-western corner to the eastern Arnhem Land coast, returning to Port Jackson around the western perimeter. Flinders’ charting method, like Beauméps-Beaupré’s before him, was based on careful triangulation.
between the ship and two points ashore, allowing for far greater accuracy than the flying survey method used by Cook.

For most of the voyage he was joined by Bungaree, an Eora man from Broken Bay. Bungaree had accompanied Flinders as interpreter and mediator on one of his earlier expeditions. Although he did not know the local languages, his presence is believed to have facilitated amicable contact with Aboriginal groups on a number of occasions. An encounter with Aborigines at Point Skirmish (Bribie Island) during the earlier expedition ended in bloodshed, however, when Flinders’ crew opened fire on the locals. In the fracas, several Aborigines were shot.

On 8 April 1802, having just navigated between Kangaroo Island and the mainland of south-eastern South Australia, Flinders came across Frenchman, Nicolas Baudin, and his ship Geographé. Baudin, together with Emanuel Hamelin on the Naturaliste, had been sent to complete the mapping of New Holland and conduct scientific research. He was also under instruction to report whether Britain had established a colony in Van Diemen’s Land. Between them Baudin and Hamelin, with assistance from Louis Freycinet aboard the Casuarina, undertook detailed surveys of Tasmania and the western and southern mainland coasts. The coast between Western Port and Nuyts Archipelago they named Terra Napoleon, despite Flinders having reached it before them.

Although he never lived to see it, Baudin’s map of New Holland, published by Freycinet in 1811, was the first complete published map of Australia. After being imprisoned by the French in Mauritius for seven years, Flinders eventually returned to England and lived just long enough to witness the publication of his journals and map in July 1814. Fryer is fortunate to hold first edition copies of both publications: Louis Freycinet’s Voyage de découvertes aux terres australes. Atlas (1811) and Matthew Flinders’ Charts of Terra Australis or Australia: Showing the Parts Explored Between 1798-1803 (1814).

The mapping of the Australian coastline did not end with Baudin and Flinders, of course. But the publication of their work and the consolidation of British settlement on the Australian coast marked a shift in the central story of charts, commerce and conquest away from the sea and towards the receding inland frontier. The exhibition thus ends with Flinders, or more precisely, with Bungaree, Flinders’ interpreter, mediator and advisor. Described by Flinders as a ‘worthy and brave fellow’, Bungaree helped make Australia known to the world. But he would die a beggar in Sydney in 1830, his contribution overshadowed by the impact of ongoing frontier violence and dispossession.

JEFF RICKERTT is a librarian in the Fryer Library and a PhD graduate of UQ’s School of History, Philosophy, Religion and Classics. He secretly admires pirates and traces his love of nautical maps to an early encounter with Stevenson’s Treasure Island.

IN MEMORIAM

Joan Frances Priest

Joan Priest, who died in March last year, had a long and close association with Fryer Library. In 1978 she became a founding member of the Friends of Fryer, with Professor Laurie Hergenan as its inaugural president. She was president of Friends of Fryer from 1984 to 1986, in that time leading the funding drive by Friends of Fryer to publish Australian Playscripts : a checklist of unpublished scripts in the Hanger Collection, Fryer Library, University of Queensland. In this and in other Friends of Fryer activities, Joan was an enthusiastic supporter of the library. She was also involved in the wider literary community of Brisbane, notably as a member of the Warana Literary Arts Committee, and as Queensland representative for the Australian Society of Authors. She was a poet and playwright, but is probably best-known for her biographies of significant Queenslanders, such as Sir Harry Gibbs and Sir Leslie Thie. Her autobiography, The Literary Precipice, was published in 1998, and in that year she was awarded a Medal of the Order of Australia, for service to literature. Fryer Library holds a collection of works by Joan Priest, in published and in manuscript form, and the database, AustLit: The Resource for Australian Literature, also lists many of her works.

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BYCATCH OF WAR:
THE GERMAN-AUSTRALIAN INTERNEES 1939-1945

DAVID HENDERSON, FRYER LIBRARY AWARD FELLOW IN 2006, PRESENTS THE RESULTS OF HIS EXAMINATION OF FRYER LIBRARY’S HOLDINGS ON GERMAN-AUSTRALIAN INTERNEES.

In 1939, when Prime Minister Robert Menzies announced the internment of aliens but promised that there would be ‘as little interference with individual rights as is consistent with concerted national effort’, he would not have imagined that more than 8000 Australian residents would have been interned by the time the war was over. The plan had been to avoid a repetition of the mistakes made during the Great War, when the ‘rights and privileges of ordinary people’ had too often been ignored. Of the 8000 residents interned, nearly 5000 were classified as Italian while another 1100 were classified as Japanese and more than 1700 were classified as German. Many of the last, however, were neither German nor of German origin. All together the ‘Germans’ included people who were born in a total of 36 different countries. The Australian authorities apparently preferred convenience to exactness in classifying their internees. For some time now, it has been the story of German-Australian wartime internment that I have been trying to tell.

The main internment camp in Victoria – which was hastily put together at the start of the war and would eventually hold most of the ‘German’ internees – lay just outside the town of Tatura in the Waranga Basin. The closest town of any significant size is Shepparton. It is usually hot and dry in summer and I imagine that it would have been difficult for internees from cities like Sydney and Melbourne to acclimatise to such unusual surroundings, but the hot weather would have been the least of Baldwin Goener’s concerns when he arrived in the Tatura internment camp towards the end of the summer of 1942. Goener was from Queensland and no doubt used to extreme weather conditions. What he needed was food. He had been on the train for two days and on the final leg of his journey from the Gaythorne internment camp in Brisbane he had missed a couple of meals. Once the camp authorities had searched his luggage and let him into the compound, Goener rushed off to the mess hall to eat. Then he went to take a look at what was to be his home for the next three and half years.

