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Art Special Issue



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ALFRED COLEMAN AND HIS WATERCOLOUR SKETCHES

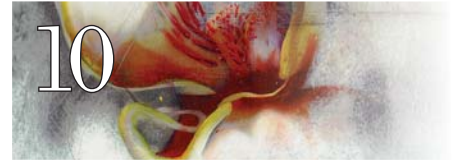
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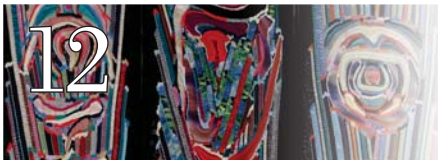
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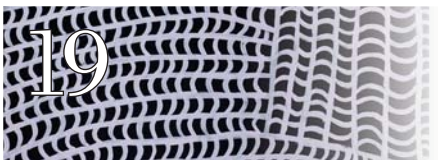
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‘A PENCHANT FOR PICTURE MAKING’:

Alfred Coleman and his watercolour sketches



KERRY HECKENBERG EXAMINES SIX WATERCOLOURS BY ALFRED COLEMAN AND WHAT THEY SAY ABOUT THE WIDER AUSTRALIAN ART SCENE OF THE TIME.

Included in the Fryer Library pictorial collection are six watercolour sketches by Victorian artist Alfred Coleman. The artist is little known today, but his sketches are charming and skilful depictions of suburban streetscapes and coastal scenes with boats, trees and water. They are undated and unidentified except in general terms. How does Coleman fit into the story of Australian art? What can we learn about the artist and his subjects? This article will present hitherto unpublished biographical details about the artist and his career that point to an interesting moment in Australian art history as professional bodies and artistic networks were being consolidated, and challenged, in the first half of the twentieth century. Coleman’s sketches reveal a triumph of perseverance on the part of the artist. They also point to significant developments in city life and recreational activities in Australia at this time.

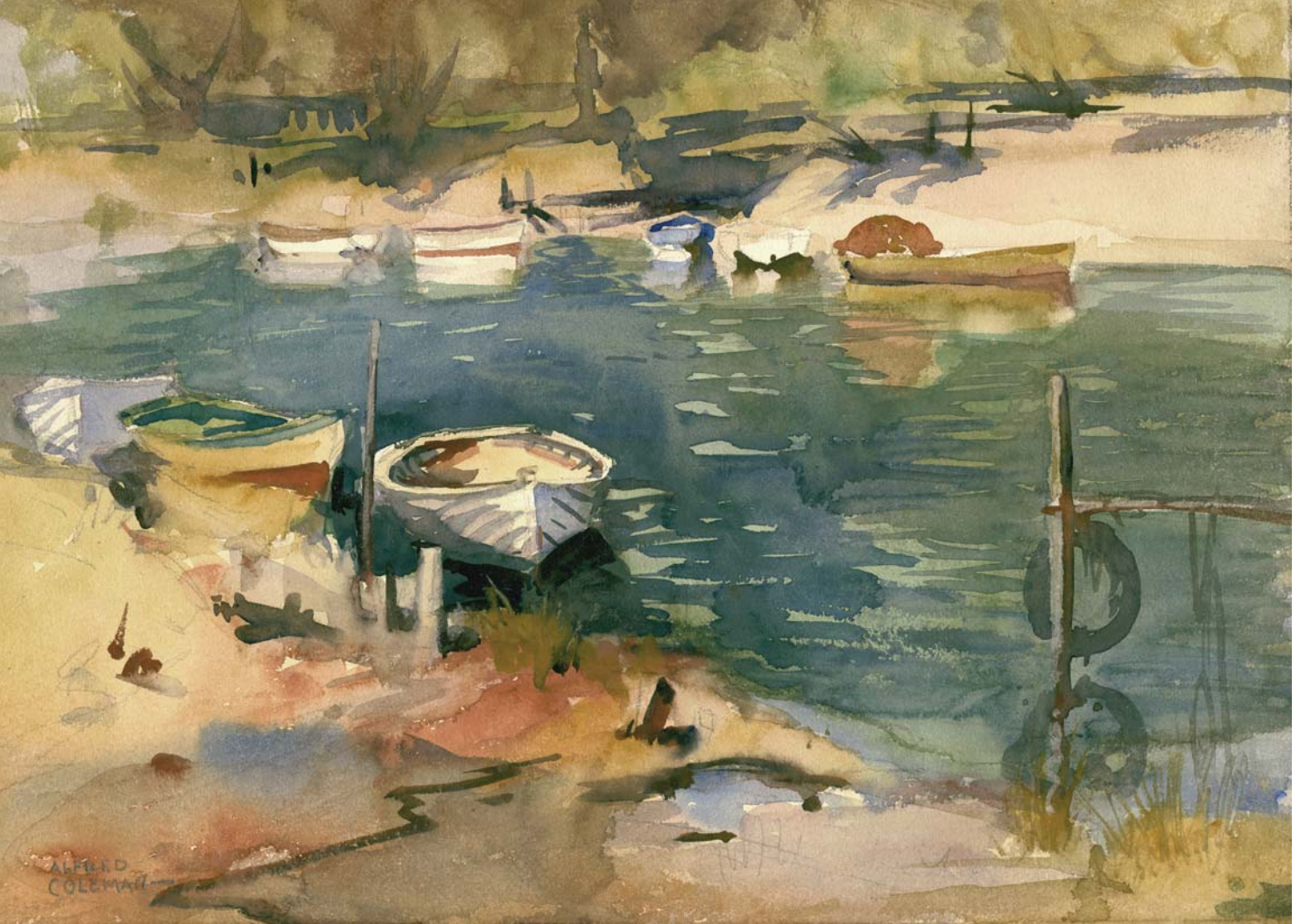
Alfred Benjamin Coleman was born in Collingwood, Melbourne, in 1885, the son of a furniture-maker.¹ This became his profession as well, as entries in Electoral Rolls between 1909 and 1942 attest. His business seems to have supported a comfortable life; Alfred was able to marry and had a son and a daughter. From the early 1920s he lived with his family at ‘The Wattles’, 259 Como Parade in Mordialloc,

a Melbourne suburb on the eastern edge of Port Phillip Bay, until his death in 1948, aged sixty-two.² An obituary in the Melbourne *Argus*, however, gives no inkling of this business, but rather celebrates him as an active painter:

*Mr Alfred Coleman, of Como pde, Mordialloc, died yesterday after a brief illness, aged 62 years. A well-known landscape and seascape artist, he frequently exhibited his oils and water-colours in Melbourne galleries. He was on the council of the Victorian Artists’ Society, and a member of the Twenty Painters’ Society, the South Australian Artists’ Society, and the Arts and Crafts Club. He leaves a widow and a son and daughter.*³

Painting seems to have been pursued in his spare time and on holidays.⁴ And it was only in the 1930s when he was in his late forties or early fifties that his career took off. The earliest newspaper review of his work that I have found is dated April 1934: Arthur Streeton describes a one-man show by Coleman at the Athenaeum Gallery in largely positive terms, commenting ‘As far as they go the canvasses are brilliant in light and general effect’ although he would like to see ‘interest in cloud forms’ in some future exhibition. He also notes the artist’s characteristic

Above: A Coleman, [Beach scene], ART00506, Fryer Library, The University of Queensland Library.



Above: A Coleman, [Boats moored (in inlet)], ART00508, Fryer Library, The University of Queensland Library.

Far right from top: A Coleman, [Boats (2 row boats) moored at jetty], ART00507, Fryer Library, The University of Queensland Library.

A Coleman, [Seashore—windswept trees], ART00505, Fryer Library, The University of Queensland Library.

A Coleman, [Street scene, houses/church spire], ART00504, Fryer Library, The University of Queensland Library.

subjects: 'Landscape and marine subjects, all apparently painted within 25 miles of Melbourne'.⁵ Coleman's main themes are thus well established at this date.

The following April, in a review of the Autumn exhibition of the Victorian Artists' Society, Streeton notes that 'there appears to be no outstanding canvas, nothing to cause a surprise or excitement by the compelling attraction of brilliant painting, and the magical effect of imagination and original vision'. Nonetheless, in two works ('Idle Boats' and 'In the Hills, Corryong'), 'Alfred Coleman ... shows expressions of Nature of great promise'.⁶ Generally positive reviews of Coleman's work continue in the later 1930s, for both one-man exhibitions and works included in group shows. Mention is made of features such as his 'impressionistic' style and 'pleasant and harmonious' colour⁷ and his 'brisk landscape sketches in oils'.⁸ It is not surprising that Coleman was included in a 1937 exhibition of 'Art in the home—an exhibition of paintings and home treasures, enriched with light in the modern manner, organised by the Electrical Development Branch' of the Electricity Supply Company in Melbourne.⁹ The middle-class patron with a yen for original art would have been the chief purchaser of Coleman's accessible art.

In November 1941, traditional but highly skilled artist, teacher and critic Harold Herbert judged that Coleman 'has gone ahead by leaps and

bounds in the last year or so'.¹⁰ Another of his reviews, discussing Coleman's one-man show held in July 1944, is worth quoting at length:

*Mr. Coleman has made almost a meteoric episode of his art career. It is not many years ago since he first exhibited with the Victorian Artists' Society. I liked his work then. I like it now, and to me it symbolises a simple purity, both of colour and the painting of light. These sound and desirable principles were adhered to by Streeton, Longstaff, Roberts, and others. There is no bunkum about Mr Coleman's work. He paints in a trained, workmanlike manner with a fine touch of able discretion, which lifts him completely above the ordinary. He possesses good taste in both subject matter and selection. His technique is brisk and sure. The creek at Mordialloc has supplied him with many a fine thing to concentrate upon, and his excursions into North-Eastern Victoria have supplied much matter which he has very deftly painted.*¹¹

However, a change in artistic tastes around this time meant that Coleman's work was seen as too conservative by more modernist reviewers. In 1945 Alan McCulloch felt that Coleman was 'handicapped ... by a penchant for picture making'.¹² The next year, in reviewing a one-man show, McCulloch condemned the work for sickness, complacency and populism:

*This is the kind of painting that is, above all things, well pleased with itself. The obvious result of much hard practice, it deals with the clever and efficient representation of subjects dear to the heart of most Australians. Its complete assurance and slightly 'jazzed up' colour will attract many admirers. One feels, indeed, that these are motivating factors in its production.*¹³

In contrast, in 1948 a conservative reviewer, painter John S Loxton, saw Coleman as 'maintaining ... those standards of sane, sound observation and trained craftsmanship which are the basis of expression in art'.¹⁴

Although Coleman was indeed part of a conservative rearguard in art of this time, part of what was seen as an 'Australian School of Landscape Painters' to use the terms of William Moore in his *Story of Australian art* (1934), he was a technically proficient artist with a good eye for an interesting subject and pleasing effects. Despite Coleman's rather old-fashioned style we can agree with Arnold Shore's judgment that 'Alfred Coleman, at his best, always secured something'.¹⁵ This is evident if we examine the Fryer watercolours in more detail.

The six sketches are studies, probably painted out-of-doors in his neighbourhood on weekends and at other times he could spare from his business activities. Outlines are rapidly sketched in pencil and then watercolour washes are applied. Details of shape and texture are also emphasised with firm, rapidly applied brushstrokes. The subjects are mostly typical of his *oeuvre*, particularly the scenes with boats, either moored in what is probably Mordialloc Creek [ART00508] or along the edge of Port Phillip Bay [ART00507]. The former is the least finished of the six sketches, but has an interesting composition with boats moored in a little bay or inlet and lovely passages of bright colour. The latter has a very high horizon with the far shore just faintly indicated by an undulating grey line towards the top of the rectangular piece of cardboard. A rickety jetty leads obliquely into the picture from the right-hand corner and then two boats moored together at its end lead the eye further into the scene. Formal details such as the high horizon, oblique lines and facility of brushwork suggest the influence of Japanese art, or perhaps of Japonisme. Here the work of artists like Whistler comes to mind.

The Bay-side scenes [ART00505 and ART00506] are more detailed. Again, lively line and delicate washes are used to create attractive views. The coastal trees Coleman chooses to highlight in the former picture lean shorewards, showing the prevailing direction of strong winds. As well, the artist evokes a particular windy instant: both the trees and a young woman wearing white and blue are being buffeted by wind, as suggested by the inward curving stance of the young woman and the way

the rapidly painted leaves of the trees point to the left-hand side of the sketch. A possible stimulus is Camille Corot's *Bent tree* (c.1855-60), a well-known painting in the collection of the National Gallery of Victoria since 1907. In both pictures there is a common interest in the dynamic shapes of trees and in capturing a scene with rapid brushstrokes and luminous colour, but Coleman reinterprets the bent-tree motif in his own way. A calmer moment was chosen for the latter view of a rocky beach with colourful bathing sheds on a bright but still cloudy day [ART00506]. Again, Coleman demonstrates a strong sense of design in the viewpoint he chooses, using the angled roofs of the bathing shed and houses to provide sharp accents in the overall composition. Both the coastal sketches and the boating scenes point to the places and suggest the activities that Melbourne citizens would seek out in their leisure time.

The two cityscapes (both probably suburban Melbourne scenes) would seem to be less typical of his practice, but they are perhaps the most interesting of the sketches. Coleman is concerned with contrasting shapes and colours in his view of a barn with a field on one side, bordered by a rickety fence that runs across the front of the picture [ART00504]. A cursorily-painted tree frames the right-hand side while the background is filled in with the varied roof lines of houses and a church spire that juts above the top of one house. The orange-brown of the barn is nicely juxtaposed with its blue-green roof and the fence palings lean in different directions, seemingly dancing across the picture plane.





