Fryer Folios

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MARCUS CLARKE MANUSCRIPT
Laurie Hergenhan shares the trials and tribulations of editing a manuscript written a century ago about one of Australia’s most renowned writers.

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Cover: Marcus Clarke aged twenty before leaving Ledcort Station in up-country Victoria where he had been working as a ‘jackeroo’ (image courtesy of State Library of Victoria)

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Editing a Manuscript Life of Marcus Clarke

Marcus Clarke (1846-1881) is mainly known as the author of *His Natural Life* (*HNL*), a novel that has remained in print for 130 years since publication, as well as being adapted for stage and film. Mark Twain, for one, was impressed by a Sydney theatre production on his visit to Australia, becoming an admirer of Clarke’s work.

But Michael Wilding has established that Clarke was much more than a one-book author. He wrote numerous short stories: of up-country life, Gothic romance and mystery, and also tales of early Australian history. He was a man of the Melbourne theatre, as author and critic; and he produced a steady stream of scintillating journalism about his adopted city: its doctors, lawyers, the post-gold-rush *nouveaux riches*, Bohemians, and down-and-outs, looking beneath what he called urban life’s patchwork surface. He was Sub-Librarian at the Public Library for many years, yet also a *bon vivant*, a connoisseur of the

CYRIL HOPKINS’S MARCUS CLARKE, EDITED BY LAURIEHERGENHAN, KEN STEWART AND MICHAEL WILDING, PUBLISHED BY AUSTRALIAN SCHOLARLY PUBLISHING, MELBOURNE, WILL BE LAUNCHED AT THE FRYER LIBRARY ON 21 JULY 2009. HERE, LAURIE HERGENHAN SHARES THE TRIALS AND TRIBULATIONS OF EDITING A MANUSCRIPT WRITTEN A CENTURY AGO ABOUT ONE OF AUSTRALIA’S MOST RENOWNED WRITERS.

Above: The wild Western Victorian scenery which inspired Clarke’s famous description of ‘the keynote of Australian scenery’ as ‘weird melancholy’
spectacle of the city streets and the night life: of migrant cafes, pubs and places of entertainment. Clarke was one of Australia’s first truly professional, hard-working men of letters, reading and writing prolifically, reviewing, editing magazines, experimenting with the main literary genres, and drawing on cosmopolitan models, including French, American, German and Russian.

More about the life of this foundation Australian author needs to be known, for what exists is inadequate. The biographical essay by his posthumous editor, Hamilton Mackinnon, is sketchy and unreliable. Brian Elliott’s life (1958) went much further, but left more to uncover. Accordingly, a manuscript biography held in the Mitchell Library, and rich with first-hand information about Clarke, called for editing into book form, a project appealing to me and my co-editors. The manuscript is a life by Cyril Hopkins, brother of the poet Gerard Manley Hopkins, written a hundred years ago.

Clarke attended high school in London with the Hopkins brothers, becoming their close friend. Cyril provides the only first-hand account of this part of Clarke’s life, along with glimpses of family history. He records details of school life and Clarke’s first ventures into writing. He shared these ventures with Gerard, who illustrated some of Clarke’s early Gothic tales. Gerard also admired Clarke’s early verse. When Clarke migrated to Australia aged sixteen, Cyril was the only one Clarke kept in close touch with by letter. With Clarke’s early death, aged thirty-five, they never met again. Cyril, in his retirement, decided to memorialise his friend.

What helps to make Cyril’s biography such an invaluable record is that he draws at length on Clarke’s intimate letters which are no longer extant. While Cyril’s account has been used by Elliott and by Gerard Manly Hopkins scholars, they have commented on and quoted from it only selectively. Moreover, in the case of researchers from overseas, their knowledge is usually indirect because of the inaccessibility of the original manuscript.

Cyril witnessed the tragic circumstances which triggered Clarke’s emigration. The health of Clarke’s father, a well-off lawyer, suddenly deteriorated: his mind collapsed and he died unexpectedly. Instead of leaving his son, Marcus, well provided for as expected, the father’s affairs were in disarray and he left little money. Clarke was forced to try his fortunes in Australia, the same year that Gerard went up to Oxford and eventually to Stonyhurst to become a Jesuit, while Cyril took up the comfortable position of marine insurance broker, following in his father’s footsteps. Clarke’s hurt was so deep and private he swore Cyril to secrecy when Cyril once witnessed his distress.
In his letters ‘home’ to Cyril, Clarke characteristically put the best face on his colonial experience but we can read between the lines and at times detect Clarke’s sense of loss and his uncertainty. On the other hand, as a respectable Victorian, Cyril toned down Clarke’s ‘bohemianism’ out of loyalty to his friend, even sometimes expurgating letters by using asterisks. While this disappoints a modern reader, it does serve to throw Clarke’s unconventionality into relief.

Most early colonial authors wrote about bush life believing that the bush was what English readers wanted to hear about. In his letters Clarke wrote vividly of bush and city. His experiences as an early type of jackaroo contrast with the worlds of colonial romance in the novels of Kingsley and Boldrewood, showing the grimmer as well as the positive sides of daily life. Clarke enjoyed the outdoors, with its exhilaration of riding fast and freely, but he also records the monotony and disasters (like bushfires) and the rough life in out-station huts. He registered, too, both the beauty and the alien qualities of the wilder scenery of the Victorian western district which inspired his famous description of ‘the keynote of Australian scenery’ as ‘weird melancholy’.

Cyril’s biography provides the main record for later bibliographies of Clarke’s prolific journalistic writings. From 1873-1880 he was Sub-Librarian of the Melbourne Public Library, a large institution even at the time; but his hopes of becoming Librarian were dashed by financial difficulties and social miscalculations. He was not a conventional librarian, whether for his own day or ours, yet he had a large library of his own, he took a bibliographical interest in books and he was a professional library-user. His first collection of historical tales Old Tales of a Young Country (1871) were ‘dug out by me…. from the store of pamphlets, books and records of old times, which is in the Public Library….’ HNL had similar origins.