Goener had been assigned to Hut number 24, which he would be sharing with seventeen other men. He wrote in his diary that the huts were like artificial refrigerators: ‘hot as hell’ in summer and freezing in winter, but once he had overcome his initial concerns about the rudimentary living conditions, Goener settled down without too much trouble. He was an easygoing man and got along well with most of the men in his compound. He was not all that disheartened by the mundane routines of life behind barbed wire and particularly enjoyed the peace of the rest-hour after lunch, primarily because it was a prelude to what he described as the most ‘longed for moment of the day.’

At about three o’clock each afternoon (apart from Sunday) a sergeant arrived with a bag full of mail for the internees. Goener tells us that the arrival of the mail prompted a dramatic rise in the energy within the camp, as each internee hoped to be one of those lucky enough to be on the mail list. ‘Even the old aged’ internees, he says, became animated with the arrival of the mail. Letter writing must have offered some consolation to the men who had been forced to leave their wives and children at home and though it was a practice that was strictly regulated...
by the camp authorities and subject to censorship, some internees looked for ways to circumvent the censor. Until she was discovered, Lisolette Lewandowsky sent minute letters to her husband Ernst disguised and hidden in packets of PK chewing gum. In this way she was able to keep her husband informed about what was happening in the war. But it is the moments where she reflects on her own situation that are most striking because they capture the isolation that many wives on the ‘outside’ must have felt as the war dragged on. We get a sense of the frustrations she feels with having to do without her husband and we are reminded of the stress that internment could place on the family.

For a while Lisolette Lewandowsky looked forward to a time when she and her husband might again ‘sit on the veranda in the evening, when it is so beautiful and bright’, but by the time the war had entered a third year she was toying with the idea of returning to Germany. By this time her husband, Ernst Lewandowsky had also given up on his adopted country. Lewandowsky, who knew the risks associated with starting over again, told his wife that as soon as the war was over they would get out of the ‘country without a day’s delay’. This he told her, was now the ‘only thing worth living for.’

Some of the other internees were more pragmatic about their internment. Grete Glockemann, who joined her husband at Tatura towards the end of 1941 told her mother in the middle of June the following year that she was ‘not down hearted’ and that she and the rest of her family were ‘making the most of everything.’ Others she said, were not doing so well and it might have done them some ‘good if they could still laugh as much as we do.’ For people like the Glockemanns, humour was an important way of dealing with the difficulties of internment. Many of the Glockemanns’ stories retain an element of humour. Some stories that Grete’s son tells are delivered as if they were jokes: a punch line followed by a silence that invites laughter.

One story about the everyday routine of roll-call in the camp turns what was for some internees a particularly degrading experience into a humorous anecdote. Every morning and evening the internees were required to line up outside their huts and wait for their names to be read out. The camp commandant and two guards with fixed bayonets were responsible for the roll-call during the early months of the war. Then, as the war dragged on and security became more lax, an army nurse, accompanied by the compound leader replaced the more conspicuously militaristic ritual. ‘They would read out our names and we would respond “Here Sir”’. Occasionally someone would be absent at the loo and they would be said to be at the WC. It had become a common enough practice in the camp to refer to the toilet as the Winston Churchill, just as many Australians had taken to referring to their own toilets as the Hitler. ‘We really thought that WC stood for Winston Churchill’ says Leo Glockemann:

> Once someone at roll call said ‘Winston Churchill’ instead of WC, to the great annoyance of the authorities. We all laughed, but that person was said to have spent the rest of the day in the ‘little red house’, as we called the brig.

Another story that he has inherited from his mother assumes but never really explores a tension between captor and prisoner. It is a story with a punch line that subtly subverts the authority in the internee-captor relationship.

> My mother used to love telling the story of how she was interned in Long Bay Gaol….My mother was a keen gardener as well you know, and she did gardening for the warden and trimming the roses and I remember my mother talking about how she’s in the garden there trimming the roses and she had to do some lifting or something, and there is this guard standing there of course, you know, and my mother said to this guard look, I’m not in the habit of doing this heavy stuff like that with a man standing there doing nothing, so apparently she held his rifle while he did the heavy lifting.
Generally there was not a lot of trouble between the internees and the camp authorities, particularly towards the end of the war. In fact, a lot of the internees got on quite well with the camp authorities. Baldwin Goener tells us that the Sergeant who brought the mail in each day was ‘good man’ who was well liked by most inside the camp. Leo Glockemann also spoke on a few occasions about friendships he had with one of two guards, but there had been a time at the beginning of the war when the relationship between some internees and their captors was more strained. The two issues of the internment camp newspaper, which were put together by a few of the more ardent Nazis in the camp, highlight some of the tensions that existed in the camp at the beginning of the war at least. The first issue of the ‘Chronik des Internierungslagers Tatura’ spans the first nine months of the war when the internees were getting used to the idea that they might be behind barbed wire for sometime. It lists a litany of complaints about conditions in the camp and how things might be improved. The rudimentary huts were draughty and for a while there were shortages of almost everything. But as the camp administration began to take shape and the internees got more used to their surroundings the authors’ attentions turned to other things.