Above: A Coleman, [Street scene with 'Perfect Cheese Co' building], ART00503, Fryer Library, The University of Queensland Library.

The street scene [ART00503] has more overt human content than most of his pictures: a man standing at an open shop doorway is looking at a young girl in the street on a beautiful sunny day. The girl balances a hoop upright, apparently about to set it spinning. The artist has seized a particular moment, before the hoop and the girl move. The man is leaning out from the doorway, pushing against it with his left hand, his right hand in his pocket, probably also about to move. Again, the geometric forms of houses and a shop and their varied colours are of interest for the artist. An electricity pole provides strong vertical accent while the trees framing the left side, at the end of a row of houses, are merely suggested with blobs of paint.

The shop sign, Perfect Cheese Co., denotes a real business. Natale Italiano emigrated from Italy to Australia in 1922 and began the Perfect Cheese Company in 1930, using the kitchen of an old hotel in North Melbourne to manufacture Italian-style cheeses. A new brand name, Perfect Italiano, was adopted in 1996 and remains familiar today in supermarkets around the country.¹⁶ Coleman's painting points to a moment of change in Australian life when old customs, beliefs and practices were being challenged by newcomers from overseas in all spheres of life, social, cultural, economic and political.

The sketches probably entered the Fryer Library as part of the Hayes Collection of Australiana, compiled by Father Leo Hayes. They were stored in a folder with grey marbled hardboard covers, tied together with black ribbon. A label on the front has the name 'J. Darling' along with a date: '1935-6-7'. Is this the original folder for the sketches? Inside, written in pencil, is the following annotation: '2 Coleman 12/6', possibly a price for two of the sketches. Certainly they must be dated to the 1930s or 40s, when Coleman's skills were at their peak. A sketch by William Hunter (1899-1963), a Victorian artist who worked mainly

as a printmaker, is definitely part of the Hayes collection and it is inscribed 'To my friend Alf Coleman'.¹⁷ It may be that Hayes obtained the Hunter sketch plus some or all of the Coleman sketches from the artist. Alternatively, they may have been purchased at some stage, either during the artist's lifetime if the date on the grey folder has any relevance or after his death when his estate was broken up. Certainly we can see why their subject matter might have been of interest for Hayes. As I have argued, in their depiction of local scenes the Fryer sketches offer an interesting insight into art practices and tastes of the second quarter of the twentieth century in Australia. They also reveal something of the changing nature of Australian society at that time. In other words, they are very suitable as inclusions in a collection of Australiana.

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17. Many thanks to Laurie McNeice and Penelope Whiteway for their help with details about the provenance of the sketches.

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A tale of THREE PORTRAITS

PROFESSOR EMERITUS LAURIE HERGENHAN DISCUSSES THREE PORTRAITS BY RAY CROOKE IN THE LIGHT OF CORRESPONDENCE HELD BY THE FRYER LIBRARY.

The University of Queensland owns three notable portrait paintings by Ray Crooke: of Xavier Herbert and his wife, Sadie, and of Zelman Cowan, one-time Vice-Chancellor of the University (1970–77) and Governor General of Australia (1977–82). The Fryer Library holds correspondence about the portraits which tells a fascinating story.

This story really begins in 1970 when I published, as editor of *Australian Literary Studies*, the text of a speech Xavier had given at the Adelaide Festival on 'The writing of *Capricornia*'.¹ After I moved from Tasmania to The University of Queensland in 1971, Xavier invited me to visit him at his cottage at Redlynch, Cairns, then a small cluster of houses on the edge of cane fields, with a station on the railway line to Kuranda. Xavier and Sadie showed me with pride a cache of his papers documenting his whole career. They were kept in a large wooden chest by Sadie in her 'pantry'. She was titular custodian and at my suggestion, Xavier promised that they would eventually donate the papers to the Fryer Library, University of Queensland. He was to be true to his word.²

After that, I kept in touch with Xavier; as sympathetic friend and confidant, I read the completed chapters of his final novel, *Poor fellow my country*, and he sent the rest, as he finished it, in 'serial' batches to me in Brisbane. At this time Xavier, aged seventy-one, was feeling the effects of exhaustion and isolation in completing this mammoth work. Though he affected to scorn academics—'accos' as he called them—he showed later that he felt that their support might be valuable in publishing and promoting his novel. Gradually he made contact, through correspondence and, later, Brisbane visits with university staff, beginning with the English Department and the Library, and eventually forming a friendship with the Vice-Chancellor, Sir Zelman Cowan.³ Following the award of the Miles Franklin prize to Xavier in 1975 for *PFMC*, Xavier became Writer in Residence at The University of Queensland in 1976 and he was awarded an honorary doctorate.

Zelman first mentions a proposed portrait of Xavier in a letter of 21 February 1977. Xavier then sent his doctoral robes to pass on to Crooke. By April of that year the portrait had arrived, Zelman noting 'we are very pleased with it ... so we have a vivid presence of you here'.⁴

Xavier had previously raised with Crooke⁵ the matter of an earlier portrait of him when the latter was designing the remarkable dust-jacket of *PFMC*.⁶ This portrait (in private hands) had been reproduced in Rosemary Dobson's book, *Focus on Ray Crooke*, published by UQP in its pioneering series on 'Artists in Queensland' (which included Charles Blackman, Andrew Sibley and Judith Wright). Dobson pointed out that Crooke was known mainly as a landscape artist of northern tropical Australia, presented in vivid colour, but she added: 'Considering this avoidance of direct statement on character it seems strange that Crooke's one early portrait should be a very successful painting ... [of] Xavier Herbert, a bold, authoritative work'.⁷ Dobson added that 'the success of the Herbert portrait should clearly have encouraged Crooke to continue in this field' but that it was not until the end of 1969 that he began work on a portrait of George Johnston—a close personal friend and neighbour at Mosman, Sydney—which was awarded the Archibald prize in January 1970.⁸ The earlier Herbert portrait had also been hung in the Archibald of 1963, the year the prize was won by Louis Kahan's portrait of Patrick White. Dobson commented in correspondence to UQP that she did not think that the Johnston would reproduce well in her book and that the Herbert was a 'good and strong' work.⁹

When Crooke was completing the dust-jacket of *PFMC*, Xavier wrote at length and curiously to him about this earlier portrait. He commented that 'even Sadie [had] thought it mad', but that up till now he himself had purposefully never looked at it, a questionable remark, but Xavier often took liberties with the truth. He wrote that he was 'quite shocked' by the portrait's 'harshness':

*... that stony face, the narrowed eyes, the lips slightly open as if ready to bark, even the jugular vein shown as distended as if in ready wrath against some distant thing you have my gaze fixed on—even the left arm poised on the knee with great hand drooping but evidently ready to rise as I spring and strike—and the scattering of books on the right of me, yet the crack of rocky wilderness (harshness against intellectuality) on the left.*¹⁰



Above: This plaque, from the Fryer Library reading room, was commissioned by Xavier and presented with the portrait at the official handover of the papers in 1980. See UQFL83, Box 29, Ochert correspondence.



Above (l-r): Ray Croke (1922-), *Portrait of Xavier Herbert* 1977, oil and synthetic polymer paint on linen, 121.0 x 90.8 cm, Collection of The University of Queensland.

© Ray Croke/Licensed by Viscopy, 2013
Photo: Carl Warner

Ray Croke (1922-), *Portrait of Sadie Herbert* 1980, oil on canvas, 100.0 x 75.0 cm Collection of The University of Queensland. Gift of Sadie Herbert, 1980.

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Photo: Carl Warner

Ray Croke (1922-), *Portrait of Professor Emeritus Sir Zelman Cowen, (1919-2011), Vice-Chancellor 1970-1977* 1977, oil on canvas, 121.5 x 90.5 cm Collection of The University of Queensland, purchased 1978.

© Ray Croke/Licensed by Viscopy, 2013
Photo: Carl Warner

Herbert was reminded of his mother who ‘never loved anyone’, but he added: ‘No one would ever have said I resembled my mother in any way ... except in that harsh uncompromise [sic] that you have found at last’. ‘I could never have gone on to fulfil myself’, he continued, ‘knowing that my nature was as harsh as you have so truly shown it to be’.¹¹

There is perceptiveness, if some dramatic exaggeration, in this description. The striking portrait does suggest a cruel inflexibility of purpose, part of an ambivalence that in real life was masked by his artistic desire to promote compassion and ‘a kinder society’. Though Croke clothed the hairy chest, which Xavier was so proud of, in a white singlet, there are suggestions of Neanderthal man in the figure: hairy arms, one distended; one leg bent or cocked, elbow resting on a knee, the leg figuring as a fleshy haunch. The face is rock-like and lined. It may be that in this ambiguous portrait Croke depicted the author who, in *Capricornia* particularly, exposed the savage violence of racism in the north, stripping away any veneer of ‘civilisation’. The savagery was something which Herbert could both empathise with from his own loveless upbringing and yet attack as an inversion of human fellowship.

Xavier did not take offence at Croke’s portrait, concluding his letter on a friendly note: ‘... I wish you were near, just to sit with you—or sit for you [while you] in your secret wondrous way interpret. You have become my dear friend’.¹² Nevertheless, not receiving a prompt reply from Croke, Xavier took this as a rejection and turned spiteful: ‘... I made a mistake in believing that I could be friends with you ... I could not distinguish the enthusiasm



engendered by “a good business deal” for “true affection for me”.¹³

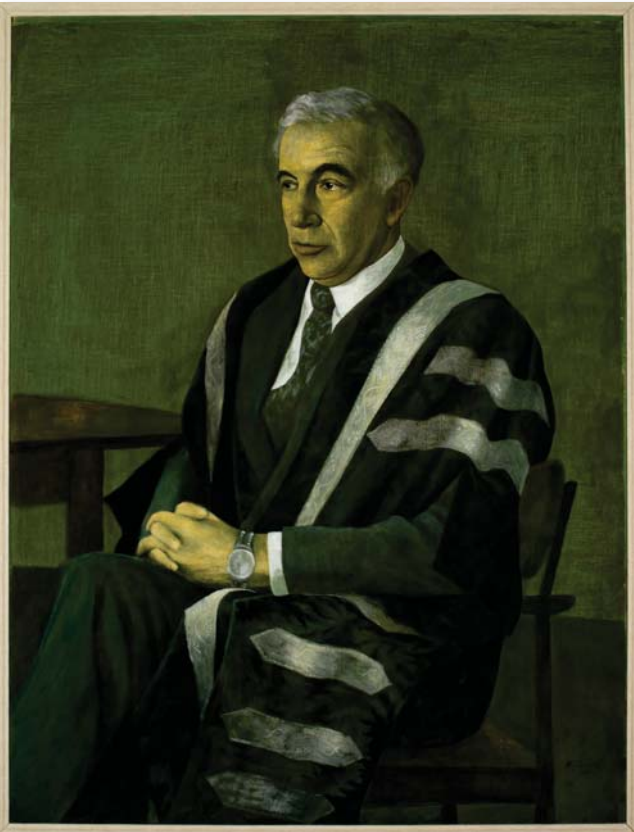
Wisely, Croke had delayed replying to Xavier’s comments until he could write about the progress of the dust-jacket. Croke was brief and low-keyed: ‘I was interested in your reactions to the portrait—I wonder if anyone can see us as we see ourselves ...’ Perhaps by way of mollifying Herbert, Croke went on to add that he was ‘very interested in the sketch of your [Irish mother’s] background’, and he went on to mention his own ties with Ireland.¹⁴

About this time Zelman reported to Xavier that he had:

*a very good meeting with Ray Cooke when he was on his way to Cairns. He tells me that he proposes to send the painting of you to me when it is completed in a few weeks time. I was delighted with the sketches and I discussed very easily with him a proposal which will get the portrait of you into the University collection at a very small price. I hope that we shall also, in due course, have a portrait of Sadie with it. It means that we shall have portraits of the two of you by a very good painter.*¹⁵

Zelman’s own portrait was apparently a result of his meetings with Croke.

Unfortunately Sadie died in 1979, before her portrait was completed. Xavier became anxious, fearing that in finishing it Croke might lose the spontaneity of the first sketch—which Xavier called ‘the lovely thing’—by ‘technifying’ it.¹⁶ Croke understood Xavier’s concern but was himself confident, remarking that he had learned



not to touch such first studies.¹⁷ Xavier sent one of Sadie's dresses, for the completion.¹⁸

Xavier had hoped that Sadie's portrait would be entered in the 1980 Archibald prize. But when Crooke's wife, June, wrote to say that it could not be finished by that date, she suggested 'using the portrait for the Fryer ceremony'¹⁹ of the handing over of his papers, to be called the Sadie Herbert Papers, to the Fryer Library, when Zelman, now Governor General, would be officiating as Xavier's friend. Xavier appreciated the idea. He wanted to 'make a spectacle' of the occasion, for in his larger-than-life imagination he thought that having Zelman's presence 'would complete the building of my Taj Mahal'. It was in this grandiose way that he regarded his commemoration of Sadie. Xavier himself had privately invited Zelman to preside at 'the inauguration'.²⁰ Xavier recounted to June²¹ how he had arranged the official invitation [of the Governor General] with Vice-Chancellor Professor Brian Wilson, because Zelman had advised Xavier that the protocol demanded it.²²

Readers of this essay may judge the three portraits for themselves from the accompanying reproductions. For me, Xavier's stands out amongst formal portraits of the kind because his individuality—his determined, craggy features, visionary here rather than inflexible—is not 'tamed' by his official robes; but there is a touch of ambivalence: his right hand is restraining the clutching fingers of his left, as if subduing violent underlying feelings. Sadie is the dignified matriarch—Xavier's books are my children, she used to say—softened by a suggestion of her sense of humour. Zelman's raised, quizzical eyebrow makes him look like the careful jurist.²³

And all three testify to Crooke's skill as portrait painter, a skill neglected by commentators in favour of the landscapist, as Rosemary Dobson had suggested. As a group, the portraits are a memorable commemoration of persons who in real life were fortuitously but closely linked.

