THEA ASTLEY
Susan Sheridan, Adjunct Professor of English and Women’s Studies at Flinders University in Adelaide, writes about Fryer Library’s unique collection of Thea Astley manuscripts.

GLEANINGS FROM AUSTRALIAN VERSE
Penny Whiteway, Fryer Library librarian, examines an unexpected addition to the Hayes collection.

THE JOHNNO SAGA
Katherine Barnes, recipient of the 2008 Fryer Library Award, explores the genesis of David Malouf’s Johnno.

GALA DINNER
Cathy Leutenegger, Fryer Library librarian and member of the BAL project team at AustLit for two years, reports on a shared celebration.

VAL VALLIS
Paul Sherman remembers his old friend, Val Vallis.

WHAT’S NEW IN FRYER
Additions to the collections, staff news, partnerships, and the website.

LETTERS TO THE EDITOR
News from Fryer Library’s active group of supporters, the Friends of Fryer.

FRIENDS OF FRYER
News from Fryer Library’s active group of supporters, the Friends of Fryer.
Thea Astley (1925-2004), more than any other novelist, has put Queensland on the map – especially the tropical North. Almost all her sixteen titles are set in this state, of which she once wrote, ‘Queensland is where the tall yarn happens, acted out on a stage where, despite its vastness, the oddballs see and recognise each other’. She was born and raised in Brisbane, where her father was a journalist. She attended All Hallows Convent and The University of Queensland, where she graduated Bachelor of Arts in 1948. For the next twenty years she worked as a school teacher, and between 1967 and 1979 she taught in the English Department at Macquarie University. Her first novel, Girl with a Monkey, appeared in 1958, and from then on she produced a novel or short story collection every two years or so. After retirement from teaching, she lived for several years in Kuranda, outside Cairns, before moving back to New South Wales to the South Coast.

Wherever she lived, Queensland remained the heartland of her fiction, from suburban Brisbane around 1960 in Slow Natives (1965) to the Far North settings of the stories in Hunting the Wild Pineapple (1979) and It’s Raining in Mango (1987) and dying small-towns like Drylands (1999). More than a regional novelist, Astley was recognised as one of the leading Australian modernist fiction writers of her generation, alongside Patrick White and Hal Porter. She won the prestigious Miles Franklin Prize no less than four times. Yet there is no extended study of her art in existence.
(although there is a biography in preparation). The collection of critical essays on her work, plus an interview and several essays by Astley, which Paul Genoni and I edited (*Thea Astley’s Fictional Worlds*) was the first book on Astley’s work to be published, as recently as 2006. This anomaly should surely be remedied, and the Thea Astley papers held in the Fryer Library offer a rich resource from which to begin such a study.

Ever the professional writer, during her lifetime Astley deposited 17 boxes of material, consisting of handwritten and typescript drafts of 11 of her books, from the first (*Girl with a Monkey*) to *The Multiple Effects of Rainshadow* (1996). These manuscripts have accompanying notes by the author. Many of them also include correspondence with editors and publishers, and background research material. In some cases there are overseas editions of the novels. There are draft manuscripts of short stories and articles or talks, and a few unpublished manuscripts. Notebooks contain handwritten drafts of prose and poems, some of which date from the 1940s when she was a member of the Barjai group in Brisbane.

The Fryer Library recently acquired an additional six boxes of material from Thea Astley’s estate. They include successive drafts of several more of her works, and a significant amount of biographical material in the form of correspondence. I recently had the pleasure of looking through this new material.

Of literary manuscripts, there are drafts of *An Item from the Late News* (published in 1982 but not represented in the earlier acquisition) and the original handwritten draft of *Drylands*, plus edited drafts of this novel: there is rich material here for a study of the evolution of this, her last novel. There are also drafts of various sketches, talks and short stories (her *Collected Stories* were published in 1997).

The correspondence is largely literary, consisting of letters and cards from other writers, and from editors and agents. These include Beatrice Davis’s first letter, inviting Thea to visit her at Angus and Robertson’s to talk about the manuscript of *Girl with a Monkey*: ‘This piece is rather too slight, but I believe you could become a very good novelist indeed.’ There are letters and postcards from Patrick White over the years 1960 to 1963, when they were friends in Sydney. A small collection of her books includes two of his novels and *Selected Writings of Gérard de Nerval* inscribed to her by Patrick White. His letters include severe criticism of one of her manuscripts entitled ‘The Little Lie’ (1961), despite the fact that Angus and Robertson wanted to publish it. A question for literary sleuths – was this novel in fact never published, or did it transmute into her third novel, *The Well Dressed Explorer*?

The correspondence files also offer some insights into Thea Astley’s family of origin – letters from her father and mother, and from her brother Philip, who became a Jesuit priest. There is also material by and about Philip, who died in 1997. There are some 20 letters from her husband, Jack Gregson, most of them written from Europe where he went travelling alone in 1975, and a few cards and letters from Thea to members of her family. There is a folder of material about Thea’s paternal grandfather, Charles Astley, who taught art at Toowoomba and Warwick in the early years of the twentieth century.

