CHRISTMAS BELL
_Blandfordia flamma_
FRYER Folios

FRYER Folios is published by The University of Queensland Library to illustrate the range of special collections in the Fryer Library and to showcase scholarly research based on these sources. ISSN 1834-1004 (print) ISSN 1834-1012 (online). Fryer Folios is distributed to libraries and educational institutions around Australia.

If you wish to be added to the mailing list, please contact The University of Queensland Library, The University of Queensland Qld 4072.

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FRYER Folios, The University of Queensland
Volume 12 | Number 1 | December 2019

Introduction
Simon Farley 3

The Boyce Gardens: Fifty Years of A Unique Gift
Alan Rix 4

Missing
Janette Turner Hospital 10

In Australian Country Gardens
Laurie Hergenhan 22

Corresponding Virtues
David Malouf 26

Man of Letters: The David Malouf Collection
Craig Munro 30

Archive of an Architect: The Karl Langer Collection
Don Watson and Fiona Gardener 32

Faces of the Fallen: A Project of Remembrance
Bruce Ibsen 40

What’s New in Fryer Library
Simon Farley 46

Digitisation Update
Mandy Swingle 56

Friends of the Library
Simon Farley 62

Obituaries: Nancy Bonnin, John Beston, Judith Rodriguez, Laurie Hergenhan
Simon Farley, The Sydney Morning Herald, PEN International, Antonella Riem 68

Front image: Christmas Bell, Blandfordia flammea, Kathleen McArthur Collection, UQFL404, Box 1, Folder 1, Fryer Library, The University of Queensland Library.

Species of the perennial herb Blandfordia flower in NSW and Queensland in late spring and summer. It is commonly known as Christmas bells or Gadigalbudyari in Cadigal language. The plant was collected by Joseph Banks and Daniel Solander when the HMB Endeavour stopped at Botany Bay. It was first formally described in 1804 by English botanist James Edward Smith who published the description in *Exotic botany* from dried specimens sent from Sydney by the colonial surgeon, John White.

The name Blandfordia honours George Spencer-Churchill, 5th Duke of Marlborough, the Marquis of Blandford. A gifted botanist, he left a legacy of originality and beauty in the gardens he created at Whiteknights and Blenheim.

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Printed by
IPG Marketing Solutions

113099-M&C/Dec 2019 CRICOS Provider 00025B
When I commenced studies at The University of Queensland, a lecturer in the field of medieval literature, Dr Elizabeth Moores, encouraged the new undergraduates to treat our years on campus as if we had entered a garden, a fertile refuge of deep learning and growth. To this day, I associate gardens with books and libraries.

In this 50th anniversary of the gift of the Boyce Estate to The University, Alan Rix’s article about Leslie and Margaret Boyce and their magnificent heritage-listed gardens in Toowoomba, reminds us of nature’s restorative beauty.

In ‘Missing’ Janette Turner Hospital writes, ‘For me, family secrets are associated with gardens, and gardens are associated with my grandparents and my great aunts and my parents, all of whom could magic lushness and fragrance and walnut trees and vegetables out of an ordinary backyard.’

SR Ranganathan’s Five laws of library science states, ‘The library is a growing organism.’ Through the dedication of staff and donors the Fryer has continued to thrive with the addition of rare books from centuries past, and the archives of architects, artists and writers.

Extensive collections of correspondence from Judith Rodriguez AM and David Malouf AO are thrilling recent acquisitions. As David writes, the all but lost practice of letter writing is, ‘an act of generous involvement with the person addressed, an avowal of personal closeness in which absence is cancelled by the most intimate presence.’

With fellowships and teaching initiatives exploring architecture, drama, poetry and art, it is pleasing to see students and researchers forging rich connections through our collections.

I hope you enjoy reading these stories that grow out of our beautiful Fryer Library. I thank our generous supporters who have helped us cultivate these fruits and blossoms.

Simon Farley
Fryer Librarian
One part of UQ unknown to many is the Boyce Gardens estate in Range Street, Toowoomba, a six-hectare property heritage-listed for its horticultural significance. The Gardens were laid out, developed and tended by the original owners, Margaret and Leslie Boyce, over nearly sixty years, and include original dry rainforest, structured gardens, parklands and the Boyce’s (now refurbished) house. The property was gifted to the University in 1969. An additional financial bequest from the Boyces has enabled the University to maintain and improve the property since that time.

Leslie Boyce and his wife Margaret (née Hall) were prominent members of the Toowoomba business community. They married in 1930, built their house and created the gardens over their long married life. It was in fact in 1957 that they first contacted the University about bequeathing their property. Ongoing discussions then led to its being gifted by Mrs Boyce (the actual owner) in 1969, with the University becoming trustee. The Boyces, as ‘honorary curators’, were able to continue living there until their deaths in the 1980s.
Leslie and Margaret Boyce had no children and by the late 1950s most of their siblings had died or had a career and/or family elsewhere. The Boyces wanted the house, rainforest and garden which they had worked so hard to create maintained in perpetuity, to be utilised by the University as a natural forest and garden for the use, education and recreation of the public. They saw the University as the best means to achieve permanency in these arrangements. Today the Gardens are maintained to a high standard by the University staff based there, the house can be used for functions, and the property is open to the public all year round.

The University has now moved a substantial part of the family and garden archives to the Fryer Library, where they can be accessed for research purposes.

The Boyce archives at the Fryer

The Boyce archives show how active and engaged the couple were with their family, garden, business and travel. These archives are a rich resource on the history of the Boyce Gardens, and for this part of Toowoomba’s garden history. They comprise material on the garden history and management (with more yet to be assessed and accessioned), the development of the house and gardens, the negotiations with the University, some of the history of the families – Boyce and Hall – and the extensive travels of Leslie and Margaret Boyce from 1937 (their first trip which coincided with the coronation of King George VI, on which they reported at length) to the 1980s. Both were dedicated letter writers and kept detailed written and photographic records of their domestic affairs and their travels, especially their appreciation of gardens and plants across the world. They were, for example, among the first to see the potential in Australia for growing South African proteas and leucadendrons, which they saw on a stopover in South Africa during their trip to the UK and Europe in 1937 and again during an extended African trip (including to the Sudan) in 1953.

The first Report of the Curators in 1969, prepared by the Boyces for the University, sets out the history of the property and the then structure, content and operation of the garden. The report is an insight into the dedicated and meticulous horticultural philosophy of the couple. These reports were prepared annually and continued by the manager, Daryl Mears, after Mr Boyce’s death in 1988.

Mrs Boyce’s close oversight of the garden and its annual program of planting and maintenance can also be seen in her garden notes 1946–82, her index cards on the different plants, the garden calendar and lists of the rainforest flora. Preservation of their patch of Toowoomba dry rainforest, a remnant of the original Fairy Glen Scrub, was especially important to the Boyces.

Family connections: the Great Hugard and Baron Roberthall

The Boyce and Hall family histories are well-documented in the Fryer archives, and are in themselves of interest. Leslie was born in 1897 in Burketown and grew up in Toowoomba, served in World War One (being awarded an MC) but was severely wounded in early 1918. After repatriation he returned to work at the Toowoomba Foundry, maker of the famous Southern Cross windmills (his mother Margaret was the daughter of the founder), and he rose eventually to lead the company. Leslie was also involved in the conservative side of politics through the Country (later National) Party.
Leslie had an unstable early family life. His father Gerard worked in several occupations, but his skills in conjuring took him away from home (from 1905 according to Leslie). Leslie’s mother Margaret settled in Toowoomba with her two sons, and Gerard finally left Australia in 1914, travelling to the US to become ‘The Great Hugard’, a renowned professional magician in New York for many decades, and a writer of books and periodicals on stage magic. He died in 1959 at the age of 85. Gerard’s desertion of his family meant that Leslie was always solicitous of his mother’s welfare and during the war had a substantial part of his Army pay sent her. He was also very concerned about his younger brother Colin joining up, as he did not want his mother to have both her sons on active service.

Margaret Hall, born in 1906, came from Stanthorpe, where her father was manager and part-owner of the (now closed) Silverspur Mine near Texas. She was the youngest of six children and had three older brothers, all of whom studied at UQ. Edgar (born 1893) served in the 1st Tunnelling Company in World War One (famous for blowing up Hill 60 near Ypres in June 1917) but died of wounds sustained in September 1917. He is listed on the UQ Roll of Honour in the Forgan-Smith Building.

Robert Hall (born 1901) studied engineering at UQ (as did Margaret’s third brother David), and went to Oxford in 1923 as a Rhodes Scholar. He became a fellow at Trinity College where he taught until World War Two, when he worked in the Ministry of Supply. In 1947 he became Director of the Economic Section of the Cabinet Office, then Chief Economic Adviser to successive Chancellors of the Exchequer until the early 1960s. He was knighted in 1954 and made a life peer in 1961, becoming Baron Roberthall of Silverspur and Trenance. Sharing his sister’s enthusiasm he developed an extensive garden in the grounds of his wife’s cottage in Cornwall. An active member of the House of Lords, Robert was an influential figure in economic policy circles, and was recognised by his peers as ‘one of the best economic advisers of the post-war period.’

Lieutenant Boyce MC

Leslie Boyce’s military career was relatively short, but distinguished. He joined up aged 18 in January 1916. As a member of the 41st Battalion he arrived in France in November 1916 after several months’ training on Salisbury Plain. Boyce’s many detailed letters to his brother and mother throughout his service are a fascinating record of the boredom, drudgery, excitement and danger of infantry life.
After a short period in the trenches near Armentières in northern France, Boyce spent three months in the 2nd Tunnelling Company, and the 41st then moved north to the battle of Messines in June 1917, and the taking of Broodseinde Ridge in October. For his part in this action he was awarded the Military Cross. On 11 October he was wounded as the battalion moved in daylight from their bivouac on Friezenberg Ridge to take up positions further forward around Abraham Heights and Berlin Wood, prior to the (unsuccessful) Allied assault on Passchendaele. Shrapnel from a German shell that landed near Boyce’s company killed two and wounded several others, including Boyce. He was hospitalised in England, returning to Belgium in January 1918.

Boyce’s war ended when he was severely wounded in March 1918 but it has not been clear until now how and where this happened. The Fryer archives, the 41st Battalion Diaries on-line at the Australian War Memorial and Boyce’s own letters provide the necessary evidence.

In March 1918 Germany launched its major offensive in the Somme region to break the Allied lines. The Germans were pushing westwards along a wide front and had taken Albert and Morlancourt. The Australian 3rd Division, under General John Monash, had been moved quickly down from Flanders and was part of the force charged with stopping the push (which they ultimately did) between the Somme and Ancre Rivers, towards Corbie and Villers-Bretonneux. On the rainy night of 28 March part of the 41st Battalion was tasked with the defence of the Bray-Corbie Road and attempted to destroy German machine-gun emplacements in a copse at a crossroads on the ridge above the village of Sailly-Le-Sec. Lt Boyce’s company was part of that attack, but he and eleven other soldiers were wounded (two mortally) by machine-gun fire, and the attack was called off.

As Boyce himself wrote in 1974:

So we got on with organising our attack according to the book. Lewis gunners on the right maintaining fire to keep the enemies’ heads down, rifle grenade squads pitching some grenades among them and the two squads of riflemen taking turns to work forward. Then there was the sound of marching feet coming up the road from behind. It was a sunken road, from the bank above I called “Get off the road” but at the same moment the machine guns opened up and I heard the thud of bullets into bodies. A bullet got me in the left thigh. It hit like a complete blackout, I thought I was killed but no, I stretched out but could not stand. Some of my chaps came and put on a field dressing and started to carry me out when another bullet got me from behind, right thigh this time but missed both the bearers, and that was the end of my war.

Boyce’s injury was serious, and his war service record notes ‘GSW thigh testicles sev’ – that is, a severe gunshot wound to his thigh and testicles. He was admitted to the 3rd London General Hospital within the week, and underwent a lengthy recovery involving several operations. He was invalided back to Australia, arriving in September 1918, had further medical treatment at the 4th Australian General Hospital at Randwick, and was discharged in March 1919, returning to Toowoomba.

Travel: return to the battlefields 1963

The Boyce Archives contain the letters, photos and ephemera from the many overseas trips the couple made from 1937 – including the United Kingdom, Europe, the United States, Africa, Asia, Persia and the Middle East, Greece and Yugoslavia and many parts of Australia. It was, however, not until July 1963 that they visited the Western Front battlegrounds and retraced Leslie’s experiences in Flanders and the Somme, visiting Margaret’s brother’s grave at Lijssenthoek Cemetery near Ypres, Broodseinde Ridge and the crossroads near Sailly-le-Sec where ‘Leslie retired from the war’.

Above: Message to Margaret Boyce conveying news of her son’s wounding, 12 Apr 1918, UQFL605, box 1, folder 1b

Left: Lieut. Leslie Atherton Boyce NAA A14290, 18
Clockwise:
Hoop pine trees at the Boyce Gardens
Grey gum at the Boyce Gardens
Protea Red Pin Cushion flowers, Boyce Gardens, September 2019. Photograph by Andrea Avila
Plaque at the Boyce Gardens
Copse of seven Poplar trees on the horizon showing the location of Lt Boyce’s final action. Image taken in 2018 courtesy Alan Rix
Leslie and Margaret Boyce attending a wedding in Toowoomba in the 1950s. UQFL605, box 2, folder 2
Even this emotional return was a horticultural experience: in a letter to her mother, Margaret wrote:

There are war cemeteries everywhere, from quite tiny ones to enormous acreage, and every one is the most perfectly kept garden. They have been laid out by artists, with wide long vistas, and trees and shrubs, the headstones standing in borders filled with perennials at present in full flower, polyantha, roses, catmint, delphiniums, and just about every small perennial that grows in this climate, I think. The beds about five feet wide, in perfect lawns, the edges of the beds freshly clipped and perfect. We saw a team working in Tyne Cot, a very big British cemetery, they had an edge-cutter like a lawnmower that got along fast, but the gardener says about every fifth time it must be done with shears as it gets uneven. In that one alone there are 15 miles of edging. As there are 448 cemeteries and memorials, imagine the undertaking!

The following day Margaret and Leslie travelled to the Somme, and of the vista from the Australian War Memorial at Villers-Bretonneux Margaret reflected what many visitors since have experienced:

By this time the sun had come out, and it is the most rich and fertile landscape anyone could imagine, every single field with a crop just before its ripening stage, potatoes and wheat all shoulder high, and flowers by the roads in the grass. Not one atom of fallow or bare ground in the whole very wide landscape, and all bathed in that golden late afternoon light, the time from four o’clock till eight seems to stand still at the equivalent atmosphere of one hour before sunset... landscape softly propitious, couldn’t be more impressive and beautiful.

As the Boyce Archives document in fascinating detail, there were many more trips, many more letters, many visits to gardens around the world which inspired the Boyces in their garden in Toowoomba. Theirs was a full and engaged business and horticultural life, producing a generous legacy – a lasting gift to the University and, through it, to the community.

Emeritus Professor Alan Rix’s association with UQ began in 1985 when he took up the position of Professor of Japanese Studies. For over thirty years up until his retirement in 2017, Professor Rix held senior executive positions including Executive Dean of the Faculty of Arts, and Pro-Vice-Chancellor. In relation to his responsibility for the operations of the University’s Gatton campus, in 2015 he organised for the archive of the Boyce Estate to be transferred to the Fryer Library.

ENDNOTES

1 Letter to the Vice-Chancellor, 23 October 1968, setting out the Boyce’s vision for the property and the role of the University, Fryer Library Boyce Archives UQFL605 (hereafter ‘BA’), Box 5, Folder 1.
2 Extract from draft will of Margaret Boyce, 1969, BA, Box 5, Folder 1.
3 BA, Box 8 and Box 9.
4 BA, Box 4 and Box 6.
5 See the Boyce story as written by their niece, Susan Penfold, on the UQ Gatton website, https://gatton.uq.edu.au/about/facilities-and-services/conferences/toowoomba-conference-facilities-boyce-estate/history-boyce-family-and-estate. A more detailed version by her is included in BA.
6 Toowoomba Chronicle, 9 and 26 November 1990. See BA, Box 1, Folder 1.
7 Leslie Boyce letters to his brother in 1917, Leslie Boyce Papers, Miles Historical Museum, Queensland. Colin joined up, but in the end did not serve overseas.
9 See the Leslie Boyce Papers at the Australian War Memorial (Private Record 2DRL 1180), and also the Miles Historical Museum.
10 Andrew Rule wrote a detailed article on Boyce’s service, including this action, using extracts from his letters, in Herald-Sun, Gallipoli 100-year Anniversary, ‘A rich life hid war secret’. Cutting contained in BA, Box 1, Folder 3.
11 AWM 23/58/17, 41st Battalion Diary, March 1918, Appendix 15, Operations of Night 28th/29th March, https://www.awm.gov.au/collection/C1343116; see mention of Lt Boyce in Official History of World War I, Volume V, The AIF in France during the Main German Offensive 1918, Chapter IX, Morlancourt, pp. 221–22, https://www.awm.gov.au/collection/C146749. CEW Bean even refers critically to the consequences of the failure of this attack in his personal diaries, noting that ‘The 40th Bn and the 43rd Bn are not on the line they meant to get to but are still held up on the crest by the little copse on the road crossing in [map reference] J7D... wonder if we Australians cd not play better than the Germans the game of creeping down the valleys and in behind them while their position is not continuous.’ Official History 1914–1918 War: Records of C.E.W. Bean, Official Historian, Diaries and Notebooks, Diary March 1918, p. 73, https://www.awm.gov.au/collection/C1377971.
12 Leslie Boyce, note 4 September 1975, following Letters 109 and 110, Leslie Boyce Papers, Miles Historical Museum.
13 Margaret Boyce, 1963 trip, correspondence for 11–12 July 1963, BA, Box 11, Folder 5. Leslie’s own notebook diaries 1943–88 are in Box 3, but are very brief records of events and places.
Missing

In search of missing links

Janette Turner Hospital

Dedicated to those I miss

Charles Henry Turner, my great-grandfather, born London 1845 – died Brisbane, Australia 1899


Adrian Charles Turner, my father, born Sale, Victoria 1918 – died Brisbane, January 2013
Family secrets lurk in silences. Children detect them because their sensory systems are still infinite and indivisible. They hear the way a fly sees. For me, family secrets are associated with gardens, and gardens are associated with my grandparents and my great aunts and my parents, all of whom could magic lushness and fragrance and walnut trees and vegetables out of an ordinary backyard. Many secrets have only been revealed since the deaths of my father and grandfather, and I do not intend to divulge them, but I do need to atone for an error that I have unwittingly inscribed into the literary record. My error distorts the life of my great-grandfather, Charles Henry Turner, a brilliant barrister at the Inns of Court in London.

