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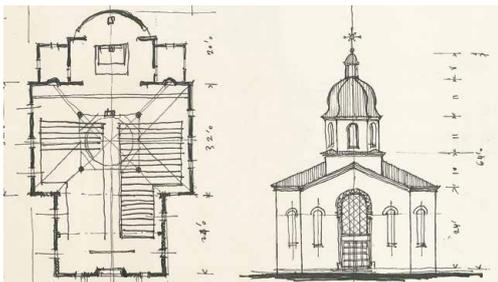
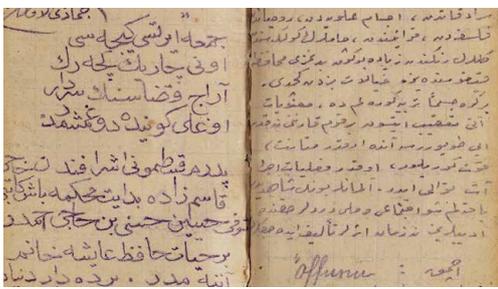
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FEBRUARY 2016



FRYER *Folios*

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Front cover: Map of a railway line from Berlin to Adrianópolis. In 'Diary of a Turkish Soldier who fought at Gallipoli', F592, Fryer Library, University of Queensland Library.

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Last Words:

The Gallipoli Diary of

Allan William Nash

(1879-1915)

... when you went, a streak of reality
broke in upon this stage through that fissure
where you left: green of real green,
real sunshine, real forest.

We go on acting. Fearful and reciting
things difficult to learn and now and then
inventing gestures; but your existence,
withdrawn from us and taken from our play,

can sometimes come over us, like a knowledge
of that reality settling in,
so that for a while we act life
transported, not thinking of applause.

'Death Experienced', *New Poems* 1907,
Rainer Maria Rilke, (trans. Edward Snow).

Too dazed to recall things now. Don't want to for
a while ... All officers who went out from Quinn's
killed. Also my brave men ... many machine
gunned as soon as over the parapet ... Oh
the wounded in the valley ... Ghastly morning.
Finished burials about 10.30. Sad at heart.
Feeling tired, worn and war-sick.

Padre George Green. Gallipoli, July 1915.

An unidentified
Australian soldier
stands to attention
by the grave of Major
(Maj) Allan William
Nash, 2nd Light Horse
Regiment, who was
killed in action on 29
June 1915. Australian
War Memorial
PO8000.003





MAJOR A. W. NASH

Major AW Nash in *The Queenslander Pictorial*, supplement to *The Queenslander*, 24 July, 1915, p. 27.

As curator of war-related collections at the John Oxley Library I spent a number of years reading original hand-written notebooks of soldiers and nurses who had served at Gallipoli, the Middle East and the Western Front between 1914 and 1918. Tragically many of these diarists did not survive but their entries provide vivid and unforgettable insights into what they went through.

While some who returned remained closed books, the writings of survivors, along with those who perished, became a lasting memorial of words. As Major General Harold 'Pompey' Elliott wrote in his introduction to WH Downing's masterpiece *To the last ridge*, such accounts created a 'monument that we still want for our "rich dead"

whose memory is ours and our children's great heritage.¹

When Major Allan Nash was killed in action below the scarred slope of Pope's Hill on the Gallipoli peninsula he was thirty-five. One week later the *Gympie Times* reported the loss of, 'one of the best men who ever drew breath ... yet another of Gympie's brave lads who has given his life for the Empire in the struggle against the Turks in Gallipoli ... the most widespread sympathy in the city and district would be felt for his bereaved wife and her two sons, Colin and Douglas, his aged mother Mrs J Nash, brother Bertie and sister Mrs J Moore, who in the tragic happening have had brought home to them so distressingly the hardships of war.'²

The son of James Nash, the first prospector to discover gold in 1867 at 'Nashville' where Gympie now stands, Allan was born in 1879 on the family farm at Tiaro. He would go on to become a teacher and had a long association with the Two Mile State School, starting there as a trainee in 1895. An early inspectorial report described him as 'active, athletic and very intelligent, a strong energetic and faithful teacher.'³ In June 1894 he had married Janet Glasgow-Henderson. After teaching at a number of other schools he returned to Two Mile as Head Teacher in 1910. He left this post to join the AIF as a Captain in the Light Horse in 1914, departing on the *HMAT Star of England* on 24 September for the long journey to Egypt.

Major Nash's diaries begin in 1909, recording his daily life as a teacher and work on the farm. They also record his enlistment and training with the 2nd Australian Light Horse, and the Regiment's departure from Brisbane and landing in Egypt. The 1915 diary records his journey from Egypt to Gallipoli and subsequent experiences in battle.

Friday 30 April

Much news to hand of the Aust. first action. Queenslanders excelled themselves. Majors Robinson, Milne, Jackson and many others wounded. Palace Hospital full.

Saturday 1 May

Cleaning saddlery and gear. Wrote to Jess. Everybody talking of the fight at the Dardanelles.

Monday 10 May

Kingstonian left Alexandria at 10:30 a.m. Lovely cool breeze all day. Everyone on board very sociable. 38 officers on board but only accommodation for 20.

Wednesday 12 May

A wonderfully fine day. Sea as smooth as glass. Arrived off Dardanelles about 6:30, dusk. Heavy bombardment started. Watch flash of ship's guns and flash of shells until 11 p.m. Tremendous rattle of machine guns and rifle fire. British attacking Turks position. No particulars available.

Thursday 13 May

Woke up to the sound of guns. Bomb killed Bahr. Our ship is anchored off Cape Helles. Many warships in view also transports and 2 hospital ships. Watching position of Turks through telescope. Moved on to Kaba Tepe. Landed with 19 men. Left 22 men to look after the horses on board the Kingstonian. Many bullets (spent ones) flying over the boat as we were landing. Landed at 1 a.m.

Friday 14 May

Got up to trenches through Monash Gorge at 9 a.m. 1st & 2nd in trenches 3rd in reserve. Snipers firing down the gorge. 3rd lost 1 killed 7 wounded: 22 wounded in 2nd: C. Sqn made a night attack. Took the Turks trenches but failed to fill them in; lost 25 killed 25 wounded. Dougie Graham killed.

Tuesday 18 May

Still working at trenches ... a good bit of sniping ... Poor Harry Kimber got shot by a sniper in our bivouac while cooking my tea. Shot through the chest from to side ... We buried him on the Pt at Anzac Cove ... The NZ A.M.C. took his belongings.

Thursday 20 May

Turks attacked again at 2 a.m. and continued till 10 a.m. They were repulsed everywhere, our casualties were only about 200. We did not leave our trenches. Turks lost 7000. Many dead Turks lying in front of trenches.

Tuesday 25 May

An armistice asked for by Turks to bury their dead. Granted from 7.30 a.m. to 4.30 p.m. I was detailed with 100 men to bury all dead on our line of delimitation. A vile job. Many of the dead were in a very advanced stage of decomposition. Very few of our dead there, about 3000 Turks were buried during the day. They seem a fine body of men physically. Burial party extra rum & swim.

Thursday 10 June

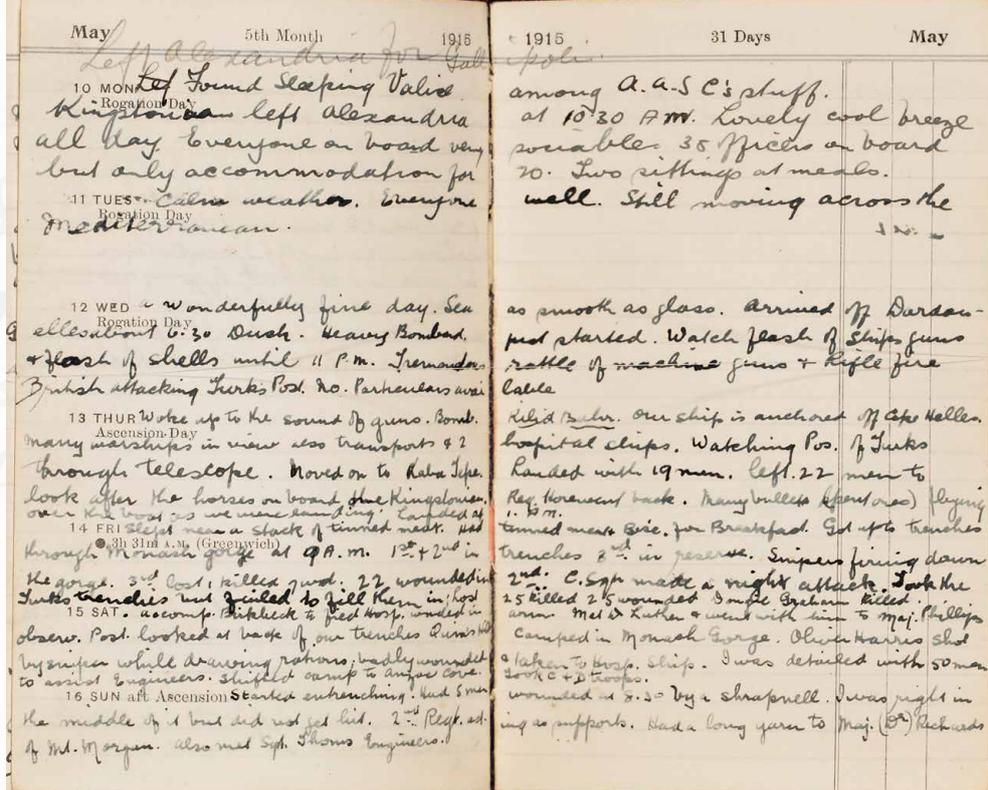
A very quiet morning. Went for a swim with a party of 40. The water was very cold. Took 40 men to Viney's road for 3 hours, 2-5. Got first issue of fresh bread. A rowdy night. Our firing line rattled off 5 or 6 rounds a man to frighten the Turks but they are getting too cunning now to waste their ammunition.⁴

Less than three weeks later, on 29 June 1915, Church of England Padre George Green of the 2nd Light Horse Regiment wrote in his diary, 'with much regret I record the death of an excellent man and soldier. He had just received his Majority and been given command of C Squadron. He, the Colonel and Captain Birkbeck were talking together and giving instructions at the stand to arms. A shot hit the Major straight through the temple and he fell dead. Birkbeck only got a splinter.' The next day he continued, 'rather a sad morning. The death of Major Nash casts a pall over us.'⁵

Two years after the death of his famous father, who was laid to rest surrounded by family and the community of the city he founded, Allan was buried in the distant Shrapnel Valley Cemetery near Anzac Cove, Gallipoli. The Commanding Officer of 2nd Light Horse later noted, 'Major Allan Nash was one of the most efficient, conscientious and respected officers in the Regiment and his loss was a serious one.'⁶

Major Nash's diaries were donated to the Fryer Library by his son Colin in 1977. Just ten years of age when his father died, Colin went on to study at the University of Queensland and in 1927 was admitted to the degree Bachelor of Applied Science in Industrial Chemistry. In 1925 he had been awarded the General Pau Scholarship, an award established after the visit to Australia of retired French General Paul Pau in 1919. The award was presented annually to the child of a deceased Australian Imperial Force soldier, who in the opinion of the Professorial Board was the most brilliant on completion of the second year course in any faculty.

Colin Nash was at one time President of the Student Union and active at UQ Alumni events. I wonder how often he was transported by



thoughts of his father throughout his life? Like so many others whose loved ones, on both sides of the trenches, were taken from them in the Gallipoli Campaign of 1915.

SIMON FARLEY is the Fryer Librarian.

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Top: Allan W. Nash Diary, 1915, F1512c, Fryer Library, The University of Queensland Library. <http://espace.library.uq.edu.au/view/UQ:367404>

Bottom: Emmanuel College, University of Queensland, residents and Principal 1923. Colin J. Nash first on left second row. Fryer Library University of Queensland photograph collection, UQFL466, AJ/P/18



Diary of a Turkish Soldier

LAURIE HERGENHAN

In 1965, *The Queensland Times* announced an unusual acquisition by the Fryer Library—a diary written by a Turkish soldier, Refik Bey,¹ during World War I:

The diary is about the size of two match boxes and is written in Turkish and German. It contains a map linking Constantinople and Berlin and is bound in khaki cloth and has a heart with an arrow through it on the front cover. The writing is very small and is done on fine paper.

The article provides information on the origin of the diary:

[The donor] Mr. Black, who went to Gallipoli with the 25th Battalion, now resides at the Salvation Army Eventide Home at Riverview.

The diary, which is believed to have been written by a young Turkish officer who was captured by the British, was the property of Mr. Black's father, Lieutenant-Colonel John Black, who was commandant of a prisoner-of-war camp in Egypt.

Both father and son were on Gallipoli, Mr. Black as a member of the A.I.F. and his father with the British Expeditionary Force.

Mr. Black Sen. died outside Gibraltar and was buried there on Soldier Hill. His widow then obtained the diary and brought it to Australia.

... (Mr. F. D. O. Fielding) said the University would be very grateful for assistance in translation from anyone who knew the old Turkish script. Several pages of the diary have Turkish poetry copied from an anthology ... Information gleaned so far has been with the assistance of Dr. Oguztoreli of the Department of Mathematics.²

When I first saw the diary some fifty years later I was amazed and intrigued. I decided on the spot that it would be fascinating to have it translated, not realising how protracted and difficult this would be. The diary, being in old Turkish, had a special fascination for me. For many years

Turkey had become an 'other', not in any complex metaphysical sense but representing one of those attempts we all make to transcend our familiar, circumscribed selves, to reach out for something beyond us that offers new horizons.

My fascination with Turkey started as a student, when I studied the fraught relations between Russia and Turkey. Constantinople, founded in 326 AD as the 'second Rome', became the centre of the Byzantine Empire and for a thousand years was the most famous city of western Europe, situated at its edge, at the same time forming the junction with the 'East', as the terminus of the Silk Road from China. Constantinople was a magnet for travellers from both worlds, famed for its art, architecture, and opulence and even suggesting to envious northern neighbours the possibility of a successor, a third Rome, in Moscow. Just to look at those distant evocative places was transporting for me as an Australian.

Constantinople was one of the strategic sites of the world and has seen dramatic change in its 2000 year history, but its magnificent physical site with waterways remains unchanged. It commanded the winding Bosphorus; the inlet of the Golden Horn winds into the European side of the city out of the Sea of Marmara at the southern mouth of the Bosphorus; further southward the Marmara is funnelled through the Dardanelles or Narrows (Hellespont in myth) to the Aegean, which in turn merges with the Mediterranean. It was because of the failure of Churchill's original plan to use British sea power to force the way through the Dardanelles to Constantinople that the Gallipoli campaign came about, and unless this sea corridor was freely available to Russia, its fleet was bottled up in the Black Sea, its Ukraine ports ineffective.

The battered quality of Istanbul, Constantinople's successor, contrasting with the well preserved memorials of ancient Rome, along with the resilience of its inhabitants, heightened its appeal. In Istanbul I felt part of a long stretch of history which had seen two empires: the Byzantine ending in 1453 and the Ottoman ending in 1922. I think this arose because the unique site remains unchanging and because of its historic mixture of east and west.

Background: View of Hagia Sofia in Constantinople (albumen print by Sebbah & Joaillier, Istanbul, Turkey) circa 1890 by Photographic Heritage, www.flickr.com/photos/photographic-heritage/15426191893, CC BY 2.0.

By the time of World War I, Turkey and Istanbul had become widely associated with a period of decay referred to by a condescending West as 'the sick man in Europe'. In fact, Turkey was considered a hopeless case of a backward, even barbarian, nation. It is no wonder that Gallipoli is sliced off in the minds of many Australians, isolated from modern history which meant mainly European history. The dismemberment of Turkey by the West after the war, as well as the redrawing of the map of most of the Middle East by the victorious allies in their own interests, is now conveniently forgotten, even though it underlies contemporary unrest in that area.

Attempts to see Gallipoli from the side of the Turks have recently been made, in Russell Crowe's film *The Water Diviner* (2014), and Harvey Broadbent's history of the Turkish Army, *Defending Gallipoli: the Turkish story*. I feel that my work on the diary may go some way towards revealing more of this other side that has been lost sight of.

While we were waiting for the diary to be translated, numerous first-hand diaries of Australians fighting at Gallipoli were published, adding to the many others previously deposited in libraries. These accounts set a pattern of what to expect: realistic pictures of fighting in the trenches while promoting patriotic myths. I could not find any reference to Turkish counterparts of these accounts. However, Turkish military historian Mesut Uyar has pointed out that Ottoman soldiers were encouraged to keep diaries and that over thirty published Turkish language accounts by soldiers, based on their first-hand experiences of the fighting at Gallipoli, do exist.³

Turkish records of Gallipoli that have been translated appear to be official ones, written by the officer class. So when I received the translation I found to my utter surprise the diary did not record any details of the fighting at all. Rather, it comprised philosophical, ethical and even poetic observations or thoughts on the meaning of life and how to lead a good one. Instead of dampening my curiosity this excited me, for it made the Turkish battlefield diary unique. How many reports, if any, from the battlefield, I wondered, concentrated on the inner life? None that I had heard of.

There were some practical aspects too. A large part of the diary is concerned with learning the German language, especially the tenses of verbs. This linguistic element reminds us of the difficulty some Turkish officers must have experienced in dealing with German colleagues. Refik Bey may be the Staff Captain of the same name mentioned in Harvey Broadbent's recent book *Defending Gallipoli: the Turkish story*. This soldier was Chief of Staff to German Lieutenant-Colonel Böttrich, who was appointed 9th Divisional Commander in August 1915.⁴ Böttrich was in charge of railways

and it is interesting to note that, along with German vocabulary lists, there are two maps in Refik Bey's diary depicting sections of the Berlin-Bagdad Railway line.

Commentary is a precarious task for someone with limited knowledge of the cultural context. I can only speculate about the author's motives for keeping such a record. Perhaps the aim was to rest or shelter the author's mind from the violence around him, to induce calm and to distract him from surrounding scenes.