A folder of publishing contracts also contains speaking invitations with associated correspondence. There are folders of newspaper cuttings and reviews, not in any particular order, but including some of the American ones which would be difficult to access otherwise; perhaps they indicate the reviews Astley was willing to keep.

One box contains all the awards Astley won, literary and civil, as well as her Bachelor of Arts certificate from The University of Queensland. Finally, an unusual holding – two Hermes typewriters (which Thea used to refer to as ‘typers’), one a present from her
A RECENT DONATION

Fryer Library recently received a very interesting donation in the form of two letters written by David Malouf to Professor Keith McWatters and his wife Dr PA McWatters. Professor Keith McWatters, professor of French at the University of Liverpool in England and international authority on the writer Stendhal, was born in Maryborough, Queensland, in 1931. He attended The University of Queensland, graduating with first-class honours in French and English in 1952, the year David Malouf began studying at UQ.

In the second of these two letters written to McWatters’ wife after McWatters’ death in 1995, Malouf recalled that ‘Keith was just enough older and further ahead at University…for me to find him (I was seventeen) very intimidating’, noting ‘the qualities that justified my feeling it, the intellectual seriousness and rigour that was so rare in him.’ Malouf added: ‘It’s extraordinary to think back to that time…and see how he made for himself…just the kind of life he was determined on then, and which none of the rest of us would have believed was possible.’

McWatters left Australia in 1958 to begin studying for his doctorate at Grenoble University where, as Peter Edwards has noted, he became ‘in many respects more French than the French’. Though he did return briefly to teach in UQ’s French Department between 1961 and 1964, McWatters spent the rest of his academic career in England, where his major scholarly work was a seven-volume edition of Stendhal’s Chroniques pour l’Angleterre.

Neither he nor Malouf found a particularly congenial intellectual environment in Queensland in the 1950s and it is this problem that the first letter addresses. Written in 1985 in response to a letter from McWatters praising Harland’s Half Acre, Malouf discusses Queensland under Joh Bjelke-Petersen: ‘The injustice and cruelty stops short of actual bloodshed – so people don’t always recognise it or feel the need absolutely to confront it…. There is here a deep nostalgia for simplicity – for an idea of some simpler Australia that we have somehow fallen away from and ought to revive. It is, in fact, the truly awful Australia of our youth.’ Malouf ends by noting: ‘Queensland still upsets me…but when I come to write about it I get overwhelmed by my physical feeling for its light and colour.’

We thank Dr PA McWatters for depositing these two remarkable letters in Fryer Library.

Laurie McNeice is the Acting Manager of the Fryer Library.
A manuscript titled *Gleanings from Australian Verse* has recently been purchased for the Fryer Library collection, thanks to a Sydney book dealer and money from the Hadgraft Memorial Fund. The manuscript was commissioned by Father Leo Hayes during the 1940s, and he referred to the manuscript in an interview he did with staff of *The Bulletin*, which was published on 26 November 1947:

‘Look at this work. A Queensland woman did it. A Manchester woman really, but she’s been in Queensland quite a while now. I got her to do the work for me. It’s in the manner of the illuminated manuscripts of the Middle Ages.

See, black-letter work with picture initial letters. One book contains my favourite Australian poems… Look at those tiny watercolours. Less than an inch square, yet look at the detail. See, here’s Mary Hannay Foott’s “Where the Pelican Builds”.

This unique volume, and its sister volume of English verse which Hayes also mentioned to *The Bulletin* staff, were not part of the vast Hayes collection donated to the University in 1967. The Queensland/Manchester woman referred to by Father Hayes was artist Ella Lilian Pedersen. Born Ella Lilian Glover in 1898, she completed a Diploma of Arts and Crafts at the Manchester
Pedersen worked with a variety of media throughout her life — including textiles, weavings, pottery, embroidery and paintings in oil and watercolour — but it is her skill with illumination and calligraphy which is evident in this book. Each of the 17 poems chosen by Father Hayes has been written in beautiful calligraphy by Pedersen, and the accompanying illustrations depict the location or subject of each poem.

The Bulletin article mentions that the book had a cover of hand-tooled leather set with semi-precious stones — including opals and agates — collected by Father Hayes around Crows Nest, where he was parish priest. Unfortunately the original cover, also crafted by Pedersen, did not survive intact. The central panel was replaced by book restorer Anne Cloonan in the early 2000s, with the one remaining gemstone, a chrysophase, set in.

The Hadgraft Memorial Fund was set up by friends of Cecil Hadgraft after his death in 1987. Hadgraft was a long-time academic at The University of Queensland, and a dedicated supporter of Fryer, making many contributions to the collection. He was influential in the Library obtaining the Hayes collection, so it is fitting that his Fund has continued his contribution to the development of the collection by acquiring such a unique item.

