

women of brisbane **judy watson**

Arthouse 2023

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women of brisbane is a book that has been produced to thank the community who contributed their stories, memories and writing to the public art project *bandarra-gan chidna: strong woman track/track of strong women* (2019). It is the hope of Judy Watson and her team that the information about the many women of brisbane acknowledged in this book, and the heritage of Hamilton Reach, is disseminated far and wide to allow people to understand the layers of history underneath this place.

We would like to acknowledge the Traditional Owners of this land who walked along these pathways and cared for this Country and their descendants who continue to maintain their presence and ancestral connections here. These include the Aboriginal and Torres Strait Islander communities, the women of the Brisbane region, past and present and the families of Alice Pearl Daiguma Eather, Oodgeroo Noonuccal and Maureen Watson.

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Thanks are also offered to everybody from UAP who worked on the public art project, especially Amanda Harris, Adam Meisenhelter, John Nicholson, Jon Robinson, and Sophie Sachs. UAP is a global company recognised internationally as a leader in public art and architectural design solutions. For more than twenty-five years, the company has shared its expertise and experience, collaborating with artists, architects and designers to deliver a proud portfolio of award-winning projects. UAP was contracted by Lendlease to deliver *bandarra-gan chidna: strong woman track/track of strong women* with artist Judy Watson.

Breaking the Marble Ceiling

Kay Saunders & Jackie Huggins

bandarra-gan chidna: strong woman track/track of strong women is the title of the public artwork which winds its way like a sleek and lustrous snake alongside the Brisbane river in Hamilton. Developed by a team led by artist Judy Watson, this series of ground-plane installations is a tribute to the lives, aspirations, struggles and achievements of over one hundred diverse women of Brisbane across time, culture and space in a defined geographic location. Their life stories and achievements encompass the contribution of women to their communities, professions and varied political ideals. In reformulating the paradigm upon which notable women are celebrated in public spaces, *bandarra-gan chidna* breaks the marble ceiling of representation in creative and dynamic ways. This book, simply titled *women of brisbane*, documents their stories and notes the constellation of collaborators who were involved in this project. They ranged from traditional custodians, artists, writers, academics, descendants, archaeologists, historians and fabricators, all committed to uncovering the lost as well as known stories of women important to the history of Brisbane. The project also celebrates its location by paying tribute to the deep ecological formations of this place.

Part of the territory of the Turrbal Jagera nation, this area sustained talented and resourceful Aboriginal peoples for tens of thousands of years. Early missionary Christopher Eipper (1813–1894) at Zion Hill in Nundah (a northern area not far from the river), noted that what is now Kingsford Smith Drive (ranging from Breakfast Creek to Bretts Wharf), was an ancient traditional pathway. The banks along Yow-egarra (now termed Breakfast Creek) were a site for corroborees and ceremonial events and the vicinity along the river served as an important area for burials and funerals. Elders' remains were concealed in the Newstead House gardens at the elevated juncture of the Breakfast Creek and Brisbane River and observed in the magnificent Moreton Bay fig trees by the colonial incomers.



The Moreton Bay Penal Settlement was established in 1824 as a location to punish recidivist convicts. The traditional river pathway was initially altered by both female and male prisoners who laboured, with few tools and beasts of burden, to cut the cliff face. This land route primarily serviced the track to the Female Factory and Farm at Eagle Farm. In 1836 the penal surgeon, Dr Kinnear Robertson, observed that this road from Breakfast Creek to Eagle Farm occupied an important traditional fishing and hunting ground which was fiercely defended against white incursion.

Later named Hamilton Road by colonists, this major arterial road leading to the new post-war airport was renamed Kingsford Smith Drive in 1953. However, from 1938 it was called Bailey Memorial Avenue, in honour of Brisbane-born John Bailey (1866-1938), an early Queensland botanist and curator of the Botanic Garden. These designations linked the natural and the technical worlds but are a fragment of the area's deep time history.

8 Originally a thick rainforest environment sloping down to the river, the area provided varied plant and marine sources to resident Aboriginal peoples, such as the nutritious bungwall cakes prepared by women from riverine roots. The clear water was a principal fishing ground, replete with weirs further up Breakfast Creek and the sand-blasted tow row net and fish bones invoke this activity.

Along with inlaid ground-plane imagery that refers to the natural history and Aboriginal heritage of this place, *bandarra-gan chidna* celebrates the achievements, tribulations and contributions of notable Brisbane women across diverse fields of endeavour. The list of over one hundred names, permanently embedded in the walkway in gridded tablets based on historic tramway signage, comprises testimony of strong and resilient women's lives and accomplishments.

In the historical past women were separated and stratified by their ethnic, religious and class status and allegiances. They lived in different cultural, racial and geographically defined spaces. Constance Campbell Petrie (1873-1926) was born in the suburb of Albion near the eastern banks of Yow-eggera and knew many of Turrbal Jagera people as friends of her father, Tom Petrie (1831-1910), who was born in the convict settlement and spoke several Indigenous dialects and languages. Constance's recording of his reminiscences provides a unique insight into the cultural dislocations emanating from white occupation.

In the gridded tablets, the women of Brisbane, formerly separated in life, are forever bound together in surprising ways. Lores Bonney is positioned between radical Bolshevik, Jennie Scott Griffiths (1875-1951) and actor Justine Saunders (1953-2007), a Woppaburra woman who was removed from her family when she was eleven years old and sent to a Brisbane convent. In death, atheist and Catholic are arranged together.

Let us imagine a scenario unthinkable in historical actuality. What if Bonney (1897-1994), a childless wealthy woman born to privilege and ease in Pretoria, South Africa to a German family had, in 1919, met Texas-born radical and mother of nine children, Scott Griffiths? Both fought against the rigid strictures of class and gender-prescribed roles in remarkably different ways. Living in Bowen Hills in a house with servants, and without maternal responsibilities, Bonney had more flexibility and opportunities than most women of her age. Others might have devoted their time and finances to the arts or charitable endeavours. She, however, used her wealth to finance a career in aviation without the urgency to find sponsors. Living on the other side of the river in reduced circumstances, Scott Griffiths was a fierce advocate of pacifism, radical socialism and revolution. These are not the ideologies of the wealthy and well-connected. Their conversations could have been angry, antagonistic and marked by the inability to comprehend each other's beliefs and choices.

The compilation of the names was not without challenges. The complexities and intricacies of Indigenous knowledge were systematically attacked by colonists. Yet, despite the relentless intention to damage and destroy, many early stories of the region were chronicled. They provide other, if imperfect, windows into the many histories of this location. Around 1820, Eullah was a teenage Indigenous woman from this area. At fifteen years old she was a competent fisherwoman along both banks of Maiwar (the Brisbane River). Returning from Bulimba on the southern bank, her younger brother Oollu was attacked by a bull shark, and Eullah fought the predator off. Together with her unnamed betrothed, they took refuge at the western edge of Yow-egarra where Newstead House now stands. Their elder brother, named 'King Billy' by early colonists, recounted this story of heroism to the first Brisbane Police Magistrate, Captain John Wickham, in 1845.

This story opens into a wider layered panorama of the intersection of the Turrbal Jagera nation and British colonisers. In 1823 when the aristocratic English surveyor, John Oxley, led his expedition to locate a suitable location for a secondary detention centre far from Sydney, he particularly admired the aspect of elevated Newstead along the river Maiwar.

The heroic rescue by Eullah, probably around 1825, occurred at the beginning of a rapacious colonial enterprise into this place, and marks a tragic and poignant reminder of the lost vibrancy of an ancient civilisation, destroyed by bullet and disease. She sought refuge from the bull shark in a sacred burial site. Its traditional significance was all too soon swept away by wealthy and determined colonial adventurers, intent on the acquisition of power, money and prestige.

Jennie Scott Griffiths (1875-1951)



Lores Bonney (1897-1994)



Gwai-a (Catchpenny) (1810-1894)

Other more fully documented accounts cast light upon the lives and accomplishments of talented First Nation's women. Senior song-woman and entrepreneur, Gwai-a, known in colonial society as 'Margaret Catchpenny', 'Wide Mouth Kitty' and 'Catchpenny Mary', was probably born around 1810. She earned a living as a street performer for white audiences in the 1860s. She also performed on race days along Racecourse Road which ran into the river at Hamilton at what is now Bretts Wharf. This was an area of a major campsite. As a woman of renown she choreographed inter-tribal corroborees. As an elder, she and her second husband, Kerwalli, ran a successful oyster and crab business, harvesting shellfish in Sandgate and selling them in the Brisbane CBD. Gwai-a and 'King Sandy' were jointly painted on several occasions by Oscar Fristrom. They were the only First Nations people allowed to camp within the CBD after the notorious Boundary Road in West End enforced segregation.

Though not subject to cultural obliteration as the lives of most Indigenous peoples were, talented and capable colonising women also found it difficult to achieve recognition. In the nineteenth century, when powerful colonial men controlled the public domain, the activities of women were often seen as unremarkable, trivial and irrelevant. Even privileged white women fought to have their voices and their achievements in the public domain recognised. Brisbane's first university-trained dentist, Martha Burns (1873-1959) was forced to wait. Burns was nearly thirty before commencing her training because her father believed her life should be devoted to privileged leisure rituals like tennis, balls and tea parties prior to marriage. She remained single, and conducted a successful dental practice in Queen Street.

For First Nations women, this relegation to invisibility was even more pronounced. Yet, with careful and painstaking research, stories of their resilience, endurance and achievement have been uncovered and commemorated. *bandarra-gan chidna* is a milestone for this process of historical archaeology, leading to public recognition and acclaim. The poems of Oodgeroo Noonuccal, Maureen Watson and Alice Eather shine a sacred luminosity into their continuing stories of survival, triumph and attainments.

The accounts of the remarkable women celebrated in this installation and in this publication range across time, class, religion, sexuality, political adherence, sphere of endeavour and ethnicity. This list is by no means complete. More research will undoubtedly identify other women of distinction and merit. There are so many more unrecognised women, who laboured unceasingly to make their communities more resilient, inclusive and progressive. This book, *women of brisbane*, looks forward through looking back and welcomes the dawn of a more equitable future, as larger fissures appear in a marble ceiling that contained women for far too long.



Di:naba (Sarah Moreton) (1840–1907)

Female of the species

Maureen Watson

Whoever said I can't fly?
Why, Sisters, I can — can't I?
Whoever said, that because I'm a girl,
I'd be moulded and scolded by a sexist world.
Told me I could only be a mother,
Said I could never do things like my brother.
Well, here's mud in your eye,
'Cause Sisters, I can — can't I?

Why, Sisters, you told me, I could be free,
Showed me I could be, what I wanted to be,
Told me that I could liberate myself,
That I need never be left on the shelf.
Why, I can spread my wings and fly away,
From the depths, to the heights any night, any day.
Why, the whole world is within my reach,
I can learn or I can teach,
Why, I can dig ditches or write professorial theses,
'Cause me — why, I'm the female of the species.

And I've rewritten the story of the power and glory,
The wonder of being, the joy of seeing,
In every direction, my reflection,
In a million women's faces,
And I've found my place in a million different places,
For a human being, the female version.
And you know what?
It couldn't have happened to a nicer person,
'Cause I like what I see, when I look at me,
And I don't have to be, what I used to be,
I can be whatever I choose to be.
So you can throw out your book on your sexist theses,
'Cause me, why, I'm the female of the species.

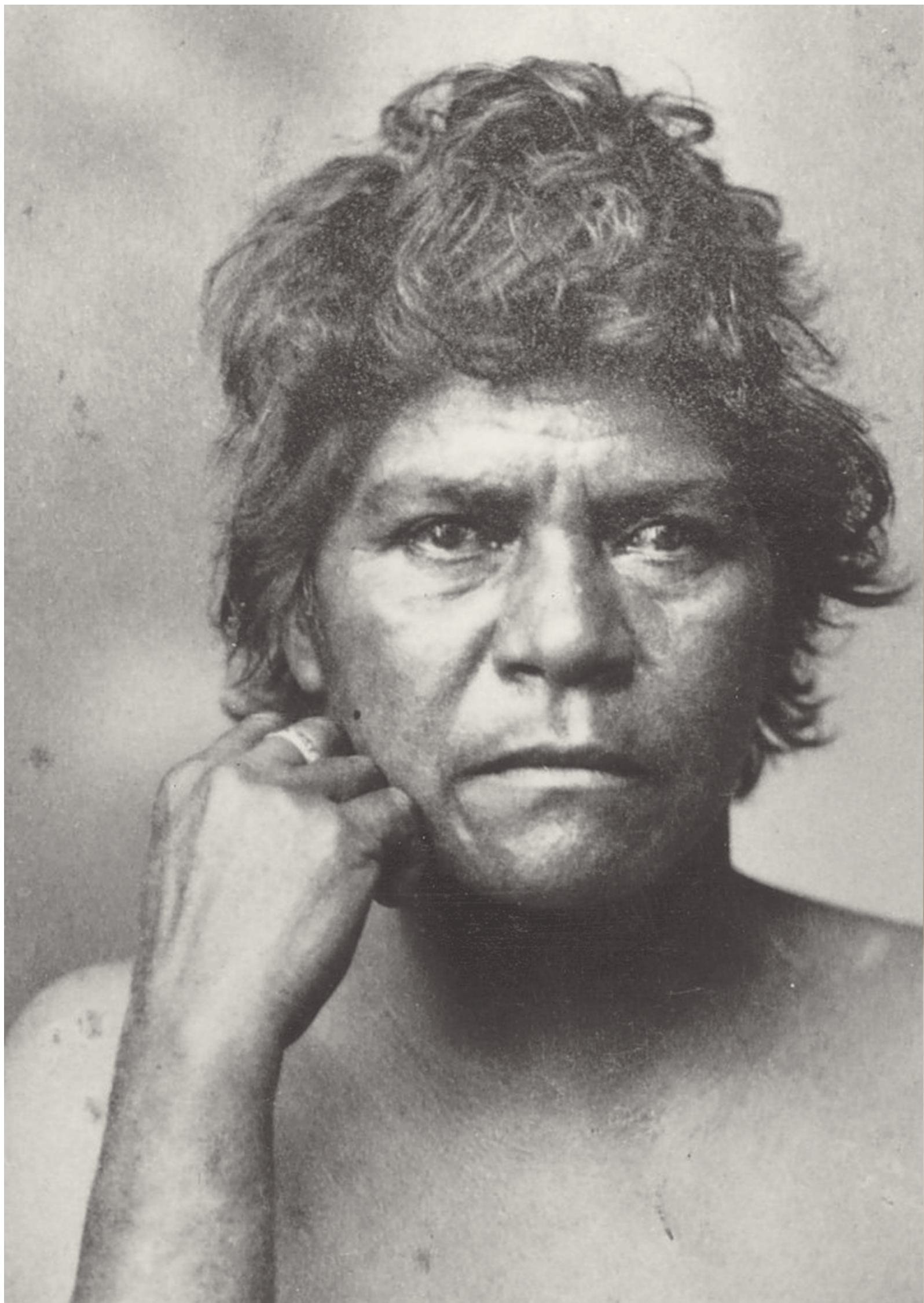


Map of the Environs
OF
BRISBANE TOWN

SITUATE IN THE
County of Stanley

BY
Henry Wade Surveyor





The image is a composite of two photographs. The left half is a sepia-toned landscape photograph showing a wide river valley with a small town in the distance and a fence line in the foreground. The right half is a blue-toned close-up photograph of a rock covered in lichen, with a person's hand visible at the top right corner. The text 'approaching the history of Hamilton Reach' is overlaid on the left side of the image.

approaching
the
history
of
Hamilton
Reach

INTERVIEW WITH JUDY WATSON

LOUISE MARTIN-CHEW: Where did the idea for focussing the artwork around the journeys of Brisbane's women come from?

JUDY WATSON: The original brief included the concept for the project to be about the journeys of the women in this place. This concept of the women's journey came from curators Jodie Cox and John Stafford. Women are of importance everywhere, and very important in my own life and family, but also to this place now called Brisbane. I started thinking about the history of the site and decided that this project could be about rewriting the forgotten women of this city back into history and honouring their importance in our lives—then and now. I had seen old tram signs in the Museum of Brisbane featuring white text on black. The signage in this style looked strong and I liked the idea of the women's names appearing like that. I worried that they would erode if they were sandblasted in concrete, since artworks that are sandblasted do get worn down (although some of the other imagery in this artwork was fabricated in this way). I thought that fabricating the women's names through this type of impactful signage might even begin a subliminal process, etching their names into people's consciousness as they walk along the path. They might wonder who these women were and begin to shape their own questions around them, even if they don't know very much about them.

How did you compile a list of Brisbane's women?

I reached out to historians and academics, including Michael Aird, Libby Connors, Ray Kerkhove, Jonathan Richards, Kay Saunders, colleagues and community members. I heard that the Zonta women had a project to see women recognised, so I met with them and Kay Saunders, and we viewed their names of women in different categories. I noticed there weren't many Indigenous women on the list, so I asked Quandamooka artist Libby Harward if she would be interested in assisting with this project.

I had met Libby at one of the South Stradbroke Island Artist camps, and I noticed that she thought deeply about things. Libby liaised with and reached out to people within the Indigenous community concerning the names of women who were important. Indy Medeiros was also involved in helping with this project. Our first meeting with women to talk about this project was held in the Loris Williams room at the State Library of Queensland. We also had discussions with landscape architects about plantings, names and signage.

What about other images that are visible as people move through this site?

At one point, we had lots of maps that described the significance of the site planned for the walk. Unfortunately, these are no longer in the design, but some appear in this book and they are contextualised by Ray Kerkhove in his analysis of the site. The maps show not just the natural features but also the urban built environment, which includes the Salvation Army Maternity Hostel. Tiles from this hostel were found during the excavation of the site and it is fantastic to have images of them in the publication as a memento of that site. A lot of babies were born there. Bianca Beetson told me that her grandmother was born at the Salvation Maternity Hostel, like so many other community members. Aboriginal women were also working in those places.

Kingsford Smith Drive was one of many Aboriginal walking paths. As at South Bank, people from all over Brisbane and visitors to this city will come to this site and be following in the footsteps of the first people. I like the idea of enabling a re-reading of the history of important women from all over Brisbane. Many women's names will have been missed due to time constraints and other reasons. I hope that this is the beginning of recognising women as part of our heritage and daily life, and their contribution to us. I hope that this consciousness of their importance can be embedded in education so that students are learning about these women. I didn't know of many of them when I was at school, and it wasn't until I was an adult that I met some of these important women. This walk is a gesture towards honouring them and their legacy.

How were the natural, environmental and archaeological elements that appear on the site chosen?

In 2013, I worked on a public art project titled *water memory* for the Queensland Institute of Medical Research Centre. As part of my research for this piece, I gained a greater understanding of plant use in Brisbane and about local Aboriginal history and their strategic use of nature. More and more emerges as you delve deeper and deeper; as more information is published, so our knowledge of history is being enriched and enlarged.

What about the women and their stories?

I didn't know many of the women's stories. As part of my research, I attended some of the Talk of the Town walking tours with Natalie Cowling, which were very insightful; Natalie takes people through Brisbane, walking and talking about Vida Lahey, Daphne Mayo, Rosa Praed, Lady Diamantina Bowen, and is constantly erupting into verse and excerpts of stories from writers of the area. The tour is done in a beautiful way, with song, merging into the past in particular places, making the stories tangible and elusive at the same time. Actors Therese Collie and Tim Mullooly also do walking tours called The Story of Brisbane around the Brisbane Powerhouse. I hope that something like these performative actions can occur along this site.

You are among Australia's most experienced artists working in the public realm. As this project developed, has it met your expectations?

At the beginning of every project— before you know the budget and the physical constraints—there are so many possibilities. This flourishing is the most important and exciting part. If you achieve even a few of those possibilities, it is a good outcome. Unfortunately, in public art projects, it is like a battering occurs—through consultation, budget constraints, what is possible in terms of fabrication, tight timelines—and there is so often a residual erosion of those ideas. I hope that what is left is enough to spark interest in and energy about the importance of this site and the history of what occurred there, including the women's journeys.

Not all of your ideas about potential imagery were progressed. What became the priorities and why?

There were many practical concerns that dictated what remains, including the budget. The process involves constant filtering through a net and seeing what gets caught. The cabbage tree palm appears in the Cameron Rocks precinct because it grew on the river and points to the lushness of the environment in terms of what was growing in this area historically. The cabbage tree palm was a food source and was also woven by Aboriginal women to make hats and baskets. The convict women who were making the road with their hands wore these hats for shade and protection. These convict women processed corn and made rope, which is why these motifs are here. The tow row net is connected to my QAGOMA commission, and I have long been fascinated with the water memories of this place. As Helen Gregory writes in her history

of the Brisbane River, the Aboriginal leader known as the Duke of York took a party of people walking along the river. He demonstrated how to throw the tow row net into the water. They would leap in and grab the net, dragging it back to the bank, and produce all these amazing fish. There is information emerging about how people threw sand into the water from overlying branches to chase mullet into the nets. Women would have woven many of the nets from plant fibres, including the inner bark of the cotton tree and kurrajong tree.

Other imagery includes the mussel shells, the fish bones, and the canyi, also known as the cobra grub, the shipworm or the mangrove worm, which were a good source of protein.

They were farmed by Aboriginal people in Breakfast Creek by placing casuarina branches into the water to entice them. (The casuarina is one of the plants shown along the path.) This Aboriginal farming technology was so smart. The bungwall fern was processed by soaking the tuberous root, then it was roasted and ground between grinding stones to make flour, which was used to make cakes that were cooked on the fire. These cakes were a good source of protein and were recommended by Christopher Eipper, a missionary at Zion Hill near Eagle Farm, who thought that every good 'housewife' should learn to make them.

Then you have the eels. They are also important for the history of Brisbane. Uncle Joe Kirk told me the eel was like the ancestral rainbow serpent for the Brisbane River. When I looked at an image of eels at the Queensland Museum, the juvenile eels are rainbow coloured. They have to travel up the rivers and creeks (as do other fish) to spawn and reproduce. And then they come back. They go up as far as the islands in the Barrier Reef and travel all over the place. They have an amazing journey and are important in terms of Aboriginal diet and sustenance.

The words of Oodgeroo Noonuccal, Maureen Watson, and Alice Eather breathe life into the names of the women. Oodgeroo's and Maureen's poems were chosen by a group of women at one of the community meetings. I recently came to know of Alice's poems and thought it was important to have the voice of somebody from a younger generation along the path. I hope that people read these poems out loud as well as to themselves on this journey next to the river.



Yúya Karrabúrra (Fire is burning)

Alice Pearl Daiguma Eather

I'm standing by this fire
The embers smoking
The ashes glowing
The coals weighing us down
The youth are buried in the rubble
My eyes are burning
And through my nostrils
The smoke is stirring
I breathe it in

Yúya Karrabúrra

I wear a ship on my wrist
That shows my blood comes from convicts
On the second fleet
My father's forefathers came
Whipped beaten and bound in chains
The dark tone in my skin
The brown in my eyes
Sunset to sunrise
My Wúrnal mother's side
My Kíkka who grew up in a dugout canoe
In her womb is where my consciousness grew

Yúya Karrabúrra

I walk between these two worlds
A split life
Split skin
Split tongue
Split kin
Everyday these worlds collide
And I'm living and breathing
This story of black and white

Sitting in the middle of this collision
My mission is to bring
Two divided worlds to sit beside this fire
And listen
Through this skin I know where I belong
It is both my centre
And my division

Yúya Karrabúrra

My ancestors dance in the stars
 And their tongues are in the flames
 And they tell me
 You have to keep the fire alive
 Between the black and the white
 There's a story waiting to be spoken

In every life
 There's a spirit waiting to be woken
 Now I'm looking at you
 With stars in my eyes
 And my tongue is burning flames
 And I say

Yúya Karrabúrra

The sacred songs are still being sung
 But the words are slowly fading
 The distant cries I'm hearing
 Are the mothers burying their babies
 The elders are standing strong
 But the ground beneath them is breaking

Yúya Karrabúrra

Now I welcome you to sit beside my fire
 I'm allowing you to digest my confusion
 I will not point my finger and blame
 Cause when we start blaming each other
 We make no room for changing each other

We've got to keep this fire burning
 With ash on our feet and coal in our hands
 Teach Barra-ródjibba
 All them young ones how to live side by side
 Cause tomorrow when the sun rises
 And our fires have gone quiet
 They
 Will be the ones to reignite it

Yúya Karrabúrra

These flames
 Us
 Will be their guidance



Alice Pearl Diaguma Eather (1988–2017)

women
who inspired
bandarra-gan
chidna:
strong woman
track/track of
strong women



ABOUT THIS LIST

For this project, a community consultation process began early on to elicit the names of women whose lives have impacted Brisbane in important ways. Previous research by Zonta Club of Brisbane members Susan Davies, Janet Prowse and Kay Saunders is acknowledged in this regard, and this long list builds on its beginnings. Many difficulties were encountered, particularly given that Aboriginal and Torres Strait Islander women may not have been recorded in the same way as non-Indigenous women. As a result, this list is extensive but not exhaustive, and we acknowledge that it represents only a beginning. We hope that more information will emerge to fill many of the gaps about how these women lived and what they achieved, and that more names will be added. The list is presented in alphabetic order, and the term 'aunty' has not been used for Indigenous women, although many of these women may have had their names prefaced by this term. Stylistic inconsistencies arise given the multi-authored nature of these biographical narratives and no attempt has been made to smooth them out. We honour the individuality of the writers and the many different sentiments that drive their entries. The methodologies adopted by those compiling all of these entries – be they historical, familial, community or incidental – are acknowledged and respected.

A WORD FROM THE MAIN CONTRIBUTORS:

My measuring stick for success and achievement of the Goori women is bedded in Goori perspectives, cultural values and recognition that they navigated and survived diverse, often violent, colonial social landscapes. These highly regarded Goories flew the flag in times of great adversity, racism and the oppression of white race privilege. All held to their sovereignty as First Peoples. They walked between two or three worlds, lived through legalised segregation, apartheid, inequity, poverty and social out-casting. Reduced into nothingness, they dreamed of better worlds. They reached forward to achieve it! No privileges, just sheer hard work to remove each obstacle and layer of oppression in their way. Grounded in Goori world view, generosity of spirit, unwavering staunchness and sense of justice, these warriors forged Birri'pi djinna – Carumba djinna: Little tracks – Big tracks. Each step taken was a significant achievement to evolve the Goori voice of justice as loudly and widely as possible. In our eyes, these women are our truth-bearers, skilled tacticians, cultural engineers, social technicians, political scientists, diplomats, teachers, stateswomen, matriarchs and unwavering activists united in achieving Goori rights. Aboriginal people now research and write their own stories based on cultural oral history traditions. Most have different information that adds to – or challenges – that being written by non-Aboriginal historians and writers. Words from the heart,
Gaja Kerry Charlton **(KC)**

The nature of 'history' is 'story'; that is, making a (possibly) reliable story out of a chaos of facts and possibilities. I have heard many historians boast of their 'accuracy', but, in fact, constructing historical accounts is always a matter of 'joining the dots' and hoping we have joined them correctly! Often, if just one of the dots is incorrectly joined, then the whole 'story' collapses like a pack of cards. History is constantly rewritten, with the finding of new documents, new facts, or new angles.

Dr Ray Kerkhove **(RK)**

My main aim was to uncover the accounts of the lives of notable women of Brisbane. Some are household names; many, though well-known and recognised in their lifetime, since fell into obscurity. Historians are not only the people who bring order and structure to a chaotic past, but they also identify and record the deeds of those who get overlooked in history's emphasis on politicians, generals and business owners. I take a broad view of achievement and attempt to canvas many perspectives and circumstances. I leave my own political, religious, ethnic and class perspectives and attitudes aside when attempting to identify and analyse the deeds of our foremothers, concentrating on their various fields of endeavour. The women in this book are achievers who defied sometimes almost insurmountable odds to contribute to their community and broader society. I would like to dedicate my work on this project to Linda McBride (1958–2019).

Professor Kay Saunders **(KS)**

ACKROYD, JOYCE IRENE OBE (1918–1991): Joyce Ackroyd was born in Newcastle, NSW, where her father was an architect. She attended Newcastle and Parramatta high schools before graduating from the University of Sydney in 1940 with a BA (Honours in English and History and a Major in Mathematics), followed by a Diploma of Education the following year. Her career began as a mathematics teacher while she studied Japanese part-time at her alma mater. A gifted linguist, Ackroyd lectured in Japanese at the same university from 1944 to 1947 when she won a doctoral scholarship to Cambridge University. Following her graduation in 1951, she spent two years in Japan continuing her studies before she secured a fellowship at the Australian National University. A senior lectureship followed there before her appointment as inaugural professor of Japanese at The University of Queensland (UQ) in 1965. Her courses were so popular that quotas had to be enforced. Ackroyd lobbied the Queensland government to include Japanese in the school curriculum, initially in six metropolitan schools. The pilot was successful, with Japanese becoming a major language field for secondary students. She was recognised with an OBE in 1982. Joyce Ackroyd was the first woman honoured at UQ, with a building named after her in 1990. **KS**

ADAMS, SARAH (c. 1820–1861): Sarah Adams, an English convict, was born about 1820 in the county of Somersetshire. At the age of nineteen she was convicted of a felony and transported to New South Wales for ten years, arriving in Sydney on the *Mary Anne* on 10 November 1839. In 1847 Sarah was granted a ticket of leave for Raymond Terrace, New South Wales. By November 1854 she was in Queensland, where she married Thomas Taafe (or Taife), a well-known and successful horse jockey in Queensland and New South Wales. A few months later Sarah was charged with stabbing Thomas at their house in Ipswich after he came home to find dinner not prepared, leading to a violent argument. Sarah was imprisoned in the Brisbane Gaol until her trial and then, on being found guilty, was sent to New South Wales to serve three years' hard labour in the Parramatta Gaol. Sarah returned to Ipswich in 1858, but by 1859 a newspaper report suggested that her husband Thomas had moved to Brisbane and was living with another woman whom he had met at the Ipswich races. However, both of their lives were cut short at a young age. Thomas died of throat cancer in Ipswich in February 1861, aged about twenty-eight, and Sarah died of 'phthisis' (most likely tuberculosis) five months later, in July 1861, aged about forty-one, though her death certificate stated she was twenty-five years old. The death certificates of both Thomas and Sarah Taafe record one living and one deceased son, but neither child can be traced. **Jan Richardson**

ALAHRA: Alahra was a frequent Breakfast Creek resident in the 1860s, associated with other Aboriginal figures from the Brisbane region, such as King Billy, Woomboongaroo (who helped turn Dundalli in) and his wife Camballeena. **RK**

AMOS, MAVIS IRENE (née WEEKS) OAM (1927–2012): Irene Amos was born in Brisbane on 27 July 1927 to Lance Louis Burgess Weeks and Gwendoline Ivy (née Marshall). In 1952 she wed Andrew Aubrey Percy 'Aub' Amos and supported his various business activities as bookkeeper. Amos began her involvement with art relatively late in life, enrolling part-time at Brisbane's Central Technical College (CTC) between 1960 and 1964. While there, Amos studied painting and drawing under Melville Haysom and Arthur Evan Read. Her potential was immediately recognised, and in 1961 she was awarded the school's prestigious Godfrey Rivers Memorial Medal for excellence in the applied arts. Alongside her studies at the CTC, Amos received private tutoring from Jon Molvig, John Aland and Bronwyn Thomas. From 1964 to 1969 she enrolled in the University of New England's Summer Schools, where she later returned as a tutor. Amos attended courses led by Desiderius Orban, Stanislaus Rapotec, John Olsen and Andrew Sibley, among other Australian Modernists.

By the late 1960s Amos had garnered significant recognition for her explorations into Expressive Abstraction. She embraced both painting and drawing to create works that carried a strong sense of organic, generative, and feminine imagery. At the time, hard-edge painting had risen in popularity following the National Gallery of Victoria's seminal exhibition *The Field* (1968), however, Amos rejected such a stringent approach to abstraction. She preferred instead free-flowing lines and textured planes

to create works of energy and movement. Amos held approximately forty solo exhibitions throughout her career. Her most frequented venues included Brisbane's Verlie Just Town Gallery and Japan Room, and Toowoomba's Tia Galleries. She also participated in over one hundred group exhibitions, notably *Moments in Queensland Contemporary Art* (1986) and *A Time Remembered: Art in Brisbane 1950–1975* (1995), both at the Queensland Art Gallery (QAG).

Amos's involvement in Brisbane's arts community was extensive. She regularly exhibited with the Royal Queensland Art Society (RQAS), the Contemporary Art Society (CAS), and the Half Dozen Group of Artists. In 1965 she collaborated with a group of female CAS members to instigate the Wednesday Group. Amos not only participated in the activities of local art groups, but also involved herself with the QAG. In 1977 she joined the Queensland Art Gallery Society, holding the positions of Membership Secretary, Purchasing Convenor and Vice President. In 1991 she was awarded Honorary Life Membership. A year later, Amos was further honoured through her appointment onto the Visual Art Board of the Australia Council.

Aside from developing her own practice, Amos sought to share her knowledge through teaching. From the 1970s to the early 2000s, she taught workshops across Australia, most notably at Binna Burra Lodge, the Brisbane Institute of Art, QAG, Queensland College of Art, the University of New England, the University of South Queensland, and the University of Wollongong. She also led classes for the Australian Flying Arts School, the Queensland Division of the Arts Council of Australia, the RQAS, St Mary's Studio, and the Toowoomba Art Society (TAS), among other organisations. In 1999, Amos began offering private workshops in her West End studio. As a respected figure in the field, she was also invited to adjudicate numerous art competitions over the span of her career.

Amos was an ardent traveller and participated in study tours around the world. Highlights included: an eighteen-month round-the-world trip (1971–1972); a two-month tour of South Africa (1976); a short stay in Bali (1979); a painting trip to the 'Red Centre' of the Northern Territory with TAS (1980); an Australians Studying Abroad tour of the United States (1981); a second painting trip to Carnarvon Gorge in Central Queensland with TAS (1982); and a two-month trip to Italy, France, England, and Japan (1983). Amos's travels were particularly significant in that they inspired her to expand her practice to include collage. From the late 1960s through to the 1990s, Amos experimented with handmade papers, photographs, travel ephemera, and more, to create a striking series of abstract and semi-figurative compositions, most of which featured a significant amount of Asian imagery.

In her late fifties, Amos became the first graduate of the University of Wollongong's new Master of Creative Arts program (1986). Four years later, in 1990, she became the first woman and first Queensland to receive a PhD in Creative Arts. For her immense contributions to the arts, Amos was awarded a Medal of the Order of Australia in 1991. She died in Brisbane on 10 February 2012. **Elena Dias-Jayasinha**

ANDERSON, JESSICA MARGARET (née QUALE) (1916–2010): Jessica Quale was born in Gayndah, Queensland, where her father was a veterinarian and her mother a music teacher. Her family moved to Brisbane when she was a child. Here she was educated at Brisbane State High School and the Brisbane Central Technical College (now QUT Gardens Point), where she studied art. Her schooling was interrupted for some time as she endured painful shyness due to her stammer. Her father's death in 1932 was fictionalised in her semi-autobiographical work, *Stories from the Warm Zone* (1987). Bored with the parochial narrowness of Brisbane which she later explored in the Miles Franklin Literary Award-winning *Tirra Lirra by the River* (1978), Quale went to live in Sydney at the age of eighteen, where she made a small income from commercial artwork during the Depression. She earned far more income from her work as a commercial writer using pseudonyms. Given her anonymity, research cannot uncover details. Quale then moved into writing for commercial radio and later the ABC under her own name. In 1937 she and her partner, commercial artist Ross McGill, moved to London, where they earned a meagre living. She returned to Sydney in 1940 before she volunteered to work in the Australian Women's Land Army. In 1955 Jessica married Leonard Anderson,

whose substantial income allowed her the freedom to work on her writing full-time. Anderson's novel *An Ordinary Lunacy* was published in 1963, followed by *The Last Man's Head* seven years later. Her third novel, *The Commandant* (1975), was set in what became Brisbane and charted the career of Captain Patrick Logan through the eyes of his oppressed sister-in-law. After this came increasing recognition, with the release of *Tirra Lirra by the River* in 1978. Two years later, Anderson again won the Miles Franklin Literary Award with *The Impersonators*. It garnered more accolades, with the bestowal of the Christina Stead Prize for Fiction, New South Wales Premier's Literary Award. **KS**

ARNOLD, JANE (née DAVIDSON) (c. 1908–c. 2000): Jane Davidson was born on the riverbank at Yumba in Mitchell, Queensland. She was put on Purga and then Cherbourg, where she worked as a cook at the girls' dormitory and married Alan Arnold, Snr. They had four children, three daughters and one son. After relocating to Brisbane, Aunt Janey (as she was known) fought for Aboriginal and Torres Strait Islander rights. She was a founder and life member of Aboriginal community organisations, such as the Legal Service, Medical Centre, Murri Watch, Childcare and others. She helped establish OPAL House at South Brisbane, a safe place for Aboriginal people (particularly women and children) who came to Brisbane from Cherbourg and elsewhere. The first Aboriginal-led kindergarten in Brisbane started in her backyard at Windsor in 1970. Later, the first Aboriginal medical centre in Brisbane parked its health service caravan at the front of her house at Acacia Ridge.

For forty years, Christmas dinners were cooked for homeless people at OPAL and later at Jagera Hall, and much fundraising was done to help meet the many needs. Janey's efforts were recognised by the Aboriginal and Torres Strait Islander community when an Aboriginal hostel for mothers and children at New Farm was named after her. Further recognition came when the then Lord Mayor of Brisbane Jim Soorley presented her with an Australian Citizen Award for helping the homeless and caring for others. Her grandson Alan Arnold, Jnr, recalled, 'Grandma raised all of us grandchildren, eighteen of us ... our mothers worked away and sent her money. Grandma told us never be racist, always have respect and listen to your elders. She told us the three things to get along in life were: to listen, learn and respect. Grandma was a great achiever for her people, and many looked up to her. She would help anyone, black or white. Grandma was the eldest and last surviving of her clan (siblings).' Janey lived a long life, passing away at the age of ninety-two. **KC** with Alan Arnold, Jnr

ASHWORTH, OLIVE (1915–2000): Olive Ashworth helped Queensland create a unique image for tourists and locals alike in the 1950s. After establishing her own freelance design business in 1945, Olive designed several brochures for Queensland's islands and northern coastal towns.

She found that most tourist material for Queensland at the time depicted Hawaiian-style tropical imagery that did not refer to the native icons of the area, such as the reef and local flora. Olive saw this as both a great shame and an opportunity. She began incorporating Indigenous motifs into textile designs in the 1950s, and her depictions of vibrant corals and native sea life were hugely successful and applied to beachwear throughout the region. **MoB**

ASTLEY, THEA BEATRICE MAY AM (1925–2004): Thea Astley was born in Brisbane and educated at All Hallows' School. She studied for her degree at The University of Queensland and then trained as a high school teacher. After marrying Jack Gregson in 1925, she relocated to Sydney, later working as a tutor in English at the Macquarie University from 1968 until 1980. Her first book, *Girl with a Monkey*, was published in 1958, followed two years later by the acclaimed *Descant for Gossips*, which was produced as a miniseries by the ABC in 1983. *The Well Dressed Explorer* (1962) won the Miles Franklin Award, followed three years later by *The Slow Natives* and again in 1972 with *The Acolyte*. On her retirement from academia, Astley moved first to the Atherton Tableland then to Nowra to pursue her fiction writing full-time. She was prolific, with a new book appearing every few years. In 1989, she was acknowledged with the Patrick White Award for her substantial contribution to Australian letters. The following year saw her win the NSW Premier's Literary Award, the Christina Stead Prize, and the Miles Franklin Award for her novel *Reaching the River*. The Queensland Premier's Literary Award came her way again a decade later for *Drylands*. Astley's novels have a sharp wit and an edge of satire that make them both memorable and ironical. **KS**

BAGE, ANNA FREDERIKA ('FREDA') OBE (1883–1970): Freda Bage was born into a prosperous professional family in Melbourne, and was educated at Faireleigh School before entering Janet Clarke Hall at the University of Melbourne in 1901, where she studied science. Armed with her MSc, obtained in 1907, she travelled to London on a scholarship of the Linnean Society. In 1913, Bage was appointed as lecturer in biology at the recently established University of Queensland (UQ). The following year, she was appointed as the inaugural principal of the Women's College, located at Kangaroo Point. With a passion for girls' education particularly in science, Bage drove across the state on poor roads, an unusual feat for the time. In 1919, she was elected present of the Field Naturalists' Club and was a foundation member of the Great Barrier Reef Committee. She served as a senator at UQ from 1923 until 1950. In the interwar years, Bage was a strong supporter of Australia's involvement in the League of Nations alongside her commitment to the Twelfth Night Theatre and the Brisbane Repertory Society. Serving as secretary for the National Council of Women, Queensland branch, Bage also took on leadership roles in the Brisbane Women's Club, the Lyceum Club, and the Australian Society of Women Graduates. In 1951, Freda Bage was awarded an honorary Doctor of Laws from UQ. **KS**

BAIN, YVONNE JEAN AM (née WEST) (1929–2004): Yvonne West was born in Brisbane into a professional family and attended the Brisbane Girls Grammar School. She was made to leave school before matriculation by her mother, who insisted she find work in the Postmaster General's Department where her father worked. Undeterred by this setback, West enrolled as an evening student at the Brisbane Central Technical College (now QUT Gardens Point) from which she obtained her Diploma in Civil Engineering. After her marriage to a fellow engineer, Thomas Bain, Yvonne Bain changed careers. She conducted speech and drama classes in the ballroom of their grand residence *Gowrie*, and used it as a performance space for amateur dramatics. At her children's school, Bain was an active member of the Parents and Teachers Association and served on the Board of Trustees of her secondary alma mater from 1968 to 1990. Her training as an engineer came to the fore as she chaired the school's centenary development fund and oversaw the construction of new structures one of which was named in her honour. In 1979, Bain was appointed to the Queensland branch of the Commonwealth Schools Commission on the Planning and Finance Committee. That year she enrolled at Griffith University, and the following year she was appointed to the Australian Statistics Advisory Committee. In 1988, she was awarded her Master's degree in Administration. Bain was appointed to the university's council in 1994, a post she held until 2000. A committed if moderate feminist, she served as vice president and then president of the Queensland National Council of Women until 1990. The following year she assumed responsibility as national president. Her primary concern was to obtain recognition for women's unpaid labour in the family. Here her experience on the Statistics Council came to the fore as she successfully lobbied for the census to remunerate unpaid domestic and caring labour. Bain's influence extended beyond Australia: at the International Council of Women's Congress in Paris in 1994, she fought to have rape recognised as a weapon of terror in war. A cultured and sophisticated woman, Bain served as chair of the Queensland Arts Council and as a director in the national body. She also served on the Anglican Schools Commission. In 1990, Yvonne Bain was made a Member of the Order of Australia for her contribution to women's advancement. **KS**

BARGO, FLO: Flo Bargo was a highly regarded elder who contributed greatly to Aboriginal and Torres Strait Islander people and the wider community through her work at the Saint Vincent de Paul Society. She assisted many who came to Brisbane from all over Queensland and interstate. When I was teaching at the Murri School in late 1990s, it ran on a very low budget and Flo was responsible for keeping the school's children (and staff) well fed on pre-made sandwiches, yoghurts and occasional treats. There were many cold winter days when the smell of toasted sandwiches drew others to the kitchen. Sometimes, Flo sent other freebies, clothes, and equipment, and was only a phone call away – always happy to help with any welfare needs. She was involved in many conferences, particularly when church workers were bringing people from remote areas such as Central Australia, the Kimberley, and northern Queensland. A small truckload of boxes full of second-hand clothes, shoes and hats were delivered to be laid out on tables for visitors to take back to family and communities. Though many did not meet Flo, her name was associated with this type of generosity; she brightened people's lives.

Another admirer of Flo Bargo had worked with her on various community-based projects. She fondly recalled Flo having a lovely demeanour and her enjoyment in gathering with their group to improve life for others. She recalled Flo always had focus and purpose and would say, 'Come on. I don't like dilly dallying.' She was generous with her time for a worthwhile cause to benefit our people. Flo was among a group of elders from all over Brisbane, including Inala and the north side, who met regularly in the late 1990s on a project to reduce youth suicide. Aunty Flo was passionate about improving the lives of young people. This group of elders worked hard to form a peak body regarding Aboriginal and Torres Strait Islander youth suicide which was eventually funded by Brisbane City Council and DATSIP. **KC** (with stories by Paula Coghill)

BARKER, CAROLINE MBE (1894–1988): Caroline Barker was born into an artistic family in Melbourne, later studying with Frederick McCubbin and Bernard Hall at the National Gallery School. She moved to Brisbane in 1920, working as art mistress at Ipswich Girls' Grammar School (1921–22). The following year, Barker attended the Royal Academy in London. In 1926, her painting *Delphiniums* was shown at the Paris Salon of the Société des Artistes Français. Returning to Brisbane in 1928, Barker worked in the studios of Vida Lahey and Daphne Mayo before establishing her own rooms in George Street. Her talent was recognised for her portrait of the inaugural Brisbane Lord Mayor, William Jolly. With a warm atmosphere and many students, Barker's studio acted as a hub for the artistically inclined in provincial Brisbane. At Somerville House school, Barker taught notable students, such as Margaret Olley and Betty Cameron (later Betty Churcher). Later, private students included Hugh Sawrey, Lola McCausland, Gordon Shepherdson, and John Rigby. She later painted Lord Mayor Sallyanne Atkinson in 1986, the year she was named Zonta Club Brisbane's Woman of Achievement. In 1987, a scholarship was established by the Civic Art Gallery (now MoB) and the Royal Queensland Art Society in her honour. **KS**

BECKETT, GLORIA (1943–2003): Chances are, if you happen into a library or government building around Brisbane, there will be a painting, mural or sculpture depicting some aspect of Aboriginal life or portrait of an Aboriginal person. Chances are also high it might be Gloria Ann Beckett's work.