One of these tales, the ironically titled, ‘The First Queensland Explorer’, shows that his researches stretched far afield. It retells the tale of James Murrell who lived for seventeen years with Aborigines after being shipwrecked. The Murrell story resurfaced in David Malouf’s novel Remembering Babylon and it foreshadows the stories about Mrs Fraser which fascinated Patrick White and Sidney Nolan.
Other Queensland connections include performances of the dramatised *His Natural Life* at the Theatre Royal in Brisbane in 1886 and contributions to the weekend paper the *Queenslander* which serialised his novels *Long Odds* (1874) and *HNL* (1875-1876), and published some of his stories. Clarke was for a time ‘Melbourne Correspondent’ to the *Brisbane Courier*.

Given the range of Clarke’s interests, cosmopolitan knowledge and reading, Cyril’s biography demanded substantial contextual notes to make it fully available to a modern reader. Accordingly, reference notes became the main focus of the editors’ task. These were shared out between the three of us: Michael and Ken were based in Sydney while I did most of my research in the Fryer Library.

For some of the time I was fortunate in being granted an honorary Fryer Fellowship, the first of its kind. This afforded me special facilities for which I am most grateful. Both the Fryer Library’s holdings and the assistance of librarians were invaluable aids.

Cyril provided few notes to his text, taking it for granted that readers would readily understand both the content and references of his story, but they are more demanding for later readers than he realised. Accordingly, most of our research recuperated information about people, places, events, and books mentioned.

While some material was available online it was necessary to consult books, magazines and other materials, in both Fryer and the adjoining Social Sciences and Humanities Library—especially
the latter’s strong holdings of Victoriana. These include grand runs of magazines such as the *Fortnightly* and the *Cornhill*. Having access to items in their first context of magazine publication was especially valuable, as in comparing Francis Adams’s articles on Clarke with their appearance in book form.

In the 1970s a cluster of articles and two books, both published by University of Queensland Press, my selection of Clarke’s journalism, *A Colonial City* (1972) and Michael Wilding’s *Marcus Clarke* (1976, a reprint of HNL and selected short pieces), revived critical interest in Clarke’s work.

The edition of Cyril Hopkins’s *Marcus Clarke* aims to redirect attention back to Clarke once again. In the present literary climate, so preoccupied with the ephemeral, with contemporary writing and speculation about future celebrities, it is useful to turn back to the past; in this case to a classic Australian author and his colonial times, to ask what they have to say to a twenty-first century audience.


Acknowledgments

All images for this article courtesy of the State Library of Victoria, except for the picture of Cyril Hopkins on page 4 which is courtesy of the Harry Ransom Humanities Research Center, the University of Texas at Austin.
BIG PLANS FOR A BIG BRIDGE

PENNY WHITEWAY EXAMINES THE EARLY LIFE OF ARTIST ROBERT EMERSON CURTIS (1898-1996), HIS INVOLVEMENT WITH THE SYDNEY HARBOUR BRIDGE PROJECT, THE INFLUENCES AND CIRCUMSTANCES THAT LED TO HIS DOCUMENTING THE BRIDGE, AND HOW THIS PUBLICATION AFFECTED THE REST OF HIS CAREER.
With this quotation from architect and urban planner Daniel H Burnham, artist Robert Emerson Curtis opens his 1933 book *Building the bridge: twelve lithographs with introduction and supplement*. While Burnham almost certainly wrote those words in the context of architecture, they apply equally to the artistic career of Curtis, which spanned more than 60 years.

This article examines Curtis’s early life, his involvement with the Sydney Harbour Bridge project, the influences and circumstances that led to his documenting the bridge, and how this publication affected the rest of his career.

Robert Emerson Curtis was born in Croydon, England, on 4 October 1898. He was educated in Chile from 1909 to 1912 (where his father, a banker, worked for an English bank at Valparaiso) and at Farnham Grammar School in England from 1912 to 1914.

In 1914, prior to the outbreak of war, Curtis emigrated to Sydney with his mother, father and two sisters. The family settled on a peach and apple farm in the Stanthorpe district where Curtis studied art by correspondence while working in the orchard. He left the farm for Brisbane in 1919, taking a job as a catalogue artist with Brisbane department store Allan & Stark before joining Brisbane’s *Daily Mail* newspaper in 1921. In April 1922, he boarded a ship to America—his cabin mate on the voyage was a friend he had made in Brisbane, film director Charles Chauvel.

In America, Curtis studied first at the Art Institute of San Francisco in California. During a stay with Chauvel in Hollywood, he met American Ruth Baldwin, whom he married before moving to Illinois to continue his studies at the Art Institute of Chicago, where he also worked for a publishing house. Daughter Robin was born while the couple lived in Chicago.

At some stage during his time in America, Curtis encountered the art and writings of American artist Joseph Pennell who ‘saw the picturesque in everything, especially in our modern life, of skyscrapers and steel mills, and he elevated that quality into enduring art’.1 In 1916 Joseph Pennell’s *Pictures of the Wonder of Work* was published, depicting a variety of industrial subjects in America and Europe, including buildings in Germany and France that would shortly be destroyed during the First World War. Curtis came to share Pennell’s vision of the built environment being worthy of artistic representation before returning to Australia with his wife and daughter in January 1928. He would later recount:

As a genial Customs officer checked our baggage, he mentioned that Sydney was getting on with the bridge. “What Bridge?” we asked. He seemed stunned by our ignorance. Hadn’t we heard that Sydney was building the greatest arch-bridge in the world? Not much to be seen yet, he added, but they were well ahead with the approaches. It was stirring news—a harbour bridge at last.2

I visualised the splendid subjects such a project would inspire. Years of work in America had nourished my admiration for the art and philosophy of Joseph Pennell and the way he recorded the industrial scene; including the steel mills, bridges, mines, and back in 1914, the building of the Panama Canal ... These subjects were still vivid in my mind and I knew at once that I must somehow get involved with the building of this new Sydney Bridge.3

Curtis was to get his wish. After settling with his family into a house at Watson’s Bay (with attached artist’s studio), he approached the Chief Engineer on the bridge project for the New South Wales State Government, Dr John JC Bradfield.