PENNY WHITEWAY is a librarian at the Fryer Library.
The story begins at St Anselm’s College, Birkenhead, in 1963. David Malouf has been giving his senior English students some ‘untranslatable Latin’ to translate, on the pretext that it’s relevant to the seventeenth-century English texts they’re studying, but really, he admits in a letter to fellow-poet and close friend Judith Rodriguez, ‘to draw out the versifiers’. He’s already had a substantial group of poems published in Four Poets (1962) and has been experimenting with other forms, when he announces in a letter to Rodriguez an idea for a new work, ‘a kind of semi-autobiographical, sub-fictional portrait of Johnny M.’ ‘Johnny M.’ is of course his friend John Milliner. The prose work he has in mind is going to contain ‘a certain amount of ambiguous sexuality, copious literary allusions etc. etc.’. He hopes he can ‘hit the note’.

The Fryer Library holds more than 400 items of correspondence between Malouf and Rodriguez over a twenty-year period starting in 1957. Comprising letters, aerogrammes and postcards, they record, along with much else, the progress of the work that had its beginning with that decision: the novel Johnno.

The story of its writing is a saga that unfolded over a decade, and in a sense it had begun even before the decision to start writing had been taken. Already in January 1962 Malouf was making the same kind of protests against Brisbane that he later put into the mouth of his character Johnno. ‘Brisbane is even worse than I had remembered,’ he comments. ‘So makeshift, so shabby and uncommitted.’ The following month an aerogramme records a crucial event:

John Milliner was drowned two days ago in the Condamine at Dalby. Incredible. I can’t really believe it has happened, never less than this morning when I went to the Crematorium to hear him prayed over and preached over in a way that he would have found uproariously offensive. We were to go to Bribie or Stradbroke Is. for the weekend.

There is more later in the month:

The whole business is full of mysteries, co-incidences etc. that multiply around John’s death as they did around his life. I begin to wonder if they are not, in both cases, his own deliberate constructions. Extraordinary the way in which fantasy and reality cross and exchange roles.

Malouf’s cringing revulsion against Brisbane, as an expatriate schoolteacher still in his twenties, provides the context for his reflections on the mysteries of the death, and life, of John Milliner.

In November 1963 he was optimistic. The novel was growing ‘like little Topsy’, and he was enjoying the challenge of the move from verse to prose:
What is most difficult is the actual prose. The thing has to be written in big blocks, rather the way Mozart’s operas are constructed, with a good deal of unity within them. This means that the shape of the action in each block has to be absolutely right, & this – I mean the arc of the thing – depends primarily on getting the paragraphs to work with & against one another & needs a very firm idea of large rhythmic units – more perhaps than I have the means of handling at the moment. Still, I’m getting better.4

He was already aware that the process had its own inherent interest, potentially for others as well as himself:

It’s a shame really that no one else can share this part of it all, because it might very well be more interesting than the novel itself. What one should do is write a diary (like Gide) of the novel’s growth & a kind of autobiographical commentary as well. One of the things that is strangest in all this is that while writing to you now I realise that the material from which it springs goes back to a time before we knew one another at all well …I’ve never written anything in the novel line before that was really of much personal significance to me. The experience I was using derived from books, or perhaps, I hadn’t got far enough into the situations to strike root & let the real experience come up.5

In January 1964 he was finishing the first draft of the final chapter, and finding that he wrote most easily in the bath!

By February the work was ‘in at least its penultimate form’.6 Things were still going well on June 10th but by the 26th he had lost confidence, announcing ‘the final abandonment of the novel, which … won’t do’.7 Then a postcard of 18th September announces another event of critical importance: ‘My father died yesterday of a heart attack and I am flying back tomorrow’.8 By July 1966 he was working on the draft again. The following month he was able to report that he had ‘worked out a persona for the “I” which is not quite my own, and there is a good deal of fiction mixed in the fact – all, I think, as it should be’.9 In January 1968 he had again taken up ‘that novel I worked on a couple of summers ago – it’s better than I thought – as a long short story’.10

He returned to Australia to take up a position at the University of Sydney, and started thinking about “the umpteenth version of my prose-piece about Brisbane, which I’ve more or less promised the press for the end of March. Not at all sure that it will work – but it’s this time or never – maybe never!”.11 By mid-1972 the novel was, at last, close to completion.

Along with the Malouf-Rodriguez correspondence, the Fryer Library holds several late typescript versions of the manuscript of Johnno, two in the David Malouf collection, and one in the archives of the University of Queensland Press.12 We can look to these typescripts for the final part of the saga.

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8 Fryer Library, UQ Library, UQFL75/DM84.
9 Fryer Library, UQ Library, UQFL75/DM124.
10 Fryer Library, UQ Library, UQFL75/DM158.
11 Fryer Library, UQ Library, UQFL75/DM200.
12 Fryer Library, UQ Library, UQFL198
The typescripts clearly arose from a single carbon copy, separately amended but often with the same alterations. None of them starts with those familiar opening words from the novel as we now know it, ‘My father was one of the fittest men I have ever known’. Instead, each begins with three paragraphs where Dante explains his difficulties in writing a novel about Johnny Milliner: the very difficulties that Malouf himself had faced over a ten-year period, as we have just seen from the evidence of the correspondence (the same typescripts show us too that the change of name from ‘Johnny’ to ‘Johnno’ was made at the very last minute).