'Aunty Gloria's' artwork was an intended legacy for both her own people and the wider community. Just hours before she succumbed to cancer on 22 May 2003, she was organising art exhibitions and events. Through her art she promoted understanding of a surviving and evolving culture born in more recent times from the struggles of her people. It was also an expression of her own personal struggles.

As a baby, she was taken from her parents (along with her older sister Kathleen) and placed at Cherbourg Aboriginal Settlement in 'the girls' dormitory' under the Queensland government's *Aboriginals Protection and Restriction of the Sale of Opium Act* (1897). She was educated to grade eight in Cherbourg and, at fifteen, sent to various outback properties where she was forced to work as a servant. She lived at Cherbourg and Palm Island for nineteen years and worked for five years under conditions of extreme hardship.

'Aunty Gloria' became known for her passion, commitment and long public fight to resolve issues around the Aboriginal Welfare Fund and stolen wages in Queensland. The lack of what she and other community people felt was a just and honourable resolution of the issue was her great regret.

After she was diagnosed with terminal cancer, family, friends and the community understood her reluctant choice to accept the reparation offer to help her family pay for her funeral. 'I probably have a lot to say to the government but I don't want to be vindictive, I just want to die in peace', she told the *Koori Mail* after making her decision. 'It would make me a lot happier if my people got a better deal ... If I was able to stand up on my feet I'd still be out there fighting.'

She would ask, I'm sure, if you happened to be in that library or building and see some of her work, that you would remember those words and take them as a reminder of what could and should have happened within her lifetime. *Green Left Weekly*, 18 June 2003

BEDFORD, (MARY) JOSEPHINE (1861–1955): Josephine Bedford was born in England into a prominent naval and vice-regal family. She was privately educated. In 1891 she accompanied her life partner Dr Lilian Cooper to Brisbane. She was a longstanding committee member of the Society of the Prevention of Cruelty. A strong feminist, Bedford was a foundation member of the conservative Queensland Women's Electoral League, established in 1903 by Margaret Ogg and Christina Corrie, and two years later, a member of the national Council of Women. In 1906, in concert with the Congregational Minister and eccentric Yukon explorer, the Rev. Loyal Wirt, she established the first kindergarten for poor children, in an abandoned tobacco factory on the corner of Ivory and Brunswick streets in Fortitude Valley. The following year, their initiative formed the foundation of the Crèche and Kindergarten Association. With her private wealth, Bedford was able to travel overseas to monitor and research current trends in early childhood education, setting up the Playground Association in 1913 in Brisbane. After the outbreak of World War I, Bedford and Dr Cooper volunteered with the Scottish Women's Hospital for Foreign Service in Serbia and Macedonia in 1916 and 1917, under the most difficult circumstances. Bedford, affectionately known as 'Miss Spare Parts', ran the ambulance service. For her commitment under horrific conditions, she was awarded the 4th Order of St Sava by the King of Serbia. The couple also worked with the Red Cross on the French Front. On her return to Brisbane, Bedford volunteered to assist with the crisis of the Spanish influenza epidemic in 1919. Her interwar services to charity again centred on better conditions and early education for inner-city impoverished children. The Spring Hill Park was named in her honour in 1959, the year of the state's centenary. Josephine Bedford donated her home, Old St Mary's, and the extensive land on the property to the Sisters of Charity to build the Mount Olivet Hospice (now St Vincent's Private Hospital). **KS**

BEST, YSOLA (née YUKE) (1940–2007): Ysola Yuke was born into the Kombumberri family of the Yugambah speakers whose land centres on the Gold Coast. Her father, Stanley Yuke, volunteered for the second AIF, seeing combat in the Middle East and Tobruk. Her mother, Edith Graham, was a traditional woman from a prominent local family. In 1962, Ysola Yuke married Robin Best, with whom she had two children. In 1990, Best was awarded her BA in Aboriginal Studies from the University of Adelaide, followed by a Graduate Diploma in Community Museum Management from James Cook University. Best was appointed to the Advisory Aboriginal Committee of the State Library of Queensland. She also worked on behalf of the Federation of Aboriginal and Torres Strait Islander Languages. After many years of research, she published *Kombumberri: Saltwater People* (1997) to great acclaim. This was followed by a co-authored volume titled *Yugambbeh Talgah*. **KS**

BOAMBOBBIEAN WO-GAWAI (KITTY) (see GWAI-A CATCHPENNY) (c. 1815–c. 1902): Boambobbiean was a remarkable Goori woman who was born around 1820 in Moreton Bay. In 1852, her son Tetaree called her Wo-gawai. Both these names are identifiers concerning her clan and tribe. Variations of her names include Bornbobbian, Bornoban, Wo-gawai, Jaggojay and Yagooja, Kitty, Old Kitty and Blind Kitty. This shows the difficulty that early foreign ears had in putting the Goori language into their written system. There was great difficulty determining initial sounds of words, especially the 'ng'. They also knew little about the land, cultural structure, oral tradition and associated rules of engagement. Names then were like a passport into Goori society. The root word with an attached suffix indicated place, identity, country, clan, tribe, language, systems and status. The way that a name, story, song, dance and knowledge was shared depended on one's belongingship, age and attained cultural status. Those from another area, group, country or culture received only particular levels of information until their status changed. Names also changed with life's milestones and funerary customs. Goori structure and custom didn't cater for early European recorders without 'cultural' status to receive such personal details.

As a young girl at the time of British arrival in Moreton Bay (the third penal colony), Wo-gawai-Boambobbiean witnessed the devastation of colonisation on her people and lands. She eventually learned enough of their language and culture. Throughout her long life, Wo-gawai-Boambobbiean was a daughter, granddaughter, sister, niece, cousin, friend, wife, lover, mother, aunty, grandmother and great-grandmother. She was also a song and dance woman, storyteller, educator, environmentalist and knowledge holder. In 1852, a journalist wrote that her son Tetaree had just returned from seven years overseas and was off to visit 'his tolerably well-known mother Wo-gawai'. Tetaree recounted his

life in Britain and how his musical and athletic talents led him to be a circus performer with Cirque Franconi in Scotland. After living and working around many parts of Moreton Bay, the mainland, Brisbane and Fortitude Valley, Wo-gawai-Boambobbiean spent her last years on Stradbroke Island. Between 1852 and 1900 she was written about and referred to by numerous names. Each name reflects different chapters and tracks of her life. Around 1900, Wo-gawai was removed to Brisbane to be taken to Barambah where she later died. **KC**

BONNEY, MAUD ROSE (LORES) (née RUBENS) MBE AM (1897–1994): Lores Rubens was born in Pretoria, South Africa, into a wealthy merchant family who migrated to Melbourne in 1903. She attended Our Lady of the Sea College and Cromarty School for Girls in Elsternwick. With a talent in music, Bonney studied at the Victoria-Pensionat in Bad Homburg, Germany. During World War I, she volunteered with the Australian Red Cross in Melbourne. After marrying wealthy entrepreneur and merchant Harry Bonney, Lores Bonney relocated to Brisbane where she lived near what is now Kingsford Smith Drive. Her life was to change dramatically when she met aviator Bert Hinkler in 1928, and she began flying lessons two years later. With her husband's wealth, Lores was able to gain her private pilot's licence and purchase a Gipsy Moth plane she named *My Little Ship*. Not satisfied with joy rides, Bonney's first major solo flight saw her fly to Wangarratta in Victoria in fifteen hours in 1931.

She studied navigation, night flying and aviation mechanics which made her a formidable pioneer aviator. The following year, she circumnavigated the continent, with her feat of endurance and courage recognised with the Qantas Trophy. She was the first woman to fly to England, a display of extraordinary stamina and audacity, for she battled cyclones, forced landings, and engine failure.

Bonney was the first person to fly the Indian Ocean from Australia to South Africa, a feat she accomplished solo in 1937. She was the inaugural president of the Queensland branch of the Australian Women's Pilots Association (1964–1956). For her services to aviation, Bonney was recognised with an MBE in 1934 and an AM in 1991. A state electorate is named in her honour as well as an avenue in Clayfield and streets near the airports in Coolangatta and Archerfield. The extensions of Kingsford Smith Drive recognise her achievements, with a memorial opened in 2019. **KS**

BONNIN, MARGRIET (1949–2022): Margriet Bonnin was born on 25 January 1949 in the United States, in Palo Alto, California. Her mother, Nancy Crowe was from Brisbane and her father, Gunther M. Bonnin was born in Dortmund Germany and later moved to Portland, Oregon. They met in Brisbane during the Second World War where Nancy worked as a library assistant for the University of Queensland and Gunther was a US Army Lieutenant attached to General MacArthur's HQ Counter Intelligence Unit in Queen Street. They married in 1946, in San Francisco, where Gunther was completing his PhD at Stanford University and Nancy was working as a librarian at the university's library. Margriet's family, with younger siblings Geoffrey and Roberta, moved to Brisbane in 1956, where Gunther took up an appointment at the University of Queensland and Nancy worked in the UQ Library. While Gunther was known for his contributions to academia, immigration, US veterans' affairs and various community organisations, Nancy was highly regarded as UQ Fryer Librarian from 1965 to 1976. Gunther's sudden death in 1973 at the age of fifty was a huge loss for the family. Nancy remained closely connected with the university as a writer, researcher and contributor until her death aged ninety-five in 2017.

Margriet's lifelong commitment to social justice was a legacy of her family and her education at West End State School, St Peter's Lutheran College and the University of Queensland in the culturally charged 1960s and 1970s. Her involvement in the arts also began early, including taking classes at Twelfth Night Theatre, as a film-maker with director Brian Hannant and actor Richard Moir at the age of fifteen, as a member of the editorial board of her school magazine, attending pop and classical concerts and as a participant in school musicals and pageants. She had a lasting interest in film, with two periods of work as a production assistant at Film Australia in Sydney, conducting film-making workshops at the Brisbane Independent Primary school, production manager for the feature film, *In Search of Anna* (1978) several executive positions with the University Film Group and serving as coordinator for the Queensland Women's Film Workshop funded by the Australian Film Commission.

Sadly her interest in pursuing a film production career was curtailed by juvenile arthritis which limited her physically throughout her life.

While still a student, Margriet was commissioned to write scripts for ABC Education, of which thirty-two programs went to air on ABC radio and television. Between completing her honours degree and commencing her PhD she worked as a research editor for Jacaranda Press on the first edition of the *Macquarie Dictionary*. Her PhD thesis, 'A Study of Australian Descriptive and Travel Writing, 1929–1945', dealt with the issues that concerned writers of this period. She interviewed and corresponded with major writers such as Ernestine Hill, Marjorie Barnard, Ion Idriess and Kylie Tennant, and developed an annotated bibliography of hundreds of published books that are an index of popular culture of the time.

By the early 1980s Margriet was actively growing connections between arts practitioners, multimedia and arts organisations, institutions and funding bodies. She was appointed as coordinator of the Griffith University Film and Drama Centre which was later to become Griffith Artworks. Her role as director saw her advocate for emerging and women artists and community engagement within an intellectual and academic framework. The university and broader community were exposed to the transformative works of artists in residence such as Fiona Foley, Sarah Hopkins, Judy Watson, Kaye Green, Marion Pastor Roces, Wendy Mills, Bronwyn Kemp, Toni Warburton, and Cressida Campbell, to name but a few of the artists whose influence has since spread nationally and internationally. Margriet was steadfast in building Griffith Artworks' unique brand, conceiving and rolling out cultural programming along with the establishment of the Griffith University Art Collection. The latter, recognised initially for its acquisition of works on paper including political posters, extended to photographs and a nationally significant collection of Australian video art (in its infancy), site-specific works, sculpture, and public art commissions. While in this role Margriet met and married artist Ray Beattie with whom she had two children, Carlin and Ariel, who also took up careers in the arts.

During the 1980s and 1990s Margriet established a reputation for service to the arts industry and artist-run magazines, studios, and galleries. She wrote articles, reports and reviews for *Artlink*, *eyeline*, *Artright* and *photofile*. She was chair of the Arts Queensland Visual Arts, Crafts and Design Panel, on the Visual Arts Board of the Australia Council with her mentor, Betty Churcher, the Australia Council Women and Arts Committee, Warana Writers Week, the Brisbane Repertory Theatre (La Boite Theatre), Brisbane Community Arts Centre (Metro Arts), Feral Arts, and the IMA Working Party. She accepted numerous invitations to open exhibitions and deliver speeches in order to share her belief in the power of the arts – to be socially engaged, to see the world more clearly, to be a radical force in reshaping culture and to keep contact with the community's soul and its dreaming. Ill-health forced early retirement but Margriet continued to contribute to the *Australian Dictionary of Biography* and various exhibition catalogues. Her valuable research papers, interviews, and arts ephemera have been donated to the Fryer Library and Griffith University Archives. **Sandra Conte** with **Roberta Bonnin** (Margriet's sister)

BOTT, SARAH ELLEN (1870–1943): Sarah Bott was born into a middle-class family in Brisbane. Along with her sister Alice Bott, she studied art at the Brisbane Central Technical College, receiving her Associate Diploma in 1898. Particularly talented at carving, she exhibited at the Royal National Agricultural and Industrial Association of Queensland (known affectionately as 'the Ekka') right from her graduation. Her work was exhibited at the Royal Agricultural Show in Toowoomba from 1904 to 1907. In 1907, with her reputation growing nationally, Bott showed a silky oak chest of drawers and a pair of picture frames in the Arts and Craft style at the Women's Work Exhibition in Melbourne.

After she began studying with leading potter LJ Harvey, Bott turned her talents to ceramics. Her work was exhibited at the Royal National Association from 1923 to 1930 alongside pottery, china painting and woodcarving at the Queensland Arts and Crafts Society from 1929 until 1941. The Bott sisters ran their own studio instructing students for many years. Alongside professional activities, Sarah Bott was an active committee member of the Young Women's Christian Association and the Queensland Arts and Crafts Society. The Museum of Brisbane owns a Bott earthenware tea and coffee set with a deep russet glaze, which featured in the exhibition *New Woman* (2019–2020). **KS**

BOURNE, ELEANOR ELIZABETH (1878–1957): Eleanor Bourne was born in South Brisbane and was educated at the Brisbane Girls' Grammar School on a scholarship. After attaining brilliant results in matriculation, she was the first woman to win a scholarship from Queensland to study medicine at the University of Sydney, in 1896. She graduated with a BA in medicine and a Master's degree in surgery in 1903. Bourne's first appointment was at the Women's Hospital in Sydney. She was the first female resident at the Brisbane General Hospital and the Brisbane Hospital for Sick Children. In 1907, she established a private practice on Wickham Terrace, maintaining honorary status as an anaesthetist at the Children's Hospital. In another milestone for women's rights, Bourne was appointed as the first medical officer to the Department of Public Instruction in 1911, undertaking gruelling tours to regional areas. Bourne was an expert scientific researcher in the area of hookworm infestations, prevalent in the northern areas of the state. In 1916, at her own expense, she travelled to London, working in a women-run hospital. As a major in the Royal Army Medical Corps, Dr Bourne was appointed medical officer to the Queen Mary's Army Auxiliary Corps. The Bourne Wing of Women's College at The University of Queensland is named in her honour. **KS**

BOWEN, DIAMANTINA (LADY BOWEN; CONTESSA DIAMANTINA DI ROMA) (1832–1893): Contessa Diamantina Di Roma was born in Greece, the daughter of aristocrats originally from Venice who settled in the Ionian Islands. She met her future husband, career public servant and academic George Ferguson Bowen, in Corfu in 1856. In December 1859, Lady Bowen arrived in Brisbane to witness the inauguration of the new colony of Queensland replete with British and Greek flags. A sophisticated, talented woman, Lady Bowen supported the arts, especially music, and was an advocate for public health and the sciences in the rather primitive township of Brisbane from 1859 to 1866. She was instrumental in establishing the first Sunday schools and was an active patron of the Lady Bowen Lying-in Hospital, a maternity hospital for poor women. The Diamantina Hospital for Chronic Disease was established in 1901, where the original Diamantina Orphanage was built in the inner-city suburb of Buranda (later the site of the Princess Alexandra Hospital). The University of Queensland Diamantina Institute, a prestigious research institute, is located at the hospital. **KS**

BRENTNALL, ELIZABETH (née BRENTNALL) (1830–1909): Elizabeth Brentnall was born in Mansfield in the English Midlands into a religious, educated family. Training as a teacher at the Normal College in Glasgow, she was appointed as Headmistress of the Methodist Girls' School in Bacup, Lancashire, before emigrating to Sydney in 1867. Here she married Methodist minister Frederick Brentnall, and in 1873 they moved to Brisbane. Elizabeth Brentnall was an active committee member of the Lady Bowen Children's Hospital, the Lady Musgrave Lodge, the Governesses' Home and the Industrial School. An ardent feminist and temperance advocate, Brentnall joined the Brisbane branch of the Women's Christian Temperance League (WCTU), becoming President in 1886, a position she held until 1899. This organisation was the largest single feminist global organisation, consisting of Protestant women who recognised domestic violence, child abuse and poverty arising from men's irresponsibility and their excessive alcohol consumption. From this premise, like many of its members, Brentnall was an early campaigner for white women's suffrage in Queensland. She was a founding member of the Queensland Women's Equal Franchise Association with Emma Miller in 1894. Her daughter Flora Harris, an organiser for the WCTU, was also a strong feminist activist. In 2017 a Queensland electorate was named in honour of Elizabeth Brentnall. **KS**

BRYAN, EDITH (1872–1963): Edith Bryan was born in Derbyshire, England, and began her career as a pupil teacher at the Royal Institute for the Deaf and Dumb in 1887. She taught at schools in Dublin and London before arriving in South Australia in 1895. After the death of her husband, Bryan returned to the UK to teach, but was later appointed the role of head teacher at the Queensland Blind, Deaf and Dumb Association in Annerley, Brisbane, starting her appointment in 1901.

In 1918, the state government assumed teaching responsibilities in this area. In line with the discrimination against women professionals at the time, Bryan lost charge of the whole section and was appointed only to instruct children with hearing disabilities, a position she retained until her retirement in 1937. She was a leading advocate of children who were blind and deaf, strongly believing in their

education and in expanding their opportunities. When the Edith Bryan Hostel was opened in 1950, she was acknowledged as a world leader in education for people with profound hearing difficulties. **KS**

BRYDON, MARIANNE HELENA (née CARSON) (1864–1941): Marianne Carson was born in County Armagh in Ireland, where her father served as a Presbyterian minister. The family relocated to Queensland and Carson began training as a pupil teacher at Charters Towers State School at the age of thirteen. She left this training to take up a full scholarship at the Brisbane Girls' Grammar School. In 1882, she began her teaching career at the Misses Jardine's Boarding and Day School for Girls on Wickham Terrace before taking on a position at her old alma mater in 1883. She married John McKenzie Brydon in 1885. As a widow with five children, Marianne Brydon established the South Brisbane High School and Kindergarten for Girls. This venture struggled. In 1903 she was appointed as a mathematics and science lecturer at the South Brisbane Technical College despite her lack of a degree. Six years later, Brydon was appointed to the Brisbane Central Technical College (later part of QUT) as instructor in English, French, physics and mathematics. Her career took another direction when she assumed headship of the Domestic Science department. One of her key innovations was to establish a travelling domestic science unit on a train that could visit girls in regional locations. Brydon worked hard to have the subject made part of the Junior public examination, and in 1926 a three-year course in domestic science was introduced as part of a formal teaching qualification. A fervent supporter of women's education, Marianne Brydon was a fundraiser for the Women's College at The University of Queensland. **KS**

BUBBY SMITH, IRIS

BUDBY, JESSIE

BURNS, MARTHA (1873–1959): Martha Burns was born in Brisbane into a professional family, and was educated at the Misses Jardine's Boarding and Day School for Girls. With an outstanding pass in the Junior public examination in 1888, she enrolled as a trainee nurse at the Brisbane General Hospital. She saw this as her pathway to becoming a dentist despite parental opposition. Her life for many years, however, was consumed by tennis, balls, and tea parties as befitted a privileged young woman of the day. In her late twenties, Burns began her training as a dentist. Her first purchase was a large Oldsmobile car, an extraordinary venture for a woman at the time. Though she had qualified, the Dental Board balked at the registration of a female member. She decided to increase her qualifications through the University of Sydney, where she met with intense hostility from the Dean of the faculty. Burns relocated to the more women-friendly faculty at the University of Melbourne, graduating in 1907, the first woman to do so. Burns was the first woman to establish a dental practice in the state of Queensland. Her surgery was located in prestigious AMP Chambers (now MacArthur Chambers), where Thynne and Macartney Solicitors and Hall and Dods Architects maintained their offices.

She was attending the International Dental Congress in London in August 1914 when World War I broke out. She arranged to work at the Lady Rachel Dudley's Australian Voluntary Hospital on the Western Front, treating patients from the Battle of Mons. She later worked at their hospital located in Boulogne where they treated Allied and German patients after the Battle of Ypres. Burns's services were mentioned in despatches and she was awarded the 1914 Star Medal by the Imperial Government in 1919. Invalided home from overwork, Burns returned home via the United States, where she undertook research at Harvard University. An active if conservative feminist, Burns held leadership roles in the National Council of Women and was a foundation member of the Lyceum Club of Brisbane. During the Spanish influenza epidemic of 1919, she volunteered her services with the Australian Red Cross which later awarded her a medal in 1935 for her diligent and continuous voluntary work. Martha Burns is included in the Women's Hall of Fame (formerly the National Pioneer Women's Hall of Fame) in Alice Springs. **KS**

BURNSIDE, JANE (1813–1910): Jane Burnside was born in Liverpool, England in 1813, the daughter of Thomas Burnside, a tailor. It seems likely that the Burnside family was originally from Ireland and that they returned there not long after Jane's birth. In 1839, Jane was sentenced to six months

gaol in Belfast for stealing an umbrella and five handkerchiefs, and in 1840, she was convicted of stealing clothes in County Down. As a result, Jane was transported to New South Wales on the *Margaret* (1840). In 1843, she married Joseph Ray, a convict transported on the *Bussorah Merchant* (1828), at Narellan, New South Wales. Jane received her certificate of freedom in 1847 and the growing family moved to Queensland in about 1852. Of the Rays' eleven children, the five youngest were born in Queensland, beginning with John Ray who was born in North Brisbane in 1852. The family moved around as Joseph chased work, living in Kangaroo Point, Ipswich, and Drayton. Joseph Ray died in Rockhampton in 1866 but Jane lived considerably longer. In 1898, when she was in her eighties, Jane was living at Kilkivan, west of Gympie. She later moved to Toowoomba and died there on 2 September 1910 at the age of ninety-six years, eleven months and twenty-eight days. **Jan Richardson**

CABALBA

CHATFIELD, FLORENCE OBE (1867–1949): Florence Chatfield was born in Sussex, England, migrating to Brisbane with her sisters in 1885. She sought employment as a domestic servant, before commencing training as a nurse the Brisbane General Hospital in 1889. Her rise in her chosen profession was spectacular, seeing her appointed deputy matron in 1892. Eight years later, Chatfield was selected as Matron and later Superintendent of the Diamantina Hospital for Chronic Disease, a position she held until 1934. In 1904, Chatfield established the Queensland chapter of the Australasian Trained Nurses Association. She also served as vice president of the Australian Nurses Federation. Long interested in infant and child health, Chatfield was instrumental in establishing the innovative Queensland Government Baby Clinics in 1918. She and her business partner Ellen Barron founded the Nurses' Rest Home and Benevolent Fund. Florence Chatfield's services to her profession were acknowledged by the award of an OBE in 1937. **KS**

CHURAWHEELA

CHURCHER, ELIZABETH ANN (née CAMERON) (1931–2015): Betty Cameron studied under Patricia Prentice at Somerville House and Caroline Barker in private lessons after she left school. Betty won the Queensland Art Society's scholarship in 1951 and studied at the Royal College of Art in London. Returning to Brisbane in 1956, she began teaching art classes with her husband, Roy Churcher. After many years dedicated to teaching, Betty's focus turned to arts administration and she became the first woman to head a tertiary institution and the first female director of a state gallery in Australia. She later became the Director of the National Gallery of Australia in Canberra, a position she held between 1990 and 1997. A distinguished teacher, critic, artist, author and administrator, Betty advocated for art to become accessible to the Australian public throughout her career. She forged an important path for female artists and arts administrators in Australia. **MoB**

CILENTO, DIANE (1933–2011): Diane Cilento was born at Mooloolaba, the daughter of distinguished medical practitioners, Sir Raphael Cilento and Lady Phyllis Cilento. Educated at Somerville House where she earned a reputation as a rebel, Diane Cilento later studied ballet and acting in New York City, where her father was then working as Director of Refugees and Displaced Persons for the United Nations. Winning a scholarship to the Royal Academy of Dramatic Art, Cilento relocated to London in the early 1950s. Her talent and good looks won her immediate work with Sir Alexander Korda, who signed her first film role with fellow Australian Peter Finch. She was nominated for a Tony Award in 1956 and for Best Supporting Actress for the Academy Award for her role in *Tom Jones* in 1963. She concentrated upon her family after her marriage to Sean Connery, though she appeared with Charlton Heston and later Paul Newman in major Hollywood films. Cilento's career changed direction when she established the Karnak Theatre in Mossman in north Queensland, an innovative experiment in theatre production. Her autobiography *My Nine Lives* was published in 2006. **KS**

CILENTO, PHYLLIS DOROTHY (née MCGLEW; LADY CILENTO) (1894–1987): Phyllis McGlew was born into a wealthy merchant family in Sydney, who later moved to Adelaide. She graduated in medicine and surgery in 1918, working first as a junior surgeon at the Adelaide Hospital. Travelling to

England in 1919, she studied at the Hospital for Sick Children, Great Ormond Street in Bloomsbury. On her return to Adelaide, she married fellow medical practitioner Raphael Cilento. Phyllis Cilento was employed in the Federated Malay States for a year, where her interest in maternal and infant health was reinforced. Moving to Brisbane, Cilento served as a physician in the Hospital for Sick Children as well as maintaining her own obstetric private practice. She studied with Grantley Dick-Read, an advocate for natural childbirth.

Along with raising her family of six children and running a busy medical practice, Cilento began publishing columns in newspapers and magazines, advising readers on all aspects of child and infant care as well as parenting alongside her weekly radio program. Always interested in nutrition and an early advocate of vitamin therapy, Cilento published her first of 24 books, entitled *Square Meals for the Family*, in 1933. She served as the inaugural president of the Queensland Medical Women's Society from 1929, and was the founding president of the Mothercraft Association of Queensland. Her activities extended beyond her profession: she served on the executive of the National Council of Women, the Family Planning Association of Queensland, and the Business and Professional Women's Association for many years. She was also the president of the Lyceum Club of Brisbane for several terms. She was recognised as Queensland Mother of the Year in 1974 and the first Queenslander of the Year in 1981. In 1978, Lady Phyllis Cilento was elected as a Fellow of the International Academy of Preventative Therapies. **KS**

CONNOR, AGNES (c. 1815–1893): Agnes Connor (or O'Connor), an Irish convict, was born in Youghal, County Cork, Ireland in about 1815. Transported to New South Wales on the *Whitby* (1839), she married Charles Chilton, a free arrival, in Parramatta in 1845. Agnes obtained her certificate of freedom on 30 June 1847. She had a son with Chilton, also named Charles, but his birth does not appear to have been registered. By 1848, Agnes had separated from Chilton and was in Brisbane with her infant son. Using her maiden name of Connor, Agnes married ticket-of-leave convict David Ferguson in November 1848. He had been transported to Sydney on the *Hooghley* in 1834. The marriage was bigamous as Charles Chilton was still alive and living in New South Wales. The Fergusons settled in Pine River in Brisbane's north-west for many years. Agnes's son Charles used his stepfather's surname while he was growing up, but from at least 1870, when he married Julia Cunningham, Charles reverted to his birth father's surname of Chilton. Agnes Ferguson is described in gaol registers as a former convict who arrived in Australia on the *Whitby* (1839), was admitted to the Brisbane Gaol on at least twelve occasions, often for drunkenness and using offensive language, and appeared in many press articles during the 1850s and early 1860s. Between 1865 and 1886, Agnes does not appear in any newspaper reports or gaol records, indicating that she led a quiet life for the next twenty years. However in 1887, after being assaulted in the Brisbane Gaol and sustaining a broken shoulder, Agnes was admitted to the Dunwich Benevolent Asylum on Stradbroke Island. She died there in 1893 and is buried in an unmarked pauper's grave at the Dunwich Cemetery. Agnes was survived by her second husband, David Ferguson, who died in the Brisbane General Hospital in 1897, and her only child, Charles Chilton, who was buried at the South Brisbane Cemetery in 1919. **Jan Richardson**

COOLOONICAN ('ANNIE') (c. 1858–1890): Cooloonican's story is one of strength and tragedy. It also shows the lethal effects that introduced diseases had upon her life. Also known as Coolie, Cooloonngan and Annie, she was born on Moreton Island to Emily, a Moreton Island woman. Her well-known father was named William Moreton, a fisherman. His native name was Yillooroon and Yellow Billy.

Annie was well-liked and cared for by her family and friends. She lived and worked around the islands of Moreton Bay.

In July 1880, Annie married John Rotumah, a well-known South Sea Islander man. Together they had five children. Sadly, most died in infancy and one in his teens. Their last daughter Ida was born on 8 March 1890 at Currigee. John was employed as an oysterman, probably by the Moreton Bay Oyster Company, which was a large employer of native people, local and from overseas. Annie died the same year as Ida and was buried in the Dunwich cemetery. An arched headstone etched with a

loving message from her grieving husband marks her gravesite. John, who died a few years later, was also buried at Dunwich. In 1898, their remaining child, Daniel, attended Myora Aboriginal School, aged eleven. Due to government policies, he was removed to Deebing Creek Mission where sadly he became ill and died in 1901. **KS**

COOPER, LILIAN VIOLET (1861–1947): Lilian Cooper was born in Kent, England, into a prominent Royal Navy family. She began her studies at the London School of Medicine in 1886 despite intense parental disapproval. She received her Licentiate in medicine and surgery from the prestigious Royal College in Edinburgh. In 1891, accompanied by her partner, Josephine Bedford, Dr Cooper came to Brisbane, where she became the first registered female doctor. She acted as an Honorary at the Hospital for Sick Children, established by Mary McConnel, the Lady Lamington Hospital for Women and the Mater Misericordiae Hospital. In 1911 she undertook research in the United States, at the Mayo Clinic in Minnesota and Johns Hopkins Hospital in Baltimore. She was awarded her doctorate in medicine from the University of Durham in 1912. During World War I, Dr Cooper served as a surgeon in the Scottish Women's Hospital in Serbia as she was unable to join the AIF as a woman. On her return to Brisbane, Cooper established a successful private practice. She was a pioneer bicyclist and motorist. She was a foundation Fellow of the Royal Australasian College of Surgeons. Her property at Kangaroo Point overlooking the Brisbane CBD was willed by Bedford to the Sisters of Charity to establish the Mount Olivet Hospice. A magnificent stained-glass window in St Mary's Anglican Church in Kangaroo Point honours her legacy. **KS**

COOPER, LEONTINE MARY JANE (née BUISSON) (1837–1903): Leontine Buisson was born in London to a French father and English mother. In 1866 she married surveyor Edward Cooper and together they immigrated to Queensland in 1871. Initially, Leontine Cooper worked as a teacher at Chinaman's Creek (now Albany Creek) School before her appointment as French mistress at the Brisbane Girls' Grammar School. A highly educated and cultured woman, Cooper was prominent in the Brisbane literary and artistic circles. She was also an active member of the newly formed Society for the Prevention of Cruelty, a children's advocacy association. As a well-known journalist, Cooper used the press to broadcast information on various issues of social justice. She edited the short-lived feminist newspaper *The Star and Flashes*, a society newspaper, as well as acting as the Queensland correspondent to Louisa Lawson's *The Dawn*. Writing in the radical newspaper *The Boomerang* in 1888, she fired the first salvo in the public campaign for white women's suffrage in the colony, highlighting the desperate economic strictures that all women endured. The Queensland Women's Suffrage League was formed early the following year to lobby to redress married women's property and custodial limitations. This campaign was successful. After the enfranchisement of all Maori and Pakeha women in 1893 in New Zealand, Cooper was at the forefront of agitation and organisation to gain the vote. With Emma Miller, she was one of the leaders of the Queensland Women's Equal Franchise Association, formed in February 1894. She later led a breakaway group, the Queensland Women's Suffrage League, in April 1894 as arguments over goals and tactics splintered the initial body. Along with Miller and May Jordan, Cooper was appointed a commissioner in the Royal Commission into Factories, Shops and Workplaces in 1891 to investigate working conditions, especially those of women and girls. Sadly, she died two years before white Queensland women attained the vote in the state elections. A state electorate in inner Brisbane was named in her honour in 2017. **KS**

CORRIE, CHRISTINA JANE (née MACPHERSON) (1867–1937): Christina MacPherson was born to New Zealand parents in Scotland and was educated in Wales, although the family later returned to New Zealand. She married noted Brisbane architect Leslie Corrie in 1899, and they lived on Bowen Terrace, New Farm, overlooking the Brisbane River. With Margaret Ogg, Christina Corrie co-founded the Queensland Women's Electoral League (QWEL) in 1903. The two toured the state in a buggy, spreading the advocacy for white women's suffrage. Corrie served as first president of the QWEL. After Leslie Corrie was elected alderman in 1901 and Mayor of Brisbane from 1902 to 1904, Christina Corrie's civic and public duties increased. She was also a co-founder of the Women's Progressive Club (later the Brisbane Women's Club) in 1903. Christina Corrie was a foundation member of the conservative Moreton Club in 1924, later serving as president (1931–32). **KS**

COUNGEAU, EMILY (née HOWARD) (c. 1860–1936): Emily Howard was born in Essex, England, where she attended the local primary school before becoming a lady's companion, travelling extensively in the Mediterranean. Her travels allowed her to become fluent in five languages. She accompanied her three brothers to Melbourne 1887, where she initially worked as a parlourmaid. Here she married Albanian-born Naoum Coungeau, a restaurateur whom she had met on the Greek island of Lesbos some years earlier.

Moving to Brisbane, they established a successful restaurant across the road from the Customs House in Queen Street, where they served innovative bistro style cuisine with imported wines. A shrewd businesswoman, Emily Coungeau purchased two CBD buildings which ensured her an ongoing stable income. Also a noted poet, she had her work published in various periodicals including *The Bulletin*, published four volumes of poetry, and the 'romantic poetical drama' *Princess Mona* (1916), a tale of the symbolic birth of Australia. The latter became the libretto for an opera entitled *Auster*, with a score by noted composer Alfred Hill, which was first staged in 1922. Coungeau was a generous patron to other women, providing funding to artist Vida Lahey. She was an early active member of the Brisbane Lyceum Club and a benefactor to the Women's College at The University of Queensland. Emily Coungeau was a recipient of the prestigious King George V Jubilee Medal in 1935, the year before her death. **KS**

COXEN, ELIZABETH FRANCES (née ISAAC) (1826–1906): Elizabeth Isaac was born in Gloucestershire, England, into a wealthy banking family. Her family emigrated to Sydney in 1839, soon after which they went to what is now Toowoomba with their sheep herds, before free settlement was opened. The family home in Kangaroo Point was built by former convict Superintendent of Works Andrew Petrie. Her brothers were associates of Ludwig Leichhardt and early fossil hunters. Elizabeth was also fascinated by the natural world. In 1851 she married pastoralist, amateur naturalist, and later parliamentarian Charles Coxen who was related to the distinguished avian illustrator, Elizabeth Gould. Moving to Brisbane after financial collapse allowed the Coxens to devote more time to their study of natural history. Elizabeth Coxen was an expert in conchology, spending considerable time gathering specimens around Moreton Bay. Moreover, she also became a skilled meteorologist. She was the first woman permitted to attend a meeting of the Queensland Philosophical Society in 1875, the premier intellectual and scientific meeting place in the colony. After her husband's death in 1876, Elizabeth Coxen began duties as a curator at the incipient Queensland Museum, making her the first professional female curator in the Australian colonies. She assumed another honour as the first woman elected to the Royal Society of Queensland and the first woman to read a scientific paper at a meeting in 1893. Several species are named in honour of Elizabeth Coxen. **KS**

CRAMOND, TERESA RITA ('TESS') AO MBE (née O'ROURKE BROPHY) (1926–2015): Tess O'Rourke Brophy was born in Maryborough, Queensland, before her family relocated to Brisbane. She attended the exclusive St Ursula's College in Toowoomba. She won a highly competitive Open Scholarship to study medicine at The University of Queensland (UQ) in 1944, graduating in 1951, and soon after commenced as a Resident Medical Officer at the Brisbane General Hospital. In that year, she decided to specialise in anaesthetics. Dr Cramond entered her postgraduate studies at London Hospital in 1956 while she pursued studies with the assistance of a Nuffield Fellowship. On her return to Brisbane, she worked in the Kenneth G. Jamieson Unit of the Royal Brisbane Hospital (RBH) as well as consultant in paediatrics at the Mater Children's Hospital from 1958 to 1973. She also developed major breakthroughs in CPR for lifesaving on the beach as well as serving on the Queensland Electricity Commission's Safety Advisory Board. Research into pain management saw Dr Cramond enter new territory with her appointment to the Multidisciplinary Pain Centre at the RBH that she established in 1967; in 2008, it was renamed in her honour. In 1977 Dr Cramond was awarded the OBE in recognition of her career to medicine followed two years later by her appointment as Dame Magistrals Grace Sovereign, Military Order of St John of Jerusalem, Rhodes and Malta. Cramond was also Professor of Anaesthetics at UQ from 1978 to 1993. In 1987, she was awarded the Orton Medal from the Royal Australian College of Surgeons alongside other recognition, with the Australian Red Cross, the AMA, and the Australian chapter of Palliative Medicine. In 1991, Professor Tess Cramond was honoured

with an AO in the Order of Australia, and an annual lecture in her name, delivered by early career researchers and hosted by the Australian Pain Society, pays tribute to her contribution. **KS**

CRIBB, MARGARET NEVILLE BRIDSON AM (née CATT) (1924–1993): Margaret Catt was born into a professional family in Rockhampton where she was educated at the Girls Grammar School. Later she attended Brisbane Girls' Grammar School, before enrolling at The University of Queensland (UQ) in 1944, graduating with a BA in 1947. As president of the Women's Club and vice president of the Students' Union, Catt was active in student affairs. She became the first female editor of the student newspaper *Semper Floreat* in 1946. Progressive in her views but never militant, Cribb set a tone of open debate during a period of intense ideological conflict. After her marriage to Ivor Bridson Cribb in 1947, Margaret Cribb worked on the new magazine *South Coast Express*, which provided information to the holidaymakers at the emerging destination of the Gold Coast. When Ivor Cribb was appointed inaugural Principal of International House at UQ in 1965, Margaret Cribb joined the academic staff in the male-dominated field of political science. She completed her Honours degree in 1965 and her MA in 1972. A pioneer in the field of industrial relations and labour history at the university, Cribb's interests extended into Scandinavian industrial democracy alongside Queensland political history. Moreover, she contributed a scholarly 'Political Commentary, Queensland' section to the *Australian Journal of Politics and History*. Maintaining her promotion of women's education, Cribb served on the Council of Women's College and later was appointed to the State Library of Queensland's Board. Cribb was a role model and mentor to many female students at UQ,¹ and the university's childcare centre is named in her honour. In recognition to her services to education in the field of industrial relations, Margaret Cribb was appointed a Member of the Order of Australia in 1992. **KS**

CROSS, ZORA BERNICE MAY (1890–1964): Zora Cross was born in 1890 in Eagle Farm near the old Female Convict farm and on the site of a significant Indigenous track, into a professional family who had come to Moreton Bay in the first wave of white settlers. When her father went bankrupt, the family moved to Gympie. As a child, she contributed many stories for the *Children's Pages of the Australian Town and Country Journal*, edited by novelist Ethel Turner. She was educated at Ipswich Girls' Grammar School and Sydney Teachers College. Cross left primary school teaching after she gave birth to an out-of-wedlock baby who died. Marrying in 1911, she refused to cohabit with her husband. She had another baby from an affair before divorcing and living with the married father, David Wright, the editor of the 'Red Page' of *The Bulletin*. She continued to be independent, earning a living as an actor and freelance writer, most notably for the jingoistic *Lone Hand*. In 1916 after a strenuous tour of North Queensland to raise funds for the war effort, she wrote a novel on Indigenous themes. It failed to secure a publisher. That year she published a book of verse titled *A Song of Mother Love*, followed by *Songs of Love and Life* (1917) which featured an evocative cover by artist Norman Lindsay (1879–1969). These were sensuous poems told through the eyes of a woman. They were seen as evidence of her scandalous private life. After Wright's death in 1928, Zora Cross found it hard to maintain her life, find employment and support her family. Her children's verse in contrast was light and well received. **KS**

CUMBRAE-STEWART, ZINA BEATRICE SELWYN (née HAMMOND) (1869–1956): Zina Hammond was born in Melbourne into a wealthy religious family, who later lost their money in the 1890s depression. She was educated at Mrs R. Sadleir Forster's Ladies School. When she married Francis Cumbræ-Stewart in 1910, they moved to Brisbane, where he was appointed registrar of the new University of Queensland. Zina Cumbræ-Stewart threw herself into volunteer work, first as a charter member of the Church of England's Mothers' Union. Fiercely evangelical in her beliefs, she was out of step with the more high-church leanings of the Brisbane Diocese. She was a long-standing active member of the National Council of Women (president, 1926–1935) and was a member of the Australian Red Cross during World War I. During the Great Depression, Cumbræ-Stewart helped found the Queensland Social Service League to assist the unemployed and destitute. A devoted committeewoman, Zina Cumbræ-Stewart was on the executive of the Mothercraft Association (founded by Lady Phyllis Cilento) and the Bush Nursing Association. **KS**

¹ Author's note: I count myself among these women, having been a former student of hers.

DAMBIR, DAMBIR

DANAHER, PHYLLIS MBE (1908–1991): Phyllis Danaher was born in Brisbane, where her father was a well-known bookmaker. She was educated at St Margaret's Church of England Girls' School in Brisbane and at Margaret St Ledger's dance school. She furthered her training with Frances Scully in Sydney. Her first major professional engagement occurred when she was employed as an extra in the 1929 national tour of the Pavlova Company. Most of her income came through her work with J. C. Williamson's light musical productions. In 1933, Danaher went into partnership with Judith Avery initially in her own ballet school, the Phyllis Danaher School of Ballet. Two years later, she completed her training as a teacher with the Royal Academy of Dance based in London. Keen to advance the professional role of her vocations, she established the Queensland branch of the Australasian Society for Operatic Dancing, followed by the Brisbane Ballet Company in 1953. Her first choreographed ballet, *The Wasps*, was premiered in the Brisbane City Hall in 1956. A brilliant teacher, Danaher instructed Garth Welch and Lucette Aldous, both stars of the Australian Ballet. Phyllis Danaher's pioneering efforts laid the foundation for the establishment of the Queensland Ballet Company, which recognises her contribution with an annual scholarship. **KS**

DAVIS, SARAH (c. 1788–1849): Sarah Davis was born in London in about 1788. In 1831, aged about forty-three, she was convicted at the Old Bailey of stealing a white satin ribbon from a haberdashery shop. Sarah was transported to Sydney on the *Burrell* (1832). She gave her age as forty-one and stated she was married with four children. In Sydney, Sarah applied multiple times to marry free arrival John Williams but was refused because the convict authorities knew she was already married. For reasons that are not clear, the couple was finally granted permission to marry in 1837 and the marriage was registered in Sydney that year. Sarah was granted her certificate of freedom in 1839. John Williams was Brisbane's first trader and it is possible that Sarah accompanied him to Moreton Bay as early as 1841, prior to Brisbane officially opening up to free settlement in February 1842. Nothing is known about Sarah's life in Brisbane except that she died in 1849 and was described in a death notice in the *Moreton Bay Courier* as 'Sarah, the beloved wife of Mr John Williams, licensed victualler'. According to the announcement, Sarah was fifty-two years old, though based on her convict records she was probably aged about sixty. John and Sarah Williams did not have any children together and it is not known what became of Sarah's four children from her first marriage in England. **Jan Richardson**

DAW, ROBYN LESLEY (1958–2022): Robyn Daw was a highly regarded artist, writer, curator, educator, arts administrator, and cultural leader, who contributed greatly to Australia's art, craft, and design sector over a career spanning more than thirty years.

Robyn's career and achievements were built around a keen understanding of the value of arts and culture, as well as a passion for ongoing education and skills development. Throughout the 1980s into the early 2000s, she studied extensively at various universities across the country, gaining a Bachelor of Fine Art, a Bachelor of Art History, a Master of Fine Arts (Research), and a Graduate Diploma in Management.

Robyn shared her knowledge and expertise with great verve and generosity throughout her long career, which began in earnest in practice, as a tapestry weaver at the Victoria Tapestry Workshop in the late 1980s. While she continued to make art throughout her life, particularly as a contemporary textile artist and weaver, Robyn's career path broadened to encompass her associated passions and interests of teaching and curating, firstly in Melbourne and then in Perth at the Edith Cowan University, where she was a lecturer and course coordinator.

In the mid-1990s Robyn moved to Tasmania where she lectured in art history and theory at the University of Tasmania. She also curated the exhibitions, *Contemporary Tradition: Material Culture in Papua New Guinea* and *Tripping Light: The Big Party Show*. During this time, Robyn was also invited as a guest lecturer in other Tasmanian venues as well as several in the United States.