Curtis described Bradfield as ‘a slight figure of medium height wearing a neat suit with an old-fashioned wing-collar and conservative tie’ with a ‘strikingly large head’ and ‘sizeable moustache’.4 (Bradfield would later be involved with engineering projects in his native Brisbane—he was consulting engineer for the Story Bridge, and helped to plan and design The University of Queensland’s St Lucia campus, for which the university would award him an *ad eund* doctorate of engineering in 1935. He had previously been unsuccessful in his 1910 application for the position of foundation chair of engineering at the fledgling University.)

At first, Bradfield seemed doubtful about letting Curtis have access to the site in order to record an artist’s impression of the bridge’s construction, even after seeing a folio of his work. However, Bradfield introduced Curtis to one of the senior engineers, who in turn arranged for him to meet...
In 1930, Curtis made his first lithograph of the bridge—it depicted the first stage in the joining of the arch, (pictured at left) and was soon followed by a second showing the bridge deck nearing completion. Lithography was first developed in 1796, and its name was derived from the ancient Greek lithos, meaning stone, and grapho, ‘to write’, as polished limestone blocks were used in the process. Curtis used zinc plates for his lithographs.

Work as a freelance artist funded Emerson’s excursions to the bridge, and the rent on the house at Watson’s Bay. The stock market crash of 1929 and ensuing Great Depression affected Curtis as it did many others—the freelance work dried up, and funds became scarce. At one stage, Curtis purchased a tent, packed up his family and moved to Stanthorpe where they worked at fruit picking while he also undertook some commissions, but the lure of the bridge was too much and he returned to Sydney after six months when a printer promised access to printing equipment to allow him to produce further lithographs.

Eventually, Curtis would present fourteen of those lithographs in Building the bridge: twelve lithographs with introduction and supplement, with a foreword written by Bradfield. One thousand copies of Building the bridge were produced—600 in folio and 400 in book form. The design of Curtis’s book owes much to Joseph Pennell’s Pictures of the Wonder of Work. In both publications the images are preceded by a page bearing only the title—the reader then turns the page to find the image on the right page with a small amount of explanatory text on the left.

After the publication of Building the bridge, Curtis was commissioned by BHP to document their Newcastle steel works—lithographs from this period (example at left) appeared in the BHP Review Jubilee issue of 1935. During the Second World War, Curtis contributed to the war effort in various ways, including spending time as a camouflage officer in New Guinea between 1941 and 1943, and as an official war artist documenting war work in Australia from 1943 to 1945. After the war he and wife Ruth travelled throughout Australia, regularly contributing to Walkabout magazine. In 1960, Curtis was invited to document the building of another Sydney landmark—the Sydney Opera House. The result of this project was the publication in 1967 of A Vision takes form: a graphic record of the building of the Sydney Opera House during stages one and two. Curtis would become friends with Danish architect Jørn Utzon while working on the project, and would visit him in Denmark while travelling with his second wife, artist Ellice Macoun, whom he had married after the death of Ruth in the late 1960s.

Throughout his career, Curtis documented industry and its workers—many of his illustrations in Building the bridge and A vision takes form included workmen going about their jobs and making their contribution to the engineering marvels being constructed.

In addition to his commissions for industry, he held several exhibitions including one in 1982 in Sydney where the original works that appeared in Building the bridge were displayed to mark the Bridge’s 50th anniversary. The original publication would be reissued as Building the bridge: fourteen lithographs celebrating the construction of the Sydney Harbour Bridge, with an additional monochrome lithograph replacing the colour supplement from the original. Curtis also published The Bridge around this time, a more personal account of his observations and experiences during the project and including many more illustrations.

Curtis died in 1996 and was survived by Ellice and daughter Robin. He is represented in gallery and library collections throughout Australia. In addition to copies of both editions of Building the bridge and the later publication The bridge, Fryer Library holds a lithograph by Curtis of the bridge during construction. Like Joseph Pennell in America, Curtis documented the work of Australians on projects big and small, during war and peace, and left us with a rich and beautiful legacy.

References
MARIANNE EHRHARDT WORKED AT THE UNIVERSITY OF QUEENSLAND LIBRARY FROM 1967 TO 1996. HERE WE PROFILE THE CONTRIBUTION THAT SHE MADE TO UQ LIBRARY, FRYSER LIBRARY COLLECTIONS AND AUSTRALIAN LITERARY BIBLIOGRAPHY, AND HOW IN RETIREMENT SHE CONTINUES TO CONTRIBUTE TO SCHOLARLY RESEARCH AND COMMUNITY ACTIVITIES.

Marianne Ehrhardt commenced duties as a Senior Librarian at the UQ Library on 19 June 1967, having sailed from England on the Fairstar in May.

Born in Freiburg-im-Breisgau, Germany, in 1931, the daughter of Edith and Arnold Ehrhardt, Marianne grew up in England and completed a BA at Bedford College, University of London, with an honours degree in German. She later obtained library qualifications at the Manchester Library School.

In 1953 Marianne obtained a position as a library assistant at the Swinton and Pendlebury Public Libraries. From 1955 she worked as a branch librarian and reference librarian for the Widnes Public Libraries, which included being the first branch librarian of a new mobile library service at Widnes, and she also took part in opening the record library service there.

In 1960 Marianne was appointed Chief Cataloguer at the Birkenhead Public Libraries where she supervised the cataloguing and classification of the collection and conducted staff training. She also lectured briefly at the Liverpool Library School and helped Birkenhead Public Libraries staff prepare for their Library Association Entrance Examinations.