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 published widely. He was co-editor of the 2002 publication *Letters: Xavier Herbert*.

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16. X Herbert, Letter to Ray Crooke, 18 December 1979, UQFL83, Box 30, Fryer Library, The University of Queensland Library.
17. R Crooke, Letter to Xavier Herbert, undated [cDec 1979], UQFL83, Box 27, Fryer Library, The University of Queensland Library.
18. J Crooke, Letter to Xavier Herbert, 12 December 1979, UQFL83, Box 27, Fryer Library, The University of Queensland Library.
19. *ibid.*
20. X Herbert, Letter to Ray Crooke, 18 December 1979, UQFL83, Box 30, Fryer Library, The University of Queensland Library.
21. See L Hergenhan, 'Sir Zelman and the Literary Loony', loc. cit.
22. Z Cowen, Letter to Xavier Herbert, 12 December 1979, UQFL83, Box 26, Fryer Library, The University of Queensland Library.
23. Two further portraits by Ray Crooke of Sir Zelman Cowan are in the collection of the National Library of Australia; these are possibly preliminary studies.

Below: Xavier and Sadie Herbert with Laurie Hergenhan at Redlynch; photo courtesy of Laurie Hergenhan



Can we imagine?

Men

Lyssiotis writes, 'Darwin's dictum was Let us Imagine. So let's find the courage to follow his instructions and see if we can imagine the possibility of a nineteenth century notebook!' Charles Darwin was a prolific writer and correspondent on scientific matters, keeping thorough journals, notebooks and scientific diaries. Of particular importance was his *Journal of researches*, an account of his voyage around the world on HMS *Beagle* (1831-36). Lyssiotis' essential hypothesis is that Darwin may also have kept a hitherto undiscovered personal journal to reflect, draw and 'Imagine'.

Friendship and vanity account for my writing the introductory essay ... The vanity is in my desire to be associated with the creativity of one of our country's premier visual artists.

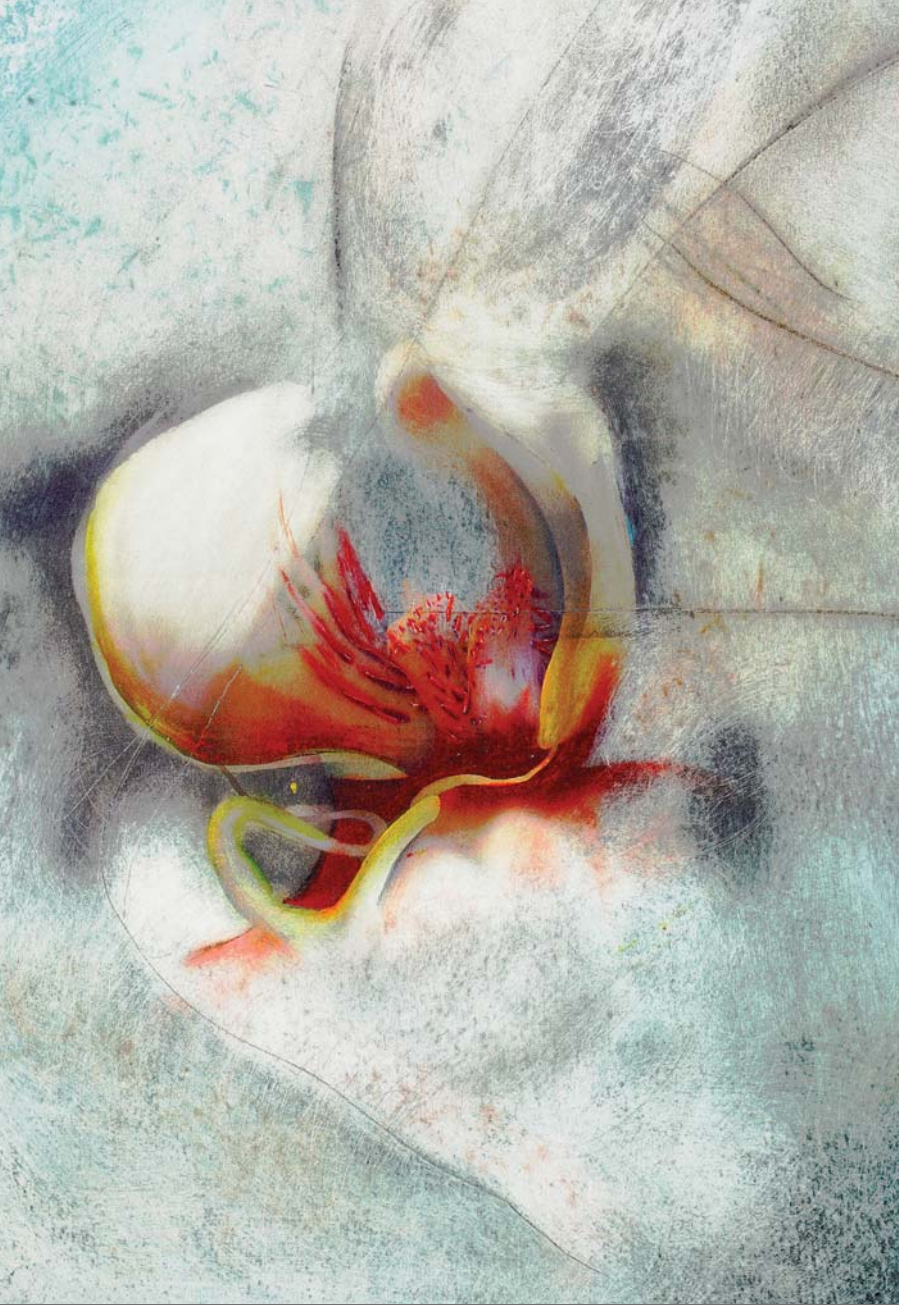
Humphrey McQueen

Lyssiotis and McQueen had often discussed the possibility of collaborating. McQueen, with his background as a historian, author and journalist, penned the scholarly introduction, contextualising Darwin through the work of two other outstanding nineteenth-century botanists/scientists: Joseph Hooker (1817-1911), and Gregor Mendel (1822-84). Hooker, a close personal friend of Darwin's and a defender of natural selection, catalogued 7000 of Darwin's Australian specimens in the Kew Herbarium. Mendel, an Austrian scientist, is acknowledged as the Father of Genetics. McQueen also examines evolutionary theory and the creation controversy so prevalent at the time. Darwin's *On the origin of species* sounded the death knell of teleology (intelligent design) and the concept of Divine intervention.

Once upon a time, there were no flowers at all.

Loren Eiseley

Central to McQueen's essay is Darwin's notion of natural selection through the inherent beauty and colour of flowers. He viewed this coloration as a device for attracting insects and birds for pollination. McQueen alludes to Charles Darwin, his son Francis, and Thomas Huxley's argument that 'The colour in plants was for propagation, not to convey the creator's benign aesthetic'. McQueen's extensive research on Darwin



CASSIE DOYLE EXPLORES THIS STUNNING TITLE FROM THE LIBRARY'S COLLECTION OF ARTISTS' BOOKS.

Above and opposite: Various plates from H McQueen & P Lyssiotis, *Men of flowers*, Masterthief, Melbourne, 2010.

The year 2009 marked the 200th anniversary of the birth of Darwin, and the 150th anniversary of the first edition of *On the origin of species*. It also marked the fiftieth anniversary of the Baillieu Library at the University of Melbourne, which commissioned a book to celebrate.

Men of flowers: Charles Darwin, Joseph Hooker and Gregor Mendel is the visually stunning and meticulously crafted outcome of that commission, a collaboration between Humphrey McQueen and Peter Lyssiotis. Completed in 2010, in an edition of ten copies with three artist's proofs signed by the authors, it closely follows the style of nineteenth-century illustrated botanical works, including the large format, appropriate typeface, scholarly introductory essay and sumptuous illustrations.

of flowers

led him to the works of American natural science writer, anthropologist, philosopher and educator Loren Eiseley (1907-77), whose work was heavily influenced by Darwin and 'The Age of Flowers'. A poetical and imaginative essayist, Eiseley wrote:

The flowers bloomed and bloomed in ever larger and more spectacular varieties. Some were pale unearthly night flowers intended to lure moths in the evening twilight, some among the orchids even took the shape of female spiders in order to attract wandering males, some flamed redly in the light of noon or twinkled modestly in the meadow grasses.

Lyssiotis is a productive collaborator, as demonstrated by other books held in the Fryer Library, such as *1316* with Angela Cavalieri (2004), *A gardener at midnight: travels in the Holy Land; from drawings made on the spot* by Yabez Al-Kitab with Brian Castro (2004) and *The bird, the belltower* with Dimitris Vardoulakis (2005).

Integral to *Men of flowers* is Lyssiotis' concept of 'imagination', which is reflected in the illustrations. Lyssiotis pays homage to the style

of botanical books of old, but his luminous, imaginative and brilliantly coloured illustrations do not reflect or dictate the scientific and detailed botanical drawings demanded of similar florilegia in the nineteenth century. Rather, his work alludes to Darwin's possible emotions during the five-year voyage around the world on *HMS Beagle*: the colourful pencil sketches in the imaginary personal journal may reflect Darwin's moods and emotional state of mind at the time.

Could Darwin have ever 'imagined' his blessed orchids and plants so visually?

Fryer Library holds copy number seven. The typeface is Bauer Bodoni 30 pt and was set by Andrew Cunningham. The printing is by Bernie Rackham of Redwood Limited Prints and it is printed on 200 gsm Magnani, Velata Avorio paper. It is hand-bound by the Bindery of Wayne Stock, particularly by Imogen Yang.

CASSIE DOYLE has worked in arts librarianship for over twenty-five years at the State Library of Queensland and The University of Queensland. She curated the online exhibition *Daphne Mayo: a significant woman of her time* for Fryer Library and *More than gloss: Australian limited edition and deluxe art books* for the State Library.



THE MADONNA OF THE SPRINGBROOK RAIN

SILVANA GARDNER DISCUSSES THE LAYERS OF MEANING IN HER *MADONNA TRIPTYCH*.

As in other art works, there are layers of meaning intended in my *Madonna* triptych. Some are obvious, others covert and some are unknown even to me. The mystery of the last gives licence to viewers to interpret whatever they imagine.

I wrote a poem by the same title in *The painter of icons* collection where 'vision ... celebrates the reason to exist'. Perhaps this is the major force to have created the Madonna who is also called 'The hanged woman' and 'The Madonna of the change' in that poem. She was never meant to be the mother of Jesus, Madonna being used as an Italian Renaissance title of respect, 'Milady'.

My fine arts studies at The University of Queensland influenced the triptych presentation. But there's also another reason: the trio of body and mind and spirit.

The central panel is an abstracted anatomy of a woman splashed with red, which in the poem is called 'blood of life' and 'blood of sacrifice'. The partial dissection of inner organs may evoke a post-mortem but the woman is alive, displaying the inner workings of her physicality. She is central because without her physical existence, the mind and spirit cannot manifest.

Both left and right panels signify more if viewed from the bottom upwards.

The left panel is the spirit or soul and the layered motif signifies an ebbing or flowing, depending on the waxing or waning of the spirit.

The right panel begins with a mirror image of a question mark. This is the mind forever questioning, forever churning ideas shown as circling motifs. The final question mark is a mirror image because one question usually leads to another, rather than a final answer.

In the Madonna poem, the body, mind and spirit are married and the symbiotic tension between the three must be maintained at all costs since none can function properly without the others.

It often rains in Springbrook, hence the rainy setting of the work. The wetness of the work was accentuated by hundreds of transparent beads representing droplets of water and the fragmented perspex is them dissolving. The vertical hand dyed ribbons intensify the falling energy of rain. The blackness, already mentioned, was achieved by the background of black satin. The quilting was to increase the tactile dimension of the work. Apart from the black satin, all materials, mainly silks, were hand-dyed to achieve the preferred colours for the composition.

There are ulterior meanings to the rain: water as a powerful Jungian symbol as well as the Taoist way of life.

My favourite segment of the work is around the feet of the Madonna. The obvious reason being the enjoyment of wading feet in water, the symbolic as standing upright no matter what emotions sweep the body away.

While the assembly of the Madonna work was taxing and repetitious, I loved going to it everyday for a couple of years. Towards the end of 1992, a seamstress friend helped me with the stitching of the beads so the work would be ready in time for the Tamworth Textile Biennial exhibition.

SILVANA GARDNER is a Bachelor of Arts graduate from The University of Queensland, majoring in Art History and English literature.

She is also an artist and author of eight books of poetry and three illustrated children's books. Some of her artworks are represented in permanent art collections such as the Queensland Art Gallery, the Museum of Brisbane Art Gallery and the Fryer Library, The University of Queensland Library.