At the age of seventeen, he entered the office of his father, John Turner, solicitor of Lincoln’s Inn, and passed his final exam in law at Trinity College, Cambridge in 1867, after which he registered as a student ‘for the bar’ at Lincoln’s Inn. The Inns of Court Examinations of 1869 record that Charles Turner won multiple prizes: ‘He has thus in one year and four months gained prizes for the value of 255 guineas. The circumstance of four [prizes] being held by one man at the same time has not been known for the last 23 years. Mr. C. Turner is to be called to the bar this week.’

I have described my great-grandfather more than once in fiction and family memoir as a scoundrel who abandoned his wife and infant son and washed up on the underside of the world, practicing drunken law in Brisbane.

We did know, without specifics on his academic prizes, that he had been a distinguished barrister, but most of what we thought we knew about his life after 1869 was wrong. That so much has been so recently learned is due to my husband’s valuable addiction to Trove Australia (that digitised treasure chest of almost every newspaper published in every Australian city and town from the early nineteenth century onwards); to my father’s memoir of his own life (privately printed in 2004); and to the diligent research of my nephew Benjamin Turner. Ben has combed through archives in Australia, England, and New Zealand: birth records, death records, marriage records, voting records, legal records, census records, shipping manifests, newspaper clippings. His great-great-grandfather, who broke academic records at the Inns of Court, would surely have been proud of him; though he would also very likely think: Damn you, young man! because Charles Henry Turner did not want to be found.
Why would a brilliant barrister suddenly abandon a wife and infant son and turn up in the law courts of Brisbane? Templates of Victorian melodrama lay readily to hand. Clearly there must have been a scandal. An affair with the wife of a client? Accepting a bribe to nudge a court case in a favourable direction?

It turns out that the life of Charles Henry Turner was far more convoluted and far more tragic than that.

My earliest memory of Grandpa Turner is of holding his hand as we wandered through the Ballarat Gardens. I would have been 4 or 5 years old, the age my grandfather was when his mother died. The gardens were – and are – a wonder, both botanically and as an outdoor art gallery. The marble statues are testament to the gold rush of the 1850s. For some years, Ballarat was the richest city in the world. One of its wealthiest citizens, Thomas Stoddart, was traveling in Italy when on impulse he bought twelve sculpted marble statues and had them shipped to Ballarat. He donated them to the city in 1884.

So. My grandfather and I are walking in the Ballarat Gardens. We must have gone walking in the Gardens quite often because there are several photographs of us – black and white, not too clear – here and there in family collections. My grandfather does not look in the least like other Australian grandfathers. He wears a tweed suit with a vest and watch chain. He carries an elegant walking stick … The paths of the Ballarat Gardens are lined with statues. My grandfather, who was the headmaster of several Victorian schools until he retired, plays a game with me.

‘This one?’ he asks, pointing with his stick.

‘That’s Mercury.’ ‘And this one?’ ‘That’s Persephone.’ ‘And why is Persephone weeping?’ ‘She misses … I forget her name. She misses her mother.’ ‘Demeter,’ he says. ‘She misses her mother Demeter. And she wants to go back. Whichever world she’s in, she always misses the other one and wants to go back.’
If I were writing the story now, more than thirty years later, given what I have learned, I might have had my childhood-self ask: ‘Does Persephone miss her father?’

Although we did not know it, my grandfather had long known that his father was in Brisbane and he made contact, but his father was not pleased to be found. He rejected his son a second time, a wound that was so devastating to my grandfather that he could not speak of it. He could not bring himself to tell his own son, my father, about the encounter until shortly before his own death, and it was many years before my father could bring himself to tell me. I had always imagined the encounter on the embankment of the Brisbane River not long before the Great Floods of 1893.

Death by flood had accidentally (and inaccurately) become part of my version of my great-grandfather’s story because when we moved from Melbourne to Brisbane in 1950 (I was seven years old), my Ballarat grandfather was quite agitated by our move. He knew (but we did not) that his father had practiced law there for many years. He did not know how his father died, and I’m not sure he would ever have known when, but he would have known about the catastrophic 1893 floods because they made front-page news in the Australian and British press. He made my father promise not to buy land near the Brisbane River. He was probably much more afraid of what my father might find out about Charles Henry than about floods, but we have discovered a curious letter signed by my great-grandfather, published in a Queensland newspaper in 1889, which probably explains how death by drowning became part of the story. Decades before we discovered that letter, this is how I imagined the encounter between father and son on the river embankment.

On the day of which I speak … there was a moment when [my great-grandfather] hesitated before his past as before a door opened in a dark alley. He stared at the son who had come halfway around the world to find him. Seconds, maybe whole minutes, ticked by in the swooning air.

Statue of Persephone, Goddess of Spring, Ballarat Gardens, ca. 1910. State Library of Victoria, H99.10022

Flood water in Queen Street, Brisbane, 1893. John Oxley Library, State Library of Queensland. Image 7356-0001-0005
'What is it you want?' he asked at last.

My grandfather was not able to answer this question with words, though years later he wished he had asked why. Simply: Why? Then again, he was often relieved he had not.3

If only my grandfather had learned the very complicated why, it might have stanchened his internal anguish. He would surely have recognised the demands of emotional survival. He already knew only too well the third-degree burns of shame and the strange patterns of avoidance it breeds.

Charles Henry Turner was born into the legal profession. His own father, John Turner, was a solicitor at the Inns of Court who was already familiar with tangled litigation. His father, Edward Errington Turner, was the plaintiff in a case that dragged through the courts for years until, in 1841, my grandfather’s great-grandfather appealed to the Court of Relief for Insolvent Debtors. His address at that time was Fleet Street Prison, a particularly grim version of incarceration for the crime of being in debt.

Edward Errington Turner was apparently not in prison for long. A year later he was living in a toney part of London and the census listed him as a wool and silk merchant. That same year, 1842, his son John married Elizabeth Staple in St Pancras Church, London. John Turner very definitely married up. Elizabeth Staple owned enough properties to live on the income from them, a fact which perhaps had much to do with Edward Errington’s swift return to respectability, although it is also possible that Edward Errington was able to carry on business while he was under a legal shadow. The laws and practices regarding debt and debtors’ prisons are murky and most of what I know comes from reading Charles Dickens, whose father was sent to debtors’ prison when the future novelist was twelve years old. The debt was £40 sterling and the entire family – along with many other families – lived in the notorious Marshalsea Prison. Young Charles was permitted to live in a boarding house and to work in a boot-blackening factory – long hours and horrendous conditions – to pay off his father’s debt. The propitious arrival of a small inheritance rescued the family. A similar kind of solution may have rescued Edward Errington Turner.

John and Elizabeth (Staple) Turner lived comfortably and elegantly on Hanover Square, where Charles Henry Turner was born in 1845. Younger brothers Sydney and Arthur were born in 1848 and 1852 respectively, and daughters Emily and Agnes (the future ‘maiden aunts’) were born in 1856 and 1860. All five children were well educated and all died very far from England (though until recently, I had no idea that my great-grandfather had siblings.)

Charles Henry was called to the bar at Lincoln’s Inn in November 1869, and less than two years later he made what Jane Austen would surely have considered a brilliant match. Like his father, he was marrying up. In 1871, he wed Ellen Christiana Thomas, whose family owned a substantial country estate in Herefordshire on the Welsh border. The estate belonged to John Roberts, who had no heirs, and whose sister was the mother of Ellen Christiana. One year later, John Roberts died leaving his entire estate to his sister Elizabeth Powell, the mother of Ellen Christiana. Elizabeth Powell was named sole executrix of the will.

Lincoln’s Inn Gate, Chancery Lane in Old and New London Volume 3, 1878, p48
The inheritance was described in the London Gazette as ‘the valuable residential property known as the Baches Estate, comprising the family residence called the Baches House, a freehold villa residence known as the Upper Baches, and a valuable piece of freehold pasture land, all situate at Upton Bishop, near Ross, in the said county of Hereford.’ It was in the parish church at Upton Bishop that Ellen Christiana and Charles Henry Turner were married. Parish records note that ‘This estate has experienced many changes of ownership ... [and] has been enlarged from time to time by successive owners. Charles Henry Turner, of Lincoln’s Inn, Barrister-at-Law, acquired this property by marriage with Miss Thomas, a niece of the late Mr. John Roberts.’

What a dazzling future my great-grandfather held in the palm of his hand. His ship had come in: Chancery barrister and now distinguished landed gentry, Charles Henry Turner, Esquire.

What neither Ellen Christiana nor her mother knew was that the estate came encumbered with a debt of £1800 sterling, owed by Ellen Christiana’s uncle to a Mr. John Watkins, and this is where Dickensian melodrama begins. One did not only inherit property, one inherited debt, and that debt was passed on to the next of kin.

The debt was massive: £1800 sterling in 1872 is equivalent to £200,000 sterling today (more than $300,000.00 AUD), a crushing burden for a newly-wed couple with a baby already on the way.

In retrospect, surely it would have been common sense to sell the property and pay off the debt, but apparently owning an estate mattered far too much to Charles Henry for him to forego his prize without litigation. For one thing, until 1872, only landowners could vote, and in February 1874 a general election of historic significance was coming up. It was the first election by secret ballot in British history, which meant that a man did not have to fear the possibility of being deprived of his first vote.

But alas, because of something like a comedy of errors, Charles Henry never managed to cast his vote. We have no idea how he intended to vote. We only know what prevented him from a newspaper article in the Pall Mall Gazette.

We are glad to observe that the example recently set by Mr Forsyth in suing a railway company for damages sustained by the unpunctuality of its trains is being followed by others. Mr. C. H. Turner, of the Chancery bar, sued the Great Western Railway Company in the Marylebone county court on Tuesday last for not conveying him from London to Micheldean on February 7 in time to vote at the West Gloucestershire election, and assessed the damages at [£9/9/-].

According to the time-bills the 10.15 train, by which the plaintiff travelled, should have arrived at Gloucester at 1.37... but on this day the train was detained at a great many places not specified in the bills, and eventually arrived at Gloucester at three o’clock. In consequence, the plaintiff lost a train timed to leave Gloucester for Micheldean at 1.48, and only reached Micheldean at 4.40, drove four-and-a-half miles in twenty-two minutes, and arrived two minutes too late for the poll. The defendants, of course, set up the notice on their time-bills to the effect that ‘the directors do not undertake that their trains shall start or arrive at the time specified on their bills, nor will they be accountable for any loss which may arise from delays or detention’ not proved to have been caused by ‘wilful misconduct’ on the part of the company’s servants. There had been no such wilful misconduct, and it was contended that the company were therefore not liable.... The judge has reserved his decision in this case until April 14...’

And after taking time to consider, Mr. Serjeant Wheeler, at Marylebone, has gone in ‘on the side of the passengers’ by awarding [£5/6/-] to Mr. C. H. Turner, a barrister who lost his chance of recording his vote at a county election through a break-down upon the line by which he was compelled to travel.

It must have been about this time that the reality of the massive inherited debt began to impinge on the emotional state of Charles Henry. Perhaps the combination of being deprived of his first vote as a member of the landed gentry and the looming demands from the lawyers for the estate of John Watkins, perhaps the fact that his wife was now seven months pregnant with my grandfather, perhaps all this pushed Charles Henry to seek solace in the way any young gentleman of status with a barrister’s income might: with whiskey and male company. He took the train from Hampton to London and attended a musical soiree at...
the Adelphi Club in Covent Garden. He remained at the club much longer than he had intended, but no doubt one drink led to another until Charles Henry found himself the protagonist in another comedy of errors that landed a hotel porter in the magistrate’s court in Bow Street and provided some comic gossip for court records and for the press.

**BOW-STREET:** William Grudge, hall porter of a hotel in Covent-garden, appeared to a summons charging him with assaulting Mr. C. H Turner, barrister-at-law, and putting him out of the hotel at midnight, after refusing to give him a bed.

Mr. Charles Henry Turner, barrister, of Stone-buildings and Hampton Court, deposed that on the evening of August 8 he [left the Adelphi] shortly before twelve to catch the last train to Hampton. He unfortunately missed the train and returned to [the Adelphi] leaving again about halfpast two and went to seek a bed at the Hummums Hotel in Covent Garden.

[Here I feel it necessary to insert a mid-paragraph footnote. I was certain that I had come across a weird typographical error. No hotel in London could be called the Hummums, which made no sense. As anyone who has pored over Trove Australia knows, the digitising of documents that had once been microfiche or print can lead to much garbling of words. I assumed that ‘Hummums’ was one such garbled location. But to my amazement, not only did a hotel called the Hummums actually exist in Covent Garden, it was the hotel where Charles Dickens had Pip staying, playing the gentleman to the hilt, after his Great Expectations have been dashed and Estella has rejected him. If the odd name of the hotel strikes you as sounding like the Middle-Eastern dip of hummus, that is because the hotel had previously been the site of the Turkish Baths, reputedly a brothel, owned by a Middle-Eastern family.]

To return to Bow Street Court and Charles Henry at the Hummums Hotel: A considerable scuffle, both verbal and physical, occurred because the hotel’s hall porter refused to admit him. [The magistrate] said the porter appeared to be acting under orders, but he had used more violence than was necessary, and must pay 40 shillings for the assault; at the same time, he thought it a pity Mr. Turner did not abstain from making a disturbance outside, and go to another hotel.  

Just two months later, in October 1874, at Headly Villa, East Moulsey, in the county of Surrey, a stone’s throw from Hampton Court Palace, Ellen Christiana Turner gave birth to my grandfather, Alfred Arbuthnot. On 1 July 1875, John Watkins filed for payment of the debt before the High Court of Chancery, naming Ellen Christiana, her mother, and Charles Henry Turner as defendants. Three months later, Ellen Christiana’s mother died, leaving Charles Henry and his wife as the sole defendants. Ellen Christiana was already pregnant again.

I wish I could reach back through time and plead with my great-grandfather. ‘For God’s sake, sell the property to pay the debt. You know what happens to cases that get mired in Chancery.’
Every reader in England knew. Dickens had published *Bleak House* in 1852. The novel recounted the interminable and calamitous consequences of *Jarndyce vs. Jarndyce*, a case in which two young wards of Chancery had been bequeathed a substantial inheritance, but the will was contested and litigated for so many years that ultimately not a penny was left. All had been swallowed up in court costs and legal fees.

‘Please,’ I would want to say to my great-grandfather, ‘read *Bleak House*, and if you have already read it, read it again. Think about *Jarndyce vs. Jarndyce*.’

Dickens knew more than he wanted to about debtors’ prisons and Chancery. At the age of 15, he had worked for a law firm as a junior clerk and became a court reporter for the Lord Chancellor. In *Bleak House*, he compares taking a case to Chancery to ‘being ground to bits in a slow mill … roasted at a slow fire … stung to death by single bees …’

But Charles Henry Turner was himself a Chancery barrister. He had just successfully sued the Great Western Railway and a Covent Garden hotel. He would not be the first nor the last brilliant high-achiever to have convinced himself he could walk on water. Besides, his own father, John Turner, was serving as his solicitor. From this point on, I find it difficult not to think of my great-grandfather as a series of characters out of Dickens. He was Pip clubbing as a dandy and a gentleman at the Hummums Hotel in Covent Garden and now he was turning into the young wards of Chancery who could not be stopped from destroying themselves. If only my great-grandfather had taken the advice of Charles Dickens himself, who after an unsatisfactory result with *A Christmas Carol* declined thereafter to prosecute piracy of his novels. ‘It is better to suffer a great wrong than to have recourse to the much greater wrong of the law’8 for ‘The one great principle of the English law is to make business for itself.’9

The years 1875 to 1879 must have been hell for Charles Henry and Ellen Christiana and my infant grandfather. In November 1875, Ellen Christiana gave birth to a daughter who lived only a few months. Charles Henry and his father John Turner, solicitor, were constantly in court.

In April 1879, when my grandfather was four years old, his mother died and my grandfather was cared for by his father’s sisters (the ‘maiden aunts’) and his father’s mother.

Meanwhile, the court case went all the way to the House of Lords. On 7 November 1879, before the Lords Chancellor, in the case of *Turner and Others vs. Blenkyn and Others*, the following verdict was announced:

>This was an appeal from the Lord Justices, who held that there was originally a debt of 1800 pounds due from Mr. John Roberts, late of ... Upton Bishop, Hereford, deceased, to Mr. John Watkins, also since deceased, that it was not paid, and that there was sufficient evidence of payment of interest to take the case out of the Statute of Limitations. The devisees under the will of Mr. Roberts appealed.