During the late 1990s through to the mid-2000s, Robyn refocused and extended her education and curatorial interests into gallery roles, including at the Queensland Art Gallery, Queensland University

of Technology (QUT) Art Gallery (now QUT Art Museum), and the National Gallery of Australia. She also continued guest curating exhibitions, including major national touring projects such as *Material Witness: 15th Tamworth Fibre Textile Biennial* for the Tamworth City Gallery, and *Life in Your Hands: Art from Solastalgia*, for the (then) Lake Macquarie City Art Gallery.

Never resting on her laurels and always translating her skills to further the potential of the arts and cultural sector, Robyn took up positions at Arts Queensland, firstly in arts development and then in public art strategy.

As south-east Queensland became her home, with her long-time partner Ian Friend and their son Dexter Daw Friend, Robyn continued to dedicate herself to arts and cultural development, this time as the Creative Industries Program Leader at Logan City Council. In this role she worked strategically and with skilful consideration to invigorate cultural engagement, arts development, and public art placemaking in that community, particularly encompassing First Nations people, as well as more recently settled diverse cultural groups who all contribute to the city's rich character.

Throughout her career, Robyn also wrote for numerous exhibition catalogues and art journals, presented at national and international conferences and symposia, and supported the sector through membership on several industry committees and boards.

Alongside her formal positions, in 2006 Robyn formed ArtBunker with her partner Ian Friend, with the aim to work collaboratively on a range of projects including a billboard project, *When I leave the clouds*, for QUT and in partnership with a British group Original Field of Architecture, becoming a finalist in Australian Tapestry Workshop's Tapestry Design Prize for Architects 2021, with the work, *Note to Architect*.

Robyn's legacy to the Australian arts and cultural sector lives on through her work, achievements, and relationships. **Debbie Abraham**

DELANEY, KITTY (QUEEN KITTY; KITTY NOBLE) (1860–1922): Kitty Delaney was one of the last Aboriginal women to live in a traditional manner around and north of Brisbane. She was the daughter of King Sambo and Queen Beauty – two notable figures associated with Caboolture, Mount Mee, and Maleny. Kitty was the wife of King Noble at Tewantin until about 1882. By the 1890s, Kitty was the wife of the warrior-headman Menvil Wamarun (King Jackie Delaney). Several photos show her camped with King Jackie at Enoggera. Kitty was known for her skills in fishing, basketry and hut-building. In later life, she moved between various huts she had built between Upper Caboolture, Deception Bay, and Burpengary and the Sunshine Coast, constructing some of the last traditional architecture in southern Queensland. She was popular with many local settlers. When Jackie Delaney was injured, Kitty moved her entire camp five miles inland to care for him. After his death, she was removed to Barambah (Cherbourg) Reserve. **RK**

DI:NABA (MORETON, SARAH) (c. 1840–1907): My maternal great-great-grandmother was Di:naba or Sarah Moreton.¹ It has taken many years to reconstruct her story due to the impact of the *Aboriginal Protection Act (1897)*.² I write through my Goori lens and use language words used by family and where it may be of interest to readers. There is no doubt that Di:naba and her family, my family, lived through years of terror. It is disturbing to read about it and imagine the circumstances described by the words of my ancestors. The second penal colony in Moreton Bay was a precursor to devastation and disenfranchisement for our Goori Nations.³ Dehumanising political puppetry choreographed strategic colonial incursion to transform ancient land ownership and turn ancient owners into enemy, refugee,

¹ Moreton family oral history.

² FAIRA, *Beyond the Act: Queensland Aborigines and Islanders: What Do We Want?* (Brisbane: Foundation for Aboriginal and Islander Research Action Ltd, 1979), 22.

³ Callum Clayton-Dixon, Gabi Briggs and Narmi Collins-Widders, *Surviving New England: A History of Aboriginal Resistance and Resilience Through the First Forty Years of the Colonial Apocalypse* (Armidale: Anaiwan language Revival Program, 2019), 19.

pauper, slave.¹ Di:naba was a living witness to all. Incredibly, she survived. Her Goori spirit and ancient bloodline lives in her many descendants today. Her story, my story. I invite readers to visit our world.

From the available records, it appears Di:naba was born around 1840. Her parents were Kerwalli, a local man, and Naewin, also Sarah, a Ngundan woman of neighbouring Gubbi Gubbi *djarra* (country).² Baby Di:naba was set to become a woman of note, with her father a known headman. Di:naba's name matched her nature. It was explained to me as a young woman by renowned Gubbi Gubbi elder Eve Fesl, and it means sister or friend.³ Di:naba was most likely born on Kerwalli's country as was customary. In 1905, a journalist interviewed and photographed this well-known woman about the meaning of the name Wynnum (*winnam*). He wrote that as a baby she had viewed the surroundings from the vantage point of a snug *dhilli* (bag) slung across her mother's shoulders and she continued to camp on the same old grounds as her ancestors. Di:naba spoke with much authority, leading the journalist to surmise that of three explanations he'd heard, hers was perhaps the correct one.⁴ An elderly writer recalled an area 'just below Fort Lytton near the mouth of the Brisbane River, beyond the line of the mangroves, were a few flat rocks almost submerged in the mud', that he always knew as 'Sarah's Rocks, a small tribute to a remarkable Aboriginal woman, Sarah Moreton ... she lived at "Blacks Camp" (Eleanora Park)'.⁵ Phil Agnew, a highly regarded employee of the Dunwich Benevolent Asylum, took an impressive photograph of Di:naba at Wynnum in 1900. It appeared in several newspapers, under the titles 'Sarah at Wynnum', 'Sarah playing the banjo' and 'De old Banjo'.⁶

Di:naba's first husband was Dandruba or Charlie Moreton, a Koenpul man of Stradbroke Island. Charlie and Sarah were well-known around Brisbane in 1866. Their only son Mookin, also known as Charlie Moreton, was born at Amity Point in 1871. It seems Dandruba died within two years. Di:naba's bereavement period involved ceremonies, rituals, special foods, mourning clays and ochres, body markings and elaborately prepared head and body regalia. Di:naba remarried and her second husband was Yillooroon, also named William Moreton and 'Yellow Billy'. They had four children who were all born on *djarra*, Thomas at Bulimba near the candle works⁷ and Winyeeba at Polka Point on Djerrangerri.⁸

Di:naba was born into a land-based culture and spirituality with its complex kinship law system structured to maintain healthy people, lands and waters. She learned our ancient stories about the beginning of time when ancestral spirit beings took the form of the land and created the first people and all within it. From them came the Law, *belongingship* and close connection to all the ecosystems of land and waters, both salt and fresh. These ecosystems are the habitats of our ancestors who give us the Law to manage them. The *yuree* (meat) and *nhural baggum* (kin tree/plant) system gives us our responsibilities. It is documented in the form of stories about the actions of creator beings and the consequences of failure to keep the Law. Di:naba's eldest son Mookin grew up and worked around Moreton Bay, Brisbane and further west. He was among the first group on Deebing Creek Aboriginal Reserve. Later he was incarcerated at Purga, Barambah (Cherbourg) and Myora on his father's island. Mookin was a woodcutter for the Dunwich Benevolent Asylum in 1924 and led the corroboree at its closing in 1949. He was unanimously voted Barambah's first Honorary Mayor in 1928. He was a speaker of many languages, a message stick bearer, headman and ceremonial custodian. Some of his stories are among those recorded by linguists and anthropologists from major universities. The following story was told to Uncle Dennis Moreton by his grandfather Mookin, about the man and woman being the bringers of life, and how the land and the water is formed and continues to live:

1 Rod Fisher, *Brisbane: The Aboriginal Presence 1824–1860*. Papers No. 11 (Brisbane: Brisbane History Group, 1992).

2 Community and Personal Histories, Department of Communities, Moreton Family Familial Report, Brisbane, 2012.

3 Dr Eve Fesl, OAM, CM, personal communication, Kuranda, c. 1991.

4 *The Daily Mail* (Brisbane), 11 March 1905.

5 Llew Gronberg, 'Sarah's Rocks', *Wynnum Manly Historical Society Inc. Newsletter*, Issue 89, February 2017, 6.

6 Phil Agnew, 'Sarah playing the banjo', 1900, *The Queenslander*, 1901, captioned 'De old Banjo', 11.

7 QSA Stradbroke Island Leper Lazaret Patient Admission Register 1892–1907, Health Department, QS 439/1.

8 Moreton Elders, Moreton family history, One Mile Stradbroke Island, 1964.

The hills and other high points in the land are the man. He is on top of or above, the lagoons, swamps and other waters, which are the woman. From the man comes the *moothi* (sperm), which is the beginning of life. The *moothi* forms the waters of the creeks, which flow from the man to the swamps, lakes and lagoons – the woman. The swamps and lakes are like a *djunu* (womb). The woman nurtures the *moothi* and from her comes life in the form of resources. Without the man and the woman, there can be no life. Without the resources, the people cannot live. This is the same as a man lying with a woman to produce a child. If the man dies a child cannot be produced. If the hills and high points of the land are destroyed it is like killing the man: the *moothi* or water cannot flow to the swamps and lagoons. They dry up and the resources cannot be reproduced. The resources are the children of the land and need the man and the woman for procreation and survival. The resources, which are nurtured by the man and the woman, are all that live on the land.⁹

Local knowledge was taught through social processes by expert knowledge holders – the Elders. The *yuree* or totem passes from the mother to baby, Naewin to Di:naba, her son's children from their mother. It brought identity, associated rights and responsibilities with their mother's country. From the father came tribe, country, social, ceremonial, economic and political status. From her parents Di:naba received her marriage section and moiety, the group she could marry into. One couldn't marry into the same *yuree* group, marriage section or close bloodline. At the time of Di:naba's birth, details of constellation and season were marked on paperbark, a record for Naewin's *dhilli* (bag).¹⁰ With her birth, and life, came Story and Songlines very different to all that had come before.

The name Di:naba points to customs of the time. A structure of Goori law protocols, beliefs and ceremonial restrictions guided the use of names. Personal names were mostly only for use in the inner family circle. Names that identified one's totems, clan, tribe, marriage section and country were used in the wider world. Throughout life, a name could be set aside, dropped or added to. Names could evolve with status, milestones or death. Ceremonial names weren't disclosed to outsiders especially those stealing their lands and killing them off. Warming hands together over a fire and exchanging names came with trust and respect.¹¹ There were rules about the use of a deceased person's name. It was either not used for a period of time or never again. Anyone with the same name as a deceased person used another name or could use a certain term that indicated this.

Kerwalli, also Garballi, was a small boy at the time of John Oxley's arrival from Sydney in 1823.¹² The recorded variety of tribal affiliation and employment sites exemplify Kerwalli's movements during colonial displacement. Colonisation is defined as 'the practice of invading other lands and territories, for the purpose of settlement and/or resource exploitation'.¹³ The colonisation process 'begins first with small recon forces that map out new lands or regions and gather intelligence'.¹⁴ Kerwalli was likely the Aboriginal youth Sandy, native crew from Brisbane township in 1836,¹⁵ a later guide with Andrew Petrie¹⁶ and just Sandy on Tom Petrie's 1862 blanket request list.¹⁷ It's uncertain when he received the brass crescent-shaped plate (king plate) marked *King Sandy, Brisbane*. He frequented the Nudgee waterholes where passengers on the Sandgate to Brisbane coach run spotted him on moonlight nights, poised alone on a high point,

9 Denis Moreton and Anne Ross, *Gorenpul-Dandrabin Knowledge of Moreton Bay*, ed. Peter Davie (Brisbane: Queensland Museum Wild Guide, 1999), 59–67.

10 Minnie Mace, Elder, personal communication, Bribie Island, c. 1993.

11 Sue Barstow, personal communication regarding Bruce Breslin, *Exterminate with Pride: Aboriginal-European Relations in the Townsville-Bowen Region to 1869* (Townsville: James Cook University, 1992).

12 Michael Aird, *Brisbane Blacks* (Southport: Keeaira Press, Southport, 2001), 13.

13 Clayton-Dixon, Briggs and Collins-Widders, *Surviving New England*, 19.

14 Ibid.

15 James Backhouse, 'A Report on the State of the Moreton Bay Penal Settlement to Governor Bourke' (1836), 56, 60.

16 Constance Campbell-Petrie, *Tom Petrie's Reminiscences of Early Queensland* (Brisbane: Watson, Ferguson & Co., 1904).

17 Kay Cohen et al., *Lost Brisbane and Surrounding Areas 1860–1960* (Brisbane: Royal Historical Society of Queensland, 2014), 220.

brass plate shining, silently staring down at them as they passed.¹ In the 1870s, newspapers reported about 'an Aboriginal, King Sandy'² and 'King Sandy a Brisbane black'.³

To mark the Queensland Intercolonial Exhibition, the first exhibition held at the Brisbane Showgrounds, in August 1876, a 'King Sandy' medallion was created bearing an image of Kerwalli's head and the words *Sandy ex rex Queensland*. The Australian Coat of Arms featured on the reverse side. These coins were to commemorate the establishment of the colonies and the 'despoiling' (that is, the 'dethroning') of Aboriginal 'monarchs' in favour of British sovereignty. His image remained on coins from 1869 to 1877; the 1876 coin called him the King of Queensland, honoured colonial superiority, not King Sandy.⁴ It may have prompted Kerwalli to talk frankly with the visiting naturalist James Craig at Sandgate in 1875. He told Craig that he was king of the tribe that inhabited Brisbane and the government had taken his land and given him a brass plate. Kerwalli's group were gathering and selling fresh seafoods to locals. They planned to depart on Christmas Day; Sandgate had been a haven from Brisbane where Aboriginal people weren't allowed after sundown or on Sundays and any found were roughly treated by the police, sometimes whipped.⁵ Sorry Business was also keeping them in the area as Naewin had lost her brother and another her little girl. Sadly, Kerwalli and Di:naba would soon be mourning for Naewin.

When they visited Oscar Fristrom's Brisbane studio, Kerwalli's wife was Gwai or Kitty Catchpenny. He was obviously near Moreton Bay with family and friends. A visit to Stradbroke Island around 1895 was recorded by Meston.⁶ According to him, Gairballie was one of the last of the old Brisbane 'blacks'.⁷ He was still a leader of a dwindling group with responsibilities on his ancient tribal lands.⁸

Early European writers described the Brisbane River area as a garden of Eden with dense forests, waterholes and abundant wildlife, occupied by a large strong and gifted population which lived in great comfort, easily gathering their daily needs through exceptional skills and knowledge of their environment.⁹ From his ancient estate Kerwalli derived his social and cultural capital through his *Baggum-nhural* (family tree-group). If he was Goondu or stringybark tree group, he could craft and trade in artefacts and canoes, which were key in order to travel the large waterways of South East Queensland and around Moreton Bay, or to find materials needed for housing, rope, string, etc. *Djandur*, ironbark tree, a local hardwood tree, also brought great cultural economic significance for hut-making, canoes, weaponry such as clubs, smaller fighting sticks (*nulla nulla*) and larger spears with tips made in wood or stingray barbs attached with beeswax and twine. *Yerol*, climbing tree vine used for rope, games, training; *Mangar* or blue gum, also called koala tree, with its medicinal qualities is highly favoured for smoking ceremonies.¹⁰

Noorjoor or paperbark tree told that water was nearby. Bark sheets were used for shelters and re-used, taken to the new camping sites if needed. *Tawal-pin* or cotton-tree was used for weaving and rope making. Its flowering signalled mullet season. Women helped make various artefacts and their woven mats and *dhilli* were prized for durability. Craig described Naewin's baskets as nicely made. Local grasses and feathers were dyed for different uses. Mourning pieces used dyed emu feathers for

1 Kath Ballard, *Brisbane the Beginning* (Geebung: Ballard, 2007), 213.

2 Central Police Court, *The Brisbane Courier Mail*, 15 February 1870, 3.

3 'Current News', *The Queenslander*, 26 August 1871, 2.

4 Ray Kerkhove, *Some Notes on the Provenance of Kerwalli* (King Sandy), February 2017, 9.

5 James W. Craig, *Journal*, 15, 23 December 1875, copy held in the National Library Australia, Canberra.

6 Archibald Meston, List of Aborigines on Stradbroke Island, c. 1895, Meston papers, State Library of Queensland, 9.

7 Archibald Meston, 'The Old Brisbane Blacks', *Courier Mail*, 31 August 1901 and 'Lost Tribes of Moreton Bay', *The Courier*, 14 February 1923.

8 Parry-Okedan, 'Redcliffe in the Eighties. Many Memories of the First Settlers', *Sunday Mail*, 9 March 1930, 21; and 'The Story of Bribe Passage', *The Queenslander*, 16 June 1932, 4.

9 Norman Sheehan, *Stolen Generations Education: Aboriginal Cultural Strengths and Social and Emotional Well Being* (Woolloongabba: Link-Up, 2012), 6.

10 Barry Brown and Kerry Charlton, *Wularunguru* room names project (Brisbane, 2019), *Tom Petrie's Reminiscences*, 319.

hair pieces with decorative pieces of kangaroo fur.¹¹ Naewin would have taught Di:naba all the skills for using the large variety of resources. Swamp reeds like *Ngungair* (reeds), *winnam* (pandanus) and *Bangil*, long grass, were all used to weave different types of *dhilli*, which were used to carry babies, sacred and personal items, food, equipment and to strain toxins from roots, seeds and nuts. The roots of particular ferns and waterlilies, a dietary staple, were pounded and cooked. Barks and flowers of shrubs and trees were observed for approaching seasonal foods leading to movement to new areas. Our Moreton group eyed the white-angel shrub for *ginyingarr-bu* (oyster season). Shedding barks or blossoms forecast the arrival of different fish. Acacia trees nourished *jubbims* (witchetty grubs) highly sought for their high protein and medicinal properties.¹²

Song-women like Di:naba were sought after as song and dance keepers for ceremonial times; funerary occasions; celebration; dances for the *kippers* (male youth) passing their Bora; successful hunts; tournaments and battles. Song-people were also called upon to sing for babies and small children when families had difficulty getting them to sleep. Women joined hunting parties skilled with boomerangs, nulla-nullas and spears.¹³ As a child I was told that our women fought alongside the men in battles.¹⁴ Early newspapers report that women carried wounded men away on their shoulders.¹⁵ Some collected fallen weapons. Fights between women could involve sticks or sharpened stone knives.¹⁶ Customs with battles, individual fights and Sorry Business meant women kept their hair short.¹⁷

Di:naba matured into a respected knowledge holder, song and dance woman, elder and matriarch. Images of her and Kerwalli together were taken in the late 1850s. At his Brisbane studio Oscar Fristrom photographed Kerwalli and wife Kitty Catchpenny, daughter Sarah (Di:naba) and granddaughter Emily Moreton in 1887 to use in his paintings of them.¹⁸ In the following year, a local newspaper reporting Oscar's progress mistakenly wrote that Sarah was Kerwalli's wife, his granddaughter was Sarah and his relationship to Kitty omitted. Fristrom produced numerous paintings. His works of Sarah range from 1888¹⁹ to 1915.²⁰

Di:naba was constantly at 'Sarah's Rocks', probably due to her missing youngest son Willy, taken away as a boy. From her rocks, she could watch the incoming ships, hoping for his return. Sadly, it didn't happen. In 1900 Kerwalli died at Wynnum with family nearby at the 'blacks' camp. In 1905, Di:naba was on Myora where Thomas was building her house. Two years later she died. Her passing was noted in a local paper.²¹ Phil Agnew signed her death record.²² In the late 1990s an NITV program shown in New Zealand featured a descendant discussing Stradbroke Island. This led to Willy's grandson fulfilling a promise to his grandfather Wirri to travel here and let family know what had happened to him. Di:naba had lived a most extraordinary life. She was buried at Myora cemetery. Memories of her will live on. **KC**

DOIG, EDNA NELL (1915–1988): Edna Doig was born in West End, Brisbane, into a large, poor family. She won a scholarship to All Hallows' School to undertake secondary education, then unusual for working-class girls. Doig began nursing training in 1937 at the Brisbane General Hospital, and in

11 James Whitelaw Craig and A. F. Craig, *Diary of a Naturalist: Being the Record of Three Years' Work ... in the South of France and Australia 1873–1877* (Paisley: Parlane, 1908).

12 Moreton Elders, Goenpul, Djandewal Tribal Goori traditional oral history (Tjerangeri, Yagarabul, 1964–).

13 Lindsey P. Winterbotham, 'Gaiarbau's Story of the Jinibara Tribe of South East Queensland and Its Neighbours' (Brisbane, 1950–1957), 58. Manuscript, Fryer Library, The University of Queensland.

14 Moreton Elders, Goenpul, Tjerangeri Tribal Goori traditional family oral history (1964–1970).

15 'Local Intelligence, Black Contests', *Moreton Bay Courier*, 25 July 1846, 3.

16 Campbell-Petrie, *Tom Petrie's Reminiscences*.

17 Moreton Family oral history.

18 'Portrait of Sarah', *The Queenslander*, 23 June 1888, 85.

19 Ibid.

20 William Ross Johnston, *Catalogue: Oscar Fristrom's Aboriginal Paintings*, Honorary Research Curator, Queensland Memory State Library of Queensland, Brisbane, 2013.

21 'The passing of an old Aboriginal identity at Myora', *Queensland Figaro* (Brisbane, 14 March 1907), 18.

22 Sarah Moreton, June 1907, Dunwich Benevolent Asylum Death Register Database, 19 April 1866–1 August 1947.

late 1939 she joined the Australian Army Nursing Service, working first at the Australian General Hospital in Surrey, England. In December 1940, Doig was transferred to the Australian Army Hospital at Kantara in Egypt, where she attained the rank of Sister in December 1941 and first Lieutenant then Captain in 1943. Her unit returned to Australia in March 1942, with soldiers destined to support the Australian war effort in Papua New Guinea. Doig served in hospitals on the Atherton Tableland before working on the repatriation of Australian POWs in Singapore in late 1945. Her career took her to Japan from 1946 to 1949, where she nursed Australian service personnel and their families. After further training in midwifery in preparation for a civilian career, Doig re-joined the armed services, serving at the Camp Hospital at Yeronga. She quickly rose through the ranks of the Army Nursing Service, becoming Colonel and Matron in Chief in 1961. She later served in the Vietnam campaigns. In recognition of her services to nursing, Colonel Edna Doig was awarded the Florence Nightingale Medal and elected a Fellow of the College of Nursing. **KS**

DOYLE, JANE (1817–1886): Jane Doyle, a nineteen-year-old kitchen maid, was found guilty of picking pockets at the Lancaster Quarter Sessions on 4 December 1837 and transported to Sydney on the *John Renwick* (1838). She had several prior convictions and the convict indent stated that her brothers John and Edward Doyle were ‘both prisoners for seven years’. In 1840, two years after arriving in New South Wales, Jane married John Perryman, a free emigrant, at St Patrick’s, Parramatta. In March 1844, Jane was granted a ticket of leave for Moreton Bay, giving her permission to accompany her husband to settle in the district. By 1848, the Perrymans were running a public house at Cunningham’s Gap between Ipswich and Warwick, but in 1850 the Bush Inn was advertised for sale. John Perryman then tried his luck on the Turon goldfields in New South Wales but returned to Queensland warning others not to follow in his footsteps. Perryman was reported as lodging at the Burnett Inn in Nanango (200 kilometres north of Brisbane) in April 1859 and Jane Perryman was fined by the Brisbane Police Court for drunkenness in November 1859. Both were eventually admitted to the Dunwich Benevolent Asylum on Stradbroke Island. John Perryman died there in 1882 and Jane Perryman passed away in 1886. Both are buried in unmarked graves at the Dunwich Cemetery. **Jan Richardson**

DREW, ANNE (née CORNISH) (1822–1907): Anne (sometimes spelled ‘Ann’) Cornish was born in Devon, England, into a yeoman farming family. She married Robert Drew in 1848, and they moved to Queensland in 1862, where he obtained a senior post in the Marine Board. After her husband died suddenly in 1869, Anne Drew began her career in advocacy for destitute and immigrant single women in earnest, first as secretary of the Lady Bowen Lying-in Hospital. The following year she established the first women’s refuge in the colony, the Female Refuge and Infants’ Home, for destitute women (often single) with babies and for prostitutes trying to escape this life. At first it was a private charity, but Drew used her contacts in government to lobby successfully for government funding. She later took on paid employment as Superintendent. The refuge was housed in the now heritage-listed School of Arts building in Ann Street, Brisbane. In 1885, Drew was also instrumental in establishing and administering the Lady Musgrave Lodge for recently arrived single migrant women and those young women between jobs. Always active on behalf of those working as prostitutes, she was president of the feminist Social Purity League, which sought to abolish the sexual double standards of the *Contagious Diseases Act* (1868). Drew travelled to England in 1885 for two years to research new methods in social welfare for women, and finally retired in 1900. Anne Drew is recognised as a pioneer in advocacy for poor women and their families. **KS**

EATHER, ALICE PEARL DAIGUMA (1988–2017): Alice Eather was born and educated in Brisbane. She lived her life between her father Michael Eather’s Brisbane home and her mother Helen Djimbarawala Williams’s home in Maningrida. Alice was a community leader, Indigenous activist, bilingual primary school teacher, and a poet. Through slam poetry¹ and the three-part documentary *Stingray Sisters* (made by Katrina Channells in 2016), she pressured US oil company Paltar Petroleum to withdraw its fracking application for her home in Maningrida (Arnhem Land). As a result of her leadership and activism, she was awarded the Northern Territory’s Young Achiever Environment Award in 2014.

¹ Her slam poetry remains online; see <https://www.youtube.com/watch?v=l4q4uR29K84>.

Tackling Indigenous disadvantage and cultural misunderstanding was a passion which caused her significant pain. In her poem *Fire Is Burning*, she writes, ‘I’m living and breathing this story of black and white. Sitting in the middle of this collision, my mission is to bring two divided worlds to sit beside this fire.’ She settled in Maningrida where she became the first local Indigenous teacher, teaching in Ndjébbana language and English after graduating in 2013. Her story is told in her own words in *Growing Up Aboriginal in Australia*, edited by Anita Heiss (Black Inc, 2018). **LMC**

EIPPER, HARRIET (née GYLES) (1815–1892): Harriet Gyles was born in London to evangelical missionary parents John Gyles and Jamaican-born Maria Slyth. Gyles was an agricultural expert who felt the calling to missionary work. He was sent to the Society Islands and Tahiti in 1817. He later conducted agricultural management for the Rev. Samuel Marsden to establish a sugar industry in the colony of New South Wales. Harriet Gyles was educated in religious evangelical schools in London before her marriage on 15 June 1837 at St Leonard’s Shoreditch Church to German-born Christopher Eipper (1813–1894), who had trained as a missionary in Basel, Switzerland. Appointed by the London Missionary Society which demanded he take ordination in the Church of England, he and Harriet Eipper travelled to the Australian colonies under the sponsorship of the Rev. Dr John Dunmore Lang. Lang tricked the missionary party as he intended to begin work in the Moreton Bay Penal Settlement, not in Port Phillip as promised. The voyage out on the *Minerva* was dangerous, with passengers contracting typhus fever from the unsanitary conditions. The missionary party reached the penal settlement on the government vessel *Isabella* in March 1838, establishing a compound at Zion Hill (now Nundah), the site of a major camp and track for the Turrbul people. Christopher Eipper, like his missionary confreres, wrote little about the hardship for their wives and children.

One exception occurred in 1839, when he wrote to church authorities in Sydney requesting material for Harriet’s first confinement. She was most likely assisted in her confinement by fellow missionary wife Mary Handt, who had suffered several stillbirths, miscarriages and infant deaths in the early mission Wellington Valley. The Eippers left the failed mission in 1844 for Christopher to assume parish duties in Maitland. Harriet Eipper had had a baby for nearly each year of her sojourn at Zion Hill. **KS**

EULLAH: Eullah was a young Aboriginal woman who lived in the Kingsford Smith Drive area prior to the first European exploration of the Brisbane River. An incident that almost caused her death around 1820 purportedly resulted in the establishment of Newstead House, Brisbane’s oldest homestead. Eullah was evidently a popular girl, described as an excellent swimmer, and an affectionate carer for her siblings. When she was fifteen years old and promised to a notable warrior, she was part of a group returning from a fishing trip on the bay, crossing over between Bulimba and Newstead, when she was seized by a bull shark. She was at the time carrying her younger brother Oollu on her shoulders. She fought valiantly to save him. Her betrothed helped save her and Oollu.

Until this time, the knoll of Newstead had been a regular camp. Eullah and her brother survived the tragedy, but the event caused the camp to be abandoned and only used for funerary purposes. When John Oxley landed and had breakfast on this knoll in 1824, he was so struck by the area’s beauty and suitability for settlement that he pushed for Brisbane town to be established on the site. Brisbane was established the following year, but a bit further upstream.

In 1845, King Billy, Eullah’s other brother, told the story of the bull shark attack to Captain Wickham and offered him the area. Wickham and his brother-in-law Patrick Leslie were looking for land in the vicinity. Leslie established Newstead House in 1846, and Wickham bought it from him in 1847. King Billy died in 1867. **RK**

FEATHERSTONE, SUE

FELGATE, RHODA MARY MBE (1901–1990): Rhoda Felgate was born in London, with her family migrating to Australia the following year and settling in Brisbane in 1910. She attended Brisbane Girls’ Grammar School, and later gained speech and drama qualifications from Trinity College, London, under instruction from Barbara Sisley. Felgate was employed at her old alma mater from 1923 until 1948. A founding member of the Brisbane Repertory Company, she was a keen supporter of local

talent. Her first production saw the performance of Vance Palmer's *A Happy Family* in 1925. She opened her own speech and drama school in 1936.

Much of her professional work was conducted with the Twelfth Night Theatre. She also continued acting; her performance in a London production of Emyln Williams's play *The Corn Is Green* in 1940 garnered praise from critics. As wartime was not advantageous to remain in London, Felgate returned to Brisbane. She advised the Chifley federal government's enquiry on the opportunities to found a national drama theatre. In 1955, her advocacy of Australian plays was recognised with the award of an MBE. **KS**

GARRANPIN ('ALBERTA') (c. 1870–?): Garranpin, also known as Alberta, appears to have been the eldest sister of at least nine children fathered by John Lifu/Roberts, a South Sea Islander man from New Caledonia who had three wives. Alberta married Jack Noble and their son George Noble was born around 1891 on Moreton Island. It appears she had a first husband, Harris Clift or Cliff.

A list titled 'Gins' children at Bribie Island' was written by Archibald Meston around 1889–1895 that contained the following names: Garranpin (Alberta), Midjee (Nelly), Jahan (Eliza), Warrill-Teebeemurraba (Harriet), Cobeenang (Annie) and Joorpabadjo (Dick). Nellie and Eliza may have been twins as they were born in the same year. Nellie called the Dalton brothers her brothers, so they may have had the same mother or their mothers were sisters. Harriet married a West and referred to Gurri Nuggin as her brother. The *Aboriginal Protection Act (1897)* affected their connections to the bay and with each other as they were removed from Stradbroke Island to either Fraser Island, Yarrabah, Barambah, Beaudesert, back to Myora Mission and elsewhere. They tried to keep their connections strong and passed down family oral history. Alberta was highly regarded, with a niece named after her. It's unknown when Alberta died as very few records about her have been found. **KC** and **Leonie Taylor**

GEILA, CAROL ('PORKY'): Porky Geila was a board member of the Inala Elders and was instrumental in organising the D. J. Reid Memorial Touch Football Annual Tournament to raise awareness of youth suicide, and promoting sports and recreation as a positive avenue for health and fitness. She was a committee member of the Annual Styling Up event, held to promote Aboriginal and Torres Strait Islander dance and culture. She was a respected elder and strong community advocate for youth and community. **Nicole Clevens**

GIBSON, BESSIE (1868–1961): Bessie Gibson was a notable local artist born in Ipswich, Queensland, before moving to Manly. She studied at the Brisbane Central Technical College (now QUT Gardens Point) under Godfrey Rivers from 1899 to 1905, before undertaking further study in Paris where she lived until 1939. She remained embedded in more conservative modes and attached to the British Royal Academy, where she exhibited fifteen times between 1905 and 1923. She also exhibited at the Société des Artistes Français and the Salon d'Automne until 1939. In 1937, Gibson was awarded a medal by the International Exposition for Miniatures. She spent World War II in Britain before returning home to Brisbane in 1947. The Queensland Art Gallery contains many of her significant portraits. **KS**

GILLAM, GWEN (1917–2001): Gwen Gillam was born in West End, Brisbane, into a poor family. When her mother was widowed, she was forced to leave school without completing her primary education. In 1929, she began working as a junior sales assistant, before undertaking an apprenticeship soon after with the successful dress designer Evelyn Dixon, who maintained her premises in the prime location of 46 Queen Street. In 1936, Gillam established her own business, later moving to the prestigious Brisbane Arcade ground floor during World War II. The salon was elaborate in its luxurious structure, with a mezzanine floor and a mirrored wall, allowing the wealthy clientele to view themselves with ease. In keeping with the trends established by Syrie Maugham in London, Gillam's premises showed white leather sofas to advantage especially on Sundays when special garments were elegantly draped. Later she moved to the Regent Cinema Building, with an elegant showroom upstairs and decorated display cabinets in the entrance of the cinema. Gwen Gillam was one of the first couturiers in Australia to assemble entire outfits, with frocks, jewellery, gloves and handbags to

create a unified and sophisticated look. Her garments were both stylish and conservative, catering to Queensland's elite through until the mass production of clothing began in the 1970s. The Queensland Museum and the National Gallery of Victoria hold key items from her collections. **KS**

GILLILAND, MARGARET SYLVIA (née BERTIE) (1917–1990): Margaret Bertie was born in Grenfell, New South Wales (NSW), into a legal and literary family. After the early death of her mother, she was brought up by her aunts in Sydney after her father began life as planter in New Guinea. She graduated with a BSc in 1939 from the University of Melbourne before her marriage to 'Rat of Tobruk' Alexander Gilliland in 1942. He died six years later from his injuries. Margaret Gilliland moved to Brisbane with her family in 1946, commencing her academic career in biochemistry at The University of Queensland (UQ). Her research speciality, which saw her awarded her MSc in 1962, concerned bacterial metabolism. Her work in the laboratory led to severe bronchial illness, causing her to take a year's sick leave. Consequently, Gilliland changed the direction of her research while assuming more administrative duties in her department. In 1969 she won a scholarship from the American Association of University Women to engage in research at the University of California, San Diego. Here she developed a strong interest in science communication. Increasingly radical in her beliefs, Margaret Gilliland was an opponent of French nuclear testing in the Pacific. She was a strong advocate of increased student rights at the university. In 1976 she undertook a sabbatical at the University of California, Berkeley, and the East-West Centre, Hawaii, studying global poverty and nutrition. Two years later, she established UQ's innovative interdisciplinary postgraduate course on community health, with the aid of the Australian Development Assistance Bureau. This course trained students from Third World nations. Alongside the Colombo Plan this was an important Australian contribution to developing countries. **KS**

GOBINNGANG (SMITH, ANNIE) (née ROBERTS) (c. 1881–1951): Gobinngang, also known as Annie, was born around 1881 to parents Louisa, a Goori woman of Moreton Bay and John Lifu/Roberts, a South Sea Islander man. Her name was also spelt as Goobeenang and Goobee. Gobinngang's childhood was spent all over Moreton Bay, on Bribie, Moreton, Stradbroke and Fraser Islands. By the time official records were kept on Aboriginal people, there had been much displacement and resettlement from their traditional areas. In 1893, records show that she and three of her sisters attended Myora Aboriginal school and note that their father was a butcher. Later records about Gobinngang's family also show the intricacies of Goori kinship. When she married Arthur Smith in 1910, different names for her parents are listed on their marriage certificate. It seems that she was factoring her Goori kinship system into the records. It is known that there were at least six siblings, some with different parentage and all recognised as close family within the Goori kinship. Gobinngang kept these connections to each and their families. These ties remain today.

When Gobinngang was born, her language, knowledge systems and culture were intact and taught to her. As Annie, she maintained them as much as possible while being incarcerated under a system that was dismantling all that she grew up with. Cultural ways, specialist knowledges, sites, ceremonies, arts and crafts, song and dance were being forcibly replaced by new ways. All the freedoms, lifestyle choices, culture, employment agreements and earnings from local industries were removed from Annie and most Aboriginal people. The State Government's *The Aboriginals Protection & Restriction of the Sale of Opium Act (1897)* brought a halt to self-determining one's way of life. Annie was sent to live and work at different locations, then back to Brisbane and finally to Barambah Aboriginal Settlement, later named Cherbourg. When able, she visited Brisbane and Stradbroke Island to see family and friends. In later life, she was interviewed about culture and lore by Dr Winterbotham from The University of Queensland. This leaves a great legacy for her family and others. Annie was still at Cherbourg when she passed away in January 1951. **KC** with **Leonie Taylor**

GODFREY, JOAN ESTELLE MBE (1922–2019): Joan Godfrey was born into a comfortable professional family living in Brisbane, later attending the Brisbane Girls' Grammar School. Godfrey enlisted in the Australian Army Medical Women's Service from 1943 to 1946. She commenced her nursing education after the war, obtaining her General Nursing Certificate at Greenslopes Repatriation Hospital and

Cairns Base Hospital in 1947, followed the next year by her midwifery qualifications at the Ryde District Soldiers' Memorial Hospital in Sydney. In 1949 she was appointed as Sister Tutor at the Brisbane General Hospital, followed by transfer to the Orthopaedic ward. Sister Godfrey was awarded the Florence Nightingale Scholarship in 1955 to complete her education in nursing. From this time, she became a leading member of the Royal College of Nursing, where she was employed as a Staff Tutor from 1957 to 1960 and later as president from 1971 to 1976. She was also a member of the reserve armed services. Godfrey earned her Master of Educational Administration from The University of Queensland in 1977. The following year, she was appointed as Foundation Head of Nursing at QUT. She served on many national committees which sought to raise the standards of nursing education as a tertiary qualification. For her services to her profession, Godfrey was awarded an MBE in 1984 and was endowed with an honorary doctorate from QUT. Along with her mentor Ivy Bartz Schultz, a decorated nurse from World War II, Dr Godfrey wrote on the development of their profession in Queensland. A foundation member of the Zonta Club of Brisbane and later its president, Dr Joan Godfrey was a strong advocate of women's professional opportunities. **KS**

GRAHAM, EMILY (c. 1875–c. 1903): Emily was born to parents Di:naba (Sarah) and Yillooroon (William Moreton, or 'Yellow Billy'). Emily's exact birth details are unclear, as Aboriginal births were not part of government records then. However, they were kept through Goori birthing practices, oral traditions, baby naming and other ceremonies. It's probable that Emily was born on Yuggera country as we know that two siblings were born at birthing sites on Stradbroke Island. Another brother, Thomas, was born at Bulimba near the old candle works. Emily belonged to a culturally strong family and close-knit community. Her parents, family and community lived and worked around Moreton Bay and parts of South East Queensland.

As a teenager, Emily enjoyed a level of celebrity as had her mother at a similar age. In 1887, the photographer-turned-artist Oscar Fristrom photographed Emily, her mother Sarah, grandfather Kerwalli (King Sandy) and his wife Wo-gawai, also known as Kitty Catchpenny. Oscar produced a range of paintings which received positive attention from newspapers. They were also displayed in various local, national and international exhibitions. A decade later Emily was married to Frank Graham, a Yugembeh man. In 1899, Emily gave birth to twin boys Frank and Albert at Myora mission on Stradbroke Island. The twins began school at the Myora Aboriginal School.

Emily was an experienced song and dance woman who performed at corroborees and government-held events. Emily showed her concern for others when she spoke out strongly against mistreatment of her and a group of women being housed at the Aboriginal Girls Home at West End. They had been brought from Nerang and Stradbroke Island for the corroboree at the Exhibition in 1901. Emily died a few years later. She had shown courage and customary leadership. Her boys lived with their father and family at the coast. They also visited their family at Myora. **KC**

GRANT, GWENDOLYN (1877–1968): Gwendolyn Grant was a Queensland artist who favoured landscapes and coastal vistas in her paintings, and also captured key scenes from the home front during World War II. Gwendolyn exhibited on her own and with her husband, fellow artist William Gregory Grant, and shared a studio with artist Vida Lahey. She worked with many other artists in her teaching role at the Brisbane Central Technical College (now QUT Gardens Point), which she continued until she was seventy-five years old. Beyond her own practice, Gwendolyn was an art critic for *The Daily Mail* and an advocate for female independence through her role as president of the Brisbane Lyceum Club (est. 1919). This club was set up by a group of Brisbane women to share and develop their interests in art, literature, music, science, education, journalism and current affairs. **MoB**

GREENE, ANNE ELIZA (1869–1954) (also known as ANNE ALISON GREENE): Anne Greene was born in Bridport in Devon in 1869, into a prosperous and deeply religious Methodist mercantile family. She and her sister Alice Jane Greene (1863–1966) both trained as schoolteachers in London. The family migrated to Queensland in 1892. Alice and Anne Greene founded a school for girls in Tenterfield, New South Wales in 1895 before establishing the Moreton Bay Girls' High School

in bayside Wynnum in 1901. Their father John Greene, a master carpenter, built the school. The school began with six boarders and twenty day girls. It was assumed by the Presbyterian and Methodist Schools Association in 1944, becoming the Moreton Bay College in 1957.

Alongside her duties as a teacher and house mistress at the school, Greene undertook studies in art at the Brisbane Central Technical College (now QUT Gardens Point) with noted artist Godfrey Rivers. Her other sisters ran the school. After several years teaching at Rockhampton Girls Grammar School, Alice Greene assumed the role of headmistress. Hilda Greene, who held a licentiate from the Royal Academy of Music in London in 1909, presided over a music program, the most sophisticated and extensive school program in the state. Helah Greene ran the housekeeping side of the school as well as teaching cello and violin. A gifted mathematician, Elsie Greene ran the mathematics curriculum as well as teaching French. Their brother John Greene was Brisbane Lord Mayor from 1931 to 1934, with another brother, Samuel, serving as an alderman in the years 1938 to 1941.

With financial support from her family, in 1911 Anne Greene was accepted to study at the South Kensington Art School in London. With a prolific talent Greene was awarded a diploma and medal by the Royal Society of Arts. The following year she undertook further studies in Paris. She met Émile Jaques-Dalcroze, founder of the eurhythmics physical education movement, and these ideas were later incorporated into the curriculum of the Moreton Bay Girls' High School.

Relocating to Paris in 1924, Greene became a member of the Société Nationales des Beaux- Arts. Along with fellow Queenslander, Bessie Gibson, Greene frequently exhibited her paintings done in the Impressionist manner. Returning to England, Greene exhibited with the Royal Academy of Arts in Piccadilly. The Queensland Art Gallery holds five of her paintings. **KS**

GRIFFITH, MARY (1849–1930): Mary Griffith was born in Somerset, England, where her father was a Congregational minister. The family migrated to Queensland in 1854 when Moreton Bay was still part of New South Wales. Transferred to Maitland in 1857, the Rev. Griffith and family endured constant hardship with their primitive home flooded three times; he and Mary were nearly drowned. In 1860, he returned to Brisbane to take control of the Wharf Street Congregational Church. Mary Griffith was first educated at home before her enrolment at the Misses Rhodes' School. She taught Sunday school at the Wharf Street Church, later becoming a deaconess. In 1885, she accompanied her parents and brother, who was the colonial premier and later Chief Justice Sir Samuel Griffith, for a year-long trip to the UK. Like many devout Protestants, Mary Griffith was an active member of the Women's Christian Temperance Union. She was appointed secretary of the Brisbane Benevolent Fund, which she helped co-found in the wake of the calamitous floods in 1894. She served as both secretary and vice president of the Lady Musgrave Lodge and was active in the British Women's Emigration League. A strong advocate of women's rights, Griffith acted as president of the YWCA (1902–1912) and was honorary president from 1921 until her death, as well as the National Council of Women and the Queensland Women's Electoral League. From 1894 to 1924, she served as secretary of the ladies committee of the Hospital for Sick Children founded by Mary McConnel. Like her brother, Mary Griffith was proud of her Welsh heritage and in 1921 was appointed patron of the St David's Welsh Society of Brisbane. In 1911, Griffith was appointed a Lady of Grace of the Order of the Hospital of St John of Jerusalem. **KS**

GRIFFITHS, JENNIE SCOTT (née WILSON) (1875–1951): Jennie Scott Wilson was born in the United States, into a rural Texan cotton-farming family in 1875. As a child, she earned money at fairs as the 'Baby Elocutionist of Texas'. She later falsely claimed in her autobiography that she studied law at the University of Texas at Austin; she did, however, learn shorthand, working as a court reporter and journalist. On a world tour with her brothers, Scott Wilson met Arthur Griffiths in Fiji, who owned and was working as an editor at the *Fiji Times*. They married and went on to have ten children together. In 1912, they sold the newspaper and moved to Sydney. Jennie Scott Griffiths was committed to socialism, pacifism and trade unionism, having read influential radical treatises as a teenager. She was also

passionate about the welfare of infants and babies, a subject that concerned much of her journalism. In 1917, the family relocated to Queensland which possessed the only socialist government ever in Australian history. Scott Griffiths was active in the Women's Peace Army and the anti-conscription campaign of 1917, supporting the Russian Bolshevik community and other women such as Civia Rosenberg. She was active in attempts to revive the Queensland Socialist League, while supporting the anarchist group, the Industrial Workers of the World, whose members were under increasing police surveillance, official harassment, and deportation by military intelligence. Scott Griffiths led the contingent of the Children's Peace Army at the commencement of the Red Flag Riots in Brisbane in March 1919. Using her considerable skills as a journalist, she waged a campaign to release the radicals arrested after days of rioting in South Brisbane. In 1920, Jennie Scott Griffiths and her family returned to the USA, disillusioned with the increasing tide of conservatism in Queensland. **KS**

GULASH, LOIS (1928–2014): My mother Lois was born and raised in Cherbourg after Grandmother Pearl Davey and family were forcibly removed from Kabi Kabi Country. In her teens, she gravitated to Brisbane after she rebelled against going back to work on a station as domestic labour. She lived and worked around the Brisbane inner city for years – often in cafes. She then travelled away with Dad, Gus Gulash, for several years and raised our family. Mum regularly took us to Brisbane to visit Murri friends and relations throughout my childhood and teens, where she enjoyed singing, telling yarns and laughing. Mum was strong and caring – she could be quite formidable when she was standing up for what she knew was right.