Next Page:
The Madonna of the Springbrook rain, l-r 'The Spirit', 'The Body', 'The Mind'. Silvana Gardner collection (UQFL261)

Below: Detail of feet



The body appears to be armless as compared to the very visible legs and feet. This is a trick in colour because her arms extend to the left and right panels in pastel shades, holding her mind and spirit together. All three faces are versions of the same, colour playing an important role in meaning. The Madonna's face is mostly black (as is part of her upper body) to signify the *materia nigra* of alchemy, the esoteric primal matter from which life evolves. Rainbow hues are 'the ethereal', the abstract. There is also a practical meaning to the black: the blackness of Springbrook at night, the palpable black in which the Madonna emerges and dissolves.



BOOK OF HOURS

THE RECENT ACQUISITION OF A SINGLE ILLUMINATED LEAF AND ITS USE IN TEACHING ARE DISCUSSED BY ELIZABETH ALVEY AND STEPHANIE MUSKENS.



Above: Students from a first-year medieval history course (HIST1400), working on transcription of the leaf

In March this year, the Fryer Library acquired an illuminated leaf from a book of hours. The leaf exemplifies key features of medieval manuscripts and provides an insight into one of the most popular texts of the late middle ages.

Comparable to an early type of missal, which is now used for prayer and worship in Roman Catholicism, books of hours developed from monastic breviaries. While breviaries contained the prayers, hymns and excerpts from scripture that comprised the Divine Office celebrated daily by religious orders, books of hours were designed for lay men and women's private worship.

Three of the major prayers included in books of hours—the Hours of the Virgin, the Hours of the Holy Cross, and the Hours of the Holy Spirit—were modelled on the canonical hours of the Divine Office (Matins,¹ Prime, Terce, Sext,

Nones, Vespers, and Compline). Embellishments were added to the text, including initials and illustrations in rich colours, which often reflected the liturgical seasons. The decorations and illustrations, included as an aid to piety for lay owners, were a significant factor in the genre's continued popularity. Indeed, from the mid-1200s to the mid-1500s more books of hours were produced than any other type of text.²

Books of hours were initially produced in scriptoria on vellum and were expensive to produce. Copies were often customised for wealthy owners, and there are records of books being passed through generations of families. As printing developed, they became more widely available and increasingly in demand by a prosperous middle class. Consequently, these books became objects of great sentimental, spiritual, and status value.

Fryer's leaf exemplifies many features of the genre. Hand written in a gothic script on animal skin, both recto and verso contain fourteen lines of text, beginning below the first ruled line. Initial letters are delicately embellished in gold, red, and blue and the name of each of the hours is rubricated. Like the majority of books of hours, it is written in Latin.

The partial text of Sext and the text of Nones and Vespers clearly identify the leaf as part of the hours of the Holy Cross. Tracing the events of Christ's crucifixion, Fryer's text describes two central moments, Christ being nailed to the cross: 'Hora sexta Ihesus est cruci conclavatus',³ and Christ's death: 'hora nona Ihesus expiravit. Hely clamans animam patri commendavit. Latus eius lancia milex perfora; terra tune tremuit et sol obscuravit'.⁴

The leaf's modest dimensions (185 x 138 mm) are also consistent with a practical, portable size for personal devotion. Most striking is the use of gold leaf and the red, blue and green colours applied in the decorative floral border. Flowers are a common decoration in books of hours and often symbolise religious themes.⁵ In this example, the vivid red flowers echo the text's theme of Christ's passion. The single leaf does not include any particular detailed illustrations; a miniature of the crucifixion usually precedes the hours of the Holy Cross.

This newly acquired manuscript is used in first-year history tutorials and allows the students to have the experience of examining, transcribing and engaging with a medieval text. Along with Fryer's vellum manuscript fragment containing parts of St John's gospel, Leaf 294 of Ranulf Higden's *Polychronicon*, and the oldest book in the collection, the *Decretales*, this leaf from a book of hours provides a fascinating glimpse into the medieval world.

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4. 'At the ninth hour Jesus died. Crying Eli he commended his spirit to the Father. A soldier pierced his side with a lance; the earth trembled, and [darkness] obscured the sun'.
5. AMW As-Vijvers, 'More than marginal meaning? The interpretation of Ghent-Bruges border decoration', *Oud Holland*, vol. 116, no. 1, 2003, p. 3.

ELIZABETH ALVEY is a librarian at the Fryer Library. She graduated in 2007 with first class honours in Classical Languages from The University of Queensland, where she was an Arts Faculty scholar and awarded the Elias A Heiser prize in Classics (2006). Her librarianship qualifications include a Masters of Information Technology from QUT.

STEPHANIE MUSKENS is a University of Queensland Bachelor of Arts graduate who majored in Studies in Religion and Ancient History. She has recently completed a three-week fieldwork placement with The University of Queensland Library and is finishing a Graduate Diploma in Information Studies with Charles Sturt University.

Below: Catholic Church, 'Illuminated leaf from a book of hours', c. 1450, F3699, Fryer Library, The University of Queensland Library.



Dedicated to Art: The Half Dozen Group of Artists

AN EXAMINATION OF THE HISTORY OF THIS SMALL BUT SIGNIFICANT ARTISTS' GROUP BY PHD CANDIDATE JUDY HAMILTON

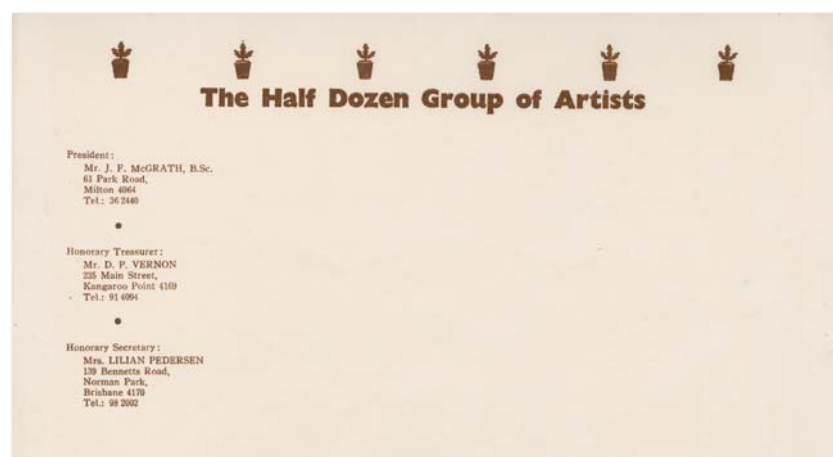
On the night of 9 April 1941, four people met in the attic rooms of the Royal Queensland Art Society (RQAS) at Harris Court, high above George Street in Brisbane.¹ Although the group began as a breakaway from the RQAS, the real purpose was 'to enlarge and add to the art interests of Brisbane'.² Six artists had expressed interest and although Ann Ross and Leonard Shillam could not be there, E Lilian Pedersen, Mona Elliott, Frank Sherrin, and Rosalie Wilson set the aims and objectives for the new group, including that its membership would be limited to professional artists. They called themselves the Half Dozen Group of Artists (HDG) and adopted six seedling oak trees, symbolising strength and future growth, as their insignia. Dr JV Duhig, Mrs Prudence E Allen and central Queensland grazier, Mr CG Loch, agreed to be the first Patrons. Vice-Regal patronage was secured in 1946, a proud tradition that is maintained to the present day.

The six artists who formed the HDG were an unlikely combination to create an artists' group. Of the founders, Mona Elliott (still life) and Frank Sherrin (landscape) were painters; Rosalie Wilson was skilled in needlework, creating original designs using Aboriginal and wartime motifs; Pedersen showed book illuminations, but she was also a book binder, hand weaver and an accomplished painter; Ann Ross showed modernist decorative mural panels; while Leonard Shillam exhibited a semi-abstract sculpture.³ This eclectic membership mix was soon joined by LJ Harvey, a noted woodcarver and potter, as well as by painters James Wieneke and Doreen Harris. The Queensland National Art Gallery supported their first show, purchasing drawings by Lloyd Rees (their guest artist), and Pedersen's illumination of the poem, 'Black Swans'.⁴

A bank deposit for £2/12/6 representing five memberships set the HDG resolutely on its way. Regular income, it was anticipated, would come from memberships, commission on sales, and donations. Total income for the first year was £235/0/8 and outgoings, including a substantial donation of £67/2/9 to the Red Cross, were £215/12/8 leaving them with a credit balance at the end of their first year of operation of £19/8/-. In 1943, with only £55/18/8 in the bank, the HDG nevertheless launched the first of its scholarship schemes for young artists. The 'Half Dozen Group of Artists Junior Art Scholarship' was valued at £25 to provide 'one year's tuition with a recognised art teacher' for an art student up to the age of twenty.⁵ A further £10 would be added to allow for the purchase of art materials required. The scholarship was a very practical initiative in encouraging junior artists to follow their artistic ambitions at a time when no incentives existed. A more substantial scholarship followed in 1944 when the HDG was offered the use of the remaining Queensland Wattle League scholarship funds.⁶

The new scholarship was known as the 'Half Dozen Group of Artists (Incorporating the Queensland Wattle League) Travelling Scholarship for Landscape', and was valued at £150. The scholarship was of twelve months' duration and aimed to allow recipients to travel to study art. Among the early beneficiaries was Margaret Cilento, who won the first scholarship in 1946. Cilento travelled to New York to study in the art capital of the world, and in her reports back to the group, mentioned that she was working with 'a group of abstract painters' including Mark Rothko, Barnett Newman, and Robert Motherwell; an experience she found 'very stimulating'.⁷ Cilento exhibited engravings in the new 'expressionism' style at the 1947 HDG exhibition; later these were gifted to the Queensland National Art Gallery, and the Teachers' College Collection at Kelvin Grove.⁸ Betty Quelhurst, who won in 1949, chose to use the scholarship to extend her study at the National Gallery Art School.⁹ In a cultural climate where the arts were given no official support, the provision of these scholarships by the HDG made, in the words of Quelhurst, 'the path of the art student easier' in Queensland. In addition to the scholarships, in 1951 the HDG established, and funded, a biennial drawing prize: the 'L. J. Harvey Memorial Prize for Drawing'. LJ Harvey had been a stalwart member of both the HDG

Below: Letterhead paper, showing the six seedling oak trees, adopted by the Half Dozen Group as their insignia. UQFL64, Box 6, Fryer Library, The University of Queensland





and the RQAS who died in tragic circumstances in 1949. The Harvey prize was administered by the Queensland Art Gallery until 1987.¹⁰ The HDG continued to encourage young artists in Queensland by awarding travelling scholarships and bursaries, such as that for the College of Art, until 1974.

Over its seventy-two-year history, the HDG has continued to function as an exhibiting group and since it found a permanent home in 1975 in the basement studio at St Mary's Anglican Church in Kangaroo Point, it has offered tutored and untutored workshops to its members. The studio at St Mary's had been used by artists in Brisbane from 1942, when Donald Friend set up a studio. Throughout the 1950s, the studio was the centre of Brisbane's alternative art culture, providing contemporary artist training as an alternative to the academic teaching of the Central Technical College. In the 1960s, it became the headquarters of the Contemporary Art Society (Queensland Branch). The HDG secured the lease in 1975, and inaugurated a programme of weekly workshops centred on life drawing. The group acknowledges that these untutored workshops form the thread that has held the group together through the years.¹¹ Valerie Waring convened the first life drawing workshops at the studio in February 1975, and she continues to lead life drawing sessions in 2013.

The basement studio has also provided the group with one of its most potent symbols of creativity—the 'Paint Tree'. The Paint Tree was an oil-paint-encrusted support column inside the studio. The practice of scraping unused paint from palettes at the end of a session had begun in 1951, when students offered the paint as a mark of respect for themselves as artists, and for their artist-teachers.¹² Over the years, the tradition continued and the paint accumulated. When the studio was finally closed in 2010, the HDG carefully oversaw the removal of the encrustation and transferred it to canvas. It is now an icon of Brisbane's art history and the HDG is its guardian.

The HDG is a group for practising artists and for four days each week, the members get on with the business of creating art at their studio at Montrose Access in Corinda. While the human figure is central to their studies, they organise regular outdoor painting sessions including 'Paint-Out' weekends. The annual members' exhibition is still the focus of the members' year, but it is complemented by a number of 'Folio Shows' where works are sold mounted, but unframed, from the studio. In 2011, another layer was added to their activities with the introduction of the Lilian Pedersen Lecture to the December programme. Emeritus Professor RD Milns AM delivered the inaugural lecture titled 'The Importance of Place'.

Above: Lilian Pedersen (left) and Mona Elliott (right) with items from the first Half Dozen Group exhibition, 1941. UQFL64, Box 6, Fryer Library, The University of Queensland Library

Governor Opens Art Show

Spring Invades Art Exhibition

Touches of spring were the keynote yesterday at the opening of the Half Dozen Group Art Exhibition held in aid of the Red Cross at the City Hall Art Gallery.

Bowls of real flowers, the bright flower paintings, the hand loom weavings, and the spring and summer frocks and posies of the women visitors all provided a touch of spring to the gallery.

Lady Wilson, who accompanied the Governor (Sir Leslie Wilson), set the example for spring frocks with her ensemble of waterfall green featuring openwork embroidery on the skirt and sleeves of the coat. Her large-brimmed hat of navy chip straw displayed a feather trim.