The Lord Chancellor ... was of the opinion that ... the appeal should be dismissed with costs. He regretted to say that litigation had been pending ... ever since 1873 ... It was impossible not to be struck with the great waste of money and the unnecessary litigation ... The appeal was dismissed with costs.10

Three weeks later, on 28 November, John Turner died. Up until this point, no one in the extended family seems to have experienced financial hardship. Charles Henry has continued practicing law at Lincoln’s Inn and living in Hampton and John Turner’s family has continued to live in elegant inner London. After the verdict from the House of Lords, and the deaths of Ellen Christiana and John Turner, rapid family rearrangements are made. The census of 1881 indicates that Elizabeth Staple Turner, widow, with her daughters Emily and Agnes (sisters of Charles Henry), her grandson Alfred, and an orphaned niece, have moved to Bexley, Kent, and all reside together at 7 Birchmoor Lion Road.

Charles Henry Turner, according to that same 1881 census, continues to reside as landed gentry at Yeovency House, near Hampton. He has no family with him, but he does have servants.

In 1881, by Deed of Assignment, the Baches Estate in Upton Bishop is sold by a court-appointed broker, but the sale of the property is now insufficient to pay off the debt plus court costs. Five more years pass without apparent financial upheaval and we have found no explanation other than the slow churn of the law for this five-year limbo. In April 1886 bankruptcy proceedings for Charles Henry Turner begin in the High Court of Justice, and in October 1886, Charles Henry makes application for Debtor’s Discharge.

In 1886, so much family dislocation happens so quickly that every member of the family must have lived in dread of not being out of England before the axe fell, lest their assets be seized for the still outstanding debt. Charles Henry’s younger brother Sydney was already in Capetown. His youngest brother Arthur arrived in Brisbane in July 1886 (a recent discovery which has astonished us), and moved north to the outback town of Charters Towers, Australia’s richest goldfield at that time. He set up a law practice and lived there for many years. On 2 October, Charles Henry’s son Alfred (my grandfather), chaperoned by his Aunt Emily, and by Elizabeth Staple Turner’s niece, departed for New Zealand aboard the S.S. Hermione, a three-masted sailing ship. They constituted three of only five passengers who traveled First Class. There were eight second-class passengers and a couple of dozen in third. All these passengers were named in the ship’s manifest. Those who traveled in steerage were nameless. In January 1887, the S.S. Hermione arrived in Auckland.

On 18 January 1889, Charles Henry Turner arrived in Brisbane by ship. Why Brisbane? His brother Arthur had written from Charters Towers, recommending a land of great opportunity and new beginnings. Charles Henry could not afford travel in first or second class. He was broke. One month after his arrival, he was admitted as Barrister of the Supreme Court of Queensland. He could produce, after all, glittering credentials from Trinity College, Cambridge and from the Inns of Court.

On 2 July 1889, bankruptcy proceedings for Charles Henry Turner were resolved in London. The bankrupt’s address was still shown as Lincoln’s Inn, London. Charles Henry, in the nick of time,
was already safely installed as a barrister in Brisbane and no taint of bankruptcy ever reached Queensland. Before he was stripped of the last of his assets, he had arranged for his son to be sent out of harm’s way as a gentleman in a First-Class berth.

If only Grandpa Turner had been aware of what had cost his father.

Clearly my great-grandfather was rash and stubborn, but he was not a man who willingly abandoned his wife and infant son. The secret shameful scandal which was never to be mentioned in family history was not an affair with a married woman, not fraud, not drunken public behavior, but a crushing inherited debt that could not be paid. Why was this not seen simply as rotten luck, or at worst bad judgment? Why was it a source of such shame that neither my grandfather nor my father could speak of it? I am having difficulty assimilating this information at a time when the current occupant of the White House has used serial bankruptcies as a device for becoming obscenely rich and he is very proud of that history.

The LLC – the Limited Liability Company – and the Chapter 11 Bankruptcy Protection Law are the driving engines of American wealth. This is the formula: borrow enormous amounts of money; take great risks (such as building and mismanaging into the ground a string of casinos) because your personal assets are never in jeopardy. If the business venture is not turning the huge profit the borrower hoped for, he applies for bankruptcy protection and his business debts are restructured so that his carpenters, plumbers, doormen, waiters all get shafted. Their back wages may never be paid because they are low in the pecking order of creditors. First come the banks and the bankruptcy lawyers. The working-class stiff may be lucky enough to be paid at 5 cents in the dollar. The entrepreneurial risk-taker is free to court foreign lenders, off-shore hedge funds and corrupt oligarchs and move on to the next boondoggle.

In Victorian England, however, bankruptcy was a source of shame, perhaps because it was so clearly a mark of class, the kind of contamination that could only strike at the bourgeoisie. Being in debt, per se, was not shameful. Young aristocrats up to their ears in gambling debts had family properties to rescue them, or – in exchange for a title – they could marry an American heiress. But to be bankrupt was a sure sign of being bourgeois, indelible as the mark of Cain.

A letter appeared in the newspaper of a country town south-west of Brisbane less than a year after my great-grandfather’s arrival in Queensland:

To the Editor of the Examiner and Times.

Sir,—

I desire to call the attention of persons who are not in the habit of bathing in the Condamine River to the danger they are in when the river is in a state of flood. Yesterday morning, I bathed and swam across the river at about the nearest point of bathing from the Vineyard Hotel, at the east of the town. On my return, I was unable to cope with the current, and had it not been for the timely and efficient assistance rendered to me by Master George Sterne I might in all probability not have been alive to write this letter.

I am, Sir, your obedient servant,
CHARLES H. TURNER, Barrister-at-Law.

Did he send a copy to his sister Emily in Auckland? Did she show it to my grandfather? Is that how a river in flood and a fear of drowning got into the family account?

As though he still inhabited the world of the Inns of Court, Charles Henry continued to write opinionated letters to newspapers, particularly on matters related to the courts. In these letters, my great-grandfather is mentally acute, physically robust, and full of self-confidence, but at some point in the 1890s he begins rather suddenly to unravel. He metamorphoses into another Dickensian character, Mr. Micawber, whose hapless optimism and hopeless finances were based on those of Charles Dickens’ own father. My great-grandfather muddles up court dates, shows up for a case that has been adjourned, has to borrow a shilling to get home, sometimes takes over the bench and begins to speak as though he is presiding judge for a case that is not his, begins to get a reputation as a drinker, and yet remains as irrepressibly cheerful and witty as Mr. Micawber. His nutty sense of humour and Biblical allusions were preserved by legal colleagues as comic gossip:

Charlie Turner met a friend named Paul in the street.

‘By-the-way, Paul,’ said Turner reflectively, ‘did you ever get a reply to that letter of yours?’

‘What letter’ asked the puzzled Paul.

‘You know very well what letter I mean.’

‘I know nothing of the kind.’

‘Yes, you do. I mean that letter you wrote to Ephesians.’

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I am, Sir, your obedient servant,
CHARLES H. TURNER, Barrister-at-Law.
Sadly, the death notices make clear that my great-grandfather had himself become the joke:

1899: 10 Sep – Mr. Charles Turner, a well-known member of the Queensland Bar, died at the Brisbane Hospital early on Saturday morning. The deceased had been suffering from an attack of pneumonia, and his end was not unexpected. Mr. Turner, who was born in London, was 54 years of age, and he passed through a brilliant legal training. He had been ten years resident in Brisbane.\textsuperscript{13}

Brisbane barristers will feel easier now on Full Court days because of Charlie Turner’s demise. It must have hurt the dignity of the legal sharks to have to sit below the destitute old barrister who, by virtue of his seniority, claimed precedence next to the Attorney-General on occasions. Turner had once a London practice worth some thousands a year and was one of few barristers who have ever appeared before the English House of Lords. His wife and family died, then came misfortune — drink — destitution.\textsuperscript{14}

After the catastrophic Brisbane floods of 1974, my father and brothers pitched in with the city-wide clean-up. Because of our faulty death-by-flood narrative, my father searched the city’s death and burial records. Charles Henry Turner, who remained irrepressibly himself for another six years beyond the 1893 floods, is buried in an unmarked grave in the Toowong cemetery. His wife and family died, then came misfortune …

Is that the entire summary my great-grandfather had given of his past? No mention of mother, brothers, sisters, all still living? No mention of a surviving son? This was surely preemptive intention, as decisive as a verdict handed down from the House of Lords. Further questioning was forestalled.

I’m a mess because my whole family died. Perhaps, in the high Dickensian style of\textit{A tale of two cities} and its dissolute hero Sydney Carton – another brilliant alcoholic man of the law – he drunkenly mourned his wife and son in Queen Street pubs, feeding stories to court reporters. ‘I care for no man on earth,’ he might have said, as Sydney Carton did say, ‘and no man cares for me.’

Or was that true?

Is it possible that the cause of Charles Henry Turner’s unraveling was the sudden shocking reappearance of his son, my grandfather?

From 1887 until 1905, my grandfather lived in Auckland, NZ, after which he accompanied his ailing Aunt Emily to Adelaide, and thereafter remained in Australia.

Since Charles Henry Turner died in 1899, in what possible way did the encounter between the two men take place?

Was it purely by correspondence? Did my grandfather (having been given a Brisbane address by his Aunt Emily) write a letter that was never answered? Given the degree of devastation that my grandfather felt at being, as he described it, ‘rejected a second time,’ surely something far more intense and personal happened.

But how?

I toy with theories. In 1895, in New Zealand, my grandfather passed his teaching exams and for the next ten years taught at a Maori school in Wellington. Clearly his Aunt Emily knew where her brother was. Did my grandfather save enough money from his teaching salary to travel by ship to Brisbane? My nephew has searched many shipping manifests but so far, no evidence has been found. Then again, there are so many ships, so many possible dates and routes, still to be searched.

My grandfather died in Ballarat in 1955. He did not speak of the anguish of the ‘second rejection’ until shortly before his death, and my father did not pass on the story to me until after the Brisbane floods of 1974. My father, like his father, was a deeply emotional man who believed that any display of feelings was embarrassing, self-indulgent, completely inappropriate behaviour. He could not speak of sad memories (such as the death of a baby brother) without choking up and becoming incapable of saying anything at all. When he reported my grandfather’s account of the
‘second rejection’ he was weeping, and the story came out in a series of gasped phrases between sobs. I felt overwhelmed by his anguish for his father and by my grandfather’s anguish.

In 2004 my father had his own memoirs privately printed and I have just re-read them. I stumbled on a terse fragment of information that I had previously overlooked.

At seventeen years, [my father] considered it was time to go to Brisbane to make contact with his own father whom he could barely remember. His mother had died when he was only four, since when he had been cared for by the maiden aunts who brought him to Auckland … Contact was established but without much enthusiasm on the part of my grandfather.

That was so typical of my father and grandfather: extreme reticence, extreme understatement. Unfortunately, it is now too late for me to question my father. Was this exactly what his father had told him? At seventeen years …? Or is my father filling in detail from faulty memory? It is difficult to believe that my grandfather could have made his own way from Auckland to Brisbane at the age of seventeen, in 1891 or 1892, but it is not impossible. His grandmother, Elizabeth Staples Turner, had a comfortable income from her inherited properties in England. She could have paid for his passage. She might even have dispatched him as emissary to her estranged son.

The date does coincide with the sudden unraveling of Charles Henry.

My Grandfather Turner was a gentle and scholarly man with an encyclopedic range of knowledge. I remember him curled into an armchair in Ballarat with notebook and pen, completely absorbed, working his way, one quadratic equation at a time, through a book called Mathematical problem solving. He was a fine pianist. He loved classical music. He taught his children and grandchildren how to play chess. He recalled with great excitement his voyage out from England on a three-masted sailing ship. He could name every topsail and spar. He could tell a reef knot from a double half-hitch. He taught me how to make a Cartesian diver as a science experiment.

I think I was always aware that he carried some deep inner sadness but he did so with dignity and restraint. It was fun to be with him.

If my grandfather had any childhood memories of his father, he never spoke of them. He left no record. But I cherish the hope that his grandmother or his aunts wrote their own accounts in diaries or in letters. After all, there is a solid silver teapot and a set of silver spoons that are still with my Adelaide cousins. They had once belonged to Elizabeth Staple Turner, who outlived all her sons, and died in Auckland in 1901.

I dream of a letter turning up in a family Bible.

My dear grandson Alfred:

It broke your father’s heart that he could not save your inheritance. I have purchased passage for you on a ship to Brisbane. I feel certain that when he sees you again….

And I realize that I cannot bear to have my great-grandfather exit the stage as a drunken joke. I want him to be like my grandfather, bearing loss with reticence and dignity, a dark enigmatic figure, austere, impenetrable. I am changing the ending.

The final encounter in Brisbane happened the way I imagined it three decades ago.

Beads of perspiration gleamed on the barrister’s eyebrows and hung in dewdrops from the tips of his juridical curls. He straightened his spine against the embankment railings and stared, puzzled, into the crimson throats of the bougainvillea. He made a large, vague, sweeping gesture of disbelief. ‘This too may pass,’ he said. His gesture took in the splendid colonial Court House, the unpaved street, the slatternly river, the heat. Even in the face of absurdity, his gesture implied, a gentleman – especially a decaying gentleman – must never lose his composure.

‘I should think we are in agreement,’ he said courteously, ‘that this was a mistake.’

Then he nodded politely and walked away, the black gown lifting and dipping like damp wings.
Janette Turner Hospital graduated with a BA from the University of Queensland in 1966, and an MA from Queens University, Kingston, Ontario in 1973.

Her career as a writer has led to a number of literary awards, including The Seal Award for *The ivory swing* in 1982. Her novel *Due preparations for the plague* won the Queensland Premier’s Literary Award in 2003. In the same year, she received the Patrick White Award, and a Doctor of Letters honoris causa from The University of Queensland.

For over a decade, she held an endowed chair as Carolina Distinguished Professor of English at the University of South Carolina. In 2019 she resettled in Brisbane where she is an Adjunct Professor in the School of Communication and Arts at The University of Queensland.

janetteturnerhospital.com

The Janette Turner Hospital Collection, UQFL255, is held in the Fryer Library.

ENDNOTES

2. ‘The bloody past, the wandering future’, *Dislocations*, UQP, St Lucia, 1987.
3. ‘The bloody past, the wandering future’, *Dislocations*, UQP, St Lucia, 1987.
4. Pall Mall Gazette, Thursday 12 March 1874.
5. London Standard, Saturday 18 April 1874.
10. Morning Post, Friday 7 November 1879.
11. Warwick Examiner and Times, Wednesday 4 December 1889.
12. The Worker, Saturday 16 September 1899, p. 6.
14. The Worker, Saturday 16 September 1899, p. 6.
15. ‘The bloody past, the wandering future’, *Dislocations*, UQP, St Lucia, 1987.
Percy Grainger loathed the popularity of his arrangement of the traditional air ‘In an English Country Garden’ because it overshadowed his other works: ‘A typical English garden is most likely to be a vegetable garden rather than being used to grow flowers,’ complained, ‘so you can think of turnips as I play it.’ In Australia, too, in his day it was common to grow both vegetables and flowers, in city and country, particularly in hard times.

From colonial times English settlers created gardens, sometimes grand ones, to help make themselves feel more at home. I once visited an old sandstone house near Bothwell in Tasmania, set in the bush some distance away from a road, which had a sweeping stone staircase, flanked by holly trees, leading down to a dry creek bed. In ‘Water Them Geraniums’ (which Brian Matthews has called ‘“The Drover’s Wife” writ large’) Henry Lawson pictured the most basic of selectors’ gardens:

Homestead on the Kameruka Estate dairy farm, Bega
NAA A6135K25107457
Geraniums were the only flowers I saw grow in the drought out there. I remembered this woman had a few dirty grey-green leaves behind some sticks against the bark wall near the door, and in spite of the sticks the fowls used to get in and scratch beds under the geraniums, and scratch dust over them, and ashes were thrown there—with an idea of helping the flowers, I suppose; and greasy dishwater when fresh water was scarce—till you might as well try to water a dish of fat.

The flower garden I recall from the late 1930s—when I was aged between eight and thirteen, before I left behind life on a small dairy farm to go away to boarding school and later to university—was typical of the time and the region: the Bega Valley on the far south of New South Wales. I have come to see the garden as a major influence on my life, nurturing a love of beauty, which led on to an interest in painting and literature. The garden became an ideal place, separate from the onerous daily round, sometimes the grind, of farm life, with its unremitting routines and physical labour. While I enjoyed the beauty of the surrounding countryside, with its hills and creeks, the garden was something different, lovingly built up, handmade, by my mother. Such gardens were the work of farmers’ wives seeking spiritual solace and relief from the household chores, and they also formed a bond with other women of the district.

Our house was a wooden, tin-roofed one of unpainted, weathered timber. (I now realise it must have dated back to the later nineteenth century.) A hallway led to a narrow, sleep-out veranda, then down two steps to a straight path leading from it, about twenty metres through the garden, to the front gate. Beyond it was an unsealed side-road leading on to other farms. Passing cars were few. The baker and the ‘Rawleigh’s man’ were the only regular callers. The garden, running along the front fence and down the sides of the house, lifted it above ordinariness, or what I saw then as shabbiness.