Lois relocated to Brisbane in 1973 and lived in Kingston and then West End for much of her life, working with Aboriginal hostels for many years after starting as a cook and then training as a manager. She worked at all of the hostels in Brisbane at different times, and she loved her work. She was a Founding member of the Brisbane Council of Elders and she was extremely active, visiting our mob in correctional centres and youth justice centres, activities that she continued until her health deteriorated. Lois returned to Kabi Kabi Country with me in 2013 to live out her days. After her death, so many people told me stories about how she had helped them out. She had a big heart with lots of love to share. We all loved her dearly and we miss her. **Helena Gulash**

GULASH, NATASHA

GWAI-A (CATCHPENNY) (c. 1810–c. 1894): Gwai-a (Catchpenny) was Brisbane's most famous and successful busker during the 1860s to 1880s. She was variously called 'Grannie', 'Wide Mouth Kitty', 'Catchpenny Mary', and 'Margaret Catchpenny'. Her nickname came from her skill at catching pennies with her mouth. Her name probably also referenced her 'freak show' showmanship, as 'a catchpenny' at the time designated anything or anyone that relied on sensationalism and instant appeal. Gwai-a's youthful years are little understood. She was purportedly 'a tall and well-developed woman' when younger.¹ Several accounts describe her as being of the 'Bribie tribe'² while one lists her as belonging to the 'Toorbul (Point) and Ningi Ningi tribes'.³

By the 1860s, Gwai-a was central to most large public gatherings in Brisbane. It is reported that during huge inter-tribal corroborees held by hundreds of Aboriginal participants from different groups as part of the Queen's Birthday celebrations, she 'held court' with her first husband (Billy Moffatt) on the hill overlooking the Kelvin Grove School and conducted corroborees. This suggests she may have been important in organising dance choreography (many dances and tournaments were 'opened' by elder women in this area). Certainly, Gwai-a is described as central to the Queen's Birthday gatherings at Newmarket, on the hill on Queen Street (where blankets were distributed), and during Queen's Birthday celebrations at various hotels – notably the Pineapple Inn (Wellington Road, Kangaroo Point). She is also mentioned with regards to corroborees and camps at Sandgate's First Lagoon.

1 'Mouth Like Cavern', *Daily Standard*, 6 August 1924, 12.

2 'Gossip from Women's Club Land', *Queensland Figaro*, 1 December 1910, 7; *Daily Standard*, 4 August 1924, 10; 'Candid Comment', *Truth*, 27 November 1910, 2.

3 'Story of the Bribie Passage', *The Queenslander*, 16 June 1932, 4.

Most of Gwai-a's fame pertained to busking. She would turn up neatly dressed: 'Well-clad; her women's garments were many, a long dress to her feet'⁴ and take up a suitably visible spot on a street corner, against a shop window, outside a hotel or at the entrance of a festival or fete. Then she 'danced for pennies'⁵ – theatrically, acrobatically and accurately catching tossed coins in her mouth, even when thrown from hundreds of feet away, or odd angles or weighed with stones. Gwai-a had incredible skill at dodging stones and catching pennies. Some of the audience regularly tricked her (with heated coins and stones) 'for sport'.⁶ Her performance seems to have been a regular skit, as Gwai-a interacted with the audience, responding to her tormentors with taunts and comments of her own. By evening, Gwai-a accumulated many coins: '[She] always had a large dilly bag around her shoulders. That dilly was always full (of coins) as the declining sun sent the shadows along and upon the street.'⁷

During the mid-1870s, Gwai-a frequently performed along the sideshows and stalls at the gates of the Eagle Farm races. Catchpenny also often visited the Valley for her performances, camping for such occasions near the Ekka grounds; at Breakfast Creek (Ascot) Racecourse camp; or at Newstead.

In her later years, Gwai-a would go with Kerwalli (her second husband) to sell crabs and oysters she caught in Sandgate and Redcliffe. They would sometimes take the train into the heart of Brisbane and sell to passers-by there. A painting of her with 'her man King Sandy' shows her watching him spearing fish. The circumstances and appearance of the stream indicate it was probably Breakfast Creek. In her oystering and fishing, Catchpenny is mentioned frequenting camps at Kangaroo Point, Redcliffe, Toorbul and Bribie Island. She was also recorded camping under the gums near St Margaret's Anglican Church towards Zillmere.

Gwai-a was used as an opportunity for racial slurs by many whites because her mouth was naturally large, and her lower jaw became so disfigured and toothless from catching pennies. Nevertheless, she was a much-respected figure. Accounts describe her as having 'a wonderful pedal grip on the colony'⁸ (meaning both that she walked in huge, confident strides and had 'worked out' how to manage Brisbane). Called 'Grannie' by local whites, she would be sought out for advice on many matters concerning Indigenous culture, including events of the past, and local plant uses. She prophesied the Brisbane floods of 1893–1894.

Respect for Gwai-a and King Sandy was such that they were the only exceptions permitted to camp within the town boundaries, near the hospital (during a time when Boundary Street prohibited Aboriginal presence in Brisbane after dark). Being so 'well known in the streets of Brisbane' and a 'noted local identity',⁹ she features – with King Sandy – in several paintings by the renowned Oscar Fristrom, Brisbane's leading artist of the time. Some of these paintings and photos were features of administrative buildings of Brisbane in the 1950s. During the 1960s, there was a failed push to raise a monument in Catchpenny's honour in Sandgate. **RK**

HANGER, EUNICE (1911–1972): Eunice Hanger was born in Gympie in and educated at Gympie State High School, where her father was headmaster. Studying at The University of Queensland (UQ), she obtained her BA in 1932 and her MA eight years later. Commencing her career as a schoolteacher, Hanger served at Gympie State High and Rockhampton State High School. Hanger joined an amateur dramatic society in Rockhampton and began her career as a playwright. Transferred to Brisbane State High School in 1948, she also joined the Twelfth Night Repertory Theatre where she directed plays by controversial gay American playwright Tennessee Williams alongside more traditional works of Shakespeare and George Bernard Shaw. In 1958 Hanger was appointed as a UQ staff member, where she undertook innovative research into Australian plays, collecting over two thousand unpublished

4 Thomas Welsby, *The Collected Works of Thomas Welsby*, vol. 2 (Brisbane: Jacaranda 1967), 380.

5 Mary Guthrie, 'A Tale of Old Breakfast Creek', *The Queenslander*, 21 May 1931, 5.

6 'Answers', *The Courier Mail*, 17 January 1935, 11; 'Half a Century Ago: Kangaroo Point and East Brisbane', *Sunday Mail*, 20 September 1931, 20.

7 'Mouth Like Cavern', 12.

8 Ibid.

9 'Old Catchpenny', *The Queenslander*, 19 December 1925, 26.

plays. Her own play *Upstage* was performed in London in 1952. *Flood*, her experimental verse play, was performed at Twelfth Night only once (1958). Her endeavours form a large part of the genre in the Fryer Memorial Research Library at UQ. As a leading academic, Eunice Hanger publicised the early dramatic works of Patrick White, David Ireland and Ray Lawler. **KS**

HANSSEN PIGOTT, GWYN OAM (1935–2013): Gwyn Hanssen Pigott was a world-renowned ceramicist, celebrated for the abstract simplicity of her closely arranged porcelain vessels. She created still life groupings as ‘inseparable’ assemblies, creating a dynamic presence with one another and the viewer. Her arrangements transformed functional, domestic objects into larger forms through the harmony of surface, light and contrast. Gwyn was inspired by the work of modernist potters Bernard Leach and Hans Coper, as well as the still life paintings of Giorgio Morandi. **MoB**

HARKER, CONSTANCE ELIZABETH MBE (1875–1964): Constance Harker was born in Melbourne and was one of the inaugural students at Women’s College, University of Sydney, in 1893. She taught modern languages at Kambala School and Presbyterian Ladies’ College (PLC), Sydney, before undertaking further studies in England, France, and Germany from 1905 to 1908. Returning to Australia, Harker took the position as headmistress of the Brisbane High School for Girls, located on Wickham Terrace. She and her life companion Marjorie Jarrett purchased the school from the founder until they transferred it to the Presbyterian and Methodist Schools’ Association. In 1920, the school, renamed Somerville House, moved to the old Stephens’ residence in South Brisbane. The day and boarding school offered a superior broad education for girls as well as encouragement to join community organisations and maintain interests in wider international affairs. A room at Women’s College in Sydney bears the name of Constance Harker as does the Somerville Auditorium, named Harker Hall. **KS**

HART, ELIZABETH HAMILTON (1904–1982): Elizabeth Hart was born in Brisbane into a distinguished legal family. Her grandfather Graham Lloyd Hart co-established the firm of Flower and Hart in Brisbane in 1876. With this family background, it is not surprising that in 1929 Elizabeth became the second woman admitted as a solicitor in Queensland. She was educated at the Brisbane Girls’ Grammar School, after which she studied at The University of Queensland, gaining her BA in 1924 with honours in Modern Languages and Literature.

The following year she began training as an articled clerk in her father’s firm. Elizabeth Hart was a confident, articulate woman, with firm views and in 1938 she was made a partner in Flower and Hart, the first woman to reach this level of legal seniority in the state. She later sat as the first woman on the Board of Directors of major companies. Though not overtly feminist, Elizabeth Hart nevertheless supported other women in the legal profession, briefing the state’s first woman barrister, Naida Haxton. **KS**

HARTIGAN, MARGARET (c. 1807–1865): Margaret Hartigan, an Irish convict, was tried at the Limerick Spring Assizes and transported for seven years for stealing blankets. A thirty-two-year-old dairymaid, married but with no children, she arrived in Sydney on the *Minerva 6* in 1839. In 1845, Margaret was granted a ticket of leave for Liverpool, New South Wales. Ten years later, in 1855, she married Richard England, a convict per the *Adrian* (1829), in Ipswich, Queensland, despite England’s convict records stating that he was already married with three children. In July 1856, not long after marrying Margaret, England was sent to gaol for six months after he attempted suicide and failed to pay ‘sureties to be of good behaviour’. The following week it was reported that Margaret had ‘no fixed place of residence’ and she was sentenced to two months’ gaol for vagrancy. The couple’s lives appear to have been difficult and troubled. In 1866, when England was admitted to the Dunwich Benevolent Asylum, he told staff that he had ‘kept a general store in Ipswich but was ruined by my wife’s drinking’ and that Margaret had ‘burnt to death’. Margaret England’s death certificate confirms that she died in Warwick in September 1865 after suffering tetanus for six weeks caused by a ‘severe burn’. Richard England was discharged from the Dunwich Benevolent Asylum in 1868 and is believed to have died several years later in New South Wales. **Jan Richardson**

HARTSHORN, ALMA ELIZABETH OAM (1913–2004): Alma Hartshorn was born in Brisbane and studied at The University of Queensland (UQ), where she was active in the Australian Christian Student Movement and as a pacifist. She did however join the Australian Women’s Auxiliary Army, rising to rank of Captain, posted as Assistant Commandant Northern Command, Brisbane. She was one of the first professional social workers, initially specialising in medical rehabilitation for veterans and thus a pioneer in the field of post-traumatic stress disorder. A lecturer in Social Work at UQ, Alma Hartshorn was a recipient of a Fulbright Fellowship in 1983. **KS**

HARWOOD, GWENDOLINE NESSIE (GWEN) (1920–1995): Gwendoline Nessie Harwood, poet and librettist, was born on 8 June 1920 at Taringa, Queensland, the oldest child of English-born Joseph Richard Foster, secretary, and his Queensland-born wife Agnes Maud Maxwell (née Jaggard), a former teacher. Gwen lived with her family in a small weatherboard cottage in Mitchelton, then a semi-rural suburb near Brisbane. Her maternal grandmother lived with them while her great-grandmother visited the family from her home in Toowoomba. Gwen would reflect that she had always felt part of a long line of strong, self-reliant Australian women.

Starting at Mitchelton State School, Harwood recalled these formative years in poems such as ‘The Violets’ and ‘Class of 1927’, and in her short stories. When she was seven, the family moved to the suburb of Auchenflower. She attended Toowong State School until she was twelve and then Brisbane Girls’ Grammar School. A talented pianist, she studied music with Handel scholar Dr Robert Dalley-Scarlett and became his assistant teacher. She also played the organ at All Saints’ Anglican Church, Wickham Terrace. There she met Rev. Peter Bennie who became a great influence on her personal and intellectual development. Bennie introduced her to Thomas ‘Tony’ Riddell, a lieutenant in the Royal Australian Naval Volunteer Reserve, stationed in Brisbane. He shared her love of music and poetry, and she would dedicate most of her volumes of poetry to him.

Towards the end of 1941, Harwood entered the novitiate at a Franciscan convent at Toowong, before realising that she had no vocation for a religious life. For five months in 1942 she taught music at St Christopher’s Church of England School for Boys, Brookfield, and then worked as a clerk at the local branch of the War Damage Commission for the remainder of the Second World War. She recorded this period in letters written to Riddell, later published as *Blessed City* (1990). In September 1943, Riddell introduced Gwen to his friend Frank William (Bill) Harwood, also a lieutenant in the naval reserve. A graduate of the University of Melbourne, Bill introduced Gwen to Ludwig Wittgenstein’s *Tractatus Logico-Philosophicus*; his philosophical writing became an important source of thought and imagery in her poetry.

Gwen and Bill married at All Saints’ Church on 4 September 1945. Soon after, they moved to Hobart for Bill to take up a lectureship in the English Department at the University of Tasmania. The Derwent Estuary would figure prominently in her poetry, but her attitude to Tasmania was always ambivalent. Her poem ‘1945’ recalls her encounter with the icy winds blowing off Mount Wellington and her sense of dislocation. Brisbane as the ‘blessed city’ (Harwood 1990) of sunshine and colour was largely constructed in the greyer days of her exile. In Hobart, between 1946 and 1952, she became the mother of four children, including twins. She also had a stillborn daughter, whose birth and death she evokes in the poems ‘Dialogue’ and ‘Visitor’.

In the 1940s, she began publishing in the *Bulletin* and *Meanjin*. Yet she questioned the competence of literary editors – aware that they were less likely to accept the work of an unknown Tasmanian housewife and that it was easier to get a poem published under a man’s name. In August 1961, the *Bulletin* printed two sonnets, ‘Eloisa to Abelard’ and ‘Abelard to Eloisa’, which she had submitted under the pseudonym ‘Walter Lehmann’. Read acrostically, they declared her farewell to the magazine and her forthright dismissal of all editors. To some, she is still best remembered for this hoax. Lehmann also appeared as the first ‘author’ of Harwood’s most widely known and frequently anthologised poem ‘In the Park’.

Her delight in the subterfuge – ‘I like wearing masks’ – led her to create further fictional alter-egos, each of whom expressed one part of her personality. ‘Francis Geyer’ was a refugee from Europe at the time of the Hungarian Uprising. He created the character of Professor Kröte and wrote of exile, music, and frustrated love. ‘Miriam Stone’ was a housewife and mother who penned angry poems about domestic imprisonment. ‘Timothy Kline’ was a young Tasmanian clerk who protested social injustice and the Vietnam War.

Publication of her poetry drew Harwood out of seclusion. Embarking on the literary circuit of conferences and readings, she met and became friends with other Australian poets including Vivian Smith, James McAuley, Vincent Buckley, and A. D. Hope. In 1963, she published her first collection, titled *Poems*. That year she met the composer Larry Sitsky and collaborated with him, writing libretti for the *Fall of the House of Usher* (1965), *Lenz* (1970–1974), and *The Golem* (1976–1980). She also wrote libretti for other composers – James Penberthy, Ian Cugley, and Don Kay. From early 1964, Harwood worked for several years as a medical secretary and receptionist for a Hobart eye specialist. Her poem ‘Naked Vision’ records one experience from that time.

In 1976, the Harwoods moved to a 5-acre property at Kettering on the D’Entrecasteaux Channel. There Bill built boats and Gwen went fishing, kept poultry, and wrote some of her finest poems. She was awarded the Grace Leven Prize (1975), the Robert Frost Medallion (1977), and the Patrick White Award (1978), and a fellowship from the Australia Council (1973–1976). Appointed AO in 1989, she was made an honorary doctor of letters by the universities of Tasmania (1988) and Queensland (1993), and by La Trobe University (1994). Her volume *Bone Scan* (1988) won the C. J. Dennis Prize at the Victorian Premier’s Literary Awards (1989) and the John Bray Poetry Award (1990). *Blessed City* was the Age Book of the Year for 1990. Her final collection, *The Present Tense* (1995), was posthumously shortlisted for the John Bray Poetry Award in 1996.

In January 1985, the Harwoods returned to Hobart. That year Gwen underwent a successful operation for breast cancer. She remained a productive poet and in 1989 became president of the Tasmanian branch of the Fellowship of Australian Writers. In 1995, a further, inoperable, cancer was diagnosed. Survived by her husband and their three sons and one daughter, she died in South Hobart on 5 December that year and was cremated. At her request, her ashes were scattered over the Brisbane River. A poetry prize was named after her in 1996 and she was inducted into Tasmania’s Honour Roll of Women in 2005. **Alison Hoddinott** with research edited by Nicole McLennan²

HENDRICKS, JOAN (1936–2020): My mother was a proud Ngugi woman in a long line of strong Quandamooka women. Her grandmother, Ruby Enoch and her mother Bessie Delaney lived at Pulan (Amity Point). She was born in Meeanjin (Brisbane). She grew up in Bulimba and Grandma and Mum experienced many challenges there.

Her parents met when her father was repairing a jetty at Minjerrabah and were married in 1935. Her mother was a Quandamooka woman and Mum recalled that, because of this, their marriage though long and happy, was frowned upon and regarded as scandalous. Grandma tried to shield the children from the effects of any discrimination and Mum admitted that she did not realise the full impact of what her parents endured until she was an adult. She learned they lived in constant fear their children would be taken away by the government authorities – just as the children of her aunt had been.

One source of support for Mum was St Peters and Pauls Catholic School and later Lourdes Hill College. It was from this early part of her life that she established her links to the Church and her lifelong quest to connect to her Aboriginal spirituality. She had memories of visiting Minjerrabah

¹ Peter Ward, ‘The Poet as a Prize Winner’, *The Australian*, 17 November 1978: 7.

² Reproduced with the permission of the *Australian Dictionary of Biography* (published in hardcopy in Volume 19, ANU Press, 2021 and online <https://adb.anu.edu.au/biography/harwood-gwendoline-nessie-gwen-22407/text32138>, published online 2019, accessed online 5 February 2022).

for Christmas holidays and recalled Quandamooka people being forced to work off the island but keeping connected in Red Hill and West End.

The family faced horrific tragedy in 1958. Mum’s younger sister Shirley and younger brother Stanley died when the family home burned down. Shirley was thirteen and Stanley ten. Only three days previously, I had been baptised with Shirley as my godmother. A few years later, Mum’s parents moved to Minjerrabah, where they had first met. They are both at rest in the island cemetery. Mum is now with them.

Mum and Dad married in the 1950s, and our family lived in Tingalpa. Mum ensured we would grow up proud of our heritage. She made sure we went to Minjerrabah regularly and reminded us often of the gift of being on Country. She was an incredibly dedicated mother, determined that we understood the importance of education. We girls all attended Lourdes Hill.

She was always a leader, taking on the responsibility of positions in the sporting clubs and organisations in which we participated. Mum became Momo when she became a grandmother. Mum’s organisational skills took on a new meaning with her involvement in her grandchildren’s activities and most particularly in reconciliation activities. This inspired her to take on study herself.

She completed a degree at Griffith University in the 1990s, and then went on to study theology at the Australian Catholic University from where she received an Honorary Fellowship in 2007; an Indigenous Research Award and Scholarship in 2008 for her study on a dialogue between Christian theology and Aboriginal spirituality; and ultimately, in 2012, she was awarded an Honorary Doctorate from the Australian Catholic University for her work in Aboriginal education and relations. Her passionate interest in Aboriginal spirituality was featured on ABC’s *Compass* program in a segment, ‘Aunty Joan Goes to Venice’, which followed her participation at a major interfaith gathering in Italy in 2009.

She worked on the Justice and Peace Commission, the Aboriginal and Torres Strait Islander Catholic Council, the Queensland Churches Together Committee on Reconciliation, and the Initial Murri Ministry Committee; and she was a co-editor of *A Spirituality of Catholic Aborigines and the Struggle for Justice*, published in 1993.

But Mum’s interests remained firmly linked to the everyday challenges facing her community. She remained passionate about the importance of education, holding academic positions in teacher education at the Australian Catholic University, the first Indigenous member of the National Catholic Education Commission and she remained the elder-in-residence at Lourdes Hill until her passing. She was also concerned about the impact of the criminal justice system on our young people and was an Elder at the Cleveland Murri Court for a number of years.

Mum’s return to living on the island also gave her an opportunity to fulfil her responsibilities as an Elder and enjoy her strong friendships with other aunts. It was an important time with native title of Minjerrabah granted in 2011 and Mulgumpin in 2019.

Mum was a great one for recruiting others to support her passions. She was the chair of Saltwater Murris Quandamooka Art Gallery for some time. She supported my transition to becoming an artist and most particularly, my quest to re-connect through our ancestors by regenerating our Quandamooka weaving. She was also a major influence and inspiration for the artwork of my daughter Elisa Jane Carmichael and the choice of my elder daughter Freja Carmichael to become a curator with a particular focus on First Nations fibre arts.

Reconciliation was a driving force in my mother’s life. Among the tributes at her funeral was one from her old friend Howard who lives on Minjerrabah who wrote:

Joan’s reconciliation was one of shared hope and equality where everyone contributes because of no other reason than everyone believes in contributing. It is also a world of peace – locally, nationally, globally. The moral of the formal welcome to Country, of which she did so many, is to challenge people to come together without violence and in a profound peace.

My mother was still actively engaged with these endeavours almost to her last breath. From her hospital bed, she was texting to arrange a Welcome to Country. My mother touched many lives. She was a warrior – but she was also a mother, a grandmother, an aunty, and a friend. **Sonja Carmichael**

HERD, RAMONA ('MINNIE') (1975–2010): Ramona was born on 25 January 1975, the youngest of three, to Peter and Jennifer Herd (née Malthouse). She strongly valued her Aboriginal background from the Atherton Tablelands region. Ramona was kind, caring and creative. Her mother's Stolen Generation background impacted her childhood and family life. Despite this, Ramona loved and valued her family. She was particularly close to her paternal grandparents who brought a stabilising influence upon her life. Ramona was educated at Mt St Michael's and Brigidine College at Indooroopilly.

Her first job was as a teacher aide at Mt Maria College at Mitchelton, where she worked for some years. She loved children and enjoyed teaching and helping to inspire a love of learning in those needing help. Ramona then studied the BoVACAIA course at Griffith University, which led her to live and work at Utopia, an Aboriginal artist community. Her values served her well there where she felt a sense of identity and belonging. Ramona contributed much to the Art Centre and strongly supported the women artists. These close ties continued after Ramona returned home to Brisbane, frequently catching up with these women when they travelled to Brisbane for exhibitions or shopping. Ramona was the proud and loving mother of her son Jacob who was born in 2006. Ramona passed away from a terminal illness at her mother's home in June 2010. **Jennifer Herd** (edited by KC)

HILL, DOROTHY AC CBE FAAS FRS (1907–1997): Dorothy Hill was born in Brisbane and educated at Brisbane Girls' Grammar School, where she excelled at the humanities, sciences and sport. Initially, she hoped to study medicine, then not offered at The University of Queensland (UQ). Winning a major scholarship as the most outstanding matriculation student in the state, she began her studies at UQ in chemistry and geology, going on to win the Gold Medal in Geology in 1928. Undertaking her Master's degree, Hill investigated the sediments of the Brisbane Valley for her thesis. A scholarship to the University of Cambridge Sedgwick Museum also allowed residence in Newnham College. Hill undertook exciting research, proposing that Australia was once covered by an inland sea. An appointment to the British Natural History Museum refined her ideas. She returned to Brisbane and was awarded her doctorate in 1942.

She served in the Women's Royal Australian Naval Services during World War II. Her research interests then shifted to the Great Barrier Reef. In 1956 she was elected the first female Fellow of the Australian Academy of Sciences, later becoming its first female president. In 1964 this accolade was extended with her election as the first Australian woman made a Fellow of the Royal Society. In 1972, Hill was named Queenslander of the Year. Four years before her death, she was made a Companion of the Order of Australia. In 2017, an Atherton Tableland electorate for the Queensland Parliament was named in her honour. **KS**

HILL, ERNESTINE MARY (née HEMMING) (1899–1972): Ernestine Hemmings was born in Rockhampton. She spent her childhood in Brisbane, winning a scholarship to attend All Hallows' School. She felt her vocation as a writer at an early age, publishing her first volume of poetry, *Peter Pan Land and Other Poems*, in 1916. Archbishop James Duhig provided a warm preface to her slender collection. Trained as a secretary, Hemmings entered the Queensland Public Service in 1918 in the Attorney-General's Department. Moving to Sydney, she became a subeditor for *Smith's Weekly*, a lively national paper begun by Frank Packer. After she gave birth to a son, she started to use the surname Hill. She developed her career in the 1930s and 1940s as a travel writer, making difficult journeys in regional and outback Australia. This provided much of the raw material for her later career as a writer. Much of her copy was published in *Walkabout*, a pioneering publication about outback Australia and the Pacific. Hill claimed to have ghostwritten Daisy Bates's *The Passing of the Aborigines* (1938), which was later confirmed by Bates. Three years later, Ernestine published her only novel, an international bestseller, *My Love Must Wait*, concerned with the life of Matthew Flinders. For the education of visiting American troops in World War II, she published *The Great Australian Loneliness*, a curious

title for a book of welcome to the nation. In 1947, Ernestine Hill published *Flying Doctor Calling* about the Royal Flying Doctor Service, followed by *The Territory* in 1951 about the Northern Territory. As a freelancer, her last decades were fraught with financial insecurity despite her impressive reputation. A small pension from the Commonwealth Literary Fund in 1959 provided some little sustenance. Ernestine Hill died in Brisbane in 1972 from the effects of poverty, malnutrition and emphysema, a sad end to the life of a pioneering woman writer. **KS**

HILL, SUSAN (c. 1814–1889): Susan Hill was transported to New South Wales for seven years on the *Caroline* (1833). Born in County Armagh, she was tried in Antrim for stealing clothes. The indent stated that Susan's brother James Hill was transported four years earlier. In late 1833, Susan married Charles Hunt, a free arrival aged thirty-six, in Hexham, Newcastle. The Hunts had one daughter, Adelaide, born in 1834. Susan's second husband was William Aldridge Reynolds, who arrived in Australia on the *Waterloo* (1824). Her daughter Adelaide Hunt was married in Ipswich in 1852 to Thomas Young using the name Adelaide Reynolds. However, it seems that William and Susan were still in New South Wales, as their son Thomas Reynolds was born in Chippendale, Sydney in 1858. The Reynolds family then moved to Queensland and lived at Canal Creek, near Leyburn on the Darling Downs. In 1859, Susan and William were both detained in the Brisbane Gaol. William was on trial for horse stealing, a charge of which he was acquitted, while Susan was convicted of threatening to burn down the Rose and Crown Inn. Then in 1861 Susan accused her husband of assault but the case was dismissed as neither appeared in court. Over the next few, she was also charged with minor offences including drunkenness and the use of threatening language. In December 1883, by which time they were both in failing health, William and Susan were sent to the Dunwich Benevolent Asylum on Stradbroke Island. William had 'senile debility' and Susan was recorded as suffering from paralysis (possibly the result of a stroke). William died at the Benevolent Asylum in 1884 and Susan, described as a 'native of Country Antrim, Ireland', died there in 1889. Both are buried in unmarked graves in the Dunwich Cemetery. **Jan Richardson**

HIRST, FRIEDERIKE ('FRITZI') (1908–2004): Fritzi Hirst was born Friederike Mund into a Jewish family in Vienna in 1908. Her father was Austrian and her mother Hungarian. Her family's circumstances were always quite modest and became even more challenging with the death of her father from influenza in 1918. Fritzi's schooling was limited, leaving school at fifteen and then spending three years training to become a milliner.

In 1931, she met Paul Hirsch, her future husband. Paul came from a wealthy Jewish family with extensive property holdings. He held a doctorate in industrial chemistry and a degree in pharmacy. They married in January 1938.

Heeding the warnings of the loudly beating war drums, they decided to flee Austria. Fritzi departed in November 1938, but Paul was only able to gain an exit visa two months later by signing all of his considerable property holdings over to the Nazis. They were reunited in London with virtually no belongings and then travelled on to Australia, arriving in May 1939.

Soon after his arrival, Paul became known as 'Doc' in recognition of his doctorate, a name that remained with him for ever. By contrast, Friederike quickly became known as Fritzi in keeping with the Australian tendency to simplify names perceived as difficult.

Despite her modest educational background, Fritzi spoke German, Hungarian, French, and Italian fluently. Her English was somewhat more basic although it was not long before she spoke fluently, albeit with a strong accent that never left her.

Fritzi and Doc had two children, Geoffrey (b. 1941) and Lawrence (b. 1945). Fritzi's experiences with Nazi persecution had a profound impact on her expectations for her children. She was insistent that they must obtain a professional qualification that could, if necessary, be transportable to another country. It was never far from the forefront of her mind that yet another pogrom might occur. Possibly because of her early and persistent urging, both children became doctors.

In 1944, Doc and Fritzi rented a warehouse on Coronation Drive to start making mosquito coils from chicken manure, flour and locally grown pyrethrum. The coils were sold to the Australian Army for use in New Guinea. This early entrepreneurial activity was the forerunner to a burgeoning manufacturing business that was to sustain Fritzi, Doc, and their family and permit them to support their future cultural interests.

As with many of the emigrants who fled the Nazi regime, Fritzi and Doc found that having a foreign Germanic sounding name like Hirsch was an impediment to becoming socially accepted. To facilitate their desire to fully integrate into Australian society, in 1948 they changed their family name to Hirst.

By the early 1950s the family's business was thriving, allowing Fritzi to focus her boundless energy on other interests. Her love of classical music led to her commitment to and support of Brisbane's evolving musical scene. She always hoped to foster an environment like the one she had experienced in Vienna.

The early musical focus in Brisbane was the Queensland Symphony Orchestra, established in 1947 under the management of the ABC. The Orchestra was supported by an ABC Subscriber's Committee of which Fritzi was a long-standing and committed member. She was a highly visible attendee at virtually every concert in Brisbane's City Hall. Always elegantly dressed in the latest fashion, she could be seen interacting with her many friends and fellow subscribers.

Fritzi's involvement in Brisbane's music scene deepened further in 1954 with the appointment of Rudolph Pekárek as the QSO's resident conductor. Rudi and his wife Terri were Czech Jews who had spent much of the war interned by the Nazis before emigrating to Australia in 1948. Fritzi and Doc's close friendship with the Pekáreks, who were also members of Brisbane's small Jewish community, enabled Fritzi to further develop and expand her musical network. For over ten years she organised small post-concert supper soirées at her home in Toowong for visiting musical dignitaries and friends.

Many of the musicians who attended these soirées were already or would become some of the greatest individual musicians of the twentieth century. They included such luminaries as: Argentinian and Israeli pianist Daniel Barenboim, then just nineteen; Chilean pianist Claudio Arrau; the Viennese coloratura soprano Rita Streich; American-born British violinist Yehudi Menuhin; Soviet violinist and violist David Oistrakh; and Austrian pianist Alfred Brendel.

Fritzi's enthusiasm for and commitment to fostering musical activities extended to her involvement in other subscriber committees and she was a regular attendee and active supporter of Musica Viva.

In 1960, the couple began focusing their cultural interests on the appreciation and collection of Australian art. Fritzi was the principal driver behind the collecting, determining what to purchase. By the end of the 1960s, the collection included nearly one hundred Australian works including those by such well-known artists as Arthur Boyd, Guy Boyd, Lloyd Rees, Sidney Nolan, Charles Blackman, Lawrence Daws, Frances Lymburner, Russell Drysdale, Robert Dickerson, and many, many more. As Fritzi's interest in collecting art grew she and Doc expanded the collection to include international works including those of Auguste Rodin, Walter Sickert, Jacob Epstein and Frank Auerbach.

The philosophy behind the couple's collecting were the nature and beauty of the works and what they represented. The collection's largely Australian provenance reflected Fritzi and Doc's commitment to and immersion in all things Australian.

On Doc's death in 1975, the ownership of the art collection passed to the couple's children, but the collection remained at Fritzi's home until her death in 2004, aged ninety-six.

Fritzi was a quintessential representative of the immediate pre-war immigrants who fled Nazi persecution. She was immensely grateful that Australia had offered her such a haven and she enthusiastically embraced the many opportunities that the country offered. She actively integrated with her social environment while retaining and trying to foster some of her Austrian cultural heritage. She was a proud Australian who, in her own small way, contributed to the ever-expanding kaleidoscope of this multicultural nation. **Geoffrey Hirst**

HORSEMAN, MARIE COMPSTON ('MOLLIE') (1911–1974): Mollie Horseman was born in Rochester, Victoria, where her parents were farmers. After her parents' separation, she went to live in Melbourne before travelling with her mother to England and Europe in 1924. Horseman was enrolled in a finishing school in Germany without speaking a word of German. To compensate for her lack of verbal dexterity, she communicated with cartoons and drawings. On her return to Australia, she set out to become a German-speaking governess, and was initially employed by Norman and Rose Lindsay. She later enrolled at the East Sydney Technical School, but did not graduate. Horseman began working at *Smith's Weekly*, a national publication noted for its quality of cartoon and pen sketches. She and colleague Joan Morrison were the first female professional cartoonists in Australia. After two brief marriages, Horseman settled in Brisbane during the war years, earning a living as a freelance cartoon and sketch artist. She also undertook public art commissions with the Railways Department's travelling dental clinics. Horseman also provided cartoons for popular publications of the time such as *Man and Woman's Mirror*. In 1946, she undertook more consistent work with the *Courier Mail*; her most well-known series was the story of teenager Pam for the *Sunday Mail* comics pages. This she did from her home back in Sydney. In the early 1960s, Mollie Horseman relocated to Brisbane, where she was employed as an illustrator by Jacaranda Press from 1967 until her retirement. **KS**

HUGGINS, RITA (née HOLT) (1921–1996): Rita Holt was born in the Carnarvon Gorge near Springsure, in the land of the Bidjara-Pitjara people. When she was seven, her family was torn apart by the police, with her parents Rose and Albert and their children forcibly removed to Cherbourg Mission, Murgon, while her grandmother was sent to Woorabinda near Rockhampton. At the age of twelve, she was sent to work as a domestic servant on a station near Charleville. Her next placement was with the Semple family in Brisbane. He was director of Native Affairs and a more benign employer. In 1952, Rita Holt married John Henry Huggins, a Biri/Biri Gubba Jura man from Ayr who had been a prisoner of war on the Burma Railway.¹ He had never been 'under the Act', as reserve life was termed, but was a respected post-office manager – the first Indigenous person to take on this role in Australia. After her husband's sudden death from his war injuries, Rita Huggins was left with a young family and she moved to Inala in 1958. Along with Joyce Wilding, in 1961, she was one of the founders of One People of Australia League (OPAL), an organisation which sought full recognition of citizenship for Indigenous people. This organisation, with its diverse non-Indigenous and Indigenous membership, took a broader approach than FCAATSI (Federal Council Advancement of Aborigines and Torres Strait Islanders). Many members came from Christian churches. Senator Neville Bonner was later president of this organisation. Huggins was a prominent advocate for the 1967 Referendum to secure Indigenous recognition in the federal census and more human rights ensured by the Commonwealth government. She was also the driving force behind the Aboriginal hostels. In 1974, Rita Huggins was appointed to a research team from The University of Queensland travelling to Western Australia and the Northern Territory to investigate educational opportunities. Her acclaimed 1994 biography was co-authored with her daughter, Dr Jackie Huggins AM. It is a highly innovative work where the academic voice places in wider context the lived experience of oppression, discrimination and brutality as a stolen child and reserve resident into its historical perspective without diminishing her profound human sympathy, forgiveness and wisdom. Rita Huggins represented Australia at an international Indigenous Women's conference in Norway, where she became interested in the Sámi peoples of the Arctic regions. **KS**

JENYNS, SARAH (née THOMPSON) (1865–1952): Sarah Thompson was born in regional New South Wales, the daughter of Scottish parents. She received little formal education and married Brisbane-born Ebenezer Jenyns in Sydney at the age of twenty-two. They went on to have eight children and moved to Brisbane in 1899, where Ebenezer set up as a cutler before refining his skills to become a surgical instrument maker. Sarah Jenyns entered this new enterprise in 1909 at 321 George Street, showing immense business acumen. The marriage and family were fraught with tensions that later exploded

¹ Author's note: Rita Huggins was an interviewee for the *Queensland Homefront, 1939–1945* project that I was involved with. I interviewed her about her experiences and her post-war life with a husband who had been a POW.

into acrimonious legal cases. Sarah Jenyns established her own premises at 327 George Street as both a surgical instrument maker and as a surgical corset maker. She consulted with leading surgeons to make her garments to the highest standards and by 1910 she started to patent her innovations. Not content with the local and national market, she went to England to oversee the manufacture under license of her abdominal belts. From here, Sarah Jenyns went to Germany, Canada, and the United States to expand her operations. She capitalised on the clothing trends, making her corsets far more streamlined. In 1915 though still running their own businesses, Sarah and Ebenezer Jenyns formed the Jenyns Patent Corset Company to market her corsets approved by the London Institute of Hygiene. One can surmise that this led to the couple's subsequent legal issues: had Sarah Jenyns kept her own designs within her own distinct company, there would have been no grounds to contest who owned what intellectual property and designs. She took over control of the joint business and in 1925 bought a substantial building at 309–315 George Street. In 2014, Sarah Jenyns was inducted into the Queensland Business Leaders Hall of Fame, with an accompanying major exhibition curated at the State Library of Queensland. **KS**

JINNIE (ALBERTA): Jinnierie (Alberta) was a Bribie Island woman who spoke the local Nhula language. Jinnierie means 'white cockles'. Archibald Meston wrote down language that he was given by Adam and Alberta around 1898. From his talks with them and with Adam's father Bob (aka Canganda), he wrote that only the Joondarbarries tribe of Bribie Island were now left there. He notes that Adam's name when he was a boy was Tarrangambill. **KC and Leonie Taylor**

JOHNSON, EDITH: Edith Johnson was a founding member of the Born Free Club, an Aboriginal hostel for the Aboriginal community who were transitioning from mission-style communities to city life. She, along with her husband Bowman Johnson, took in people off the streets who were homeless and looked after them, offering love, support and home-cooked meals. This resulted in the development of various hostels around West End, including The Born Free Club, Musgrave Park hostel and Oxford Street hostel. These places offered affordable accommodation for all Aboriginal and Torres Strait Islander people experiencing homelessness, and they remain in operation today. **Nicole Clevens**

JOHNSTONE, MARJORIE (née MANT) (1911–1993): Marjorie Mant was born into a well-known family, and she grew up at Wyandra, in Cintra Road, Bowen Hills (next door to the weatherboard cottage where the Johnstone Gallery operated 1954–1972). She completed senior schooling at St Margaret's in Ascot before studying at the Royal College of Music and Nielson-Terry Guild of Art, London during the early 1930s. She lived and worked as an actor in London, returning to Australia in 1942. In Brisbane, she worked freelance for the ABC (1946–1947), and soon met Brian Johnstone, who was aide de camp to the Governor of Queensland, Sir John Lavarack, and they married in 1950. The Johnstones started their first art gallery in 1950, occupying two spaces in Brisbane city before moving it to their home at 6 Cintra Road, Bowen Hills, where it thrived until 1972. The Johnstone Gallery was an iconic fixture of the Brisbane art scene and brokered the reputation and sales for Australia's most important artists of the period. Marjorie was integral to the gallery's success, with her theatrical flair, design sense and unforgettable character. **LMC**

JOONOOMBIN (JUNO KLEFT): Joonoombin appears in a list of people present on Stradbroke Island written by Archibald Meston around 1890–1900. Joonoombin was also known as Juno Kleft. She was the second wife of Bob Kleft, whose Goori name was Canganda. He had a son named Adam (also Widjee or Wityee). Listed also are Sandy (aka Gairballee), the father of Di:naba and her husband Yeelooroom (Billy Moreton).

The Klefts (Cliff/Clift) were from Bribie Island and spoke their Nhula language which was recorded by Meston. Canganda was an inmate of the prison on St Helena Island; Meston visited him for the purpose of recording the languages he spoke. Canganda was also fluent in the local Coobenpil language. After the *Aboriginal Protection Act (1897)*, there were removals from the bay, one being Canganda, who was sent to Rockhampton. It is uncertain what became of Joonoombin. She may have been the Juno (Tjunobin/Djoonabin) who was on Stradbroke Island in the 1870s and 1880s. **KC and Leonie Taylor**

JUST, VERLIE (née TANTON) OAM (1922–2000): Verlie Just was born in Toowoomba on 22 July 1922 to George Richard Tainton and Gladys (née Horn). She grew up in Brisbane, receiving education from All Hallows' School. From a young age, Just expressed an interest in the visual arts. She took private painting lessons with William Bustard before enrolling at Brisbane's Central Technical College, where she studied full-time from 1938 to 1941. Just began working in embroidery and fashion design, but after the onset of World War II, she enlisted as a draughtswoman in the Australian Woman's Army Service at Victoria Barracks.

On 26 August 1942, she married Arnold William Theodore Just, an architect who had also studied at Central Technical College. The couple welcomed their first daughter Jeraldene in 1944, followed by Janene in 1951. After putting her career on hold to raise her family, Just returned to the arts in the 1960s, establishing herself as a jewellery designer. Over the years, Just had grown fascinated by the potential of gemstones and considered jewellery a means to 'unlock' their beauty. At the time, formal training in jewellery-making was limited to male trade apprentices. As a result, Just taught herself lapidary and silversmithing, honing her skills in the studio under her house. To source most of her materials, Just went on fossicking expeditions to Stanthorpe, the Gold Coast Hinterland, and Lightning Ridge, among other mineral-rich areas.

In 1960, Just was granted the opportunity to study alongside Danish silversmith Helge Larsen at his Sydney studio, The Spit. In 1969, she further developed her practice through a study tour of the United States. Just spent five months abroad, visiting art and craft centres across the country. While in Philadelphia, she learnt electroforming from Stanley Lechtzin at Temple University's Tyler School of Art and Architecture. Just then travelled to Deer Isle on the coast of Maine to attend Haystack Mountain School of Crafts, for which she had received a six-week scholarship to study under Olaf Skoogfors and Robert Ebendorf, among others. She also began a short period of experimenting with Perspex.

In 1970, Just co-founded the Queensland branch of the Craft Association of Australia (CAAQ). She was elected as the branch's first president, serving alongside co-vice presidents, EJ Weller and Kit Shannon. Just spearheaded the CAAQ for two years, after which she fell into dispute with the group. Just took issue with certain members who had claimed that Brisbane jeweller Hilda Pavlu 'Frances Wildt' had won the 1968 Benvenuto Cellini Competition, when in reality she had received a Highly Commended award. Media circulation of this inaccuracy further frustrated Just, especially as the CAAQ had been subsidised by the Government through a Cultural Activities New Ventures Fund. Just sought to correct the situation, but found her efforts dismissed. Her refusal to let the matter go was likely rooted in professional rivalry; Pavlu was a direct sales competitor. In the end, Just not only resigned from the CAAQ, but also quit making jewellery in protest.

Soon after, Just set her sights on establishing a gallery of her own. In 1973, she founded The Town Gallery in the heart of Brisbane. The opening of the gallery was particularly significant in that it also marked the success of Just's seven-year campaign to exempt art galleries from the government's trading hour restrictions. Throughout its lifetime, The Town Gallery occupied the Queens Arcade Building (1973–1985), Dunstan House (1986–1990), MacArthur Chambers (1990–1997), and Charlotte House (1997–2000). Although Just claimed to exhibit Australian artists of all styles, she primarily featured those who operated within the lexicon of European Modernism. Most notably, she represented Irene Amos, Gary and Alan Baker, Judy Cassab, Graeme Inson, and John Rigby. Just also played a significant role in bringing 1940s Brisbane Modernist Vincent Brown back to critical attention.

In 1979, Just expanded The Town Gallery to include the Japan Room, the first venue in Australia to both exclusively and permanently display Japanese ukiyo-e woodblock prints. Just sought to bring the masters of the tradition – Hokusai, Hiroshige, Utamaro, Yoshitoshi, and more – to Brisbane audiences. While she acquired prints from contacts in Japan, the majority came from South Australian dealers David Button and Geraldine Halls. After rebranding as The Verlie Just Town Gallery and Japan Room, Just assisted in building the Queensland Art Gallery's collection of Japanese prints, and also

collaborated with the institution to curate two dedicated exhibitions of ukiyo-e: *Looking Eastwards: The Intricate Art of Japanese Prints* (1989) and *Four Centuries of Ukiyo-e Prints* (1997).