In each case these three telling paragraphs have been deleted by hand, leaving the story to begin, not with Dante’s reflections on the book he is trying to write about the life (and death) of Johnny Milliner, but with the death (and life) of Dante’s father. It’s not hard to understand why the excision of those paragraphs was so significant. It was only with that decision that the novel came, fully and finally, under the author’s control. The first novel was complete at last; the novelist’s career had begun.

KATHERINE BARNES was the Fryer Library Fellow for 2008. She lectured in English at the University of NSW at the Australian Defence Force Academy from 2004-2007, and is currently a visiting fellow there. Her book on the poetry of Christopher Brennan won the Walter McRae Russell Award for the best work of literary scholarship on an Australian subject in 2007 and was shortlisted for the NSW Premier’s Prize for Literary Scholarship in 2008. She also won a major teaching award at ADFA in 2007. She is now a Commonwealth public servant.
On 12 November 2008 Fryer Library and AustLit: The Australian Literature Resource hosted a gala dinner at Customs House. It was a joint celebration, commemorating eighty years of Fryer Library and launching the fourth and final volume of the Bibliography of Australian Literature. The guest speaker was David Malouf.

It was appropriate that these two milestones were celebrated together, as both Fryer Library and the Bibliography of Australian Literature are leading resources in Australian literary scholarship. Between the two there has been a successful and highly productive collaborative relationship.

Fryer Library had its beginnings in 1927. The collection was initially a modest one, housed in a cedar bookcase in the English Department of The University of Queensland. It was formed from a gift by the Students’ Dramatic Society to commemorate fellow student John Denis Fryer, who died in 1923 as a result of wounds received in the First World War. Dr Frederick Walter Robinson, one of the earliest teachers of Australian literature at a university, developed and nurtured the collection. It outgrew its bookcase and was housed for some years in a room near ‘Doc Robbie’s’ study. David Malouf, in his speech, recalled with warmth his visits to the reading room during his lunch breaks when he was a student. The collection remained within the English Department until 1954, when it became part of the University Library. In 1967 the collection was augmented with the addition of the astonishingly rich collection from Father Edward Leo Hayes. It is now known as an outstanding resource of Australian literature and related subjects, and yearly attracts both national and international scholars. Kerry Kilner, Executive Manager of AustLit and Associate Editor of the Bibliography of Australian Literature, described Fryer Library as ‘a profoundly important site for scholars of Australia’s literary heritage’.

The comprehensiveness of the Fryer Library's collections made it an invaluable resource for the Bibliography of Australian Literature project team, particularly the part of the team working at The University of Queensland. Their task of sighting every book listed in the bibliography was made easier by their proximity and direct access to the library's collections. Keith Webster, University

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A JOINT CELEBRATION AT CUSTOMS HOUSE

CATHY LEUTENEGGER, FRYER LIBRARY LIBRARIAN AND MEMBER OF THE BAL PROJECT TEAM AT AUSTLIT FOR TWO YEARS, REPORTS ON A SHARED CELEBRATION.
Librarian and Director of Learning Services, highlighted the collaboration between Fryer Library and AustLit in saying ‘AustLit and the Bibliography of Australian Literature are both examples of outstanding scholarship made possible only through access to significant heritage collections’.

The Bibliography of Australian Literature had its beginnings in 1990 with the establishment of the Bibliography of Australian Literature Project at the National Centre for Australian Studies, Monash University. Under the leadership of John Hay and John Arnold, the aim of the project was to revise and update E Morris Miller’s famous bibliography, Australian Literature from Its Beginnings to 1935. As the project evolved, it underwent several transformations; however, it held to its aim of listing all separately published works of creative literature by Australian authors since 1788. In 1995 the List of Australian Writers 1788-1992 was developed as a starting point for the bibliography. In 1997 the BAL project joined with a number of other initiatives to become the umbrella project called Australia’s Literary heritage. In 1999 a further transformation was the merging of Australia’s Literary heritage with AUSTLIT: The Australian Literary Database, developed at The University of New South Wales at the Australian Defense Force Academy. From this point the development of ‘BAL’, as it was known by its contributors, was closely connected with the emergence of the new web-based AustLit: The Australian Literature Resource.

In 2001 the first volume of the Bibliography of Australian Literature appeared, and in 2008 the fourth and final volume was published. Under the general editorship of John Hay and John Arnold, and the associate editorship of Kerry Kilner and Terence O’Neill, both of whom worked on BAL from its establishment, the compilation of the bibliography was a huge collaborative effort. Researchers at The University of Queensland, Monash University, Flinders University and The University of New South Wales at the Australian Defense Force Academy laboured with the support of AustLit colleagues at other partner libraries to produce accurate bibliographic records representing Australian literary endeavour.