The expansive garden had only two special beds, one for gerberas, the other carnations (both of which grow from slips). Otherwise, flowers were intermingled and the general effect was of profusion and richness. Flower garden space represented the division between male and female labour. Some farmers had separate orchards, as did my father, who cultivated as well a separate vineyard and vegetable plots, like his migrant German grandparents. I recall the flowering of fruit trees: white blossom of pear, quince and apple; pink of peach. The autumn leaves of our lone persimmon tree (with its squashy ripe, orange-coloured fruit) is vividly described in Marjorie Barnard’s eponymous story:

I remember at home when I was a child there was a grove of persimmon trees down one side of the house. They cast a rosy light into rooms on that side of the house. In the autumn they had blazed deep red, taking your breath away...

As a primary school child I travelled by car to local shows at the small valley towns with my father, an enthusiastic exhibitor of fruit and vegetables. The show exhibits were mainly products of men’s work but there were smaller sections for those by women: needlework, cooking and flowers. I always went to see the champion dahlias. There were large, dinner-plate size with spiky, velvety petals, usually a showy red or pink.
I helped my father with the farm work in small ways, my elder brother by five years playing a bigger part, but I sometimes helped my mother in her garden. I liked to clear with a spade the dirt paths of moss and weeds, making imagined ‘roads’ (an extension of sandpit days) and exposing in some places a hidden stratum of the previous garden, old inverted bottles, used as borders. I also carried away piles of weeds pulled out by my mother, taking them across the road to our tethered goat.

Flowers in our garden included most of those listed in the popular song ‘How Many Kinds of Sweet Flowers Grow in an English Country Garden’. This was the model of Australian versions, varying according to climate. Omissions in our garden from the song list included lupins, gentians and foxgloves. Here is a random list using popular names: lilies (two kinds); snapdragons; stocks; chrysanthemums (a patch, various colours); dahlias (a group); tiger lilies; hollyhocks; marigolds; daffodils; jonquils; snowdrops; hydrangeas; cornflowers; wallflowers; fuchsias; crocus; geraniums; carnations; gerbers; zinnias; Chinese lanterns; gladioli; Marguerite daisies; forget-me-nots; daphne; pigface; blue larkspurs; flags or iris; asters; lilac; portulacas; salvias; love-in-the-mist; freesias; agapanthus; maidenhair; asparagus fern; Geraldton wax; white ‘sweet Alice’ borders. There were also some shrubs whose names I cannot remember except for one dubbed ‘cloth of gold’, not as spectacular as it sounds, but the name appealed to me.

There was no rose garden, indeed few roses (perhaps because of price and availability—there were no nurseries in those days, as well as no ‘native’ plants). I remember one nondescript white rose, inherited from the previous owner, some pink ones and a climber called ‘blackboy’, nailed to a wall of house. It was deep red, shading towards the centre into black, like a glowing coal.
The rose is a dominant image in English poetry. A lesser-known poem of Judith Wright, ‘To Hafiz of Shiraz’, uses a rose to celebrate the poet’s wonder at the miracle of constant creation in the natural world. Its epigraph, a quoted translation, reads: ‘The rose has come into the garden, from nothingness into Being’. In contrast, Blake’s ‘The Sick Rose’, about the worm in the bud, captures life’s duality by combining creation and destruction.

One of James McAuley’s autobiographical poems, ‘Wistaria’, explores his growing up and early attraction to natural beauty. The flowers are recalled through a series of imaginative transformations leading beyond the ordinary world: ‘Like grape-clusters transformed to lilac light … / bells, pagodas, pale balloons / … [changing] back to flowers at a touch’. The poem emphasizes the visual, the flower’s power ‘to absorb all feelings into sight’, to offer symbolic ‘clusters of hope’ in the arid world of Sydney’s western suburbs.

In my later travels around the world I would occasionally welcome the perfume summoned by lilacs, whether in college gardens in Oxford or in bunches stolen and sold by gypsies in the back streets of Bebek, a village on the Bosphorus.

My mother reached out to other women nearby by visiting neighbours and friends, walking across the paddocks or travelling by car, though the latter was less frequent in those days of petrol rationing. After a ritual afternoon tea, country-style—a lavish spread more like an English high tea—a tour of the garden would follow: plants were individually admired, gardening hints and lore exchanged and most importantly, gifts of cuttings or ‘slips’ were tucked away into carry-bags for future plantings. This was the main way of extending home gardens.

My mother also reached out in another way to the wider world through gifts of flowers. She sometimes tied small bunches for my teachers to my school bag (I rode a bike into town to the convent primary school). I found this embarrassing, as I often arrived late and to give the teacher flowers seemed over-apologetic.

On some Sundays, after Mass, flowers were taken to the nearby convent because my religious mother liked to visit there to talk to the head nun, thereby, I think, finding some kind of moral support. She was the only one of the family of five, who lived as orchardists near Liverpool, Sydney, to ‘keep the faith’ inherited from her German mother. In those rigid sectarian days, her ‘mixed marriage’ to an Anglican, while working as a midwife in the country far away from her family, made her unwelcome to his relations. In the preparation for these visits to the convent I learned how long it took to painstakingly pick even a small bunch of short-stemmed violets.

Gifts of flowers also went to a local hotel run by a Catholic family called Brady. The widowed matriarch would graciously receive my mother and me in the foyer where she displayed the flowers, giving my mother a shandy and me lemonade.

Plants in our garden were seasonal (there were sharp frosts in winter, summers were hot) but in my memory of individual flowers and glimpses of the whole garden, they are always blooming and hence in colour. The bareness of winter is elided.

The garden itself has long since disappeared, turned into lawn for easy care, as there is no one to take the time and trouble to tend the large garden. The district has seen big changes: small farms have long given way to mechanized ones, the scattered butter and cheese factories of the valley have disappeared, replaced by a large centralised one. I wonder what changes have come to the country gardens.
Dear David,

Randy for our copy of your novel in proof. I have not seen that in print, because I’ve been concentrating on a second version of The Custom of the Country. I finished yesterday, now a reading space. I want to read on the kindle before I read on the kindle version.

Randy about you in our times here, I was an East African life by a grocery woman.

20 Martin Road, Centennial Park
N.S.W. 2021
8. XI. 82

Earla Farrell

Dear David,

NSW 2021 9. XI. 80

Dear David,

I have written you.

20 Martin Road, Centennial Park
N.S.W. 2021
21. II. 81

Dear David,

Thank you for your kind.

20 Martin Road, Centennial Park
N.S.W. 2021
17. VII. 78

Dear David,
Corresponding Virtues

David Malouf

On donating a collection of 1745 letters written to him in the years 1960 to 2016, celebrated writer David Malouf reflects on the lost art of letter writing...

Nothing in our world of personal relations is more remarkable than the replacement, over the past twenty years, of letter-writing by the quick fire, impermanent forms of e-mail and SMS, with their emphasis on ‘communication’ and immediate but ephemeral ‘contact’.

No more dutiful letters to distant parents. No more extended accounts of recent events or discoveries, no time for speculation or roundabout confession or for qualifications in the matter of opinion and sometimes dangerous prejudice. No further witness to public events, or from those in high places of history in the making—references we might pick up later, and from a distance, as first-hand observations of change or disaster.

From the earliest times—think of Cicero or Seneca or Pliny or St Paul—correspondence made up a large part of how, from a very particular viewpoint, we saw the past, and the more so when the writer was aware, as so many of them were, that they were writing privately and publicly at the same moment, and for that reason carefully managed how what they were setting down would be read and interpreted.

And this self-consciousness was not limited to philosophers and statesmen. Such ordinary correspondents as Madame de Sévigné, in her letters to her daughter, or Lord Chesterton in his letters of advice to his son, were acutely aware that their correspondence would one day bear witness to the world they moved in; not to speak of such later letter-writers as Virginia Woolf and Thomas Mann, or Karen Blixen (the future Isak Dinesen) in her letters from Africa. No wonder, given the play here between self-conscious display and ‘innocent’ revelation, that letter-writing in the epistolary style proved so fruitful in the eighteenth century, in Rousseau’s La nouvelle Héloïse and the novels of Richardson and Smollett, for a new form of fiction, one that offered readers the sophisticated pleasure of a complex and slowly unfolding plot and of eavesdropping, in the most knowing way, on those who did not know, as they ‘wrote’, how much they were giving away.

The decline in letter-writing has resulted in two great losses. The first is the loss, to letter-writers themselves, of the opportunity for slow self-reflection, for re-examination and recovery, the setting down on paper, for your own as well as other but friendly eyes, of what you have experienced and need now to account for and justify, or need simply to express. An act of self-awareness and discovery, but one that in its intimacy, and in the time and concentration it demands, is also an act of generous involvement with the person addressed, an avowal of personal closeness in which absence is cancelled by the most intimate presence.

The other loss is public. It is the loss of a personal record that once offered us an eye-witness account of complex happenings seen in little and from a multiplicity of places and private views.

What all this says about our attitude to time itself—how little of it we are ready to give to what we call communication and interaction with others—is another matter. This is a third loss: a loss of closeness and capacity for intimacy, that may be greater in the long run than either of the previous two.

David Malouf AO has published many prize-winning novels, collections of poems, short stories and essays, as well as opera libretti and a play. In 2016 he received the Australia Council Award for Lifetime Achievement in Literature.

David’s most recent collection of poems, An open book was published by The University of Queensland Press in 2018. His papers are held in the Fryer Library.
Dear David,

It’s midnight & I’ve come down to the studio to look again at your portrait. It is just floating on to the canvas. Apart from being a portrait, it is, I feel, the best picture I’ve ever painted. Perhaps it would be better not to have your face again. Camus says it looks more like you than any of the drawings or that vile old sketch. The face has been done in Aunt Sr. Blanda. I’ll shade it later with Tramp. Would you like to give your that wonderful golden locks your beard.

Sincerely,

Jeffrey Smart

Ulysses, Prof. David Malouf
Campagnatico
Grosseto 58042
Italia
Above: Jeffrey Smart
*Portrait of David Malouf* 1980
oil and synthetic polymer paint on canvas
100.0 x 100.0 cm
State Art Collection, Art Gallery of Western Australia
Purchased 1983

Left: Jeffrey Smart in Italy, 1990, by Robert Walker ©
Estate of Robert Walker.
Art Gallery of New South Wales Archive
I’ve known David Malouf and enjoyed his friendship ever since I edited his first novel *Johnno* for the University of Queensland Press. It was published in hardback in April 1975 in an edition of 3072 copies. At David’s gentle insistence, we bound it in hardback, rather than in a ‘split run’ hardback/paperback edition as was our usual practice for much of the 1970s.

Although *Johnno*’s subsequent paperback publisher—Penguin Australia—initially believed the novel too Brisbane-centric to have any appeal outside Queensland, it became an enduring classic and has never been out of print. The University of Queensland Press retained the hardback rights, and it was republished in a beautiful limited edition for UQP’s fiftieth anniversary celebrations in 1998.

When I was editing *Johnno*, David recommended I read a Georgio Bassani novel, *The Heron* (1970). After reading it, I asked our production manager, Cyrelle Birt, to base the typography and page layout of *Johnno* on an edition of *The Heron* I’d borrowed from the University Library.
In the David Malouf Papers in Fryer Library is a letter to me from David, dated August 1974, with a list of more than a dozen of his title suggestions for the novel: among them ‘Jack in the Box’, ‘The Booby-Trap’, ‘Sleight of Hand’, ‘An Open and Shut Case’, and ‘Blind Man’s Buff’. During a long afternoon discussion with him at the university staff club overlooking the lake, I encouraged him to title his novel Johnno instead.

David’s formative years in Brisbane have inspired and influenced his sixty-year writing career. His paternal grandparents came to Australia in the 1880s from Lebanon, while his mother’s family left London for Queensland in 1913 after a bank failure caused them financial hardship. His father was an accomplished boxer and footballer, driving one of the three delivery trucks he owned for a living.

David’s family lived in a sprawling timber house at 12 Edmondstone Street, South Brisbane. With his mother’s encouragement, he learned to read by the age of four. Too young for primary school, David joined several other children at the nearby house of Mrs Thompson where he taught himself in a free-wheeling fashion for five years, using special sets of cards. This early, self-directed ‘schooling’—along with a lifelong passion for world literatures from Greco-Roman times to the present—has kept him company on his long and eventful journey to national and international literary fame.

As a book historian, I’ve been fortunate to have access to David’s large collection of letters and manuscripts in Fryer Library which are of immense cultural value. A treasure trove for scholars, students and other readers, they will be used and enjoyed for many decades to come.

My own journey as an editor and book publisher began not long before I first met David on the University of Queensland’s St Lucia campus in 1974. On my shelves at home in Sydney I have an original hardback copy of Johnno signed: ‘For Craig, this shared book, affectionately, David’. It remains one of my most cherished possessions.

Dr Craig Munro is an award-winning biographer, and the founding chair of the Queensland Writers Centre. As the inaugural fiction editor at the University of Queensland Press, and later as publishing manager, he worked with many emerging writers who have since become celebrated authors including Peter Carey, Hugh Lunn and David Malouf.

The Craig Munro Papers, UQFL253, are held in the Fryer Library. His memoir Under cover: adventures in the art of editing was published – as a paperback original – in 2015.
Among the Fryer Library’s architectural collections, the papers, plans and records of Karl Langer (1903–1969) formed the first collection, and may be the most outstanding. Inevitably, they also concern his wife, the art historian and critic Dr Gertrude Langer (1908–84) whose own records are also in Fryer. In outline their stories are well known from separate entries in the *Australian dictionary of biography* and has been the subject of academic papers. Several of Langer’s
buildings are heritage listed including his own home, Langer House at 396 Swann Rd, St Lucia." His Chapel at St Peter’s Lutheran College, Indooroopilly, completed near the end of his life in 1968, was awarded the Robin Gibson Award for Enduring Architecture in 2015. Embodying the lessons he had learned from classical Greece⁷ it was his favourite building. ‘A man may strive for excellence for a lifetime, but there will always be one accomplishment which he feels rises above the rest.’⁸

Who were Karl and Gertrude Langer?

Karl Langer was born in Vienna, only son and elder child of Roman Catholic parents, Karl Langer, a locksmith, and Magdalena Loitsch. In Vienna, Karl was educated at Staatsgewerbeschule, a State vocational school, until 1923 when he was admitted to the School of Architecture within the Akademie der Bildenden Künste (Academy of Fine Arts) under Peter Behrens. While training he worked for Hans Prutscher from August 1923 to March 1925; Oskar Wlach and Josef Frank; and Heinrich Schmid and Herman Aichinger from August 1926 to March 1928. After graduating in 1926, Behrens appointed Langer as senior architect⁹ in his Vienna studio while Karl also studied part-time, first at the Technische Hochschule (later Technical University of Vienna) to qualify as a Zivilarchitekt (1931) before undertaking a PhD at the University of Vienna under Josef Strzygowski.

Above: Karl Langer’s degree from the Academy of Fine Arts in Vienna. Langer Collection
Left: Portrait of Peter Behrens by Norbert Kraus, c1933. Karl Langer Collection, Box 44
Gertrude Langer was born in Vienna, the elder daughter of Jewish parents Alois Freschl (later changed to Fröschel) and Channa (or Anna) Siegmann-Brill. Alois was an accountant, and later manager, in the manufacturing firm of his brother-in-law Leo Brill. Gertrude had a privileged upbringing and was educated at Eugenie Schwarzwald’s famous school, designed by Adolf Loos, and where Loos taught architecture; Oskar Kokoschka, drawing; and Arnold Schoenberg, music. Gertrude studied at the Sorbonne and at the University of Vienna also under Strzygowski. In 1932, the Langers married, first in a civil ceremony, then in a Roman Catholic church. They completed their respective PhDs in 1933. By then the rise of Nazism endangered both: Gertrude as Jewish and Karl as a Social Democrat.

At a time of social unrest, Karl left Behrens’ office in 1934 and despite trepidation commenced private practice in Vienna from their well-located apartment which Karl lavishly renovated and furnished. His work was well regarded but in the deteriorating circumstances the commissions were more modest than those on which he had worked previously. Following the Anschluss in March 1938 they applied for an Australian visa. Unnerved in November 1938 by Kristallnacht, within a week the Langers departed from Vienna, leaving Karl’s father to forward their packed possessions when their destination was confirmed. They avoided applying for permanent exit visas on a pretext of leaving for an architectural commission in Athens, where they awaited their Australian visas. Two months after their issue in February 1939, the Langers departed Naples for Sydney.

The Langer records

Both manuscript collections in the Fryer Library were received under the terms of Gertrude’s will. The Karl Langer Collection comprises ‘89 boxes, 1 parcel, and approximately 1100 architectural drawings.’ But to complicate research, Karl’s collection is inexplicably split, with many, maybe a majority of his plans (and some specifications) held by the State Library of Queensland. A guess that the State Library received their plans when Langer’s practice was disbanded after his death in 1969 may be correct, although the collection was not accessioned until 1985. However, the entire supporting material including ‘financial records, correspondence, biographical and personal notes, articles, speeches, job photos, subject files, diaries, journal and newspaper cuttings’ is held by the Fryer Library. Sorting (probably including culling) occurred prior to Gertrude’s death in consultation with Ian Sinnamon who envisaged writing a biography of Karl, which sadly did not eventuate. What remains however, is a treasure trove for research.