Mrs. Mona Elliott's frock of earth-brown cloque was self-embossed and was relieved by a spray of tulips. She added a fawn felt hat. A conventional design in white and tawny shades patterned the vest worn by Mrs. Lillian Pedersen under a loose-sleeved frock of dark brown jersey. She favoured a brown felt hat.

Mrs. J. V. Duhig favoured a white hat with her frock of navy and white monotone sheer. Cherry red was the colour chosen by Mrs. A. E. Fowles, who added a posy of sweetpeas to harmonise.

Flowers patterned the white jacket worn by Miss Vida Lahey with an Air Force blue skirt and a burgundy hat. Black jersey was favoured by Mrs. John Cooper. The skirt of the frock featured unpressed pleats and she added a small black hat.

A kietind Viennese suit in mist pink and worn with a navy blue sports hat was favoured by Mrs. Swinton Nicholson. A spray of blue natural flowers was pinned to the shoulderline of the tartan frock in burgundy and blue tonings worn by Mrs. L. Williams. She added a burgundy upturned beret.

Others present included Mrs. R. S. McGeoch, Misses Eva and Jean Watt, Mrs. Rees, sen., Mrs. Hector Williams, Mrs. L. J. Harvey, Miss Rita Humphress, and Miss Jenettie Sheldon.



The Governor (Sir Leslie Wilson) and Lady Wilson admiring the work of the artists of the Half-Dozen Group, whose exhibition he officially opened in the City Hall gallery. Also in the picture are Mrs. L. Pedersen (left) and Mrs. Mona Elliott (second from right).

The group began because Pedersen felt that Brisbane, with a population of around 350 000, was large enough to support another exhibiting artists' group, but in 1972 she was forced to concede that art societies and groups were disappearing from Brisbane's cultural landscape as a sign of the tough cultural times. However, the HDG survived.

Many of the facilities enjoyed by art lovers in Brisbane developed because artists' groups such as the HDG were committed to improving the lot of the visual arts in the city. The HDG still sees its purpose as providing a stronghold for 'aspirations with a common bond of dedication to the arts' that will strengthen Brisbane's cultural heritage into the future.¹³

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- '"Half Dozen Group" Pictures Bought for National Gallery', *Courier-Mail*, 13 September 1941, p. 7.
- Minute Book, 15 December 1943, HDG Archive, UQFL64, Box 5, Fryer Library, The University of Queensland Library.

- The Queensland Wattle League was a women's philanthropic organisation founded in 1912. Although the focus of the League was not art, it offered travelling scholarships to allow artists to do further study. Daphne Mayo won in 1914 and R Cummings, who would later fill the Chair of Architecture at The University of Queensland, won the scholarship in 1924.
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- ibid.
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JUDY HAMILTON is a PhD candidate in the School of English, Media Studies and Art History at The University of Queensland, examining the role of Brisbane's artists' groups in the wider context of the Brisbane art world. She has been involved in the 'art world' all her life as a teacher, an artist, a scholar, and a community art worker.

Above: Opening of Half Dozen Group exhibition, *The Telegraph*, 5 September 1941, p. 3. UQFL64, Box 6, Fryer Library, The University of Queensland Library

A GENEROUS BENEFACTOR: THE GIFTS OF PATRICK CORRIGAN AM

SAMANTHA LITTLE OF THE UQ ART MUSEUM AND PENNY WHITEWAY OF FRYER LIBRARY TALK ABOUT THE SIGNIFICANT GIFTS THAT PATRICK CORRIGAN AM HAS MADE TO THE UNIVERSITY OF QUEENSLAND.

A succession of inspired and generous donors have played a significant role in the development of The University of Queensland Art Collection. The bequest that John Darnell made to The University of Queensland (UQ) in 1931 saw the establishment of the Fine Art Library (later the John Darnell Art Collection), which formed the basis of the collection that is now housed in The University of Queensland Art Museum (UQ Art Museum). Businessman and philanthropist Patrick Corrigan AM has, since 2008, contributed to that tradition by donating a total of 113 artworks to UQ. These include thirty-eight photographs by Greg Weight from his series 'Australian artists: Portraits by Greg Weight', which features images of artists such as Lloyd Rees, Margaret Olley, Brett Whiteley, Tracey Moffatt and Gloria Tamerre Petyarre; eleven paintings by significant Indigenous artists including Lily Kelly Napangardi, Kumentje (Makinti) Napanangka, George Ward Tjungurrayi and Thomas Tjapaltjarri; photographs by Bill Henson, Jill White and Richard Larter; and, this year, a large mixed-media three-dimensional painting by contemporary artist Jess MacNeil and a group of five drawings by renowned Australian-born, New York-based artist Denise Green. Dr Campbell Gray, Director of UQ Art Museum, has described Corrigan's donations as 'big-hearted both financially and in spirit. Pat is living proof that philanthropy makes a tangible difference to the work of cultural institutions like the Art Museum, and to the experience of our visitors'.¹

A remarkable individual, Corrigan has had a far-reaching impact on Australia's cultural landscape over more than forty years. He has been a consistent and liberal donor to the visual arts, and supported enterprises that speak of his passion for jazz and books—he recently became the proud owner of the Better Read Than Dead bookshop in Newtown, Sydney, because 'I love bookshops ... I've been a big book collector'.² With successful businesses in the freight industry—he has owned and operated Corrigan's Art Express since 1983—Corrigan has used his personal success for social good. He has shared his enthusiasm for

art with the public by making artworks from his substantial collection accessible in surveys like *The enduring glance: 20th century photography from the Pat Corrigan collection*, Orange Regional Art Gallery (6 December 2002–19 January 2003), and *Written with darkness: selected photographs from the Corrigan Collection*, UTS Gallery, University of Technology Sydney (12 October–5 November 2004).

His support for, and promotion of, Indigenous art is exemplified by two major publications: *New beginnings: classic paintings from the Corrigan Collection of 21st century Aboriginal art* (2008) by Emily McCulloch Childs and Ross Gibson with a preface by Indigenous art curator Margo Neale, and *Power + colour: new painting from the Corrigan Collection of 21st century Aboriginal art* (2013) by Jane Raffan.

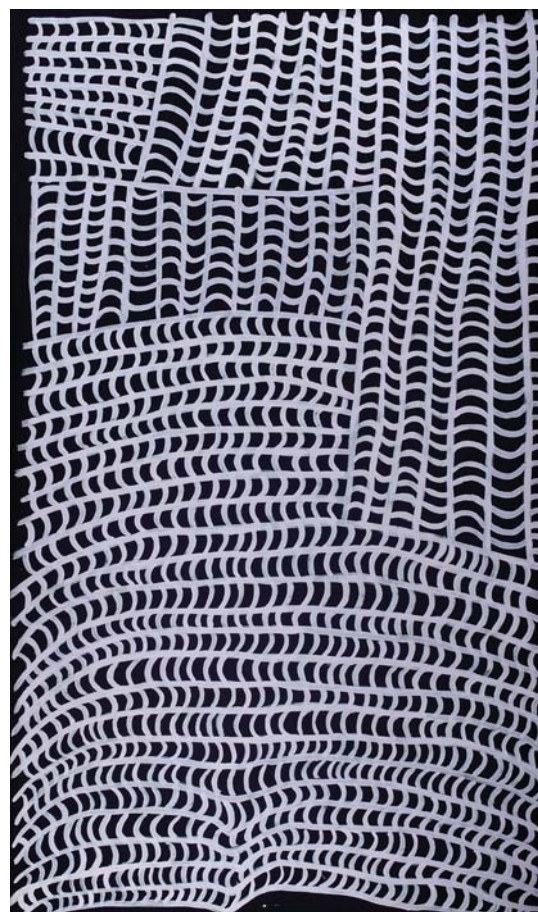
These books have served to contextualise the contributions of the Indigenous artists represented, and to advance the careers of new and emerging artists.

Corrigan's enthusiasm for the work of younger artists has found expression in programmes such as the Pat Corrigan Travelling Scholarship for Painting at the National Art School, Sydney, established in 1997. For fourteen years, he was patron of the Pat Corrigan Artists' Grant Scheme, administered by the National Association for the Visual Arts (NAVA), which advanced the careers of over 1000 emerging artists. In 2000 his contribution was acknowledged with a Member of the

Below: Gloria Tamerre Petyarre (c1945-), *Body paint design* 2005, synthetic polymer paint on linen, 125.4 x 210.4 cm, Collection of The University of Queensland. Gift of Pat Corrigan AM, to commemorate the University's Centenary (2010) through the Australian Government's Cultural Gifts Program, 2009.

©the artist licensed by Aboriginal Artists Agency Ltd

Photo: Carl Warner





Above: Greg Weight (1946-), *Gloria Petyarre—1994*, from *Australian artists: Portraits by Greg Weight*, p. 93 1994, photograph (coated paper), edition 1/15, 71.4 x 58.3 cm, Collection of The University of Queensland. Gift of Patrick Corrigan AM to commemorate the University's Centenary through the Australia Government's Cultural Gifts Program, 2010. ©Greg Weight/ Licensed by Viscopy, 2013. Photo: Carl Warner

Order of Australia 'for service to the visual arts, particularly as a philanthropist to regional galleries and through a grant scheme for artists'.

His personal commitment to artistic practice in Australia has led him to donate millions of dollars worth of art and funds to a number of cultural organisations—his philanthropy has extended to encouraging friends and colleagues to give generously, and to brokering donations on their behalf. In 1995, Corrigan gave an outstanding collection of Australian bookplates to the Art Gallery of New South Wales. His generosity towards Queensland institutions, large and small, has been particularly noteworthy. With a home in Sydney and on the Gold Coast, Corrigan has taken a personal interest in promoting and furthering cultural endeavour in the state of Queensland—he has joked that the dual residences allow him 'to go to [rugby] games in both cities'.³ He is Chairman of the Gold Coast City Art Gallery and its Foundation,

and is a generous supporter of that institution financially, and as an advocate for its collection and programmes. In 2008, Gallery Manager John Walsh said that he put much of the success of the Gallery 'down to our incredible chairman, Pat Corrigan'.⁴ During the 1990s, Corrigan made successive donations of Lindsay-family memorabilia to the State Library of Queensland (the Lindsay Collection of Pat Corrigan), which at that time was one of the largest gifts of its kind ever made by an individual.⁵ The Collection provides insight into one of Australia's great artistic and literary dynasties, shedding light on the contributions of influential family members such as Norman Lindsay and his brother, Lionel, and son, Jack. Corrigan has, additionally, donated artworks to the Queensland Art Gallery, and to the art collections of both Bond University and UQ.

Corrigan's donations have enhanced the UQ Art Collection appreciably, adding in particular to holdings of Indigenous art. These works reveal the artists' ongoing engagement with their land and culture. Mitjili Napurrula's *Uwalki-Watiya Tjuta* 2005, for example, illustrates an inter-relationship between men's and women's ceremonies—she is known for her paintings of the *watiya tjuta* plant that men use to make spears, and the associated Dreaming story that comes from her father's Country at Uwalki in the Gibson Desert, south

of Kintore. Gloria Tamerre Petyarre from Utopia Station, northeast of Alice Springs, one of the 'seven sisters Petyarre' and niece of revered artist Emily Kame Kngwarreye, paints her Country, her Dreamings and the designs used in women's ceremonies (*Awelye*). In *Body paint design* 2005 she has depicted the patterns applied to a woman's upper torso for a corroboree.

The philanthropist's recent gift of five drawings by Denise Green has, similarly, extended the University's Art Collection. The works on paper, produced relatively early in the artist's career, join seven already held, and provide a more complete picture of her *oeuvre*. Through such generosity, Corrigan has contributed to the work of the UQ Art Museum, and to its potential to connect with the University's students and staff. Several of the paintings he has donated are displayed in University buildings. The Pharmacy Australia Centre of Excellence (PACE) building is, for example, home to Gloria Tamerre Petyarre's

Body paint design 2005, Kathleen Petyarre's *Thorny devil lizard* 2007, and Josie Petrick Kemarre's (*Bush berry dreaming*) 2009, while Ronnie Tjampitjinpa's *Tingari* 2008 hangs in the foyer of the Brian Wilson Chancellery. Members of the public who visit the Museum have also benefited from Corrigan's largess. Works he has donated have been shown in exhibitions such as *NEW 2010: selected recent acquisitions* (11 December 2010–20 February 2011) and *Painting Country: recent acquisitions of Indigenous art* (9 July–18 September 2011). The UQ Art Museum's forthcoming exhibition of recent acquisitions, *NEW 2013: selected recent acquisitions*, will open on 10 August, and include works recently given to the University by Pat Corrigan.

SAMANTHA LITTLELEY has worked as an art historian, educator and curator at institutions including the Australian War Memorial and the National Gallery of Australia. She was Curator of Australian Art to 1970 at the Queensland Art Gallery for five years, and is currently Curator, UQ Art Museum.

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2. Pat Corrigan in 'At home with Patrick Corrigan', <http://www.smh.com.au/entertainment/art-and-design/at-home-with-patrick-corrigan-20120623-20uvh.html>.
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PAT CORRIGAN PAPERS, FRYER LIBRARY

For me, works of art must invoke an involuntary and immediate physiological and emotional response. I only buy what I love. So there has to be a rapport with each work I buy ... I want to share the enjoyment I get from my artworks and make them accessible to as many people as possible. So I don't hold on to anything for too long—I like to spread my artworks around.¹

The items Patrick Corrigan AM has 'spread' to The University of Queensland include a collection of bookplates and art gallery catalogues held by the Fryer Library. Extending to nineteen boxes, the collection includes three boxes and two parcels of bookplates by Australian and international designers. Both historic and contemporary plates are represented; some are extraordinarily rare.