By the time that a second issue of the chronicle was put together the war was going well for Germany. The German army had invaded Denmark, Norway and the Low Countries in quick succession. Then German troops entered Paris and within a few months Britain had come to be seen as the last bulwark against the advance of National Socialism. Inside some quarters of the Tatura internment camp, each German victory was met with approval and the chronicle states that: ‘we marched in celebration of the German victories, despite the camp authorities’ orders.’ It is hard to imagine how the camp authorities would have felt, watching on as their captives goose-stepped along the camp’s perimeter in celebration of Hitler’s success on the battlefield. It would be a while before the war turned in the Allies’ favour, and the chronicle captures a moment in the past when things might conceivably have gone another way; when a German victory – hard for us to imagine now – was at least a possibility.

While there is a light-hearted tone to some of the stories I have told here, it is important to remember that internment could, and did ruin lives. It tore some families apart and destroyed many businesses. It could also be, as Goener pointed out, a humiliating experience. ‘We are herded like sheep’ he wrote, but whereas sheep have their woollen coats taken from them, we are forced to ‘rely on our “owners” for a coat’ to keep out the cold. And though no internee was ever convicted of espionage or sabotage the stigma of disloyalty was not easy to remove. There were, of course, some internees who were ardent Nazis and others who still retained a strong sense of loyalty to the Fatherland. However, there were many more who considered themselves to be, and were in fact, Australian. Though Menzies promised to preserve individual liberties where possible, it was a promise neither he nor his successor, John Curtin, could easily keep.

DAVID HENDERSON is a PhD candidate at Victoria University, Melbourne. He researched in the Fryer as a 2006 Fryer Library Award Fellow.
What's New in Fryer Library

Meet Fryer Library's New Manager, Mark Cryle, and New Senior Librarian, Laurie McNeice. Read about the latest additions to Fryer's Manuscript and Rare Book Collections, and explore two new online displays created on its website.

STAFF
Manager

Bill Beach’s secondment to Fryer Library as Manager ended in April 2007 with his promotion to the position of Senior Manager, Social Sciences and Humanities Library. Mark Cryle is Fryer Library’s new Manager. He outlines his vision for the future of Fryer Library below:

My association with the Fryer Library dates from my undergraduate student years at the University of Queensland, and continued strongly through my postgraduate study in Australian history. I began working for UQ in 1978 and joined the library staff in 1984. Fryer Library was the location I selected for my work experience training while studying for my Graduate Diploma in Library Science. I have continued to research Australian history throughout my librarianship career drawing on Fryer’s cornucopia of materials. It is thus a homecoming, as well as a delight and an honour to return to Fryer as Manager.

Prior to taking over in this position I acted as Manager of the Arts Faculty Library Service in the Social Sciences and Humanities Library. My work in recent times has been closely linked with research initiatives in the humanities, forging links with researchers and postgraduates, some of whose work has been enhanced by Fryer’s services. I hope to further these connections in my new role here.

Special collection libraries in Australia face continual, often daunting challenges – not least reduced funding, the ongoing cost of storage and preservation, the spiralling cost of print materials and the demand from users for widespread digital access. Professor Elizabeth Webby of the University of Sydney has recently made very public her concerns over declining enrolments in Australian studies courses at undergraduate level.

We will clearly need careful stewardship through the challenges that the present and the future hold for us, balancing Fryer’s traditional custodial role with the need to make our resources more available to our potential users in the national and even global research community. We are blessed with a superb collection, a great team of staff, great support from the academic community in which we are located and a revitalised Friends of Fryer organisation. Humphrey McQueen refers elsewhere in this publication to the possible extinction of services such as ours. While this threat is real, there is yet great potential for our library to provide the raw materials for ongoing scholarship in Australia and to foster and promote new research initiatives. I look forward to working with all Fryer’s associates to achieve these ends.

Mark Cryle

Above: Mark Cryle, Fryer Library’s new manager, has a long association with the library and the University. Photograph: Mark Sherwood
Senior Librarian

Laurie McNeice (pictured) holds a BA degree from the University of Toronto, Canada, with majors in English, History and Cinema Studies. She qualified as a librarian at the Faculty of Information Studies, University of Toronto in 1994 and has worked for the Bank of Canada Archives, the publicity department of Alliance Communications Corporation (Canada’s largest film distribution company), and the University of Toronto Library. In 2002, she moved to Australia with her Brisbane-born husband. She began working for Fryer Library in April 2003 on contract, and joined the permanent staff in September 2004. With Joanne Ritale’s departure in October of 2006 to be manager of Original Materials, Heritage Collections for the State Library of Queensland, Laurie was appointed to be Fryer Library’s Senior Librarian.

COLLECTIONS

Manuscripts

Fryer Library’s literary collections are currently enjoying a period of rapid growth. The Thea Astley collection has just been enhanced by the addition of the manuscripts of her last book, Drylands, as well as by a collection of correspondence ranging over the whole of her career. The Venero Armanno collection now includes the manuscript of his most recent book, Candle Life. Craig Munro and Robyn Sheahan-Bright have kindly donated the papers relevant to their joint editorship of Paper Empires: a history of the book in Australia 1946-2005 (UQP, 2006). Fryer Library’s initiative to collect the papers of Australian science fiction authors continues to bear fruit with the donation of the manuscripts of Kate Forsyth’s Witches of Eileanan series.

Manuscripts with a historical focus recently donated include the Julian Burnside and Kate Durham collection. This collection of letters and reports on asylum seekers, refugees and detainees in detention centres in Australia provides insight into Australia’s immigration policy and the state of human rights in Australia. It includes a major artwork installation by Kate Durham reflecting on the SIEV-X disaster. A collection of land sales registers from the firm of Cameron Brothers dating from 1864 to the early 1900s provides a unique insight into Brisbane’s history and development and includes records from the estate of Patrick Mayne. The Australasian Meat Industry Employees Union (AMIEU), Queensland Branch has donated 100 boxes of records dating from 1907 to the present, reflecting every aspect of the activities of one of Queensland’s most significant and militant unions. The Queensland Conservation Council has donated an archive of equal size, dating back to the 1970s and reflecting all their major environmental campaigns.