The completion of this project was a significant achievement and deserving of a celebration. A large number of members of the BAL team were present at the dinner, as were several previous Fryer Librarians, members of FW Robinson’s family, donors to the Fryer collections, former and current staff of The University of Queensland Library, AustLit Board members and others involved with the development of AustLit and BAL. David Malouf spoke about his memories of ‘Doc Robbie’ and the early Fryer Library, as well as about Australian literature in general. Shortly after the event, AustLit staff had further cause for celebration, with the announcement that a LIEF grant had been awarded to AustLit for further development in 2009.

CATHY LEUTENEGGER is Acting Senior Librarian in the Fryer Library. She was a member of the BAL project team at AustLit for two years.
January 2009

PAUL SHERMAN REMEMBERS HIS OLD FRIEND, VAL VALLIS.

On Shakespeare’s Birthday, 1956, Eunice Hanger, a co-lecturer with Val Vallis at The University of Queensland, directed me in the title role of Coriolanus on the stone steps of the Uni at St Lucia. Afterwards, Eunice gave a party in her office. She introduced me to Val, whom I’d never met before and whose poetry I had not then read. Gruffly, but jokingly, he said as he shook my hand, ‘Oh, so you’re the Core-ee-o-loinu.s.’ It was a great send-up of my Aussie accent.

A couple of months later we were both on stage in the (now demolished) Albert Hall in the old Twelfth Night Theatre’s production of Macbeth, directed by Eunice’s friend Rhoda Felgate. Val, with reddened nose, fattened tummy, and brandishing keys and a kerosene lamp, was the jolliest Porter I’ve ever acted with. I started as Lennox, so it was Val’s Porter who opened the door of Macbeth’s castle to Macduff and me. Then (because our Banquo

Above:
Portrait of Val Vallis

Val Vallis’s poem ‘The Ballad of Changi Chimes’
had to go to Adelaide to get married) our Malcolm was promoted to Banquo and I was promoted to Malcolm. So it was the Prince and the Porter for me and Val.

We soon became firm friends. Up at Mt Tamborine he introduced me to Judith Wright and soon, when I started teaching at Murgon State High School in 1958, I found myself teaching the poems of people I knew. During my four years in Murgon, Val visited the school and the town hall to give talks on Australian poetry for the Commonwealth Literary Fund. These talks took him as far as Mt Isa.

Val was a great traveller – the University of London (where he took his Doctorate of Philosophy), the University in Venice (where he was Australian writer-in-residence, hosted by Australia’s Bernard Hickey) and even the Opera House in Chile, where he was a judge of an international opera competition, sitting beside the great Italian mezzo Fedora Barbieri.

But, as far as he travelled, Val's core was always Queensland, not so much Brisbane as the seaport of Gladstone where he grew up and where his father was a fisherman and a 'wharfie'.

At sea, Val relished the waters in and outside the port of Gladstone, though as a sailor on his family's boats, the Valhalla and the Jean, he was happy that his father (nicknamed 'Michael') and his brother Paddy had pride of place.

After high schooling in Rockhampton, Val worked as a clerk for the Gladstone Council before the war against Japan saw him in New Guinea at Milne Bay. He wasn’t in the front line. He had time for his 'non-day' job – writing poetry. He was posting it to The Bulletin in Sydney, whose poetry editor was the great Doug Stewart. His 'Songs of the East Coast' (the opening lines of which can be read in his footprint-plaque near the corner of Adelaide and Albert Streets), written in New Guinea’s Madang in 1944, achingly evokes the raw-salt reality and the mythic mystique of Gladstone, its harbour and its nearby hills that 'bite the blue skies'. That line I quote was used about six decades later for the opening exhibit of the Museum of Brisbane in the City Hall. When Japan surrendered, Val was posted to Singapore to help in the repatriation of prisoners from the notorious Changi Jail. While Val was there, a strange thing happened. In mid-afternoon the prison's bell started madly chiming for midnight and more –

… only after fifteen notes
Did silence grip its tongue

Val turned this bizarre event into a gripping ballad, ’Changi Chimes’, which I find grabs school students today when I am asked to perform Australian poems on visits to schools. Moreover, an Italian school teacher, Aldo Magagnino, of Presicce, near Lecce in Southern Italy (the late Bernard Hickey was Professor of English in Lecce), has translated this and others of Val's poems into Italian. They are being published in the Italian magazine, crocevia.

Val’s international impact was felt when he was an Australian opera critic for the London-published magazine, Opera. Three volumes of his own poetry have been published, plus essays for the British Journal of Aesthetics and the Foundation for Australian Literary Studies. Last September, after he had left his Indooroopilly home for Sinnamon Village, he signed permission for two of his poems ('Mooring Buoy' and 'Shipwright') to be published in the Penguin Anthology of Australian Verse, 2009, edited by John Kinsella. This book is now published.