Jobs and plans

In 2018 the University of Queensland Library digitised all the architectural drawings in the Langer collection. They are available online. Sorting them into a useful sequence is complicated by Langer’s practice, which dated from 1946, only adopting job numbers in 1954. For continuing jobs, the number was sometimes applied retrospectively. The first number was Job 1001: Flats at Newmarket for JA Watts, manager of Lennons Hotel, but the imperative to adopt job numbers came from an influx of large commissions, Lennons Hotels at Brisbane, Broadbeach and Toowoomba (Job Nos 1005–7). Thereafter numbers are allocated chronologically from the date of commencement and recorded in numerical order and alphabetically in two books: Jobs 1001 to 1119; and Job 1120+. The final job, no. 1231: Strathpine / Lawnton Scheme, was commissioned on 15 October 1969, the day before Langer’s death. Under the alphabetical entry for each job are a list and dates of the drawings produced. For example, for Langer’s last office on Gregory Terrace (Job 1048), there were four: a measured drawing, sketch for a distinctive pergola, window details and an office layout. As part of research for this article, some plans which had been separated have been reunited with the collection.
Used from establishment of the practice and later in parallel with the Job No.
registers were Job Cards indicative of the almost obsessive control of the office. The
job cards are held in two tightly packed drawers. The first is a timber box brought from Vienna with colour-coded paper clips (worthy of the Vienna Secession) which were a short cut to the status of particular projects, for example, that an account was due or had been rendered. Each double-sided card (used in multiples as jobs proceeded) recorded chronologically the progression of a job, from the date on which a project was initiated through to payment of a final fee account (on occasion disputed with the settlement negotiated). Listed sequentially are the stages of the work: design, working drawings, details, site supervision; together with the draftsmen responsible and their time spent, regularly summed to monitor progress. The cards reveal the frequent reworking of sketch designs, often more than twice, such as the Main Roads Building where there were eight versions of the design; and delays, again for Main Roads, when the project stalled with a credit squeeze in 1961. The job cards make possible the superimposition of numbers for jobs prior to 1954 which would make the collection more easily researched. They also clarify Langer’s role in the office: meeting the client, visiting the site, initial sketches and site supervision. Between the early and final stages his input varied but was often substantial. Although meetings with contractors are recorded, there is less about builders and there may have been a contracts book which has not survived. Only in rare instances on Langer’s drawings is the name of a draftsman identified. A notable exception is the talented Roman Pavlyshyn who often added his initials (RP) to plans he drew between 1949 and 1951 including projects at Mackay and Sanders House, Brisbane, a renovation but the most modern office building in Brisbane in 1952. Despite not being acknowledged on individual plans, the staff are better documented than in other Queensland architectural historical collections. They are identified on staff cards and in possibly incomplete payroll records, but most crucially their involvement is detailed on the Job Cards (which may also be incomplete but are voluminous).
Staff are tabulated and identified by the initial letter or a short abbreviation of their surname. Karl was an exception identifying himself as ‘I,’ the first person, singular.

Also in UQFL158 is correspondence with former Viennese colleagues, dispersed worldwide in the diaspora of talented Austrians before World War Two, including Victor Gruen (1903–80) and the lesser known Johannes Schreiner (?–1948). Schreiner who died prematurely in Kampala, Uganda is of particular interest. Acknowledged as the right-hand man for Erich Mendelsohn (1887–1953), the letters are informative about this role and his subsequent career despite internment and working during the War with William Holford (1907–75) whose path Langer later crossed when he successfully advised against Holford’s proposed siting of Australia’s Parliament House.

The collection includes photographs of work in Vienna and Australia, as well as lists of work (put together by Gertrude after Karl’s death). While these lists inflate Langer’s contribution in Vienna, the photographs confirm his close involvement with this work. What they also do in some instances is identify the origin of ideas, which Langer used later in Queensland – not otherwise easily accomplished when the Austrian precedent did not eventuate. For example, over-scaled biblical texts on the facades of two churches derive from Peter Behrens and Alexander Popp’s competition entry for a church, Friedenskirche Linz-Urfahr. Victor Gruen, Victor Gruen Collection, American Heritage Center, University of Wyoming

Victor Gruen, Victor Gruen Collection, American Heritage Center, University of Wyoming

Above: View of St John’s Lutheran Church, Bundaberg. UQFL158, Box 44

Top: Model of Behrens and Popp’s Church of Peace, Linz-Urfahr, c1929. UQFL158, Box 44
What is Not in the Collection?

With their lives disrupted by World War Two and without children, the Langers’ family history is obscure, which is surprising for persons so well known. Almost nothing is known of Karl’s childhood but he was young enough to avoid World War One. In 1919 when Allied blockades prolonged food shortages, Karl was so malnourished that, like other children of the former Central Powers, he was evacuated to recuperate, spending six months with a doctor’s family in Norway. His father served in the War and was in Vienna in early 1939. Perhaps the best source of information about Karl’s parents and his sister Magda are in the Gertrude Langer papers, which contain correspondence from them.

After the Anschluss, Karl, regarded as Aryan, avoided the terror and degradation experienced by Jews which threatened Gertrude and her family. In an oral history recorded in 1982, she mentions that some of Karl’s relatives were Nazi sympathizers. Karl’s Jewish colleague, Viktor Grünbaum (Victor Gruen), describes the ninety days before his escape. An employee, a formerly secret Nazi, took charge of his office and had Gruen drawing swastikas while anxiously awaiting visas for America. Ian Sinnamon told Fiona Gardiner that he saw drawings with a swastika. They do not survive.

After the Langers arrived in Brisbane, Karl made application a month before war was declared for permission for Gertrude’s mother Channa to join them in Australia. The refusal is undated and without evidence that the Langers were advised. Under Trading with the Enemy Act 1939, Gertrude sought approval in March 1940 to write to her mother, but it took six months for her request to be granted. Channa died in September 1942 at Theresienstadt, a Jewish concentration camp in Czechoslovakia, ten days after she was deported in one of the last mass transports before the Jewish community of Vienna was officially dissolved. Gertrude’s younger sister Lisl married Dr Leo Goldhammer, a gynaecologist and obstetrician. They migrated to Palestine in 1938 and had one son named ‘Hans’, who went on to become a significant medical scholar in Tel Aviv.

The Langers’ marriage bridged the divide between Jews and Christians, a schism reflected in polarisation between Vienna and its hinterland and also between schools of architecture and within architectural practice. It led to the demise of Vienna’s Social Democrat government, civil war in 1934 and Austrofascism which prepared the way for the Anschluss in 1938, provoking the mass migration of Jews and intellectuals, of which the Langers were a part.

The environment as a whole – Langer’s continuing legacy

As Anne Latreille has explored in Garden voices, Karl Langer viewed building and landscape as part of one environment. His landscape designs still resonate today in Queensland, the state he saw as the most beautiful, richest and most promising in Australia. In his book Sub-tropical housing, he writes, ‘If we cease to think in terms of front-garden, back garden and house, we may use the whole allotment as a single unified living-area, the surrounding hedges of which become the walls’.

When he passed away fifty years ago on 16 October 1969 his funeral was held shortly after in his Chapel at St Peter’s College. He was cremated at the East Chapel of the Mount Thompson Crematorium, a building he also designed along with the attached enclave and courtyard.
After Karl’s death, his architectural practice closed. There were no partners and no succession plan. Employees including Roman Pavlyshyn and Jarko Burbello and possibly Juris Rubis, aspired to a partnership. When not forthcoming they went elsewhere: Ukrainian-born, Vienna and Darmstadt-trained Pavlyshyn joined the Commonwealth Works Department; Burbello, also Ukrainian-born who completed his training in Berlin and Munich during the War, moved to New York. The Ukrainians were conflicted in World War Two. After their country was taken over by the Russians before the War, they supported the Germans as liberators in Operation Barbarossa in 1941. In similar circumstances the Latvian-born Juris Rubis served with the German army against Russia, winning an Iron Cross. If not Karl, then Gertrude may have found the prospect of a partnership with former collaborators of the Germans, unbearable.

Collection UQFL158 documents the practice of an architect, town planner, landscape architect and academic who is of significance not only in Queensland and Australia but also internationally. Karl Langer is an important example of those architects who participated in the emergence of modernism in Europe and who, when they were forced to leave their homeland, carried those ideas to the far-flung corners of the world.

Don Watson is a nationally awarded architect and historian and is the co-author with Dr Judith McKay of A directory of Queensland architects to 1940 and Queensland architects of the nineteenth century: a biographical dictionary.

Alongside a distinguished career at the Queensland Department of Public Works, Don has taught at Queensland University of Technology and The University of Queensland where he is an Adjunct Professor.

The exhibition Don Watson: a civil servant was held in Brisbane from 19 March to 24 May 2018 at the Australian Institute of Architects (Queensland Chapter).

Fiona Gardiner is an architectural historian and Adjunct Associate Professor in the School of Architecture at The University of Queensland. As Director of Heritage in the Qld Department of Environmental and Heritage Protection, she has been instrumental in implementing major legislative reform focused on developing and simplifying policy frameworks that protect the state’s heritage.

In 2019 Fiona was awarded the Public Service Medal for outstanding public service through the management of cultural heritage in Queensland.

Karl Langer: modern architect and migrant in the Australian tropics (Bloomsbury Studies in Modern Architecture) edited by UQ School of Architecture’s John MacArthur and Deborah Van Der Plaat will be published in 2020.
ENDNOTES

1. Karl Langer Collection, UQFL158, Fryer Library, University of Queensland Library.
2. Gertrude Langer Papers, UQFL157, Fryer Library, University of Queensland Library.
9. Information from Dr Andrew Wilson from the UQ School of Architecture on the basis of a reference from Behrens, contradicting a translation which indicates that Langer was in charge of Behrens’ Vienna studio.
10. Their possessions ‘occupying two big vans’ included some of their furniture as well as extensive records relating to Karl’s career and private practice.
11. In Box 44, UQFL158, a drawing for an orphanage in Athens is listed but not identified.
12. Information from librarian Reuben Hillier, SLQ. The provenance of the collection R83 at the State Library has not been found. Collections R82 and R84 were acquired by the State Library in 1985.
13. Others are in Fryer’s Roman Pavlyshyn collection.
14. 10 Dunkirk St, Gaythorne (demolished). Langer also designed a house for Watts at Horse Shoe Bend, Buderim (1963). Plans for both the flats (Roll R83/12/13) and the Buderim House (Roll R83/29/6) are held by the State Library as are plans for the hotels (Rolls R83/9/2, R83/13/1, R83/30/6, R83/30/10, R83/37/5, R83/40/4).
15. Job Number books, Box 60, UQFL158.
16. Formerly held by Ian Sinnamon and Douglas Neale. Other records including correspondence may yet be found.
17. Gertrude served as Karl’s secretary until 1952 when Margaret Crane took over.
18. Boxes 34 and 35, UQFL158.
19. There are extensive correspondence files which are yet to be systematically consulted.
20. Including the Sugar Research Institute. Pavlyshyn’s plans for a proposed crematorium for Mackay drawn in Langer’s office are in Fryer’s Pavlyshyn collection and SLQ (R83/29/1).
21. UQFL158 Box 12.
22. Lutheran churches at Bundaberg and Ipswich.
23. UQFL158, Box 44.
24. Unless otherwise noted, additional information to that of published sources is from Gertrude Langer’s interview by Barbara Blackman, 1982, NLA ID584284.
25. Gertrude Langer’s papers contain letters to Karl from the family he stayed with in Norway, all written in Norwegian.
26. He despatched the Langers’ possessions to Australia. Gertrude Langer interviewed by Barbara Blackman, oral history NLA ID584284.
27. In Gertrude’s NLA oral history, she mentions that some relatives (presumably Karl’s) were Nazi sympathizers. Letters in her collection in Fryer reveal that Karl’s sister Magda married a Gestapo officer who changed his name from Blaschko to Rosse.
29. NAA ID 7918340.
30. NAA ID 6922426.
31. Alois Fröschel died Vienna, 2 August 1937; Anna Fröschel died 3 October 1942 at Theresienstadt. Information from Tina Macht, University of Queensland Library. Gertrude later claimed Anna Fröschel died 25 September 1943, NAA ID192222, 9.
33. Karl Langer, Sub-tropical housing, The University of Queensland, Brisbane, 1944, p. 4.
34. Some jobs were completed by other architects.
35. Pavlyshyn’s collection is also in Fryer.
Faces of the Fallen: A Project of Remembrance

Bruce Ibsen

Faces of the Fallen. Compiled by University Archivist, Bruce Ibsen
With the approach of 2014, institutions throughout Australia, both government and non-governmental, considered creating special projects commemorating the one hundredth anniversary of the beginning of World War One. The University of Queensland Archives was no different in endeavouring to create an appropriate tribute to mark this significant date.

Aside from a plaque situated in the foyer of the Forgan Smith building, scant evidence remains of the thirty-three students and staff who died as a result of the war. To pay them due respect, we tried to discover photographs of the people whose names were listed on the Roll of Honour; to put a face to the fallen.

Initially centred on the University of Queensland, the project expanded to include the students and staff from the Queensland Agricultural College, Gatton, who also died during the war. Like the UQ St Lucia campus, there are commemorative plaques at UQ Gatton campus, one located at the swimming pool and the other in the foundation building, Morrison Hall.

The process of discovery involved not only reviewing material in the University Archives but also searching online resources available through the National Archives of Australia (NAA), the Australian War Memorial (AWM) and the State Library of Queensland (SLQ). Not surprisingly, projects that seem straightforward often take unexpected twists and turns. In this case, what seemed like a relatively simple process of searching for images blossomed into a journey complete with emotional highs and lows.

The deeper I delved into the project, the more the plaques evolved from being a list of names etched on stone or metal to a revelation of unique personalities; some who had achieved much in their short lives, others with untapped potential never fully realised. Given the nature of the project, I always knew there was never going to be what one might describe as a happy conclusion. Locating the image of an 18 year old, dressed in a uniform, staring sternly at the camera, and knowing the fate that lay ahead of him, was at times depressing. Nevertheless, I felt a strong desire and obligation to fulfill the aims of the project.

From the first day of the Gallipoli campaign, when two students, Harry Graham from Gatton and Frank Haymen from UQ, died on 25 April 1915, students and staff from both institutions fought and died through every major campaign in which Australia was involved.

Almost immediately, the pain of losing a son in the madness of war struck home when Gatton student Harry Graham, just two months shy of his 19th birthday, died on the first day of the Gallipoli campaign. His military record, accessible through the NAA site, shows the efforts his desperate parents undertook trying to find out what had become of their son, hoping against all odds that he somehow survived. He did not, nor was his body ever found.

‘Those imperishable names whose memory nerves us to try to carry on the task they have had to leave to us, whose devotion and example set the standard and spirit of the University.’

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Poster seeking information on the fate of HJ Graham

Frank Haymen

Harry Graham

No. 154, Private HARRY J. GRAHAM, “A” Company, 9th Batt. Queenslanders, 3rd Brigade, 1st Australian Division, DARDANELLES.

Replies to Mr. J. GRAHAM, 44 Leinster St., Phibsboro, Dublin, 4/9/15.
Leaving Gallipoli, where fifteen students and staff died, including Robert Stainton who passed in Egypt as a result of illness, most of the Australian forces headed to Europe. Some stayed, fought and died in later battles in the Middle East. Upon arriving in Europe, the Australian forces were quickly moved into the murderous setting of the Western front. Beginning in earnest with the Battle of the Somme, which commenced on 1 July 1916 and continued over the ensuing months to the end of November, hundreds of thousands of lives on both sides were lost in futile, bloody attempts to hasten the end of the war. During this time, fifteen students and staff perished, including Gatton student Hew Dalrymple. He attended the Queensland Agricultural College from 1902 to 1904, where he listed ‘farming’ as his proposed business. However, ten years later, in 1914, he graduated from the University of Pennsylvania with a Doctor of Dental Surgery. With the outbreak of the war, Hew headed to England to enlist, became a Second Lieutenant in the Somerset Light Infantry and was killed at the age of 31 on the first day of the Battle of the Somme. His body was never found.

The following year brought no reprieve. In fact, more students and staff died in 1917 than in any other year of the conflict. The majority died in an area of Belgium during the Third Battle of Ypres. Previously unknown places such as Menin Road, Polygon Wood, Broodseinde Ridge, Zonnebeke and Passchendaele became sorrowful names etched upon the Australian psyche.

On one particularly black day, 4 October to be exact, five students, Noel Power, Andrew Scott, Francis Sheran, all from Gatton, and Wilfred Simmonds and Leonard MacDonnell from UQ died in and around Broodseinde Ridge and Zonnebeke.

Originally from Gympie, Leonard had attended Nudgee College where he held the distinction of winning a University scholarship a year after passing the Junior examination. Prior to enlisting in April 1915, he attended University for one year and was 21 when he was killed; his brother Neil, just 18, had been killed a few months earlier.

While the focus of Australia’s involvement was in Europe, several detachments fought in the Middle East, mainly in Palestine and Egypt. On one occasion during a skirmish around the village of Sheria, Palestine, Timothy O’Neill and William Linedale, two former Gatton students who both hoped to be farmers, were amongst a group of thirteen Light Infantry Regiment members who died on 7 November 1917. Timothy’s brother Peter also died in the war from wounds received in France on 20 August 1917.
The German spring offensive of 1918, lasting from March until the middle of July, affected the Australian army critically as they played a key role in stemming this last gasp for victory. In a bitter twist of fate, two University students, Walde Fisher and Charles Wonderley, were killed within a few kilometres of each other on the same day, 5 April. Fisher and Wonderley had competed against each other in sport prior to coming to University, both received Scholarships, both graduated the same year, with identical Bachelor of Arts, Honours First Class degrees in Classics, and both appear in a photo taken in 1916 after their graduation standing side by side.

The last page in this story of coincidences was written when their personal effects, being shipped back to their families in Australia aboard the SS Barunga, were lost forever when the ship was torpedoed and sunk off the Scilly Isles.