Fryer Library’s drive to target papers and records from women and women’s organisations continues with the acquisition of the records of the Women’s Christian Temperance Union (QLD.), an archive dating back to 1897. John McCulloch has also donated the tapes and transcripts of 71 oral history interviews conducted with Queensland state and federal women parliamentarians in 1994/5 and 2004. These interviews formed the basis of the publication From Suffragists to Legislators.

The Queensland Architectural Archive has acquired two very significant additions: a collection of photographs and architectural plans donated by Torbreck Home Units Ltd., the iconic Brisbane high-rise built in 1958, and a large collection of plans from the Brisbane firm of Prangley, Crofts and Partners.

Rare Books

Significant additions to the Rare Book holdings include the bequest by Fedora Fisher of a valuable folio of Lloyd Rees etchings of Australian landscapes. It contains six etchings, all signed and dated ‘Lloyd Rees 24.4.7.’ Fryer’s copy is No. 88 of 90.

Professor Michael Lattke of the School of History, Philosophy, Religion and Classics has donated three early religious books to Fryer: a 1699 German translation of Thomas A Kempis’ The Imitation of Christ, a 1738 copy of the Psalms in Hebrew, and a 1759 commentary on the New Testament. The 1738 copy of the Psalms includes a handwritten

Below: A double-page spread from the issue of The Queen: the lady’s newspaper for April 24, 1880.
note giving a full bibliographic description of the work and information on eight of its previous owners.

Professor Margaret Maynard of the School of English, Media Studies and Art History has given Fryer Library four volumes of *The Queen: the lady’s newspaper* from 1880 and 1881. Reflecting high Victorian taste, these volumes shed considerable light on the history and status of women in the period. Fryer holds the entire journal on microfilm but these print copies make it easier to admire the quality of the illustrations, in particular.

In addition, Fryer continues its interest in artists’ books, seeking out items particularly relevant to its own holdings and subject areas. Peter Lyssiotis’s *7 Disrupted Interviews with History* (2007) was recently acquired. It was produced in response to the death of Mulrunji Doomadgee while in police custody in Palm Island and as a celebration of the Noogar people’s successful native title claim in Western Australia. It seeks to debate Prime Minister John Howard’s assertion that both secondary and tertiary institutions have been teaching the wrong Australian history.

Last but not least, Fryer Library has acquired a collection of over 400 volumes by the Australian pulp fiction writer Carter Brown. Fryer’s 2007 Fryer Library Award Fellow, Toni Johnson-Woods, has been doing research on this collection. A project is currently underway to digitise all of the cover-art from this collection, and add it to the relevant records in AustLit: The Resource for Australian Literature.

**WEBSITE**

**The 1967 Referendum: The Struggle for a New Deal for Indigenous Australians**


This exhibition marks the 40th anniversary of the 1967 referendum, when more than ninety per cent of Australian voters said yes to giving the Commonwealth powers to make special laws for the benefit of Aborigines, and to including indigenous Australians in the census. Featuring documents and photographs from over a dozen Fryer Library manuscript collections, the exhibition tells the story of the referendum and highlights the Queensland context of this historic event. Response to the online display has been extremely positive: it was chosen as one of the websites highlighted by the federal government on the News and Events section of its Culture and Recreation portal in the week of the 40th anniversary of the referendum, a portal that receives 4 million online visits annually. Response from participants in UQ’s Cyberschool program was also enthusiastic, proving that Humphrey McQueen’s contention elsewhere in this issue that “the history available to primary schools trickles down from reservoirs such as the Fryer” has some truth in it.

**Radical Protest and Street Marches in Brisbane, 1960-1980**


Grahame Garner and his camera were regulars at Brisbane Labour Day processions and political rallies during the 1960s and 1970s. Amidst the chants, cheers and confrontations he managed to create a truly remarkable visual record of Brisbane trade union and social movement history during this turbulent period of Queensland history. Since acquiring Grahame’s collection in 2006, Fryer Library has made over 100 of his images available online through eSpace.
An Ungraded Bush Track

IN MID-2006, FRYER LIBRARY RECEIVED A MAJOR NEW ADDITION TO ITS HERB WHARTON COLLECTION. TO CELEBRATE THE ACQUISITION, FRYER LIBRARY COMMISSIONED SUE ABBEY TO INTERVIEW HERB WHARTON ABOUT HIS LIFE AND WRITING.

Herb Wharton was born in Cunnamulla and before he started writing, he worked as a stockman, a drover and a labourer. He began writing poetry around the age of 50, and his writing career took off after the publication of his first novel, Unbranded (1992), based on his experiences as a stockman in the Australian outback. Now a full-time poet and fiction writer, and the author of half-a-dozen books, Herb Wharton is also a lecturer in Australian Indigenous literature, and he has travelled extensively throughout Australia and abroad.

Q. Let’s talk about your books and how they came into being, perhaps, and a bit about the writing process. The first question is: Where did the idea of writing first begin? When did you begin to think that you would write?
A: Well, that first scribble – I still have my first scribbles. I probably thought about it for fifty years, but it took me forty odd years to write my first notes down. [Referring to the Fryer boxes containing his papers] I could show you the first bit of notes. I wrote a letter, the fifth letter I wrote in my life was something that later was in –

Q. Was that the poem that later became the reply to Stan Coster?
A: I wrote a letter to him, and I never posted it. Six months later I re-read it and I fashioned this poem and sent that to him.