I regard one of Val’s most significant works to have been his collaboration with Judith Wright and Ruth Harrison on the publication (by Angus and Robertson in 1970) of previously unpublished poems by John Shaw Nielson. Val hated literary pretentiousness. Thus he was a great admirer of the unacademic lyrical poetry of Shaw Nielson. I remember his great enthusiasm when he told me of a play with music by Darryl Emmerson (The Pathfinder) based on the life and poems of Nielson.

Val’s enduring monument is the Arts Queensland annual Val Vallis prize, set up by then Arts Minister Matt Foley, for an emerging poet.

Val was survived by his sister, Mrs Topsy Hamilton, but sadly she also died recently. Topsy’s daughter, Susan, is a prominent Professor and administrator at the University of Queensland.

As we are now in what is called Queensland’s Sesquicentenary, it is worth recalling that in the Centenary Year, 1959, Val was co-editor (with RS Byrnes) of a monumental and vastly comprehensive anthology – the Queensland Centenary Anthology, which included poems, plays, short stories, essays and extracts from novels.

PAUL SHERMAN is a poet, actor and former high school teacher. Born in Brisbane and a University of Queensland graduate, he has acted in numerous Shakespearean plays. He has travelled widely, delivering lectures on Australian poetry, and his poems have been published in various anthologies and journals. At the 2008 Queensland Poetry Festival he read the poems of his friend, Val Vallis.
COLLECTIONS
In the last few months of 2008 the Fryer manuscript collections continued to expand with the acquisition of a number of significant new collections. The literary collections were enhanced with the addition of 23 boxes of papers of Australian novelist Trevor Shearston. The collection includes manuscripts of his first three books published by University of Queensland Press (Something in the Blood (1979), Sticks that Kill (1983) and White Lies (1986)) as well as manuscripts for subsequent novels, short stories and screenplays, and associated research material and correspondence. Trevor Shearston’s main interest as a writer has been in documenting through fiction the relationship of Australians to Papua New Guinea, so the collection adds to the wealth of material held in Fryer Library relating to Papua New Guinea, particularly the records of the Papua New Guinea Association of Australia (UQFL387). This collection has been growing rapidly, with numerous donations by members of the Papua New Guinea Association of Australia, acquired through the tireless efforts of Dr Peter Cahill.

Fryer Library’s Australian literature collections were also enhanced with the donation of two letters by David Malouf written to University of Queensland alumnus Keith McWatters, and to his wife after Professor McWatters’ death. This unique donation is written about in more detail elsewhere in this issue of Fryer Folios, as is the book made specially for Father Leo Hayes by Lilian Pedersen, Gleanings from Australian Verse.

Also received were 22 boxes of research material on Queensland writers, collected by Dr Stan Mellick during his research for the Oxford Literary Guide to Australia (1993) and clearly arranged into biographical data, town-related data and textual material by the authors. These papers were added to the existing collection of Dr Mellick (UQFL108).

One of the subject strengths in the Fryer Library collections is the history of trade unions and left-wing politics in Australia. In December the Combined Unions Choir, celebrating their twentieth anniversary, donated to Fryer Library their records since 1988 in a collection of files and photograph albums. The collection was presented to senior library staff at a handover ceremony at the Queensland Council of Unions Building in South Brisbane. The Queensland Council of Unions also added a further 16 boxes of papers to the extensive Trades and Labor Council of Queensland Archive, bringing the total number of boxes in the collection to 653. It is the largest manuscript collection in Fryer Library.

Also received in the latter part of the year was a collection from Frances Clark of papers, correspondence, photographs, newspaper cuttings and ephemera relating to Frederick Thomas and Elizabeth Brentnall and their family, in particular their daughter Flora Harris and grand-daughter Noela Denmead. It includes photographs and papers relating to Daphne Mayo and her work on the Queensland Women’s War Memorial in Brisbane in the early 1930s.

The Fryer Library collections include a surprising amount of realia. This is particularly true of the Hayes collection, which contains curiosities such as a travelling medicine chest, as well as stamps, coins, and religious paraphernalia. The collection was recently enhanced with the donation of a silver-plated napkin ring, which was presented to Father Hayes on
the twenty-fifth anniversary of his ordination as a priest.

The Library was also proud to acquire a painting by Luana Walker and Talisah Edwards, Oodgeroo Noonuccal’s grand-daughters. The painting entitled Kinyingarra 3 is an acrylic on canvas measuring 91cm x 121 cm, and will be displayed in the Library. It complements Fryer Library’s prized collection of manuscripts from Oodgeroo Noonuccal.

STAFF
Some rearrangement of staff in Fryer has occurred with the secondment in September of Manager Mark Cryle to work on a digitised portal of sources on Queensland history and politics entitled Queensland’s Past Online. Mark has been working closely with Professor Peter Spearritt at the Centre for the Government of Queensland identifying, sourcing and quantifying appropriate content from Fryer Library and elsewhere to be digitised. Queensland’s Past Online will be launched later in 2009. During Mark Cryle’s secondment, Laurie McNeice is acting as Manager of Fryer Library, and Cathy Leutenegger is acting as Senior Librarian.