Though the First World War ended officially on 11 November 1918, its impact upon lives did not end. From December 1918 until February 1923 five more students and staff died, three from illness and two in accidents. One of those students who passed away due to war-related illness was John Fryer, for whom the Fryer Library is named. Another, Classics lecturer Roger Cholmeley, who served with distinction during the war, tragically drowned in Lake Onega, Russia during the post-war military intervention.

The sober, reverent nature of the project eased somewhat when it was decided to expand the scope to include the Rolls of Service for both institutions. While many of those who served came home suffering the effects of undiagnosed post-traumatic stress disorder, at least they came home! The Rolls of Service list not only those who served in the military but also those who undertook vital duties both at home and overseas. Several members of the academic staff and students left the University to work on military-related projects. Bertram Dillon Steele, Thomas Gilbert Henry Jones, Robert Andrew Boyle, Henry Percival Singleton, Reginald George Quinn, George Watson Hargreaves and William Musa Bhai Fowler were among those who worked on chemical and munitions projects.
Some others included Lecturer in English, Jeremiah Joseph Stable, who worked within the district censor’s office and Elton Mayo, who undertook significant analysis of the psychological trauma inflicted upon those who took part in the fighting.

Additionally, Annie Emily Jane Darvall, also known as Jean, earned a Bachelor of Arts degree in 1914 and worked briefly for the University of Queensland before joining the Volunteer Aid Detachment with the British Expeditionary Forces in 1916. She served first in Manchester and then transferred to field hospitals in France, where she was mentioned in dispatches in May 1918. Upon her return, she worked for the University in the Department of External Studies for a number of years. Another Volunteer Aid Detachment member was Annie May Parr, a later graduate of the University. According to the published history of The University of Queensland 1910–1935, she was with the VAD in Bucharest, Romania during the German occupation from 1916 to 1918 and was awarded the Queen’s Cross. Later she taught at St Margaret’s School in Brisbane and eventually became Principal at the Church of England Girls School in Tamworth.

The University of Queensland Archives’ staff hoped that by putting faces to names an awareness for those who died and those who served would be heightened. While the project could not obtain images for all of those who died or served, a significant number were located, due in large part to the outstanding work done by the NAA, AWM and the SLQ.

For those who never returned, their loss was felt for years. They were young men, full of life, intelligence and adventure, who sacrificed their lives doing what they believed, was the right thing. Equally the effect of the war upon those who returned shaped them personally and the country collectively for decades.

The faces of the fallen have faded from living memory. While their names remain on memorial plaques, one cannot forget they were more than just names to the people who knew them. They were individuals who were loved by many and missed forever by their families and friends. To honour them, to remember them, we must never forget what they have done.

Bruce Ibsen is University Archivist at The University of Queensland. He has held archival positions in Archives in Canada and Australia including City Archivist at Edmonton, Alberta and University Archivist at the University of New England in New South Wales.

During the centenary of World War One Bruce worked with archivists and researchers from across Australia on the Expert Nation: Universities, War and 1920s & 1930s Australia project. This ARC-funded project followed service men and women who returned from the war to contribute further to developing higher education across a range of disciplines.

In the course of his research, Bruce discovered that a number of UQ soldiers had not been commemorated on existing UQ campus honour boards. Based on his research, the board at the Gatton campus of the University was updated and rededicated on November 7 2018.

Faces of the Fallen booklet and video can be viewed through the University’s digital repository eSpace: https://espace.library.uq.edu.au/view/UQ:371797.
ENDNOTES

1. Commem ceremony recorded in *Queensland University Magazine*, May 1918, p. 38.
2. FG Hayman, *The Queenslander Pictorial*, supplement to *The Queenslander*, 26 Sep 1914, p. 27.
7. Andrew Scott in *Gatton College Magazine*, 1940.
12. Fryer Library University of Queensland Photograph Collection, UQFL466, Box 12, AJ/P/68.
13. Portrait photograph of Walde Fisher taken when he was on leave in London in February 1918. The last known photograph of Walde that survives. The University of Queensland Archives.
15. Roger Cholmeley. The University of Queensland Archives.
17. Elton Mayo. The University of Queensland Archives.
19. Annie Parr in *St Margaret’s Anglican Girls School, Annual Report*, Brisbane, 1927.

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University of Queensland WWI Roll of Honour. Forgan Smith Building
What’s New in Fryer Library

Simon Farley

Libraries are houses of nourishment and reverie. Places in which we can think and create. As Gaston Bachelard writes in The poetics of space, “the house shelters day-dreaming, the house protects the dreamer, the house allows one to dream in peace.” Taking their inspiration from Bachelard we have been very fortunate to have architects Kim and Monique Baber of Baber Studio design for us an object-based teaching room within the Fryer Library. I am grateful to our generous donors for supporting this initiative and for helping us to build this beautiful space with stage one now complete.

Kim and Monique Baber and architects from Baber Studio with their model of the Fryer teaching space

Top: Fryer Library teaching space
In particular, I would like to thank The Alumni Friends of the University of Queensland Inc. and Mrs Judith Musgrave (née Quinn) whose gifts have helped us realise over half of our $210,000 goal. Mrs Musgrave was employed by the UQ Library from 1956 to 1961. During her time here, she worked in the Thatcher Library and the Main Library. She completed a Bachelor of Arts at UQ in 1960. On making the donation Judith said, ‘I knew how the Fryer Library had started and why and I thought it was important. I knew if I was to support the Fryer Library, my gift would be going somewhere special and I feel that I’m doing some good.’

Students engaged in the Fryer’s object based learning sessions have benefited greatly from the new space with classes offered across a range of disciplines including Law, Anthropology, History, Literature and Architecture.

The University of Queensland Press celebrated its 70th anniversary in 2018. I congratulate UQP on its enduring contribution to literature and publishing. In 2019, UQP author Melissa Lucashenko won the Miles Franklin Literary Award for her novel Too much lip that also collected the top prize at the 2019 Queensland Premier’s Literary Awards. The Press’ archive, held in the Fryer Library, alongside the papers of many of its writers, documents individual creativity alongside broader developments in Australian culture and society. In our 2018 Fryer Lecture in Australian Literature, Professor Nicholas Jose delivered an address that recalled UQP titles that marked the way, from Ian Fairweather’s The drunken buddha (1965) to Alexis Wright’s Plains of promise (1997), the ‘Paperback poets’ of the 1970s. The full text of the lecture is available online in the Sydney Review of Books: sydneyreviewofbooks.com/uqp-makes-history-a-personal-version.

On 19 August 2018, I was honoured to launch poet Jena Woodhouse’s Green dance: Tamborine Mountain poems published by Calanthe Press. These poems, lost for many years, were discovered by Janis Bailey in the papers of Dr Valentine Vallis housed in the Fryer Library. Val (1916–2009) as he preferred to be known was a distinguished poet himself and Reader in English at The University of Queensland. He had lent Jena the key to his rainforest retreat Abydos located at The Knoll, North Tambourine. This gift, ‘opened the way to a place of profound natural beauty, inspiration and creativity.’ Green dance is the result of that.
magnanimous gesture. The last four lines of Jena’s ‘Green Dance’ can be seen on Main Street, Mt Tamborine as a permanent poetry installation.

So much of what finds a home in the Fryer Library is deeply personal. Letters, postcards and diaries sit alongside drafts of novels and poems. Books, maps, plans, recordings and photographs capture bygone eras and experiences, as do objects such as medals and badges. Moments, people and events are remembered in the library.

Recent and upcoming acquisitions include limited edition artists’ books by Peter Lyssiotis; rare publications donated by Professor Alastair Blanchard, Dr Merv Cobcroft, and the Alumni Friends of The University of Queensland Inc.; original architectural plans and records.
from John Simpson, John Railton, Richard Leplastrier AO, and the late Geoffrey Pie AM; manuscripts from author and poet Anne McCosker; diaries of art historian and curator Glenn Cooke; and the archive of artist Leonard Brown.

In 2019 Leonard Brown was awarded the Brisbane Portrait Prize for his painting Portrait of a Young Artist – Jordan Azcune. His first art teacher was former National Gallery of Australia Director Betty Churcher. Between 1965 and 1969, he undertook formal art tuition at Brisbane’s Central Technical College Art School. The lyrical and transcendent artworks he has created in the intervening fifty years have cemented his place as one of the country’s foremost abstract painters. His works are held in the collections of National Gallery of Australia; every Australian state gallery; and numerous other public, private and educational institutions including the UQ Art Museum. In 1975, Leonard began the study and practice of Byzantine icon painting under direction from Bishop Constantine, Russian Orthodox Bishop of Brisbane. He is now considered one of the world’s foremost practitioners of this art form. In 2010 Leonard was awarded the prestigious Blake Prize for Religious Art.


Above: She, Supposing Him to be the Gardener, 2004, by the hand of Leonard Brown. Egg tempura, 24 kt, 46x31cm. Photograph Mick Richards

Top left: Leonard Brown dispatching an icon in the post, Brunswick Street, 1995

Left: Above: Portrait of Young Artist – Jordan Azcune, 2019, by Leonard Brown. Oil on linen, 90x60cm. Photograph Mick Richards
An extensive collection of correspondence has been received from Australia’s great novelist and poet, David Malouf AO. Documenting friendships with writers and artists including Shirley Hazzard, Helen Garner, and Patrick White from the 1960s to the present day, it would be difficult to overstate the cultural value of these letters. In the words of editor and writer Craig Munro, ‘I have never before encountered a collection of such depth and significance.’

We have also acquired a large collection of papers from David’s dear friend Judith Rodriguez AM who passed away on 22 November 2018. The poet, teacher and human rights advocate regarded her years as a student at UQ to have been as important to her as her time at Cambridge. Judith was an integral part of the UQP story, contributing to its very first Australian poetry anthology in 1968 (New impulses in Australian poetry, edited by Rodney Hall and Thomas Shapcott). She published five collections with the Press over the next 20 years, including her first solo offering, Nu-plastik fanfare red and other poems (1973) dedicated to her teachers Mary Alexis Macmillan and Fryer Library founder, Dr FW Robinson.

It is wonderful to see a history of the Fryer family and their experiences during WWI will soon be published by Boolarong Press. The book by Dr Melanie Piddocke will be launched in the Fryer Library in 2020.

Fellowships

Fellowships offered by the Fryer Library have continued to enable scholars and writers to draw on our rich holdings. In 2017/18 Dr Duncan Hose explored the ‘daemon’ of poet John Forbes (1950–1998) through his archive held in the Fryer Library. He writes, ‘I’ve only ever known John Forbes as a ghost, or the John Forbes that lives in the archive. Not a person, but something that to me has the presence and persistent aura of a person… The ancient Greeks (through Heraclitus and Socrates) tell us that we have a daemon, or daemons: an attendant or tutelary spirit given by the gods to accompany us through our lives.’

At the conclusion of his time with us Duncan wrote, ‘Over the period of the Fellowship I have continually encountered the ethos of the Fryer Library through the keepers of the archive, the librarians, and in their vocations I have found them impeccable in their manner, their foresight, their enthusiasm and their stealthy efficiency, so I can only presume that the Fryer Library as a human institution has an infectious genius that concerns itself with the transmission of culture, it has a good daemon.’

Our 2017/18 Creative Writing Fellow Dr Ashley Haywood dwelled in the nexus between art and science in her poetic explorations inspired by access to the papers held in Fryer of Geologist Dorothy Hill AC, CBE, FAA, FRS (1907–1997), Australia’s first female professor. Ashley writes, ‘Poetry is my way of being response-able to ecological uncertainty and loss in this Age of Loneliness that is upon us. And these poems are, for me, a record of my attempt to reconcile geological and human time, and, as with any kind of research, an attempt to disturb the bounds of my imagination and (human) being.’ Ashley’s mentor during the Fellowship was poet and academic Professor Bronwyn Lea. An episode of ABC Radio National’s Science Show titled ‘Geopoetry’ investigated Ashley’s Fellowship experience: abc.net.au/radionational/programs/scienceshow/geopoetry-inspired-by-australias-first-female-professor/10785778.

Our 2018 Fryer Library Fellow, Associate Professor Susan Davis, delved into collections held in the Fryer Library relating to Queensland botanical illustrator and environmentalist Kathleen McArthur (1915–2000). Susan’s Fryer Library Reading Room exhibition Kathleen McArthur – Wild/Flower Woman can also be viewed online: uqlibraryonlineexhibitions.omeka.net/exhibits/show/wild-flower-woman.

Following on from exhibitions held in Noosa, Caloundra and Brisbane, Wild/flower Women III: Women Walking Country, drawing on Fryer collections, will be held at the Gympie Regional Gallery from 7 October to 28 November 2020.

In 2018/19 our Creative Writing Fellow, drama teacher and playwright, Nicky Peelgrane took full advantage of her Fellowship to write a play titled Prospero’s Dukedom based on Shakespeare’s The Tempest and papers held in the Fryer Library documenting the Grin and Tonic Theatre Troupe founded by Bryan Nason AM. Now entering its 50th anniversary Grin and Tonic has taken Shakespeare to remote communities for decades instilling a love of live theatre in the hearts of generations of schoolchildren. A delightful play reading was held in the Fryer Library on 11 Oct 2019. Nicky’s mentor throughout her Fellowship was award-winning director, playwright and author David Burton.

2019 Fryer Library Fellow, Lindy Allen has been investigating the photojournalistic component of the papers of journalist, travel writer and novelist Ernestine Hill (1899–1972) held in the Fryer Library. The collection includes hundreds of photographic prints and negatives, including of Indigenous Australians, taken in the 1930s, 1940s, and 1950s. Lindy’s research has helped us gain a better understanding of these images. Lindy is a freelance curator, researcher and anthropologist with over forty years experience in the cultural heritage and museum sector. She is Honorary Associate, Museums Victoria and
Honorary Fellow, School of Culture and Communication, University of Melbourne.

Our 2020 Creative Writing Fellow is Dr Kate Crowcroft. Kate is a writer, poet and interdisciplinary researcher. She received her MPhil and PhD from the University of Cambridge as a twice-awarded Gates Cambridge Scholar. At the Fryer, she will complete a collection of poems, drawing in particular on the photographic archives of two pioneering Australian women, travel writer and journalist Ernestine Hill and artist Daphne Mayo. Kate’s Fellowship mentor is Professor Bronwyn Lea.

UQ Library’s Creative Writing Fellowship is made possible through the generous support of the Australian Copyright Agency Cultural Fund and library donors.

In 2020 ANU PhD candidate, Alice Grundy will take up the Fellowship to research the role of editorial and publishing practices in the second half of the twentieth century with a focus on books by award winning female authors. Alice will use opportunity to consult UQFL97, the Thea Astley Collection.

The Rae and George Hammer Memorial Visiting Research Fellowship was established by Dr Margaret Hammer in memory of her parents Rae and George Hammer and commemorates two remarkable people with a passion for History and English Literature, who taught in New Zealand schools.

Retirements

Significant careers have recently drawn to a close with 2017 to 2019 seeing the retirements of librarians Joan Keating, Bill Beach and Cassie Doyle. Each have made the Fryer Library a better place for their presence and leave lasting legacies.

Joan Keating first began working in the UQ Library system in 1969 leaving in the early 1980s to work in the James Cook University Library before returning to UQ. Joan worked and relieved in almost all branch libraries. Interspersed throughout her career she spent a substantive amount of time in the Fryer Library where she shared and contributed to many highlights of its development. Joan particularly valued the long-term building of strong relationships with donors, students, researchers and all members of the Fryer's extended community of friends and supporters.
In 2000 Joan was seconded to work on Austlit, the authoritative indexing resource for Australian literature. This secondment lasted for almost twelve years. Throughout that period Joan continued to work in Fryer on Wednesday evenings and on the weekend roster. Working on Austlit with a collaborative Australia wide team was a job Joan loved as it shared synergies with the Fryer’s collections and furthered her love of Australian literature, drama and the writing community. She particularly enjoyed working closely with Dr Anita Heiss, the national coordinator who established the BlackWords subset of Austlit. Joan said, ‘this opportunity to work with such a dynamic and prolific author, presenter and commentator, together with a distributed team of Aboriginal and Torres Strait Islander writers and researchers to establish a comprehensive record of Aboriginal and Torres Strait Islander publications was an interesting and challenging time and I learned so much.’

In 2004/5 Joan served on the management committee of the Brisbane Writer’s Festival where she enjoyed meeting and working with many of Australia’s best novelists, poets, dramatists and social commentators. In 2008 she was selected as one of the two finalists in the Library Board of Queensland Awards for her contribution to the development of resources for the study of Australian literature through her work in Austlit and Fryer.

In her years at UQ Library and beyond Joan has always been a much loved and respected friend and colleague. We wish her a long and happy retirement.

Bill Beach joined UQ as a library assistant on 30 April 1975. He had intended to become a teacher but instead found an accidental career as a librarian. He started work in Lending Services, Central Library with team leaders Cath Marshall (whose daughter Fiona recently retired after 39 years at UQ), Mandy Fisher (still on staff) and Jim Henderson. Jim was campaign manager for the Communist Party’s first elected member of Queensland Parliament, Fred Paterson. The University Librarian at the time, Derek Fielding, was president of the Queensland Council for Civil Liberties, a group that focused on free speech and environmental politics. One of his early tasks was to collect political ephemera of this period to build a collection for the Fryer Library, which now holds six boxes of Jim Henderson’s papers from 1912-1998.