For an example of the historic, we can look to works by prominent Australian bookplate artist Adrian Feint, who readers may recall from an article that appeared in the June 2011 issue of *Folios*. The Corrigan collection extends the Library's holdings of plates by Feint, complementing those in the Hayes collection, and bringing the Library closer to holding a full set of the artist's work.

Another example is the album of fifty-eight armorial plates, which includes a plate by prominent English bookplate artist Charles William Sherborn. Sherborn produced over 500 plates between 1858 and his death in 1912. Also represented in this volume is a 'WP Barrett' plate from 1899 made for Australian philanthropist Dame Eadith Campbell Walker DBE.

For examples of real rarities, along with contemporary plates, we can look no further than the album of plates Corrigan commissioned from Australian artists for himself, and as gifts for his family. Note that I didn't say bookplate artists—Corrigan specifically sought out artists not normally associated with bookplates or commissioned work.

There are three plates by Brett Whiteley, two made for Corrigan and one for his wife. Additionally, there are three signed limited edition prints; aquatints by Rubery Bennett (41/74) and Peter Hickey (41/68), and an etching by Lloyd Rees (67/90). Each of these is embossed with a stamp bearing the text 'Pat Corrigan Ex Libris'. The simple embossing allows the prints to stand as artworks that happen to be bookplates, and the limited edition harks back to the tradition of adding a remarque to early pulls from a printing plate, which in themselves formed limited editions.

Altogether, the Corrigan collection extends the Fryer Library's holding of bookplates, providing an addition to, and continuation of, the earlier Hayes collection, and placing smaller collections, such as the thirty bookplates by David Frazer, into a larger context of modern bookplate work. The Library is grateful to Patrick Corrigan for his generosity.

PENNY WHITEWAY, librarian, has previously written about Fryer Library's bookplates for *Found in Fryer* and the *Newsletter of the New Australian Bookplate Society*.

REFERENCE

1. Pat Corrigan: art collector and philanthropist, artsHub, 2013, viewed 26 April 2013, <<http://au.artshub.com/au/news-article/profiles/visual-arts/pat-corrigan-art-collector-and-philanthropist-193921>>



Above: Bookplate for Dame Eadith Campbell Walker DBE, attributed to WP Barrett. UQL319, Box 14, album of armorial plates



WHAT'S NEW IN FRYER LIBRARY



Above:
Herb Wharton
discusses his
work with a group
of Brisbane
schoolchildren.
UQFL212, Box 8,
Folder 5

HERB WHARTON RECEIVES AUSTRALIA COUNCIL AWARD FOR LIFETIME ACHIEVEMENT IN LITERATURE

On 22 November 2012, The Australia Council Award for Lifetime Achievement in Literature was given to Herb Wharton.

Wharton was born in 1936 in Yumba, an Aboriginal camp in the south-western Queensland town of Cunnamulla, one of eleven children. He worked as a stockman, a drover and a labourer before taking up writing late in life. With a grant from the Aboriginal and Torres Strait Islander Arts Board of the Australia Council, he bought an electric typewriter and began writing poems. In 1990, he entered some of his poems for the David Unaipon Award. These were highly commended and UQP then commissioned him to write a novel. This first novel, *Unbranded* (1992), was based on his experiences as a stockman in the Australian outback. It was followed by two short story collections, *Cattle camp* (1994) and *Where ya' been mate?* (1996); a memoir *Yumba days* (2002); and a collection of poetry *Kings with empty pockets* (2003). Wharton has been a lecturer in Australian Indigenous literature and a prominent speaker at national and international literary festivals throughout his career.

The Australia Council Award for Lifetime Achievement in Literature recognises Wharton's writing for 'its unique and untold perspective of Australian rural heritage'; and in particular, for continuing to tell stories of the Aboriginal contribution to the Australian pastoral industry. The Chair of the Australia Council Literature Board, Sophie Cunningham, noted that:

[Wharton] is a wonderful advocate for Aboriginal literature and stories, as well as rural history more broadly. The importance of Herb's work in documenting and telling these stories is reflected by the now 20 boxes of his writing, notes and recording of oral histories that are held in The University of Queensland's Fryer Library.

Fryer Library began to collect Wharton's manuscripts in 1996. The collection now consists of twenty boxes of manuscript drafts, poems, diaries, correspondence, speeches, taped interviews, and photographs. It is particularly valuable for the original audiotapes it contains of stories told by other drovers and included in *Cattle camp*. These stories shed considerable light on the process of transforming an oral story into a published text, Wharton's role in this process, and his interactions with UQP editorial staff. Wharton's awareness of the importance of documenting this process makes his archive uniquely valuable. The archive reflects his role as a passionate advocate for Aboriginal literature and Aboriginal stories and his interest in promoting the understanding of Aboriginal culture both in Australia and abroad.

Fryer Library recognised the importance of the Wharton archive by including it in *Found in Fryer: stories from the Fryer Library collection* (2010), a book produced for the centenary of The University of Queensland, profiling one hundred items from the Fryer's collections. Fryer also commissioned an interview with Wharton in 2007, which was published in the July 2007 issue of *Fryer Folios*, and in which he discusses his life and writing.

Fryer Library congratulates Herb Wharton on winning The Australia Council Award for Lifetime Achievement in Literature.



THE 2013 FRYER LIBRARY AWARD

The Fryer Library Award aims to provide successful applicants with institutional support at the Library to undertake research in Australian literature, history and culture utilising the collections of the Fryer Library. The amount of the award is \$10 000.

The winner of the 2013 Fryer Library Award is Dr William Hatherell. Dr Hatherell's project will extend his ground-breaking work on Brisbane and Queensland cultural history published in 2007 as *The third metropolis: imagining Brisbane through art and literature 1940-1970* (UQP) by reaching back to key developments in the cultural and educational life of the city and the state in the 1920s and 1930s.

In particular, he will examine the papers of Dr Frederick Walter Robinson, the founder of the Fryer Library, who played a prominent role in the emergence of English as a distinct university discipline in Australia and its development in Queensland schools.

Frederick Walter Robinson and his colleague Jeremiah Joseph Stable were major players in the remarkable growth of cultural societies and institutions in Brisbane in the 1920s, sharing a conception of 'English' as a civilising and integrating movement that extended from the university to primary and secondary schools to cultural civil society. Dr Hatherell's project will explore the impact of these two men on Brisbane cultural life in the interwar period.

FRYER LIBRARY NOMINATED AS ONE OF THE TOP PHILANTHROPIC GIFTS IN AUSTRALIA'S HISTORY

Late last year, Pro Bono Australia and the 'Top 50 Gifts Working Group' (Myer Family Company Philanthropic Services, Philanthropy Australia, Asia-Pacific Centre for Social Investment and Philanthropy, The Myer Foundation and Sidney Myer Fund) sought nominations for the top philanthropic gifts in Australia's history. The Top 50 Gifts project aims to highlight significant philanthropic gifts



Above: Dr William Hatherell, recipient of the 2013 Fryer Library Award

that have shaped Australian life. Working Group spokesperson Peter Winneke explained: 'By "top" we mean the most significant. We don't necessarily mean "biggest"—in fact a lot may have been achieved with comparatively small gifts. A gift may be significant because of its scale, size, creativity, innovation or impact'.

UQ Advancement nominated the following three philanthropic gifts for consideration:

- The Mayne gift of the money to purchase the St Lucia site for UQ
- The Mayne bequests that support the Mayne School of Medicine
- The ten pound gift from Jack Fryer's friends (actually the Students' Dramatic Society of which he was Vice-President at the time of his death in 1923) to establish the Fryer Memorial Library of Australian Literature.

The Top 50 Gifts Working Group has recently let UQ know that they have shortlisted the Fryer Library gift and the Mayne Bequest as two of seventy nominations in consideration for the Top 50 Gifts in Australia's history. The Working Group will further cull the list of seventy to arrive at fifty, and a public vote will determine the Top 10.



Above from top:
Mrs Valerie Matthew, long-time volunteer at the TB Association, chats to Ms Laurie McNeice, Manager, Fryer Library.

The cheque is presented to the Centre for Military and Veterans' Health. Left to right: Mr Stuart Rees (Partner, BRH Lawyers), Mrs Valerie Matthew (TB Association volunteer), Professor Peter Warfe (Director, Centre for Military and Veterans' Health) and Mr John Hoge (President, TB Association).

DONATION BY THE TUBERCULOSIS SAILORS', SOLDIERS' AND AIRMEN'S ASSOCIATION OF QUEENSLAND TO UQ'S CENTRE FOR MILITARY AND VETERANS' HEALTH

In early November 2012, Fryer Library hosted a ceremony to mark the donation of more than three million dollars by the recently disbanded Tuberculosis Sailors', Soldiers' and Airmen's Association (TB Association) of Queensland to the Centre for Military and Veterans' Health (CMVH) at The University of Queensland. The TB Association was formed in 1919 to support ex-servicemen who had contracted tuberculosis while serving overseas. Its legacy will now support research into newly emerging antibiotic-resistant strains of TB.

TB is a major public health threat, affecting about 32 per cent of the world's population. Approximately eight to nine million new cases of TB are diagnosed per year and three million people die. The rise of multi-drug-resistant tuberculosis is of great concern internationally

and the rising incidence of TB may affect members of the Australian Defence Force deployed overseas, despite a range of protective strategies. Professor Peter Warfe, Director, Centre for Military and Veterans' Health said in accepting the gift:

This is the largest gift CMVH has ever received. We now have the resources to forge ahead with TB research—a commitment that will honour the legacy of the TB Association and hopefully, build our knowledge about the disease, to protect our veterans of today and the broader population.

The TB Association donated its historical records to Fryer Library, which has catalogued them as a lasting legacy of the organisation's contribution to supporting veterans with TB. John Denis Fryer, for whom the Fryer Library is named, died of tuberculosis (possibly complicated by the effects of gas poisoning) in 1923 following his return from active service in World War I.

COLLECTION UPDATE

Until recently, all collections belonging to Fryer Library have been stored in the same building as the library. Increasing space problems mean that some items have been moved out of the building, and now need to be requested in advance of a visit to Fryer Library.

The first collection to be moved was the thesis collection. In recent years, theses are submitted as electronic versions and made available via UQ eSpace, but older theses submitted in print are still regularly requested by clients.

The second, and more recent, collection move was sixty manuscript collections, totalling over 1570 boxes. This freed up much needed space in the Fryer storage areas for incoming manuscript collections. In the library catalogue, these collections have the location 'Fryer mss—preorder info'.

Anyone can request this material, whether they have a UQ library card or not. More information can be found on the relevant portions of the library website for theses and manuscripts. As always, Fryer staff are available to help. Just e-mail [fryer@library.uq.edu.au](mailto: fryer@library.uq.edu.au) or call (07) 3365 6236 with the details of your request. To ensure that material arrives before your visit, please place your request for off-site items three to five business days in advance.

RARE POLITICAL CARICATURE ACQUIRED BY FRYER

Fryer has recently acquired a rare pen and ink caricature of Joh Bjelke-Petersen by Michael Fitzgames from Nicholas Pounder Rare Books. Nicholas Pounder describes the work and its history as follows:



This artwork was auctioned at a benefit in aid of the Queensland Free Speech Committee hosted by the Stables Theatre in Sydney on 2 June 1985. Chef des Generalstabes Joh Bjelke-Petersen is shown wearing an amalgam of the classic German stahlhelm and the earlier pickelhaube, with his Wehrmacht style collar nicely offset by cane toad epaulettes. The artist has incorporated a delightful ambiguity in the form of lightning strikes (electricity?) suggesting a rotor attached and turning from the helmet's pineapple spike—this nice touch lightens an otherwise gruesome image.

1985 was a heady year in Queensland politics: the government proclaimed a state of emergency on 7 February and sacked 1100 union electricians and linesmen, and then introduced three legislative changes—the Industrial (Commercial Practices) Bill, the Electricity (Continuity of Supply) Bill and amendments to the Industrial Conciliation and Arbitration Act. Labor compared the government actions with the Nazi regime, calling the laws 'Police-State legislation'. When the word 'Nazi' was used, it was sometimes ruled to be offensive and unparliamentary by the Speaker, although the word 'fascist' was acceptable (Queensland Parliamentary Debates 1985: vol. 298, p. 3995). For Labor, too, the dispute again raised the issue of the 'unfair assembly laws', civil rights and the legitimacy of political protest. This was also the year of a state government sponsored backlash against abortion law reform, with organised raids on clinics and other facilities. In the same year the Queensland government attempted to block Eddie Mabo's proceedings in the High Court by

passing the Queensland Coast Islands Declaratory Act.

The event at Stables Theatre was well attended, by both southern sympathisers and northern exiles, and this work drew excited bids.

DIGITISATION UPDATE

Fryer has digitised 340 glass slides with images from late-nineteenth-century Brisbane donated by SOA Mellick. Staff will be creating records in UQ eSpace for these slides, adding metadata, and making the images digitally available.

Fryer will focus next on digitising analogue formats, starting with two major collections of linguistic material, the Elwyn Flint collection and the Bruce Sommer collection. These will be followed by analogue material held in the UQP archive, including interviews with well-known Australian authors.

Below: Two images from the Mellick collection: Wirth Bros circus arrives in Brisbane and rowers on the Brisbane river.