In 1991, Just became a founding member of the Public and Private Gallery Directors Group, co-chaired by Philip Bacon and Marilyn Domenech. Despite leaving after three meetings, she supported the group in their bid to increase arts coverage in Queensland newspapers, a matter she had been pursuing since the 1980s. On 8 June 1992, Just received the Medal of the Order of Australia for her contributions to the arts. She passed away on 10 January 2000, and soon after, The Verlie Just Town Gallery and Japan Room closed its doors. **Elena Dias-Jayasinha**

KEATING, MARY (c. 1810–1892): Tipperary-born Mary Keating, an Irish convict, was transported to New South Wales on the *Whitby* (1839). She was twenty-nine years old and single, but had two female children who were left behind in Ireland. Mary, a dairymaid, was convicted of 'stealing cloth' and sentenced to seven years' transportation. The *Whitby* indent also noted that Mary served a previous prison sentence in Ireland of seven years. In 1840, the year after arriving in New South Wales, Keating married Charles Singleton in Scone. Singleton was also a convict, transported on the *Lady Harewood 1* (1831). In 1849, Mary was granted a certificate of freedom. The Singletons moved to Gladstone, Queensland in about 1852. Ten years later, in April 1862, Mary was sentenced to three months' imprisonment in the Brisbane Gaol for being illegally on the premises of Ruth Miller. Then in January 1867, Mary was admitted to the Dunwich Benevolent Asylum on Stradbroke Island suffering 'debility'. However, after two leaves of absence, she was discharged in March 1869 and did not return. Mary lived another twenty-three years and died in Ebenezer near Ipswich in 1892. Her age was given as ninety-three, however convict records state she was born in 1810, therefore she would have been about eighty-two when she died. Mary's sons Joseph and Charles Singleton were still alive, but she was predeceased by three daughters as well as her husband. **Jan Richardson**

KENNY, 'SISTER' ELIZABETH (1880–1952): Elizabeth Kenny was born in rural New South Wales, where she received only a few years of primary schooling. She began as a voluntary assistant at the Guyra Hospital. Following this, and without any formal training or registration, she established a free para-health service on the Darling Downs, before assisting Dr Aeneas McDonnell in Toowoomba with patients with poliomyelitis. In 1915, she volunteered for the Australian Army Nursing Service, and following the war she returned to home nursing. Calling herself 'Sister Kenny', she established a cottage hospital in Clifton on the Darling Downs. In 1932 she established a home clinic in Townsville for long-term poliomyelitis patients, removing callipers and getting the children to begin walking. Her treatments were opposed by the medical profession, though the Minister for Health Ned Hanlon believed her experiments should be trialled. She published *Infantile Paralysis and Cerebral Diplegia* (1937), with a foreword from Professor Herbert Wilkinson, who was based in the new medical faculty at The University of Queensland that had been founded with bequests from James and Mary Emilia Mayne. Travelling to London, Sister Kenny operated two wards in the Queen Mary Hospital where she challenged the conventional treatment of poliomyelitis. She received an immense shock on her return to Brisbane as an official investigation into her methods found them to be almost criminal and bogus. With Hanlon's support, however, she set up her treatments in the Brisbane General Hospital. To the surprise of the medical profession, her patients fared better than theirs. In 1940 she undertook research at the Mayo Clinic in Minnesota and was permitted to set up an experimental ward in the Minneapolis General Hospital. In recognition of her achievements, the Sister Kenny Institute was built there in 1942. Sister Kenny received many accolades and awards in the United States, with a 1946 fanciful film starring Rosalind Russell bringing her activities to a wider public. She returned to Australia in 1952, and in 1955, the polio vaccine developed by Jonas Salk was released. Sister Kenny's book *My Battle and Victory* was posthumously published in 1955. An imposing bust of her by Lyle Randolph is displayed in the Toowoomba City Art Gallery. **KS**

KING, MARY JUNO ('DJOONOBIN') (c. 1840–c. 1900): Moreton Island woman Mary Juno King lived all around Quandamooka country. Her name is also recorded as Jannoobin, Tjunnbin, Tjunobin, Junnbin, Djoonabin and Mary King.

Mary Juno was a quiet achiever who is remembered for her strong connection to community and country. She was a woman of high renown who passed her knowledge, skills and values to all her children and others. She was resourceful and some of the ways she made an income or acquired necessities included domestic work, selling or bartering items, such as fresh seafood, pearls and honey collected from native bees. Mary Juno's journey has been recorded by historical pioneers in journals, diaries and books.

Mary Juno had at least four children. One of her sons was Charles (Ginter) King, who was known for his role as a skipper of the government boats. For over fifty years, he ferried people between Stradbroke Island and its surrounding islands to the mainland. Ginter's knowledge of the waters and winds of Quandamooka was such that his employers, family, community and endless bay travellers placed great trust in him and his abilities as a skipper.

Mary Juno King has a long line of King Aboriginal descendants who have left their mark in the history of Brisbane's Aboriginal community. **Sandra King** (direct descendant)

KIRK, MAUREEN PATRICIA (née BROWN) (1955–2001): Maureen Kirk was an Indigenous woman who was diagnosed with breast cancer in 1986 soon after becoming a mother. This led her to become a volunteer cancer support worker with Indigenous women at the Royal Women's Hospital in Brisbane, providing education, counselling and support to them and their families. She also worked with clinical staff within the hospital and community-based services. Maureen became Australia's first Indigenous Women's Cancer Support Officer in 1993, working in Brisbane. She advocated for culturally safe cancer support services and saw the high levels of late diagnosis and death from cancer in Indigenous women, and the devastating effects on families. Determined to address this, Maureen knocked on many doors, shared her personal story and raised the questions. Finally, the right people listened and joined her quest for answers. This led to two qualitative research projects from a partnership between Queensland Health and The University of Queensland. The research report and recommendations, *Barriers to and Appropriate Delivery Systems for Cervical Cancer Screening in Indigenous Communities in Queensland* (1998), was considered ground-breaking qualitative research in this area. It was widely circulated and cited throughout Australia.

The report led to the development of a five-year strategic plan for Indigenous women's cervical cancer screening in Queensland. The National Advisory Committee for the Cervical Screening Program Indigenous Women's Forum recognised this original work and federal funding turned it into a national project. A following research project into breast cancer among Indigenous women in Queensland explored issues affecting awareness, detection, treatment, care and support of Indigenous women with breast cancer. Maureen completed a Graduate Diploma in Indigenous Health Promotion through the University of Sydney in 2000 and became an advisor to the National Breast Cancer Centre. Maureen Kirk received the Queensland Health Outstanding Achievement Award in 2000 for her long-standing commitment to the prevention and early detection of women's cancer among Aboriginal women and Torres Strait Islander women. Sadly, she passed away a year later, but her work continues to guide many. **KC**

KOONDOOWALLEE (c. 1845–c. 1900)

KULKARAWA ('KITTY'; 'MARY') (c. 1820–?): Kulkarawa was the daughter of the Brisbane-region headman known as the 'Duke of York'. She claimed to be born a bit before the first buildings were erected in Moreton Bay, and was probably matrilineally related to groups on the Sunshine Coast. Perhaps on account of her beauty or status, Kulkarawa was subject to several abduction attempts. In around 1842 or 1843, the Sri Lankan convict 'Shake' Brown abducted Kulkarawa from Brisbane and took her to Moreton Bay by boat. He was blown off course and washed up at Noosa. Here, Kabi people removed Kulkarawa from Shake, saying she was their relative, and all journeyed to the bunya festival (Blackall Ranges) together. Realising he could not claim Kulkarawa, Shake eventually returned towards Petrie, where Brisbane Aboriginal people killed him for his crime of abduction.

After two years, Kulkarawa permanently returned to her Brisbane relatives at the Bowen Hills (Ascot) camp in a joyous public reunion. Soon after, Kulkarawa created a corroboree about her abduction

and how she missed her homeland. It and the accompanying dance proved very popular and was performed in many areas of South East Queensland.

On 20 December 1846, Kulkarawa was severely injured during the European attack on the Yorks' Hollow camp (Victoria Park). A party of several armed whites led by Constable Peter Murphy made a failed attempt at capturing Jackey Jackey (a warrior-leader) during a large inter-tribal gathering. In the resulting skirmish, several Aboriginal people were wounded, huts and utensils were burnt, and most fled to Breakfast Creek. Kulkarawa was one of a group of women who were almost abducted by the surveyor's party for their pilot crew. Kulkarawa and the others were wounded while fleeing. Heavily pregnant, she became seriously ill and suffered a miscarriage at the Breakfast Creek camp. While recovering, Kulkarawa was apparently clubbed to death by an Ipswich warrior (Jeremy) either when he attempted to abduct her, or as punishment for purportedly informing Constable Peter Murphy of Jemmy's location. This may have been payback for an event a few years earlier, where Aboriginal women (who may have included Kulkarawa) reported the warrior Jackey Jackey to police in Ipswich. Kulkarawa was said to be buried in a tree, presumably nearby (Eildon Hill and the Newstead site were the closest funerary grounds).

This tragic chain of events resulted in a public enquiry and court case, publicised even in Sydney. Some historians and some Indigenous families allege Kitty recovered from Jeremy's assault and fled back up the Sunshine Coast to Meridan Plains (Mooloolah), where a number of 'Kittys' are mentioned during the 1850s–1880s, some of whom seem to be ancestral to current Brisbane Aboriginal families. **RK**

KUL-MA-KUTA (ALMA TURNER, née HAMILTON) (1857–1897): Kul-ma-kuta was the daughter of an Indigenous woman and a convict known as 'Bribie the basket maker' (possibly James Beiby or a man called Hamilton). 'Bribie' absconded Moreton Bay settlement in 1835 to live with his Indigenous wife (Kul-ma-kuta's mother) on Bribie Island, becoming the penal colony's first fisherman, basket maker and constructor of navigational buoys and fish traps. The first navigational aids for Brisbane River were his work.

Bribie's Indigenous wife seems to have been the source of his basketry skills. Kul-ma-kuta and her sister learnt basketry, fishing and navigational surveillance through their parents. As her parents were involved with maintaining the Aboriginal fish traps and weirs on Creek Street and at Breakfast Creek that fed the colony, Kul-ma-kuta often resided at Hamilton. The suburb may have acquired its name from her family (Billy Hamilton being one of the Aboriginal residents of Bribie Passage, and Kul-ma-kuta's maiden name).

Kul-ma-kuta was an important figure in the development of Brisbane's and Moreton Bay's navigational surveillance. She and her sister maintained the first beacon lights (navigational aids) around Bribie Passage and Caloundra, taking turns operating the lights. Significantly, they were 'in charge' of these lights.¹ They also performed all the domestic work and cooking for oyster-fishers who helped tend the passage's beacons. Bribie Passage's oyster-fishers were originally mostly inter-married European and Aboriginal families.

In 1872, when Captain Hamilton moved to Toorbul Point, Kul-ma-kuta (then Alma Westaway) moved to Toorbul Point to reside on his land. She married the oysterman Fred Turner and helped him run both the oyster beds and the navigational aids. A memorial near Sandstone Point called 'Turner's Camp' marks her home and oystering camp. The unveiling of her memorial in 2004 was attended by Willie MacKenzie and other Aboriginal elders. As Fred and Kul-ma-kuta had eight children, she is an important ancestor of a number of Aboriginal families associated with Brisbane and Moreton Bay. **RK**

KUNO (c. 1850–c. 1915): Kuno was a woman of Moreton Bay who had remained quite anonymous until Thomas Welsby took a small group of friends to Stradbroke to visit his old Goori friends at the Myora Mission in the early 1900s. He was seeking further information about culture and customs when the conversation turned to body markings. This raised his curiosity about Goori people as he couldn't recall seeing any with physical defects or even eye problems. His old friends racked their brains to think of anyone.

¹ 'Archibald Meston', *The Brisbane Courier*, 14 July 1923, 18.

The best they could remember was a woman Kuno who had left the island a number of years before. It was thought she had one eye that turned slightly inward though she wasn't actually cross-eyed or blind. True to Goori way when talking *dugul-jan* (of the heart), the elderly ladies were quick to sing Kuno's praises and shared that she was the mother of several strong sons, three of whom were living at Myora, how they were fine looking, well-built and athletic youths, working in oystering and general work on the island. Kuno was obviously a proud mother and well thought of. **KC**

LAHEY, FRANCES ('VIDA') (1882–1968): Vida Lahey was a prominent Queensland artist. In her youth, she won a number of art prizes, studied at Brisbane's Central Technical College with Godfrey Rivers, and attended Melbourne's National Gallery School (with Bernard Hall and Frederick McCubbin). She lived in England in 1916 to be close to her soldier brothers. By 1919, Vida was studying art in Europe, including time in Paris, and visiting galleries in Britain and on the continent. She was an accomplished artist by the time she returned to Brisbane in 1921, and she held her first solo exhibition in May 1921, where her international experience was evident.

Her art advocacy, with friend and colleague Daphne Mayo, was driven by a passionate belief in the 'transformative potential of art'.² She taught in one of three art studios, and contributed to the lively artistic milieu of Brisbane during the 1930s. The impact of their advocacy is visible in the art of Queensland today. **LMC**

LANGER, GERTRUDE (née FROESCHEL) OBE (1908–1984): Gertrude Langer was born in Vienna and studied at University of Vienna (PhD, 1933) and at Paris's Sorbonne. She was a key figure in the maturation of the Brisbane art scene, arriving from Austria with husband architect Karl Langer after the Anschluss in 1938. Initially, Gertrude applied her knowledge by teaching art privately. However, her appointment as art critic for the *Courier Mail* (1956–1984) provided a platform for her passionate advocacy for contemporary art. Karl's architecture was similarly influential force in design. Nancy Underhill writes that Gertrude's 'air of cultural superiority masked a sensitive, perhaps vulnerable, personality'.³ In 1961, Gertrude was a founding member of the Queensland branch of the International Association of Art Critics. Her other endeavours included assisting the establishment of the Queensland Division of the Arts Council of Australia, developing a school of creative arts at The University of Queensland, public art lectures, assistance to the Queensland Art Gallery Society and Foundation, and as a patron at the Institute of Modern Art. She was appointed an OBE in 1968. Karl died in 1969 and Gertrude survived him by fifteen years. Her legacy continues with her published writing, and the prizes and lectures named in her honour. **LMC**

LANGFORD, MURIEL ELSIE (1913–2003): Muriel Elsie Webb, born in London, was one of four daughters to a shoemaker. From early hardship, her life spanned the pre-electric to the computer age. She and accountant husband Bernard Langford were conscientious objectors during World War II, meaning Bernard lost his job. With two small children to feed, Muriel worked as a housekeeper. As soon as the war ended in 1945, they travelled to India to work with missionary hospitals. She loved the Indian people and their depth of culture.

Eleven years later, with their five children, she reluctantly immigrated to Australia and, after two years in Tasmania, settled in Brisbane in 1958.

Muriel looked for Indigenous people everywhere. But in those days, they were 'out of sight', living mostly in paternalistically run Aboriginal settlements, or on the city's outskirts. She met Joyce Wilding who had opened her West End home to the few Aboriginal people who managed to reach inner-city Brisbane. She had found the cause that was to occupy much of the rest of her life.

Along with Rita Huggins and Joyce Wilding, Muriel co-established OPAL (One People of Australia League), dedicated to promoting the rights, welfare and education of Aboriginal people. With

² Sue Rosemary Lovell, 'Vida Lahey's Progressive Activism for Children's Art Education', *Australian Historical Studies* 41, no. 3 (2010): 285.

³ Nancy Underhill, 'Langer, Gertrude', *Australian Dictionary of Biography*, 2012, <http://adb.anu.edu.au/biography/langer-gertrude-14095>.

others whom she inspired, Muriel organised holiday camps for Aboriginal and non-Aboriginal kids, home tutoring, and housing for homeless or battered families, lobbied the government for improved conditions and more. Along with Rita Huggins, Cecilia Smith and Oodgeroo Noonuccal (Kath Walker) she is recognised for ensuring the Queensland 'Yes' vote for constitutional change in 1967, to count Indigenous people in the Australian census.

Muriel was passionate about education, seeing it as the key to freedom. She inspired many to complete tertiary qualifications. She enrolled in a Bachelor of Arts at The University of Queensland when she was fifty-five years old and completed her degree with high distinctions. She read her Bible in Hindi and wrote to a childhood friend in French all her life.

Muriel never wasted a moment! She was a lifelong activist, feminist, pacifist, Quaker, lobbyist for human rights, 'Mother' to anyone who needed extra encouragement, especially overseas and Indigenous university students. She was affectionately known as Auntie Muriel and Mrs L in the Aboriginal community, Super-Gran to Indigenous schoolchildren, and was mother of five and grandmother to fifteen. **Jackie Huggins**

LILLEY, KATHLEEN MILFORD (1888–1975): Kathleen Lilley was born into a distinguished Brisbane legal family at a time when her grandfather Sir Charles Lilley was Chief Justice of the Supreme Court of Queensland and Liberal premier. He was a founder of the Brisbane Girls' Grammar School (BGGs), along with fellow Liberal Samuel Griffith. Lilley began studies before enrolling in French at the University of Sydney in 1908. Her first position was at the Ipswich Girls' Grammar School where she taught English, French and gymnastics. Lilley undertook more studies at her alma mater, where she was awarded her MA in 1922. The following year she took up a position at St Faith's Anglican School in Yeppoon before her appointment as headmistress at BGGs two years later. Her whole life was centred on the day and boarding school, where she lived. In her little spare time, Lilley improved the school gardens. Her interests were not simply academic: she was also president of the Secondary Schools' Sports Association and a strong supporter of the Crèche and Kindergarten Association of Brisbane. With a passion for European and Australian literature, she presided over meetings of the Scribblers Club, a female club for aspiring authors. The Kathleen M. Lilley Library is dedicated to her memory at the school she loved so much. **KS**

LONGMAN, IRENE MAUD (née BAYLEY) (1877–1964): Irene Bayley was born in Franklin, Tasmania, into a Congregational clerical family. Moving to Sydney, she was educated at Sydney Girls' High School and Sydney Church of England Girls' Grammar School, where she later taught after training as a kindergarten teacher. She later taught at Rockhampton Girls Grammar School. Married in 1904 to Herbert Longman, Irene Longman assisted in running his Toowoomba newspaper. On moving to Brisbane, Longman was superintendent of teachers for the new Crèche and Kindergarten Association. Although education was her primary professional concern, she was devoted to other causes such as the preservation of native flora, town planning and infant health. Longman was president of the Queensland branch of the National Council of Women (1920–1924) before standing as the first woman for the Queensland Parliament in the 1929 election. During the bitter campaign, which saw the Labor government lose office, she unexpectedly won the working-class seat of Bulimba for the Country and Progressive National Party. She made the most of her position in Parliament, lobbying for the appointment of female police officers and taking the Children's Court out of the Police Precinct. Her time in Parliament, apart from the overt misogyny, was compounded by the lack of bathroom facilities for female MLAs. She was forced to walk across the road to the Bellevue Hotel, owned by the family of film star Mary Maguire. In the 1932 election, Labor again assumed office, its tenure lasting until 1957. In her life after Parliament, Longman was president of the Lyceum Club, president of Women's Peace Movement (sentiments arising from her Congregationalist upbringing), and president of the Association for the Welfare of Mental Deficients, Queensland branch. A federal seat is named in honour of Longman. **KS**

McARTHUR, KATHLEEN RENNIE (née EVANS) (1915–2000): Kathleen Evans was born in Brisbane, where her father Daniel Evans was the co-founder of the engineering firm Evans Deakin, one of the state's most impressive construction companies. Her mother, Catherine Durack, was a member of the famous pastoral family. Her privileged origins did not prevent her from becoming a noted social activist, particularly in the area of the environment. She relocated to Caloundra in 1942. The following year, she published her first book, *Queensland Wildflowers*. It was a remarkable achievement for an artist who had no professional training. In 1962, along with David Fleay, Judith Wright and Brian Clouston (CEO of Jacaranda Press), McArthur founded the Wildlife Preservation Society, serving as vice president from 1965. She began a career as an environmental activist in campaigns to save the Pumicestone Passage and the Great Barrier Reef. McArthur's most notable campaign commenced in 1969, where she took on Sir Joh Bjelke-Petersen's attempts to mine Cooloola for mineral sands. Over 100,000 protest cards were distributed nationally, of which over 15,000 were sent to the ultra-conservative premier's office. Her local member, agricultural scientist and later premier Mike Ahern, was sympathetic to her campaign to protect a unique environment. The South Queensland Conservation Council and the Cooloola Committee owed much to her determination. McArthur maintained her meagre income through the sale of native plants and her wildflower paintings and drawings. She published two books on the Pumicestone Passage (1978 and 1985) as well as a major study, *The Bush in Bloom: A Wildflower Artist's Year in Paintings and Words* (1982). McArthur also penned two memoirs, *Bread and Dripping Days: An Australian Growing Up in the 1920s* (1981) and *Living on the Coast* (1989). In recognition for her contribution to botanical art and environmental preservation, she was awarded an honorary doctorate from James Cook University of North Queensland in 1996. The Kathleen McArthur Conservation reserve near Lake Currimundi is named in her honour. **KS**

McBRIDE-YUKE, LINDA (née McBRIDE) (1958–2019): Linda McBride was born in Brisbane, the daughter of May McBride, a Butchella woman from Hervey Bay with paternal connections to the Darambal/Woppaburra people of the Keppel islands near Rockhampton. Her father Lambert McBride was born near Kyogle on the lands of the Bundjalung and Yugembah peoples. He served in the Second AIF and was able to later access a family home in Zillmere, currently owned by the family. May and Lambert McBride were prominent national Indigenous rights advocates, being Queensland members of the Federal Council Advancement of Aborigines and Torres Strait Islanders (FCAATSI). May McBride acted as publicity manager as well as senior administrator. Before the 1967 Referendum, the McBrides drove around regional Queensland urging Indigenous peoples to register on the electoral rolls as they were now able to vote after amendments to the Federal Electoral Act in 1962. They were prominent speakers in the 1967 Referendum. Linda McBride's parents were also powerful advocates for education, and she was the first Indigenous student to complete Grade 12, graduating from Sandgate High School in 1976. Her brother Bill McBride enlisted as an officer in the Royal Australian Navy.

After school, Linda McBride undertook secretarial training before joining the staff of The University of Queensland's (UQ's) state-wide program for testing hearing and speech for Aboriginal and Torres Strait Islanders. She joined the Queensland Public Service and was deployed to the Department of Aboriginal Affairs (DAA). Realising she needed advanced qualifications, Linda McBride enrolled for a degree at UQ in 1978. After her marriage to American serviceman James Yuke, she relocated to Georgia. Returning home, Linda McBride-Yuke re-enrolled to complete her degree in Political Science and History.

Leaving the public service, she commenced work as a senior case officer for Link-Up (Queensland) Aboriginal Corporation to address the reconciliation of the Stolen Generation to their families. McBride-Yuke was subsequently selected as an inaugural Indigenous editor at the University of Queensland Press, overseeing the prestigious Indigenous Writing and Editing Program, coordinating the first kuril dhagun Indigenous Writing Fellowship in 2011. She assumed leadership roles in her new profession, attending various Writers Festivals as well as serving a further internship in Broome with Magabala Indigenous Publishing House. McBride-Yuke donated her parents' papers to the John Oxley Library, the research wing of the State Library of Queensland. Among the collection is the battered suitcase they took on those regional trips in 1966 and 1967, carrying leaflets and how-to-vote materials. **KS**

MCCAUSLAND, LOLA (1924–1998): Lola McCausland was one of Australia's most prolific portraitists. She painted Dame Annabelle Rankin, who became the first female to represent Queensland in federal parliament and Australia's second female senator. Lola was a prominent member of the Brisbane branch of Zonta, an organisation whose mission is the empowerment of women through service and advocacy. Zonta was established in New York and celebrated its centenary in 2019. **MoB**

MCCONNEL, MARY (née McLEOD) (1824–1910): Mary McLeod was born in Edinburgh into a prosperous family and privately educated. In 1848, she married David McConnel in Edinburgh, who had migrated to New South Wales in 1840 and was an experienced bushman. He had established the station Cressbrook in the new area of Moreton Bay, then part of New South Wales. Returning to Australia, he and Mary arrived in Brisbane on the *Chaseley* in May 1849, accompanied by the Scottish artisan immigrants recruited by the Rev. Dr John Dunmore Lang, as an antidote to the 'convict strain'. As a genteel townswoman, McConnel did not find rough station life on the frontier salubrious or Christian, and so she settled in her town home *Toogoolawah* in Bulimba. Having lost several of her own infants, she was determined to see that colonial children had access to trained medical care. After her ill health, she returned to Britain with her family, spending seven years there.

While Mary McConnel was away, she began investigating the new children's hospitals in Edinburgh and London. These revolutionary hospitals were devoted only to sick children, part of the emerging paediatric discipline. McConnel began a fundraising campaign to establish a hospital in Brisbane and, with the assistance of her brother Dr McLeod in Yorkshire, she employed and paid trained nurses for the new institution. The hospital in Spring Hill opened in 1878, before relocating to Bowen Hills in the Brisbane General Hospital premises. It became the Royal Brisbane Children's Hospital before merging with the Mater Children's Hospital in the new facility in South Brisbane, which opened in 2014. The inner-city state electorate where her first hospital was located was renamed in Mary McConnel's honour in 2017. **KS**

MCCORKINDALE, ISABELLA (1885–1971): Isabella McCorkindale was born in Lanarkshire, Scotland, into a trade and retail family who migrated to Brisbane in her childhood. She undertook business and secretarial studies after primary school. After a few lacklustre jobs, she decided to devote herself to the temperance and anti-gambling causes. By 1917 she was the organiser for the anti-gambling section of the Women's Christian Temperance Union (WCTU). Three years later, McCorkindale assumed leadership in the Queensland Temperance Alliance before relocating to the United Kingdom and later the United States to learn more about international trends in 1924. Returning to Brisbane in 1927, McCorkindale was appointed director of the national body of the WCTU in the areas of education and research. In this capacity, she lectured widely in Australia and New Zealand. In 1934, she organised delegates of the international symposium of the WCTU held in Stockholm as well as the World Congress against Alcoholism. Study tours saw the delegation visit the USSR, Austria, and Switzerland.

On her return, she assumed editorship of the Union's journal, *The White Ribbon Signal*, and she wrote various temperance-related histories. A strong if conservative feminist, McCorkindale was a committee member of the Australian Women's Charter. She had the honour to represent Australia at the United Nations' Status of Women Commission in New York in 1950. From 1947 to 1959, McCorkindale served as the world vice president of the WCTU and in that capacity travelled extensively overseas. Her later career centred on road safety, using the breathalyser and seat belts, now public policies that are taken for granted. **KS**

MCDERMOTT, VIOLET EDNA (née WAGG) (1917–2016): Vi was a Wakka Wakka woman born on the banks of the Burnett River. She was one of fourteen siblings and lived on her traditional country at Eisdvold and Hawkwood stations. After moving to Inala in the 1940s, Vi became active in the arts, helping establish the Inala Community Theatre ICT, which travelled through remote Queensland, raising awareness about domestic violence through a play called *No More*. Vi was a storyteller, actor and singer. She wrote the children's book *Munybarn* and produced a CD with songs and stories, some in her native Wakka Wakka language, helping to preserve her culture of the Burnett region. Vi has three film credits, including *The Romance of Eisdvold* and her own documentary, *A Bonza Life*.

Vi was Auntie in Residence for Springfield College, a patron of QEII Hospital and, at various stages, chairperson of the Inala Elders group and of ICT. For almost a century, Vi actively participated in church and faith-based events, Indigenous education and health programs, and the arts. Vi has helped shape the cultural development of both Inala and Queensland as a whole. She passed away aged ninety-eight. **Phillipa McDermott**

MCDONALD, JEMIMA (1816–1862): Jemima McDonald, a Scottish convict, was transported to New South Wales on the *Mary Anne 5*, arriving in Sydney in 1839. Born in Edinburgh, at the Edinburgh Court of Justiciary on 7 November 1839, she was found guilty of assaulting several people while under the influence of alcohol. She was a twenty-three-year-old kitchen maid and, despite her relatively young age, already had nine previous convictions for assault. In September 1845, Jemima applied to marry William Norwood, a convict transported on the *Prince Regent* (1827), and the marriage took place at the Scots Church, Sydney. In 1848 and 1849, Jemima served several gaol terms in the Newcastle Gaol and then further terms of imprisonment at Sydney's Darlinghurst Gaol between 1855 and 1860. At some point in 1860–1861, Jemima made her way to Queensland and was sentenced to imprisonment in the Brisbane Gaol using the surname of Smith in June 1861. Then in October 1861, she was imprisoned again, under the surname of Norwood. Each time she stated that she arrived in the colonies on the convict ship *Mary Anne* (1839). Jemima last entered the Brisbane Gaol on 31 October 1862, using the surname of Smith. She died in her cell on 14 November 1862 of an enlarged heart, aged about forty-seven. There is no evidence that Jemima's husband William Norwood or son Joseph Norwood ever lived in Queensland. **Jan Richardson**

MACE, HAZEL (née CHAMBERS):

Hi Uncle Mick

How are you?

Just checking to see if you would like me to forward Nana's name through for this project, which is acknowledging any Aboriginal women who have made a contribution to the Brisbane community? From what I understand, Nana helped with the original Golden Oldies gathering at West End (is that right)? Plus the Elley Bennett hostel (or she at least supported the idea initially??) Was there anything else specifically aligned to this type of acknowledgement?*

Joanne Driessens, 17 December 2019

Good morning Sunshine,

By all means, put Nana on the list. But she did a lot more than what you're thinking.

*There used to be FCAATSI/QCAATSA/OPAL** and various other public groups she was part of or in touch with, including religious and secular ones such as the communist and socialist parties, as they were back then. Also, we did a lot of visiting during the 1950s and 1960s when everyone moved from the inner city to the suburbs that sprung up during the post-World War II urban drift and the advent of housing commission in 1948. Her peer group developed in the 1940s when people moved to Brisbane from rural and remote areas to join the defence forces and the Land Army. Not many went back to the bush and most major family groups one finds in Brisbane were established in that time. You'd need to catch up on post-war reconstruction to determine the social and political context of the time. This is the world they lived in and ATSI issues weren't on the agenda back then. They piggybacked with non ATSI groups through the 1940s–1960s, but the bulk of the politicisation was achieved by virtue of family groups and individuals attending pubs, card games and group family visits and stayovers.*

Talk later

Michael Mace, 18 December 2019

*The Golden Oldies was established to honour the older generation of Aboriginal people.

**These organisations existed prior to the Department of Aboriginal Affairs. FCAATSI was the Federal

organisation, and QCAATSA was the Queensland organisation. OPAL refers to the One People of Australia League.

McKENZIE, BETTY SEMPLE (1916–2020): In 1924, Enid Elizabeth Semple, aged eight, arrived at Barambah Aboriginal Settlement (or Cherbourg as it is now known) as the daughter of government officials. Her father, William Porteous Semple, had been appointed superintendent, and her mother took the position of matron of the settlement. Enid Semple, known to most as Betty McKenzie, remembered what she called a wonderful childhood growing up with Aborigines.

Betty McKenzie put together an important set of photographs, that are now held in the collection of the Queensland Museum. Many of the photos were taken by Betty or members of her family; others were taken by visitors to the settlement such as press or government officials who would often send photographs of their visit to Betty's family. Her collection is important, not only for the images but also for her memories of the people in the photographs. The information she attaches to these photographs makes them a significant historical record.

Betty lived through a very important political time for Aboriginal people. However, she does not make an issue of the politics she was surrounded by, but chose to focus on the happy memories of her childhood. Betty represents the well-meaning attitudes of that time, attitudes that deserve to be documented: 'I did not think it was a bit strange to have Aboriginal children as playmates. But the other white officials' children didn't play with Aboriginal children like I did. The little girls would come down to play with me, or say 'What are we going to do today?' At midday they went home to the dormitory for lunch, and I went into our dining room for a very different lunch. They probably had damper and jam, they had good meals but very plain, while I might have had fillet steak or whatever.'

In 1972, Betty McKenzie gave a presidential address to the Queensland Naturalists Club titled, 'Growing Up with Aborigines'. The title of her address is indicative of attitudes from a past era, but what is important about her address, as well as her photograph collection, is that it documents the diversity of attitudes and relationships between Aboriginal people and government officials in the 1920s and 1930s. She said, 'It is a memory of childhood, and children don't take in the really important things, the sadder things, it's a happy memory. It isn't a considered memory of how the settlement was run, it isn't official, it isn't official at all. It is not what I know now.'

Betty did not set out purely to document Aboriginal culture; she simply wanted to document aspects of her family, friends, and the place where she lived. Many of her memories have been recorded in the form of short stories, drawings, several published articles, and, most important, in a group of several hundred photographs that are in the collection of the Queensland Museum.

Photographic collections like Betty McKenzie's are extremely important historical documents, particularly because so few Aboriginal people at Aboriginal settlements like Cherbourg in the 1920s and 1930s would have owned cameras. As a result, their families today do not have the photograph collections that many other Australian families have in their possession. People from Cherbourg can now look at Betty McKenzie's photographs and consider them representative of an aspect of their family history, even though they may not be related to or have any close ties to Betty or her family. She also documented the industry and productivity of Cherbourg: the sawmill, the dairy, the crops, the piggery, and other examples of the economics of the settlement.

Her collection contains photographs of Cherbourg people painted up for corroborees in the 1920s and 1930s and portrays the regimented work ethic experienced by the people of Cherbourg: Aboriginal people were taught the 'benefits' of industry and European society. **Michael Aird**¹

MACKERRAS, MABEL JOSEPHINE ('JO') (née BANCROFT) (1896–1971): 'Jo' Bancroft was born in Brisbane into one of the colony's most distinguished medical and scientific families. Her father, Thomas Bancroft, was a research scientist and medical practitioner. She was educated at Brisbane Girls' Grammar School before undertaking studies in science at The University of Queensland, where

¹ This is an edited extract from Michael Aird, 'Growing Up with Aborigines', in *Photography's Other Histories*, eds Christopher Pinney and Nicolas Peterson (Durham, NC: Duke University Press, 2003).

she was awarded her BSc in 1918 and MSc in 1930. In 1918, she won a scholarship to conduct research in economic biology at the Walter and Eliza Hall Institute in Melbourne. She published thirteen scientific papers with her supervisor. Bancroft decided to follow in her father's footsteps, enrolling in medicine at the University of Sydney, where she received her MB in 1924. Her interest in science continued, especially in marine zoology. This passion was shared by her future husband Dr Ian Mackerras. She continued to work at the Rachel Forster Hospital for Women and Children in Sydney until the birth of her son in 1926. During World War II, Jo Mackerras joined the Royal Australian Medical Corps, where she undertook research on malaria, a disease that was killing and immobilising many Allied troops in the Pacific campaigns. She published papers with future Nobel laureate Sir Macfarlane Burnet. After the war, the Mackerras continued research into tropical parasites in the Council for Medical and Industrial Research (later CSIRO). Jo Mackerras was appointed to Queensland Institute of Medical Research in 1947, retiring in 1961, after which she returned to the Council for Medical and Industrial Research in Canberra. A portrait of Jo Mackerras wearing her major's uniform, painted by official war artist Nora Heysen, hangs in the Australian War Memorial. **KS**

MacKILLOP, SAINT MARY (MOTHER MARY OF THE CROSS MacKILLOP) (1842–1909): Mary MacKillop was born in Melbourne to Scottish Catholic parents. Her family were devoutly religious, and her father Alexander MacKillop had studied for the priesthood in Rome before his marriage. Possessing little education, Mary worked in shops and as a governess. Drawn to the religious life, she met Fr Julian Tennison-Woods, who encouraged her to establish her own religious Order. As the Sisters of St Joseph of the Sacred Heart, the Order was dedicated to helping the poor and educating poor children. Established first in regional South Australia in 1866, the sisterhood – The Brown Joes, as they were affectionately called – spread its mission quickly. In 1869, Mary MacKillop and a band of her Sisters came to Brisbane to establish the Order, living in Kangaroo Point and travelling across the river to attend communion at St Stephen's Cathedral in Elizabeth Street. Just as Mother Vincent Whitty of the Sisters of Mercy had experienced, MacKillop was subjected to intense hostility from Bishop James Quinn, who wanted to control her Order and all its works. The Sisters were forced to leave his diocese and only in 1882 re-established a Queensland base in Rockhampton. MacKillop was excommunicated in 1871 for six months and the Order nearly disbanded. Two years later, she received papal approval but with a varied Rule of Life from the original. She travelled extensively in Europe researching educational practices, before returning to Adelaide in January 1875. In 1925 the Order she founded began the process to recognise Mother Mary of the Cross as a saint. It took until 17 October 2010 for her to be recognised as Australia's first saint. In Brisbane, Mary MacKillop College in Nundah is named in her honour. A magnificent carving in St Stephen's Cathedral celebrates the life of Australia's most revered woman. **KS**

McLEOD, GERTRUDE EVELYN (1891–1971): Gertrude McLeod was born in Brisbane into a prosperous family. She was educated at the Brisbane High School for Girls (later Somerville House). An enthusiastic if average golf player, McLeod was elected president of the Queensland Ladies' Golf Union in 1934. Through her leadership, funds were raised and competitions organised across the state. In 1938, Queensland sent its first team to play in interstate tournaments. In 1949, McLeod was elected president of the Australian Ladies Golf Association. The following year, with the help of opera star Dame Joan Hammond, a team was sent to play in the British Open Championship. Like tennis, golf was transformed after World War II from being a pastime for the leisured wealthy to a more open game, a process not without its tensions and challenges. The McLeod Country Golf Club in Mount Ommaney, a woman-only organisation, is named in honour of Gertrude McLeod. **KS**

McWHINNEY, AGNES (1891–1987): Agnes McWhinney was born at Ravenswood Junction in North Queensland and attended Townsville Grammar School. In 1905, the year they gained the vote in Queensland, women were allowed to act as barristers, solicitors and conveyancers. She commenced her articles at the Townsville firm of Hobbs, Wilson and Ryan, and was later admitted as Queensland's first female solicitor in 1915. Agnes was not paid at the male rate of pay. After marrying in 1920, she and her husband Lowell Mason Osborne moved to Brisbane where she acted as legal advisor to

many community groups and charities. The Agnes McWhinney Award recognises her role as a pioneer lawyer. **KS**

MAGUIRE, HELENE TERESA ('MARY') (1919–1974): Mary Maguire was born in Melbourne and attended the Academy of Mary Immaculate as a child. Her family moved to Brisbane when her parents, Mickey and Mary Maguire, assumed management of the prestigious Bellevue Hotel on the corner of George and Alice streets, across the road from Parliament House. In Brisbane, Mary Maguire attended All Hallows' School. An attractive and talented actress, Maguire was discovered by Elsa Chauvel and given the starring role in Charles Chauvel's film *Heritage* in 1935. This was followed by her role in *The Flying Doctor* (1936), directed by Englishman Miles Mander. The following year, Maguire moved with her family to Hollywood, where she met Australian director John Farrow, who organised her contract with Warner Bros. Her first film, *That Man's Here Again* (1937), was a low-budget comedy. Her next performance, in *Confession* (1937) starred A-list star Kay Francis, followed by *Alcatraz Island* (1937) with Ann Sheridan and *Sergeant Murphy* (1938) with Ronald Reagan. Maguire left Warner Bros. for 20th Century Fox Studios, where she appeared with Peter Lorre in *The Mysterious Mr Moto* in 1938. She then went to England, appearing in a Gracie Fields vehicle *Keep Smiling* (1938) as well as other films, such as *Black Eyes* (1939) with George Sanders and *This Was Paris* (1942) with Ann Dvorak. In 1939, Maguire became engaged to English aristocrat Robert Gordon-Canning, who was a fervent supporter of Oswald Mosley's British Union of Fascists. During World War II, he was interned. This was made more difficult for Maguire as she had contracted tuberculosis. After her divorce in 1944, Maguire attempted unsuccessfully to revive her Hollywood career. After the war, she married an American soldier and moved to Los Angeles where her life was characterised by poverty and marital discord. She remarried, and died forgotten and poor, aged fifty-five. **KS**

MALLALIEU, HENRIETTA (née WILLMORE) (1842–1938): Henrietta Willmore was born in London. She arrived in Brisbane in 1864 with her husband Alfred Mallalieu and their young daughter. Though not professionally trained, Henrietta Mallalieu was an accomplished pianist and began giving recitals to enthusiastic audiences. With her husband's bankruptcy during the 1866 depression, she began taking on private students alongside those at Mrs Thomas's Academy for Young Ladies. Poor but promising students were taught without fees. Having mastered the piano, Mallalieu decided to learn the organ with teacher Walter Willmore, whom she married in 1885. She was appointed organist at several leading churches, including St John's Pro-Cathedral. Her public recitals on the organ were less successful than her piano performances, though she obtained more success on her tour of South Africa in 1896. A strong feminist, Mallalieu took leadership roles in the Queensland Women's Suffrage League and the later breakaway group, the Women's Suffrage Association of Queensland. She was later president of the Toowong branch of the conservative Women's Electoral League. She actively fundraised for Belgian refugees in World War I, with her efforts on their behalf recognised with the Queen Elisabeth Medal. The Women's College at The University of Queensland also acknowledged her contribution to women's musical education by providing a memorial chair carved by leading craftsman LJ Harvey. Her former Toowong home now exists as Mallalieu Home, a hostel for women music students. **KS**

MAM, PAMELA (née AH KEE, BLIGH) (1938–2019): Dr Pamela Mam was a descendent of the Kuku Yalanji peoples in the Cooktown area. Her surname Ah Kee was inherited through her mother, Mabel Ah Kee whose father was of Chinese heritage.

Aunty Pam's mother and grandmother were forcibly removed from Cooktown and sent to Palm Island under the then Australian government policy of assimilation for Aboriginal People. Aunty Pam was born in Richmond, western Queensland, however was raised on Palm Island.

She started her career as a nurse aid at Palm Island Hospital, then later trained as a nurse at Townsville Hospital becoming one of the first Aboriginal qualified nurses in Queensland. She later went on to study and completed three other certificates including midwifery at the Royal Women's Hospital in Brisbane.

In 1973 Aunty Pam was a founding member in the establishment of the Aboriginal and Torres Strait Islander Community Health Service (ATSICHS) Brisbane. Through her work spanning over sixty years she also supported the establishment of other community-controlled organisations, however her passion was for health organisations such as Kambu, Yulu-Burri-Ba, Kalwun and she played a key role in supporting the operation of the Jimbelunga Nursing Centre for fourteen years.

In 2015 Griffith University in conjunction with ATSICHS Brisbane established the 'Aunty Pamela Mam Indigenous Nursing Scholarship'. Aunty Pam said that she wanted to support Aboriginal and Torres Strait Islander nursing and midwifery students in their studies, in the hopes that they might one day come back and work with and for our people.

In 2018 she was awarded with an honorary doctorate from Griffith University for her service in the health sector and contribution to the community. Aunty Pam was a founding member and a life member of the ATSICHS Brisbane, patron for the Institute of Urban Indigenous Health and was an inaugural inductee to the Queensland Aboriginal & Islander Health Council's Hall of Fame.

Her legacy continues through the work of the Aboriginal and Torres Strait Islander Community Health Service (ATSICHS) who continue to deliver her vision some forty-nine years later. It is currently one of the largest First Nations managed and community owned organisations in Queensland.

Aunty Pam was a proud Aboriginal woman, who was very grounded and strong in her identity despite the adversity she experienced in her life. She lived for her family and played an integral role raising her children, her grandchildren and great-grandchildren.

While she was never one for accolades, she will always be admired her selflessness, strength, humility, empathy and compassion for her family, her people and wider community. **Tomisina Ahwang** (née Mam, daughter) and **Dana Mam** (granddaughter)

MARKS, ELIZABETH HARRIET (1900–1989): Elizabeth Marks was born in Charters Towers, Queensland, into a large working-class mining family. She attended Charters Towers High School, one of the first state secondary schools established, winning a prestigious competitive scholarship to study science at The University of Queensland (UQ) in 1919. She began her career as a physics and mathematics teacher in high schools in Cairns (1923–1927), Brisbane (1928–1936) and Toowoomba (1938–1944). Despite her training in the hard sciences, Marks became interested in the instruction of domestic science. In 1944 she began courses in these areas for members of the Australian Women's Land Army and the Australian Army Women's Services. After the war until 1951, Marks was in charge of the Commonwealth Reconstruction Training Scheme housed at the Brisbane Central Technical College (now part of QUT). Subsequently, she oversaw the training of domestic science to Queensland girls across the state. Always concerned about nutrition, Marks established the Home Economics Association of Queensland in 1960 and six years later published *Nutrition and Elementary Food Science*. Long associated since her undergraduate days with Women's College, UQ, Elizabeth Marks was honoured as the inaugural Fellow of the College with the dining hall named for her. She endowed a bursary at UQ from a generous donation in her will. **KS**

MARTIN, KATIE ROSS (1909–1965): Grameo Katie was born at Barambah Aboriginal Settlement, later named Cherbourg. Grameo is a family term for Granny. Grameo Katie was an active caring member in her communities, spanning from Cherbourg in the Burnett district to Brisbane and Stradbroke Island. Mum told stories of how family and friends would often ask Grameo Katie to sing them a song and she would not hesitate to entertain in traditional song and corroboree because she wanted to make the people around her feel better in such hard times of displacement and living under 'The Act', *The Aboriginals Protection & Restriction of the Sale of Opium Act* (1897).

Grameo's songs and dance were full of meaning, a deeply spiritual exchange for all who were in her presence. Her voice was untrained by a musician's standard but it beautifully expressed meaning through Indigenous Australian dialect, connecting people on their land back to the land's sacredness.

In 1947, when the Benevolent Institution was closed and moved to Sandgate, it was Christmas time and, despite being left unemployed, the remaining Aboriginal families held a get together. They had a big bonfire and corroboree performed by Granny Katie and Grandfathers' Peter [Graham] and Mookin [Moreton]. Mum told us stories of the hardship at the Cherbourg mission, how Grameo Katie was concerned for the Torres Strait Islander people as their traditional home was by the sea. Harsh conditions at Cherbourg were a stark contrast, the new diet and smells of the dust instead of the sea had left them heartbroken.