After being a general library assistant, Bill moved to Fryer Library in 1976 as a graduate library assistant, where he helped build the collections of political material. In 1977, he moved to Central Reference, working in the Document Delivery team and looking after the microform machines. 1978/79 found him in the Cataloguing Department as a junior serial (journal) cataloguer, followed by five more years as a mono (book) cataloguer for the Health and Biological Sciences Library. He moved to the Undergraduate Library in 1985 as a Reader’s Adviser (liaison librarian). After some long service leave in late 1989/90, he returned to a position in the Fryer Library under Margaret O’Hagan for four years, followed by five years in Acquisitions as the Orders Librarian. He was appointed as a manager in the Social Sciences and Humanities Library from 2000 to 2015 with a secondment in 2006/7 to the Fryer Library as acting manager.

Bill spent ten years in the Army Reserve with the UQ Regiment where he was commissioned in 1983. He said, ‘it was great, the perfect balance for working in the Library: driving trucks, testing and teaching people how to drive, leading people. I paraded one night a week and got special leave to attend several training camps each year. It kept me fit and also gave me a set of strategies to deal with people. If you had to order them about, you’d lost them. I learnt how to communicate so that people were happy to follow me.’

Bill’s final position was Associate Director, Client Services, within the Learning and Research Services section of the Library. From 1975 to 2019, Bill’s service made a real difference to students, researchers and colleagues who were not only happy to follow him but who gained enormously from the experience. As University Librarian, Caroline Williams said at Bill’s farewell, ‘Bill, you are loved.’ We wish Bill all the very best.

As a long-time friend and colleague, Bill reflects on the career of Cassie Doyle who retired in December 2017:

Cassie was always destined to be a librarian. Her first job was at UQL as a library assistant in the late 1960s, following in the footsteps of her father, Brian Doyle, a journalist and founding member of the Library Association of Australia whose papers are held in Fryer Library.
Early career years were spent at UQL in a number of departments, followed by a professional appointment as the Arts Librarian at the State Library of Queensland (SLQ) in 1981. There she stayed for many years building their art collections including artist and gallery ephemera and rare books, whilst serving researchers and curating exhibitions such as More than gloss: Australian limited edition and deluxe art books in 2004.

In 2006 Cassie returned to UQL to work as a librarian in Client Services. With her background and interest in the Arts, Cassie was asked to take a temporary secondment to Fryer in 2009 to curate an online exhibition on Daphne Mayo (UQFL119), acknowledged as one of Australia’s most important sculptors, particularly for her large monumental works in Brisbane during the late 1920s and early 1930s. The exhibition A significant woman of her time: the Daphne Mayo collection was a UQ centrally funded activity and received significant acknowledgement and publicity as well as highlighting the Fryer Library and its rich collections.

Appointed to Fryer as a librarian the following year, Cassie initiated Fryer treasures of the month, a physical display in the Fryer Library, also featured online as Treasures of the month. Working on exhibitions and displays to bring out the hidden treasures of the special collections was always close to Cassie’s heart, from her days as the Arts Librarian at the State Library of Queensland. Fryer Library and its collections provided opportunities. Using the launch of Cyril Hopkins’ Marcus Clarke, edited by Laurie Hergenhan, Ken Stewart and Michael Wilding, Cassie curated an exhibition on Marcus Clarke’s For the term of his natural life. Cassie’s love of the arts and fine and rare books also featured in many exhibitions over the years – including Judy Watson and Bruno Leti: Artists Books and Collaboration, which highlighted the importance and impact of collaboration between artists, poets and publishers.

Over her years in Fryer, Cassie contributed across the range of library activities, from supporting individual researchers and Fellows accessing the Library’s special collections, to promotion of the collections both in exhibitions, online, in physical displays, and writing about particular treasures. Found in Fryer: stories from the Fryer Library published in 2010 included two articles written by Cassie who also served on the editorial board for the publication. The passion and knowledge she brought to Fryer reflected her background and experience gained and enhanced by her employment at SLQ for many years as the Arts Librarian.

Fryer Library was very fortunate to have Cassie Doyle, a passionate and knowledgeable librarian, as part of its team. Her colleagues, and those she served with love and distinction, miss her greatly and wish her all the very best in her retirement.

Our new University Librarian

The University of Queensland Library’s new leader, Caroline Williams, brings a wealth of international expertise and enthusiasm to the role.

On 18 March, Caroline joined UQ from the University of Nottingham, where she was Director of Libraries, Research and Learning Resources. At Nottingham part of Caroline’s role included oversight of the University’s special collections that feature significant medieval literary manuscripts and the papers of the great Nottinghamshire born writer DH Lawrence.

Caroline began her career thirty years ago at the University of London. She said, ‘Libraries today are very different … the book persists and is particularly celebrated in our Fryer Library, alongside what you can really see here at UQ: the Library as a place of creation and collaboration, where people from all parts of the University come to access our know-how, get the resources they need, and work on projects together.’

‘Libraries still collect and curate information and data but now we do so much more. We have an important role in helping people develop skills to navigate information to find what they need and use it. We are increasingly open and digital. We reach out to our academic communities. Many of our spaces and collections are available 24/7. We develop new services and spaces with our students in mind, because the Library is an important place on campus for them to study, collaborate, and take a quiet break.’

‘But even though libraries look different, our purpose is essentially the same. As writer Neil Gaiman said, “Libraries are about information, education, connection, access, safe spaces, and freedom.”’

When asked about the future of libraries, Caroline remarked, ‘The first thing I’d say is that university library futures are very much tied into university futures. As we see changes in teaching, learning, and research, librarians think about what this means in terms of the nature of information and how it is created and communicated, and then the support, spaces, services, and collections we provide and share.

The second thing is that I’d like to reiterate that our purpose is a constant. I love the expression of this in the words carved in the stone above the entrance to the Duhig library building – knowledge, learning, achievement – it’s how we deliver that purpose that changes.’

Caroline’s first event at UQ was to introduce the proceedings of the UQ Alumni Rare Book Auction, organised and run by the Alumni Friends of The University of Queensland Inc. The auction was held, for the first time in its new location in the Fryer Library Reading Room, on 3 May 2019.
Summer reads from UQP

- **Too Much Lip** by Melissa Lucashenko
- **The White Girl** by Tony Birch
- **The Trespassers** by Meg Mundell
- **This Taste for Silence** by Amanda O'Callaghan
- **A River with a City Problem** by Margaret Cook
- **Meet Me at Lennon's** by Melanie Myers

uqp.com.au
Digitisation Update

In keeping with the Library’s commitment, the Digitisation Service has continued to work on accessibility, preservation and discovery of the unique cultural and heritage material held in Fryer Library’s collections. These efforts have supported research, digital scholarship projects, and teaching and learning.

Supporting research and digital scholarship projects

The Digitisation Service enabled the digital scholarship project of 2018 Fryer Fellow, Associate Professor Susan Davis, who researched the Queensland wildflower illustrator and environmentalist Kathleen McArthur. Manuscripts, scrapbooks and prints from the Kathleen McArthur Collection, UQFL404, were photographed and scanned for the project.

Top: Kathleen Evans, Loreto College, 1931
Top right: Kathleen drawing, c1950s. Image courtesy of Hugh McArthur
Right: Protest cards. Kathleen McArthur Collection
The Digitisation team collaborated with Susan to create the online exhibition Kathleen McArthur – Wild/Flower Woman, making key items from this unique collection accessible and discoverable online. The exhibition highlights key relationships Kathleen had with artists and environmentalists including Judith Wright and Margaret Thorsborne AO. It also tells the story of her friendship with Sylvia Fox, née Dalton (1906-1982). Sylvia taught Kathleen many of the Aboriginal names for plants, including Midyim, the sand berry plant that grew prolifically around Kathleen’s house. Kathleen later named her house Midyim. Kathleen wrote, ‘We are so lazy with the use of our language and will not make an effort for unusual sounds – such as the ‘y’ which we confuse with ‘j’; So when Sylvia told me the native name of Austromyrtus dulcis was Midyim, and I wrote it down as Midjum, MIDJUM which made her unusually cross and it had to be practiced putting the emphasis on the ‘y’ as it is in ‘yes’ – Midyim.’

Clockwise from top: Rhododendron lochae Queenslaid Frangipanni Green Banksia Hibiscus divaricatus greeting card Midyim, Austromyrtus dulcis and Midyim Fruit Sylvia Fox, c. 1950. Image courtesy of Judy Nelson-Gracie Kathleen McArthur and Judith Wright, Currimundi, 1961 Handpainted envelopes addressed to Kathleen McArthur, by Margaret Thorsborne AO
Digitisation and the Fryer Library collaborated with The RD Milns Antiquities Museum to create the exhibition *Contested Histories: Photographs from Mandate Palestine in the JH Iliffe collection* about John Henry Iliffe, the first Keeper of the Palestine Archaeological Museum in Jerusalem (1931 to 1948). Photographs from the JH Iliffe Collection, UQFLS14, were digitised, described and uploaded to the University’s institutional repository UQ eSpace for preservation and access. These images feature in both the physical and online exhibitions.

This exhibition examines the role of archaeology and museums in recording the past by exploring Iliffe’s role in establishing the Jerusalem museum in the complex social, political, historical, and religious setting of Mandate Palestine. It challenges the viewer to consider how notions of ‘history’ can be constructed, not only through writing and images, but also through physical spaces such as buildings and monuments, and especially the seemingly neutral setting of a museum.

This is a wonderful partnership with the RD Milns Antiquities Museum. The curators James Donaldson and Museum Director, Dr Janette McWilliam have created a very special exhibition. It will be on display in the Museum until June 2020.

On discovering the exhibition online, Dr Sary Zananiri from Leiden University in the Netherlands travelled to Australia to consult the Iliffe archive. He will include images from the archive in his *Crossroads* photographic mapping project and plans to publish Iliffe’s diary.
Preserving and improving access to at risk collections

Digitisation continues to preserve and provide access to fragile and at risk collections, including audiovisual material. Audiocassette, reel to reel and VHS tape is at risk due to the fragility of magnetic material and the lack of available analogue playback and recording equipment. The unique audiovisual material digitised in the past year include films from the Sydney Fancourt MacDonald collection UQF152, film from UQ Archives, audio recordings from the Bruce Dawe Collection, UQFL111, Union of Australian Women collection UQFL193, Audrey Johnson collection UQFL617 and the Queensland University Musical Society records UQFL608.

This year UQ Library collaborated with the UQ Aboriginal and Torres Strait Islander Studies Unit (ATSIS) to launch the new online resource Indigenous voices of Queensland. This resource was created to improve public access to the at risk audio recordings held in the Fryer Library of Aboriginal and Torres Strait Islander people from various parts of Queensland speaking in language. The audio recordings of these languages from the Elwyn Flint Collection, UQFL173; the Bruce Rigsby collection, UQFL302; and the Bruce Sommer Collection, UQFL476, were originally made on reel to reel and audiocassette tape in the 1960s. These were digitised to ensure the longevity of such a valuable resource.
Supporting teaching and learning activities

We continue to digitise manuscripts and material used for teaching and learning. This year we digitised the Ronald James Voller Collection, UQFL622. These architectural plans from Fryer Library provide a valuable resource to architecture students and researchers of the built environment.

Material from various collections relating to historical themes of the Second World War, Vietnam protests and Communism in Queensland was digitised providing ease of access to valuable primary resources for history students. This material is made available to staff and students online via UQ eSpace.

Digitised material enhances digital stories and blogs featured on the library website. Recently Digitisation and Fryer Library staff worked with interns Alex Sequeira and Kayla Hitchman, University of Queensland literature students, to celebrate the 70th anniversary of the University of Queensland Press. They researched the collection and unveiled some of the history of UQP and stories of notable writers and poets connected to the Press: web.library.uq.edu.au/collections/stories-from-collection/seventy-years-university-queensland-press.

We also celebrated the legacy of JK Murray, Principal of the Queensland Agricultural High School and College (1923 to 1939) and his contribution to UQ. We digitised photographs from the JK Murray Collection, UQFL19, and told the story of this modest and exceptional man, after whom UQ’s Gatton Library is named.

Much of the Fryer Library digitised material is openly available to all users. There are now over 10 000 open-access digitised items from the Fryer Library available online through the University’s institutional repository UQ eSpace.

We hope you enjoy exploring the digitised collections through our stories, UQ eSpace, and our online exhibitions.

Mandy Swingle is Acting Manager, Digitisation

Mandy is a collections specialist with over ten years’ experience in the GLAMR sector including roles at Griffith University, Queensland State Archives and The University of Queensland. She has expertise in curation, digitisation, promotion of digital collections and researcher support.

Mandy Swingle

Rendered drawing by Ronald James Voller
Clockwise from top: Two sketches by Ronald James Voller
Colonel JK Murray, c1945
UQP author David Stavanger
Papers from the UQP collection
Alex Sequeira and Kayla Hitchman
Demonstrators during Vietnam Moratorium, Brisbane, 1970. Grahame Garner Collection, F3400, Folder 19, item 17
**Become a Friend of the Library**

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

If you would like more information about the Friends contact:

Tanya Ziebell, The University of Queensland Library
Phone: +61 7 3365 6315
Email: t.ziebell@library.uq.edu.au

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

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**27 March 2018**

**Poetic Presence: John Forbes in the Archive**

2017 Fryer Fellow, Dr Duncan Hose spoke about his pursuit of the daemon or ‘literary ghost mark’ of John Forbes through personal papers that remain charged with the aura and charisma of the poet some 20 years after his passing. Throughout the term of his Fellowship, Dr Hose delved into the Fryer Library’s collection of Forbes’ manuscripts that include correspondence, notes and drafts.

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**2019 Fryer Lecture**

Professor Anita Heiss presented the 2019 Fryer Lecture in Australian Literature with a focus on the theme of the 2019 United Nations International Year of Indigenous Languages. Anita’s talk considered the role of Aboriginal writers in the national literary landscape and the need to support literacy programs in remote communities. She also explored how the Great Australian Novel must include Aboriginal characters.

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Above (top to bottom): Dr Duncan Hose; Dr Irmtraud Petersson and Dr Ruth Blair; Pam Schindler and Professor Bronwyn Lea attend Poetic Presence.
17 July 2018

Poetics of Space: The influence of literary works on architectural design

In this presentation Kim and Monique Baber from Baber Studio spoke about the influence of Gaston Bachelard’s famous work *The poetics of space* and other literary sources, including David Malouf’s *12 Edmondstone Street*, on their architectural practice. They also spoke about their approach to transforming part of the Fryer Library into an object-based teaching space.

31 August 2018

UQP makes history

The University of Queensland Press (UQP) makes history: a personal reflection, the Fryer Lecture in Australian Literature for 2018 celebrated 70 years of UQP. Professor Nicholas Jose took us through a personal selection of UQP books that shaped his formation as a reader, writer and thinker. His most recent story, ‘Beetroot’, appeared in UQP’s 70th anniversary anthology *Reading the landscape: a celebration of Australian writing* (2018).
26 September 2018

The Good Looking Bookseller and the Ugly Society

Held in the middle of ‘banned books week’ Dr Phillip Edmonds’ talk on Bill Sutton and the People’s Bookshop was well received with a large crowd in attendance including Labor Senator for Queensland Claire Moore. Bill Sutton managed the People’s Bookshop from 1966 until his death in 1977 making it a friendly meeting place for Brisbane left wingers and a local cultural and political icon that promoted Australian writers. Bill Sutton was prominent in Brisbane’s Realist Writers’ Group and achieved notoriety when he was prosecuted in 1971 for selling the pamphlet, ‘Female sexuality and education’, and later the Little red schoolbook, and Phillip Roth’s Portnoy’s complaint.

12 October 2018

Tree planting

Staff, alumni, friends and family of the late Ian Sinnamon (1935–2017) planted a Black Bean Tree in his memory next to the UQ Lakes on 12 October 2018. Ian made a significant contribution to educating architects and to heritage conservation in Queensland. He was an enthusiastic supporter of the Fryer Library and donated important collection items relating to Karl Langer to the Fryer’s collection. Ian taught full time at the University of Queensland’s Architecture Department from 1963–1994 and was Head of Department from 1981 to 1985. We are grateful for the contribution Ian made to our UQ community.

Above (top to bottom): Dr Phillip Edmonds; Bill Sutton, left, at People’s Bookshop stand, University of Queensland, St Lucia, 27 February 1971; Audience question time.

Above (top to bottom): Professor John MacArthur; Ian Sinnamon; Ian’s family plant a Black Bean Tree in his memory; Remembering Ian Sinnamon.
30 October 2018

Geopoetry: dwelling in the art-science nexus with Dorothy Hill

Our inaugural Creative Writing Fellow, Dr Ashley Haywood spoke about her time dwelling in the art-science nexus with the Dorothy Hill Collection to write a book of poems. Geologist and paleontologist Dorothy Hill (1907–1997) was Australia’s first female professor and internationally recognised as an expert on fossil corals. Ashley drew from Hill’s handwritten drafts, maps and drawings of extinct corals for inspiration.

28–30 November 2018

Marginalia: Bibliography at the Margins

UQ Library hosted the annual conference of the Bibliographical Society of Australia and New Zealand. Marginalia: Bibliography at the Margins explored annotations made in books and manuscripts from the medieval and early modern period to the present. Presenters from Australia, New Zealand, Canada, Portugal and England covered a diverse range topics. A Rare Book Librarians’ Day provided a useful forum for special collections librarians from Australia and New Zealand to discuss issues, challenges and opportunities in the field.

The conference was convened by Fryer Librarian, Simon Farley who represents Queensland on the BSANZ Council.
27 March 2019

Kathleen McArthur: Wild/flower Woman

2018 Fryer Library Fellow Susan Davis explored collections held in the Fryer Library relating to Queensland artist and environmentalist Kathleen McArthur (1915–2000) and the network of women, artists, and environmentalists who inspired her, and who were inspired by her.