FRIENDS OF FRYER EVENTS



AUGUST 8, 2012:

NICK EARLS AND SIMON GROTH IN CONVERSATION

In a wide-ranging conversation, author Nick Earls and Simon Groth (Institute for the Future of the Book) spoke for over an hour to a fascinated audience. Between discussing the genesis of Nick's most recent book, *Welcome to Normal*, and ways in which authors and readers are using the growing e-book market, Simon and Nick covered such territory as odd place names (Dull, Scotland and its sister city, Boring, Oregon), the occasional usefulness of obscure facts in conversation, and how some people buy any story with 'unicorn' in the title. The event, which celebrated the National Year of Reading, was also an opportunity for the audience to meet newly-appointed University Librarian, Bob Gerrity.



AUGUST 14, 2012: HISTORIES OF WOMEN'S WRITING AT THE UNIVERSITY OF QUEENSLAND PRESS

2012 Fryer Award winner D'Arcy Randall drew on her recent research in Fryer's extensive University of Queensland Press archive, and her experience as fiction editor at UQP in the 1980s, in presenting histories of women's writing at the press. In particular, D'Arcy spoke of how she sought out new women writers to balance UQP's brilliant, but male-dominated, list. D'Arcy was joined in discussion by Deborah Jordan, Bronwen Levy, and Sue Abbey. All four speakers generously shared their experiences and knowledge of the development of UQP, unearthing the 'editorial stories' of important writers, such as Rosa Cappiello, Gillian Mears, Olga Masters, and Kate Grenville.



SEPTEMBER 7, 2012: BRISBANE WRITERS FESTIVAL

The University of Queensland Library, in conjunction with the Brisbane Writers' Festival, hosted authors Drusilla Modjeska and Jon Doust. Both discussed their new books on Papua New Guinea: Modjeska's *The mountain* (which was subsequently listed for the Miles Franklin Award) and Doust's *To the highlands*. Both authors shared how their personal experiences shaped the narratives of each book and discussed where their works converged and diverged from one another. Their contrasting perspectives and experiences brought a distinct voice to the conversation, which was skilfully chaired by Professor Joanne Tompkins.



NOVEMBER 28, 2012: CHRISTMAS PARTY

The 2012 Friends of Fryer Christmas party was a very enjoyable evening, with over fifty guests attending to hear Professor Peter Roennfeldt speak about his new book *Northern lyrebird: the contribution to Queensland's music by its Conservatorium 1957-2007*. Professor Roennfeldt provided an overview of his history of the Conservatorium as well as reflecting on Queensland's musical history. His presentation concluded with a recording of Conservatorium artists performing *Love reverie* by Percy Brier, whose collection is held by the Fryer Library.



MEMBERSHIP INFORMATION

If you would like to become a Friend of Fryer please go to the website at: www.library.uq.edu.au/fryer/friendsoffryer/
Click on **Join now**. Complete the membership form and send the form with your \$40 (individual) or \$50 (household) payment to the address provided on the form.

Alternatively, please contact:

The Secretary
Friends of Fryer
Fryer Library
The University of Queensland
Queensland 4072

Email: fryerfriends@library.uq.edu.au

Phone: (07) 3346 9427

Fax: (07) 3365 6776

MARCH 7, 2013: ANTARCTICA: BRAVERY IN THE LANDSCAPE

Antarctica was the central theme of this panel discussion, which was hosted in conjunction with the UQ Art Museum exhibition *If pain persists: Linde Ivimey sculpture*. Artist Linde Ivimey shared her first-hand experiences of visiting Antarctica to take part in celebrations marking the centenary of Sir Douglas Mawson's expedition. Exhibition curator Louise Martin-Chew talked about her journey in writing about Linde's work, including the Mawson-inspired ice-warrior sculptures, which were a striking feature of the exhibition. Dr Sylvie Shaw chaired the discussion, highlighting the continuing cultural influence of the Antarctic landscape and the mythology surrounding Mawson's expedition. A display of Mawson-related items from the Fryer collection accompanied the panel discussion.



MAY 14, 2013: INVESTIGATING ARTHUR UPFIELD

Australia's first professional detective novelist, Arthur Upfield, was the topic for this enthusiastic discussion, which also provided insights into Australia's reading and publishing history. Chaired by Professor Peter Spearritt, Kees de Hoog and Carol Hetherington shared their knowledge about Upfield's career and answered many questions from the audience. Kees and Carol are both Upfield aficionados, as well as joint editors of the recently published *Investigating Arthur Upfield: a centenary collection of critical essays*. Guests at the event included American contributor to *Investigating Arthur Upfield*, Winona Howe, who made the trip from California to attend, and Mudrooroo, whose short story 'Home on the range', featuring Detective Inspector Watson Holmes Jackamara, was also published in the book.



UPCOMING EVENTS

JULY 25, 2013: *THREE CROOKED KINGS*

At 4 pm in the Auditorium of the Sir Llew Edwards Building, author Matthew Condon will discuss his latest book *Three crooked kings* with Dr Geoff Ginn, Senior Lecturer in History at UQ and Deputy Director of the Centre for the Government of Queensland. *Three crooked kings* is the true story of how Queensland society was shaped by almost half a century of corruption. The most explosive book of the year, *Three crooked kings* is a tale of cops and killings, bagmen and blackmail, and sin and sleaze that rips the lid off a police and government underworld that ruled Queensland for a generation.

SEPTEMBER 5, 2013: UQ LIBRARY/BRISBANE WRITERS FESTIVAL EVENT

The University of Queensland Library will once again sponsor an Australian writer at the Brisbane Writers Festival and the chosen writer will appear in an afternoon session at Sir Llew Edwards Auditorium on this date, as well as in the sponsored session at the Brisbane Writers Festival.

OCTOBER 11-12, 2013: CELEBRATION OF THE 200TH ANNIVERSARY OF THE PUBLICATION OF JANE AUSTEN'S *PRIDE AND PREJUDICE*

A conference will be held at UQ on these dates to celebrate the 200th anniversary of the publication of Jane Austen's *Pride and prejudice*. Fryer Library will mount a special display of Jane Austen-related items for this conference, and a related Friends of Fryer event is planned.

NOVEMBER 15, 2013: CELEBRATION OF THE 50TH ANNIVERSARY OF *AUSTRALIAN LITERARY STUDIES*

An event will be held in the early evening in the Library Conference Room to celebrate the fiftieth anniversary of the journal *Australian Literary Studies*.

NOVEMBER 27, 2013: CHRISTMAS PARTY

The 2013 Friends of Fryer Christmas Party will feature the Honourable Justice Dr Ian Callinan, Patron of Friends of Fryer, discussing his latest book *Dislocation* and his career as a detective fiction writer.



Portrait of Billy Jones
courtesy of Chloe Jones

Billy Jones

14 June 1935—3 July 2012

BILLY JONES: Poet and artist. Born Camden, New Jersey, 14 June 1935. Arrived in Australia, February 1967. Died Queensland, 3 July 2012.

*When I stepped off the plane & saw
the blazing Southern Cross & heard
the crazy laugh of a kookaburra I
knew I'd found a spiritual home.*

If ever a poet created an autobiography in their work, it was Billy Jones—'I made sure I had a job that would last me all my life'. He landed in Australia when he was ready to be that poet and live that life. He came by way of Camden, New Jersey (the place of Walt Whitman's death) Pasadena, Japan, London, Paris and Stockholm. A transient childhood, overseas service with the US Marine Corps, post-war ennui and the shadow of the Beats, alternative spirituality, jazz, a faith in both a muse and the wonder of nature, all led Billy Jones to a home in Queensland and a place in Australian literature.

The poet recalled, at the age of five, seeing the universe in the eyes of a squirrel, and shortly after perceiving an inarticulate and mystical beauty in the feathers of a dead blue jay. Inspired by his grandfather's habitual drawing he imagined how a hand could touch eternity by holding the thing or the moment and capturing the magical singularity in each. In his hobo uncle Eddy's transience he saw a state of careless liberty that was to become a credo in his own life. Jones quit school and served for four years in the Marines, discovering along the way Dostoyevsky, Whitman and Wallace Stevens. Never having read poetry, he took up *Leaves of Grass* and read it as a novel. Then reading Stevens' 'Thirteen ways of looking at a

blackbird' he came to poetry. In what he would later refer to as 'the occupations of a poet' Jones did anything necessary that would allow him to keep to this vocation.

Discharged from the military and wandering in Europe, he saw the original work of Vincent Van Gogh. The overwhelming effect of which delivered him to the insight that his poetry and need for visual expression could cohabit and be a balanced whole within his own vision. From this moment on his constant companions were the three volumes of Vincent Van Gogh's letters.

In 1968, after a stint as a labourer on the Snowy Mountains Scheme, Jones turned up in Melbourne, and on a busy thoroughfare met the eyes of one Diane Kelly. They fell instantly in love and decamped to Caloundra, Queensland. In 1970 they settled at Mary Smokes Creek, near Woodford, where tragically, in June of 1975, Diane Kelly was killed in a car accident on One Mile Creek Bridge. This deep loss sent Jones to camp beside the creek in an extended period of mute withdrawal and grief—'For four years the wind in the she-oaks soothed me'. He stayed another twenty-two years.

His first collection of poetry *Each seed a sunflower* was published in Melbourne towards the end of 1975. From the time of Kelly's death, Jones slowed and stilled his world in words and parallel illumination. In an old roan bound ledger—a gift from Diane Kelly—Jones began his magnum opus. From June 1975 until moments

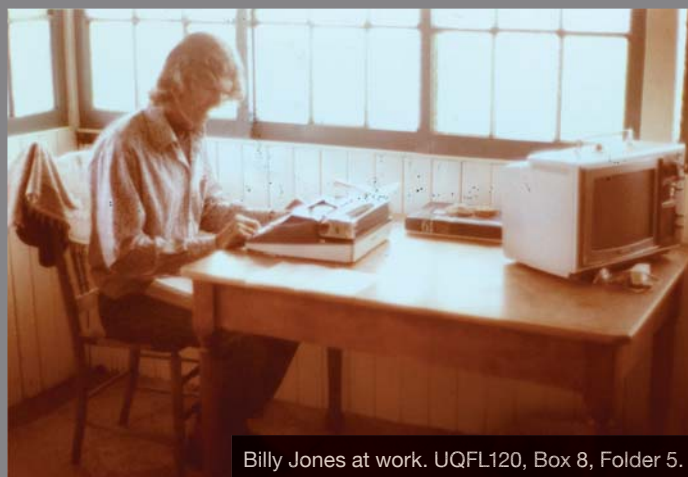
before his own passing last year, he worked each day on a journal, recording his observations of the natural world and the journey of his life and poetry. Each page is written in his distinctive script of block capitals with the customary spiral signature. In this disciplined fashion he created 167 volumes: they record both excess and abstinence, ritual and reverie, insight and delirium. They are the diaries of his published work, daybooks of reflection, and a visual account of persistent theme or eccentric preoccupation. Often carnal—and sometimes ribald—they are unashamed and flaunt a fluorescent libido. There are also periods, days or moments, which are chaste, modest or even devout. Whatever the page, Jones was faithful to his craft and the life around him.

Billy Jones published nine collections of poetry and drawings. His last was *Crazy bone* (2012). In this collection the reader finds Jones in a calm review with mortality: here the ghost of the blue jay plays with the Australian wren, happy among the poet's ancestors, loves and alter egos.

Jones leaves possibly the largest body of unpublished work for a poet of his time. The journals and associated papers of 'Billy Bones' will guarantee him a greater posthumous fame and posterity.

Billy Jones spent forty-five years in Australia, all but two of them on Queensland's Sunshine Coast and Hinterland.

NICHOLAS POUNDER began bookselling in 1969. A compulsive collector, by the 1980s he made the move from new to old books and inevitably developed a concern for rarity and uniqueness in things printed and written. Eclectic in taste and prejudice, a special interest is in recording the small press production of Australian poetry between 1968 and 1988. Today he works from an office and deals in obscure printed things, manuscripts, letters, documents and creative archives of all kinds.



Billy Jones at work. UQFL120, Box 8, Folder 5.



Portrait of Rosie Fitzgibbon
courtesy of Amanda Fitzgibbons

Rosie Fitzgibbon

28 January 1947–20 August 2012

Rosanne (Rosie) Fitzgibbon, who died after a valiant battle with brain cancer last year, deserves an honoured place beside Beatrice Davis in the pantheon of Australian fiction publishing.

Literary agent and former New York editor Mary Cunnane described Rosie as an outstanding publisher, with the great quality of nurturing her authors, while Literature Board chair Sophie Cunningham hailed her as one of our most respected and admired literary editors. To publisher Lisa Highton she was both 'a brilliant editor and a lovely woman'.

For sixteen years from 1989, Rosie was fiction editor at the University of Queensland Press, responsible also for literary nonfiction. In recent years she took on a wide range of freelance assignments, and conducted seminars, workshops and masterclasses for the Writers Centre, the Society of Editors and the Literature Board. She judged many literary awards and edited all the *One book many brisbanes* story anthologies.

As a publishing editor she worked on numerous story collections, beginning in 1972 with the first work of fiction published by UQP: Michael Wilding's *Aspects of the dying process*. Others included major collections by Thea Astley, Olga Masters, Lily Brett, Peter Carey, Kate Grenville, Janette Turner Hospital and Marion Halligan. In 1998, along with sister Marion, she edited *The gift of story: three decades of UQP short stories* to celebrate the fiftieth anniversary of this nationally and internationally renowned publishing house.