In her application to UQ, Marianne explained her language skills to her future employer – ‘bi-lingual English-German, good knowledge of French and Latin, reading knowledge of Old Norse, Italian, some Spanish, Greek, Scandinavian, Dutch’. She also wrote:

*I have experience of proof-reading, having helped my father, Dr AAT Ehrhardt, with his books and articles, which contain quotations in Greek, Latin and Hebrew …*
I have helped Father Methodios Fouyas, then Archimandrite of the Greek Orthodox Church in Manchester, to prepare his thesis on St John Chrysostrom, in English, for Manchester University and have recently worked on another book by him on the relations between the Greek Orthodox Church, the Anglican Church and the Roman Catholic Church, which he hopes to publish shortly with the Oxford University Press.

Marianne also noted her love of music, mainly classical music. All of these skills, attributes and more converged later during Marianne’s service to The University of Queensland.

### Hayes Collection

Marianne began work in the Library in a very important year in its history: 1967, the year that the vast collection of books, manuscripts, documents, anthropological and geological specimens, and assorted realia amassed by Father Leo Hayes arrived. Known as the Hayes Collection, this donation above all others established The University of Queensland—and Fryer Library in particular—as a major research institution for Australian studies.

Marianne’s involvement began right at the beginning with the pick-up of the collection from the presbytery at Oakey where Father Hayes had lived. Four trucks transported 80 large crates and 400 cartons to St Lucia and on 26 October 1967 at 3pm Vice-Chancellor Professor Sir Fred Schonell formally accepted the material on behalf of the University at a ceremony in the Darnell Art Gallery.

The manuscript material was particularly rich in literary interest and included the papers of Alfred George Stephens, literary critic and editor of The Bulletin from 1894 to 1906, and those of Dame Mary Gilmore, including correspondence and manuscript copies of more than 100 poems.

Marianne did the initial cataloguing of the manuscripts, which were housed in four large metal cabinets of suspension files and described in 2438 index cards. Money had been set aside by Sir Fred Schonell to produce a printed catalogue and in 1976 the Catalogue of Manuscripts from the Hayes Collection in the University of Queensland Library, edited by Margaret Brenan, Marianne Ehrhardt and Carol Hetherington, was produced. Directed by Margaret Brenan with Carol Hetherington employed to assist with the preparation of the records for their delivery in this
different format, the project took three years to complete. Carol Hetherington recalls:

This was the first, but not the last time I was to follow in Marianne’s footsteps and the first, but by no means the last acquaintance I was to have with her erudite and meticulous work. As a newly qualified and inexperienced librarian, I approached the task with some trepidation. I needn’t have been so apprehensive: although Marianne was no longer directly working with this phase of the project, she was always available to assist and to answer my often naïve questions in painstaking detail and with great patience. Almost everything I know about manuscript cataloguing I learned from Marianne during this period.

Fryer collections
Marianne played an important role in the acquisition of many other significant collections for Fryer Library, in particular the Hume family collection. This rich collection of photograph albums, diaries and letters from the latter half of the nineteenth century and early part of last century was donated by retired English architect Mr Bertram Hume, grandson of Walter Cunningham Hume, former surveyor and Chief Commissioner for Lands in Queensland.

Mr Bertram Hume had written some years previously to Dr Frederick Robinson about this collection and in 1971 the Library began negotiations in earnest for its acquisition. In 1972, Marianne combined a holiday to England with a visit to Mr Hume. She arranged copying of the Hume diaries and brought back correspondence to add to the growing collection. She also used this time in England to visit UQ alumnus Jack Lindsay and discuss the possibility of acquiring material from his collection. He obligingly donated several books he had written and signed several others that Marianne had brought with her.

These are just two instances of Marianne’s formal role in bringing in important collections to Fryer Library. Throughout the years her friendships and interests outside the Library led to many other significant papers and publications finding a home in Fryer. Among these were the papers of the poet, John Manifold, whom Marianne knew in his later years at Wynnum on Brisbane’s bayside. Their mutual involvement with the Communist Arts Group ensured that Fryer Library received the group’s records and ephemera, again enhancing Fryer’s resources in Queensland political history.

Marianne’s association with the Communist Arts Group also led to donations of papers and playscripts from writer and activist Nancy Wills (Nance Macmillan), as well as material from other members of the group.

Marianne combined her political ideals and love of music in her membership of the Combined Unions Choir. From the choir’s establishment in 1988, she donated CUC songbooks and publications, including The Combined Unions Choir Tenth Anniversary Songbook which she had edited. In 2008 the Combined Unions Choir celebrated its 20th anniversary and, at a handover ceremony at the TLC Building, presented Fryer Library with the archives for its first ten years. This collection adds to the research value of the Library’s substantial holdings of records from the Queensland Council of Unions.

In contrast to what a colleague called ‘those incendiary songs’, Marianne’s musical interests also embraced the music of the recorder and especially the work of JS Bach. She once confessed that one of the greatest experiences of her life was rehearsing and performing Bach’s St Matthew Passion under conductor Georg Tintner.

As a member of the Queensland University Musical Society (QUMS), Marianne ensured that the Library also received its newsletters.

These are just some of the collections and publications whose arrival in Fryer Library can be traced to Marianne. There are many others which in some way or other she had a hand in steering towards the library.

Marianne also played an important role in the description of this material. For example, she led a project to record on the catalogue inscription details and annotations in the Australian literature books in Fryer Library. Many of these books contain a wealth of handwritten notes which add considerably to their significance, such as the books by Mary Gilmore in the Hayes collection, and the copy of Henry Kendall’s Songs from the mountains (1880) which contains his autograph re-insertion of the suppressed ‘The song of Ninian Melville’. Her knowledge and skills were also vital in the cataloguing of Fryer Library’s oldest book, and only incunable, the Decretales cum apparatu domini Bernardi et lucubrationibus Hieronymi Clari, a codification of canon law by Pope Gregory IX, published in Nuremberg in 1493.