Susan’s presentation ‘Kathleen McArthur: Wild/flower Woman’, was followed by ‘Wild/flower Women: Women who changed the world through art’, a ‘lunch-hour theatre’ performance written by Susan Davis based on the writings of Kathleen McArthur and Judith Wright and featuring Kate Wilson and Rainee Skinner. The large crowd in attendance included Kathleen’s family.

3 May 2019

Rare book auction

In the March 1976 issue of Alumni News it was acknowledged that ‘The Fryer Library has a special place in the hearts of Alumni’. And so too the volunteers of the Alumni Friends hold a special place in our hearts. With this rich relationship in mind when Alumni Friends approached the Fryer Library to host their well-known rare book auction we accepted without hesitation. Following the auction, we were very fortunate to receive a wonderful donation from Alumni Friends of the University of Queensland Inc., in association with the School of Mathematics and Physics. A very rare book on number theory, Carl Friedrich Gauss’ *Recherches arithmétiques* published in French in 1807.
1 July 2019

**Indigenous Voices of Queensland**

Indigenous Voices of Queensland was launched in the Fryer Library during NAIDOC Week on 1 July 2019. This is an online resource created to improve public access to audio recordings, held in the Fryer Library, of Aboriginal and Torres Strait Islander people speaking Indigenous languages of Queensland. The project aims to make the recordings as openly available as possible so they can be used to assist communities with language recovery and education, and deepen knowledge of First Nations languages.


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11 October 2019

**Prospero’s Dukedom – a play reading**

On the evening of 11 October, as tempestuous clouds rolled into Brisbane, our Creative Writing Fellow, Nicky Peelgrane presented a reading of her play *Prospero’s Dukedom*. The work explores the life of Grin & Tonic, a theatre troupe that has toured Queensland for fifty years taking Shakespeare to schools and communities across the length and breadth of the state. With verbatim accounts, Shakespeare’s *The Tempest*, memories of its founder and actors past and present, the play is timely and very well done. Actors Alexander Letts, Brooke McElligott, and Kevin Hides had the audience enthralled and laughing heartily. Audience participation made for a fun occasion. Grin & Tonic founder Bryan Nason AM was in attendance, along with present members of the troupe.

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Above (top to bottom): Gaja Kerry Charlton; Professor Bronwyn Fredericks, Pro-Vice-Chancellor (Indigenous Engagement); University Librarian, Caroline Williams speaking at the launch of Indigenous Voices of Queensland.

Above (top to bottom): Kevin Hides and Brooke McElligott; Actors Kevin Hides, Brooke McElligott and Alexander Letts; Audience participation at the *Prospero’s Dukedom* playreading.
Obituaries

Indomitably gentle writer, librarian, and collector of enduring treasures

Nancy Bonnin, née Crowe

10 September 1922–21 September 2017

Nancy Crowe was born September 7, 1922 in Cleveland, Queensland, to father William Leslie Crowe, and mother Annie Marjorie Hale. She attended Brisbane Girls Grammar and went on to study Arts at the University of Queensland. After attaining librarianship qualifications in Sydney, Nancy become a staff member of the University of Queensland Library where she worked at first in the mid-1940s and then from 1960–82.

As Fryer Librarian between 1965 and 1976 Nancy was a force to be reckoned with as she dedicated herself to building the Fryer Library’s significant literary and historical collections. On the completion of her term George Davies, Deputy Vice-Chancellor (Academic) wrote on 12th July 1976, ‘...Thank you for your kind letter referring to my work as Librarian in the Fryer Library. That work was a source of great pleasure to me, and I have a continuing interest in and enthusiasm for the progress of our special collections.’

In March 2017, to mark the 50th anniversary of the University Library’s acquisition of the Fr Edward Leo Hayes Collection, Nancy’s daughter Roberta recorded her mother’s memories of working in the Fryer Library, in particular the key role she played in securing the Hayes Collection. The interview can be seen online: espace.library.uq.edu.au/view/UQ:573793.

Nancy, ever the avid writer, librarian and collector, had herself been active in recording oral histories with former University staff and students between 1979-1983 in preparation for the 1985 publication A place of light and learning: the University of Queensland’s first seventy-five years by Malcolm Thomis. In the same year her book, Katie Hume on the Darling Downs: a colonial marriage was published. The work drew on the Fryer Library’s 19th century collection of photographs and personal correspondence of Katie Hume and her husband Walter Cunningham Hume (1840–1921) surveyor and Chief Commissioner of Lands for Queensland.

In relation to the Hayes acquisition, Nancy’s long-time library colleague, Dr Spencer Routh OAM, described her as, ‘the key charmer, instigator and follower-through of the transaction’ made possible due to her ‘indomitably gentle manner.’ The Collection was considered in its day the largest private hoard of Australiana in the Commonwealth and includes rare inscribed books and manuscripts of writers including Henry Lawson, Dame Mary Gilmore, and Oodgeroo Noonuccal. In a letter to Fr Hayes Nancy wrote, ‘your collection is a national treasure, of that there is no doubt.’ There is included a bottle of whiskey presented to Hayes by General Douglas MacArthur as thanks for accessing the cleric’s rare maps of the Pacific in 1942.

It was during WWII that Nancy, while working as a Library Assistant at UQ, met Lieut Gunther M Bonnin from Oregon, who had undertaken studies at The University as part of his service as an Intelligence Analyst with the United States Army. They married in September 1946 on moving to the US where Gunther, a philologist, was a scholar in Germanic Studies at Stanford University. While at Stanford, Nancy was appointed to a position in the library supervising a small collection that had been pulled from the main library along with some reference sources from the Memorial Library of Music. She also worked in other libraries in the US as Gunther’s academic career took them from Stanford to Kalamazoo College in Michigan, to the University of Montana and the Department of Army Language School in Monterey, California...a family on the move.

The Bonnin clan, including children Margriet, Roberta and Geoffrey, returned to Australia when Gunther took up a lectureship in UQ’s German Department in 1956. Nancy resumed work at UQ Library in April 1960 where she would continue until her retirement in 1982.

In September, 1982 the University Registrar, Sam Rayner wrote the following, ‘I am writing on the eve of your retirement to express the University’s appreciation of your service in the University Library since 1960. Staff and Students of the University are particularly appreciative of your work as Fryer Librarian when for a period of approximately ten years, you established good communications with a variety of donors and helped build what is today regarded as an outstanding collection of Australian literature...On behalf of the Vice-Chancellor, I would like to wish you well in your retirement and once again thank you for your valued contribution to the University.’

also contributed to *The Australian Dictionary of Biography* including entries on Fryer Library founder Dr Frederick Robinson, and the travel writer, journalist and novelist Ernestine Hill.

Nancy was an Honorary Fellow of Emmanuel College and was the first woman to serve on the Emmanuel College Council, from 1979 to 1995. The Stevens Bonnin Room at Emmanuel College is named after her and James McDonald Stevens.

UQFL351, The Nancy Bonnin Collection is held in the Fryer Library. Throughout our files are wonderful letters to Nancy from scholars, collectors and writers including Xavier Herbert and many others. It is clear her passion for special collections librarianship and Australian Literature took the Fryer Library to another level. For those of us who follow in Nancy’s footsteps we can only marvel in grateful admiration of her energy and passion for collecting.

Nancy lost her husband Gunther Bonnin when he died suddenly of a heart attack at the age of 50 on 19 December 1973. They are survived by their children Margriet, Roberta, Geoffrey and their families.

I thank University Archivist, Bruce Ibsen for helping me with this tribute. As he notes, Gunther and Nancy’s staff files are, ‘stored for eternity in the same archival box.’ Their contributions to the cultural life of the University will not be forgotten.

Simon Farley
Fryer Librarian

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**John Bernard Beston**

16 January 1930 – 1 February 2018

Dr John Bernard Beston, of Tenterfield, Parkes, and Sydney, NSW, was born on January 16, 1930 in Gundagai, NSW, to Kathleen Marguerite Beston and Francis Casimir Beston. He passed away at age 88 on February 1, 2018 in Coffs Harbour, NSW.

John Beston spent his youth in NSW country towns (his father was a country magistrate) and he loved the community spirit of these towns. He graduated from the University of Sydney with an Honours I degree in English and from Harvard University with a PhD in English and Old French, having been awarded a Fulbright Fellowship and the Saltonstall Pacific Scholarship to pursue his studies there.

John married Rose Marie Beattie in 1970 and they collaborated on a number of scholarly articles. From 1970-74 he was awarded a postdoctoral fellowship to continue his research on modern Australian literature at the University of Queensland. John taught for a time at UQ, and in Perth in Western Australia. In 1976, due to the lack of an academic career path for his wife, he moved again to the USA.

John spent most of his life in the United States, teaching and doing research on French and Australian literature. Apart from one visit in 1990, he did not reside in Australia again until 2000. He wrote that by that time he found a country that was efficient, affluent, neither defensive nor jingoistic. Wanting to feel reconciled to the land I had loved as a child, I resumed Australian citizenship in 2003 while continuing to hold American citizenship.’

From 2002 until 2006 the Bestons spent half the year in Coffs Harbour and half in Santa Fe. In 2006 they immigrated permanently to Australia.

John’s book *Patrick White within the western literary tradition* was published by Sydney University Press in 2010. His work *An English translation of Jean Renaut’s Galeran de Bretagne, a thirteenth-century French romance* appeared in 2008. Throughout his career he published over 100 academic articles.

John was an Honorary Research Associate Professor at UQ’s School of Languages and Cultures and was associated with several universities in the US as a professor before retiring in 1998. After retiring to Coffs Harbour, he continued his research interests. During his last hospitalisation, a US academic journal arrived with an article and a book review he had written.

John was married to Rose Marie for 48 years passing on the day of their anniversary. He was preceded in death by his parents, his daughter Anne, brothers Kevin and Noel, and sister Mercia.

John is survived by his wife Rose Marie, his grandson Samuel Beston, niece Christine Ladmore, and nephews Neville Beston, Graham Beston, and Geoffrey Beston, niece Narelle Beston, and nephew Michael Beston.

He had a passion for gardening, good food, emailing friends in many countries, and travel. Family and friends attended a memorial of John’s life on February 8, 2018 at St John’s Anglican Church in Coffs Harbour, NSW.

UQFL429, the John Beston Collection, is held in the Fryer Library where he was a well-loved friend and regular visitor. The collection includes letters from many Australian authors, including Patrick White, Thea Astley, Gwen Harwood, Xavier Herbert, Thomas Keneally, David Malouf, David Williamson and Judith Wright.

This tribute was sourced in part from John’s obituary published in *Sydney Morning Herald* on February 17, 2018 and from his author’s note to ‘Will Voss endure?: fifty years later’, published in *Antipodes* vol.17 no.1, June 2003, p.55.
Judith Catherine Rodríguez AM
13 February 1936–22 November 2018

Judith Rodriguez died today, November 22, 2018. A beloved friend to many of us, Judith was a distinguished Australian poet and human rights advocate. She served the PEN community for many years in many roles, both locally and internationally.

Born Judith Catherine Green in Perth, Western Australia, on 13 February 1936, she grew up in Brisbane where she was educated at Brisbane Girls Grammar School and Queensland University. From there she went to Cambridge for an MA. While teaching at Kingston University in Jamaica she met her first husband, Fabio Rodríguez. They were married in 1965.

Professionally, she combined poetry, university teaching, publishing, and printmaking. She sometimes illustrated her poetry with woodcuts and had exhibitions of her prints in Australia and Paris. In 1979–82 she was the poetry editor of the literary journal Meanjin while teaching at La Trobe University (1969–85). From 1988 until 1997 Rodriguez was poetry editor with Penguin Australia but was back in acadeeme at Deakin University from 1998 until 2003. Along the way nine collections of her poetry were published, and a play and an opera were performed. Her work has been rewarded with numerous prizes and fellowships.

Judith joined PEN Melbourne in 1984 and was a leading member of the center’s committee for three decades. She was President of PEN Melbourne during 1990–91, edited The Melbourne PEN newsletter from 1991 to 1995, and was Vice-President of PEN Melbourne for over 15 years.

Judith was much loved in Australian and international writing communities as a writer, mentor, teacher, and supporter of emerging writers. She taught at universities on four continents and read her poetry in Europe, North America and India.

In 1994 she was made a Member of the Order of Australia, for services to literature, and she is also a recipient of the FAW Christopher Brennan Award. Her UQP poetry collection Mudcrab at Gambaro’s (1980) received the PEN International prize for poetry. Who’s Who in Contemporary Women’s Writing comments: ‘Her poetry constructs strong female voices which insist on justice, clearly perceiving the intricacies of the personal and the relational. They are not confessional, but draw deeply on experience.’

Judith was a fierce campaigner for social justice, a lover of the written word, an inspiring poet, and a true internationalist who has lived a life of commitment and service both within and beyond many borders. This great woman will be very much missed.

She is survived by her four children: Sibila, Ensor, Rebeca, and Zoë Rodríguez her first husband Fabio Rodríguez and her second husband, Tom Shapcott AO, whom she married in 1982.

This tribute was sourced from a statement published by PEN International Women Writers Committee on 22 November 2018.

The Judith Rodríguez Collection, UQFL75, is held in the Fryer Library.

A celebration of Judith’s life, including a reading of some of her poems, was held on Saturday 16 February 2019 at The Wheeler Centre, Melbourne.

Laurence ‘Laurie’ Thomas Hergenhan AO FAHA
15 March 1931–21 July 2019

Emeritus Professor Laurence Thomas Hergenhan, Officer of the Order of Australia, awarded to him in 1994 for his contribution to Australian studies, and Fellow of the Australian Academy of the Humanities, passed away on 21st July 2019, aged 88 years.

Born on 15 March 1931, Laurie was a beacon for all Australianists worldwide. In 1963 he founded and until 2002 was editor of Australian Literary Studies. The journal had been proposed, after discussions with AD Hope and Leonie Kramer, by James McAuley, Head of the English Department at the University of Tasmania. It was there Laurie had taken up a lectureship in 1960 following the completion of his PhD on Victorian novelist and poet George Meredith at Birkbeck College, University of London.

Laurie began teaching at the University of Queensland in 1971. In 1979 he founded and directed the Australian Studies Centre; he was appointed Chair of the English Department in 1992 and became an Emeritus Professor in 1995. On his retirement friend and colleague, Professor Peter Edwards noted: ‘over many years he has been amongst Australian literature’s most effective advocates, its most tireless servants, its brightest luminaries.’

Laurie was awarded a Carnegie travel grant and Fulbright grant for study in the United States. He published many articles and reviews on Australian...

He was general editor of the landmark *Penguin new literary history of Australia* (1988), first published as a special issue of *Australian Literary Studies*. From 1975 to 2000 he was general editor of the Australian Author series of the University of Queensland Press. Laurie was a member of the Australian Society of Authors and the Queensland Writers Centre. In 1992 he received the AA Phillips Award from the Association for the Study of Australian Literature for his outstanding contribution to Australian studies.

It was in 1985, when I first arrived at the University of Queensland with an Australia-Europe international scholarship, that I met Laurie Hergenhan, my professor and mentor to be for many happy and important years for my personal and academic growth. I remember with fondness his warm welcome, in the office of Peter Edwards, who was Chair of Department then. They were considering which subjects would be the best for me to follow during my Master of Literary Studies. They certainly chose well, for I am still passionately engaged with Australian literature. That was a wonderful year of hard study and intense literary discussions with Laurie, who was the tutor for my dissertation thesis and my mentor, at the University of Queensland.

I still smile as I remember when we students lined up outside his study waiting for his feedback on our work, which was detailed, acute and to the point, definitely thought-provoking, helping us to refine our style, the choice of words, the way we organised our essays and read texts. Some of my colleagues were nervous, outside his door, for they feared his critical remarks, while I looked forward to his precise and methodical comments and enjoyed his good advice.

In his memorable and outstanding lectures and seminars, Laurie had this special gift (among his many) of giving life and depth to literature, evoking all the nuances of meaning for us students, arousing our interest and zest. He could sometimes appear severe, but it was always for a good cause, with gentle firmness, he spurred us to give our best contribution. As *Australian Literary Studies* editor he did the same.

Laurie was an inspiring and enthusiastic professor and mentor, a compassionate man with a delicious sense of irony, who loved human relationships and enjoyed life to the full. I was fortunate to meet him on my path. I recall the words of Xavier Herbert, who Laurie supported and championed when he was struggling to complete the Australian classic *Poor fellow my country*. ‘There was that magical thing; there was the finding of this man Hergenhan, at the time when I really needed a friend, as I needed a friend like never before in my life.’

The gift of his friendship in its turn gave birth to many other friendships, and still does, like a beautiful loving necklace of shimmering relationships, lasting throughout the years and places, across texts suggested, shared, written and read, and many many visits, meetings and conferences in Italy, Europe and Australia.

Unforgettable our stay together with my husband, the poet Luigi Natale, at Stradbroke island, which Laurie loved dearly and his love was contagious. We shared nature, poetry and good food, enjoying and sharing with emotion and laughter our affectionate and deep friendship.

Laurie lost his beloved wife, artist Pam Hergenhan in 2014. They are survived by their children Kate, Beth and Sue and their grandchildren, Katrina, Elizabeth, Phillip, Matilda and Harry.

We miss him greatly but he will continue to be with us in our hearts and memories in this marvellous earthly journey, through which he warmly guided so many of us.

Professor Antonella Riem
University of Udine, Italy

A memorial service attended by friends, family and colleagues of Laurie Hergenhan was held in the Fryer Library on 24 August 2019.