Q. Why was it to Stan? Was it because he was the only other writer that you had any association with?
A: I knew him. He was a song writer and that, and he asked me about the past and the present. This was when some of the Aboriginals were being written out of history, and he asked me about the past, and the glorious past, too. So I had to write about the Dreamtime past and all that sort of thing.

Q. Because you thought that perhaps he’d romanticised it?
A: Yes, so much was romanticised about the bush and things like that, and I had to write about it from the Murries’ point of view.

Q. Did he write about Murries?
A: Sometimes. He got on pretty good with the Murries and that.

Q. And he was a drover, was he?
A: No, he more or less worked on stations. He did building and stone works on that big construction, you know, when they built all the roads out west, like Thiess Brothers. I worked with him on building the road from Mt Isa to Dajarra. We worked on stations, mustering. We’d run into one another every now and then. He wrote most of Slim Dusty’s greatest hits. We’d be sitting around the fire or something, and even then, before he became well known as a recording artist and that, he’d just strum this old guitar and sing something he’d just made up or something. It was fantastic, how he used to put them together.

Q. Where did he get his ideas from?
A: Observing. He’d be working all day stone-fetching, which was, you know, putting the margins on the roads and things, and you’d see him and he’d scribble out something he’d
seen or something someone said. He’d write it down, scribble it out
with an old pencil he had.
Coster read Unbranded, and he told
me two or three times, ‘I’ve got to
get at least three songs about the
characters in Unbranded,’ but he
passed away not so long after that.
Q: That poem, A Wasted Life,
appeared in Where You Bin, Mate?
but it first appeared in your earliest
collection. Can you tell us a bit about
that?
A: It was the first poem I ever wrote,
and when I wrote it I thought it would
answer all the questions that Coster
asked, but it raised more questions
than it answered, about the land and
about the stories that had to be told
from an Aboriginal point of view.
So I said, well, I’d write five poems,
scribbled them out on old pieces of
paper that I picked up along with old
pencils and things, and they were
never going to be published. They
were just for my own mob, you
know, about debating the issues of
the past and things like that — how
history was written. So after I wrote
five poems, I couldn’t stop writing,
and I ended up with about twenty or
thirty poems, scribbled.
When I first started writing,
scribbling, I was living in Cunnamulla
on the edge of a sandhill, and I could
see anyone coming across the flat. I’d
be sitting there with my little table,
an old sewing machine base with
a bit of wood on it — my writing
desk. Anyone come and I’d grab all
my pieces of paper, and chuck them
under the bed and in boxes, because
it was a real shame job. You can’t
show words to people.
Then I got the courage one day to
show them to people, and they liked
them and things like that, so I began
to write. People I’d show them to
would even type them out in their
offices for me.
I decided I’d put a collection together
in a book, and of course I didn’t have
a typewriter. At that time I was on
the Board of the Aboriginal Housing
Co-op in Cunnamulla, and they didn’t
have any money to pay a cleaner to
do the office. A big office it was, too.
They had a computer there, and I
said, ‘Well, I’ll do the cleaning if you’ll
let me use one of your computers of
a weekend.’
I remember it was the middle of
summer, and I’d walk up to the Co-
op. I’d get in, I had a key, and I’d take
my lunch with me, and I’d be there
sometimes for twelve or fourteen
hours. I’d lay down on the floor
because my back would be aching
and everything.
Sometimes I’d have to ring up one
of my nieces or someone to come
down because I couldn’t get this
bloody thing to work altogether, and
they’d just press one button and it
would be right again. This was on
Saturdays and Sundays when the
office wasn’t open.
Q: So you had a writer’s studio to
yourself?
A: Yes, and a computer I knew
nothing about. So I put these, about
twenty or thirty poems on the
computer, and I didn’t bother about
doing any editing or correct spelling
or anything. It was just important
that I got them down in print.
Q: The first draft?
A: Yes, and then I got the manager to
put them on a floppy disk.
Q: The days of the floppy disk – that
must have been about the mid-1980s
or late 1980s?
A: Yes, end of 1980s. I had them on
the disk, but I couldn’t look at them.
I went to Brisbane and I ran into a
mate of mine from Cunnamulla,
John Stubbs, who worked as a
journalist. I went to school with him
in Cunnamulla, and he used to tell
me about writing and things like that.
He was real interested in my writing,
as well as a lot of other people. Brian
Sweeney, who was actually one of
the first Australia Council chairmen had a printing office in Brisbane at that time, and he said, ‘Well, I’ve just moved my little printing office from one place to another, and we’ve upgraded to all the latest machinery. They want to try out these presses, my officeworkers, so give us that and I’ll get two or three copies of this printed off.’ He printed three books, and I’ve still got one of the original ones here [referring to the Fryer collection].

He told me about the Unaipon Award for unpublished Aboriginal authors. That must have been about 1990, I think. He said, ‘Why don’t you put something into that?’ Of course, this is probably why I did it, because you couldn’t have it scribbled out. You had to have it typed or something.

I didn’t have an entry form, so I wrote notes inside the cover of the book Brian printed about why I was sending it in, and everything that was wrong with it. I didn’t expect to win it, but you never know.

Q. And so you entered, and what happened with the entry?
A: Well, I remember it was you who rang the Cunnamulla pub one day, the ‘Trappers’ Inn, where all the Murries used to drink, and that’s where I used to go. I wasn’t drinking then, because I gave away drinking before this, but I used to go there to yarn with my mates.

Q. So that was the contact number that was on the entry form?
A: Yes, I remember giving them a phone number. When I handed in the first draft to the UQFL212.

Q. When you finished, was it, again, one floppy disk that had the entire novel on it? Were you still working on it when you handed in the first draft to the publisher?
A: No, I handed the first draft in. I don’t think I had a floppy disk then. I had an old electric typewriter, so I think the first draft would have been typed.