Rosie's authors invariably welcomed her generous-spirited and constructive approach to their manuscripts. With an unwavering commitment to literary

excellence, she was always a book's most passionate advocate—from the earliest draft to the design, marketing and promotion of her titles.

Rosie served on various boards and committees, including the Queensland Writers Centre, the Brisbane Writers Festival, Australian Book Review and the National Book Council. In 1992 she was awarded the inaugural Beatrice Davis Editorial Fellowship to work in book publishing in New York.

Genial Frank Thompson, UQP's first general manager (1961–83), was famous for recruiting not just authors but also editors over a beer or three. Roger McDonald first met Frank at the bar of Toowong's Royal Exchange Hotel in 1965 and went to work for him a few years later as poetry editor. When Roger headed off to London for a year in 1971, Frank recruited Rosie—whom he knew from convivial occasions at the Staff Club—to look after the Press's stable of precocious if impecunious poets. For her sins, Rosie had written a brilliant honours thesis on poetry so was unfazed by the first *enfant terrible* she inherited from Roger—the prodigiously talented young Michael Dransfield.

Fast forward more than thirty years and Marion Halligan has just asked her sister Rosie to edit her Canberra crime novel *The apricot colonel*, warning Rosie, 'Don't tinker with my prose!' To which Rosie replied: 'Look Marion, I'm the editor. It's my job to tinker. You're the writer, it's your job to ignore me'.

The novel's central character Cassandra Travers is a confident, thirty-something book editor who has, intriguingly, edited the final letter from her name Traverso, just as Rosie herself deleted the final 's' from her surname.

'I look at a manuscript and see the scope, the structure,' Cassandra tells us. 'My

mind is good at structures, on all scales: sentence, paragraph, chapter, book. I'm not a writer, I'm a reader. It is other people's writing that I know about, that I can see whole and clear, laid out like an architect's plan'.

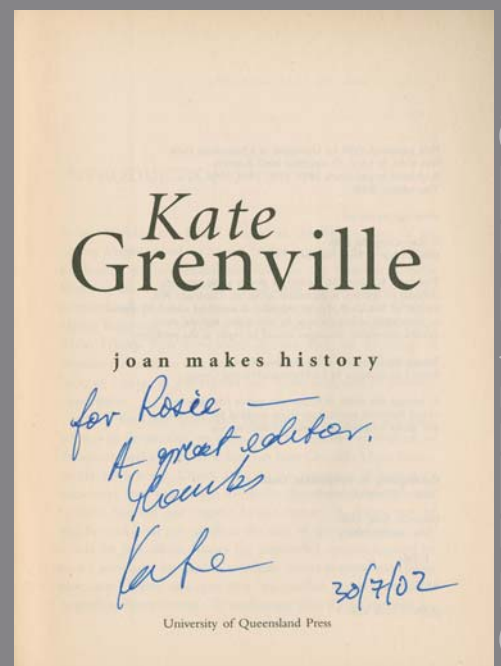
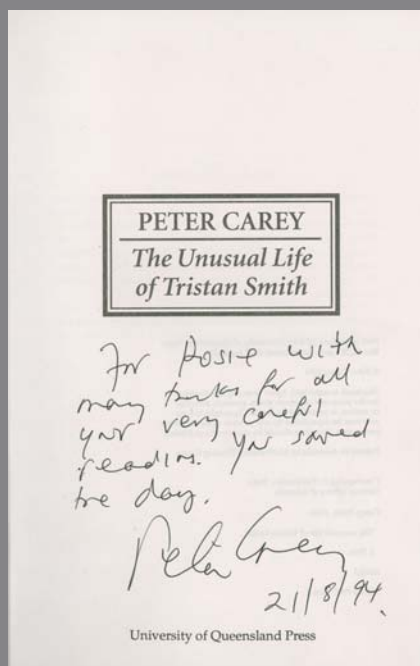
Rosie edited and published the work of so many writers—novelists like Gillian Mears, Matthew Condon, Beverley Farmer, Venero Armanno, Rosie Scott, Victor Kelleher, Liam Davison, Marian Eldridge, John Clanchy, Barbara Hanrahan, Brian Castro, Gerard Windsor and Gerard Lee.

Gerard Lee affirms the special interest she took in all her authors, something which had offered him 'a lot of space' as a writer. 'I felt I was wandering freely within a larger mind and that was very new and delightful to me. I couldn't have wished for a better story pal'.

No-one ever wrote a better or more constructive letter to an author than Rosie who effortlessly blended the personal with the professional right throughout her forty-year career. When I worked closely with her at UQP in the 1980s and 90s she was always a valued mentor and friend to her colleagues.

'Old age would have sat well on Rosie', says literary agent and former editor Margaret Kennedy regretfully. 'She would have carried her graciousness through it—along with her lovely gentle yet keen sense of humour'.

CRAIG MUNRO, UQP's Publisher from 1983 to 2000, is a biographer, book historian, and publishing editor who is currently working on a collection of profiles of book editors. He was awarded the 2010 David Scott Mitchell Fellowship at the State Library of NSW and a Literature Board grant to research a biography of AG Stephens. His memoir 'Editor at large' will be published in 2014.





Gregory John Rogers

19 June 1957—1 May 2013

Gregory Rogers was one of Australia's most acclaimed and best-loved children's book illustrators, and revered cover artists, winning international and national awards for a wide variety of works including his trilogy of superlative wordless picture books ending with *The hero of Little Street*, which set the seal on his international reputation.

Despite being diagnosed with cancer in 2010, he became even more creative, producing some of his finest work, and leaving several yet-to-be-published manuscripts that demonstrate his talents with words, images and story. Also a gifted musician, he played a range of early music instruments, and was a fine portrait artist.

Many tributes have been paid by his publishing colleagues. Craig Munro, former Publishing Manager at UQP, says that: 'Greg Rogers was UQP's most important cover designer and illustrator for the best part of two decades, contributing many beautiful and imaginative covers for the highly successful and award-winning teenage fiction list. He was always thoroughly professional to work with, and his wry and even wicked sense of humour made him a marvellous colleague. His visits to our St Lucia publishing offices were occasions to savour'.

Publisher, books for children and teenagers at Allen & Unwin, Erica Wagner recalls: 'He always had a thousand ideas, any of which could have grown into a book ... We honour him for his creative spirit, his immense contribution to the

world of children's books, his love of life, and will miss him terribly'. His literary agent, Margaret Connolly said: 'Working with Greg felt more like play than work. His curiosity about the arts and the world, and his sense of the ridiculous, made me look forward to every conversation'.

Born in Brisbane, Greg grew up in Coorparoo. After training at the Queensland College of Art (QCA), he worked for thirteen years as a graphic designer before becoming a freelance artist in 1987. His cover art and design for UQP, and later other publishers, and his signature style of photo realism, distinguished many books for adults and children. He once said in an interview: 'Pictures are my first language'. Since his first picture book was published more than twenty years ago, he has pioneered the picture book for older readers with award-winning texts, including *Lucy's bay* by Gary Crew, and created more than forty illustrated works, with many acclaimed Australian writers. He became the first Australian winner of the Kate Greenaway Medal (UK) for Libby Hathorn's *Way home* in 1995.

Although he continued to attract many accolades, a "breakthrough" occurred when he was inspired to write his own texts, in the wordless series which began with *The Boy, the bear, the baron, the bard* (2004). One of the New York Times Ten Best Illustrated Picture Books of 2005, an ALA Notable Children's Book of the Year, 2004 IA Australian and NZ Illustration Award winner, and shortlisted in the 2005 APA Book Design Awards, this and *Midsummer knight* (2006) and *The hero of Little Street* (2009) are published in USA, Germany, France and The Netherlands. In the trilogy he developed a new style, and

experimented playfully with an expressive visual narrative form. *The hero of Little Street* won the CBCA Picture Book of the Year Award in 2010, and was listed as an IBBY Honour Book.

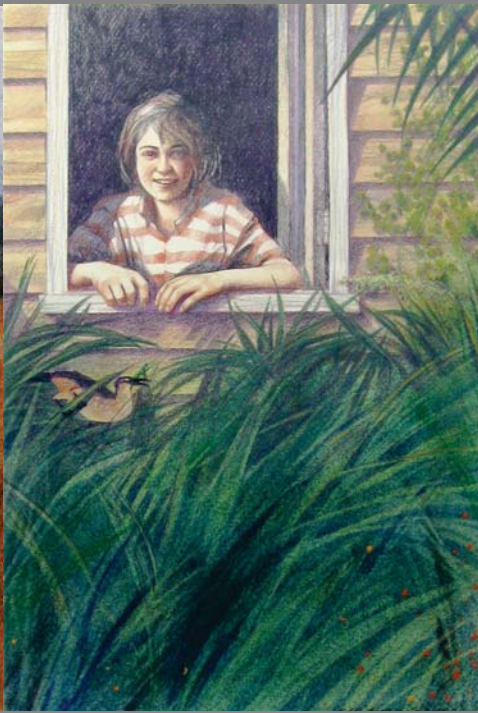
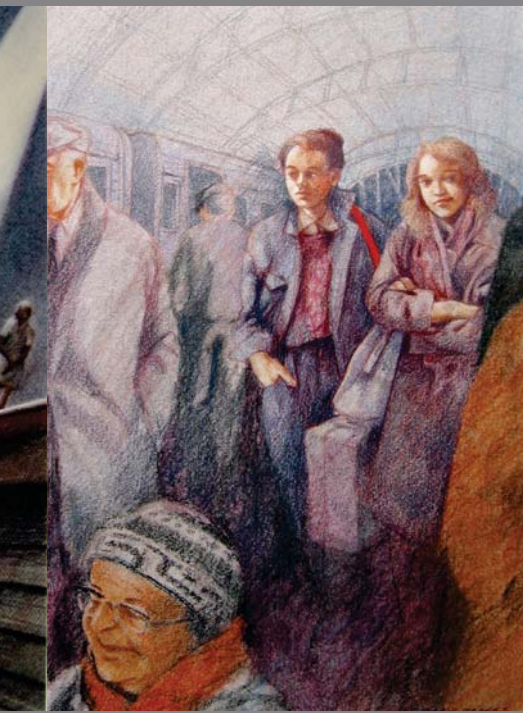
These books and the gorgeous line drawings for Frances Watts' *Sword girl*, and Tony Davis's *Roland Wright* series harnessed many of Greg's creative interests and passions—for art, music, theatre, film, costume and fashion, and for creating stories which were full of fun, laughter and mayhem. They were 'wild romps', and came closest to expressing how he felt about his art and his joy in life.

Despite his successes, he never courted fame. He genuinely enjoyed the company of his huge fan-base of friends, who were friends first and fans second, because he relished time with each and every one of them. He made each friend feel that 'they', not 'he', was special. But he, of course, was very special indeed.

Gregory's home was also his studio, and since he was an avid collector, it was full of the things he loved. They sat in comfortable proximity to his drawing board and computer—teddy bears jostled for space with prized pieces of antique pottery; art deco furniture treasures fought for the attention of his many visitors.

His attendance at the Bologna Book Fair and other overseas trips further developed his international network. His artwork was exhibited nationally and internationally, he lectured at QCA for some years, and he entered the 2002 Archibald Prize with a portrait of former AFL footballer, Leigh Matthews.

He'd entered an extremely creative period recently, and two new books have recently been published: *What's wrong with the*



wobbecong? (2013) by Phillip Gwynne, and Greg's own text *Omar the strongman* (2013), both evincing inventive and spirited changes in his work, yet again.

He had a legion of friends from many walks of life—his publishers, his agent, a horde of writers, illustrators, musicians, actors, a cohort of teachers, librarians, booksellers, and the thousands of kids who learned from him their love of art, and always had a laugh with him while they did.

His grace in facing his diagnosis was typical, and was fuelled by how fully he lived his life ... his creative focus and his 'joie de vivre' made him eternally optimistic, and he wanted friends to be confident with him, to look forward to things, just as he did until the very end.

He was the very, very best of friends, a loving son and brother, a kind and devoted partner, the most excellent of company, a brilliant artist, a talented musician, a witty and stylish raconteur and storyteller, and an immensely creative man who respected the wisdom and intelligence of children, and did his utmost to afford them the same respect in his art and words.

Ann James and Ann Haddon, friends who also represented Greg's art at Books Illustrated in Melbourne, call him 'a national treasure' and few would disagree. Gregory's immense legacy will always be cherished by those who knew him or his work.

DR ROBYN SHEAHAN-BRIGHT operates Justified Text, a writing and publishing consultancy service, and publishes regularly on children's literature, Australian fiction, and publishing history. She was inaugural

director and is a Life Member of the Queensland Writers Centre, and was co-founder of Jam Roll Press. Her publications include *Paper empires: a history of the book in Australia (1946-2005)* (2006) co-edited with Craig Munro, and *Hot iron corrugated sky: 100 years of Queensland writing* (2002) co-edited with Stuart Glover.

In 2011 she was the recipient of the CBCA (Qld Branch) Dame Annabelle Rankin Award for Distinguished Services to Children's Literature in Queensland, and in 2012 the CBCA (National) Nan Chauncy Award for Outstanding Services to Children's Literature in Australia.

Above (l-r): Portrait of Greg Rogers, courtesy Robyn Sheahan-Bright; original artworks from the Gregory Rogers collection, UQFL494, Fryer Library, The University of Queensland.

Below: Greg Rogers with Robyn Sheahan-Bright and the cover art for Michael Noonan's *The December boys*, 1992. Courtesy of Robyn Sheahan-Bright



OBITUARIES