PARTNERSHIPS
Fryer Library often supports exhibitions and displays at other libraries and museums with special loans of materials from its collections. In October and November the State Library of Queensland celebrated the 100th anniversary of the Brisbane Women’s Club with an exhibition entitled Reforming Women : Social Activism and the Brisbane Women’s Club. Fryer Library loaned to the State Library photographs and manuscripts from the collections of Daphne Mayo, WB Ross, and Frances Clark. Included was a rare original photograph of Miss Margaret Ann Ogg, the founder of the Brisbane Women’s Club, from the WB Ross collection. Miss Ogg was a remarkable woman, whose activities included being mission secretary of the Women’s Christian Temperance Union, State Secretary of the National Council of Women, and the only woman executive member of the National Political Council.

The Brisbane Women’s Club has a portrait of her by Yvonne Haysom, but was unaware of the existence of her photograph until the State Library exhibition. They requested a copy of it to hang in the club. Fryer Library was happy to provide this.

WEBSITE
Women in Politics and History: a Guide to Manuscript Sources in Fryer Library
www.library.uq.edu.au/fryer/women.html

Fryer Library staff have recently created a list of manuscript collections which document or interpret the experiences, ideas and activities of women in Queensland history. Literary collections have generally been omitted, but otherwise the list aims to be inclusive. Women in the political arena are a particular focus; however the collections also document women’s experiences in the professions, in waged employment and in private life. From the diaries of individuals to the records of prominent organisations, from the moral reformers and temperance advocates to the more radical expressions of first and second wave feminism, the list reflects the diversity of Fryer’s manuscript sources in the broad field of women’s studies. The entries range in size from single folders (designated by an ‘F’ call number) to multi-box collections (with ‘UQFL’ call numbers), and all are generally available for consultation in Fryer Library’s reading room. This wealth of source material is complemented by the library’s substantial holdings of books, journals and newspapers and its vast political ephemera collection, encompassing the innumerable campaigns and issues that have affected and mobilised women in Queensland, especially since the 1960s.

‘From humble beginnings: the Fryer Library at The University of Queensland’
The last issue of Fryer Folios reported on the publication in inCite (August 2008) of Mark Cryle’s article about the history of Fryer Library. The article can now be viewed on the Fryer Library homepage at: www.library.uq.edu.au/fryer/incite_article_08.pdf
THE ALLIED LIBERATION OF LAE
I read with much interest Dr Peter Cahill’s excellent article in Folios (September 2008). The following minor detail is forwarded for interest and for reasons of accuracy.

With reference to p.16, HQ 5th Aust. Division (AIF) (Maj. Gen. EJ Milford) relieved HQ 3rd Aust. Division (AIF) (Maj. Gen S. Savige) at Tambu Bay south of Salamaua in August 1943. Hence 42nd Battalion (along with the rest of 2 Aust. Inf. Brigade) returned under the command of its original HQ – 5th Division (AIF). 5th Division troops thus captured Salamaua in early September. I was GSO3 Operations on HQ 5th Aust Div. at Salamaua at the time of the operation.

The unofficial history of the campaign would uncover the fact that 5th Aust Division was under orders not to cross the Francisco River (I sighted the signal) and enter Lae before the arrival of 7 and 9 Div troops but some troops of the 29th Inf. Brigade (Brig. RM Monaghan) did so unofficially – against orders. Gen. Blamey went public with the statement that the Japs were in the bag. Because of this ‘unofficial capture’ some wag added – ‘He forgot to tie the bag’.

I was also attached to HQ New Guinea Force for a brief period in 1943 when 162 US Regiment (Col [?] Roosevelt) landed earlier in the campaign at Roosevelt Ridge south of Salamaua and north of Tambu Bay. They went to the summit of the ridge and found it unoccupied. Situation reports at the time indicated they then returned to the beach. On resuming the advance up the ridge the next morning they discovered the Japanese in occupation. It took some weeks to retrieve the situation.

I think a typographical error could have occurred on page 17. Dr. Cahill, I believe, means ‘the battle for Lae lasted from March to October 1943’ not 1942.

Sincerely yours,

Lt-Col (R) JSD Mellick OAM ED PhD sc

LETTER FROM BOB COCHRANE
Bob Cochrane, who lent the photos of his wife Kathleen Cochrane included in the last Fryer Folios, wrote to thank the editors for the article about her. He added the following:

The article on the history of the library aroused a memory in me – when I came to The University of Queensland in 1941 I was assigned a tiny study, at balcony level in an added-on structure attached to the building (old Government House). My study adjoined a larger room which in its turn adjoined that of FW Robinson. At some stage he drew my attention to a glass-fronted book-case and explained that this was the Fryer Library, which he was caring for and trying to build up. I’m happy to think how his hopes have been fulfilled.

Thanks again,

Bob Cochrane

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EVENTS UPDATE

Three events featured on the Friends of Fryer calendar for the second half of 2008.