Right: Marianne (centre) performing with the Combined Unions Choir
The Fryer Index

UQ Library has always played a significant role in Australian literary bibliography. During the 1950s the Fryer Library began indexing the content of Australian literary periodicals and major Australian newspapers. This index listed the original creative work of Australian writers and also critical analyses of Australian literature. Its scope was broadened over the years to include coverage of Australian writers in periodicals published overseas; and its entries were contributed to the Index to Australian Book Reviews (1965-1981) and the Annual Bibliography of Studies in Australian Literature in the Australian Literary Studies journal.

As an author’s volume of work increased past a particular number of entries in the Fryer Index, a typescript bibliography was produced. These included Vincent Buckley, Adam Lindsay Gordon, Rodney Hall, Xavier Herbert and Tom Shapcott. From the time of her arrival at the library, Marianne, as Special Collections Librarian, took principal responsibility for the compilation of the index, especially the preparation of the individual author bibliographies, setting a high standard and providing valuable training for other library staff involved.

The Index was discontinued in 1990 when the AustLit database provided electronic access to Australian literature. By the time the Fryer Index ceased there were 160 catalogue card drawers containing approximately 243,200 entries.

Australian Literary Studies

From 1968, a selection from the Fryer Index was included in the Annual Bibliography of Studies in Australian Literature published in the journal, Australian Literary Studies (ALS). The Annual Bibliography provided researchers with references to critical commentary, reviews and biographical material about Australian writers. It had appeared in ALS since 1964, its early compilations dependent on the generosity of individuals who assembled it in addition to their university teaching and research duties. In May 1968, the issue of the ALS bibliography was placed on a professional and secure basis at the suggestion of Spencer Routh, Reference Librarian at the UQ Library. The bibliography became his responsibility, compiled in consultation with the editor of ALS, Laurie Hergenhan, and using the Fryer index as its basis. Marianne was a co-compiler of the bibliography from 1971 to 1984.

Emeritus Professor Hergenhan, who edited ALS from its inception in 1964 until 2001 comments:

The bibliography filled an essential role in the development of Australian literary studies, which burgeoned as universities expanded at this time. It developed a reputation for its currency and accuracy. At the same time, even before online days, it was readily accessible in the ALS magazine. While necessarily selective, given limited funding, the bibliography was
Emeritus Professor Hergenhan notes that the bibliography ‘continues today … some fifty years later’ (although no longer compiled by the Fryer Library). Of Marianne’s continuing contribution to this endeavour, and to ALS generally, he sums up, ‘Marianne Ehrhardt has remained a formidable proof reader, an essential role. She has made an essential contribution to the project.’

Two compilations of the Annual Bibliography were published as *The ALS guide to Australian writers: a bibliography*. 1 Marianne was an editor for both editions of this work, bringing to them the rigorous bibliographic standards which are characteristic of her work in all areas and for which she is respected by her colleagues.

For the nearly thirty years that Marianne worked for the Library, she was engaged in special collections and bibliographical projects as well as working in the Central Library Reference Department and the Library’s Technical Services Division.

As noted in her original job application, she had always loved classical music and in 1977 the opportunity finally arose for her to be directly involved with the Library’s music collection and services. During the time of the Music Librarian’s extended leave, she acted in that position, a task she thoroughly enjoyed.

Marianne retired from the Library in 1996 but has continued her association with the University through a number of publishing and scholarly activities.

Translation and proof reading
Many of the bibliographical tasks undertaken by Marianne during her working life required an eye for detail and so it was no surprise that following her retirement, she undertook some proof-reading work for the University of Queensland Press. In 2001, Professor Michael Lattke from the School of History, Philosophy, Religion and Classics (and also a Friend of Fryer) received a contract from Fortress Press to write a volume on the *Odes of Solomon* in the Hermeneia series of commentaries. For this volume, Marianne assisted Professor Lattke with translation from German. This massive volume of some 700 pages will be released in July this year. Emeritus Professor Lattke said the volume could not exist without Marianne’s mental and manual labour:

> She managed to translate the most difficult German sentences and other quotations in foreign languages into beautifully idiomatic English, fighting occasionally with the American editor over the spelling of words. She even learned Syriac in order to understand the basic meaning of what she was translating. As to the manual side of labour, Marianne went on typing her drafts into the computer even after she badly dislocated her shoulder.

Friends of Fryer
Marianne continues her association with the library as a regular guest at Friends of Fryer activities. She recently renewed her friendship with author Humphrey McQueen at a Friends of Fryer *Meet the Author* event (pictured at left) where he launched his latest book.

Acknowledgments
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References
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wot vac and university exams typically witness an increased intensity in learning activity around the library. There can be little doubt that our most voracious reader for the past few months has not been a cramming student, intent on memorising all the fine detail for a forthcoming exam, but rather a robot, housed in the Social Sciences and Humanities Library.

In April, The University of Queensland Library took delivery of a Kirtas APT2400 RA Bookscanner. This device—which comes complete with three computers, two cameras and a robotic book cradle—enables the scanning of bound books, taking digital copies at a rate of over 2000 pages per hour. Even running at a quarter of that speed, this constitutes a huge leap forward in high volume digitisation. At the time of writing there was only one other scanner of this type in Australia.

University Librarian and Director of Learning Services Keith Webster believes that, ‘The acquisition of a Kirtas scanner provides us with a tremendous opportunity to make unique materials from our collections readily accessible to scholars around the world.’

For many years librarians have wrestled with two competing imperatives. How do we make the world’s knowledge available to those who want it, while at the same time ensuring the preservation of the perishable storehouse of the written word for future generations?

In previous centuries most libraries clearly prioritised preservation over access. In more recent times the trend has shifted. The modern librarian sees the well-thumbed and worn copy of a book being returned to the shelves and is reassured that the book budget has been spent wisely. Book digitisation now allows us to meet both demands. Furthermore, it helps provide a viable solution for that perennial problem faced by most libraries: a shrinking budget.