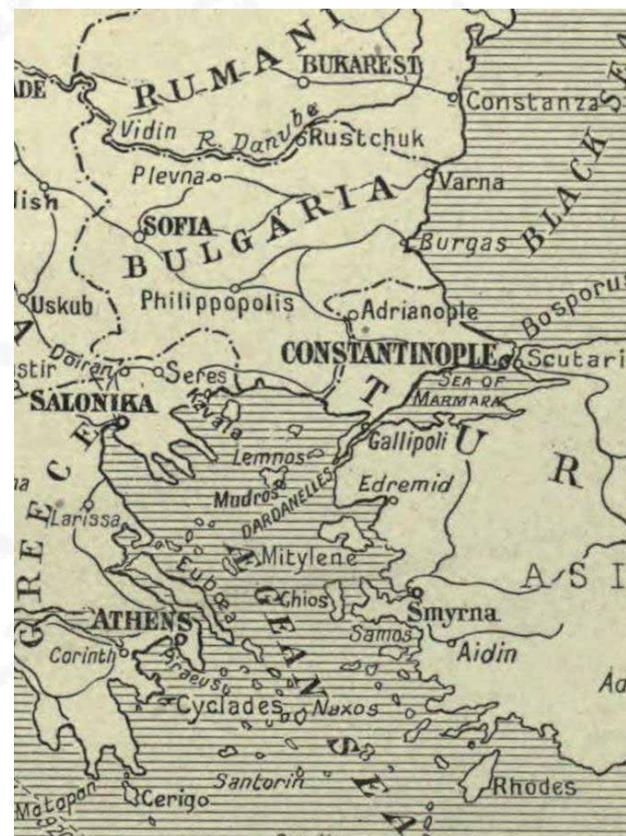
The flavour of the diary is conveyed in an early entry:

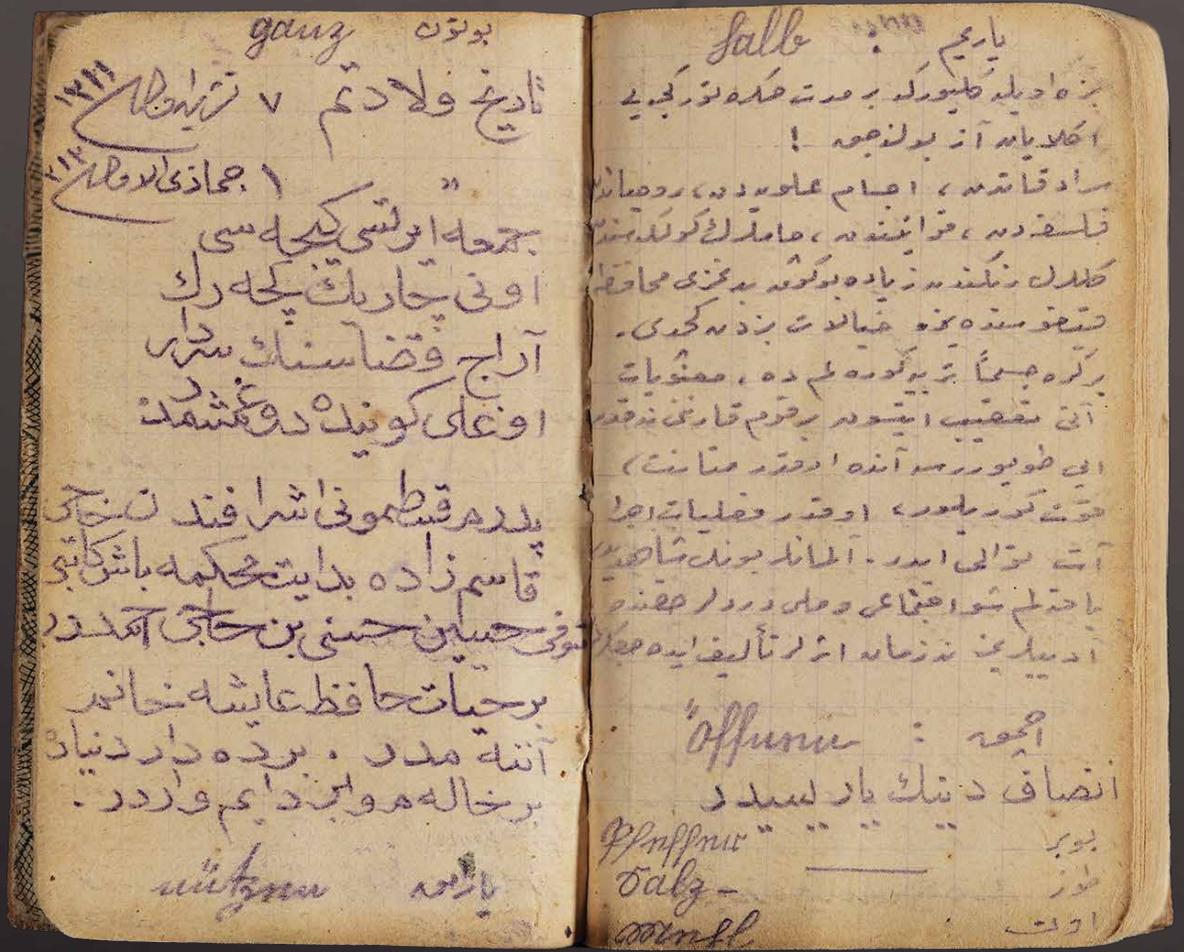
No matter which tribe we come from and no matter what our political beliefs are, we should endeavour to live in harmony as a society. Just like a well written and harmoniously structured poem, our society should also be structured in terms of rhythm and harmony. We should endeavour to live in unity and be close to one another and not alienate one another. We should follow the path of wisdom and tolerance. The foundation of a good life is to live without insulting and intimidating others.⁵

Here the diarist combines his aesthetic, especially literary, interests (evident throughout) with what westerners might call liberal values. Shortly before the war 'The Young Turks' was the name given to supporters of radical political and social change. They had seized power and their activities led to the undermining of traditional Ottoman rule. Refik Bey appears to have been a supporter of Ottoman rule, but his traditionalism was combined with even-handed and enlightened views. Unlike many of his contemporaries, he showed no evidence of being influenced by progressive French thinking of the time, but interestingly he does refer to Kant, combining both a conservative and progressive outlook:

Kant said that we are responsible for our own lives and actions. Should we encounter loss of fortune, adversity, or poverty, we need to know that it is due to our own doing. If you have not become affluent and wealthy, it means that you have not worked hard enough for it.⁶

Detail section of a map showing the waterways between the Black Sea and the Aegean Sea, including the Bosphorus and the Dardanelles, from *The Times history and encyclopaedia of the war*, vol. 18, pt. 234, p. 434.





He expresses religious (Islamic) views but he is not doctrinaire. He recommends three obligations: 'Faith in God, obedience and to choose the right path'.⁷ His views on the nature of the divine and of Islam are outlined in the diary's opening pages:

It is the Bountiful and Generous God Who has conferred to us the honour of worshipping His Being and of spreading His religion and its many sciences, so let us endear this service to our hearts.

His Greatness and honour deserves our worship, and true worship resides in sincere devotion to Him alone and in constant remembrance of Him. Indeed, the whole purpose of worship is but to apprehend the reality of the unity of the Divine Principle.⁸

The diary is pro-Ottoman and draws upon religious obligations concerning the defence of the lands of Islam. This requirement to defend Islam and the territory of the Empire may be associated with the term *jihad* although this word has been muddied by popular use. Historians suggest that whatever the situation in Turkey the concept of a pan-Islamic uprising was not supported in neighbouring countries. The

Ottoman Sultan and Caliph of Islam, Mehmed V had declared the war against Russia and her allies a *jihad* on 13 November 1914 stating, 'When the enemy attacks Islam, and attempts to invade and raid the country of Islam, and capture the people of Islam, if the Sultan of Islam orders mobilisation for a war, should it not be an obligation for all the Muslims, young and old, to be ready to fight as infantry and cavalry?'⁹ Originally the Germans had high hopes that all Islamic countries would rise against the British and their allies but this was not the case.

The diary only explicitly mentions the war in the first section that expresses a desire for revenge against enemies, traditional and current, and calls on Turkish soldiers to fight for their country. This emphatic, highly coloured language eventually gives way to a detached, philosophical tone and seems out of key with the material that follows. Indeed, these opening rhapsodic passages are likely to have been borrowed from the kind of patriotic Turkish poetry published in journals such as *Asker-i Mecmua* (The Military Journal) and *Türk Yurdu* (The Turkish Homeland) that had agitated for Turkish nationalism in the wake of the losses of the Balkan Wars:

This flag that reigned terror on the hearts of the enemy

It is this flag that glorifies the hearts of
the Ottomans
It is this flag that waves with glory

Even if we have many enemies within us,
fear will not penetrate us
Even if we are rained on by bullets we
will not abandon this place
Since the day I was born this is what I
was meant to do
Like my martyred Father, I will also give
my life
March ahead March ahead, the
Ottomans do not retreat.¹⁰

The outburst rises to an ‘anthem of the flag’:

We were united under this flag; let us die
for the flag
March ahead March ahead, the Ottomans
do not retreat
March ahead March ahead, the glorious
soldiers of this nation
I love this flag more than my Mother
At each gaze of the flag I salute it and
shower kisses up on it!¹¹

The diary calls for revenge:

Our love for our homeland has enveloped
our hearts
Let our pillows be gravestones and our
quilts be made of snow ...

Your heart is fluttering like a wounded bird
to exact vengeance on the enemy
Listen Turkish youth; work and never stop
Take the entire Balkans and drench it with
blood!¹²

The notebook recalls Turkish defeats at Balkan towns, including Kosovo, and also refers to war in the Caucasus with Turkey’s traditional enemy, Russia, where Turkey suffered setbacks in World War I:

There is going to be blood in the
Caucasus
History will record our glory
In this place it is not Moscow
It is the Ottomans who will be sovereign!¹³

Then the notebook sounds a ‘revenge anthem’ which reads like a ballad.

In accounts of Gallipoli there is much emphasis on Australian patriotism—fighting for country and for Empire—but there has been little or no interest in the motivation of Turkish soldiers. And accounts of contemporary Turkish history tend to overlook Turkish patriotism in favour of highlighting the decaying Ottoman Empire or the rise of The Young Turks and radical change.

This is where the notebook can throw light on the ‘other’ side. It is not possible at this stage to set the patriotism in perspective but it is useful to have a vibrant expression of it.

Much more work remains to be done by specialist linguists and editors on putting the diary in its cultural context, and in researching Refik Bey, about whom little is known. We must wait for an annotated edition, prepared by Turkish and Islamic scholars to fully appreciate the content. The notebook is a reminder that existing accounts of Gallipoli need to include the complexity and contradictions of the other side. I am reminded of the truth of an epigraph to Patrick White’s *The solid mandala*, where Paul Eluard states ‘there are other worlds but they are in this one’. Glimpses of such worlds are serendipitous and rare, they are ‘a given’ rather than a calculated result and this makes them all the more elusive and precious.

LAURIE HERGENHAN AO, former UQ English Professor, founding editor of *Australian Literary Studies*, founding director of the Australian Studies Centre and general editor of UQP’s Australian Author series (1975-2001) has been published widely. He was co-editor of the 2002 publication *Letters: Xavier Herbert*.

ACKNOWLEDGMENTS

The diary would not have been translated without the perseverance of Library staff members Elizabeth Alvey, Laurie McNeice and Simon Farley; the assistance of the Turkish Embassy, who arranged the translation from the Ottoman script to Turkish by the State Archives of the Republic of Turkey; Mr Redha Ameur from the National Centre of Excellence for Islamic Studies, The University of Melbourne and fellow translators Ms Ozlem Ozmettin and Ms Melike Ulgezer whose English translation of the diary from the Turkish is quoted throughout this article.

The diary and translation is available at:

<https://espace.library.uq.edu.au/view/UQ:363131>

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6. *ibid.*, p. 97.
7. *ibid.*, p. 55.
8. *ibid.*, p. 1.
9. Broadbent, p. 1. Also N Stone, *World War One: a short history*, Basic Books, New York, 2007, p. 70.
10. Refik Bey, p. 16.
11. *ibid.*, p. 15.
12. *ibid.*, p. 13.
13. *ibid.*, p. 11.

Left: Page from Refik Bey’s diary, showing the section that in part reads ‘In today’s world we are more anxious about maintaining our physical rather than our spiritual health, and our relation to God. Indeed, we seem to have lost interest in philosophy, law, and natural phenomena; such as the shadows of pine trees, the colour of the roses and so on.’ F592, p. 94

Background: Five Turkish officers watch the allied ships withdrawing from the Gallipoli Peninsula, 20 Dec 1915. Australian War Memorial A05297

FROM THE COLLECTION:

In the Land of the Bunya



J. H. Leopold Zillmann

Above: Portrait of JH Leopold Zillmann in *Past and present Australian life: being for the most part personal reminiscences with stories of the first explorers, convicts, blacks, and bush-rangers of Australia*, Sampson Low, London, 1889.

Right: Grave of Zillmann's parents in the Nundah Historical cemetery.

In 1967 The University of Queensland received an extensive collection of items from Father Edward Leo Hayes, including manuscripts and books. From a bequest of around one hundred thousand items Associate Professor Marion Diamond examines one story set in the early days of colonial Brisbane.

Amongst the extraordinary collection of rare books acquired by Father Leo Hayes, now held in the Fryer Library, is a curious little publication of 163 pages, by JHLZ, *In the land of the bunya, or, The convict and the boy: a tale of the early days in Queensland* (1899). It was published by Dymock in Sydney, almost certainly at the author's own expense, and was followed

by *From old to new, or, Mitre versus gown: an Australian clerical story*, also in Fryer.

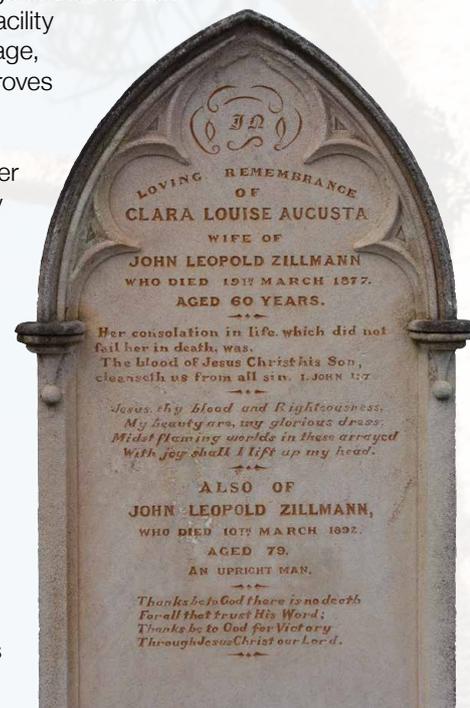
JHLZ was John Herman Leopold Zillmann, born in December 1841 to Johann Leopold Zillmann and his wife Clara, née Lange, German lay missionaries at Zion Hill, now the north Brisbane suburb of Nundah. The protagonist of *In the land of the bunya* is a small boy, Herman, who is six when the book opens. Bunya is a fictionalized account of Zillmann's childhood at the German mission in the late 1840s, his experiences with the other missionaries, his encounters with the Aborigines, and his friendship with Tom, a runaway convict who had lived with the Aborigines and is subsequently assigned to work at the mission.

Zillmann has changed the name of the mission from Zion Hill to Paradise Valley, and this naming pattern recurs throughout the book: different enough to disguise the original name, but sufficiently similar for someone who knows the history of early Moreton Bay to join some—but probably not all—of the dots. Some connections are obvious: Herman's father is 'Brother Luitpold'. The late Commandant of the convict settlement, Patrick Logan, is Captain Nagol. Brother Franck is probably one of the lay brothers, either Friedrich Franz or Franz Rode, while Brother Schneider,

with his 'exceedingly narrow ideas ... zealous to a degree of being fanatical'¹ is probably Rev Karl Schmidt, whom Neil Gunson describes as 'difficult and querulous ... [but] dedicated to his calling.'² Other inhabitants of 'Paradise Valley' include Brother Pockener, the 'wit & humorist of the mission party', Rev John Wainwright, 'the newly-appointed Methodist minister for the Moreton Bay district ... [and] a proselytizing zealot',³ Rev Theophilus Billson, 'a handsome Irish Baptist',⁴ and Frank Elbon, 'a grocer's clerk in England'.⁵

More difficult to decipher is the validity of Zillmann's account. The key motif is Herman's friendship with Tom, the convict. Tom tells the story of the cruelty he suffered under Captain 'Nagol', and how he fled north from the settlement to live with the Aborigines, until he was discovered by some German missionaries during their journey into the Bunya Mountains. Tom's knowledge of the northern tribes, and his facility with their language, subsequently proves useful when Herman's little brother and sister are 'stolen away by the wild blacks', and Tom negotiates their return.

It is all very exciting—but the story of the kidnapped children is nowhere recorded, and although the Germans made several journeys into the Blackall



Ranges, none took place at the time of the Bunya festival. So we have an amalgam of fact, fiction—and something in-between: the garbled oral traditions of the Zillmann family passed down during nearly sixty years, layered on to the observations of a very young boy at the time these events took place.

Yet there are pockets of truth in *Land of the bunya* too. The escaped convict James Davis (Duramboi), who lived with various Aboriginal tribes north of Brisbane for over a decade until he was found in 1842, worked for a time at the German mission, and eventually married and became a successful businessman, just as 'Tom' does in *Bunya*.

The objective of the German mission was to convert the Aborigines to their own extreme form of evangelical Christianity. As a child, Zillmann shared a classroom with Aboriginal children, who 'sat on a separate bench for the purpose of receiving religious instruction with the white children' but the 'success of the missionaries in teaching Christianity to the blacks was at best doubtful'. He describes one of these children, a boy he calls Bandah, 'a bright, intelligent lad, superior to the average youth of his tribe. Like Colenso's young Zulu, he was of an inquisitive turn of mind, and asked questions which, to say the least, were somewhat troublesome'⁶—such as why a good God should condemn men to burn in hell for eternity?

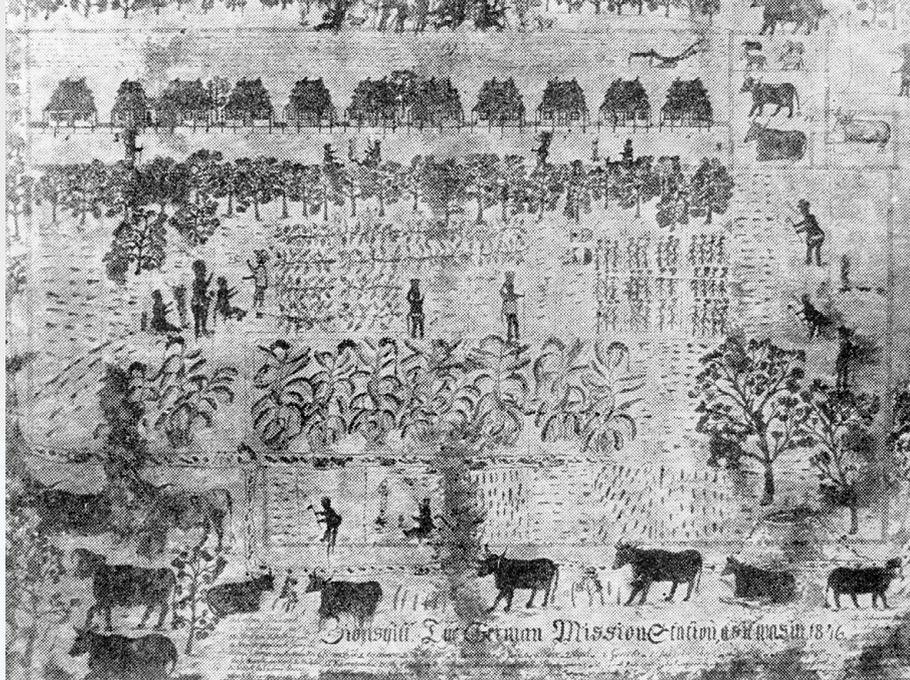
The mission at Zion Hill failed, and within a few years the missionaries dispersed, some to other mission fields in the Pacific, others like the Zillmann family taking up land locally. JHL Zillmann abandoned the hell-and-brimstone faith of his childhood, and became an ordained Church of England minister, later drifting towards Unitarianism. He later became editor of the *Darling Downs Gazette* and a successful public lecturer.

In 1899 he wrote these reminiscences of early childhood. His prose bears many of the late-nineteenth century devices by which the beneficiaries of white settlement justified their actions: an emphasis on Aboriginal superstition, a preoccupation with cannibalism, a sentimental regret for the 'inevitability' of their passing.

As Mission work ceased ... encouragement was given to 'improve the blacks' in the way in which the white settlers had thought good. Native troopers from distant tribes were employed by the Government to assist the settlers in making holocausts of whole camps of native blacks. Mission work was stopped, but Sectarianism spread like wild-fire ... in all its interminable ramifications.⁷

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My thanks to Dr. Libby Connors for her help and advice. Her book *Warrior: a legendary leader's dramatic life and violent death on the colonial frontier* (Sydney: Allen and Unwin, 2015) was released while I was finishing this article.