Q. With the story of the three men, you are often asked do you identify your own life with either of those men, or were their experiences your own?
A: Well, I’m a bit like Coster. I wasn’t interested in what I was doing. It was the people around me that were interesting, and what they were doing. I would notice all these sorts of things, and sometimes someone would tell a story, and you knew it wasn’t the right story. They’d be talking about what might have happened, and things like that.

Q. When you finished, was it, again, one floppy disk that had the entire novel on it? Were you still working on it when you handed in the first draft to the publisher?
A: No, I handed the first draft in. I don’t think I had a floppy disk then. I had an old electric typewriter, so I think the first draft would have been typed.

Q. So that’s in manuscript form?
A: Yes, I remember giving them a big heap of paper. [This MS is in the Collection.]

Q. And did it grow? Was it developed from there? I remember Barbara Ker
Wilson was the editor who worked on that, and supervising that was Clare Forster, who was an in-house editor at University of Queensland Press at the time.

A: Mudrooroo [one of the Unaipon judges] read it, and he thought it was a great thing. I read Barbara Ker Wilson’s report. This was the first time I’d had anything to do with editors. And she said – I was always taken with the words – it was a great bit of work, but it was like an ungraded bush track. I thought that summed it up.

Q. So you knew that you were on the right track, whether or not it was an ungraded track. At least you were starting out. You often tell the story of looking at it in its several forms of manuscript and edited manuscript against galley proofs. Was it a surprise or a shock to you?

A: Well, I remember coming into UQP. They said, ‘We’ll give you an office and you can do your reading, you know, your pages and proofs and everything here.’ They put down this big pile of papers and said, ‘These are the galley proofs. These are the page proofs. These are the edit proofs.’ I remember staring at them for ages. Why did I want to become a bloody writer?

Q. Not very glamorous!

A: Anyway, I sat down, and I began reading page one, the galley proofs against the other proofs and whatever, and finally got it done. That incident found its way into a story that I wrote titled Where You Bin, Mate? It could be fiction, but it’s probably more true than anything else. It was published in Manoa (University of Hawaii). The idea of it came from the visit, editing my work at the University of Queensland Press.

So that was the first published short story that I did, and that came out of little incidents, just like while I was riding and branding. Another important thing that came out of that was I discovered I could write a short story. I’d been writing these chapters, you know, five years or ten years of incidents, and then I was going to write about opal miners and these old people out in the bush, who knew where the richest opal mine was, yet always had the arse out of their strides. They had no money, but they were always fossicking in the bush, and the publicans in the lonely outback pubs would stake them for a bit of food and things like that. I wrote it as a chapter to go into Unbranded, but when I finished, I sat there in this little shack and re-read it, and I thought, ‘Gee, I’ve written a bloody short story.’ I was jumping around, and saying, ‘I’m not going to put this in Unbranded. Instead, I said, ‘I’m going to chuck this into a box. I’ll make another box, a special box here, and I’m going to write a book of short stories one day.’

Q. Filed it away, eh. Where was that little box kept?

A: Just with everything else.

Q. Shoved under the bed?

A: Yes, because in those days I had no filing cabinet or anything. Actually, by this time I had hundreds and hundreds of sheets of paper. I had things written on old envelopes that I’d pick up or people would give me, send me paper and pencils.

HERB WHARTON is the author of half a dozen books including Unbranded, Where Ya’ Been, Mate? and Kings With Empty Pockets.

SUE ABBEY is a former fiction editor at University of Queensland Press.

This interview was recorded on 8 August 2006.


Above right: Herb Wharton in a bullock ride at Windorah. He notes that this was ‘15 years after I gave it away. Came 2nd.’ Herb Wharton Manuscript collection, UQFL212.
Three times in the past year I have spent days in the Fryer, burrowing through the minutes of the Queensland Branch of the Builders’ Labourers’ Federation, from the late 1920s to 1970. Most BLF records are with the Butlin Archives at the ANU. Some materials are in the Australian Archives. ASIO was not as thorough as I would have liked.

The idea for a history of the BLF came in 1993 during the negotiations to create a single union for the construction industry, which became a Division of the Construction, Forestry, Mining and Energy Union (CFMEU). Because of the rancour left over from the 1986 de-registration of the BLF, its stalwarts decided to focus on the issues that united the leadership of the new body rather than rake over those that divided them. In 2004, Liz Ross published her account of the 1980s battles, Dare to Struggle, Dare to Win, with Vulgar Press, run by ex-Queenslander Ian Syson. By letting multiple voices be heard, Liz’s book persuaded CFMEU officials that it was time to revive the promise of a history of the BLF.

One driving spirit in this proposal was the Division’s Victorian President, John Cummins. He, Liz Ross and I were in a group talking about her book after a meeting to commemorate the 150th anniversary of the Eureka Stockade. ‘Cummo’ complained that he could not find anyone to take on the assignment. Liz felt that she had given enough of her life to that cause. Another member of our circle, with whom I had just discussed the increasing difficulty of earning a living as a freelancer, chimed in: ‘Humphrey will write it.’
The erstwhile BLs wanted a survey of all States and the ACT from the start of the union. They were not sure when that had been. That uncertainty was one reason why they needed their story set down. They hope to see the union whole, and not just as the Jack-and-Norm show over Green Bans and secret commissions. They like my proposed title – We Built This Country: a history of builders’ labourers’ and their unions.