Some years ago, my mum received a letter on behalf of her whole family from the National Archives in Canberra explaining they had stored recorded tapes of Grameo Katie singing traditional songs in the language dialects of our ancestors. A government official had visited her in South Brisbane in 1960 inquiring about these traditional songs and she sang them with the corroboree dance again without hesitation. Her descendants – our families – cherish these recordings and through her song and dance she is still with us, we hear her voice, and she continues to entertain us, making us feel better. **Lisa Bertossi** (granddaughter)

MAYNE, MARY EMILIA (1858–1940): Mary Emilia Mayne was born in Brisbane to the wealthy trade and business couple, Patrick and Mary Mayne. She was educated at All Hallows' School. Unlike her brother James, she did not pursue higher education, seemingly confined to the strictures of the life as a wealthy spinster at her home *Moorlands*, which overlooked the river at Toowong (it now forms part of the Wesley Hospital). She extended the narrowness of her life after the suicide of her brother Harry, then a psychiatric patient. She and James Mayne commissioned a stained-glass triptych for St Stephen's Cathedral in his memory. During World War I, Mary Emilia Mayne became more active in the community particularly with the Australian Red Cross, hosting fundraising functions at her substantial home. She also gave generously to the Church of England St Martin's Memorial Hospital in upper Ann Street. With a Protestant mother and Catholic father, Mary was committed to religious tolerance and understanding. James and Mary Emilia Mayne donated the extraordinary sum of £23,000 to found an agricultural school at Moggill for The University of Queensland (UQ). Three years later, they contributed a further £63,000 to purchase land at St Lucia where the main campus of UQ now resides. In their will, they left their primary real estate assets, namely the Brisbane Arcade and the Regent Theatre building in Queen Street, to provide ongoing capital to fund a medical faculty at UQ. These are recognised by the Mayne Chairs in Medicine and Surgery and the James and Mary Emilia Mayne Centre, the latter of which houses the UQ Art Museum. Kathleen Shillam designed the bronze plaque of James and Mary Emilia Mayne located at the Centre, which acknowledges their generosity to UQ. **KS**

MAYO, LILLIAN ('DAPHNE') (1895–1982): Daphne Mayo pursued a determined path as an artist, notable for her contribution to art in Queensland. She studied with Godfrey Rivers and LJ Harvey from 1911 to 1913, and was awarded the first publicly funded travelling art scholarship in 1914. She graduated from the Sculpture School of the Royal Academy of Arts, London, in 1920, receiving the gold medal for sculpture. With friend Vida Lahey, she founded the Queensland Art Fund to purchase European works for the Queensland National Art Gallery (1929) and continued to work to build the Queensland collection with acquisitions, fund raising and they developed an art reference library. She undertook significant public art commissions and was Queensland's best-known female sculptor. Mayo received an MBE in 1959, and is memorialised with the art studio at Brisbane's St Margaret's School named in her honour. In 2011 the Queensland Art Gallery held an exhibition of her sculpture. Her work is in public collections throughout Australia including the tympanum of the Brisbane City Hall. **LMC**

MIDJEE ('NELLIE') (1883–c. 1926): Midjee's story illustrates the upheaval and intrusion upon the lives of Aboriginal people forced to live and work under Queensland's *Aboriginals Protection Act* from 1897. Midjee was born around 1883, possibly on Stradbroke Island, to John Lifu (Roberts), a South Sea Islander man from New Caledonia, and Louisa, a Moreton Bay woman. She was known as Nellie, Midgi, and Millie Leifus/Lifu. Her name appears as Midjee on a list of people on Stradbroke Island in the 1890s. The family had lived and moved freely around the Bay and she had an older sister named

Alberta. Nellie was at Myora Aboriginal School in 1893, when she was twelve. Her father's occupation was recorded as a butcher.

In the 1890s, Aboriginal people were removed from all parts of Queensland, and many from Maryborough and surrounding districts were sent to Fraser Island. Some went to Bribie Island, others to Stradbroke Island and some back to Fraser and then elsewhere. In 1901, a removal from Stradbroke Island to Fraser Island affected Nellie's family. She met her husband Percy Coulsen (Coulson/Conlon) who was on Fraser Island and had ties to the area. In 1904, Percy and Nellie and their two children (including a daughter named Alberta) were among many Aboriginal people who were removed from Fraser Island to Yarrabah, including Percy's brother and wife. They were made to live for some time on Fitzroy Island as well. In 1914, Nellie and her four children were removed from Cairns and sent to Barambah, as it seems Percy had passed away. His brother died later on Fantome Island. After her return, Nellie and her children were permitted to visit Myora. Despite the hardships, Nellie kept her family together and maintained connections with her family and ties to Moreton Bay. **KC**

MILLER, EMMA (née HOLMES) (1839–1917): Emma Holmes was born into a radical evangelical family in Derbyshire, England, where her parents were active in the Chartist Movement. At the age of sixteen, she eloped with Jabez Silcock. Moving to Manchester, she supported her family after his sudden death by working as an outworker in the garment trade for one hundred hours a week. Emma married stonemason William Calderwood in 1874, before migrating to Brisbane with him in 1879. He died soon after their arrival, forcing her again into the precarious work of a seamstress. She married a third time, to Andrew Miller, who was an active campaigner for better wages and conditions for workers, especially female outworkers. Emma Miller was a commissioner on the Royal Commission into Shops, Factories and Workshops in 1891 as well as a founding member of the newly formed Labor Party and the Workers Political Organisation at a time of deep class conflict during the shearer's strikes. A strong feminist, Miller led the Women's Equal Franchise Association formed in 1894, with Women's Christian Temperance Union leaders Eleanor Trundle and Leontine Cooper. Later, she established the Women Workers Political Organisation in 1903, in opposition to the anti-socialist Queensland Women's League established by Margaret Ogg and Christina Corrie. Always an activist, Miller took a prominent role in the world's first general strike, the Brisbane Tramways Strike of 1912, and later in an anti-conscription campaign in 1916. Apart from Queen Victoria, Emma Miller is the sole named woman immortalised in Brisbane statuary; there is a statue of her shaking her umbrella to fight for social justice that resides in King George Square in the precinct of the Brisbane City Hall, which was dedicated in 2007. **KS**

MITTELHEUSER, MARGARET AM (1931–2013): Margaret Mittelheuser was born in Bundaberg, Queensland, into an affluent farming family. A brilliant all-round student, she enrolled at The University of Queensland in 1947 aged just sixteen. In a series of extraordinary firsts, Mittelheuser was the first professional woman appointed to the Australian Public Service in Brisbane (1954). Two years later, she joined the stockbroking firm of Ralph W. King and Yuill in Sydney. After her internship, she opened their Brisbane office in 1958, thereby making her the first female stockbroker under the auspices of the Sydney Stock Exchange. Mittelheuser was made a member of the Sydney Stock Exchange in 1981. Not simply a broker for individuals, Mittelheuser was a major loan broker for the state and municipal governments. With her deep concern for others not as fortunate as herself, she garnered business loans for Papua New Guinea through the philanthropic organisation the Norwegian Sovereign Wealth Fund. In 1973, she graduated with a BA from her alma mater and was later the founding patron of the *Griffith Review*. Margaret Mittelheuser was an enthusiastic member of the Lyceum Club of Brisbane, and a generous donor to the Queensland Art Gallery and the Queensland Symphony Orchestra. In 1996, Margaret Mittelheuser was recognised by the Order of Australia, becoming a Member, and she is included in the Queensland Business Leaders Hall of Fame. **KS**

MOLESWORTH, MAUD MARGARET ('MALL') (née MUTCH) (1894–1985): Maud 'Mall' Mutch was born in South Brisbane, where her parents were schoolteachers. She was educated at the prestigious New England Girls' School in Armidale, NSW. Early in her life, her father recognised her talent as a

tennis player, acting as her first coach. In 1911 she was the Brisbane metropolitan champion, having developed a strong forehand which made her more suited to competing against male players. After her marriage to history lecturer Bevil Molesworth in Brisbane in 1918, Mall Molesworth relocated to Hobart firstly, and then later to Broken Hill. She was soon the NSW women's champion tennis player, followed by attainment of the national title in 1920. She returned to her home city, where she took out the Queensland women's tennis championship in 1921. Throughout the 1920s and 1930s, Molesworth won a series of state finals. In 1934 in a tour of the United Kingdom, she won in the North England Doubles Championship, playing with Joy Green. Three years later, she retired from tennis championships. Mall Molesworth is included in the Women's Hall of Fame in Alice Springs and there is a trophy in her name awarded annually to the winner of the Queensland women's tennis championships. **KS**

MOORE, WINIFRED (?–1952): Winifred Moore was intensely secretive about her early life, though we know she was born in England and came to Queensland as a child after the death of her parents. She was reared by her older sister in Ingham. Her first career as a music teacher saw her travelling the rough roads in a buggy to instruct country children. In the 1920s, Moore was appointed as women's editor for the *Brisbane Courier* and wrote other articles under the pseudonym of 'Verity'. One of her core projects concerned the need for housewives to be identified as skilled workers. She proposed the establishment of a League of Skilled Housecraft, where women would learn cooking, household management, budgeting, laundry and sewing. This organisation would give certificates and diplomas to those who completed various levels of accomplishment. Moore saw these skills as technical qualifications just like secretarial skills. This project failed. In the 1950s, Moore ran the weekly column 'Speaking for Women', which canvassed topics beyond the domain of the home and family. In an era before Betty Friedan's *The Feminine Mystique* (1963), Winifred Moore was a proto-feminist who saw a life for women beyond a restricted role as wife and mother. **KS**

MORETON, MAMINDA ('DAISY') (née THOMPSON) (1877–1920): One of my great-grandmothers was Maminda. She was a quiet achiever who left a lasting legacy. My grandfather proudly relayed how his mother got her English name Daisy. Her Goori name Maminda meant 'native flower native daisy'. Maminda was born in the bush outside Laidley to Janie, a Yagarabul woman connected to the area known as the 'Normanby Run'. Her older brother Goolparjo (Harry) was born a decade earlier at Normanby Station, Harrisville. Their surname was given by their non-Aboriginal foster father Robert Thompson. Maminda was always described as a 'fair' woman with green eyes. The word 'fair' was used instead of the derogatory term 'half-caste', one of the eight racial categories used to describe the 'breed' of an Aborigine under the Queensland Government's *Aboriginals Protection Act* (1897).

Maminda was at the Purga Aboriginal School (formerly Deebing Creek) when she met Mookoin/Mookin (Charlie Moreton), a Koenpul man from Stradbroke Island who had been working on Normanby Station. They married in February 1898 at St Stephen's Presbyterian Church at Ipswich, though the marriage wasn't legally registered, possibly because they were Aboriginal. They had at least ten children, most born at Ipswich and Deebing Creek. They later went to Stradbroke Island, where two more were born at Myora mission. Maminda passed away on 29 July 1920 at Dunwich aged forty-three years. Her many descendants contribute strongly across many sectors of the Brisbane Aboriginal and non-Aboriginal community. Maminda's relatives from the Gold Coast fondly recalled her visiting as a young woman. She loved walking great distances along the beaches at low tide. The old people would call to her, 'Daisy you keep walking out that far, you'll end up on Stradbroke'. Their gleeful punch line: 'She ended up over there, old Mookin he got her over there ... on Stradbroke Island.' Maminda is an inspirational woman for all her descendants and families. **KC**

MORETON, MILINGGERIE ('MILLIE') (c. 1874–1895): Milinggerie, also known as Millie, was born into the Goori community living on Stradbroke Island. Her parents were Billy and Emily Moreton. Emily was a Moreton Island woman who sadly died not long after Millie's birth. This early loss had a profound effect on Millie. After being raised by her father on the island, Millie had her first child Rose (born 1890) with her partner Robert Jackson. They worked around the bay, determined to live independent from the incoming government system being legislated. A death certificate for Jackson shows he

died in a drowning accident in July 1892 near Southport. In September 1895, Millie was admitted into hospital where she died a month later (11 October) aged twenty-one. She was buried at the Toowong Cemetery under the name of Pelly (Nelly) Moreton. The loss would have been incomprehensible to Rose, who lost both parents before the age of five. Little Rose lived on Myora Mission, among Millie's family, and attended the Myora school.

Rose is recorded as having left the Myora Mission in December 1902, aged ten years. Her daughter Yola Rose said that she attended All Hallows' School (Fortitude Valley). No record exists of her school attendance, but she may have been employed as a domestic servant. Several years later, Rose was told how to escape being placed under *The Aboriginals Protection and Restriction of the Sale of Opium Act* (1897). As she had lighter-coloured skin, she was encouraged to change her name to Rosa and say she was Spanish, and to apply for an exemption certificate and get steady work. In 1909, Rosa applied for an exemption certificate, seeking a position 'in town'. On 21 August 1919, she married Toby Johnstone. He worked for Queensland Railways and moved around a lot, but eventually attained a permanent position at Colosseum Station just south of Miriam Vale. As well as being a mother to three daughters, Rosa became the station master and postmaster there and Toby continued working on the rail tracks. After many years, they relocated and settled in Rockhampton. Rosa adhered to the conditions of her exemption certificate and never spoke about her Aboriginal background. Family was everything to her, and her grandchildren enjoyed a particularly fond relationship with their grandmother. But there were whispers about their 'coloured' background and eventually Rosa's grandchildren began to search for the truth. After four generations of disconnection from their Goori identity and country, these descendants of Milinggerie have begun their journey home and back to their Moreton Bay roots. This entry is based on information drawn from family stories and research from Link-Up (Qld). **KC** with **Carmel Schleger** (Millie's great-granddaughter)

MOTTRAM, ELINA EMILY (1903–1996): Elina Mottram was born in Sheffield, England, coming to Queensland in 1906. Her father, Arthur Mottram, was a successful stonemason and builder. Elina Mottram obtained an informal apprenticeship with him before entering the Brisbane Central Technical College (now QUT Gardens Point) to study architecture alongside employment with F. R. Hall, one of the city's leading architects.

On graduation in 1925, Elina Mottram was the first qualified female architect in the state and a national pioneer. She also lectured in construction methods at the college, another first for a Queensland woman. Her first assignments, with her business located in the prestigious T & G Building in Brisbane, were in regional areas. She designed Longreach Motors and remodelled the Australian Workers' Union Building there.

She received a commission by Zina Cumbrae-Stewart to design her home in Scott Street, Kangaroo Point, in a mock-Tudor style; it is now a heritage-listed structure, being the first Art Deco apartment building in Brisbane. Her commission *Monkton*, in Corinda, is also heritage-listed. In 1930, after obstructive delays, Mottram was registered as a full member of the Royal Australian Institute of Architects, just as the Depression saw an almost total cessation of work. She acted as a postmistress in Raglan near Rockhampton in the years 1930–1936 as well as working in her father's construction business. After World War II, Mottram was the first woman to be appointed to work as an architect for Queensland Railways, designing the Eagle Junction Railway Station in inner northern Brisbane. The Elina Mottram Award for Residential Architecture acknowledges her intrepid pioneering achievements in a male-dominated field. **KC**

MULANJARLI

MUSGRAVE, JEANNE LUCINDA (née FIELD; LADY MUSGRAVE) (1833–1920): Jeanne 'Lucinda' Field was born into a distinguished legal and professional family in New York City. Her father, David Dudley Field II, was a prominent law reformer. In 1864, she married widower Antiguan-born Anthony Musgrave in San Francisco on his way to assume his vice-regal duties in British Columbia. Though both came from privileged families, they were progressive and committed to social reform. In 1872

the family moved to Natal, South Africa, before Anthony Musgrave was appointed as governor of South Australia in late 1873. He was knighted in 1875. Transferred to the vice-regal position in Jamaica, Sir Anthony was then appointed to this function in Queensland in 1883. Lady Musgrave immediately began her advocacy for various women's causes, overseeing the establishment of the Lady Musgrave Lodge, run by Anne Drew for the welfare of newly arrived young immigrant women and girls. This institution still exists but with priorities appropriate to changing circumstances. Lady Musgrave popularised sea bathing in the colony when she established a summer residence at Southport. She also strongly influenced the shape of our federal Constitution after speaking fulsomely about the American system of federal government to the premier Sir Samuel Griffith, a close friend.

At the time, her brother David Field was the Chief Justice of the Supreme Court of the United States, and Griffith visited him. Griffith proposed the American Cabinet system in his first proposals for an Australian Constitution, a measure inimical to the Westminster system. The first version of the Australian Constitution was created on a trip in 1891 on the Queensland Government yacht, the *Lucinda*. Tragedy struck in 1888 when Sir Anthony died from the strain of political turmoil over the Melanesian labour trade. Lady Musgrave moved to London, where she died over thirty years later. Lady Musgrave Island in the southern Great Barrier Reef is named in her honour. **KS**

NAEWIN, SARAH: Devoted first wife of Kerwalli (King Sandy), Naewin accompanied him up to Buderim and Mooloolah during his timber-working days in the 1860s. She appears in some photographs with him in Brisbane town. Sarah is also mentioned camping at Redcliffe and at Sandgate with her brother and Kerwalli around 1875. She seems to have died fairly young. **RK**

NEWFONG, EDNA (née CROUCH) (1915–1997): Edna Crouch was born to parents Alfred and Rebecca Elizabeth Crouch (née Campbell). The youngest of seven children and a proud Ngugi woman, Edna was one of the last people to speak some of the Gowar language of Moreton Island. In her younger years, Edna lived between Stradbroke Island and Wynnum, but returned to Wynnum permanently with her husband Archie Newfong so their eldest son John could further his education. They later had three other children, Neville, Judy, and Becky.

Her close ties and kinship connections with her Ngugi, Goenupul and Nunukul families of Quandamooka living on both sides of the bay were embraced all her life. Her heart and home were always open to families and friends travelling between Stradbroke Island and the mainland.

Edna played competitive women's cricket between 1934 and 1938, a left-hand spin bowler known to bowl the perfect length. Her abilities qualified her for the Australian and the Queensland women cricket teams and the opportunity to play against the English women's cricket team in the 1934 to 1936 seasons. Edna played at the Adelaide Oval, Melbourne Cricket Ground, the Sydney Cricket Ground, and the Brisbane Gabba, breaking many barriers and stereotypes about Aboriginal women. Playing at this level of competition was very uncommon during this time in history, as Aborigines were not considered elite sports people. In recognition of her great sporting achievements, Edna Newfong was inducted into the Queensland Indigenous Hall of Fame in 1999, two years after her death. **Judy Watego** (née Newfong), edited by **KC**

NGAHMINGBA (LOUISA) ('HUMMINBA'; 'HUMINGBA') (c. 1825–c. 1870)

NOONUCCAL, OODGEROO (née KATHLEEN JEAN MARY RUSKA; KATH WALKER) (1920–1993): Kathleen Ruska was born in Bulimba, Brisbane, in 1920. Her father was a Noonuccal man, while her mother Lucy McCulloch Ruska came from Central Queensland and had been stolen from her family as a child. Lucy's mother was Indigenous and her father Scottish; these were the children mostly removed. Lucy was confined in an institution before being sent out to work as a rural domestic.

Kath Ruska spent her childhood on ancestral land on Minjerrabah (North Stradbroke Island) near Dunwich, the site of the old Benevolent Asylum for the chronically ill, destitute and infirm. Like many girls of the era, whether white or Indigenous, she left school after her primary education. She began working as a domestic in Brisbane. In 1942, she enlisted in the Australian Women's Army Service

(AWAS). As her family were not 'under the Act' on reserves, they were considered eligible to enlist in the armed services. Kath Ruska undertook administrative duties in the AWAS until her discharge in January 1944.

After the dissolution of her marriage to tradesman Bruce Walker, a Yugambah man from the Logan area, Kath Walker (as she was then called) undertook further secretarial training. As a single parent, she needed a secure home and decided to enter domestic service with the Cilento family. Like many army veterans, service broadened horizons and Walker was affiliated with the Communist Party of Australia, where she developed her public speaking and pamphlet writing skills. She was an early member of Federal Council Advancement of Aborigines and Torres Strait Islanders (FCAATSI) and a campaigner for Indigenous peoples to be granted full citizenship including the 1967 Referendum provisions (see also entries on Rita Huggins, May McBride and Cecilia Smith). In 1969 in another milestone in Indigenous rights in Queensland, Walker stood as an ALP candidate in the Greenslopes electorate, although she was unsuccessful.

Walker was a talented poet, joining the Brisbane Realist Writers Group. Her early poems (credited as Kath Walker), praised by Dame Mary Gilmore, were first published by Jacaranda Press in 1960. Fellow poet Judith Wright was an early advocate of her talents, and introduced Noonuccal to Sidney James,¹ the owner of Jacaranda Press, an offshoot of his printing company, H. Pole. *We Are Going* (1964) and *The Dawn Is at Hand* (1966) were favourably received, and in 1967 Noonuccal won the Jessie Litchfield Award for Literature and a Mary Gilmore medal. In 1970 she was appointed MBE. On her return to ancestral land, she wrote several children's books, *Stradbroke Dreamtime* (1972) and *Father Sky and Mother Earth* (1981). Her book *Kath Walker in China* (1988) was published in both China and Australia. In her later years, Noonuccal received a series of honorary doctorates for her contribution to literature and public life. In 1987, a year before the bicentennial commemoration of British colonialism, she renounced her MBE. It was in 1988 that she changed her name from Kath Walker to Oodgeroo Noonuccal so as to represent her true identity.

Like Wright, Noonuccal was a fervent environmentalist. In 1985 she was named Aborigine of the Year. She was honoured with a plaque in 1991 on the Sydney Writers Walk. For the Q150 celebrations, Noonuccal was bestowed with the title of Q150 Icon. QUT named the Oodgeroo Unit to support Indigenous students in her honour. The electoral seat of Oodgeroo (located South East of Brisbane and including North Stradbroke Island) was created in 2017 as a tribute to her contribution to Australian and Indigenous national culture. **KS**

O'CALLAGHAN, MONICA

OGG, MARGARET ANN (1863–1953): Margaret Ogg was one of ten children, born in the manse at Ann Street, Brisbane, where her father Charles Ogg was the Presbyterian minister. She was privately educated by her parents at home. Her upbringing gave her a strong moral sense to help those less fortunate than herself. She was a senior member of the Women's Christian Temperance Union in Brisbane and the founder of the Brisbane Mission to Sailors, where she no doubt met members unattracted to her temperance work. Ogg worked in an unpaid capacity on the church newspaper *Austral Star*. In 1903, along with the wealthy Christina Corrie, she established the conservative suffrage organisation, the Queensland Women's Electoral League, in opposition to Emma Miller's militant suffrage society. With her connections to the Liberal government, Ogg was successful in convincing Premier Arthur Morgan to pass legislation giving white women the state franchise in 1905. She and Corrie toured the state on rough roads in a buggy. Baiting the two respectable ladies at public meetings became an anticipated pastime for many who preferred the gender status quo. Her advocacy of women's issues was increased after her successful campaign for the vote and she lobbied the government for changes to testator law whereby widows were fully provided for in wills. Ogg was the sole female executive member of the National Political Council as well as a founder of the National Council of Women. Her diverse non-political activities saw her co-found the Queensland Bush Book Club and act as the founding secretary of the Women's Progressive Club. She was an executive mem-

¹ Author's note: Sidney James was my father-in-law.

ber of the Queensland Deaf and Dumb Mission. A premier achievement was her founding of the Lyceum Club of Brisbane in 1919. Always enthusiastic to see women in public life, Margaret Ogg was an important advisor to Irene Longman, the state's first female Member of Parliament. **KS**

OLLEY, MARGARET (1923–2011): Margaret Olley was a much-admired local artist. She first studied art under Caroline Barker at Somerville House, then at tertiary level in Brisbane and Sydney. She later travelled extensively through Europe and the Pacific. This influenced her exceptional understanding of light, colour and composition in her paintings. Still life paintings were at the heart of Margaret's practice, and were modelled mostly from arrangements of objects and flora on hand in her fabulously cluttered studio (areas of which have been recreated at the Tweed Regional Gallery). Always interested in everyday objects and the allure of flowers, Margaret was a modern champion of the still life genre, saying: 'I can feel for flowers like I can for people. Painting flowers is almost like painting a portrait.'¹

The popularity of Margaret's paintings translated to commercial success. Margaret doubled the sale record by a female Australian artist during her 1962 exhibition at Brisbane's Johnstone Gallery, selling £3000 worth of paintings. In 2019, the Queensland Art Gallery | Gallery of Modern Art held a major retrospective of her works. **MoB**

PATEN, EUNICE MURIEL HARRIETT HUNT MBE (1883–1973): Eunice Paten was born in Brisbane and educated at Brisbane Girls' Grammar School and the Brisbane High School for Girls (later Somerville House). In 1905, Paten began her nursing training at the Brisbane General Hospital before joining the Australian Army Nursing Service reserve. She was among the first contingent of four Queensland nurses to leave for Egypt in September 1914. Stationed in Cairo, Sister Paten nursed the first wounded casualties from Gallipoli. Promoted to senior sister in charge of forty-five nurses, she then went to Queen Mary's Military Hospital in London before transferring to the Australian General Hospital in Brighton. In April 1918, she was appointed head sister at the 25th British General Hospital at Hadelot-Plage on the French front. Paten was placed in charge of the wounded returning to Australia, although their arrival was delayed by the outbreak of the Spanish influenza epidemic in 1918. After her war service, Paten and her colleague Tessa Thomas established Holyrood Private Hospital on Gregory Terrace. In 1937 she was represented the Australian nurses' contingent for the coronation. As matron of the Army Reserve Hospital at Enoggera, she was well placed at the outbreak of hostilities in 1939 to enlist trained nurses for overseas service. Always active in her profession, Paten was a stalwart in fund raising for the Nurses' Rest Home and was the first president of the Royal Australian Nursing Federation (1943–1948). She was a foundation member of the Queensland branch of the Florence Nightingale International Federation, the Australian Aerial Medical Services, and the College of Nursing Australia as well as an active member of the Brisbane's Lyceum Club. In 1959, she was awarded an MBE. Since 1970, the College of Nurses have honoured her memory with the annual Eunice Paten oration. **KS**

PATEN, MABEL LILLIAN 'MAY' (1880–1961): May Paten was born at The Gap, an area in western Brisbane developed by her father Jesse Paten, who arrived from Buckinghamshire, England in 1858, just before the Moreton Bay District separated from New South Wales. May Paten was a child of his second marriage which produced eight talented children. Her childhood was privileged and affluent, though circumscribed to a large degree by her father's deep Primitive Methodist faith which stressed frugality, public duty and piety. These were all values that May Paten upheld through her long life. May and sister Eunice attended Miss Fewing's School for Girls, a precursor to Somerville House. The family home was named *Walton* after a village near where her father was born, and became one of Brisbane's most gracious and expensive homes. It remained May Paten's home, where she lived with her parents until their deaths.

Freed from the necessity to earn a living, May Paten began her leisured although publicly active life as a young adult. With franchise extended to white adult women by the Commonwealth in 1902, Paten began her involvement in feminist issues. She joined Margaret Ogg and Christina Corrie in the

¹ Stephen Rainbird, *Breaking New Ground: Brisbane Women Artists of the Mid-Twentieth Century* (Brisbane: QUT Art Museum, 2007).

newly formed Queensland Women's Electoral League in July 1903 as minute secretary to campaign for women's suffrage in Queensland. This organisation of largely middle-class Liberal, anti-Labor women, had strong ties to the Women's Christian Temperance Movement.

With the enactment of an extended franchise in 1905, Paten turned her attention to other women's issues. On a visit to London in 1906, she was elected to the new Lyceum Club, a meeting ground for educated women. In 1914 Paten and Ogg organised a meeting in Brisbane to form a chapter of the Lyceum Club in Brisbane. The Club was officially formed five years later with Paten as the inaugural president.

She spent the years of World War I involved with the Empire Loyalist campaigns to support the war effort and conscription as well as volunteering for the Australian Red Cross and the new repatriation hospital, Rosemont (located in the suburb of Windsor). Well into old age, Paten oversaw a tearoom at the hospital. Her sister Eunice Paten joined the Australian Army Nursing Service, serving as a frontline nurse. Another sister, Winifred Woodyard, was the first Queensland woman to graduate with a law degree, though her marriage prevented her from establishing a legal practice. Active in the Lyceum Club, Woodyard served as the inaugural honorary secretary and informal legal advisor.

May Paten published several novels, now forgotten: *Frances on the Farm* (1914), and *Peggy Drummond, Specialist* and *Bitter Bread* (under the pseudonym of Anthony Loring in 1930). Her children's book *The Adventures of Elves: An Authoritative Fairy Story* (1926) was far more successful. It was illustrated by the talented Christian Yandell (1894–1954) who was a prominent book illustrator and the first Australian artist to illustrate *Alice in Wonderland*. Paten also published many newspaper articles, poems and one-act plays. **KS**

PETRIE, CONSTANCE CAMPBELL (1873–1926): Constance Petrie was born in Brisbane, the granddaughter of the first Surveyor of Works in the Moreton Bay Penal Settlement, Andrew Petrie, who arrived in 1837. She was the daughter of Elizabeth Campbell, sister of wealthy merchant James Campbell and Tom Petrie, a noted advocate for Indigenous people, who, like his brothers, spoke several local languages, including that of the Turrbal people. Petrie's family owned the extensive quarry in Albion situated amid the densely populated Turrbal camp centred on Breakfast Creek, rich in food, particularly fish. She lived in Albion near what is now Kingsford Smith Drive. She wrote her uncle Tom's biography *Tom Petrie's Reminiscences of Early Queensland* (1904) with great attention to Indigenous rights and issues. By the time, she sat down to record her father's unique reminiscences it was under difficult circumstances – he was old by the standards of the day, having been born in 1831. Though his memory was excellent, his health and sight had diminished. Constance Petrie was a founding member of Historical Society of Queensland (later the Royal Historical Society of Queensland) in 1913. **KS**

PORCH, DEBRA LYNN (1954–2017): Born in Chicago, Debra Porch moved to California with her family when she was fourteen, subsequently completing her Masters in Art from San Diego State University in 1979 before moving to Australia in 1983 – to be with Ian Were, who became her life-long partner.

In Adelaide, Porch joined the collective, South Australian Workshop (SAW), where her art flourished. In the late 1980s, Porch was part of five exhibitions at the Contemporary Art Centre of South Australia, two at the Experimental Art Foundation, and she exhibited solo at the Women's Art Movement and the Adelaide Festival Centre foyer.

In mid-1987, Porch moved to Sydney and in 1989, begun lecturing in art at Western Sydney University, an innovative art school with a vital group of artist-lecturers and students, many of whom went on to substantial art careers. She 'shared so much wisdom and so much verve; she inspired and challenged so many', said Paul White; among other artists in this group were Justine Williams, Raquel Ormella, Tony Schwensen, and George Tillianakis.

By 2006, Porch, now in Brisbane, had completed a PhD at the Queensland University of Technology, and from 2006 to 2016, was an Associate Professor at the Queensland College of Art, Griffith University. Early on Porch exhibited installation art predominately based on her PhD thesis 'The Visible and the Invisible: Connecting Presence and Absence through Art, Mortality and the Body'.

Two such exhibitions using everyday objects and materials in gallery settings were *Quivering* (2004) and *Humming* (2006), both at QUT Art Museum.

In Brisbane and elsewhere, Porch presented installation-based art in one-person exhibitions and numerous group shows over thirty years. Many of these exhibitions were associated with artist residencies and cross-cultural dialogues that began with a residency at Chiang Mai University (1993). Residencies followed in Hanoi at the University of Fine Art (1996), returns to Vietnam (1997 and 2001), returns to Chiang Mai University (2000, 2008, and 2017), Cité Internationale des Arts, Paris (2000 and 2013), and several residencies in Australia including at the South Australian School of Art (1999).

In 2010 and 2012, following her Armenian family heritage, Porch undertook residencies through the Art and Cultural Studies Laboratory in Yerevan, Armenia.

For Porch, these cultural connections resulted in ongoing projects and reciprocal events such as: *MEETING*, a joint exhibition between Vietnam and Australia (Performance Space, Sydney, 1997 and 9 *Lives*, a residency and exhibition for nine contemporary Vietnamese and Australian artists at the Casula Powerhouse Arts Centre (Liverpool, NSW, 1999). Others include *Pop Gan Eeek Krang Nueng (Meeting Once More)* at Chiang Mai University Art Centre (2008) and 'Tracing the erased' as part of *How we know that the dead return* at Gertrude Street Contemporary, Melbourne (2010).

Porch's 2010 residency in Yerevan resulted in the installation *Regards to the Family* at the Canberra Contemporary Art Space (2011), and *Home here, there, nowhere* at the Crane Arts Centre, Philadelphia as part of *Australia Felix* (2011). Following a return to Armenia in 2012, she produced the video work *Invisible Conversations: 18 stories*, exhibited at Queensland Centre of Photography (2013).

Porch's final solo installation at Gallersmith, Melbourne (2017), used one hundred metal pins attached to two walls with a myriad of threads hanging. José Da Silva said the work was 'barely perceptible, reminding us that the body remains defenceless, open to the slightest injury. Debra was one of Australia's finest installation artists – even though her practice often remained overlooked.'

In 2018, *Debra Porch and Friends: A Less Ordinary Legend* (Woolloongabba Art Gallery) drew together some of the many artists Porch had mentored in Brisbane (at QCA) as testament to her legacy as a passionate artist-educator, respected by her students.

In 2019, a posthumous survey exhibition at the University of NSW Galleries, *Debra Porch: Art should make life more interesting than art*, explored the potency of memory and its ability to transform the ordinary into the extraordinary and played out different permutations of objects and images drawn from projects over three decades from Porch's home studio and private collections.

Porch had a fearlessness with, and empathy for, most people, and for art colleagues and students in particular. Scores of people have endorsed Porch as a mentor such as Brisbane artist Kim Demuth: 'She had an enormous effect on my life as an artist/human. She gave me confidence when I had none.'

Debra Porch spent her time giving, 'giving to friends, to students, giving to art and the art community, everywhere from America to Adelaide to Sydney and Brisbane', said Graham Marchant. It was, after all, her generosity in all areas of her life that deeply touched so many of us. **Ian Were**

POTTER, NORAH MARY ('MOTHER PATRICK') (1849–1927): Norah Potter was born in Ireland into an educated family. She entered the Order of the Sisters of Mercy in Kildare, taking her final vows at All Hallows' Convent, Brisbane, in 1869. Her talent for administration saw her assume a heavy load for the Order. She was a strong feminist and understood women needed a good education to provide for a life outside of motherhood. She prepared students for the University of Sydney's Junior Public Examination initially, then for the higher levels until the establishment of The University of Queensland in 1910. As the settler population grew and expanded, Mother Patrick oversaw the provision of primary schools. With an eye for detail, she oversaw the extension of the All Hallows' Convent, checking estimates, sites and materials. This stood her in good stead when she was assigned

to oversee the construction of the Mater Misericordiae Hospital in South Brisbane. The small facility on North Quay was not only too limited in size and function but also the area was subject to flooding. The new expanded facility was opened to the public in 1911. Her portrait by the famed colonial artist Oscar Fristrom now hangs in All Hallows' Convent. **KS**

PRAED, ROSA (1851–1935): Rosa Praed was born near Brisbane in 1851. Her father, Thomas Murray-Prior, moved the family around Queensland, buying and selling properties. In 1857, when the Praeds lived at Hawkwood Station, eleven Europeans on the nearby Hornet Bank Station were killed by Yimin people. (This followed the deaths of twelve Aboriginal people at the hands of the European colonists, and 'gifts' of food to the Yimin made with poisoned flour.) In retaliation the colonists, including Thomas Murray-Prior, massacred the Yimin. This troubled Praed for the rest of her life and her accounts of the event, which varied between fiction and reality, obscured her father's culpability.

When Praed was seventeen, her mother died of consumption. Praed was devastated, but took on her mother's roles of accompanying her father to Brisbane for his political business, running the house and caring for her siblings. In October 1872, she married Englishman Campbell Praed and moved with him to Curtis Island off the coast of Rockhampton, where he ran cattle. The venture was unsuccessful and in 1876 the Praeds moved to England. Not long before they sailed, Praed discovered that her first child, Maud, was deaf.

In England, Praed launched a prolific writing career that encompassed close to forty novels, thirty short stories, plays and an autobiography. In the 1880s and 1890s, her success propelled her into artistic and theosophist circles, with the writer Oscar Wilde and theosophist Helena Blavatsky among her acquaintances. Her marriage to Campbell gradually deteriorated, and themes of sexual and intellectual incompatibility between couples appear frequently in her fiction. In 1899 Praed's interests in theosophy led her to meet aspiring writer and spiritualist Nancy Harward. The attraction between the two women was immediate and Harward moved in with Praed, who had by this stage separated from Campbell.

In 1901 Campbell died of a cerebral haemorrhage, an event which precipitated a breakdown in Maud. Praed admitted her to Holloway Sanatorium in Surrey, thinking that she would improve. However, Maud never recovered and remained in the sanatorium until her death thirty-nine years later in 1941.

Praed is arguably Australia's first, internationally successful female writer. Constrained by social mores that disapproved of divorce and lesbianism, Praed used her writing to communicate her desires for freedom from marriage and her longing for Harward. Her deep sorrow about her daughter and her distress about the treatment of Indigenous Australians clashed with her immovable beliefs about the superiority of white, able-bodied subjects. She was a woman both of and beyond her time. **Jessica White**

PRENTICE, UNA GAILEY (née BICK) (1913–1986): Una Bick was born into a prominent professional family. As her father Ernest Bick was the curator of the Brisbane Botanic Gardens, she lived in the beautiful Curator's Cottage, sited on the current grounds of QUT Gardens Point. Una Bick attended the exclusive St Margaret's Church of England Girls' School in Ascot before undertaking her BA at The University of Queensland (UQ) in 1935. A degree in law had just commenced at the T. C. Beirne School of Law and she was the first graduate in 1938, as graduands were awarded their degrees in alphabetical order. Bick encountered severe opposition in her quest to find employment; no solicitor offered to take her on for her articles.

The Chief Justice Sir James Blair employed her to catalogue his library, which became the basis of the University's Law Library. It was not until World War II, with a shortage of lawyers, that she found employment with the Commonwealth Crown Solicitor. Though she was the first female law graduate, she was paid as a typist. In 1946 she joined a more progressive firm, Stephens and Tozer. After her marriage to POW veteran Anthony Prentice, Una Prentice worked as the president of the Business and Professional Women's Association. In recognition of her outstanding battle to have

women recognised in the legal profession, her alma mater awarded her an honorary doctorate in 1985. After her death the following year, UQ established the Una Prentice Memorial by the river to honour her legacy, mindful of her life as a child in the Curator's Cottage. The Women Lawyers Association of Queensland also honours her memory with an annual award in her name. **KS**

PRYSTUPA, MARIA (née NEUDORFER) (1922–2016): Born in Salzburg, Austria in 1922, Maria Prystupa was orphaned at the age of four. She discovered early in her life that she was able to give visual expression to her thoughts and ideas, continuing to paint, primarily for herself, until her death in 2016.

After finishing high school in 1939, she received a scholarship to attend the University of Munich, but returned to Austria to study at the Austrian National Library, Vienna. When war interrupted her studies, she took the opportunity to attend architecture classes at the Technische Hochschule Vienna for two years, before returning to the library to complete her degree. She graduated with distinction in 1947.

Paul Klee was an important influence on Maria's art making – they shared similar regard for music and the way its expressive possibilities might translate into graphic form. Maria was also drawn to Klee's global outlook, which encompassed both other art and scientific thought. Maria's personal aesthetic grew to include the work of Rudolf Steiner and the study of anthroposophy.

In 1949, Maria and husband, architect Peter Prystupa, arrived in Australia under the Displaced Persons Resettlement Scheme. While Peter's architectural contributions included working as Queensland State Architect on major buildings including the Queensland Art Gallery (1981), Maria was one of the first intakes of students with Mervyn Moriarty's Flying Art School (EastAus) and an active member of Brisbane's arts community from the 1960s to the 1980s.

Her poetic and lyrical work in many genres has been part of small survey exhibitions, notably *The Captain Cook Show* at the Queensland Art Gallery (1970) with a painting titled *They Came in Ships*. Much of her most powerful work is shaped by the experience of coming to Australia, and her observations of the openness of the landscape. In this new continent she found the space to express and explore her spirituality and intellectual curiosity. An overview of her life and work was published in *Lifetide* (2016), edited by her daughter Miriam. **Miriam Prystupa**

QUELHURST, BETTY (1919–2008): Betty Quelhurst, born in Laidley, was both an artist and a service-woman, serving in the Australian Air Force during World War II for four years. After the war, Betty won the Wattle League scholarship alongside fellow artist Margaret Olley. She pursued art at the National Gallery School in Melbourne and later at La Grande Chaumière in Paris (1951–1952). In Brisbane, Betty became a well-known artist, contributing vibrant landscapes and portraits to the local art scene. She was particularly celebrated for her depictions of the Gold Coast, where she lived for many years. A generous supporter of Brisbane art, Betty's philanthropy supported the purchase of artworks by Queensland women in local museums and galleries. **MoB**

RALLAH, EILEEN (née BRODERICK) (1923–2008): Nanna Rallah was born to parents Eddie Broderick (also Lynch), a Yuggera man and Golden Gloves winner. Her mother was Lena Nora, also known as Mary King, a Biri Gubba and Warranghu woman, who was forcibly removed from Bowen when young. Nanna Rallah was the eldest of four children. They lived comfortably in their Chermside home until the Great Depression of the 1930s, when they had to sell up. They moved to Wilston, then the Grange. The nearby bush brought hours of fun, food and an income. With their dogs, they caught goannas, hares and turtles to cook up at home. From about age eleven, Nanna Rallah and her mother rose before dawn to go and pick gum tips to sell as flower decorations. Nanna caught the tram to the Valley with a big armful which she sold for sixpence a bunch. Then she was off to school at St Columbines in Bowen Hills. By twelve, Nanna had a job cleaning to supplement the family income. Sadly, two years later she watched her mother pass away from tuberculosis. Nanna had a determination in her eyes which took her through life's many challenges. However, there was always love and a courageous will to survive.

Nanna Rallah had a beautiful voice and wanted to be a professional singer. She also spoke and sang in her mother's language. At sixteen, Nanna was working and paid for singing lessons with an Italian music professor whom her parents had taken her to see a few years before. When money was tight, she mopped his floors in exchange for lessons. Her mother's friend, Black Maggie Love, referred her to a touring vaudeville show and she performed with them for three years during World War II. Then in the 1950s and 1960s, Nanna paid to train with two opera singers. She was a very fast learner, possessing a profound vocal range (mezzo-contralto soprano). Then she worked at the Theatre Royal in Elizabeth Street, where she sang Spanish songs, opera and ballads, played the piano, danced (hula, tap) and worked as a magician's assistant. Nanna Rallah shared her passion for singing and performing with all her six children, who recall her organising children in the neighbourhood to perform plays with kids in their street.

From the 1950s until her passing, Nanna Rallah was a founding and lifetime member of OPAL, Aboriginal and Islander Catholic Council (AICC), Aboriginal and Torres Strait Islander Community Health Service, Aboriginal Housing, and NAIDOC. She was always a proud Aboriginal woman, a fighter, and community driven. **Jody Rallah and KC**, with contributions by **Raelene Rallah-Baker**

RANKIN, (DAME RANKIN) ANNABELLE JANE MARY DBE (1908–1986): Annabelle Rankin was born in Brisbane into a Liberal political family. Her father was MLA for Burrum (Bundaberg district). She was educated at Childers State Primary and Glennie Memorial School, Toowoomba. After finishing school, she travelled to China and Japan and later the United Kingdom and Europe. In London, Rankin began her active work in the community, mainly with refugees from the Spanish Civil War. On returning to Australia, Rankin was in charge of the Brisbane Voluntary Aid Detachment during World War II. She was active in the Girl Guides and YWCA, where she was concerned for the wellbeing of servicewomen. A highlight of her wartime efforts was her trip with Eleanor Roosevelt and Lady Gowrie, the wife of the Governor-General, on their tour of Australia. Rankin stood for office as Liberal Senator for Queensland in the 1946 election, becoming the first Queensland woman to enter the Federal Parliament. She served on the Standing Committee for Public Works (1950–1951). In 1957, she became Dame Rankin in recognition of her public and charitable works. Under the Holt admiration in 1966, she became the first woman to hold ministerial office in Federal Parliament. As Minister for Housing, Dame Rankin's primary objective was to improve housing for Indigenous Australians and for the elderly. Another important first was her appointment as Australia's first female High Commissioner, leading the delegation to New Zealand. In retirement, Dame Rankin returned to Brisbane where she was active in the Country Women's Association and the Children's Book Council for Bush Children. The federal seat of Rankin in Brisbane was named in honour of this remarkable pioneer for women's rights. **KS**

RENDLE-MACKENZIE, MYRA (1881–1969): Myra Rendle was born in Brisbane into a prominent professional family. Her father was English-born Dr Richard Rendle, a leading dental surgeon who encouraged his daughter to enter his profession. At the age of fourteen, Myra Rendle began an apprenticeship with his colleague Dr Robert Thomason. She completed her training four years later. Her story is unlike that of the first female dental graduate, Martha Burns, who sought, initially unsuccessfully, her formal registration despite a degree from the University of Melbourne.