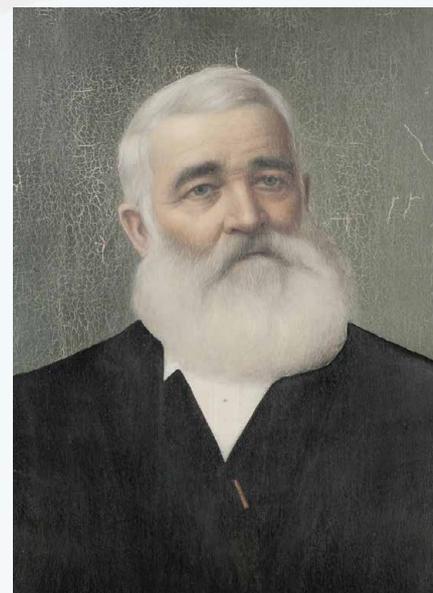
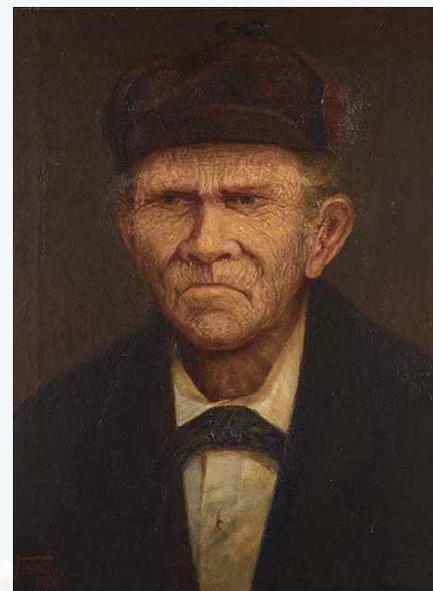
DR MARION DIAMOND is an Honorary Associate Professor with the School of Historical and Philosophical Inquiry. She researches and writes Australian colonial history, and maintains the blog *Historians are Past Caring*. In addition to an historical interest, Marion has a personal connection to Zillmann—her great grandfather married Zillmann's sister, and her grandfather was named Herman after him.

From top:

Sketch of the German Mission Station at Nundah known as Zion's Hill. Depicted are Indigenous Australians, missionaries, livestock and agriculture, Brisbane, 1846, John Oxley Library, State Library of Queensland, Image number 67294.

Oscar Friström, Sweden /Australia 1856-1918 / *Duramboi* 1893 / Oil on canvas / Gift of the artist 1895 / Collection: Queensland Art Gallery

4483, Franz Joseph August Rode, Oil on canvas, John Oxley Library, State Library of Queensland, Australia



James George Drake, *The Boomerang* and Queensland Politics

LYNDON MEGARRITY

Right: Hon. James George Drake. State Library of Queensland. Image Number 177266

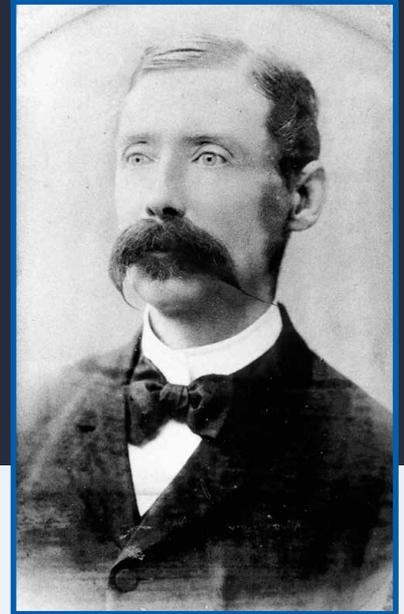
The Fryer Library boasts the largest collection of James George Drake's private papers in Australia, along with complete runs of the politically-charged periodicals which Drake edited or co-edited: *The Boomerang*, *Progress* and *Commonwealth*. Through an examination of these documents, Mr Drake comes alive. The Fryer Library's collections show Drake to be a passionate man in love with a vision of Queensland Liberalism that he clung to even as the rise of Labor dramatically changed the nature of Australian politics.

Early Days

Born in London in 1850, JG Drake migrated to Queensland in 1874. After seeking his fortune in Stanthorpe, Toowoomba and several other towns, Drake settled in Brisbane. By the mid-1880s Drake had become a moderately successful Brisbane lawyer and journalist with a penchant for Queensland politics. After failing to secure the Brisbane seat of Enoggera in a by-election in 1887, Drake won the seat in the 1888 general election and held it until his resignation from the Lower House in 1899. Drake was of medium height, slender in appearance and somewhat reserved and shy in social settings:

He is one of those quiet, naturally unobtrusive men who would beg your pardon if you stood on their toes ... Mr. Drake's weakness is ... [that] He is of a reflective turn of mind, and readier in council than in public.¹

During the 1880s, Drake saw himself as the keeper of the Liberal flame,² railing against what he saw as the tired conservatism of many leading Liberal politicians of the time. Drake was an enthusiastic supporter of Sir Samuel Griffith, who in his first Premiership (1883-88) was a champion of radical Liberalism. Progress was Drake's catchword: he wanted electoral reform to make Queensland more democratic (eg votes for women), he wanted improvement in worker's conditions and rights and he wanted a 'White Queensland'. Drake decided to publicise these radical views in a newspaper called



The Boomerang, which he co-edited with fellow journalist William Lane.

The Boomerang

Labour historians have assumed that William Lane was the mastermind of *The Boomerang* and that the newspaper was simply a vehicle to promote the interests of the fledgling labour movement and Lane's own utopian philosophies.³ Lane was certainly the more prolific writer on the newspaper, and the style and tone of *The Boomerang* would later influence the Brisbane *Worker*, which Lane subsequently edited. However, Drake was no 'sleeping partner' but a committed co-editor who shared Lane's immense faith in Griffith as a radical Liberal leader.

In order to place *The Boomerang* newspaper on a sound commercial footing, William Lane, Alfred Walker (printer) and JG Drake formed the Boomerang Newspaper Company and became partners on 18 November 1887. With the aim of supplying 'floating capital' to the company, Lane and Walker agreed to pay £400 each to the London Chartered Bank of Australia: Drake's contribution was £600. More than anything, this contribution shows Drake's commitment to the venture. Lane and Walker were to work full-time on the newspaper, while Drake would devote as much time as he could subject to professional commitments. Walker was to be the business manager, while Lane and Drake would be joint editors of *The Boomerang*.⁴

The Boomerang was highly supportive of Griffith's Liberal agenda, which included a preference for small settlers over larger absentee capitalists, a belief in Australian Federation and a desire to make Queensland a purely white colony. Prominent political advertisements for Griffith and colleagues like William Brookes appeared in the newspaper:

Who stopped the Acquisition of Large Freehold Estates? GRIFFITH

... Who Expelled the CHINESE from our goldfields? OUR SAM. Who first denounced Coloured Labour? William Brookes.⁵

But rather than just support the Liberal agenda, *The Boomerang* editors sought to be active political players as well. Both Lane and Drake felt that, just like so-called 'White Queensland', Griffith's Liberal Party needed to be purified. According to *The Boomerang*, Robert Bulcock, who was involved with the Liberal party as a behind-the-scenes organiser, was the sort of unscrupulous, reactionary careerist who was preventing Griffith's 'radical' agenda from going ahead:

Bulcock ... is trampling upon Liberalism wherever he gets an opportunity ... he has wirepulled the retirement of desirable local Liberal candidates ... he has ever the name of God upon his lips and the worship of Mammon in his heart ... he is a notorious Chinese landlord ... and is always at hand when money is to be made without hard work.⁶

Bulcock sued 'J.G. Drake and others' for defamation of character, demanding damages of £5000, a move probably calculated to shut *The Boomerang* down and leave its editors in severe debt.⁷ Bulcock was particularly irritated by the suggestion that he was a 'notorious Chinese landlord', as he had only one Chinese tenant: an 'educated man' working for a Chinese firm.⁸ In the Supreme Court of Brisbane, Lane admitted to being the author of the offending articles. The plaintiff, however, was less interested in attacking Lane than his colleague, Drake, who Bulcock believed had turned against him after he (Bulcock) had refused to endorse him for the Enoggera by-election in 1887. Bulcock won the case, but was awarded only £50 damages.⁹

The threat of bankruptcy over this court case must have exacerbated the tensions between the co-editors, who were very different people. By nature, Drake was cautious and conventional, whereas Lane was happy to stir up controversy to suit his political aims. Their ideas were also not entirely in accord. While not an arch-Imperialist, Drake was more comfortable than Lane about Australia as part of the British Empire, and Lane's increasingly utopian beliefs left Drake cold. While both men had been attracted to the notion of curing unemployment and settling people on the land through communal village settlements, Drake could not share his younger friend's enthusiasm for a utopian, socialist experiment in a foreign land.¹⁰ Drake later looked back at the creation of Lane's 'New Australia' at Paraguay with some bitterness. He wrote that 'A number of poor souls were induced by certain socialists' to join Lane's experiment, and the socialist orators of the day praised them extravagantly. Once it was realised

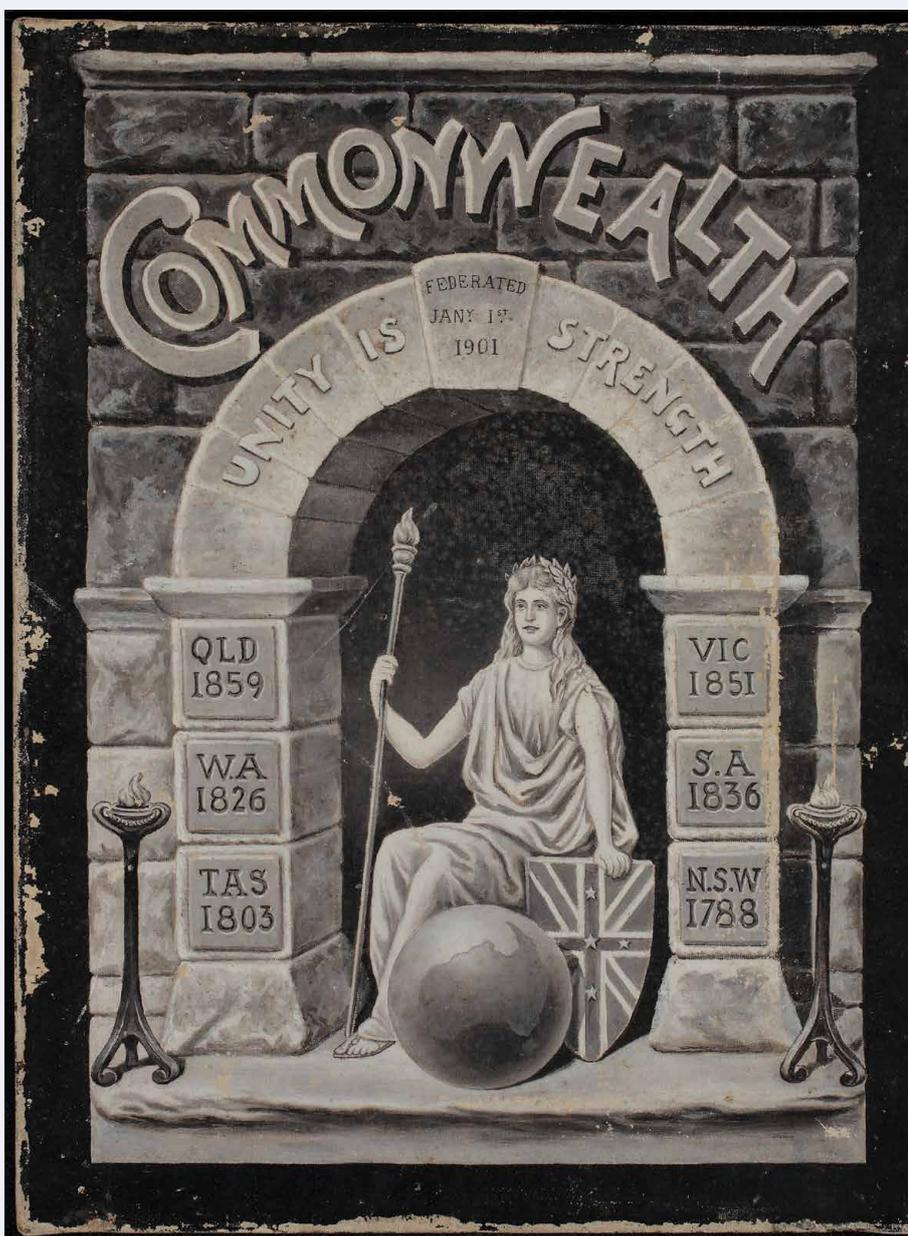
that 'these unhappy people had come to grief, that their life savings had gone' the same people that had praised them now condemned them as 'foolish dreamers, "cranks"'.¹¹

After Lane resigned his directorship in 1890 to edit *The Worker* (and later to pursue his utopian dreams), *The Boomerang* under new sole editor Gresley Lukin lost much of its momentum and kept losing money. In April 1892, Drake and the other *Boomerang* directors decided to shut the newspaper down.¹²

Years of Promise and Stagnation: 1890 to 1899

During the early 1890s, Drake became disillusioned with Griffith, who in 1890 had joined forces with his former political opponent Sir Thomas McIlwraith to form a coalition government (1890-93). After having legislated in the 1880s to phase out the Pacific Island labour trade,¹³ Griffith in 1892 effectively reversed his position. This action provoked Drake to break

Below: Design (gouache painting) for the front cover of *Commonwealth*. UQFL96, James George Drake Papers, Parcel 1





Above: Cartoon of Senator JG Drake, Sydney. *The Bulletin*, 22 March 1902. UQFL96, James George Drake Papers, Box 2

away from Griffith, who also seemed less interested in democratic reform than he was when *The Boomerang* was in its infancy.

From 1893 to 1899, Drake was a member of the Independent Opposition, a small group of seven or eight MPs who held fast to their Liberal objectives, including 'One Adult, One Vote' (votes for women and an end to plural voting),¹⁴ a White Queensland and freeing up land for small-scale settlers. Drake was appointed leader of the Independent Opposition in early 1896. His election speeches that year were radical and fiery:

There was a party in Great Britain—he called them the Exploitation Party (applause)—that had enormous wealth ... They were always seeking young countries with plenty of resources, and their operations were to lend these countries money, to exploit them, ruin them, and then desert them ... The party had for a long time particularly fixed on Queensland, to such an extent that it had been called the investment colony.¹⁵

In such speeches, Drake sounded not unlike a Queensland Labor firebrand. Drake was vocal in his approval of much of the Labor Party platform, and defended the legitimacy of the party as a symbol of democracy at work. In the 1893 elections, sixteen Labor MPs had entered parliament, and their numbers slowly

grew until, by mid-1899, there were twenty-two Labor parliamentarians.¹⁶ Powerful men within Queensland Labor, such as William Kidston, saw benefit in joining forces with the Independent Opposition to pursue reforms. Twice, in 1896 and 1898, the Labor hierarchy in Queensland offered Drake the leadership of a joint opposition consisting of the Independent Opposition and the

Labor Party. Both times, Drake refused. In 1898, Drake made the politically naïve move of offering to lead a joint opposition if a large number of Labor MPs were to join the Independent Opposition to strengthen his leadership authority. Understandably, Labor withdrew from negotiations.¹⁷

If a Liberal-Labor coalition had been achieved at this point, it may not have achieved much, as it was facing the 'Continuous Ministry' or Ministerial Government: the inheritors of the Griffith-McIlwraith merger who had a comfortable majority in parliament for most of the period from 1890 to 1903. For his part, Drake felt that his version of Liberalism needed to be adopted by Labor before meaningful co-operation could take place. Sensitive to slights, Drake was deeply upset by Labor's unwillingness to see things his way:

For six long years the most earnest efforts have been made to build up a democratic party and Labour has been invited time and again to encourage the movement. It has been all along recognised that ... if we were ever to see a truly Democratic Government the first essential was the remodelling of the Labour party on broader and more patriotic lines. This Labour has sternly and consistently refused to do, and the position of the Independents has always been one of difficulty, sometimes one of humiliation.¹⁸

Drake the Individual

By the end of 1899, Drake had abandoned the Independent Opposition for a Ministerial position in the Queensland Government headed by the conservative Robert Philp. As a Senator (1901-06), Drake was later to serve as a federal Minister in the Commonwealth administrations of Sir Edmund Barton, Alfred Deakin and Sir George Reid. Drake's last years in federal politics were marked by a re-imagining of himself as an anti-socialist, reflecting Reid's conviction that all non-labor parties should combine to provide a united opposition to Labor in federal and state parliaments. Drake's anti-socialist rhetoric at times appears more about political theatre than deeply held beliefs. A letter to Queensland political ally Anthony St Ledger suggests as much:

[anti-socialist candidates should be as] liberal and progressive, on sound lines, as the labour men themselves. It is not their policy, which differs little from ours, but their methods—the caucus governed machinery and the consequences that may ultimately follow from its operations—that we will be fighting. They are already trying very hard to set the brand of conservatism upon us.¹⁹

Where was the radical Liberal who had helped stir the pot with *The Boomerang*? Under the surface Drake was still the Liberal he always was:

his ultimate rejection of Labor was not so much its ideas, but its increasingly tight parliamentary discipline, which made it difficult for the individual MP to follow his conscience:

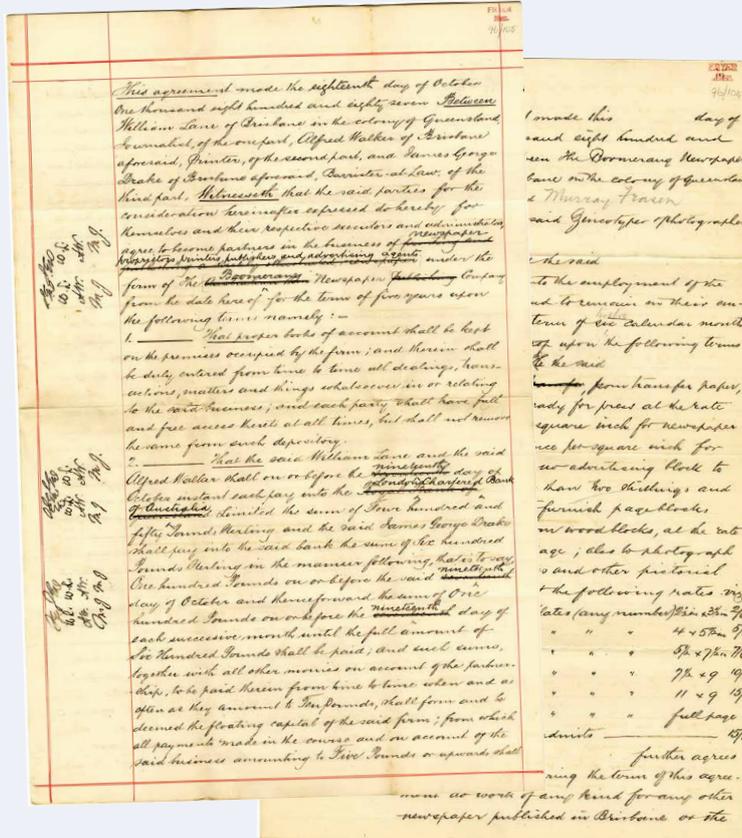
I do not forget that at Stanthorpe I first came to anchor in Australia ... I used to bask in the sun and watch the lizards on the granite boulders. Since then what strange ups and downs I have seen! But never have I felt any desire to exchange my chances in life for the position of an automaton working in the Co-operative Commonwealth. Some time perhaps, when I feel equal to it, I may write on 'Individualism, and why I am an Individualist,' or something of that sort.²⁰

The key to understanding Drake is his individuality. His sympathy for Labor now limited, by the end of his career Drake was churning out anti-Labor propaganda in his 1906 weekly magazine, *Commonwealth*. Despite his increasing anti-socialist rhetoric, Drake's support for Liberal ideals of democratic representation and the rights of the individual—both great and small—remained undiminished.