From the first, John Cummins made it clear that I was going to have to write an unofficial history: ‘No two officials would agree about anything.’ The sub-committee given carriage of the project insulated it both from interference by union officials and from the Federal government’s attacks on the union’s existence. Although under no obligation to show any of the manuscript to anyone in the union, past or present, I shall do so to protect the account from errors about the strength of concrete or the terminology for scaffolding. What is a ‘put-log’?

Some idea of what I have gained from the materials in the Fryer is available in my study of the 1927 claim by the Building Trades for a forty-hour week published in the Queensland Journal of Labour History, number 3, for September 2006. [Individual subscription at $20 per annum for two issues, PO Box 5299, West End, QLD, 4101.] The correspondence about that matter in the Fryer brought key players to life and provided insights into the level of organisation around regional centres, especially Townsville. Of course, those files needed to be supplemented by holdings at the John Oxley and in Canberra, as well as police files at the State Archives. The latter had to be reached by train and foot – the least appealing journey to work that I can recall from nearly 40 years of research.

The Queensland minutes correct the picture of the Federal Office and other States that I glean from their records. When the Branch officials returned from national meetings, they told executive meetings about the personalities and deals. This gossip went into their minutes whereas the Federal papers recorded only the outcomes of the debates.

Since July, I have stopped ploughing through boxes of records. My days and nights are now devoted to shaping what I have drafted into a publishable account. Its style and structure are aimed to appeal to union activists. Research is now focused on cross-checking what I have, or finding the trivia needed to tuck-point. Far from suffering from writer’s block, I am intimidated by the cutting required to stay within my self-imposed limit of 100,000 words. My draft for the article on the 1927 dispute ran to over 16,000 words. I cut back to the 12,000 in print. For the book, I shall have to excise another 8,000. Instead of slashing and hacking two-thirds out of what is in the computer, I have selected issues and themes for twenty chapters. Each will be 4,000 words long. My hope is to fill those empty files from the overflowing drafts.

The remaining 20,000 words will be short pieces, between 500 and 1,500 each. Most will be first-hand accounts from labourers about their lives and work. The rest will take up topics such as ‘Mr Booze’ who undid several officials, including Queensland organiser Jim Taylor, by 1966. Several small segments will give accounts of the work of organising around job sites. The Fryer holds an organiser’s diary which records his hour-by-hour doings. We Built This Country will also recognise the office staff, all women, on whom the officials relied but who are rarely mentioned in union histories. Mrs Drew, for example, helped prepare the Award Log and did the accounts for the Labor Day Committee.

Another recurrent problem was the embezzlement of union funds. A few job delegates and shop stewards were charged with keeping the dues they collected. In most cases, the union Executive tried to retrieve the money and rehabilitate the offender. At the top level, a left-wing Branch Secretary, Joe Brice, made off with £1,000 in 1924; right-wing State Secretary and Federal President, Ted Farrell, admitted to taking almost as much in 1962; the union deducted the loss out of his entitlements. The records also reveal a saga about an erstwhile official over whose land the BLF held a lien from around 1924. The surviving minutes start too late to explain the origins of this relationship which dragged on for thirty years, popping up to mystify each new cohort of office-bearers, not to mention their historian.

Hall Greenland used some of the Fryer materials for his biography of Nick
Origlass (1908-96), *Red Hot*. Nick had been a ‘shovelless man’ in the early 1930s before moving to Sydney as a militant. Origlass will be familiar to Friends as one of the characters in the *Rats in the Ranks* documentary about Leichhardt Council.

After *We Built This Country* is published, my research notes and rough drafts will be posted on a website to provide researchers with a platform of ideas and data upon which to build accounts about the union in each State, for limited periods or on particular topics such as job safety. The interviews and illustrations that I have collected from Queensland officials will be deposited with the Fryer. Writers a hundred years hence will have information about the daily lives of labourers in the post-war years.

Trawling through the minutiae of Executive minutes has helped me to specify the larger forces transforming the BLF in Queensland. Empirical research need not end as Empiricism. Until the mid-1940s, the Queensland Branch had been led by Left-wingers, including a few Communists. After that, its officials were Right-Wing Queensland Labor. The latter chugged along committed to the State Labor government and to Arbitration, spurning direct action. Their comfortable world fell apart in 1957 with the Labor Split, the arrival of a non-Labor government for the next 32 years, the start on high rises in the CBD, such as Torbrek on Highgate Hill. The BLF records are a foundation for architectural history.

The effect of the urban growth was small compared with the impact of the resources boom in central Queensland. From the early 1960s, infrastructure projects upended the way the union operated. Servicing construction camps dragged officials out of the metropolitan area and onto sites where the members were as new to industrial disputes as to their organisers. The Queensland Branch has never been the same.

The Fryer is a precious resource. Special collections of this type are threatened with extinction. The neo-classical economists who justify giving the haves more money...
on the grounds that it will trickle-down to the poor do not extend this sophistry to research for Australian history. The push to promote ‘1788 and all that’ in the schools assumes that the facts to be crammed into students’ heads are already known. Research implies revisionism which suggests subverting the biases cherished by the culturally quasi-literate.

The fact is that the history available to primary schools trickles down from reservoirs such as the Fryer. The flood of knowledge about Australia that has enriched our understanding of every cranny of our experience began with the expansion of supports for research in the 1960s. Any shrinkage of those resources, whether in libraries or postgraduates, is being felt in classrooms.

The managers don’t see the world that way. Their future lies in on-line access to digitised data. The value of access to original documents and hard copies is disparaged by self-styled ‘digital natives’, few of whom have ever done any research. We all benefit from Google and Libraries Australia. Yet we are also at risk from the destruction of hard-copies in the name of preserving them. Nicholson Baker documented the scale of this vandalism in Double Fold (2001).