No doubt Dr Rendle's prominence in the dental profession in the state and role on the Board opened doors for his young daughter, who set up practice in the *Brisbane Courier* building on the corner of Queen and Edward Streets. This was a notably expensive address for any young professional to open up a practice. She undertook an extensive professional tour of the far western districts of Normanton and Burketown before establishing a practice in Townsville. At the Australasian Dental Congress held in Brisbane in 1912, Myra Rendle presented a paper. After her marriage to Richard Mackenzie in 1916, Myra Rendle-Mackenzie discontinued her practice. Sadly, Richard Mackenzie was killed in action in France in 1918. Myra Rendle-Mackenzie is an entry in the Women's Hall of Fame in Alice Springs. **KS**

RIDEOUT, REBECCA (c. 1805–1839): Rebecca Rideout was transported to New South Wales on the *Sovereign* (1829) using the name 'Mary Ryan or Rebecca Ray' for stealing six silk handkerchiefs. In 1832, she married John Rideout, a convict per the *General Stewart*, at St John's, Parramatta. They

had several children, including three daughters, before Rebecca committed a colonial offence and was sent to Moreton Bay in 1835. She then began a relationship with Thomas Field, a convict who arrived at Moreton Bay in 1834 to serve a five-year colonial sentence. In May 1839, when most of the convicts departed the Moreton Bay penal settlement to return to Sydney, a small group of seven women remained behind, including Rebecca Rideout. Following a difficult labour, she gave birth to a baby boy, Jonathan Field, just three days before the convicts were scheduled to leave. Fellow convict Mary Matthews, transported on the *Palambam* (1831) was chosen by Dr Keith Ballow to remain behind to nurse the gravely ill mother and her baby. The other five women were selected to work as assigned servants to officials preparing Moreton Bay for the arrival of free settlers. Rebecca never recovered from her long labour and passed away at Moreton Bay on 30 August 1839. The fate of Rebecca's baby, Jonathan Field, is not known. By the end of 1839, Rebecca's nurse Mary Matthews had been returned to Sydney along with four of the other convict women. The only female convict to remain at Moreton Bay past the end of 1839 was Hannah Rigby, who worked as Dr Ballow's servant for many years and died in Brisbane in 1853. **Jan Richardson**

RIGBY, HANNAH (c. 1794–1853): Hannah Rigby served two colonial sentences at the Moreton Bay penal settlement and remained in the district until her death in Brisbane in 1853. Born in Liverpool, England in about 1794, Hannah was convicted of larceny and transported on the *Lord Sidmouth* 3, arriving in Sydney in 1823. In 1829, she stole 30 yards of ribbon and was transported to Moreton Bay for seven years. Hannah's two eldest sons, James and Samuel Rigby, were born in New South Wales in 1824 and 1828, but her youngest son, James Rigby (later Hexton), was born at Moreton Bay in 1832. His father was the boat pilot James Hexton of Stradbroke Island. After Hannah completed her sentence and was sent back to New South Wales in 1837, she stole two hats and was returned to Moreton Bay. When the penal settlement closed in 1839, Hannah remained in Brisbane where she was employed as a servant to Dr Keith Ballow. She died near Queen Street in October 1853 after attending a neighbour's wedding festivities. Hannah Rigby was the only female convict sentenced to transportation to Moreton Bay to remain in the district after the penal settlement's closure. She was survived by her youngest son James Hexton who, with his wife Ellen Casey, had ten children, all born in Queensland. **Jan Richardson**

ROBERTSON, ELIZABETH (1793–?): Elizabeth Robertson was born in Stirling, Scotland. In 1818, she was convicted of the charge of false pretences and stealing and sentenced to seven years' penal servitude in Sydney. She arrived on the convict transportation vessel *Friendship* in early 1819. There was no incarceration in the penal colony, as exile and enforced hard labour constituted the punishment. She had two children with Dubliner Solomon Davies, who was now a free man (an emancipist). He operated a successful pub in Druitt Street, Sydney. Almost immediately upon serving her sentence, Elizabeth committed another felony, for which the punishment was seven years' relocation to the feared penal settlement of Moreton Bay (est. 1824). She was the first female felon to arrive at the Moreton Bay Penal Settlement on 2 June 1826. She remained the only female convict in the colony until two others arrived ten months later, on 2 April 1827. Her initial punishment was not harsh by contemporary standards, as later female convicts helped quarry a road which is now Kingsford Smith Drive. Laetitia Logan, the wife of Commandant Patrick Logan, was pregnant with her second child, and with her son Robert, a boisterous toddler, required a domestic servant and a nurse maid. Though accompanied by her sister Anne O'Brien (whose story was fictionalised by author Jessica Anderson in her novel, *The Commandant*), Logan also required a woman who had given birth to assist in her confinement. Therefore, Elizabeth Robertson lived in a hut in the garden of the Commandant's residence in William Street. In May 1828, she was returned to government service where she joined other female convicts to milk cows, make butter, shell corn and pick oakum at Eagle Farm, built on Maiwar and Ballum Di Dreaming Tracks. This was hard labour for a townswoman unfamiliar with farming. Robertson may have assisted Laetitia Logan when she miscarried her third child in 1830, but this is unclear in the records. Elizabeth Robertson departed Moreton Bay to return to her family in Sydney on 4 July 1832. Records are silent on the rest of her life. **KS**

ROSENBERG, CIVIA (1901–c. 1987): Civia ('Fanny') Rosenberg was born in Brisbane to an Anglo-Australian mother and a Russian radical émigré father, Michael Rosenberg, who laboured on the wharves and was also the president of the militant Union of Russian Workers. From 1905, small parties of left-wing Russians from Harbin in Manchuria migrated to Brisbane after the defeat of Russia by Japan. Many had already fled the anti-Jewish pogroms of the Czarist regime in Moscow and St Petersburg. Rosenberg attended local schools before being employed in the Russian Tea Rooms in Stanley Street, South Brisbane, an area where the radical Russian community congregated. In 1917 she met the charismatic fitter and turner-turned-revolutionary Alexander Zuzenko, who took over leadership of the community after Peter Simonoff departed Brisbane as the new Soviet consul in Melbourne. With a socialist Labor government which did not split in the two conscription referenda in 1916 and 1917, Queensland was the haven for all revolutionary groups, including the Bolsheviks, Women's Peace Army, and the anarchist Industrial Workers of the World. Rosenberg assumed editorship of the English-language newspaper *Knowledge and Unity* (there was a Russian version as well) in late 1918. During the Red Flag Riots in late March 1919 when vigilante veterans and Empire Loyalists attacked the Russian Club in Merivale Street, South Brisbane, many Russians were injured or arrested.¹ Rosenberg married Zuzenko during this period of turmoil, thereby losing her British citizenship. Zuzenko was deported in April 1920 along with a desperate Rosenberg following on a tramp vessel. They missed each other's arrival in Colombo and Rosenberg gave birth to their daughter there. After immense hardship, each reached Russia in 1921. Zuzenko was executed in Stalin's Great Purge sometime in the late 1930s, while Civia Rosenberg Zuzenko survived these state eliminations and World War II. In 1984 historian Eric Fried interviewed her in Moscow. **KS**

ROXON, LILLIAN (née ROPSHITZ) (1932–1973): Lillian Ropschitz was born in Savona, Italy, where her father Izzydor Ropschitz was a medical practitioner. Being Jewish, he had been disbarred from studying medicine in his native Poland; he undertook his degree at the ancient University of Padua. He enjoyed a lucrative practice on the Italian Riviera. With the increasing threat to Jews in Fascist Italy, the family fled to London in 1938 before making their way to Melbourne in 1940. Changing their surname to Roxon, the family relocated to New Farm in Brisbane, the area where many educated Jewish refugees, such as the Waschner family from Berlin, had settled. Unlike many foreign professionals, Izzydor's qualifications were recognised, which allowed the family a comfortable lifestyle. Lillian Roxon boarded at the exclusive conservative St Hilda's School in Southport before transferring to the more intellectual environment of Brisbane State High School. With ambitions to become a journalist, Lillian Roxon joined her older brother Jack at the University of Sydney, obtaining her BA in 1955. Always a rebel, she joined the libertarian group the Sydney Push. Though highly misogynist, the group defied the conventional sexual morality of the times and thus allowed Roxon to carve out her identity as an independent sexually liberated woman. She began her career as a journalist when she was hired by Donald Horne, editor of the *Weekend*. She relocated to New York in 1959, working on the bureau of the *Sydney Morning Herald*. Her interests revolved around the burgeoning arts, counter-cultural and music scenes centred on Max's Kansas City, where luminaries such as Andy Warhol and Jane Fonda congregated. Gathering extensive material on the new rock music scene, Roxon published her innovative *Lillian Roxon's Rock Encyclopedia* (1969). Maintaining a demanding day job as well as collecting material for her tome wrought havoc with her health, and she died of an asthma attack in 1973. Jack Roxon founded the Lillian Roxon Asthma Australia Travel Grant in Melbourne to enable Australian researchers to travel internationally. Germaine Greer's 1970 feminist treatise *The Female Eunuch* is dedicated to Lillian Roxon. **KS**

RUSKA, DONNA (1950–2018): Donna Ruska was a well-known land rights activist. She was born in Brisbane to Eugene and Dulcie Ruska (née Moreton), two significant families of the area. Her childhood was spent on Stradbroke Island with both sides of her family, with visits to relatives on the mainland and sometimes to Cherbourg. After finishing school, Donna worked in a couple of domestic jobs. An articulate speaker and writer, she applied for a number of office jobs. She always reached the interview

¹ Author's note: My family were parliamentary leaders of the Empire Loyalists who agitated against the Bolsheviks like Zuzenko and Rosenberg in Brisbane.

stage, but no offers came, which she believed was caused by the colour of her skin. Hearing of better prospects in Sydney, Donna visited in 1968 and relocated in 1970 where her Uncle John Newfong (the first Aboriginal political reporter) and other Queenslanders supported her and introduced her to The Foundation, which resulted in her securing a traineeship at *Time International Inc.* and other jobs. Through them, she connected with notable activist families who took her under their wing and brought lifelong ties. Attending meetings in Redfern, Donna absorbed the discussions by renowned and rising black leaders. Her activist friends always remembered her impressive intellect and capacity to understand and discuss complex black political literature.

Donna recalled being a young woman at the Tent Embassy demonstrations in 1972: getting through and going past the rose garden next to the Embassy site; the media trying to frighten them by raving on about the two-foot batons especially imported from South Africa for them; the women being up front because it was thought the cops wouldn't hit them; approaching the steps of Parliament House and the line of cops with their long batons; then being hit and quickly pulled back by young men shielding them. From that moment, Aboriginal land rights and justice became her lifelong commitment. In 1973, Donna returned to Brisbane and later worked at the Aboriginal Legal Service. She continued to march, speak out, take the blows, and be arrested for Aboriginal rights. In 1988, Donna moved back to the island to assist in the setting up of a land council and rally against mining. She continued to support the Embassy and was often interviewed as an elder of activism. Donna, a true front-line fighter for Aboriginal rights, passed away in October 2018. **KC** (sister)

SAUNDERS, JUSTINE (1953–2007): Justine Saunders was an actress and woman of the Woppaburra people from the Kanomie clan of Keppel Island. She amassed a solid body of work in film, television and theatre. She appeared in such classic Australian television series as *Against the Wind*, *Number 96*, *Prisoner*, *The Flying Doctors*, and *Heartland*, while her film credits include *The Chant of Jimmie Blacksmith* (1978), *The Fringe Dwellers* (1985), and *Until the End of the World* (1991). Saunders' extensive theatre experience included roles in *The Crucible* (Sydney Theatre Company) and *Marginal Farm* (Melbourne Theatre Company). In 1985 she was named NAIDOC's Artist of the Year; in 1987 she co-directed the first National Black Playwrights' Conference; and in 1999 she was the recipient of the Australia Council's Red Ochre Award, awarded annually to an Aboriginal and/or Torres Strait Islander person for outstanding lifetime achievement in the arts. In 1991 Saunders was awarded a Medal of the Order of Australia (OAM) for her services to the performing arts and to the National Aboriginal Theatre, along with her foundational roles in establishing the Aboriginal-run Black Theatre and the Aboriginal National Theatre Trust. She later returned the medal via Senator Aden Ridgeway 'in response to the Federal Government's denial of the term stolen generation', coupled with the distress it caused her mother. At the 2002 Tudawali Awards, which recognise the work of Indigenous artists in film, television and video, she received the Lifetime Achievement award. Saunders passed away in Sydney in 2007 at the age of fifty-four. **National Portrait Gallery of Australia.**

SAUNDERS, LAURITA: Laurita Saunders was an Aboriginal elder, board member and advocate for the women's group Aboriginal Women for Change (which advocated for the rights of Aboriginal women whose children were removed under Child Safety laws). She was instrumental in supporting women through counselling. She offered her wisdom and practical advice on how to budget household expenses and cook inexpensive nutritious meals. She advocated on behalf of women to parliamentary members, and was involved in protests such as demonstrations outside Parliament House that called for changes within the Child Protection system. **Nicole Clevens**

SCHONELL, FLORENCE ELEANOR (née WATERMAN) (1902–1962): Florence Eleanor Waterman was born in Durban, South Africa. After moving to Perth, she trained as a primary school teacher, teaching at Subiaco and Jolimont from 1923 to 1926. In 1925 she received a BA from the University of Western Australia. After her marriage to Fred Schonell in 1928, Eleanor Schonell went to London where she obtained her BA (1938) and MA (1940) from University College London. Relocating to Birmingham, she attained her doctorate from the University of Birmingham in 1950, researching the intellectual and physical abilities of children with cerebral palsy. Her research was also concerned

with dyslexia. She was one of the co-founders of the Carlson House School for Spastics where she worked as a psychologist. Returning to Australia, Dr Eleanor Schonell worked from 1951 to 1961 for the innovative Queensland Spastic Children's Welfare League situated on the river at New Farm. In 1956 she published a landmark monograph, *Educating Spastic Children*. Along with her husband, now Sir Fred Schonell, Eleanor Schonell was a world leader in the area of education of children with disabilities. The Fred and Eleanor Schonell Educational Research Centre was established at The University of Queensland (UQ) and in 2006, UQ named the bridge across the river to Dutton Park in her honour. **KS**

SCHUBERT, MAUREEN (née KISTLE; LADY SCHUBERT) (1936–2005): Maureen Kistle was born in Brisbane and educated at the exclusive Fairholme Presbyterian College in Toowoomba. She is remembered fondly for being the face of the Toowoomba Carnival of Flowers in her capacity as Miss Queensland. Deciding on a career in science, she began as a cadet in pathology at the Royal Brisbane Hospital. Kistle entered the Miss Australia Quest in 1954, the year the fundraising initiative to assist the Spastics Welfare League (now CPL – Choice, Passion, Life) was reinvigorated by lingerie entrepreneur Bernard Dowd. She won Miss Queensland before taking the national title. She possessed all the requirements desired at the time to take on the title of Miss Australia: she was beautiful, gracious, intelligent, dignified and well-educated. At an official function, she met her future husband, Sydney Schubert, then an engineer for the Main Roads Department. In 1969 along with Magda Wollner, Maureen Schubert established The Two Seasons restaurant in Queen Street near the corner of Edward Street. It was highly successful, introducing diners to a cosmopolitan bistro-style cuisine. Maureen Schubert was heavily involved in the Australia-Japan Foundation and the Queensland Theatre Company. She was appointed to the Board of the State Library of Queensland as well as acting as an independent director of Channel 9. When her husband was appointed Coordinator-General for the Queensland Government, she added many official engagements to her busy schedule. **KS**

SCHUBERT, WIN AO (1937–2017): Win Schubert may be remembered most recently as a philanthropist, given her final \$35 million bequest (in 2020) to Brisbane's Queensland Art Gallery | Gallery of Modern Art (QAGOMA), the largest in its 125-year history. This extended her already significant charitable endeavours. Mrs Schubert (as she was generally known or Win to those closest) established the Josephine Ulrick and Win Schubert Foundation for the Arts Trust in celebration of her friend and former colleague following Ulrick's death in 1997. The trust was established to promote excellence in achievement in the creative arts, and to promote and further the interest of the general community in the arts by awarding prizes in poetry, photography and literature.

In 2014 Mrs Schubert transferred the trust, valued at one million dollars, to the Arts Centre Gold Coast (now HOTA). This generous philanthropic support allows HOTA Gallery to continue to present the Josephine Ulrick and Win Schubert Photography Award, a signature prize on the Australian art calendar that was founded in 2002. Additionally, Mrs Schubert donated art valued at more than \$1.3 million to the city's collection; all for the benefit and enjoyment of future generations.

Mrs Schubert's philanthropy acknowledged her Gold Coast home, and in 2010 the Arts Centre Gold Coast bestowed on her the honour of Life Benefactor. She was made a Queensland Great in 2014 and in 2015 the Gold Coast presented her with the Key to the City. Mrs Schubert's benefaction reached to QAGOMA with the establishment of The Josephine Ulrick and Win Schubert Charitable Trust which supports the acquisition of significant Australian and international works of art.

In 2012 QAG gallery spaces were renamed the Josephine Ulrick and Win Schubert Galleries, and she was awarded the QAGOMA Medal in 2015.

Mrs Schubert's business ventures began in fashion, and she created an empire of more than thirty fashion boutiques including the iconic L'Officiel before founding Art Galleries Schubert in 1985. She told the *Gold Coast Bulletin* that she had become 'addicted to art collecting' as a young woman: 'It got to the stage that my house was bursting with art. I either had to move or stop collecting, which of

course was unthinkable'.¹ Her first art gallery, in a house in Broadbeach, was opened by Flo Bjelke-Petersen with a subsequent space in Orchid Avenue launched by Premier Joh Bjelke-Petersen. She went on to establish distinctive galleries at the Marina Mirage Shopping Centre on the Gold Coast's Main Beach (until 2009). Here she developed a reputation for informal art display methods and supported the careers of many major Australian artists as well as fostering the careers of emerging contemporary artists. She disregarded art market boundaries between contemporary art and the secondary market, traditional and modern, and was a strong advocate for her artists throughout Australia.

In 2012 Win stated that, 'When we give [art works] to institutions they are there in perpetuity. I love going to the Gallery and seeing the works on the wall; and I hope that other people will enjoy [them] as much as I do.'²

After her death, aged seventy-nine, the *Gold Coast Bulletin* reported that, 'Win was by any measure a riddle wrapped up in a puzzle. On the one hand she was a tough businesswoman who created an empire of fashion boutiques and then latterly founded one of Australia's foremost art galleries. On the other, away from business, she had a capacity for giving that was breathtaking in its largesse. Her generous gifts to the Queensland Art Gallery of Modern Art and Gold Coast City Gallery were legendary and will forever benefit all our cultural lives.'³

Win developed individual and uniquely successful methods in all that she did. For many years she was also a quiet yet dedicated supporter of Guide Dogs Queensland, fostered through her love of animals. She had a rare combination of business acumen and impressive cultural vision; an incredible eye, sharp tongue, biting wit and didn't suffer fools gladly. Her capacity for giving was breathtaking – and often unexpected. **Tracy Cooper-Lavery**

SHELDON, ELIZA JEANETTIE (1885–1974): Jeanettie Sheldon opened the first commercial gallery in Brisbane, the Sheldon Gallery, in 1921, followed by the Gainsborough Gallery in 1928. She exhibited the works of local and national artists, including Vida Lahey and Gwendolyn Grant. She also published articles and gave lectures about Queensland art, and was secretary for the Royal Queensland Art Society. Alongside these roles, Jeanettie maintained her own art practice. She painted some small local landscapes directly onto gum leaves, and they capture local beach scenes and blossoming jacarandas. **MoB**

SHILLAM, KATHLEEN (née O'NEILL) (1916–2002): Kathleen Shillam is rarely mentioned alone, with her life and art inextricably linked with that of husband Leonard ('Len') Shillam. They were among Australia's first established sculptors and made their living as artists and teachers, undertaking public art commissions. In the early years, however, they supplemented their income with poultry farming (1941–1950). Shillam was born in England and arrived in Australia in 1927. She studied at Brisbane Central Technical College, where she met Len, and was awarded the Godfrey Rivers Medal in 1933. She married Len in 1942. Both exhibited with the Johnstone Gallery and undertook extensive public art commissions, many solo but others collaborative. One of her best-known works is *Pelicans* (1984), a sculpture made with her husband for the Queensland Art Gallery building. Her work is in many private collections in Australia, Europe and Canada, in addition to the Queensland Art Gallery, Art Gallery of New South Wales, and many regional collections. She was a founding instigator of the Society of Sculptors, Queensland. As the Shillams were childless, they regarded their sculptures as their children, 'produced with love and launched into the world to take their chance'.⁴ **LMC**

SISLEY, BARBARA (1878–1945): Barbara Sisley was born in London, and emigrated to Melbourne where she was educated at Manuel College, Hawthorn. She began her career as a light comedy professional actor. Arriving in Brisbane in 1916, Sisley taught Speech and Drama, training Rhoda Felgate

¹ *Gold Coast Bulletin*, 18 April 2009.

² HOTA Gallery archives.

³ *Gold Coast Bulletin*, 13 April 2017.

⁴ Dorothy Hartnett, *Forms Entwined: The Life Story of Sculptors Leonard & Kathleen Shillam* (Stafford Heights, Qld: Pangeza Studio, 1996), 169.

and Jean Trundle. She was co-founder of the Young Women's Christian Association Drama Group and later the Brisbane Shakespeare Society. She founded the Brisbane Repertory Theatre Society in 1925 after studying in England with Elsie Fogarty. Remaining as artistic director until her death, Sisley also ensured that regional Queenslanders could enjoy theatre by touring productions. She was strongly committed to Australian plays, including the controversial *In Beauty It Is Finished* by George Dann in 1931 which addressed Indigenous themes. Barbara Sisley was the inaugural vice president of the Speech and Drama Teachers Association (now Communication, Speech & Performance Teachers Inc.) in 1939, which now offers scholarships in her name. **KS**

SMITH, CECILIA (née HATTON) (1911–1980): Cecilia Hatton was born in Beaudesert, Queensland, and worked as a domestic before her marriage in 1932. Unlike many Indigenous peoples, her family were not 'under the Act'. In 1958 she was a foundation member, along with May McBride, of the Queensland branch of the Federal Council for the Advancement of Aborigines and Torres Strait Islanders (FCAATSI). Cecilia Smith served as secretary from 1972 to 1975, as well as writing a monthly column in the newsletter, where she discussed issues of employment, wages, housing, legal rights, land rights, and life under the reserve system. In 1974 in her role as FCAATSI's Women's Council, she served as a delegate to the fourth annual conference of Indigenous women. She was a prominent campaigner for the 'Yes' vote in the 1967 Referendum and was also a member of the Tent Embassy set up in 1974 in King George Square outside the Brisbane City Hall. Cecilia Smith later joined the radically inclined Union of Australian Women, informing members on Indigenous issues. **KS**

SMITH, KATE MARY (née FARRELL; K.M. SMITH) (1847–1932): Kate Mary Farrell was born in Ireland at the height of the Famine. With few opportunities for poor young women at home, she and with her brothers migrated to Queensland in 1864. She married her husband John Smith at Somerset on Cape York. He was employed as a Water Police constable and later ran a small business as a carpenter in Fortitude Valley, Brisbane. On his death in 1886, Kate Mary Smith decided to maintain his business. Seeing a gap in the market for coffins, she transformed the business into K.M. Smith Funeral Directors, a business still family owned in Brisbane today. This was remarkable, as there were few businesswomen in Brisbane operating such a large enterprise, and she had six children, only two of whom survived her. Always an innovator, Kate Mary Smith moved with the times, replacing horse-drawn hearses with motor vehicles. She was a generous supporter of Roman Catholic charities, especially the Mater Hospital, established in 1911 by Mother Patrick Potter. In 2010, Kate Mary Smith was inducted into Queensland Business Leaders Hall of Fame, a project operated by the Queensland Government, QUT, and the State Library of Queensland. **KS**

SORENSEN, CHRISTENSE MBE (1885–1958): Christense Sorensen was born at Sandgate to Danish veterinary surgeon Conrad Sorensen and Norwegian-born Hannah Jacobsen. Trained at Brisbane General Hospital, she was registered as a nurse in 1914. That year she volunteered with the Australian Army Nursing Service, serving on British hospital ships before transferring to the British Stationary Hospital in Poona, India. In January 1917, she returned to Egypt and following a severe illness from overwork, Sister Sorensen was posted to the Salonika front before being appointed as matron. She undertook studies in therapeutic massage at Guy's Hospital in London before her return to Australia in 1920. Her first post was as matron of the Rosemount Repatriation Hospital in Windsor. Two years later, she was appointed as matron of the Brisbane Children's Hospital and was later the matron of the Brisbane General Hospital until her retirement (1928–1954). Sorensen was a foundation member of the College of Nursing, and the Christense Sorensen Memorial Fund was established in her honour and a ward named after her in the Royal Brisbane Hospital. **KS**

SPRINGFIELD, MABEL ANGELINA (1892–1966): Mabel Springfield was born in Mooloolaba, Queensland, where she acquired her love of water and sea from infancy. She left school at thirteen, a common practice for working-class girls until secondary education became compulsory in Queensland in 1963. Her family were prominent in competitive swimming; her brother Frank Springfield represented Australia at the 1908 London Olympics, the first Queensland to represent the new nation. Springfield competed from an early age, entering the Queensland Ladies' Amateur Swimming Association's

competition in 1906. She was the state and national champion for many years. To her immense disappointment, she was unable to compete in the 1920 and 1924 Olympics with teammates Fanny Durack and Mina Wylie as her family could not afford her fares. In 1928 she acted as chaperone to the Australian women's teams at the Amsterdam Olympics, though she did not compete. This experience led her to understand the importance of professional athletic coaching. On her return to Brisbane, Springfield established herself as a swimming coach at the municipal baths, Booroodabin (later the Valley) Baths. Her specialty was the breaststroke and she trained dual Olympian Nancy Lyons, who won a silver medal in the 1948 Summer Olympics in London. Springfield supplemented her income in winter when coaching ceased by running a catering as well as a dressmaking business. Mabel Springfield has the honour of being the first female sports coach in Australia. **KS**

STAUNTON, MADONNA PEARL OAM (1938–2019): Born in Murwillumbah, Madonna was a significant artist and poet. An only child, she had frail health throughout her life, suffering from bronchiectasis, and managing mental health issues as an adult. She recalled how, even as a toddler, she found the wider potential in pinning bits of fabric to a favourite doll, later realising how collage went beyond the item, how it could be applied to memories or concepts, how it could 'lift things above the level of nostalgia'. The family moved to Chatswood, New South Wales, in the 1940s, where her father Albert took over a lending library of around three thousand books. The library became a cornerstone of her self-described, self-education. Her love of the printed word, its value, and its possibilities became a fixation. Poetry, art, and philosophy, the three-cornered hat of her being.

In the early 1950s, the family moved to Brisbane. Madonna's mother Madge was a nurturing force. Madge was also a painter and poet, publishing two volumes of verse in the 1980s. Madge and Madonna became involved with the Royal Queensland Art Society and the Contemporary Art Society as artists and administrators. From 1964 to 1969, Madonna attended various art classes run by Roy Churcher, Bronwyn Yeates (Thomas), Nevil Matthews, and Jon Molvig. By 1974, she abandoned painting for collage due to ongoing health issues. This extended to assemblage, which enabled the poetics of and within the scraps of text and discarded objects she used to invent its own curiosity, meaning and interplay. Madonna wove strands from European modernism – 'the migraines in my head were all in foreign languages' – with beat poetry, lyrical abstraction, and pop art, to appease her own original sensibilities – 'a cat thinking on god'. She was also attracted to a Zen/Fluxus amalgam, where darker elements can sometimes present themselves as riddles. Madonna understood that the artist's role is not to just court contradiction but to be contradiction. She was acutely aware of the alternating faces of a mirror. Two statements, one self: 'Poetry is the vehicle where, for me, I can flesh out images that I might get from the most abject of physical occurrences.' And as a counterbalance of non-reason: 'I try not to let life dictate what happens in art.' As an artist, Madonna essentially escaped to what she escaped from, meeting herself on both sides and in numerous ways.

In 1976, Madonna held her first solo show, with Ray Hughes Gallery in Brisbane. Her work was soon picked up by Gary Anderson in Sydney, later with a return to Brisbane with Bellas Gallery, until its transformation into Milani Gallery. Her work has been the subject of survey exhibitions by Queensland Art Gallery/Perc Tucker Regional Gallery in 1994, Institute of Modern Art in 2003, and Queensland Art Gallery/Gallery of Modern Art in 2014. The last phase of her work saw a return to painting; small, quizzical, quasi-cubist works that suffuse figures, animals, form, text, and colour as open invitations to translation, not without hints of menace. These works are secular stations of the cross, surfacing out of deep memory. The full impact of Madonna Staunton's art and writing is yet to be assessed. 'I lay lulled in my singing brain/high resins straining the airways.' **Nathan Shepherdson**

STEPHENS, PHYLLIS 'BABETTE' AM MBE (née FERGUSON) (1910–2001): Phyllis, always known as Babette, Ferguson was born into an affluent London family, who moved to Townsville in 1925. Here she worked for the Main Roads Department. In her leisure time, Ferguson helped form an amateur theatre group, the St James Players. Moving to Brisbane in 1930, Ferguson joined the Brisbane Repertory Theatre, performing in a production directed by founder Rhoda Felgate. In 1935, she married solicitor Tom Stephens, whose prominent family had donated their home to Somerville

House School. She made her professional debut in 1939 soon after the birth of her first child. In 1957, Babette Stephens was elected as the president of the Brisbane Repertory Theatre Council. Ten years later, she co-founded the innovative La Boite Theatre. As a theatre director, she brought highly entertaining American and British plays to Brisbane audiences. Babette Stephens was foundation member of the new Queensland Theatre Company as well as a leading performer. She was frequent popular guest on Brisbane television. Alongside her family and career, Babette Stephens was an advocate of women's rights, serving as the Zonta Club of Brisbane inaugural president in 1971. **KS**

TEAMARIBA (c. 1830–1890)

THOMPSON, GEORGINA MARGARET OAM (1932–1985): Georgina Thompson was born on Purga Aboriginal Mission, outside of Ipswich, to Charlie and Esther Thompson. Charlie was a champion boxer who held several titles in Queensland, and served in the armed forces. Georgina's older brother Harold Blair was renowned as the first famous Aboriginal opera singer, and travelled the world singing in many great operatic halls. In 1988 Ipswich was given a new electorate due to population growth and it was named Blair in his honour.

Georgina helped everyone in need as well as raising her own twelve children. She loved dancing and often entered the Jitterbug Competition held on the Gold Coast. Georgina aspired to be a nurse and soon found employment in the aged-care industry. She visited those less fortunate at the Wolston Park Hospital at Goodna. It was here that she held round-table yarning time that would attract Indigenous and non-Indigenous people. There was a particular young Indigenous girl who wasn't very sociable but, through time, would come out of her room when 'Aunty Georgina' was there. She would also bring some of the people from Wolston Park Hospital to her home as guests on weekends.

On a Saturday, Georgina would visit the Pindari Lodge (a homeless men's service) at Spring Hill. On her way home with her son Steven, they would deliver left-over baked goods from the Lodge to Indigenous families in need. By the time they got home, there often wasn't much left for her family.

After the Brisbane Tribal Council established two houses at Woolloongabba for those seeking refuge and accommodation when visiting the city, they bought a third house to be used as special care for aged people and a place for families to stay together. Georgina had the task of setting it up and then its operation. Here she would also provide training for Indigenous people who wanted to work in health care. Georgina received the Order of Australia award in 1985 for the tireless efforts and sacrifices she made for those less fortunate than herself, officially nominated for her 'service to the Aboriginal community'. On the day she was due to receive her award, her son Steven drove her to Parliament House at the end of George Street, not realising that they had to be at the Governor's residence at Bardon. It became a mad dash, with them arriving just in time before the start of the official ceremony.

Georgina passed away shortly after receiving her title, aged fifty-three. Before her passing, there were plans to create a larger aged-care establishment. The Georgina Hostel, named in her memory, was established in 1990 at Morningside as a culturally supportive facility for the aged and those in need of care. It is still successfully operating today. Despite passing away thirty-five years ago, her name is still held in the highest regard in the Aboriginal community and by others who knew her. We are very proud and humble that her name is being honoured once again and etched in history. **Steven Davidson** (son)

THOMS, PATIENCE OBE (1915–2006): Patience Thoms was born at *Moss Vale* homestead in New South Wales. She attended the exclusive Koyong School at Moss Vale. In 1940 she began work with the Department of the Army in Brisbane. After the war, Thoms began her career as a journalist, writing for *Queensland Country Life* as social editor and in the advertising department. She was headhunted by Sir Theodore Bray, the editor of the *Courier Mail*, in 1950 and six years later was appointed women's news editor. Gradually, Thoms transformed a mainstay of women's fashion, society gossip and cooking tips into a forum to explore modern women's complex roles. Aware that women's perspectives were sidelined, she insisted on attending all editorial meetings of the paper. Despite her increasing professional esteem, she was never promoted as an A-grade journalist, thereby earning far

less than less capable male colleagues. Through her columns, Thoms strongly advocated teaching Asian languages in Queensland schools. She served as president of the Australian Federation of Business and Professional Women from 1960 to 1964, assuming an international role after 1967, the first Australian to achieve this elevation. She held appointments with the Queensland Films Board of Review (1974–1985), the National Drugs Advisory Council, and the national Council of Women (Queensland Branch). After her appointment as the inaugural chair of the new Brisbane Council of Advanced Education in 1981, Patience Thoms was elected as deputy chancellor of Griffith University (1988–1990). Patience Thoms was inducted into the Australian Media Hall of Fame. **KS**

THORP, MARGARET STURGE MBE (MARGARET WATTS) (1892–1978): Margaret Thorp was born in Liverpool, England, into a Quaker medical family. Her parents were both involved in assisting slum dwellers. She attended the Quaker Mount School in York before tertiary education at the Woodbrooke Study Centre in Birmingham, a Quaker college. Her parents migrated to Tasmania in 1909 largely to challenge the requirements of the *Defence Act* that required teenage boys to undergo compulsory military training. With her family, she relocated to Brisbane where she became a noted pacifist in line with her faith and an opponent of Australia's involvement in World War I.

In 1916 along with militant socialist and suffragette Adela Pankhurst, Thorp established the Women's Peace Army. She was also involved in the Children's Peace Army. She toured the state trying to spread her pacifist message, a task that met with huge hostility from which her deep religious faith did not save her. She was repeatedly assaulted and thrown off stages at public meetings. Thorp also vocally opposed the Conscription Referenda in 1916 and 1917. Her most violent attack occurred on 9 July 1917 when aggressive Empire Loyalist women attacked and injured her at a meeting in the School of Arts (where Anne Drew had established her women's shelter in 1871).¹ After the war, Margaret Thorp – who spoke fluent French and German – served in the Friends' War Victims Relief Committee in England and did active duty in Berlin with the Red Cross (1920–1921). Travelling to Russia to gather information on the famine, she met her husband, co-religionist Arthur Watts. In late 1921, Thorp returned to Australia to speak on behalf of Europe's refugees and those left displaced by the global hostilities. She was also active in the YWCA and women's sports associations. Thorp worked in Sydney as a welfare aid to the NSW Society for Crippled Children, but returned to Berlin in 1946 to aid in post-war relief. On her return to Australia the following year, she lectured across the continent on behalf of the newly formed United Nations Appeal for Children. Her post-war activities were directed to assisting new immigrants adjust to their new homeland. Margaret Thorp's unrelenting charity activities and pacifism were acknowledged with an MBE in 1957. **KS**

TRITTON, LYDIA ELLEN ('NELL') (1899–1946): Lydia 'Nell' Tritton was born in Brisbane to prominent furniture maker Frederick Tritton from Jersey and his wife Elizabeth Worrall. From an early age, Tritton imagined romantic links to an escaping French aristocrat from the French Revolution who married a local Jersey man. This fantasy informed her later life course. Her life was privileged, living in the colonial mansion 'Elderslie' in Clayfield and attending Somerville House. She made her debut at Government House and at a later ball there she danced with the Prince of Wales, later King Edward VIII. In 1919, tragedy struck the family as her two siblings died from the Spanish flu. Tritton chose to go to Sydney in 1923 to become a journalist and a poet. Two years later she went to London and then to Paris, where she mixed with the aristocratic but impoverished White Russian community. With fluent French, Tritton was able to record the life in Paris through articles she published. She met and started to live with former White Army Russian officer Nicolas Nadejine, an aspiring opera singer, marrying him in London in 1925. They came to Australia to immense public fanfare and began living with her family in Clayfield.

In 1936 the couple divorced and Tritton returned to London, where she was commissioned to translate a book of Alexander Kerensky from French to English. Kerensky had been the Russian prime minister, and was exiled following the 1905 Menshevik Revolution that preceded the Communist Bolshevik

¹ Author's note: My great-grandmother and grandmother were among the Empire Loyalist women who attacked Thorp in Brisbane in 1917.

Revolution. Meeting Kerensky, Tritton began working as his assistant and later translated her role into more intimate terms. Kerensky's life was full of intrigue, danger, spies and potential assassination from Stalin who targeted both him and Trotsky. Showing the courage she had displayed in forging her own life against her parents' expectations, Tritton demanded he divorce his wife, still in Moscow, and marry her. When he demurred, she returned to Australia in March 1939 and resumed living with her parents. Tritton joined Kerensky in New York on the promise of marriage, which occurred in August 1939.

They decided to return to Paris despite ominous warnings of war. However, they fled Paris in her car on 12 June 1949, after the invasion of France, travelling south to reach neutral Spain. The journey was a nightmare, with no food or water, and imminent danger of being air bombed by the Germans. As Kerensky had one kidney, Tritton gave him their limited water supply. Kerensky was able to assist the Allied war effort and in return the British government arranged passage for them to New York in July. They returned to Australia at the end of the war, again living with her parents. Sadly, Nell Tritton died as a result of kidney failure. **KS**

TYSON, DYLLIS (DELL)

ULRICK, JOSEPHINE (née MORTON) (1952–1997): Josephine Maria Morton was born in Sydney on 17 June, 1952. In 1955 her family moved to Southport and in 1960 she attended Star of the Sea College, working at a milk bar during her high school years. At seventeen she bought her first painting – a work by Michael John Taylor, winner of the 1986 inaugural Gold Coast City Art Prize (now the Duke Art Prize). This was an unusual act for a teenager.

After school she began teacher training at Kelvin Grove Teachers' College. She started a photography course at the Queensland College of Art but decided after a few classes to self-learn. She took weekend excursions to places of natural beauty: Sutton's Beach, Redcliffe; Nudgee Beach; Manly mud flats; and Bribie and North Stradbroke islands, photographing scenery which inspired poet Kath Walker (Oodgeroo Noonuccal), whom she admired.

Closer to home, the massive tides, tiny rock pools and magnificent sand dunes drew her to Fingal Heads and Currumbin Rock. During her Bachelor of Arts studies at The University of Queensland, she also became involved in performing arts, working backstage in Cement Box Theatre.

By 1974, married and graduated, she embarked on a ten-year teaching career in Brisbane, passing on her enthusiasm for poetry, art, history, nature and Indigenous culture via creative teaching. Always quick to recognise the talent of others, she was generous in networking on behalf of emerging artists, including Nathan Shepherdson who, in 2006, won a literature award named in Ulrick's honour.

When her marriage ended in 1991, Josephine started working as a gallery assistant at Art Galleries Schubert, Main Beach, eventually becoming a director and curating many major exhibitions, including Sam Fullbrook, Charles Blackman, Tim Storrier and Donald Friend.

In mid-1996, vibrant, energetic and talented, Josephine was diagnosed with cancer. From her hospital bed she prepared exhibition catalogues and organised work on her Currumbin Hill garden. Above all, she continued taking photographs in and around the hospital, of friends, flowers, meals, the chapel and even her own reflection in the windows.

Josephine died on January 10, 1997, aged forty-four, never having exhibited her own work. She asked her friend and colleague Paula Hogan, to 'look after my pictures'. An exhibition of her work, *Josephine Ulrick: The Corporeal Earth*, curated by Hogan and Win Schubert, was shown at Schubert Contemporary in 2008. **Marina Saint Martin** (this is an edited version of an article first published in *Gold Coast Bulletin*, 5 April 2008)

UMMAUM

UNWIN, ANN (c. 1787–?): Ann Unwin, a tailoress born on Guernsey in the Channel Islands, was convicted of house robbery in the Southampton Quarter Sessions on 7 April 1825. She arrived in New South Wales on board the *Midas* (1825) described as a thirty-eight-year-old married woman.

Somewhat unusually, Ann was accompanied by her children, fifteen-year-old James and eleven-year-old Kitty. Ten years later, in November 1834, Ann was convicted in the Sydney Supreme Court of stealing £13 from her mistress, Mrs Jane Barker of Hunter Street. She received a life sentence and was transported to Moreton Bay. In May 1839, when the penal settlement closed and most of the convicts were returned to Sydney, Ann was one of five women chosen to remain behind as an assigned servant to the officials overseeing Moreton Bay's transition to free settlement. She finally departed Moreton Bay in November 1839, sailing to Sydney on board the *Curllew*. Ann appears to have remained in New South Wales as she was imprisoned in Sydney's Darlinghurst Gaol several times, including in 1852, when she would have been about sixty-five years old. It is not known what happened to her children.

Jan Richardson

VALADIAN, MARGARET AO MBE (1936–c. 2017): Margaret Valadian was born in Darwin. Her early career in Darwin, from 1961 to 1962, was spent in community welfare. Realising she needed higher qualifications, she enrolled at The University of Queensland in 1963 in a Bachelor of Social Work. She was the university's first Indigenous graduate. After winning a scholarship, she enrolled at the University of Hawaii, which awarded her a Master of Education in 1969. This was followed by a Master of Social Welfare from the University of New York four years later. In 1970, Valadian was appointed as chair of the Aboriginal National Art Council. In 1976 she was recognised for her contribution to Aboriginal education with an MBE. From 1976 to 1978, she was director of the Queensland Aboriginal and Torres Strait Islander Teachers' Aides Development Program as well as director of the Aboriginal Education Centre at the University of Wollongong. Valadian gave the Wentworth Lecture in June 1980. From 1978 to 1990 she was the director of the Aboriginal Training and Cultural Institute in Sydney, which she helped found. Recognised as an expert in life-long learning, she was appointed as deputy chair of the New South Wales Board of Adult Education.

In 1996 she was recognised as a pioneer in vocational training, with the bestowal of the prestigious award of Alumnus of the Year award from her first alma mater. In 1986 her contributions to education were acclaimed with her appointment as Officer of the Order of Australia. She served as a member of the Australia Council from 1998 to 2002. She is an entry in the Women's Hall of Fame in Alice Springs. **KS**

WALDIE METCALFE, LEONA VICTORIA ('NONA') (1915–1989): Leona 'Nona' Waldie Metcalfe was a painter and educator. Nona was a teacher by profession, but in the 1950s decided to attend art classes, which were given by local artist Betty Churcher. Nona's still lifes, landscapes and portraits are characteristically warm in tone and character, with an experimental flair. She painted the path of St Mary's Studio at Kangaroo Point, which hosted private art classes by artists including Margaret Cilento. Nona's generous philanthropy (the donation of a house) assisted with the establishment of the Brisbane Institute of Art in its current Windsor location. **MoB**

WALKER, JANET (née ROBERSTON) (1850–1940): Janet Robertson was born in Renfrewshire, Scotland, into a professional family who migrated to the new colony of Queensland in 1863. With support of her patron, writer Brunton Stephens, Robertson was appointed as a teacher at the Brisbane Girls Normal School in Edward Street. In 1875 she was promoted to head of the girls' section of West End Primary School. The following year she married draper James Walker. A growing family did not deter Janet Walker from establishing a dressmaking establishment in Queen Street in 1882, and four years later she moved to larger premises in Adelaide Street (on the corner of Edward Street) before purchasing her own premises with two colleagues in Queen Street.

At this time, before the *Married Women's Property Act* (1891), married women found it difficult to own property in their own right, to sign contracts, or to operate a business. Clearly, James Walker did not support these restricted roles for wives; moreover, their businesses were mutually beneficial. Janet Walker made gowns for the colony's elite women, with several of her dresses worn at the opening of the Commonwealth Parliament in Melbourne in 1901. She revolutionised her market by establishing made-to-order mail-order services for rural customers. By the turn of the century, with over 120 employees, she was the largest single private employer of women and girls in Queensland.

Walker also revolutionised haute couture internationally as her dressmaker's model (which she called her 'plastic bust') was taken up by leading houses such as that of Madame Paquin in Paris and Redfern in London. Sadly, her patent did not achieve the financial gains it promised. Several of her evening gowns from the 1880s are held in the Queensland Museum's collection. **KS**

WATEGO, CLARICE (1943–2008): Clarice Watego was born in Brisbane, one of fourteen children. She attended Mount Gravatt State School until Grade 7, where she excelled at domestic science, especially cooking, and loved sewing. I think she was also really good at maths because she could handle her *bungu* (money) well. At the age of sixteen, Clarice was diagnosed with a rheumatism which brought other health-related conditions. However, she was a hard worker. She became a proud mother of two boys, whom she raised mostly by herself as a single mum. Clarice would pick up any kind of work to support her family, even taking her precious boys on a cruise to Fiji.

As an active member of the Brisbane Council of Elders, Clarice served as the Corporation's secretary for some time. She loved being involved in most of the activities, including the Prisons Visitation program where she would cook damper for their monthly visits to the Women's Prison in Brisbane. She was a faithful member of Bahloo Young Women's hostel, again serving as secretary for a number of years. Clarice enjoyed being involved in the community for her people and was always wanting to do more. Her involvement with the Benarrawa community organisation was appreciated by the group, and she loved attending their Sorry Day activities at the Sherwood Arboretum and Survival Day celebrations.