DR LYNDON MEGARRITY has a research background in Queensland and Australian history. His PhD thesis was on Sir Robert Philp, Premier of Queensland (1899-1903; 1907-8). He has been an ARC Research Associate at the University of Sydney (2003-2005) and was the co-author of *Made in Queensland: a new history* (UQP 2009). His articles have appeared in notable journals including *Australian Journal of Politics and History*, *Australian Historical Studies*, *History Australia* and the Royal Historical Society of Queensland's *Queensland History Journal*. Dr Megarity was an Australian Prime Ministers Centre Fellow in 2010-11, producing new research on regionalism, local government and the politics of northern development. He taught Australian history and world history at the University of Southern Queensland in 2012 and 2013, and subsequently lectured in Australian history at James Cook University in 2014-15. Dr Megarity was the inaugural CAUL/ASA Fellow in 2014.

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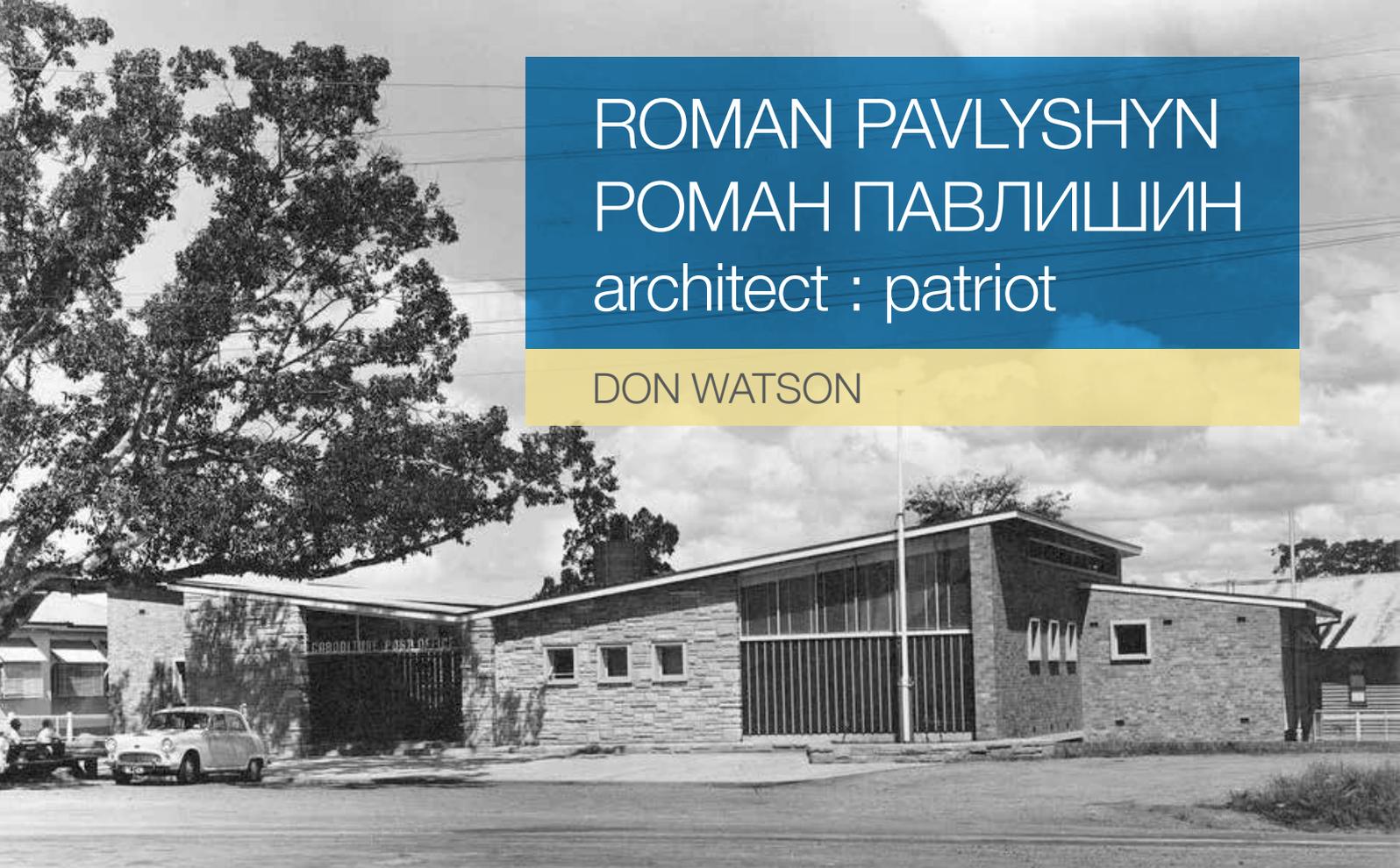
Above: Legal agreements relating to *The Boomerang*. UQFL96, James George Drake Papers, Box 1, items 104 and 105



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ROMAN PAVLYSHYN РОМАН ПАВЛИШИН architect : patriot

DON WATSON



Above: Pavlyshyn's Caboolture Post Office completed in 1959. Photograph held in The John Oxley Library in 6523: Royal Australian Institute of Architects Photographs and Plans, State Library of Queensland, Image Number 6523-0001-0032.

Right: Roman Pavlyshyn in Royal Australian Institute of Architects, Queensland Chapter, *Chapter News*, August 1985.

Opposite page

Top right: Reduced scale drawing of an apartment block. Roman Pavlyshyn Collection, 110127, Box 1

Bottom right: Health and Welfare Building, Brisbane CBD, as completed in 1965. Roman Pavlyshyn Collection, 110127, 6.3.2, Box 1

After World War II, Queensland architecture was transformed by talented European migrants. The most influential were Karl Langer and Roman Pavlyshyn whose paths crossed soon after the war. Their contributions were exceptional, but unlike Langer, Pavlyshyn's architectural career is little known, despite his award in 1988 of an Order of Australia Medal for service to architecture and the community, and publication of a detailed tribute written by his son Marko.¹ Pavlyshyn may be Queensland's best *unknown* architect, but with his donation to the Fryer Library of an unusually comprehensive collection, this will change.

Roman Pavlyshyn was born in Western Ukraine, the son of Osyp Pavlyshyn and Thekla Holub, both teachers. Under the Treaty of Riga (1921) Ukraine had been divided, with Western Ukraine absorbed into Poland and Eastern Ukraine within the Soviet Union. As a former officer in a Ukrainian military unit, Osyp was denied employment in Poland and imprisoned twice, but in the village where they settled the Pavlyshyns emerged as community leaders. In 1933 they moved to Ternopil where Roman enrolled at a Ukrainian grammar school. When the USSR occupied Western Ukraine in 1939, Osyp, by then a manager of a co-operative society, was again imprisoned, but Roman and his mother escaped to Germany where he worked as a draftsman. After completing his schooling in 1941, when Germany invaded the USSR, Roman joined one of the so-called 'expeditionary groups' of young



West Ukrainians who hoped to rebuild Ukrainian cultural and civil life in what had been Soviet Ukraine. He then enrolled at the Technische Hochschule, Vienna.² The course continued through the war but shortly before he submitted his final assignment, the University closed when Russia invaded in March 1945. Pavlyshyn fled to Germany and enrolled in the Technische Hochschule Darmstadt, which reopened in damaged buildings. With credit for his studies in Vienna, he was only required to complete the winter-summer semesters 1945-46. The technical and aesthetic approach in both Vienna and Darmstadt was similar. Teaching was based on the rural and regional architecture of Germany

and Eastern Europe, which was an eclectic combination of classicism and traditional architecture. After graduation, he worked for Ludwig Doelger, an architect in Aschaffenburg, where at a Displaced Persons Camp Roman met Alexandra Chushak, another Ukrainian. They married in 1947. Remarkably, Roman's student submissions at Darmstadt and his work for Doelger survive.

At Darmstadt, Pavlyshyn's lecturers included Karl Gruber and Ernst Neufert. Most influential was Gruber who was an architect, town planner, architectural historian and conservationist. A leading professor of the school was Neufert, author of *Architects' data*, (already an indispensable reference work), and long associated with the Bauhaus, but also acquainted with both Antonio Gaudi and Frank Lloyd Wright. Neufert was Pavlyshyn's final examiner. Preoccupied with prescribed practical work, Pavlyshyn missed lectures but, knowing Neufert's interests, passed with a proto-modernist apartment block and questions on solar inclination. Neufert later offered him an assistantship in the school, but by then the Pavlyshyns had decided to join Alexandra's mother at Mackay where she migrated before the war.³ They arrived in November 1948.

Town planner for Mackay was pre-war Austrian émigré Karl Langer.⁴ He had studied at Vienna's Academy of Fine Arts, and thus came from a different tradition of architectural education than Roman. Pavlyshyn moved to Brisbane to work for Langer who introduced him to modernism. Among buildings Pavlyshyn documented were the Sugar Research Station (now heritage listed) and an exquisite and beautifully sited crematorium (unbuilt), both at Mackay. But with no likelihood of a partnership and having qualified for professional registration, Roman resigned in 1951 to work for the Commonwealth Works Department where in the Brisbane branch office his designs were not initially palatable. His butterfly-roofed post-office at Caboolture was not only ultra-modern but also acknowledged in an aboriginal-styled mural the Kabi people's name for the locality: *place of the carpet snake*.

Through Pavlyshyn's involvement in the Ukrainian community, he met David Longland, then in charge of immigration for the Queensland Government, who recognised his ability. By 1958, Longland was head of the Department of Public Works and in need of a





Above: Perspective view from Ann Street and North Quay of FDG Stanley's Supreme Court in front of Pavlyshyn's proposed multi-storey annex, Brisbane, May 1961. Roman Pavlyshyn Collection, 110127

capable architect, not least to resolve an intractable problem, the future of FDG Stanley's Supreme Court building for which a design remained undocumented. With no prospect of promotion at the Commonwealth, Pavlyshyn was co-opted and rapidly designed a modern, multi-storey slab block, elevated on *pilotis* along the George Street alignment with underground parking. This would satisfy the functional shortfall and leave untouched the exterior of Stanley's Courts while providing access to its garden, now uncluttered with cars. The interior was sympathetically reworked.

The scheme proved unacceptable⁵ and Pavlyshyn was obliged in 1962 to find an alternative site. This design was rejected as too remote,⁶ and in 1963, he designed a replacement for Stanley's Supreme Court.⁷ The tragedy was not over. After the design was approved and construction of the first stage commenced,⁸ the government belatedly approved the extension of Adelaide Street to North Quay through the proposed Magistrate's Court, forcing its relocation to a speculative office building on North Quay.⁹

Concurrently in 1958, Pavlyshyn sought to overcome a shortfall of Government offices by a similarly modern addition to the former State Bank, counterbalancing a comparable extension to the State Library on the opposite side of Queen's Gardens. Difficulties with the Library project probably jeopardised Pavlyshyn's proposal.¹⁰ Otherwise his schemes were successful, including a new morgue in the Domain, another project which had been languishing, and documentation, with a redesigned façade, of a building for the Health Department. Longland finally had an architect on whom he could rely, ensuring Pavlyshyn's rapid advancement; however his appointment as Chief Architect incurred the enmity of some staff.

Despite confirmation of the appointment, Pavlyshyn's position was untenable and he resigned.

Previously on Pavlyshyn's recommendation, Hugh Beck, a former colleague with Langer and the Commonwealth, undertook work in Brisbane for General Motors. After leaving the Works Department, Pavlyshyn entered partnership as Beck & Pavlyshyn to work on a new assembly plant for GMH at Acacia Ridge, the largest industrial building yet

erected in Queensland. When it was successfully completed, the partnership was without further work¹¹ and in July 1966, Pavlyshyn rejoined the Works Department.

Over the next two decades, he presided over the largest program of public architectural patronage ever seen in Queensland. Best known is his methodical and successful completion of the Queensland Cultural Centre. Following previous proposals for sites in the Domain and Roma Street, Pavlyshyn undertook selection of a new site for the Art Gallery, a site not self-evident in the early 1970s, before running a successful two-stage architectural competition won by Robin Gibson. With documentation for the gallery proceeding, the Liberal Party and Gibson surreptitiously devised a plan for the entire cultural centre, a concept already envisaged by Pavlyshyn and others. Undeterred by this subterfuge, Pavlyshyn oversaw the staged completion of the complex to great acclaim.

Pavlyshyn was involved with other major projects: construction of his Courts complex (recently demolished) and, more contentiously, the continued development of offices in lower George Street. The Executive Building was designed while Pavlyshyn was in private practice. After he rejoined the Department, the master plan for two additional towers was abandoned in favour of a low-rise, socially and environmentally sympathetic scheme. Concurrently the architect and town planner John Wheeler oversaw early official instances of heritage conservation,¹² well intentioned and predating the Burra Charter (1979). Bruised by the failure of his attempts at preservation, Pavlyshyn received conflicting advice from the architectural and urban design consultants¹³ as to the merit and feasibility of retaining the Bellevue Hotel and other historic structures on the intended site. The appointment

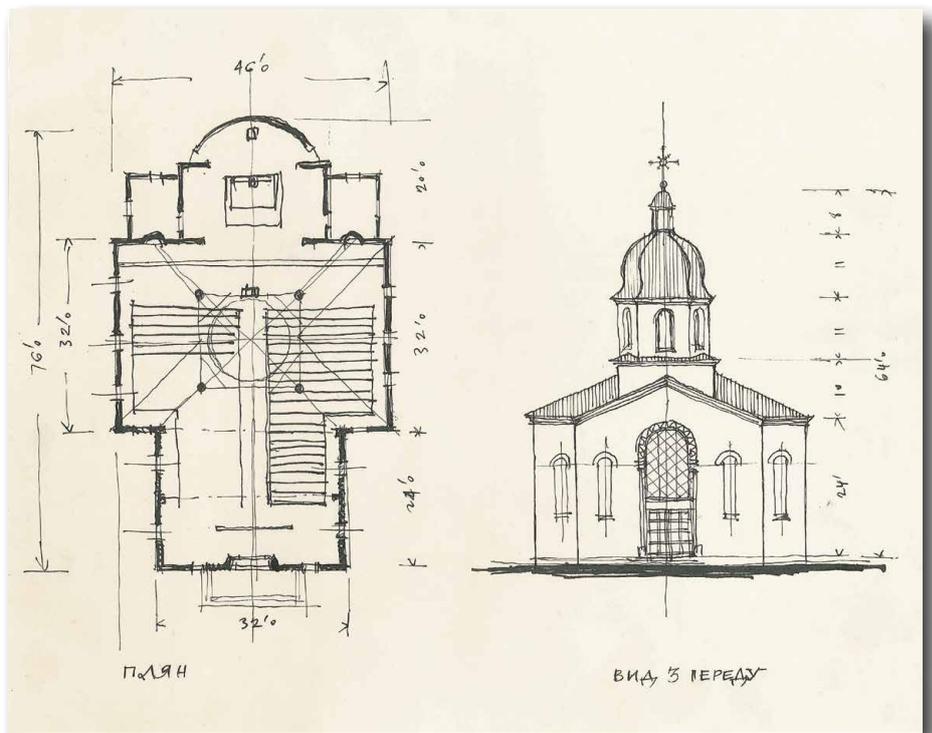
of Skidmore Owings & Merrill, a pre-eminent US firm of architects, failed to resolve this conflict, leading eventually to defacement and demolition of the Bellevue. Before Pavlyshyn's retirement in 1985, SOM's design was revised, retaining both the Mansions and Harris Court. The resulting State Works Centre won awards and its recent fall from favour and impending demolition is ill-judged.

On arrival in Brisbane Pavlyshyn emulated his father in becoming a leader of the Ukrainian community. He was a long-serving president of the Ukrainian Association and their architect, preparing plans for their hall and church as well as those of Ukrainian communities elsewhere in Australia. Pavlyshyn's awareness of his own heritage made him conscious of that of his adopted homeland—an inheritance often less well understood in Brisbane.

In 1959, *Cross-Section*, a lively advocate of modern architecture, favourably published Pavlyshyn's Caboolture Post Office, and later, his morgue. But when his Ukrainian Catholic Church,¹⁴ Romantic-Nationalist in style, was illustrated two years later, it was without comment and critically juxtaposed against a modern Ukrainian Church.¹⁵ In the next issue, Pavlyshyn defended his design: 'To the people who worship, the church is a symbol not only in the religious and spiritual sense. This also is a symbol of their homeland, of their past ... a visible link with the beloved they left behind ... a bridge to their new existence ...' Ironically, by then, Pavlyshyn had lost a battle to save an important part of Brisbane's heritage, a battle that continues.

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2. Ukrainian Peter Prystupa, later Pavlyshyn's colleague in the Queensland Works Department was a fellow student. His collection is also held in the Fryer Library.
3. In 1936, Anna Czuszak migrated to Australia to marry Eustachy Antoniszyn, a Ukrainian who was living at Mackay. A residence for the tropics (almost a Fijian bure) apparently drawn in 1946 by Pavlyshyn may have been intended for his future in-laws.
4. See Ian Sinnamon, 'Langer, Karl (1903-1969)', *Australian Dictionary of Biography*, vol. 15.
5. The abrupt juxtaposition of old and new was then a shock. Also, from George St, the new block obstructed a postcard view of Stanley's building, but not the main access through what was architecturally the back door of Stanley's Courts. The 'main' entrance from North Quay was unaffected.
6. Ironically, this site was on the opposite side of George St to the recently completed Supreme Court.
7. When the design was eventually developed during a phase of government economic stringency its pared-back form was unpopular.
8. Roman Pavlyshyn's design is in the Fryer Library. Design development and documentation was undertaken by Bligh Jessup & Bretnall. The decision to develop the original site predated a famous fire in Stanley's Supreme Court. Construction of the District Courts had already commenced, although the fire was subsequently used to justify the demolition.
9. The full saga is covered in Don Watson, "A tolerably imposing



pile" The Brisbane Courts of Law 1857-1981', *Supreme Court History Program Yearbook 2010*, pp. 46-121.

10. The constructionally complex addition to the Library, on a tight site with difficult access was designed by EJA Weller and others including Ury Stukoff, AJ Wheeler and David Davies. Its delayed completion and the unpopularity of Lindsay Edward's competition-winning mural, effectively ended Weller's career.
11. Apart from a new office at Tennyson for JC Taylor & Sons, contractor for the GMH Assembly Plant.
12. Including the Commissariat Store, Wolston House, Old Government House, and St Mary's Convent, Cooktown.
13. Lund Hutton Ryan Morton as architects, and UDPA (Melbourne) as urban designers. Fryer also holds John Morton's records relating to this work.
14. 36 Broadway St, Woollongabba. The plans for the church and its elaborate furniture and fittings (all designed by Roman Pavlyshyn) are held by the Fryer Library, as are plans for other Ukrainian churches elsewhere in Australia, also designed by him.
15. *Cross-Section*, no. 75 (January 1959), p. 3; no. 81 (July 1959), p.1, and no. 117 (July 1962), p. 3.

Above: Preliminary sketch of the Ukrainian Catholic Church, Woollongabba, Brisbane. Roman Pavlyshyn Collection, 110127, 7.2.3.44, Box 6

Background: Photograph of the Ukrainian Catholic Church Woollongabba, Brisbane. Roman Pavlyshyn Collection, 7.2.3, Box 6

DR 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*. He is continuing this research with his current project, *Queensland Architects of the Twentieth Century: a biographical dictionary 1900-1950*.

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. While lecturing at UQ Don worked with the Fryer Library to establish the Queensland Architectural Archive to which the plans of Roman Pavlyshyn have been added.