My research into the 1927 dispute mentioned previously revealed another instance of primary sources that have gone missing in action. The organiser for the Building Trades, J B Miles, addressed a rally in Toowoomba, analysing the political economy of the claim for a shorter week. The Chronicle published the speech in full, over two columns. This report is valuable for what it reveals about more than one dispute. Miles went on to become General Secretary of the Communist Party. The speech was one of the longest expositions of his thinking. The problem about gaining access to this source began when the Toowoomba Chronicle was bound with the bottom 10cm folded back. In hard copy, this treatment made it tricky to read the lower sections. The firm that microfilmed the Chronicle copied the pages with the bottoms turned up so that their readers now lose 20cms of copy.

Collections are useless without staff whose duty statement requires them to become familiar with the holdings.

A research library cannot do its job by staffing its reference desk with clerical assistants trained to do no more than point the inquirer towards a computer terminal. A friend of the Fryer will preserve its standard of service to guarantee the value of its collections.

HUMPHREY McQUEEN is a freelance historian working from Canberra. Details of his publications, and access to recent writings, are available at the website: www.alphalink.com.au/~loge27.

Below: Two views of Torbrek under construction in the early 1960s. Torbrek Manuscript collection, UQFL426.
Fedora Gould Fisher (pictured), one of Fryer Library’s most enthusiastic supporters and friends, died in January this year. Her contribution to building the Fryer Library’s collections was enormous. She worked tirelessly with her husband, Len Fisher, for many years, in their capacities as Friends of Fryer, seeking out collections and laying the groundwork for obtaining them for the library. Fedora’s description of their role understates the time and effort they dedicated to their task: ‘to find caches in old tin trunks and the like and if possible channel them into the Fryer Library.’ (Fisher [ix])

Fedora is probably best known for her role in bringing to the library the papers of Sir Raphael Cilento. As a neighbour of the Cilentos at Toowong, she went to their aid after their riverside home was damaged in the 1974 Brisbane flood. Already ‘a dedicated forager’ (Fisher [x]), she saw the value in the papers she was helping to salvage, and encouraged the Cilentos to deposit the papers in the Fryer Library. There, they were cleaned and restored, and became the core of the Raphael Cilento collection. Fedora decided to use the material, in both her thesis (University of Queensland, History Department, 1984) and book (Raphael Cilento: A Biography, University of Queensland Press, 1994). Many more researchers, with a variety of interests, have used the collection since then.

But Fedora was also responsible for a number of other valuable collections finding a home in Fryer Library. She and her husband, Len, were founding members of the Friends of Fryer Library in 1978, and Len served as president from 1981 to 1983. Len was also president of the Alumni Association from 1971 to 1974. In these roles they actively sought material for the library. One collection they were instrumental in obtaining was the John Cooper collection, 38 boxes of papers relating to the work of the prominent Gold Coast art dealer. Another was the papers of Mornington Island indigenous artist Dick Roughsey and his friend, Percy Trezise. A further significant collection was the papers of the pioneering pastoral family, the McConnels. Fedora also donated to the library material gathered in her research, including a number of recordings of oral history interviews she conducted with notable Queenslanders such as the Cilentos. Sixteen boxes of research material are held in the Fedora Gould Fisher collection. As well, as one of her last acts of generosity to the library Fedora donated a valuable folio of Lloyd Rees etchings of Australian landscapes and a painting by Elisabeth Brophy entitled ‘Eight Bells Gallery’.

Reference:
Photograph reproduced by kind permission of Ms Helene Marsh.
The Fryer Library is the special collections branch of the University of Queensland Library. It is recognized as one of the nation’s premier research institutions in Australian studies, particularly literature, history, Aboriginal and Torres Strait Islander studies and art. In addition to published works, it holds manuscripts, personal papers and photographs, as well as a significant collection of historical plans from Queensland architectural firms.

The Friends of Fryer is a support group for the Fryer Library and its role is to encourage the donation of material to the Fryer Library and to promote knowledge of and interest in the Fryer Library collections, through talks, seminars, displays and publications.

During 2006 the Friends hosted a number of successful events including the opening of a display on speculative fiction, the opening of the World Shakespeare Congress in Brisbane City Hall, a cocktail reception to celebrate the Miles Franklin award in conjunction with the Brisbane Writers Festival, and a Christmas lunch with David Henderson, Fryer’s 2006 Fryer Library Award Fellow, as speaker.

**Upcoming Events**

**On Monday, July 2, 2007,** the Friends of Fryer are invited to join delegates to the Association for the study of Australian Literature conference at 5:30pm in the Fryer Library for an evening of readings by Alexis Wright, Chris Masters, Peter Skrzynecki, and Dorothy Porter. Alexis Wright is one of Australia’s finest Indigenous writers and the author of *Carpentaria* and *Plains of Promise*. Chris Masters is an award-winning investigative journalist and the author of *Inside Story*, *Not for Publication* and *Jonestown*. Peter Skrzynecki is an established Australian poet and author with fifteen published books, including his recent memoir *The Sparrow Garden*. Dorothy Porter is a critically acclaimed poet and author of verse novels *The Monkey’s Mask*, *Wild Surmise* and *El Dorado*. It promises to be a festive and exciting occasion.

**On Friday, October 5, 2007,** the Fryer Library will celebrate the 40th anniversary of the Hayes bequest with a special “white gloves” tour for the Friends of Fryer showcasing the gems of this incomparable collection. Speakers will discuss Father Hayes as a collector and as a man, recall the circumstances of his remarkable bequest, and its powerful transformative impact on the Fryer Library.

Information about these and other upcoming events will be sent to all members of Friends of Fryer so be sure to get your name on the mailing list!