How does the library cope with the publishing explosion of the last fifty years with limited shelf space and the increased cost of physically housing books?

Book digitisation is not new. Its genesis can be dated precisely to the evening of 4 July 1971 when Michael Hart, then a student at the University of Illinois, coded the text of the US Declaration of Independence into a mainframe computer and sent it to the other fourteen nodes on the network to which it was attached.1 That computer network eventually evolved to become the Internet. Hart later went on to found and coordinate Project Gutenberg, in which the full texts of public domain books were re-keyed by an army of volunteers and made freely available on the web.2

The development of the eBook, as it has come to be known, received a huge boost in the early 1990s with the advent of high quality image scanners and OCR (Optical Character Recognition) software which allowed the production of keyword searchable texts. Large scale digitisation projects were launched at many learning institutions, especially in the US. Some, such as Carnegie-Mellon’s Million Book Project and The Open Content Alliance, represented the collaborative effort of universities partnering with government and non-government organisations.

With the entry of internet business giants Amazon and Google into the field from late 2004 the landscape changed irrevocably. Google announced plans to scan millions of books from five major repositories – the university libraries of Oxford, Stanford, Harvard and Michigan, and the New York Public Library. The sheer scale of their initia-
Projects on the scale of Google’s have only been possible with machines like the Kirtas APT2400. As any regular library user knows, pressing a book flat against the glass plate of a photocopier or scanner can do significant damage to the binding. In heritage book collections like Fryer’s, such practices are usually not allowed. The scanning of books on flat bed scanners, as were commonly available from the mid 1990s, could only be achieved by disbinding the books and then rebinding them, a costly exercise and one which defeated the digitisation’s preservation intent.

Kirtas machines are equipped with a cradle which holds the book open at an angle of 110 degrees and provides low stress support for rare and fragile books. Two very high quality digital cameras simultaneously capture the images of both open pages, greatly reducing the need for human intervention. The pages are turned using a vacuum arm, the suction of which can be adjusted according to the weight of the paper. Clamps lightly hold the pages flat, while a ‘fluffer’ blows air gently at the book, separating the next few pages to be photographed. The machine also has a sensor that checks if two pages have been turned at once. The cradle continuously adjusts to ensure that the pages remain in focus, compensating for the decreased number of pages on the right hand side as they are turned and captured.

The Kirtas scanner uses its own software, the Bookscan Editor 3.5, which acts on the digital image to adjust for the curvature of the open page and permits the cropping and processing of the images. The output is available in a range of formats including full colour TIFF (Tagged Image File Format). The text is captured at very high resolution and the resultant images are precise renderings of what appears on the page. This is essential to facilitate the next part of the process, optical character recognition, whereby the image is converted into a searchable text much like a Word document.

The process is not perfect, however. Even at an accuracy rate of 99.9% errors will occasionally occur. The end-user typically views the file as a PDF (Portable Document Format), a ‘photographic’ image of the original text, but a considerably smaller and hence more easily downloaded version of the file than the raw image TIFFs.

The robotic scanning of the texts is just one step in the digitisation workflow. Readers have been interacting with books for hundreds of years. We understand intuitively the organisation of a text. Binding maintains the physical order of the pages. Books have logical sub-elements like title-pages and chapter headings and signposts such as page and illustration numbers to guide the reader. During digitisation the book becomes a series of files representing pages. The logical structure of the text, the date of its digitisation, the edition, version, publication details etc. all need to be added to the files in what is known as metadata – i.e. ‘data about data’ or in lay person’s terms, all the information that you need to find the book and navigate your way through it.

To date, most of the book digitisation work at UQ Library has been done to support a joint project between The University of Queensland...
and the Centre for the Government of Queensland currently in development. *Queensland’s Past Online* will be a web gateway of source materials on Queensland history and politics and will be launched in conjunction with the state’s Q150 celebrations.

The Centre’s Director, Professor Peter Spearritt, welcomed the prospect that theses and out-of-print books could now be made not only readily available, but key word searchable, a boon to both students and scholars. ‘The Kirtas scanning machine enables a wide variety of book material to be digitised in a timely manner,’ he said.

Beyond the Queensland history project, the Kirtas machine offers great potential for enhancing learning and discovery at UQ. As Keith Webster notes, the Library is ‘looking forward to collaborating with schools and research centres over time to make available a wide selection of the university’s research material.’

While book digitisation does present great opportunities, there are, nonetheless, challenges which remain to be met, especially in relation to issues of intellectual property. How does the concept of ‘fair use’ typically cited in academic research, now apply in an age of mass book digitisation and ‘free’ access via the internet?

There are pedagogical and epistemological issues to be considered here too. How might readers and researchers utilise this harvested information to further their research beyond the kind of textual analysis that scholarship has already achieved?

Former President of The American Library Association Michael Gorman believes that the over-reliance on digital texts may change the way people read. In what he calls ‘the atomization of knowledge’ Gorman suggests that by dipping in and out of the content readers may lose the deeper understanding conveyed by the full narrative.5

Closer to home, Humphrey McQueen has recently expressed concerns that ‘knowledge is being redefined by the access that computer clusters offer to ever more bits. In the digital domain, “new” is more often about devices than depth of comprehension’. McQueen goes on to suggest that ‘aggregation is debilitating for any area where reflection is at the core, and where the grail is a new way of thinking about a subject, not just the acquisition of details, or the crafting of techniques with which to classify them.’6

The provision of digital texts on the scale that we are beginning to see is not in itself an answer. Rather it provides scope for a new generation of scholars to bring new questions to these texts, to ‘re-comprehend’ them perhaps in ways which have not previously been possible.

MARK CRYLE is manager of the Fryer Library but has recently been working on the *Queensland’s Past Online* project, a Q150 initiative, in conjunction with the Centre for the Government of Queensland.