Peter and the Chinook

MARGOT HUTCHESON



Living in two leaky cabins on the edge of a rainforest without running water, electricity or any form of modern communications, without any modern conveniences at all, was in some ways a utopian dream. I lived in a valley in South-East Queensland on three blocks of land, which added up to about three hundred acres. In this community there were twelve to fifteen other households, people living in buildings of similarly eccentric construction to mine, all reflecting their owners' little foibles. One house was built of stone, like a fortress, inaccessible by vehicle.

I wanted to live for a time outside of society, I had no real political philosophy, except a rejection of authority and an intent to do it differently. However amongst all of us in the valley there was certainly an environmental ideology and an overwhelming desire to live a good life. The community ban on tree felling has surely paid off. After forty years of bush regeneration the valley is alive, drumming out life, wherever you look trees grown huge and elegant. Even forty years ago it was insect noisy there but now it's like a huge bush symphony.

Of course there is always trouble in paradise and problems came in cars with policemen, and by helicopter

with the army. I never knew what they were doing flying over at tree-top level, like a lost scene from *Apocalypse Now*. We seemed such a harmless mob, but the Queensland of the 70s hated hippies and all non-conformists. When in 1979 I went to visit a friend in Nambour Hospital and a top cop pulled me into a room to show me a map and ask me where I lived, with all our houses marked accurately and some of our names, it became obvious that they'd been researching the valley for some time. This is what the Chinooks disturbing our peace meant, mapping the hippies, and I had thought I was invisible, living an anonymous hippy life in the Queensland bush. We must have been so obvious.

When I saw the photo of two rustic cabins and some fruit trees for sale in a Queensland rainforest, posted on a handmade ad in the Balmain health food store window in Sydney in 1976, I didn't know any of these things. I just knew I had to buy it, live there in that strangely welcoming, enticing, green and curious place. I was imagining an exotic paradise to leap into, to paint, pick fruit off the trees, be with other people who also wanted to live differently, the only thing to fear would be the serpents.

I must have been dreaming. Even then, in the time before instant communications, before Google, the Internet, mobiles, before everything terrestrial was known and documented; who was living and where they were living was known. It's just that I didn't know that it was all recorded. Paranoia sneaked in with me to this idyll.

So I painted Peter in his beautiful Hibiscus Hawaiian shirt standing in the vegetable garden, the cabbage white butterflies fluttering about in between eating the cabbages, the rainforest and a banana grove in the background, pawpaw trees along the fence line, a choko growing along the fence that kept the wallabies from eating everything. Then from the corner of the eye, the noisy insect war machine which can't be ignored, the maggot in the luscious fruit.

I painted the largest work I'd yet attempted in the bedroom hut, beside the bed. It must have been winter because in the photos I have a jumper on. It hung on the wall in the other hut until I left the valley and then in the kitchen in Louisa Rd for some years. I'm very happy that it has found a new and permanent home in the Fryer Library, some two hours drive from where it was painted.

MARGOT HUTCHESON is an English artist, based in Buckinghamshire, who has lived and worked for long periods in Australia and Spain. In 1974, she left Britain for Australia, where she lived with the writer Peter Carey in an alternative community in Yandina, Queensland before moving to Bellingen on the mid-North Coast of NSW.

In 2009, her painting *Wasn't the Fitzgerald Inquiry fun?* was part of an exhibition of The Fitzgerald Collection at Queensland College of Art College Gallery. Margot's work is held in the collections of the National Gallery of Victoria, the University of New South Wales, Artbank and the Museum of Contemporary Art, Brisbane.

The Margot Hutcheson Collection, acquired by the Fryer Library in 2015, includes correspondence, photographs and artworks.

Image: *Peter and the Chinook* (c. 1979), Oil on canvas, 130 x 160cm



George Landen Dann: A Dramatic History in Queensland

SUSAN DAVIS

Well before Ray Lawler's script *Summer of the seventeenth doll* hit the stage in 1955, there were many Australian playwrights who were tackling questions of Australian identity including Queensland's own George Landen Dann. Dann (1904-77) grew up in Sandgate where he lived with his parents and two sisters, and attended the local primary school before winning a scholarship to attend Brisbane Grammar School. He became involved in local amateur dramatics, both performing and playwriting. His work came to prominence through his winning the Brisbane Repertory Theatre Society's playwriting competition in 1931 with *In beauty it is finished*—a play that featured a 'fallen' woman who enters a relationship with a so-called 'half-caste' Aboriginal man. The work signalled several threads which would reappear in much of his work: Aboriginal issues, the burden of familial duty and responsibility, and the experiences of those on the margins of society.¹

In beauty it is finished was a social realist drama which drew attention to people and events in Australian history that were not regularly seen on the stage at that time. Before the show opened rumours began to circulate that the play contained highly 'sordid' content and the publication *Smith's Weekly* requested a copy of the script. The subsequent article sparked citywide interest and one of Brisbane's most famous theatre controversies:

£50 prize awarded to filthy play: sordid drama of miscegenation

... the title is misleading, for the story is a sordid and soiled one of the dubious

romance of a self-confessed woman of the streets and a half-caste.

It is now for the Repertory Society to explain how it came to accept this unwholesome story for presentation ...

For there are terms and expressions in the script that cut across the accepted traditions of the stage, situations that reach new depths in the sordid, and such a lack of beauty in its outlook that the title is a travesty.²

The play was staged at His Majesty's Theatre in Brisbane to packed houses and mainly favourable reviews. The furore, however, was extremely confronting for this shy young man who harboured desires to escape the constraints of society and a suffocating family life. He attempted to do so several times, following his fascination with islands and embarking on tramping holidays and sojourns on Hamilton and Fraser Islands, well before they became world-famous tourist destinations. He even enquired about purchasing one (West Molle Island, now Daydream), but was advised that it was unlikely that the asking price would suit him 'as it is going to be converted into a high-class tourist joint.'³



Top: Photograph of a 1940s production of *Fountains beyond*. UQFL65, George Landen Dann Collection, Box 3

Above: Photographic portrait of George Landen Dann, c1940. UQFL65, George Landen Dann Collection, Box 3



Above: Photograph of three unidentified women, c1930. UQFL65, George Landen Dann Collection, Box 3

In Dann's papers in Fryer Library there is a small photo of three dour-looking women on the back of which is written, 'The female population of Cape Moreton' and 'the inspiration for *In Beauty*'.⁴ This indicates he must have visited this island, which can be seen from Sandgate where he lived.

One walking trip he embarked on proved highly significant, with characters he met and places he experienced becoming major influences for later plays. After his *In beauty* ... success and maelstrom, it appears Dann found it hard to settle back into ordinary life. Packing his

bag he headed north on a walking tour with a friend, 'Dick'.⁵ The timing of this trek is significant, with 1931 Australia being in the grips of the Depression and thousands of people roaming the land, desperate for food, work and shelter.

Throughout August and September he walked from Sandgate to Fraser Island, travelling as a swagman with Dick who was claiming rations. It took them six days to travel the fifty-three miles to Landsborough before catching lifts on a truck and a bus to reach Pialba. In a journal he describes their meals including billy tea, potatoes, chops, corned beef, boiled rice, boiled eggs, rice with syrup or jam and bread and butter when they could get it. They had a gun and Dick at times shot magpies and crows for food, accidentally shooting a kookaburra. They bathed in creeks and lagoons and camped where they could, sometimes under bridges, at showgrounds, in shacks or sheds and eventually at the beach.

From Urangan they took a boat over to White Cliffs, Fraser Island. George loved Fraser Island and was particularly impressed by his meeting with Aboriginal man, Freddy Ross, who inspired the character of Vic Filmer in *Fountains beyond*. Freddy Ross had been a runner and was a brother-in-law of Eddie Gilbert, the cricketer. Dann claimed that Freddy was quite possibly the most interesting person he had ever met, 'black or white', and was in thrall to his storytelling which entertained them each evening.

After we had eaten as much as we could we adjourned to near the fire where until a late hour of the night Fred 'held the floor'. He is a half-caste, and a wonderfully interesting story teller, possessing a personality one cannot resist right from the start.⁶

From Freddy, Dann also learnt a lot about the environment and living off the land. This included cooking eugaries, finding native honey, using iguana oil, catching turtles and sheltering under pandanus to avoid the rain. This bush knowledge was only one facet of Freddy's suite of talents:

An expert axeman, his prowess with the axe is a treat to watch. He cuts through a log as evenly and as straight as if it had been sawn. For five consecutive years he was the champion runner in the Maryborough district. His 'firsts' in wood-chopping contests are so numerous that he has forgotten the number. His fishing feats and sea adventures can be vouched for by any resident of the Urangan district. He has spent twenty-two years on Fraser Island and knows every inch of it. He lives at Urangan with his wife and children and earns his money at timber-getting, fishing, cutting and planting cane and cotton picking. He has the knack of being able to adapt himself successfully to almost any outdoor work. His one aversion is snakes. He is very much afraid of them.⁷

Dann also drew on accounts from Freddy of a fringe settlement being moved from the Urangan area; this becomes the basis for one of the key tensions in *Fountains beyond*. First staged in Sydney in 1942, *Fountains beyond*⁸ was produced by the New Theatre League with production notes written by Leslie Rees. Over the next two decades the play was performed across Australia. It was also produced by Cardiff Unity Theatre and toured in Wales, winning the Llandrindod drama festival.⁹ The play was rewritten in several different forms; as a full radio play, as an episode for an ABC *Adventures in Drama* series and as a musical, Dann and musician Gerry Cole seeing it as an Australian *Porgy and Bess*.¹⁰ Dann tried to secure a main stage production in London. However, a 1943 letter from Ailsa Grahame, who was in the ABC radio production of *Fountains beyond*, shows that Tyrone Guthrie, director of the Old Vic was dismissive of its chances in wartime London: 'To begin with one could not cast it with any authenticity. Its value as "pure entertainment" is not great and as a problem play the theme is rather remote from the experience and sentiment of a London audience.'¹¹ *Fountains beyond* was eventually staged in London by a small independent company at the Hovel Theatre Studio, Notting Hill, with a ten-day season in October 1949.¹²

After *Fountains beyond* Dann had several other major successes with *Caroline Chisholm*, *Ring out wild bells* (which was also filmed for television by the ABC) and the radio play *The orange grove*. Apart from service in the Army Entertainment Unit during World War 2, Dann worked as a draughtsman at Brisbane City Council. He continued to write for stage and radio when he retired to Coolumb on the Sunshine Coast in 1954.

Dann has been discussed by leading theatre critics and academics who have called for a wider recognition of his work. In his *History of Australian drama: volume 1* Leslie Rees devotes several pages to Dann's work and career, focusing on the furore around *In beauty ...* and the later *Fountains beyond*. He argues of *Fountains beyond*:

But it remains highly significant. Once again, it was a pioneer, the first serious drama about Aborigines on the fringes of towns, a subject later much ventilated in Parliament and Press, and dealt with in another vigorous if over-violent stage drama—David Ireland's *Image in the Clay*.¹³

Katharine Brisbane has also acknowledged the importance of his work. Brisbane was theatre critic for *The Australian* before starting Currency Press with her husband, Philip Parsons. She wrote several pieces on Dann's work including one after visiting him in 1977 and seeing the revival production of *In beauty ...*¹⁴ Reviewing that year she says:

On the downside this year I also mourned the death of George Landen Dann in Queensland, one of our neglected playwrights who deserved better from his country. His parting was alleviated a little by the touching performance of *In beauty it is finished* at La Boite Theatre in April only weeks before he died.¹⁵

Brisbane has since acknowledged his importance, particularly as a non-Indigenous playwright who was one of the pioneers in bringing Aboriginal issues to the stage. She suggests this body of work is worthy of revisiting now we have the Indigenous actors who can play the roles and re-examine the work afresh.¹⁶

More recent publications have drawn attention to his work and legacy. In her book on the history of La Boite Theatre and Brisbane Repertory Theatre Society (BTRS) Christine Comans¹⁷ devotes significant attention to the scandal around *In beauty ...* and to other works by Dann produced by BTRS. Most recently Brisbane's Playlab Press has published four of Dann's plays, three for the first time, as part of their *New Vintage* series. These include *In beauty it is finished*, *No incense rising*, *Fountains beyond*, and *The orange grove*.

This continuing interest might satisfy Dann's hope, revealed just months before his death: 'I must confess to you an ambition I've never told anyone before ... I always humbly hoped my name would live after I died and not die while I lived ...'¹⁸ Let us hope that his name and his work may continue to be known by new generations.

MANUSCRIPTS AND PLAYS

The Fryer Library holds three boxes of George Landen Dann's letters and ephemera at UQFL65.

Most of the manuscripts of the plays by Dann are held in the *Hanger Collection of Australian Playscripts* at the Fryer Library. This collection includes most of the plays by George Landen Dann that were produced, published, won awards or placed in competitions.

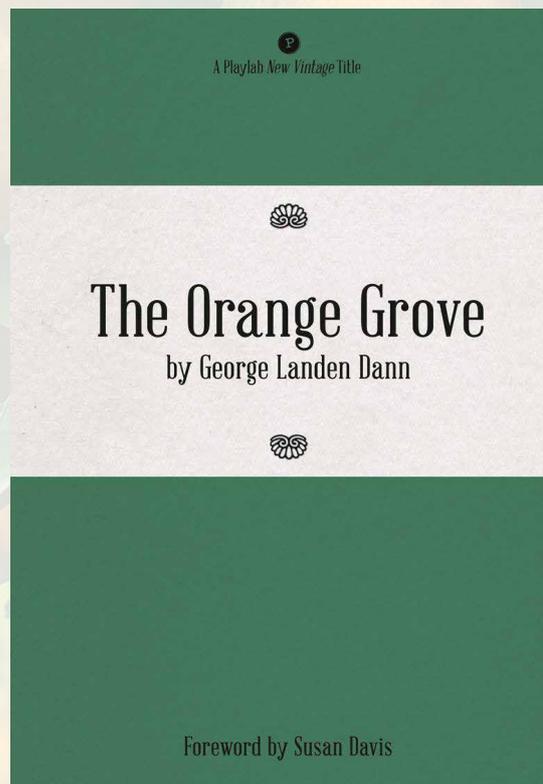
SUSAN DAVIS PhD, is a Senior Lecturer in Education and The Arts at Central Queensland University, Noosa. She has background in drama education and her interest in George Landen Dann was sparked by discovering he lived the last twenty years of his life on the Sunshine Coast. She has written the introductions to four of his plays published by Playlab Press as part of the *New Vintage* series and a short script about him was recently published in *TEXT: Journal of Writing and Creative Writing Courses*.

In 2013 Dr Davis directed a production of *The orange grove* at the Noosa Arts Theatre.

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6. *ibid.*, 5 September 1931.
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For more information about George Landen Dann consult the AustLit Database at <http://www.austlit.edu.au>. AustLit is a non-profit collaboration between a network of researchers from Australian universities and the National Library of Australia, led by The University of Queensland.



Above: Front cover of *The orange grove* by George Landen Dann, with foreword by Susan Davis.



JUDITH WRIGHT IN QUEENSLAND: A CENTENARY TRIBUTE

Ruth Blair



Top: View from Mount Tamborine, Queensland, ca. 1917 by E. Bode, State Library of Queensland, Image number 154359.

Above: Judith Wright, 1940. Fryer Library Pictorial Collection, UQFL477, PIC814.

'source' of poetry and 'the source of life and language' as 'the living earth from which we have separated ourselves, but of which we are part and in which we cannot help participating.'¹ Her home for nearly thirty years, Tamborine, was, when she and McKinney moved there, a mixture of farmland and forest and a quiet, out-of-the-way community where they could live and write in peace, a place to nurture a 'strong and easy happiness' as Meredith McKinney describes it.² Many of her poems draw inspiration from the Tamborine environment. But Wright's concern for 'the living earth' was expressed also in her

Judith Wright lived for thirty years in Queensland. This brief tribute on the occasion of the centenary of her birth on 31 May 1915 celebrates her connections with the State. From 1944 to 1948 she worked in Brisbane for the Universities Commission and with Clem Christesen on the journal *Meanjin*. In 1948 she and the philosopher Jack McKinney moved to Tamborine Mountain, in the south-east Queensland hinterland. Their daughter Meredith was born in 1950. McKinney died in 1966. Wright left Tamborine to live in Braidwood, in New South Wales, in 1975.

In the Foreword to her collection of essays, *Because I was invited*, Wright speaks of the

concern for conservation, most notably in her work to save the Great Barrier Reef from the threat, in the 1970s, of oil drilling and limestone mining.³ This sense of the need to be active in social and environmental causes was shared by two groups of writers with whom Wright associated. In the early Brisbane and Tamborine years they included Barrett Reid, Charles Osborne (the music and theatre critic) and Laurie Collinson; in the 1960s, Rodney Hall, Thomas Shapcott and other young writers valued Wright's support and encouragement.⁴ In these later years, too, Wright developed a close connection with another local poet, Oodgeroo—a connection that drew her also to be active in the cause of Aboriginal people. The life of the imagination and life lived among others and close to the earth were, to Wright, inseparable.

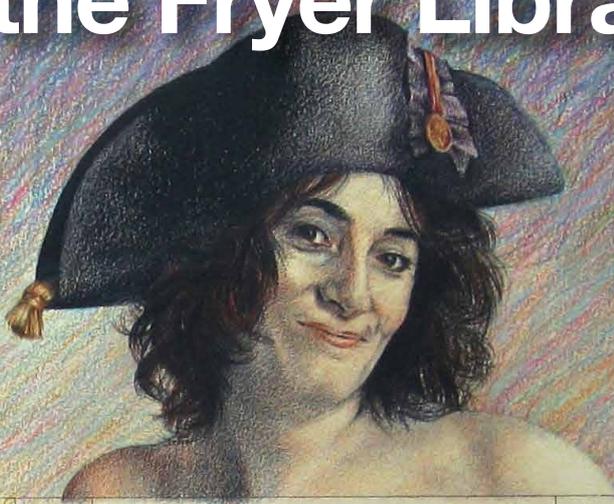
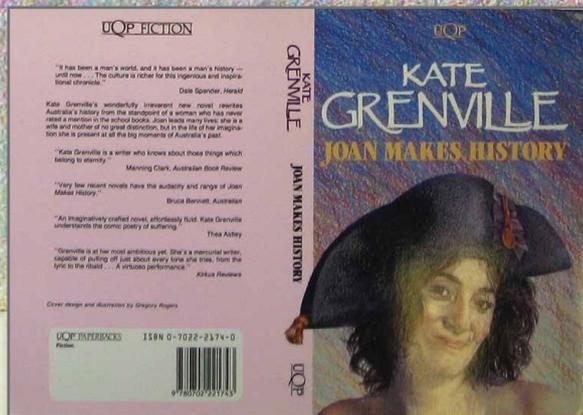
DR RUTH BLAIR is Honorary Research Fellow in UQ's School of Communication and Arts. Dr Blair's research interests include Herman Melville, the Pacific, and American and Australian environmental writing. She is the author of articles on Herman Melville and early writing about the Pacific, and edited the Oxford World's Classics edition of Melville's *Typee*. Dr Blair contributed the article "The Writers of Tamborine Mountain" to *The Queensland historical atlas: histories, cultures, landscapes*, 2009-2010.

www.qhatlas.com.au/writers-tamborine-mountain

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Gregory Rogers' Work Finds its Way Home to the Fryer Library



Robyn Sheahan-Bright

On 13 February 2014, a treasure trove of boxes and parcels containing Gregory Rogers' archives arrived at Fryer Library. Contents included original art and many associated documents from the work of this award-winning illustrator, picture-book artist and writer.