27 August 2008: ‘All the Fun of the Fair: Reflections on the History of the Brisbane Exhibition’

In August the Friends of Fryer celebrated ‘the Ekka’ with the authors of the recently released Showtime: A History of the Brisbane Exhibition (University of Queensland Press). Authors Dr Joanne Scott and Dr Ross Laurie spoke to the Friends of Fryer about their research on the history of the Ekka, in a presentation entitled All the Fun of the Fair: Reflections on the History of the Brisbane Exhibition. Dr Joanne Scott is an Associate Professor in history at the University of the Sunshine Coast, and Dr Ross Laurie is a Lecturer in history at The University of Queensland. Their book, Showtime, was released at the same time as the exhibition Ten Days in August: Memories of the Ekka, which ran at the Brisbane City Hall from August until mid-November.

During their presentation, they focused on the two elements of the show most closely associated with fun: Side Show Alley and ‘showbags’. Their talk was illustrated with a wealth of historical photographs, many from the Fryer Library collections.

Professor Peter Spearritt, Professor of History at The University of Queensland, introduced the two speakers, and Dr Spencer Routh delivered a vote of thanks. Spencer delighted the audience with his own memories and observations of the Ekka. Instead of illustrating these with further photographs, Spencer decided to be his ‘own illustration’ with his attire which, he attested, was ‘the way one would go to the judging of the cattle’ – wearing ‘a very finely checked jacket, one’s best Akubra and … RM Williams boots’. In keeping with the spirit of nostalgia, strawberry icecreams and Library ‘showbags’ were on hand.


At the Brisbane Writers Festival in September, The University of Queensland sponsored ‘Watching Brief: Reflections on Human Rights, Law and Justice’, a discussion between human rights barristers Julian Burnside and Stephen Keim. It was chaired by the Executive Manager of Social Sciences and Humanities
Library, Ros Follett. Julian Burnside is a Melbourne barrister who came to prominence in 2001 when he helped bring legal action against the Australian government over its handling of the MV Tampa issue. He subsequently became a leading public critic of the government’s refugee and anti-terrorism laws. Fryer Library holds a collection of papers and artworks from him and his wife, Kate Durham, relating to asylum seekers detained on Nauru. Stephen Keim is a Brisbane barrister who in 2007 defended terrorism suspect Dr Mohammed Haneef. The discussion between the two barristers about their experiences was highly engaging and was met with a standing ovation.

3 December 2008: Friends of Fryer Christmas

In December the Friends of Fryer celebrated Christmas with guest speaker Dr Veny Armanno. Dr Armanno is the author of a number of award-winning novels, as well as being a Senior Lecturer in the School of English, Media Studies and Art History at The University of Queensland. At the Christmas party Dr Armanno spoke about the genesis of his book Candle Life. He talked about his time in Paris as a resident at the Cité Internationale des Arts, where in true romantic fashion he lived in a tiny studio and wandered the streets at night as a ‘noctambuliste’. There he had a number of adventures which were later woven into his novel. Dr Armanno’s tales of the catacombs of Paris, mysterious beggars and dark wartime events were captivating, delivered with the same narrative flair displayed in the novel.

UPCOMING EVENTS

From 20-22 July, Fryer Library will be hosting the Bibliographical Society of Australia and New Zealand’s 2009 conference ‘The Limits of the Book.’ The conference will examine the book as both a precisely defined artefact and an elusive, conceptual ‘work’ or ‘text’. It will consider the aesthetics of book design and manufacture, the effects of books on readers, the networks of commercial and personal circulation, phantom and lost books, piracies, and whether digitisation will be the destroyer of the book or the infinite extender of its limits. Papers will range over the whole of literary history, from textual scholarship on Piers Plowman through Australian nineteenth-century serial fiction to contemporary online diaries or “blogs” and beyond. For further information, see the Fryer Library homepage at: www.library.uq.edu.au/fryer/limits.

On the evening of Tuesday, 21 July, Fryer Library will be the venue for the Brisbane launch of Cyril Hopkins’ Marcus Clarke, edited by Laurie Hergenhan, Ken Stewart and Michael Wilding. This biography of Marcus Clarke was written a century ago by Cyril Hopkins, brother of Gerald Manley Hopkins and a close friend of Clarke, and is published now for the first time by Australian Scholarly Publishing. Laurie Hergenhan, AO, Emeritus Professor of Australian Literature at the University of Queensland, is a long-time associate of the Fryer Library. He was the founding editor (1963-2002) of Australian Literary Studies and his books include a study of the convict novel, Unnatural Lives, and an edition of Marcus Clarke’s journalism, A Colonial City. Much of his work on this book was done during his time as Honorary Fryer Library Fellow in 2006.

On the afternoon of Friday, 14 August, Juliet Flesch from the School of Historical Studies at Melbourne University will discuss her book From Australia with Love: a history of modern Australian popular romance novels and the Australian Romance Fiction collection at Fryer Library on which it was based. The talk will form part of the proceedings of the first International Association for the Study of Popular Romance Conference to be held at UQ and all Friends of Fryer will be invited.