References

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2009 Fryer Library Award

The Fryer Library and the Faculty of Arts of The University of Queensland are delighted to announce that Dr Jane Hunt (pictured at right) from UQ’s School of English, Media Studies and Art History is the recipient of the Fryer Library Award for 2009. Dr Hunt received her BA from the University of Western Sydney in 1996 and her PhD from Macquarie University in 2002. She will commence her project, working on Fryer’s extensive Daphne Mayo collection, in Semester Two, 2009. The Daphne Mayo collection consists of 98 boxes of correspondence and other written records as well as sculptures, artworks and photographs.

For more information on the Fryer Library Award, including guidelines for 2010 applicants, see: www.library.uq.edu.au/fryer/awards.html

Collections

Papers of George Washington Power

With The University of Queensland’s centennial year approaching, Fryer Library was very pleased to accept a donation of papers of one of UQ’s early founders, George Washington Power (pictured below). The papers were donated by Power’s grand-son, John O’Keeffe, solicitor, University of Queensland graduate, and member of the Law Faculty Board in 1980-81.

In 1893, George Washington Power established with others the University Extension Scheme, a system of public lectures which was a precursor of The University of Queensland. In April 1910 Power became a member of the first Senate of The University of Queensland, but sadly died not long afterwards. The papers that have been donated include some of his lectures for the University Extension Movement. Also included are poems as well as lectures on literary subjects, such as ‘Tennyson’s “In Memoriam”: a paper read before the Brisbane Literary Circle, 26th April, 1894’, and later published in the Australian Home Reader.

It is clear that George Washington Power was, as Ross Johnston described him in his History of the Queensland Bar (1979), ‘a man of immense culture and learning’. His papers are of great interest in the glimpse they provide into the early literary world of Brisbane as well as the history of the University.

Treasure of the Month

Beginning in March 2009, Fryer Library launched a new initiative to highlight and promote significant and interesting items in its collections. Each month, an item is chosen as the ‘Treasure of the Month’. A small display is mounted in a special case in the Fryer Library Reading Room and an accompanying online display at: www.library.uq.edu.au/fryer makes the item available to a wider audience.

Items profiled so far have included treasures from the Daphne Mayo Collection (tools pictured middle right), examples of soldiers’ humour from World Wars I and II (example pictured top right), Fryer’s limited edition copy of James Gleeson’s artist book Peregian Codex (illustration bottom right), and an architectural drawing of an interwar brick bungalow in Camp Hill from the Bligh, Jessup and Partners architectural papers (below).
Additions to Rare Book Holdings

The first half of 2009 also saw some interesting additions to Fryer's rare book holdings. At the rare book auction held in conjunction with the Alumni book fair, Fryer Library acquired a set of plans, drawings and maps issued to architects in 1979 by the Parliament House Construction Authority to allow them to enter the architectural competition for New Parliament House. The set includes all the conditions of the competition and 23 slides showing the site and its environs.

In May, Read's Rare Bookshop auctioned off an important collection of Queensland history material, and Fryer obtained several interesting new items for its collection. These included J Cumming's *The Story of My Trip to Queensland* (1903), a rare 1880 treatise on the cultivation of sugar cane not included in Ferguson's *Bibliography of Australia*, a 1940 pamphlet commemorating the centenary of settlement on the Darling Downs, an illustrated history of Townsville published in 1906, a 1907 portfolio of photographs of northern Queensland, a guide to Queensland hotels and boarding houses in 1925, Alex G Smith's *The Kanaka Labour Question: with special reference to missionary efforts in the plantations of Queensland* (1892), and *Queensland Motor Tours* (1930).

In addition, Fryer has recently had a copy of *The Aldine Centennial History of New South Wales* (2 vols, 1888).

For updates on the latest news and events and more information about Fryer treasures see: www.library.uq.edu.au/fryer

Staffing

From 22 September 2008 to 26 June 2009, Mark Cryle, Manager, Fryer Library was seconded to the *Queensland's Past Online* project, an online gateway digitising source material on Queensland history and government. The project is being coordinated jointly by the Library and the recently created Centre for the Government of Queensland and funded with state government Q150 money. Queensland State Archives, the State Library of Queensland, Queensland Museum, Queensland Parliamentary Library, and the Supreme Court Library are also partners. It is one of several projects with which the Centre is involved, including *Queensland Places*, *Queensland Historical Atlas* and an oral history and biographical research project recording interviews with prominent Queensland political figures.

Mark has been active in identifying suitable content for the gateway which will include the full text of out-of-print books on Queensland history, theses, government publications and other materials. The resource will be available to members of the public. Much of the content has been selected and work has begun on the digitisation. Mark has now returned to Fryer Library as Manager.

Laurie McNeice returns to her substantive position as Fryer's Senior Librarian. However, as Mark will continue to be involved in work on *Queensland's Past Online*, Cathy Leutenegger will continue as Acting Senior Librarian to assist with the managerial workload.

Cassie Doyle has also had her contract position as a Librarian in Fryer extended until the end of 2009.

Website

Daphne Mayo Online Exhibition

In Semester Two, 2009, Fryer will launch an online exhibition on the career and work of noted Queensland artist Daphne Mayo. The exhibition will be based on visual and textual material from Fryer's extensive collection of Mayo papers (UQFL119). Pictured at left is one item from the Collection, a photograph of Daphne Mayo (left) working on the Brisbane City Hall typanum.

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Friends of Fryer

New Patron

The Friends of Fryer are delighted to announce that the Honourable Justice Ian David Francis Callinan QC AC has agreed to serve as Patron.

Born on 1 September 1937 in Casino, NSW, Ian Callinan was raised in Brisbane and educated at Brisbane Grammar School and The University of Queensland. He was admitted as a solicitor of the Supreme Court of Queensland in 1960 and a barrister in 1965. Appointed as a Queen's Counsel (QC) in 1978, he served as President of the Queensland Bar Association 1984-87 and President of the Australian Bar Association 1984-85.