Gregory (Greg) Rogers was considered a 'national treasure'¹ by colleagues, and his

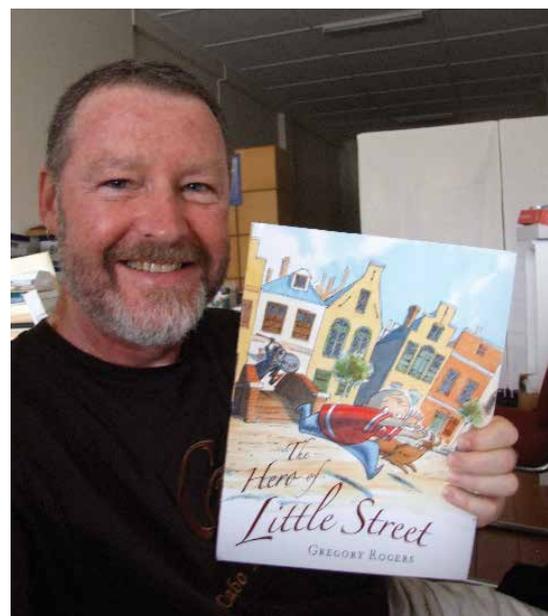


illustration output attests to that fact. He was born on June 19, 1957 and lived most of his life in Brisbane. There he studied fine art and worked as a graphic designer before taking up freelance illustration in 1987. His first major publishing

commissions were covers for young adult and adult novels for UQP, and he later created covers for many other Australian publishers.

His first illustrated trade picture book was *Auntie Mary's dead goat* by Margaret Card (1990). His subsequent picture books were collaborations with acclaimed authors such as Margaret Wild, Ian Treviskis, Laurie Stiller, Gary Crew, Libby Hathorn and Victor Kelleher. He also illustrated educational books, anthologies of poems, junior series, collections of short stories and non-fiction texts. In 1993 his book, *Lucy's bay*, written by Gary Crew, was shortlisted for the Children's Book Council of Australia (CBCA) Picture Book of the Year Award. In 1994 he became the first Australian recipient of the prestigious UK Kate Greenaway Medal for his illustrations in Libby Hathorn's *Way home*.²

Greg took to writing with his brilliant wordless picture book series, comprising *The boy, the bear, the baron, the bard* (2004), *Midsummer knight* (2006) and *The hero of Little Street* (2009). *The boy, the bear, the baron, the bard* was shortlisted for the CBCA books awards in 2005 and was selected by the *New York Times* as one of the year's ten best illustrated children's books published in the USA. It was also recognised by the American Library Association, the Australian and New Zealand Illustration Awards and the APA. *The hero of Little Street* won the CBCA Picture Book of the Year Award in 2010 and was



Header: Original artwork for Kate Grenville's *Joan makes history* from the Gregory Rogers collection, UQFL494, Fryer Library, The University of Queensland.

Above: Gregory Rogers' 1994 Kate Greenaway Medal.

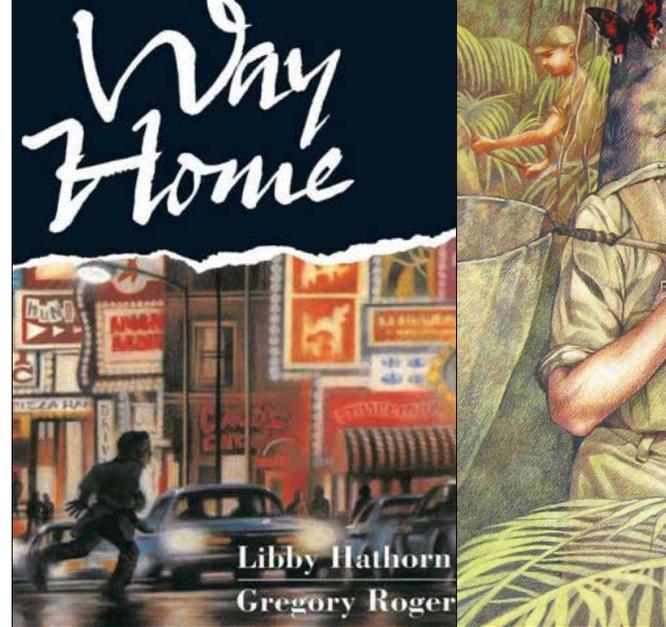
Left: Gregory Rogers 2010. [image supplied]

awarded an Honour Listing by IBBY (International Board on Books for Young People) in 2012. Greg taught and lectured in illustration; painted portraits; and was a talented musician who played the cornet, recorder and baroque guitar music of the 16th and 17th centuries. He was also a passionate collector of music, antiques, and books.

After his death on 1 May 2013, Greg's friends Jane Barry and Margaret Connolly (his literary agent), together with Greg's solicitor, Peter McCartney, arranged to have his works acquired by the Fryer Library. Earlier approaches to another library had not come to fruition, but the listing of items done then was of immense benefit when it came to acquiring this collection. These boxes and parcels joined a donation made by Greg in 2008 of forty-three cover artworks (later Fryer purchased two more). Greg also made a subsequent donation under the Cultural Gifts Program in 2011 of another folio of his cover art.³ These extraordinary covers were commissioned by University of Queensland Press, and UQP's archives are also held at Fryer. Together they form a significant collection which offers an insight not only into the published work of Gregory Rogers, but also into his many other projects and interests.

Currently, I'm researching the archive (with thanks to Fryer Library's Amanda Main for her assistance) with a view to compiling and writing a book to accompany an exhibition to celebrate his life and work. The collection includes beautiful works of art from many of his published covers and picture books which evince the wide range of styles he employed during his career. There are also many pieces of 'process' sketches and ideas which resulted in a picture book or cover artwork. It traces a 'journey' through Greg's life with items included such as some of his earliest drawings as a school child at Coorparoo, and certificates from that time. There is a gorgeous self-portrait of Greg as a young man, examples of the innovative graphic design he did in the 80s, before working in publishing, and a few photos taken as reference for his photo-realistic covers and picture book art (I have hopes that more of these will emerge at some stage).

Below: Jane Barry, Laurie McNeice, Francisco Roelas and Penelope Whiteway. [image supplied]



In 1994, his friends were thrilled to hear he'd become the first Australian to win the prestigious Kate Greenaway Award. His Kate Greenaway Award Medallion and Certificate, and photos taken in London in 1995 accepting the award with other creators, are also included in the collection.

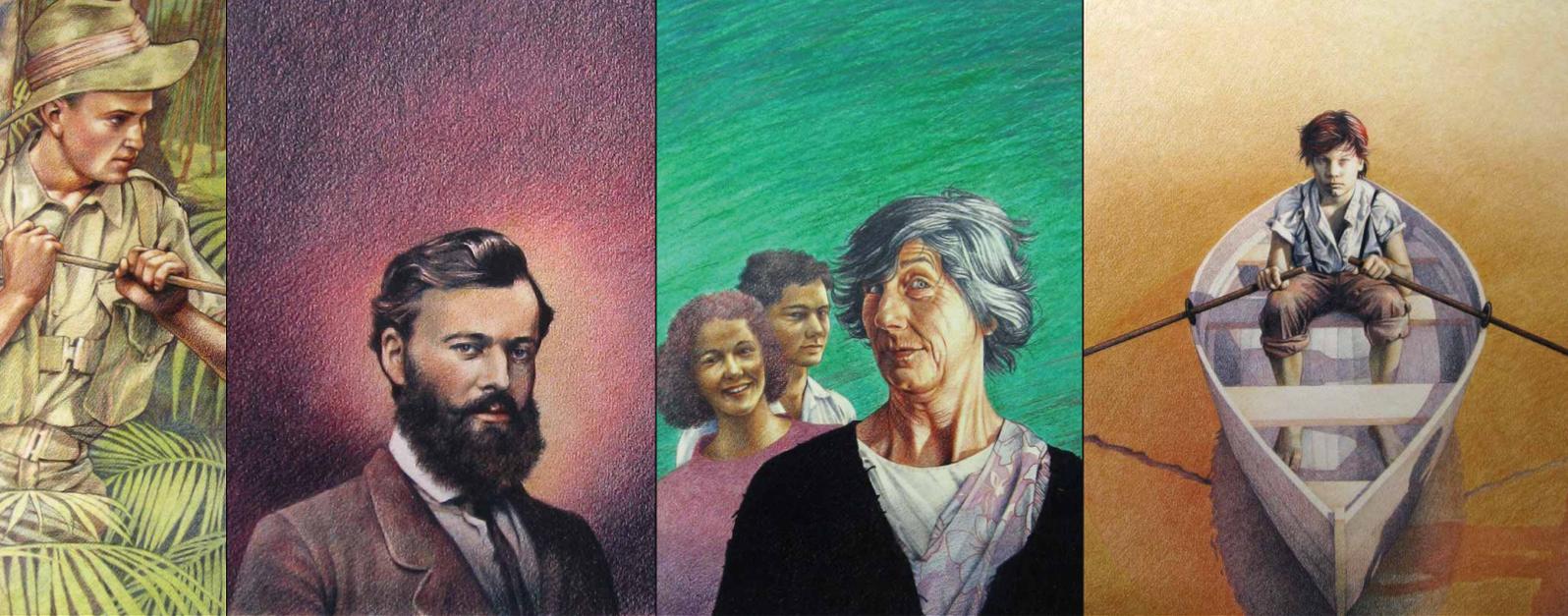
Greg entered the Archibald Prize in 2002. A CD contains images of his Archibald portrait of Leigh Matthews.

After years illustrating the texts of others, Greg wrote *The boy, the bear, the baron, the bard* and two subsequent titles in a series; and his work really took flight in a new vivacious style of comic-like art which was witty and bold, and full of sub-text and cultural reference.⁴ I've not yet viewed the original art from this series, which is included amongst this collection, nor the process for this and the further two titles, but I have located fascinating files containing further concepts for the series, including synopses.

The life of an artist inevitably has its highs and lows. Greg was sometimes disenchanted by the field, and so was delighted to be recognised by Australian peers with the 2010 CBCA Picture Book of the Year award for *The hero of Little Street*. 'I was always drawn back to something inside me that had never been fulfilled. The finding of my own unique voice and the telling of stories that were mine and only mine.'⁵ His CBCA Medal and Certificate are safely stored in the archive.

Greg's IBBY Honour Listing 2012 for *The hero of Little Street* was later acknowledged at a ceremony to present the certificate organised by Book Links (Qld) and IBBY Australia at the State Library of Queensland. His IBBY Certificate is another inclusion.

Immediately after his death, two picture books—his self-authored *Omar the strongman* (Scholastic) and *What's wrong with the wobbegong?* by Phillip Gwynne (Little Hare Books) which Greg illustrated—were published. (Greg had proofs of both in his hospital room before he died). In September 2015, for the first time, the three books in this BBBB series were



Above: Cover of *Way home*; Original artworks for UQP publications from the Gregory Rogers Collection, UQFL494, Fryer Library, The University of Queensland.

Left: Gregory Rogers and Margaret Connolly at the Bologna International Children's Book Fair, 2011. [image supplied]

published by Allen & Unwin in one beautifully produced volume—a tribute to his talents and reputation, and one of his greatest achievements as an artist. Greg was always enthused by ideas for future projects.

An intriguing range of concepts and ideas for works he was planning to write and illustrate in future are also represented in the archive, including those relating to his longstanding passion to complete a work on the life of Erik Satie.

Greg had a wide circle of friends with whom he shared his many interests. Margaret Connolly recalls fondly his great sense of humour: 'Like most of his friends, I don't think I had a conversation with Greg where he didn't make me laugh out loud, and how rare a gift is that?' Jane Barry adds that he relished sharing fine meals with his friends (how he loved a sticky date pudding!), and also had a great affection for the many cats he cared for in his various homes.

He was a polymath; a remarkably creative artist, photographer and writer; a musician and performer; and to many people, an extraordinary friend. After depositing the collection at Fryer

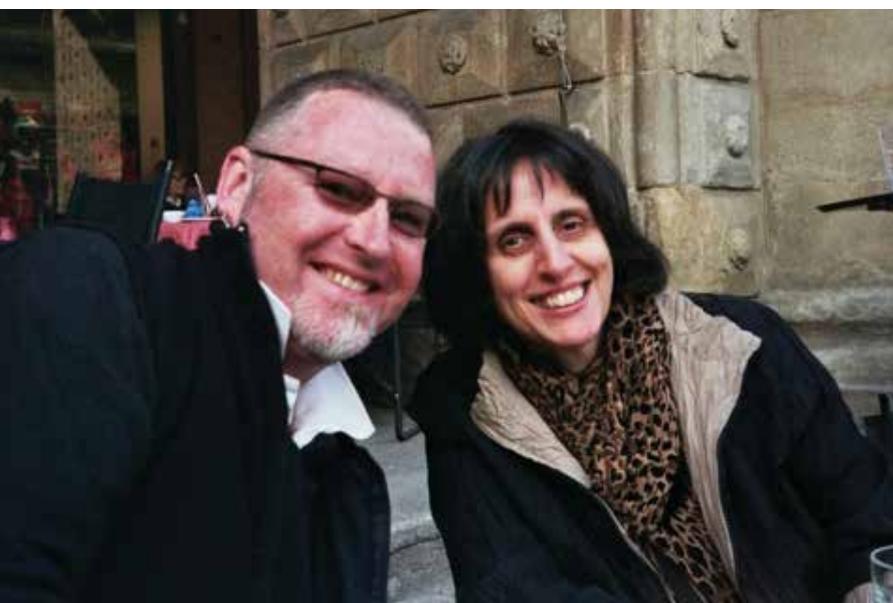
Library, Jane Barry wrote me an email stating: 'I do feel that today was the culmination of something very big but absolutely right. Greg would be happy, and all the generations to come who now get to see his work and take pleasure in it will be too.'

Having delved into many items in this collection in recent months, I am certain that this will be a more than fitting testimony to his many talents. It is indeed a treasure trove – and it is priceless.

DR ROBYN SHEAHAN-BRIGHT operates justified text writing and publishing consultancy services, and publishes regularly on children's literature, Australian fiction and publishing history. She was inaugural director of the Queensland Writers Centre, and was co-founder of Jam Roll Press. In 2011, she was the recipient of the CBCA Dame Annabelle Rankin Award for Distinguished Services to Children's Literature in Queensland, and in 2012 the CBCA Nan Chauncy Award for Outstanding Services to Children's Literature in Australia. She is a member of the Boards of the Australian Children's Literature Alliance and Australian Society of Authors, and of the IBBY Australia Committee.

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2. R Sheahan-Bright, 'Who is the first Australian ever to win the Kate Greenaway Medal?', *Magpies*, vol. 10, no. 3, July 1995, pp. 36-7.
3. G Rogers, '87. Gregory Rogers Papers', in R Follett (ed.), *Found in Fryer: stories from the Fryer Library collection*, University of Queensland Library, St Lucia, 2010, p. 182.
4. R Sheahan-Bright, 'The genesis and genius of Gregory Rogers—*The boy, the bear, the baron, the bard*', *Magpies*, vol. 19, no. 2, May 2004, pp. 4-6.
5. G Rogers, 'Acceptance Speech CBCA Picture Book of the Year Award', *Reading Time*, vol. 54, no. 4, November 2010, p. 5.





WHAT'S NEW IN FRYER LIBRARY

From top: Fryer family at the launch of the *JD Fryer: Student and soldier* online exhibition event.

Portrait of John Denis Fryer, John Denis Fryer Collection, UQFL23, Fryer Library, University of Queensland Library.

Right: Feridun Avar and Simon Farley

Simon Farley

In the course of the last year we have experienced some wonderful occasions. In particular the launch of our *JD Fryer: Student and Soldier* exhibition on the evening of Remembrance Day 2015. Marking 100 years on from the departure of John Denis Fryer and his brothers to the battlefields of Europe, this emotional event brought together many friends. Members of the Fryer family, our delightful guests

of honour, came from far and wide, including Townsville, Springsure and Sydney.

The online exhibition of photographs and documents includes a timeline and voice recordings of Jack's correspondence to his sister Lizzie. This project was made possible through funding from the Queensland Anzac Centenary Grants Program and liberates content from the papers of JD Fryer to the wider world. One

family's story from a century ago that remains very close to our hearts.

Similarly the launch of a newly translated online version of a Fryer treasure, Ottoman soldier Refik Bey's WWI diary, and the panel discussion that followed with translator Redha Ameer and historian Harvey Broadbent, made for a fascinating day. Turkish musician Feridun Avar's performance of the traditional ballad 'Çanakkale türküsü' added something very special to the proceedings.



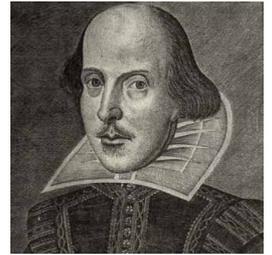
SUCH STUFF AS DREAMS ARE MADE OF

As we mark the 400th anniversary of the passing of William Shakespeare we remember also the life of one of Australia's finest Shakespearean actors and educators, Mr Paul Sherman. UQFL428, the Paul Sherman Collection, is housed in the Fryer Library. Shortly before he left us Paul, a long-time supporter of the Fryer, wrote to me enclosing one last donation to his collection. He had composed a poem about one of his early mentors in acting and playwriting, Eunice Hanger, whose play script collection is also of course to be found in Fryer. 'Rib-breaker? (a rhymeless "sonnet" for Eunice Hanger)' was published in the August 2014 issue of local poetry journal, *The Mozzie*.

In relating the news of Paul's passing to Peter Holbrook, Professor of Shakespeare and English Renaissance Literature, the response I received

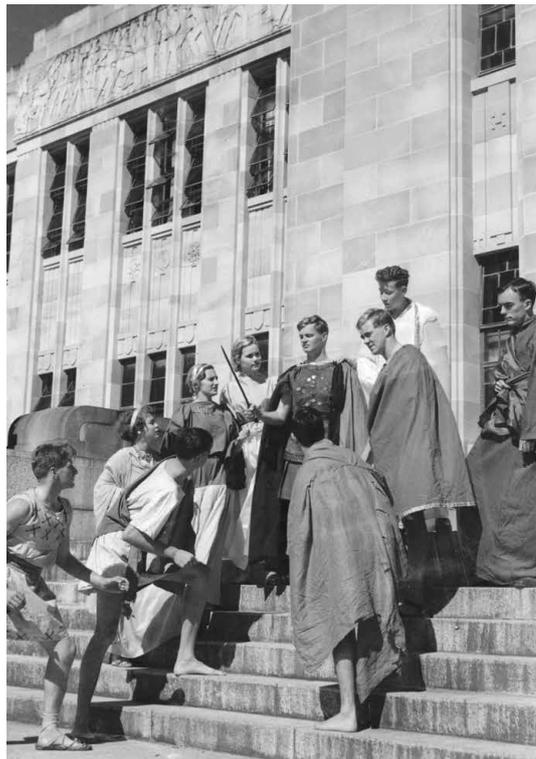
was indicative of how many felt. 'He was a wonderful force for good in Queensland. When I first arrived in Brisbane I saw his *King John*—not a Shakespeare play often performed, but his was a memorable and vigorous version of it!' Robyn Sheahan-Bright's obituary was first published in *Writing Queensland*, No. 250, Sep/Nov 2015 and appears on page 39 with her kind permission.

In 2016, the Fryer Library will contribute to a university-wide program of Shakespeare related events on campus.



Above: Copper engraving of Shakespeare by Martin Droeshout for the title page of the First Folio collection of Shakespeare's plays, published in 1623.

Above left: Members of the UQ Dramatic Society, Paul Sherman centre, present Shakespeare's *Coriolanus* on the front steps of Forgan Smith in 1956.



Below left: University Archivist, Bruce Ibsen receives a Highly Commended Award from Kylie Percival, President of the Australian Society of Archivists, at the ASA National Conference in Hobart, 18-21 August 2015.

The award recognises Bruce's book *Faces of the Fallen*, created to mark the centenary of the outbreak of the First World War. The work puts faces and biographical descriptions to the names of over seventy students and staff from The University of Queensland and Queensland Agricultural College, Gatton, who lost their lives in the service of their country.

Below right: Kerri Klumpp hangs a framed photograph of Australian soldiers on Lemnos Island from an album kept by nurse Florence Elizabeth James-Wallace.

Rib-breaker?

(a rhymeless "sonnet" for Eunice Hanger)

How "revive for a moment a broken Coriolanus"?
My question's rib-robb'd from Eliot's "Waste Land".
Only yesterday, I, now octogenarian,
Re-spouted a speech from my youth's Roman role.
Revisiting St Lucia's old Uni of Queensland,
I startled young students by belting bloody-loud blank verse
As I trod the stone steps of the massive main entrance.
My oldie's soft shoes substitutes for tough sandals
That slapped those same steps fifty-eight years ago
When I played Caius Marcius (aka Coriolanus)
In my first Shakespeare "break" (pray, pardon my pun)
When Eunice Hanger, directing (we dubbed her our "Euni"),
Showed me how to endure Coriolanus's death-roll
As I slid down those steps. Brave breaths braced my rib-cage.

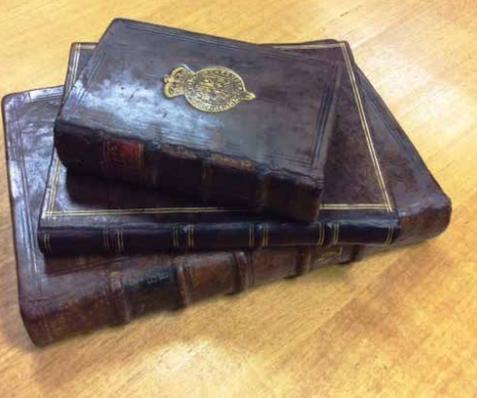
Paul Sherman
Woolloowin Q

STAFFING

Joining the staff of the Fryer Library in 2015 were the University Archivist, Bruce Ibsen, Amanda Harrison and, on secondment, Kerri Klumpp. Our researchers have benefited greatly from their skills and expertise and those

of the entire Fryer team. We also farewelled Jill Cassin who retired from the UQ Library. In 2016 we welcome back Senior Librarian, Penny Whiteway, who returns to us from work on a year-long external project.





Above: Engraved portrait of Elizabeth I in William Camden's *The historie of the most renowned and victorious princesse Elizabeth, late Queene of England* (1630).

RESEARCH IN FRYER

The Fryer Award winner in 2015 was Dr Damien Williams, who lectures in Australian Studies at Monash University.

Damien's project, entitled *Between Roma and Rome*, begins with the question of what it meant to be Catholic and modern in Queensland after the Second World War. By focusing on issues that became flashpoints in the Church during those years—such as sex, marriage, authority and technology—Damien's work will illuminate how Catholics in Queensland adjusted to a rapidly changing world.

The Fryer Library holds a number of collections relevant to this topic. The papers of Brian Doyle, who edited the *Catholic Leader* between 1959 and 1981 are of special interest; so too are those of the economist Colin Clark (a member of Pope Paul VI's Pontifical Commission on Birth Control), Bruce Dawe, Martin Haley and others.

In 2016 the Fryer Award will become the Fryer Fellowship and will double in value to \$20 000. This is funded each year through donations to the Library. Thank you to our supporters for making this possible.

Fryer has also hosted the first recipients of the CAUL/ASA Fellowship, made possible through a grant from the Copyright Agency Cultural Fund. The inaugural Fellow in 2014 was Dr Lyndon Megarrity who was followed in 2015 by Dr Catherine Bell, Senior Lecturer in Visual Arts and National Course Director of the Bachelor of Visual Arts & Design Degree at Australian Catholic University. Her project is 'a studio investigation of sculptor Daphne Mayo's role in shaping Brisbane's cultural identity'. Dr Bell examined UQFL119: The Daphne Mayo Collection in the course of her research. This collection was bequeathed to the Fryer Library in 1982 thanks to the efforts of Mayo expert Dr Judith McKay.

Farewell to Ros Follett

Karen Borchardt, Joan Keating, Bill Beach



Above: Ros in the Fryer Librarian's office.

Roslyn Follett has always been an outstanding librarian and ever the consummate professional in every position that she has held. Her knowledge and skills that stretch across the University of Queensland Library system will be missed as much as her efficient and informed management style.

Ros commenced with UQL in 1970 and worked in many positions coming to Fryer Library as a librarian in 1979. From Fryer, she moved to the Law Library (1989–1994) returning to Fryer as the Fryer Librarian in 1995. Ros oversaw a number of Fryer Library moves during her tenure, as well as refocusing and significantly expanding the engagement of Fryer Library with supporters at UQ, in the wider community and with those interested in the beauty and research value of special collections.

With a reorganisation in 1997–8 the Fryer Librarian position was expanded to include the Arts Faculty team. In 2001 Ros moved to a new position, that of Manager, Faculty of Arts in the Social Sciences and Humanities Library Service.

A promotion in 2006 to Executive Manager, of the Social Sciences & Humanities Library Service was followed by a change to Director, Research Information Services in 2011.

In all roles and areas of responsibilities Ros showed great organisational skills, understanding and foresight regarding staff, clients, collections and the future of the Library in supporting the University's goals in both teaching and research.

Ros commenced work at the UQ Library on 2 February 1970 and tendered her resignation from her final position, Director, Client Services on 28 June 2015.

In her quiet, unassuming style Ros has left her stamp on the Library and its staff in so many ways. Ros has touched the lives of staff, students, researchers, friends and supporters of Fryer Library over her forty-five year library career. Her kindness and thoughtfulness towards members of her teams will long be remembered. We would like to take this opportunity to wish Ros a happy and healthy retirement.



NEW ACQUISITIONS

A number of important items have recently been added to the Fryer Library including the Margot Hutcheson Collection and the manuscripts of poet and playwright Helen Haenke. Relatives of Fr Leo Hayes donated his honorary masters degree, academic robes and a bottle of whiskey presented to him by General Douglas MacArthur. General MacArthur had been grateful to access some of Fr Hayes' rare maps of the Pacific during WWII.

In what was a very moving ceremony, Revd Dr Stephen Truscott SM, together with his sister Maria and cousin Carmel, donated the final diary kept by their much loved mother and aunt Meta Frances Truscott. Meta passed away on 27 November 2014. Her diaries, covering over eighty years of her life and times are now all held in the Fryer.

Material from our collections has been loaned to a number of galleries in the last year including WW I items to the State Library of Queensland for its *Distant Lines* exhibition and the Supreme Court Library of Queensland for *In Freedom's Cause: the Queensland Legal Profession and the Great War*. Original letters written by Ian Fairweather were loaned to the Tarrawarra Museum of Art for *The Drunken Buddha* exhibition held in conjunction with the release of UQP's 50th anniversary edition of Fairweather's classic translation of the tale of Buddhist monk Chi-tien.

Three exquisite rare books from the sixteenth and seventeenth centuries on British and Irish history and English law will provide a unique opportunity for students to study the book as cultural artefact. The publications, acquired through the generous support of donors, are William Camden's *The historie of the most renowned and victorious princesse Elizabeth, late Queene of England (1630)*, Richard Stanyhurst's *De rebus in Hibernia gestis (1584)*, and William Lambard's *Eirenarcha: or of the office of the iustices of peace: in foure bookes (1588)*.

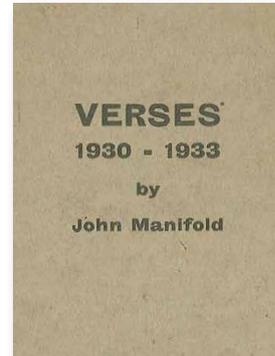
Adding to our extensive John Streeter Manifold Collection (UQFL177) we have purchased, through the Cecil Hadgraft Memorial Fund, Manifold's extremely rare first book of poetry *Verses 1930-1933*. This is the second known copy of this work held in a public library. It was produced when he was a student at Geelong Grammar School.

Following studies at Cambridge and after serving in WW II (as a British Intelligence officer), Manifold returned to Australia, settling in Brisbane in 1949 where he formed the Realist Writers Group. He died in 1985, shortly after he was made a Member of the Order of Australia and awarded an honorary Doctor of Letters from the University of Queensland.

In the field of architecture, Fryer Library has received interesting donations from architect and former UQ academic Dr Graham de Gruchy and from RAIAG Gold Medalist, Emeritus Professor Brit Andresen. We are presently receiving the donation of a complete collection of plans and records from heritage architect Dr Robert Riddel, whose firm Riddel Architecture merged with Conrad Gargett in 2012 to form Conrad Gargett Riddel. The Conrad & Gargett Collection is already held in the Fryer Library.

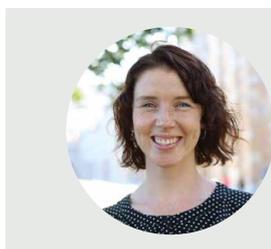
Preparations are now being made to take in a significant collection of plans and associated records created by architect Robin Gibson, designer of several of Brisbane's signature cultural and civic buildings including the Cultural Centre at Southbank and UQ's Mayne Hall and Central Library. Gibson graduated from the University of Queensland with a Diploma of Architecture in 1954.

These include just some of the treasured items that have been added to the Fryer collection throughout the year. We thank all of our supporters for their generous donations and their assistance in building and preserving our collection. If you would like more information about supporting the Library please contact our Advancement Manager Erin Pearl.



Top (l-r): Rare books acquired for the Fryer Library; Dr Catherine Bell researching the Daphne Mayo Collection; Fryer Fellow Dr Damien Williams with Fryer's Cassie Doyle; Helen Haenke Papers donated to Fryer Library by members of The Jani Haenke Charitable Trust; Former Director of the Art Gallery of NSW Edmund Capon views Ian Fairweather letters from the Fryer collection at a Tarrawarra Museum of Art; Meta Truscott diary handover.

Above: Cover of *Verses 1930-1933*; picture of John Manifold taken by Paul Anderson, from *The Canberra Times*, August 7 1967, p. 3



Erin Pearl

Advancement Manager

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Mobile: 0417 325 312

Email: e.pearl@library.uq.edu.au



Digitisation Supervisor Christine Heslehurst testing the SMA A0 scanner for use in digitising war diaries.

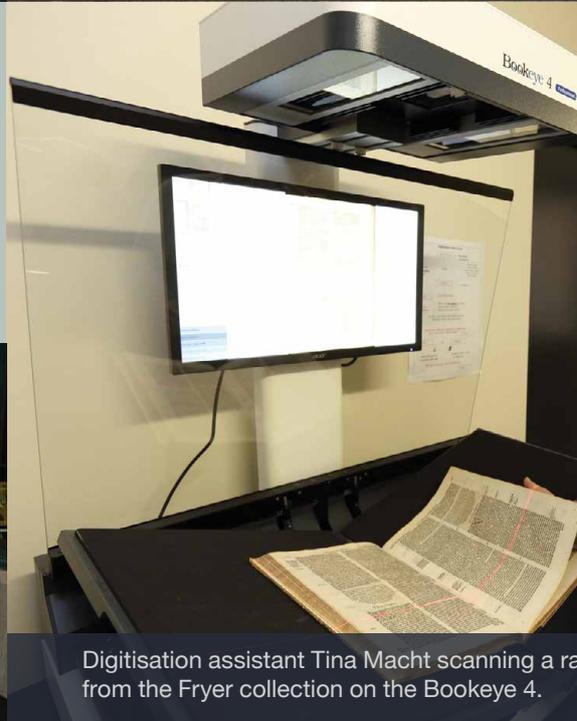


University [of Sydney, c1876], F3463, Fryer Lib Queensland Library. View at <http://espace.lib>

DIGITISATION UPDATE



Digitisation team at the 'JD Fryer: Student and soldier' online exhibition launch



Digitisation assistant Tina Macht scanning a rare book from the Fryer collection on the Bookeye 4.

UQ Library's Digitisation Service led several projects to preserve, promote, and support research of Fryer collections, over the last year.

Following the digitisation of at-risk reel-to-reel language tapes in 2013, an Australian National Data Service (ANDS) open data grant enabled us to collaborate closely with researchers from UQ's School of Languages and Cultures on the Elwyn Flint collection.¹ The digitisation, metadata creation, and transcription of these unique recordings have produced an important new corpus of Indigenous language materials for research. After consultation with Indigenous communities, previously inaccessible recordings are now discoverable via an online exhibition, Indigenous Voices of Queensland.²

Preservation and discovery are driving factors in expanding the range of Fryer material publicly available online through UQ eSpace.³ We have recently uploaded historical photograph

albums of Sydney and Queensland,⁴ architectural plans,⁵ political badges,⁶ and sketches of the fantastical costumes of Expo 88 from Laurel Frank's donation.⁷ In addition, over ten thousand images have been identified from at-risk formats, such as glass plate and film negatives, and transparencies for digitisation.

We continue to digitise Fryer's diverse holdings of 1960s radical and protest movement ephemera in partnership with Alexander Street Press, in order to promote more Australian content for use in teaching and researching this era.

Digitisation has also contributed to Fryer Library's commemoration of the centenary of the First World War. For the first time, the papers of Jack Fryer⁸ are discoverable and accessible online through UQ eSpace, allowing new generations of UQ students a first-person insight into the experiences and legacy of their counterparts who served in



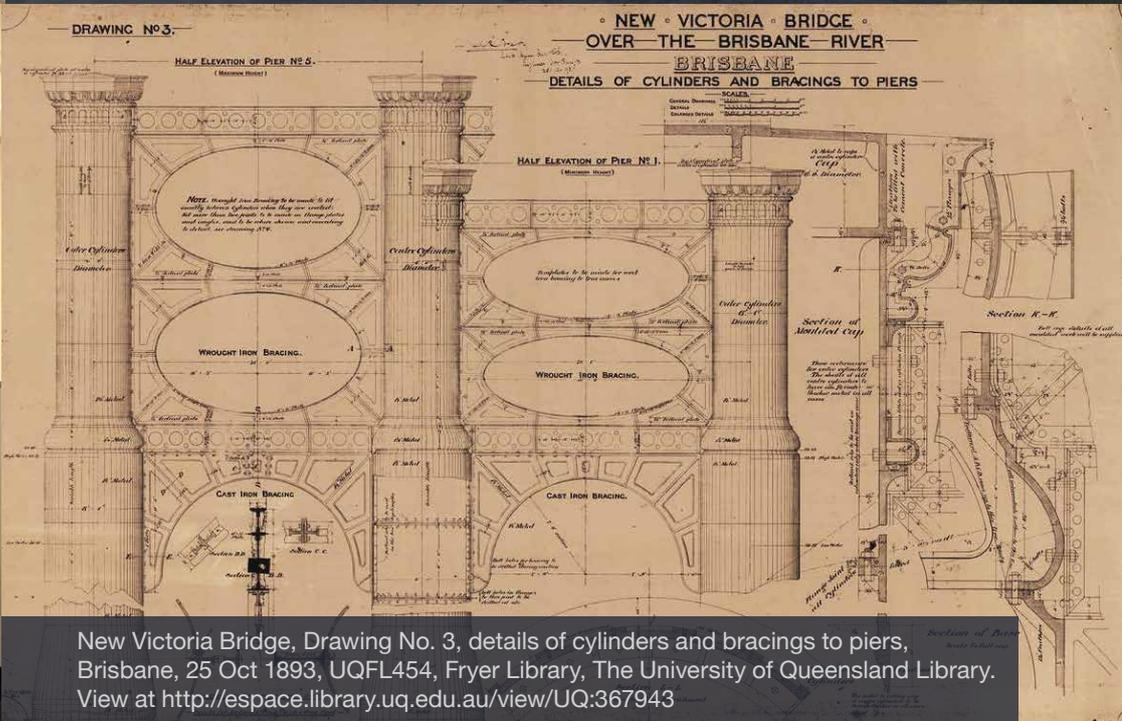
Fryer Library, The University of Queensland
<http://espace.library.uq.edu.au/view/UQ:367236>



Jack Fryer, standing rear, 2nd from right, St John's College group portrait, Brisbane, 1915, UQFL23, Fryer Library, The University of Queensland Library.
 View at <http://espace.library.uq.edu.au/view/UQ:363062>



are book



New Victoria Bridge, Drawing No. 3, details of cylinders and bracings to piers, Brisbane, 25 Oct 1893, UQFL454, Fryer Library, The University of Queensland Library.
 View at <http://espace.library.uq.edu.au/view/UQ:367943>

the First World War. Similarly, while the miniature size and fragility of the Turkish and Alan Nash diaries made digitisation a technical challenge for our team, it is rewarding to have these resources preserved, promoted, and accessible online.

ELIZABETH ALVEY is the manager of Digitisation. Digitisation specialises in digital capture and discoverability of digitised collections at The University of Queensland Library. Elizabeth has previously worked in special collections at Fryer Library and across various roles at the Queensland University of Technology Library. She graduated with a Masters of Information Technology (Library and Information Science) in 2009.

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1. UQFL173, Fryer Library, The University of Queensland Library
2. www.library.uq.edu.au/fryer-library/indigenous-voices/
3. <http://espace.library.uq.edu.au/fryer>
4. Album of photographic views of Sydney, 1876, F3463, Fryer Library, The University of Queensland Library; JC Smith, Photographs, 1900–1915, UQFL11, Fryer Library The University of Queensland Library.
5. AB Brady, 1893, Drawings of the new Victoria Bridge, Brisbane, UQFL454, Fryer Library, The University of Queensland Library; Wilson Architects Collection, UQFL112, job number 588, H.111, Fryer Library, The University of Queensland Library.
6. Union of Australian Women Collection, UQFL193, Box 24, Fryer Library, The University of Queensland Library.
7. Laurel Frank Collection, UQFL563, Fryer Library, The University of Queensland Library.
8. http://espace.library.uq.edu.au/UQFL23_JohnDFryer

You can view the Fryer Library online collection at <http://espace.library.uq.edu.au/fryer> or by scanning this QR code with your phone.



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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 please contact:

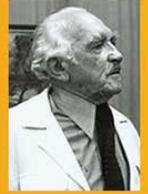
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www.library.uq.edu.au/about-us/events



XAVIER HERBERT

Craig Munro and Geordie Williamson will visit The University of Queensland to discuss the legacy of **Xavier Herbert**, 30 years after his passing, in a session chaired by **Professor David Carter**.

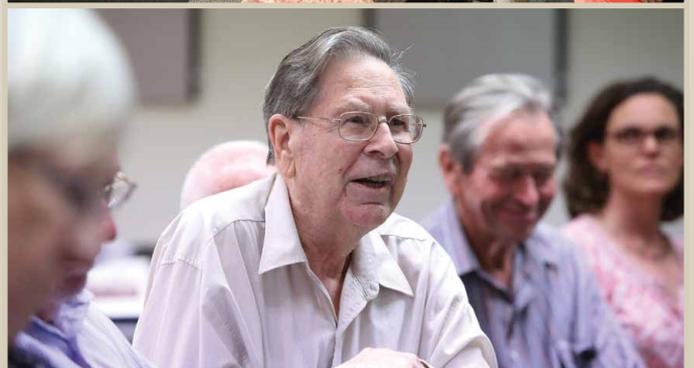


Friday 28 November, 5.30pm for 6.00pm start

28 November 2014

Christmas celebration: Xavier Herbert

UQFL83, The Sadie and Xavier Herbert Collection is one of Fryer's great treasures. This lively and at times very amusing discussion considered Herbert's classic novels *Poor fellow my country* and *Capricornia* and their place in the canon of Australian literature. Simon Farley's 'Years of agony and joy: the Sadie and Xavier Herbert Collection' appeared in *The Queensland Review* Volume 22 / Issue 01 / June 2015, pp. 96-98.