At the Bar Ian Callinan developed a broad national practice, appearing as leading counsel in almost all Australian jurisdictions in matters spanning the full spectrum of the law. Gifted in the art of legal advocacy, he achieved national distinction long before his appointment to the High Court of Australia in 1998. He served as a Justice of the High Court from 1998 until his retirement in September 2007.

Apart from his legal career, Ian Callinan has devoted much time to supporting the arts in Queensland. He was Chairman of the Brisbane Community Arts Centre from 1973-78, trustee of the Queensland Art Gallery from 1987-90, and chair of the trustees of the Queensland Art Gallery from 1997-98. A committed art collector for the past 45 years, he was also appointed to the Council of the National Gallery of Australia for a three-year term in 2007.

Ian Callinan is a published novelist and playwright. His six novels to date are: The Lawyer and the Libertine (1997), The Coroner’s Conscience (1999), The Missing Masterpiece (2001), Appointment at Amalfi (2003), After the Monsoon (2005), and The Russian Master (2008). A number of his short stories have also been published in various anthologies. His plays are Brazilian Blue (1995), The Cellophane Ceiling (1996), The Acquisition (2000) and A Hero’s Funeral (2009), recently presented by the Brisbane Arts Theatre.

In a lecture delivered to the Supreme Court History Society in 2000 entitled ‘Books in My Life’, Ian Callinan spoke of his admiration for Dickens, Evelyn Waugh, Upton Sinclair, Christina Stead, Henry Handel Richardson, Tolstoy, Balzac and Robertson Davies, among others, and noted, ‘Sir Anthony Mason, a former Chief Justice of the High Court, said that every barrister should read in the order of 40 books a year. I agree with that. Reading away from one’s discipline is, in my view, an indispensable aid to legal work. Reading assists not only with expression and felicity of language, but also provides insights into other lives and events beyond the law.’

Married in 1960 to Wendy Hamon, Ian Callinan has two children. The current edition of Who’s Who in Australia lists his hobbies as the history of Australian art, reading, tennis, cricket and rugby.

Upcoming Events

Romance Writers

On the afternoon of Friday 14 August, Dr 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. She will be followed by Carol Wical from AustLit: The Australian Literature Resource who will discuss AustLit’s role in the increasing interest in popular fictions. The talks will form part of the first International Association for the Study of Popular Romance Conference to be held at UQ. All Friends of Fryer will be invited.

Thomas Keneally

The University of Queensland Library will be sponsoring a session by author Tom Keneally at the Brisbane Writers Festival in September. Tom Keneally will also address the Friends of Fryer on 14 September. Details of this event will be announced soon.
recent events

20 May 2009: Triumph in the Tropics Curator's Tour

Despite being held on a day which received the heaviest rain in south-east Queensland since the 1974 floods, an impressive number of hardy souls arrived at the University Art Museum for a guided tour of the Triumph in the Tropics exhibition which explored popular and promotional images of Queensland over the last 120 years—particularly in relation to migration, tourism and investment. Many of the items on display came from the Fryer Library collections.

Professor Peter Spearritt (pictured above), co-curator with Dr Marion Stell, provided a lively, informative and often highly amusing commentary on the exhibits.

One of the most striking parts of the exhibition was an entire wall of tea towels – displayed with great style on rows of clothes lines. The tea towels with their Queensland images were a bold example of the exhibition’s theme: how the state has been promoted through its history.

After the tour, tropical themed nibbles were served. With the aid of these and other refreshments, Friends of Fryer lingered to fortify themselves against the tempest. All agreed that it was a very enjoyable evening.

27 May 2009: Meet the Author - Humphrey McQueen

At the Library’s second Meet the Author event, noted historian, critic and University of Queensland alumnus Humphrey McQueen (pictured above) launched his latest book, Framework of flesh: builders’ labourers battle for health and safety.

Much of the research for this book was based on Fryer Library collections. In an informative talk which showed why he is much in demand as a speaker, McQueen discussed the background of the book and why he decided to write it. He explained the significance of its title, which was inspired by the memoirs of labourer Charlie O’Sullivan who had said, ‘few ever think of the great and humble army whose sweat and blood are mingled in the concrete and bricks as surely as if the walls were built over a framework of human flesh’.

McQueen also talked about the struggle of builders’ labourers to achieve safe working conditions. He finished by quoting from the song ‘The Death of Ned Kelly’, reproduced in the Builders’ Labourers’ song book: ‘And no man singlehanded can hope to break the bars / It’s a thousand like Ned Kelly who will hoist the flag of stars’.

The event, which was organised in partnership with Ruth Blair and Ross Gwyther from the National Tertiary Education Union, attracted a very large and appreciative audience, many of whom stayed after the talk to continue discussions.

30 April 2009: Meet the Author - Kate Morton and Kim Wilkins

In early 2009 Fryer Library launched its Meet the Author series, the first of which was a lunchtime event featuring Kate Morton in conversation with Kim Wilkins. Both women are PhD graduates of UQ and successful international authors.

Kate Morton (pictured above at left) is the author of The shifting fog and The forgotten garden, both huge international bestsellers.

Kim Wilkins (pictured above right) has written in a variety of genres and for a variety of age groups, including science fiction, horror thrillers and young adult fiction. Her most recent novel is Gold dust, published in 2008 under the pseudonym of Kimberley Freeman.

In a free-wheeling and highly entertaining session, the two writers discussed the creative process, the difficulties of crafting fictional characters, the marketing process for novels in today’s international market, and the struggle to balance the demands of their young families with their work (working before everyone gets up is a good tip).

The event was enthusiastically received by a capacity audience in the Library Conference Room. Audience members posed many interesting questions to the two authors and queued afterwards to get copies of their books signed.
UPCOMING DISPLAY

Currently in preparation is a display about Marcus Clarke, author of His Natural Life (see article on page 3) to be mounted in the Fryer Reading Room from July.

Pictured here is a playbill from the Theatre Royal in Brisbane, 1886, for the play For the term of his natural life.