Left column: Former UQ librarian Spencer Routh shares an anecdote.; Adj Prof Fiona Foley and Dr Fiona Nicoll; UQ Library's Tanya Ziebell and Pam Schindler. Right column: Panelists Prof David Carter, Geordie Williamson, Craig Munro and University Librarian Bob Gerrity; Simon Farley, Fryer Librarian; Panel and audience; Emeritus Prof Laurie Hergenhan.



A Window into History: The Hume Family Collection, 13 May 2015, 5:30pm
Presented as part of the 2015 Friends of the Library Program

13 May 2015

A Window into History: the Hume Family Collection

The papers and photographs of Walter Cunningham Hume (1840-1921), surveyor and Chief Commissioner of Crown Lands for Queensland, and his wife Katie Hume are among the Fryer Library's significant historical collections. Former Fryer Librarian Nancy Bonnin explored the records in her 1985 publication *Katie Hume on the Darling Downs: a colonial marriage*.

Dr Hilary Davies, author of *Surveying success: the Hume family in colonial Queensland*, Mr Bill Kitson, co-author, along with Dr Judith McKay, of *Surveying Queensland 1839-1945: a pictorial history*, and UQ photographer Mr Andrew Yeo provided a fascinating glimpse into the collection.

It was good to have former UQ librarian Marianne Ehrhardt in attendance. In 1972 Marianne combined a holiday to England to visit Walter Hume's grandson Bertram Hume, bringing back with her correspondence to add to the growing collection.

An album of travel photographs from the Hume collection is being loaned in 2016 to the Institute du Monde Arabe in Paris for an exhibition about Biskra and its oasis.

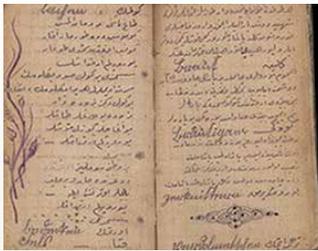


5 September 2015

Brisbane Writers Festival at UQ: Kate Grenville

Acclaimed author Kate Grenville spoke with Professor Gillian Whitlock about her recent novel *One life: my mother's story*. An insightful and moving BWF event sponsored by The University of Queensland Library.





Diary of a Turkish Soldier

Public lecture and launch of the digitised diary

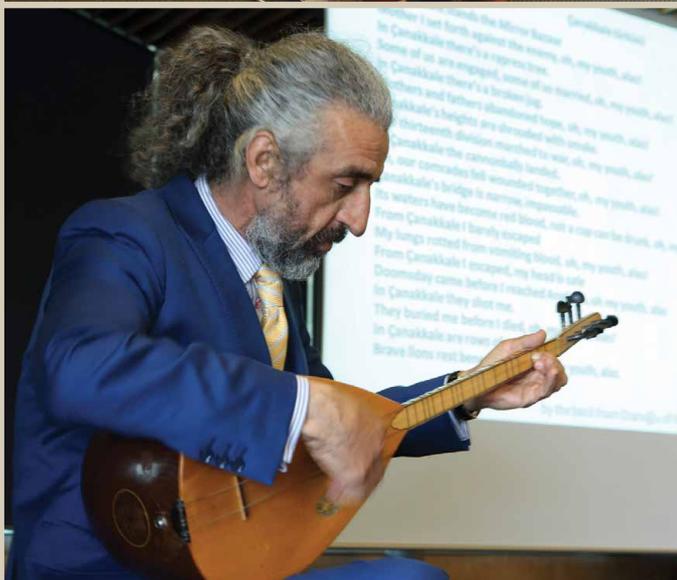
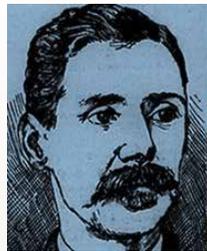
Monday, 28 September 2015

28 September 2015

Diary of a Turkish soldier

A lecture and panel discussion accompanied our launch of the online version of Ottoman soldier Refik Bey's WWI diary. Marking the centenary of the Gallipoli campaign, this event explored the Turkish perspective.

Simon Farley will speak about the diary at the 12th Australian Library History Forum at the State Library of Queensland in July 2016.

Inaugural CAUL/ASA Fellow
Dr Lyndon Megarrity presents

JAMES GEORGE DRAKE

Tuesday 6 October 2015

6 October 2015

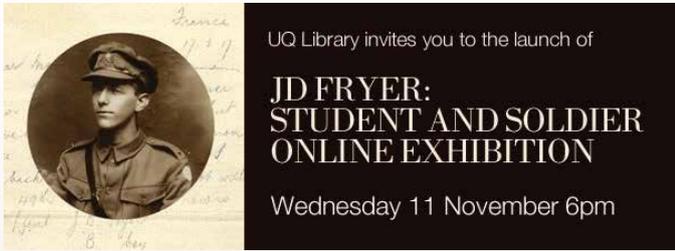
James George Drake (1850-1941)

Dr Lyndon Megarrity (James Cook University) was awarded the Inaugural CAUL/Australian Society of Authors Research Fellowship. His research centred on the James George Drake papers held in the Fryer Library. Drake, a London-born barrister, publisher, journalist and leading politician, played a prominent role in state and federal politics. Dr Megarrity's presentation of his research findings was well received.



Left column: Translator Mr Redha Ameur (left) in conversation with Simon Farley, and Assoc Prof Harvey Broadbent; Audience in attendance; Turkish musician Mr Feridun Avar sings the traditional ballad 'Çanakkale türküsü'. Right column: Morning tea; Dr Lyndon Megarrity presents his research findings.

Left column: JD Fryer Collection on display; Attendees view original collection items; Fryer Librarian, Simon Farley speaks about libraries as places of memory.. Right column: Dr Matthew Lamb with Mr Frank Moorhouse AM and Mr Simon Farley; Frank Moorhouse AM delivers the inaugural Fryer Lecture in Australian Literature; Frank Moorhouse AM.



UQ Library invites you to the launch of

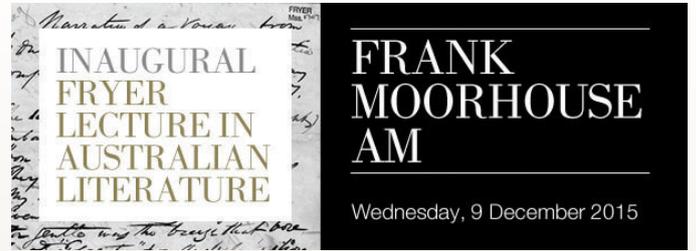
JD FRYER: STUDENT AND SOLDIER ONLINE EXHIBITION

Wednesday 11 November 6pm

11 November 2015

JD Fryer: Student and soldier online exhibition

Our JD Fryer: Student and soldier online exhibition was launched on Remembrance Day eve 2015. This was a wonderful night attended by many of the Fryer family, as well as members of UQ Friends of the Library and the University Community.



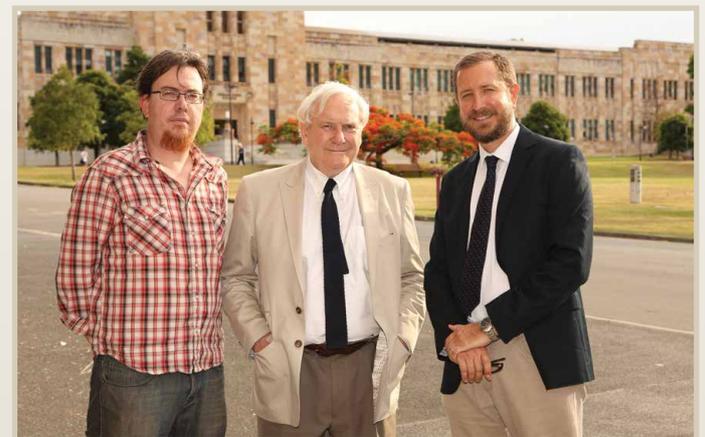
FRANK MOORHOUSE AM

Wednesday, 9 December 2015

9 December 2015

Fryer Lecture in Australian Literature: Frank Moorhouse AM

Frank Moorhouse AM delivered the inaugural Fryer Lecture in Australian Literature at the University of Queensland's Sir Llew Edwards Building on 9 December 2015. Mr Moorhouse spoke on the topic of the survival of Australian literature and the importance of literary archives. The Fryer Library holds an extensive collection of papers by Frank Moorhouse, including drafts, notes and research material.



OBITUARIES

Meta Truscott

3 June 1917 – 27 November 2014



Image used with kind permission of the Truscott Family

Meta Frances Truscott, née Hurley, was born in Toowoomba to Dominic James and Frances Catherine (née Dunne) Hurley, the second of four children. The family moved to Eagle Junction when Meta was three, when her father entered into partnership as a real estate agent. Meta attended St Joseph's Convent School at Nundah, where she also completed a business course, before commencing full-time employment in the office of furniture manufacturer WL Kennan at the age of 15.

For Christmas 1933, Meta received from her uncle Christopher Dunne the gift of a black leather-bound diary with attached pencil. On 1 January 1934, Meta began her diary, recording her life and activities, along with the news of the day; she was to continue writing a daily diary entry for the rest of her life.

That very first diary records the death of her father in September, the result of a workplace accident some weeks before; Meta wrote 'Rec[eived] an awful shock. Just like a bad dream.' After his death, Meta's mother purchased a house at Ashgrove, and Meta was to live in the suburb until her move to the Marycrest Hostel at Kangaroo Point in 2008.

From the first, Meta pasted into the diary various bits and pieces. For example, the newspaper report of her debutante ball in 1936, with a

description of the dress worn by each debutante, is included. It's possible to track which movies she attended through these inclusions, and the accompanying diary entry always mentions with whom she attended.

Cuttings large and small are included for the war years, accompanying entries which give some idea of the effect of the war on those back home. Both Meta's brothers served, and younger brother Kevin was in Darwin when it was bombed; the 1946 diary shows it was nearly two weeks before they heard from him by letter.

In 1945, while attending Saturday evening service at Glenlyon Chapel, attached to the Marist Fathers' monastery in Ashgrove, family friends introduced her to future husband Allan Truscott. Eight extra pages have been inserted into the diary for her wedding day on 15 November 1947, filled with both an extra-long diary entry and notes from well-wishers, cuttings, etc. The couple purchased a home in Yoku Road, Ashgrove, and all three of their children, Stephen, James and Maria, would be born and raised in the suburb.

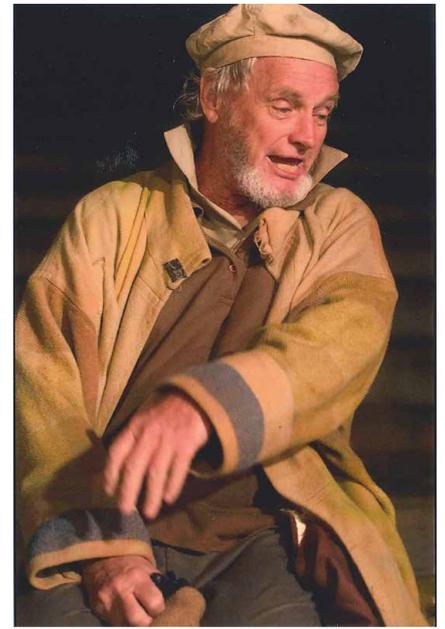
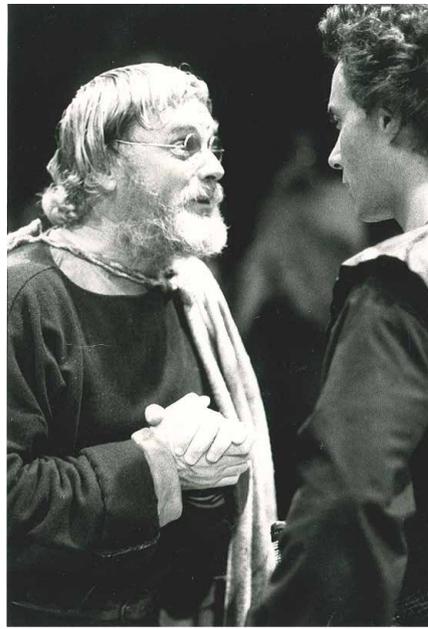
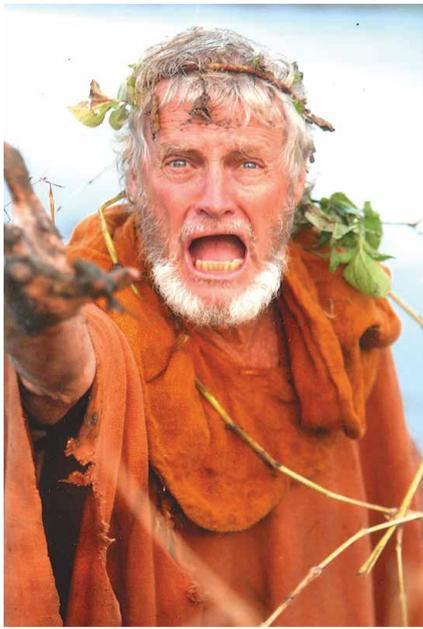
In 1999, when the Ashgrove/The Gap Heritage Association formed, Meta was a founding member. It was a forerunner of the Ashgrove Historical Society, of which she was co-patron. Meta was a popular local historian of the area, authoring or co-authoring several books, and giving talks in the local community.

In early 2004, the first 157 diaries covering the period 1934 to 2003 were handed over to the Fryer Library; her family would later recall that the purchase of the diaries helped to fund the painting of the family home at Ashgrove. University Librarian Janine Schmidt wrote to Meta:

We consider that the diaries would be a wonderful resource for researchers or writers wishing to achieve accuracy and the authentic 'feel' of Brisbane (as well as facts and attitudes about family life, wages, prevailing prices, history, social conditions and major news events) for the period covered.

Diaries continued to arrive in the following years. After Meta's death in November 2014, her oldest son Stephen and daughter Maria, along with their cousin Carmel, travelled to the Fryer Library to hand over Meta's final diary. The last entry was a loving letter from Stephen talking of the fulfilment of her wish that all the diaries would be housed together in the Fryer collection. 184 diaries, spanning eighty years, form the Meta Truscott collection, and are open for research to all.

Penny Whiteway



Paul Sherman as King Lear at the Princess Theatre, 2000; playing Polonius questioning Eugene Gilfedder as Hamlet, La Boite Theatre, 1988; and as the servant Adam in the Grin and Tonic troupe's production of *As You Like It* in 2005. UQFL428, Paul Sherman Collection, Box 1.

Paul Sherman OAM

1 December 1933 – 4 May 2015

Poet, playwright, actor, journalist, teacher and raconteur: Paul Anthony Sherman was revered in many circles, and yet was the humblest of men.

Born on 1 December 1933, Paul lived and worked in Brisbane throughout his life, although he also taught and toured widely in Australia and overseas—at Lecce, Bari and the University of Bologna in Italy, The University of Le Havre in France and schools in England and Hong Kong.

He was educated at St Joseph's College, Gregory Terrace, and began his career as a cadet reporter on *The Courier Mail*. As a 'cub' he met Sir Keith Murdoch in 1952, and many years later penned a poem, 'Keith's Gallipoli Letter', which was read at the ANZAC Eve concert in Brisbane by Bryan Nason in 2013. He was long-time member of the Banyo RSL Sub-Branch.

He completed tertiary study at the University of Queensland. In the late '50s he became an inspiring secondary school teacher of English and Drama and also taught at the then Kedron Park Teachers' College.

He excelled in all his chosen passions. His performances for companies such as the Queensland Theatre Company and Brisbane Arts Theatre, and his roving itinerary as a mentor in regions throughout the state, were juggled with his love for the contemplative pursuits of poetry and for the beauty of the English language.

At age 80, Paul had performed 108 Shakespearean roles and in all Shakespearean plays. His first public performance in a lead role was as Coriolanus in 1956 for the University of Queensland Dramatic Society. He was the only cast member of QTC's first production, *Royal hunt of the sun*, to appear in the company's 40th anniversary production of *The tempest*.

Whichever of the many pursuits he engaged with, he did it with his whole heart.

Paul taught at Kedron State School, where he also was a footy coach and team manager, and supported the Kedron Football Club for over 30 years. One club tribute posted on Facebook said, 'I am sure many current members will remember Paul being around the ground offering positive encouragement to our players and having insightful conversations about footy, music and the local community with the rest of us.'

In 1975 he resigned from Kedron Park Teachers College to tour Queensland for the Arts Council, presenting literature in schools—mostly one-man performances of Shakespeare.

After he retired, he continued to work voluntarily in classrooms where his performances and reading enriched students' understanding of literature. He also continued to act and direct plays at the Brisbane Arts Theatre where his last play, *Anzac bikkies*, was performed; he was sadly too ill to attend a performance.

He was a man of many interests, which was reflected in his writing.

Poet Jena Woodhouse sent me one of his poems, 'Reviewing Rain', after he died, which reminded me of what a very fine poet he was.

His friend Peter Webb, a teacher at Chisholm Catholic College, assisted Aldo Magagnino in Italy to publish a book of thirty of Paul's poems in English and Italian, *Under the Rainbow Serpent*, with an introduction by Mary Swayne, Esme Robinson and Webb. Magagnino wrote in his introduction, 'For sixty years Paul Sherman has been utterly faithful to a coherent inner vision of the importance of the arts', and that 'His friendships with Australian poets including Oodgeroo Noonuccal, Judith Wright and Val

Vallis are a precious link with the traditions in Australian literature and he continued to perform at poetry festivals with younger poets' until the end of his life.

A few years ago he stayed with us while delivering some classes in Gladstone with a local theatre group. He was the best of company: over meals he would regale us with quotations from Shakespeare and with hilarious stories told with his customary wit and verve; he delighted in the art of conversation and in listening to music, particularly opera, and touched everyone he met with his warmth and his intensely creative intellect.

As late as 2009 he completed a second research Masters degree at Queensland University of Technology (his first was at The University of Queensland in 1986) with a thesis 'Drama and the Dreaming: framing the *West of West Wirrawong*'.

He received the Peter Botsman Award 2010 from the English Teachers' Association of Queensland for services to English, was a long-time supporter of the ETAQ and contributor to its journal, *Words'Worth*, and became a life member in 2014.

He was also awarded the Medal of the Order of Australia (OAM) for services to the arts, as a poet and playwright, and to education.

Paul died on 4 May 2015. He is survived by siblings Judith, Stuart and Lyn and their families. His brother Terrence predeceased him; however, Paul remained in close and much-loved contact with the extended families of Judith, Stuart, Lyn and Terrence and with his many friends throughout Australia.

Vale Paul Sherman, you are remembered by many, and loved by them all.

Robyn Sheahan-Bright

فقط بوند هفتاد طر زنده باز له خلدی ایچونه
عالم بوند او خود ایله یور و طمان ، همدی بر
مسئله نامت و پردیگی او صباغ ایله صبیحانامه
ادباف ، شرافت بومحکماتک سومر شایسته
اهتیاخته ، ماغینه بر بار هم همدی رفته ایتمیله
بوگونده ال زیاده صباغ ایله بومحکماتک (گورم ایله اهدار
کی ایلمک قافله روحانانند - حق و غیب عالم
بناد او ایلمک عقیق لر اغیزا یکی بر شکر خور
رحمان اوله رفته طاهره کی غیب شاکردانه بیل
آنلری او خود یور لر - هونکر بونلری او خود بیل
آنلری ایچالا یور لر
شکره یکی صیغه ایچالا شیا مان بر دین دار
بصیرت رحیم ما قلبدینیک لسانه دینه بوند
آنقله باز بیلده عقیق لر ، مکتوب لر ،
روحانان ، شکر ، مقالله حمله مکر