These are just a few of Clarice's commitments that she loved and treasured as time went on. She was a respected, dedicated and faithful mother, sister, grandmother and great-grandmother who would always be there in the good times as well as the challenging times, playing a big part in all family business. **Celia Watego** (sister) and **Elyce Watego-Brown** (granddaughter)

WATEGO-COUTTS, LOUISE

WATSON, MAUREEN (1931–2009): Maureen Watson was born in Rockhampton and educated locally. She excelled academically, but after she was injured falling from a horse she worked with her father, hunting and farming, during her teenage years. In 1970 she moved to Brisbane with husband Harold Bayles and their five children, where she began an arts degree at The University of Queensland. She became an educator, actor, poet, author and playwright, and was also recognised by community as a Murri elder in South East Queensland. She was a founding member of Radio Redfern and the Aboriginal People's Gallery and her first collection of stories and poems, *Black Reflections*, was published in 1982. After that, she produced six poetry anthologies and two books for children. She performed at festivals, arts venues and local schools. In 1982 she was at the forefront of Aboriginal demonstrations against the Commonwealth Games in Brisbane. In 1996 she was recognised for her contribution towards recognition of Aboriginal arts in the Australia Council Red Ochre award. She also received the inaugural United Nations Association Global Leadership Prize for her outstanding work towards building cross-cultural understanding and harmony. **LMC**

WHARTON, BERYL (1924–2003): Beryl Wharton was a Kooma elder, a member of the Stolen Generations, a domo girl 'from' Cherbourg Mission, and one of thousands of her contemporaries who grew up 'under the Act'. Beryl embodied the principles of Kooma wisdom and black leadership to master the circumstances of her life and command a seat at decision-making tables. A founding member of the Brisbane Council of Elders, Beryl was a trusted and tireless community pioneer, instrumental in setting up health, legal and other community services. Her mind was as sharp as her heart was strong. She could be counted on to be at both the board table, challenging government and industry to do better, and at kitchen tables across South East Queensland, providing meals for the hungry and a heart for those hurting. Loved then and always. **Cheryl Leavy**

WHITE, MARY HYACINTHE PETRONEL OBE (née GROOM) (1900–1984): Mary Groom was born in Townsville into a professional and political family. She was educated at Lloyd's Business College in Brisbane. She worked as a private secretary in Sydney before returning to Brisbane with her husband

Walter White. Mary White's life was devoted to women's, musical and disability issues. She was an executive member of the national Council of Women, the Queensland Women's Electoral League, the Brisbane Eisteddfod, the Country Women's Association (CWA), the Civilian Widows' Association and the Multiple Sclerosis Society. In 1949 she stood as a candidate in the ward of Clayfield, which encompassed the areas around Kingsford Smith Drive for the Liberal division, the Citizens Municipal Organisation. White thus became the first female alderman in a metropolitan ward in the nation. With her long-standing commitment to feminist principles and women's organisation, White made it her mission to encourage more women to enter public life and stand for elections. In 1967, the year of her retirement from her civic duties, Mary White was recognised with an OBE. **KS**

WHITE-HANEY, ROSE ETHEL JANET ('JEAN') (1877–1953): Rose 'Jean' White-Haney was born into a prosperous Melbourne family. She was educated at the Presbyterian Ladies' College and the University of Melbourne, from which she graduated with a BSc in 1906 and an MSc three years later. As a postgraduate student, she was elected to the Royal Society of Victoria in 1908. Winning a scholarship to study in London, White-Haney saw her research into seed enzymes published in the prestigious *Proceedings of the Royal Society of London* in 1910. In 1912, she was headhunted by the Queensland government to establish research into the noxious prickly pear (*Opuntia inermis*). For years, she successfully researched at the remote station at Dulacca on the western Darling Downs. Her marriage in 1915 did not witness her resignation as she continued until the experimental station closed the following year. Moving to Brisbane, White-Haney was a foundation member of the Lyceum Club of Brisbane in 1919, serving as president (1924–1926), as well as a fundraiser for the Women's College of The University of Queensland, and a diligent member of the Queensland Bush Book Club. She undertook contracts with the Council for Scientific and Industrial Research (later CSIRO) to investigate pasture weeds. In 1930, White-Haney relocated to the United States and retired from scientific research. **KS**

WHITTY, ELLEN ('MOTHER VINCENT WHITTY') (1819–1892): Ellen Whitty was born in County Wexford, Ireland, entering the convent of the Sisters of Mercy in 1838. Outstanding in her intelligence and competency, she was elected Reverend Mother within a decade of her arrival at the Chapter House of the Dublin Order, founded in 1831. Her first major challenge was providing relief for the victims of the Irish Famine flooding into Dublin. With her links to Cardinal Newman in England, she lobbied the British government to allow a party of Mercy sisters to provide nursing services during the Crimean War in 1851.

On her return to Dublin, Mother Vincent Whitty established services for unmarried mothers and their infants. She was well placed to lead a band of Sisters to establish the Order in Brisbane in 1861. Challenging various bishops, she insisted the Order's school network remain in their control. Her defiance against patriarchal authority saw her demoted from Reverend Mother Vincent to Sister Whitty. In 1870 she returned to Ireland to recruit more Sisters to enable the Order to spread its work across the expanding colony. On her return, she resumed leadership of the Order. Always concerned with the education of girls, she established All Hallows' School, the first secondary school for girls in the colony, which provided education for girls of all faiths. Mother Vincent Whitty also founded the Nudgee Training College for teachers. **KS**

WILDING, WINIFRED DORIS 'JOYCE' MBE (née WINIFRED DORIS HARMAN) (1909–1978) : Joyce Harman was born into a poor family in Southampton, England in 1909. Orphaned at the age of eleven, she was sent to a Roman Catholic orphanage where she later worked as a maid. In 1932 she married Francis Wilding and immigrated to Queensland soon after. Their initial banana-growing business near Proserpine failed, leaving the family destitute in 1936. After working in Kingaroy, peanut harvesting, Wilding moved to Brisbane where she established a boarding house in West End. She offered accommodation to a Tennyson Kynuna, an Indigenous man undertaking an apprenticeship with the shipbuilding firm Evans Deakin. Her other guests all left, protesting that they would not share a house with a non-European. Wilding saw the ugly face of racism and discrimination right in her own home.

Guided by this experience and her deep Catholic faith, Wilding committed her life to providing food, shelter, medical care and opportunities to First Nations people. Along with Muriel Langford and Rita Huggins, she co-founded OPAL, One People of Australia League, in 1961, an organisation seeking equal citizenship rights for all Australians. Practical assistance characterised the organisation's operations, with Wilding appointed matron of the first hostel for homeless Indigenous people, located in South Brisbane. OPAL launched the Joyce Wilding Home in the outer suburb of Eight Mile Plains to house homeless women and children as well as destitute widows and deserted wives.

Alongside her commitment to Indigenous issues, Wilding was active in the St Veronica Welfare Committee from 1957, which offered missionary medical relief in India. She was concerned for the conditions of those with Hansen's disease (known as leprosy). Her dedication to others was recognised by the Rosicrucian Order and an MBE in 1964. Two years later she was publicly acknowledged as the Quota Club of Brisbane's 'Woman of the Year'. **KS**

WILLIAMS, LORIS ELAINE (1949–2005): Loris Williams was of Mulinjali (Beaudesert, South East Queensland) descent through her father, and Birri Gubba (Ayr, North Queensland) descent through her mother. She was the first Aboriginal person from Queensland to gain professional archival qualifications. Apart from a short secondment to the State Library of Queensland in 2002, she worked with the Community and Personal Histories Section, Department of Aboriginal & Torres Strait Islander Partnerships, Queensland from 1998 to 2005 (when she passed away aged fifty-five).

Loris is remembered as a passionate advocate for the right of Aboriginal and Torres Strait Islander people to use archives as a means of reconnecting with their family, country and Indigenous identity. Similarly, Loris spoke of the need to have qualified Indigenous staff in the archives and keeping records sector. In a paper at the ASA 1999 Conference, she stated: 'The ASA is to be commended for their commitment to encouraging Indigenous employment by aligning with the Australian Library and Information Association (ALIA) in the Indigenous Recruitment & Career Development Strategy'. It was during Loris's leadership as Convenor of the Indigenous Issues Special Interest Group (IISIG) of the ASA (2003–2005) that the group produced the brochure *Pathways to Your Future and Our Past: Careers for Indigenous Peoples in Archives and Records* to encourage Indigenous people to train as archivists and records managers. This paved the way for the development of the ASA Loris Williams Memorial Scholarship - Aboriginal and Torres Strait Islanders. **Australian Society of Archivists**

WILSON, ELIZABETH (BETH) ANN (1934–2019): Beth Wilson was born in Brisbane. She completed a science degree at The University of Queensland in 1954, with a major in Botany, after which she was employed by the Queensland Department of Agriculture and Stock in the Plant Pathology section. She departed for the Grand Tour in 1955, working in a variety of jobs, including supply teaching in London and a plant nursery hand in Vancouver, Canada. After her return to Brisbane in 1957, she re-joined the Department of Agriculture. The following year, she married Blair Wilson, an architect who was the third generation of his family to be included in the architectural practice commenced by Alex B. Wilson in Brisbane in 1884. After the birth of three sons, Beth enrolled in a postgraduate three-year course in Landscape Architecture in 1967 at the then Queensland Institute of Technology. This was the first three year part-time postgraduate course in Landscape Architecture established in Queensland. Her thesis on ground covers included developing experimental plots to investigate the effect of various mulch types on plant growth and soil condition. Beth was accompanied to the plots by a new daughter, born during the years of balancing part-time study with the demands of a young family.

In 1970 Beth joined her husband's architectural practice (then Blair M. Wilson and Associates), providing landscape architectural services to the firm. She also provided these services to a number of other architectural practices. Not surprisingly, Beth's landscape practice tended towards landscape associated with building precincts. One significant project was the development of Brisbane's Cathedral Square, which was awarded first in the category Local Government Townscape at The Australian Institute of Landscape Architects National Award in 1988. Another large project was the refurbishment of the City Botanic Gardens for the Brisbane City Council (in the late 1980s). The site, formerly the Government convict garden which had been converted to a botanic garden through

the extraordinary talent of its first director Walter Hill, and one of the most historically significant places in Brisbane, required a special sensitivity to tinkering with its past.

Beth's professional interests included landscape history. She lectured in the History of Landscape Architecture at the Built Environment course at QUT and was an inaugural member of the Australian Garden History Society. She was also concerned with phytoremediation and the use of interior plant material in the promotion of healthy buildings. She collected material to promote the work of early contributors to the development of landscape in Queensland. She was president of Australian Institute of Landscape Architects (1980), Fellow of the Australian Institute of Landscape Architects (1991), and a member of the National Trust of Queensland (1980–2019). In 2015, she was awarded Honorary Fellowship of the Australian Institute of Architects for 'the extraordinary contribution ... made in the field of Landscape Architecture for the past fifty years'. **Hamilton Wilson** (son)

WINYEEBA (ALSO WYNYEEBA, WINEEABA), MARY JANE ('JANEY') SUNFLOWER (née MORETON) (c. 1883–c. 1964): As children at One Mile, we all loved Granny Janey. She taught some language, song and dance and treated others with Goori remedies when ill. She was kind, gentle, steadfast, interesting and spoke in a melodious soothing voice. We were repeatedly told about her birth at Polka Point on Djerangeri (North Stradbroke Island) and her life.

Born in 1883, her parents were Yillaroon (William Moreton), a local man, and Di:naba/Tjineba (Sarah Sandy), a Yuggera/Kabi Kabi woman. Her grandparents were Kerwalli (King Sandy) and Naewin (Sarah Sandy), whom she was named after. Goori mothers hung dillies holding babies on branches of a nearby tree to keep them cool and safe as they worked, sang or talked. From this early age, Janey was carefully prepared to be an important song-woman and cultural custodian. Her family lived at different sites on the island at Goompi (Dunwich), Moongalba (later Myora mission), Amity Point, the mainland and across Moreton Bay. This kept kinship ties strong and responsibilities met.

Janey Sunflower was a highly regarded elder who touched the lives of many. She was a prominent activist for the preservation of her language, song and dance, and culture. Born before the *Aboriginal Protection Act* of 1897, she was incarcerated on missions for nearly sixty years, trained in domestic service and sent around the state for little pay. At Cherbourg in 1912, she married Sonny Sunflower, a widowed Darumbal man from Rockhampton. Janey was a teacher assistant at Cherbourg in the brass band and among the cultural leaders. Known to be one of the last fluent language speakers of South East Queensland, Janey was sought out by linguists and anthropologists.

This work left a valuable legacy for future repatriation of Goori history, culture and language of Yuggera djarra (Yagara country). In 1951 Janey Sunflower, along with two other elders, had pride of place on a float brought from Cherbourg for the Jubilee Australia Day procession in Brisbane. It was a last major public duty. After the death of her beloved husband, Janey applied for exemption from the Act in 1955 in order to receive the old age pension and live back on Djerangeri. She enjoyed visiting Cherbourg and its annual shows to visit family and friends still there. Janey shared herself with others until her death in 1964. **KC**

WRIGHT, JUDITH ARUNDELL (1915–2000): Judith Wright was born into a wealthy New England pastoral family and educated at New England Girls' School, where she boarded after the death of her mother. She studied at the University of Sydney. With severe labour shortages during Second World War, Wright returned to Wongwibinda, the family station. In the evenings after a day's work of hard manual labour, Wright began writing poetry. Her first volume, *The Moving Image*, was published in 1946. By this time, Wright had relocated to Brisbane where she worked as researcher at The University of Queensland. She assisted Clem Christensen, the editor of *Meanjin*, a prestigious literary journal whose name honoured the Yuggera term for the land renamed Brisbane. This journal arose in 1940 out of a broad circle of artistic people as such as Nettie and Vance Palmer. Wright's most famous early collection *Woman to Man* was published in 1949, alongside *Woman to Child* and *The Old Prison*. In 1950 with her partner Jack McKinney, she moved to Mount Tambourine in the Gold Coast hinterland, where her passion for the Australian environment was reignited.

Along with David Fleay, Kathleen McArthur and Brian Clouston, she formed the Wildlife Preservation Society, serving as president from 1964 to 1976. Many of her poems in *Birds* (1962) and *Nature of Love* (1966) explore her deep love of the natural environment and her reactions to its destruction. Wright was deeply committed to Indigenous rights, publishing *Bora Ring* in 1955. She introduced Oodgeroo Noonucal (then Kath Walker) to Sidney James,¹ proprietor of Jacaranda Press, which published her first volume of poems in 1960. Wright later published poetry textbooks with Jacaranda Press. She continued with more volumes of verse until 1993, but none possessed the power of her early work. In 1976 she won the Christopher Brennan Award, followed by the Queen's Gold Medal for Poetry in 1991. Earlier, in 1967, Wright had been nominated for the Nobel Prize for Literature. In 1994 the Human Rights and Equal Opportunity Commission recognised her outstanding contribution to public life by its award of her *Collected Poems* (1994). The Judith Wright Centre of Contemporary Arts in Brisbane's Fortitude Valley is named in her honour. **KS**

YEELLOORON, EMILY (MORETON, DAUGHTER OF TJINEBA) (c. 1874–1903)

YOUNG, HENRIETTA (née HUNTER) (1862–1939): Henrietta Hunter was born in Scotland into a professional family who migrated to Queensland when she was a small child. She began her career as a teacher and was later head teacher at the elite Girls Normal School, situated where Anzac Square now stands. Hunter was the founder of the Domestic Science High School in Brisbane where she served as inaugural principal. She was later an active member of the Teachers' Union. Subsequently, she worked as a journalist, first employed at *The Queenslander* and later as the women's editor of the *Brisbane Courier*, writing as 'Vesta'. Her nom de plume reflects the symbolism of Vesta, the virgin Roman god of health, home and family. She was the only woman in the inaugural committee of the Australian Journalist Association formed in 1911. She followed up this impressive achievement when she was appointed as president of the Queensland Press Institute.

As Henrietta Young, she wrote a column for the *Australian Sugar Journal* and as 'Pollyanna' for the *Queensland Producer*. A committed advocate for the rights of children, her name was perpetuated in the Henrietta Young Ward at the Brisbane Children's Hospital for which she raised all the money to establish treatment for diphtheria. Young was an active parishioner for St Andrew's Presbyterian Church in Ann Street. A committed if conservative feminist, she was a founding member of the Lyceum Club of Brisbane, serving as president from 1932 to 1934. She was also in charge of women's affairs for the Brisbane Central Technical College (now QUT Gardens Point). Somewhat surprisingly she is not an entry in the Media Hall of Fame, despite being a co-founder of the Australian Journalists Association. This may be due to her professional career as a columnist not as reporter. Henrietta Young is an entry in the Women's Hall of Fame in Alice Springs. **KS**

¹ Author's note: Sidney James was my father-in-law.

THE CONTRIBUTORS:

Kerry Charlton is a Goenpul-Yagarabul elder. Her traditional lands start South West from the Great Dividing Range down to Logan River east to parts of Moreton Bay, then towards the Pine river. She is also Kabi Kabi and has traditional ties to the Gulf area. Raised Goori way, she is a mother, grandmother and great-grandmother. Her lengthy career includes community building, classroom and TAFE teaching, training and cultural education, social justice, reconciliation, counselling, committees and boards. Involved in writing projects and publications since the early 1990s, Gaja Kerry has also authored and published. Her key interest is language and culture revival and re-framing the stories of her ancestors' from the Goori lens. Her team recently published their twelve-year research project into a lexical handbook titled *An Introduction to the Languages of Moreton Bay: Yagarabul and Its Djandewal Dialect and Moreton Island's Gowar* (with Barry A. Brown, 2019). Kerry is co-Chair of The University of Queensland's RAP Steering Committee.

Dr Ray Kerkhove is currently a historian with the Aboriginal Environments Research Centre UQ. Ray specialises in the history and culture of Indigenous southern Queensland, especially historical landscapes. His *Aboriginal Campsites of Greater Brisbane* (Boolarong 2015) documented eighty Aboriginal living areas and sites of post-contact Brisbane.

Professor Kay Saunders AO trained in Anthropology and was Professor of History and Senator of the UQ from 2002 to 2006 and CEO of The Brisbane Institute, 2006–09. She also worked at Bond University (2012–14). She is a Fellow of the Academy of the Social Sciences in Australia; the Royal Society for Arts; the Royal Historical Society (London); and the Royal Anthropological Institute. She is an entry in *Who's Who of Australia*.

Dr Louise Martin-Chew has written about the visual arts for twenty-five years, contributing to newspapers, art magazines, exhibition catalogues and books, including *Judy Watson: blood language* (with Judy Watson) in 2009. She was awarded a PhD by the University of Queensland in 2019 and was the John Oxley Fellow (with Matthew Wengert) at the State Library of Queensland (2019–2020).

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the
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SWAMPS AND BASKETRY

Crosby Park, Albion Park Racecourse, and Ascot Racecourse were originally ti-tree swamps, with deep lagoons, thick rushes, and plenty of swamp wallabies and waterfowl, including wild geese and ducks. In 1838, it was noted that during rainy season, Brisbane's Indigenous families would head to the swamp at Breakfast Creek. Garranbinbilla (Newstead Point) was a 'favourite resort' due to its abundance of garran, the supple vine used horizontally to interweave the sides of the camps, and to carry ti-tree bark.

These swamps were also home to the cabbage-tree palm, which was used for baskets, bags, fishing nets and lines. In fact, this area was lush with many native trees, reeds, grasses and vines that were used to make baskets and nets: kurrajong and bush kurrajong, native hibiscus (the cotton tree), native rosella, macaranga, rice flower, peanut tree, flat-stemmed wattle, stringybark eucalypt, and dodder laurel.

On account of the local abundance of vines, rushes, palm leaves and paperbark, this area was where raw materials of basketry, housing and cane work were regularly harvested and made into utensils. This made it a hive of 'women's work', as all these industries were typically carried out by women.

Aboriginal women of this area have always been skilled weavers. The first Aboriginal Protector for Queensland, Archibald Meston (1851–1924), especially noted that 'the women weave diagonal stripe baskets from the pink and green rushes of the swamps.' These swamp rushes are known as ungaire by local Aboriginal weavers and these baskets were referred to as 'pretty bags' because of their multi-coloured nature. Very popular, these baskets were traded even to white settlers.

Like other skills, knowledge and objects, weaving practices were exchanged between various Aboriginal cultures, and between Aboriginal people and European settlers. Both shared aspects of each other's traditions, and this exchange can be seen in the techniques each group used. Aboriginal women would sometimes adapt their weaving forms to suit European tastes and sell or exchange their work.

As the area had a productive fishery, rushes, reeds and canes were also required for nets, traps and weirs. Notably, the ex-convict 'Bribie' and his Aboriginal wife resided at Hamilton camps from 1842 to 1862, constructing most of the basketry fish-traps and navigational buoys used in the fishery and the settlement.

Across Australia today, Aboriginal women and men are studying, repatriating and revitalising the weaving traditions of their cultures. Women are exploring weaving in great detail and breadth, considering the different forms, functions, techniques and materials they can create. In a tradition that began on Aboriginal reserves during the 1890s, basketry and palm frond work evolved into a range of commercial utensils such as hats, mats and fans that saw much use in the general community.

RAINFOREST POCKETS AND WOMEN'S WORK

There were originally dense pockets of rainforest ('vine scrub') along Kingsford Smith Drive and its surrounds. One was roughly from Breakfast Creek Hotel to Argyle Street on the east bank and below Newstead House on the west bank. There was additional rainforest south of Kingsford Smith Drive from Bretts Wharf east to the Royal Brisbane Golf Club.

The rainforest vegetation included various vines, palms, ground orchids (sometimes brought to Albion Park camp for trade and sale), cabbage tree palms and native figs. Black bean (Moreton Bay chestnut) also grew here, providing an important food after it was properly processed.

Originally, large numbers of native bush rats lived in the vine forests. The area was also favoured by grey-headed flying foxes, bush turkeys, wompoo fruit-doves and topknot pigeons. All these species relied on the fruit of the cabbage tree palm for sustenance, which suggests this tree was abundant here. Flying fox and bush rat were important foods for the Indigenous people, and the work of catching and cooking these was carried out by women. They used special pronged spears to impale the bats and nets to entangle the rats.

BUNGWALL

Bungwall fern once grew as an understory to the ti-tree swamps at Albion, Ascot and Bowen Hills. It was much valued for its tuber, which was turned into edible damper that was a staple food for Aboriginal groups of southern Queensland. Bungwall swamps were maintained as quasi-farms through controlled burning of swamp edges and other maintenance. The thin, very long roots contained numerous fibres, thus requiring a process that simultaneously stripped off and smashed the roots. The meal was then pounded and baked as damper. Special thin-edged pounders ('bungwall bashers') were invented for this purpose.

A large portion of women's daily work was spent extracting, pounding and baking bungwall cakes. In 1841, the missionary Christopher Eipper (1813–1894) provided a vivid description of an evening meal of bungwall and the work involved in preparing it:

... it is the daily occupation of the women to dig [the root] out of the swamps ... They are found in pieces the size of a man's thumb. When the root is roasted in the fire and the black skin pulled off, it is not unpalatable, but to increase its relish, the good housewife has a smooth stone with which she pounds it into small cakes, and then hands them to different members of her family, or to a guest if he should fancy the dish. It is a homely sight, when you proceed in a clear evening to a camp of the black natives, to behold them occupied in taking their frugal, or it may be even plenteous meal ... As you approach, you will hear a noise of so many small hammers, but on coming close up to them, you find it is the busy wife or mother pounding cakes for the family. Every other eatable is then produced, according as the good luck of the day in fishing or in the chase, or from their labour otherwise, may have filled their dillies... what they are not able to eat is given away to such as have not been so fortunate in their exercises.²

SHIPWORM FARMS

Shipworm (cobra, canyi, or kunyi) was an important food of Breakfast Creek for Aboriginal peoples and some settlers in the nineteenth century. Constance Petrie recorded the memories of her father, pioneer Tom Petrie (1831–1910), concerning the 'shipworm farms' that once existed where the creek joined the river:

This is a grub which grows in old logs the salt water gets at. They are long and white, and were swallowed raw like an oyster. The aborigines got them out with stone tomahawks, by cutting up the wood they were in, and then knocking the pieces against a log, so dislodging the grubs, which fell out. These were gathered up and put into a 'pikki,' and so carried to camp. Generally gins or old men got this cobra. They all took care to have plenty coming on by cutting swamp oak saplings and carrying these on to a mud bank dry at low water, and piling them up there. These piles were some 2ft. high and 6ft. wide. Father has seen them made in the Brisbane River, in Breakfast Creek ... The grubs in the swamp oaks were considered the largest and best, although plenty were got from other trees which fell in the water. The swamp oaks grew near the water, and so were easily got at. The piles would be dry at low water always, and covered at high, and the natives would visit them in about a year's time, making fresh ones then to take their place.³

Since large casuarinas (she-oaks) grew abundantly on the banks of Breakfast Creek, shipworm farming was frequently conducted at this location. Shipworm rapidly reduces any sunken wood piles into crumbling rubble, which means large quantities can be gathered from a pile. The worms also served as fish bait, and so Aboriginal people combined the harvesting of shipworm with catching the fish that arrived when the wood piles were disturbed.

LADY FISHMONGERS: THE ABORIGINAL FISHERY

A key feature of the Kingsford Smith Drive route was its extensive Aboriginal fishery. The whole Breakfast Creek–Hamilton area saw intensive fishing. A visitor as early as 1836 described the entire road from Brisbane to Eagle Farm as a 'fishing ground' where large numbers of Aboriginal people gathered. With

lines and four-pronged spears, Aboriginal women and men could be spotted trying their luck in their canoes on the river, or at rocky outcrops such as Garranbinilla (Newstead Point) and Cameron Rocks. Their catch would include swans, pelicans, eel, bream, whiting, jewfish, river mussel and prawns.

All along the sandy, 'nose'-like (mooroo) spit (Mooroo-Mooroolbin) that once extended the length of Hamilton Reach, Aboriginal men would seasonally scoop up large quantities of mullet in hand nets (tow rows) and set nets.

Tow rows were a means of catching hundreds of fish. They were made of a fine-meshed net of the fibre of native hibiscus/ native rosella (*hibiscus heterophyllus*) or cottontree, tied to acacia (wattle) or cane frames. The nets had a wooden 'mouth' that could be shut, and a long sock with a tie at the end to catch fish. Although women made the tow rows, men were the main ones to use them, probably because holding, shutting and hauling the nets required great upper body strength. Tom Petrie recalled how after a brush weir was created, or sufficient people had driven fish in from the river with their canoes, a line of fishers would stand with one tow row on each arm, shutting and hauling up the traps when they had caught sufficient fish.

Near what is now the Abbotsford Road Bridge lay a complex of weirs and traps that was even marked on early maps. Observers described it as formed of stakes, saplings, and boughs, with the large bough fences forming traps into which the fish swam at high tide, allowing them to be easily harvested once the waters ebbed.

The location was excellently placed to catch fish. Apart from the abundance created by the confluence of Breakfast Creek and Brisbane River, the lagoons of York's Hollow sometimes drained towards Breakfast Creek after very heavy rain, meaning large quantities of bream, garfish, flat fish and other catch could be procured sometimes in minutes. While the men hauled, bit off the fish heads and tossed the catch on the bank, women stacked the fish into baskets and dillies. At the bridge itself, on city streets, or door-to-door, it was mostly Indigenous women who then hawked the catch to Brisbane town residents:

Until very recently the inhabitants of Brisbane depended mostly for a supply of fish upon the aborigines of this locality [Breakfast Creek], very much, no doubt, to the profit ... of these sable sons of the soil.⁴

[At] Breakfast Creek [they] made a very excellent haul of mullet, and at once commenced to trade with their fishy spoil, asking and obtaining for every fish sold, three pence sterling in cash – I repeat: cash!⁵

PLACE OF MANY CAMPSITES

Traditionally, Aboriginal camping grounds or villages were set living areas, where people resided for weeks to months at a time, frequently returning. They were loamy (soft soil) flats, close to water with good views either across water or from a ridge they occupied. Camps expanded and contracted according to seasonal events. For instance, the fishing season might see as many as seven hundred people at a camp but 'off season' might see just an old couple on the site. When people were away, they either left their huts intact for later use or dismantled and stacked the components on logs for ready assemblage.

Camps persisted for many centuries or even thousands of years on the same spot, unless changes in watercourses, vegetation, or climate caused a relocation. The Breakfast Creek camps are mentioned repeatedly from the 1820s to 1870s, but declined after that. One camping ground at Ascot remained into the 1890s.

The Breakfast Creek area had some of the most important camping grounds of the lower Brisbane valley. In 1823 and 1824, John Oxley noted the area was 'numerously inhabited',⁶ supported by an extensive fishery, many resources, and proximity to important pathways.

The camps had distinctive features: a dozen or so 'native wells' (rock wells), deposits of clay (under St Margaret's School), hills for signalling or surveillance (Bartley Hill, Newstead Point, Edernell Hill), deep lagoons, sizable waterholes (e.g. Oriol waterhole), and pockets of swamp and rainforest handy to their living areas.

Early residents remembered the area having six or seven camps, located at the following areas:

- End of Oriol Street (Oriol Park);
- Along the southern part (east bank) of Breakfast Creek/ Bowen Bridge (Abbotsford Street) close to road including part of the Albion Park Raceway;
- 'Hamilton Heights' (Toorak Hill, also called Albion Hill);
- Eldernell Hill (Prospect Terrace) across Kingsford Smith Drive;
- Eldernell Terrace/ Markwell Street, part way down the hill;
- Bretts Wharf, Hamilton, along the river; and
- Old Gasworks (Water front Park/ Vernon Terrace and Waterloo Street, Newstead).

ANCIENT PATHWAYS, ANCIENT CROSSINGS

Kingsford Smith Drive is at least two hundred years old. It follows the same track as the ancient Aboriginal pathway, because the hills run tight against the river, forcing travellers close to the river. The area around Breakfast Creek was recorded by John Oxley as being riddled with many pathways. One route went through what is now Fortitude Valley, crossing Breakfast Creek roughly around the Abbotsford Road Bridge. Here, Aboriginal people were recorded often swimming over. The route then proceeded east and north along Old Sandgate Road.

In pre-European times, today's Kingsford Smith Drive started from where large sand islands and the river's shallowness around what is now Bulwer Island and the Gateway Bridge enabled easy crossing. It linked the large camp at the mouth of Bulimba Creek with the camps and fighting/dance grounds at Doomben. From this point, the pathway ran west in a curve around a large rainforest pocket (part of which is now the Royal Brisbane Golf Course). The rainforest pocket ended at the site of today's Portside Wharf. From this point, the path clung tightly by the river, linking all the area's camps as it ran along the river and up Breakfast Creek as far as the main (Abbotsford Road) crossing, which housed another camp. This, of course, is identical to the current Kingsford Smith Drive.

A PLACE OF TOURNAMENTS

Breakfast Creek was used for Aboriginal combat and weaponry training, as Meston reconstructed:

At the mouth of Breakfast Creek, on the point [Garranbinilla/ Newstead Point], a band of boys are practising with small spears and nullas at a whirling disc of bark. Young warriors amuse themselves with the return boomerang.⁷

The areas for fighting (called pullen-pullens) were relatively open flats between ridges, where opposing sides arranged themselves. The main pullen-pullens were located at what is now Bowen Bridge; the corner of Toorak and Hamilton Roads; the flat just beyond Rock Wharf, Eagle Farm; and the flats of Doomben.

Aboriginal fights were much like medieval tournaments—formal contests with many rules. They were conducted to resolve disputes, to punish offenders and to showcase the strength and skill of contestants. Disputes were usually about accusations posed by one group to another concerning territorial trespass, theft, sorcery, abduction of women and cheating. Usually, a call would go out from the offended party to the purported offender, with a challenge to meet up at a designated spot. This would be followed by messages back and forth to decide the site and terms. Meanwhile, both sides made or prepared weapons and gathered warriors from allied groups, so that often there were between 100 and 700 fighters on each side.

Usually, the entire group would come along as supporters. They would camp on their enemy's territory especially for the event. Next, the fighting ground was 'cleared' by female elders, who would dance, chant and plant yam sticks at various spots, and light a special fire. The two sides would file out in order of seniority, line up, and wait until one side formally challenged the other by verbally venting and gesturing.



Eventually, projectiles were thrown—spears, boomerangs and clubs. The opposing side stood their ground, showing off their skill in avoiding being hit. If anyone was hit, or any blood was drawn, the other side won and the tournament ended, at least for a few hours. The two sides would engage several times, and close in for one-on-one combat with shields, clubs and knives, the intention being to drive the opponent off the field.

Sometimes, there were individual duels between champions fighting on behalf of others, either during the battle or as a separate event. A special fighting circle might be created for the occasion. Fighters were not permitted to hit vital organs or the markings (tribal scarification) of opponents, but only their back and limbs. Initiates had to fight on behalf of guests, non-initiates and family members.

Women were also involved in tournaments, retrieving weapons, encouraging contestants and nursing the wounded. They also duelled other women or took part in driving off the losing side.

The contests were popular and frequent, being viewed as sport and an opportunity to demonstrate skill and courage. Many spectators (Aboriginal and non-Aboriginal) attended as these were occasions for dramatic paint-up and choreographed skills. Tournaments provided a means of gaining social and ceremonial prestige, resolving serious issues, and shaming troublesome neighbours.

CORROBOREE GROUNDS

One name for the creek of Breakfast Creek was yow-egarra ('corroboree place'). The sound of wind through the grand old swamp oak (casuarina) branches in this area was often noticeable. The fact that part of the creek around Bowen Hills was called Barrimbin/ Burudabin ('place of oaks'), perhaps reflects this. The sound of the rushing wind in the casuarina trees was considered the sign given by the Ancestors to begin the corroboree songs.

Corroborees were recorded as being performed around the Breakfast Creek–Doomben area even in the 1850s and 1860s. Two dance grounds are described: one (with 200 to 300 participants) on flats where Hamilton merges into Eagle Farm (probably Doomben); and the other towards the Brisbane Riverview Hotel site.

Another tree associated with corroborees was the bunya. Forests of these sacred trees up in the Blackall Ranges and Bunya Mountains hosted important corroborees and feasts involving tribes from a huge area. As nuts were taken from these gatherings back to camp and buried in big baskets by creeks (since the sprouted and fermented nuts were considered especially delicious), a few bunya trees can be found growing near many old Aboriginal camp sites in South East Queensland.

ABORIGINAL BURIAL GROUNDS

Kingsford Smith Drive lies close to important funerary sites. The funerary process in South East Queensland was lengthy and complex. Bodies were often temporarily buried or placed on platforms or inside trees until the flesh had fallen away, and then the bones were gathered up. Tanned skins and bones were carried about in special globular baskets by an assigned lady elder. It was her duty to show and share the bones with relatives, and to bring the deceased all over their traditional country, leaving portions (e.g. a bone, a skull) here and there, so that the deceased had traversed their land and was present in all parts.

Fig trees played an important role in this process because they would grow over bones placed in crevices. Often, a thigh bone and one other bone was deposited in this fashion. The fusing of the bone into the tree was believed to absorb the deceased back into the tree. Thereafter, relatives would pick leaves off the tree to talk to their loved one.

Significant elders were interred across the creek at what is now Newstead House, with the bone fragments placed in fig trees there. In 1845, a carved tree was shown to the politician Reverend John Dunmore Lang (1799–1878) near or at this spot, with the explanation that it marked a burial site nearby. Today, Newstead House still boasts a 200-year-old fig that may have once been part of this funerary area.

Aboriginal women were observed bewailing those who had died when they camped at Toorak Hill, which looks down on Newstead and may have been part of the funerary process. Eildon Hill was otherwise the closest funerary ground. Platform burials were observed here.

EXPLORERS' BREAKFAST (1823–1824)

Breakfast Creek marks the first place that European explorers camped on the Brisbane River. In 1823 and again in September 1824, John Oxley stopped at what he called 'Breakfast Point'—today's Newstead—and his party breakfasted and interacted with visitors from the neighbouring camps. The Aboriginal visitors were so delighted that they danced with the boat crew. However, on the second day, their interest in the explorers' objects led to the explorers firing at and wounding some of the group.

Despite this incident, Oxley was so impressed by the large population and facilities of Breakfast Creek/Hamilton and its camps that he decided to place the city as close as possible to this area. Indeed, after breakfasting less than half mile from the camps, Oxley concluded that this was the best part of the river, and he recommended it for the city site.

ROAD OF THE CONVICT WOMEN (1829–1839)

Eagle Farm was established in 1829 as a farm to supply the Moreton Bay colony. Female convicts, initially residing at the first female prison (now the GPO), travelled under guard to Eagle Farm to work the fields there. The convict women tended approximately 680 acres of crops. Maize was the main staple, though potatoes were grown as well. Part of their duties were to pick oakum, which was gathered by unfurling old, often coarse rope.

Between 1829 and 1830, the Aboriginal pathway through this area was transformed by convict labour into the ancestor of today's Kingsford Smith Drive. At the time, the road's main purpose was to connect Brisbane to the farm, and beyond this, the German Mission (Nundah). It was alleged that parts of the original road were built by women from stone hewn from the rocky cliffs, although this is disputed by historians. The road-building included the region's first bridges, raised in 1830 and 1836. Recent archaeological work has uncovered some of this early bridge-work, although it is uncertain whether it dates to this time or the 1860s.

Between 1831 and 1833, part of the farm (today partly occupied by the Royal Queensland Golf Club) was transformed for the protection of the convict women into a barricaded prison barracks, and the female convict population was removed permanently from the GPO site. This prison continued until 1839. It had several buildings, including a kitchen, hospital and school. Convict women in Brisbane could sometimes bring children under three years. There were 39 infants in Eagle Farm by late 1836, hence the need for a school.

Women convicts were 'graded' based on their appearance. Those determined to be 'better' were used as domestic servants by officers and soldiers of Brisbane. The remainder were put to work farming, doing laundry, felling trees, and working in quarries. As lashing was a forbidden punishment against women, solitary confinement was enforced as the maximum penalty. Secluded in a cell, a woman would be shackled either around her neck or wrists using a spiked iron collar. This collar was chained to a ring embedded in the ground, preventing freedom of movement.

NEWSTEAD HOUSE (1840s–1850s)

Brisbane's oldest surviving residence, Newstead House, sits west of Kingsford Smith Drive. It was built in 1846 by early Darling Downs settler Patrick Leslie (1815–1881). The next year, he sold it to his brother-in-law Captain John Wickham (1798–1864). Captain Wickham was the first police magistrate and government resident for the Moreton Bay District. His home accommodated or otherwise hosted Governors and other dignitaries. Thus it became central to administration of the new colony. It saw many formal events and elite celebrations during Queensland's colonial years.

THE BATTLE LINE (1840s–1870s)

During the 1840s to 1870s, Breakfast Creek's Aboriginal camps featured frequently in Queensland news. This was because the Creek was considered a boundary between two worlds. Aboriginal groups were initially left to continue living to the east of the Creek, as they had for thousands of years, to the extent that even, in the 1850s, it was considered their domain. Despite this, every evening, all Indigenous people—especially those selling in the streets of Brisbane—were chased across the Creek by police if they did not leave of their own accord. This effectively made Breakfast Creek a battle line, and this indeed is how it is remembered in the Indigenous community to this day.

Another problem for the Indigenous community was that by the late 1840s, the area was attracting European farmers and so their pathways were being increasingly used as busy roads. The roads went right past camps, impinging on privacy. Farming plots took over larger and larger sections of Aboriginal land, making hunting, plant-harvesting and fishing difficult or impossible. Thus, Aboriginal groups became increasingly hostile to Europeans who ventured across to their side of the Creek. They threatened, attacked, insulted, raided and robbed travellers and settlers. The rainforest west of Portside Wharf was frequently used to launch robberies. Warrior leaders such as Tinkabed, Yilbung and Billy ('Doctor') Barlow stayed at the camps, inciting further actions.

In 1850, all Breakfast Creek settlers combined to send a written petition to Sydney, demanding police protection. Over the next two decades, camps were burnt down several times by settlers or police, only to be re-built. The whole area was considered 'dangerous', and European women visiting Newstead House required a military or police escort.

In March 2017, construction work at Bretts Wharf car park unearthed the remains of a very rusty old gun that may relate to this violent era. Analysis revealed it was a Sharps carbine, standard issue for mounted troops during the American Civil War (1861–1865). Surplus guns were decommissioned and sold, proving very popular in Queensland with pioneer shooters. This particular gun had exploded, which was quite common due to an interior fault. It was found close to the original Hamilton Hotel, which had a hunting club, and also very close to if not within the main Aboriginal camp of Hamilton.

Some of the recorded skirmishes in or near the Breakfast Creek camps are as follows:

1 June 1848: Twenty to thirty warriors raid Mathew Croly's (Martin Frawley's?) maize and potato fields in front of him. They destroy the fields and sack the stores.

April to July 1852: Warrior-leaders Billy Barlow and Tinkabed led forty warriors in raiding Mr Bullock's home at Eagle Farm, destroying or taking almost all of his potato crop. They also rob the Salisbury's home with a group of twelve warriors, throwing tomahawks. Rallying up 200 warriors, the group leave Eagle Farm and march on Cash's property (South Pine River). They rob the Cash's home, attacking the back of the hut, and clubbing and taunting Mrs Cash.

In retaliation, a 'large number' (40–50?) settlers with eight mounted police from two divisions (including Constables Sneyd, McAllister, Swinburne and Murphy) launch an expedition. The settlers ambush and arrest Tinkabed. Proceeding to the Breakfast Creek camps, they are led by a party of five police (District Constable Murphy and four other constables).

The boggy path and high waters prevent attack: the Breakfast Creek warriors defiantly shout abuse at the police and brandish weapons from the other side of the Creek. Eventually, the white party storms the camp but by then it has been abandoned. The police and settlers destroy and burn down all huts, weapons and utensils.

May 1856: Five to six warriors enter premises at Breakfast Creek and help themselves to the garden. Led by Sambo (formerly of Native Police), the group terrorise the householders, spitting in their faces and insulting them.

August 1859: The second destruction of the camps: five police shoot into the camps, killing one

woman and injuring several others, including children. They destroy and burn down huts (including all food and utensils) and evict the inhabitants, who at the time number over one hundred, despite many being 'harmless' employees. There is a considerable media outcry across Australia results, with Captain Wickham of Newstead House offering a reward to apprehend guilty parties.

December 1861: Breakfast Creek camp is reported as being 'riotous', with inhabitants continually insulting, stoning and robbing white travellers. They drive off drays (bullock teams).

In response, three police (Constable Griffin and two mounted police) raid the camp and arrest Harry Pring, who threatens to tomahawk the judge and prosecutors.

1862: Breakfast Creek camp residents harass and rob travellers. In response, Constable Griffin and one mounted trooper visit the camp several times. Police disperse the inhabitants, but they return each night.

1865: Two constables are attacked by an Aboriginal group in Fortitude Valley. As retribution, the Breakfast Creek camps are destroyed for the third time.

February 1867: Breakfast Creek Aboriginal campers are reported as 'very troublesome' and 'annoying' in the local press. The fourth destruction of the camps takes place, this time by several Mounted Police under Sub-Inspector Gough. The inhabitants are dispersed.

August 1873: A feud between 'Ben' and 'Punch' at Bulimba continues across the river at Breakfast Creek camp.

November 1873: Returning from corroboree on Pine Rivers, a sizable party of Aboriginals attempt to rob a laden dray towards Bowen Bridge. Abattoir workers fight with the attackers and capture two of them. Mounted police disperse the group and take the two prisoners into custody.

September 1885: Three Europeans attack an Aboriginal family, who had taken refuge in a yard. The incident attracts considerable media attention.

DALAIPI'S INDICTMENTS (1858–1859)

Between 1858 and 1859, an important Indigenous elder called Dalaipi (c. 1795–c. 1863) based himself at the Breakfast Creek camps. This was during Queensland's push for self-government, which culminated in separation from New South Wales on 6 June 1859. The camps were directly opposite Newstead House, home of the government resident and police magistrate Captain Wickham. Newstead House was also host to the Governor during the separation debate. Thus, it seems that Dalaipi believed this an opportune moment to have his people's plight considered, as Captain Wickham had initiated regular blanket-gifting to Indigenous groups at this time and was trying to monitor injustice to Indigenous groups.

Describing themselves as 'delegates for all blackfellows', Dalaipi along with Dalinkua, who seems to have been his relative, launched a series of accusations or indictments against Europeans. These were written up by someone sympathetic to their cause and printed as six instalments in the *Moreton Bay Courier* between November 1858 and January 1859. The pieces represent possibly the earliest written appeal for justice from an Aboriginal leader.

Dalaipi and Dalinkua's first indictment discussed Christian hypocrisy: 'these Anglo-Saxons have not behaved towards us as if they believed that His eye was on them'.⁸ The second indictment emphasised how Europeans had taken Indigenous lands, chased the people away, and reduced them to starvation with no provision for their welfare. The third to fifth indictments continued on the theme of Christian hypocrisy. The last indictment ended by asserting that Christians 'must see that our blood lies at their door'.⁹ The indictments attracted interest around Australia, but sadly did not produce the changes Dalaipi hoped for.

QUEENSLAND'S FIRST REGATTAS (1848–1860s)

Brisbane's first regattas were held along the river at Newstead in 1848, with the races running up the river to Kangaroo Point. Surprisingly, the contest was started as an 'act of friendship' to the Aboriginal community, celebrating twenty-five years of settlement. It pitted European rowers against Aboriginal rowers and was an annual event until the 1860s.

Usually, Aboriginal rowers won, and they continued to win so frequently that the organisers called for further races to be segregated (Aboriginal only and European only). The first Aboriginal team worked as boatmen and pilot guides. They were mostly Stradbroke Island men, who had earlier saved shipwreck victims of the *Sovereign* on Stradbroke Island. For this achievement, they were granted a whaleboat (a small sailboat). They promptly rowed this over from Stradbroke to compete in the race. Intriguingly, they named their boat *Pirate* and it featured skull and crossbones under a pirate flag. Second place went to the Aboriginal team manning the *Swiftsure*. Aboriginal boatmen who helped victims of the shipwrecked *Argyle* likewise raced their gifted vessel during the 1853 Brisbane regatta.

BREEZY, STATELY HOMES (1860s–1890s)

Although the vicinity of Breakfast Creek and Hamilton had been a hotbed of settler–Aboriginal violence since the 1830s, many notable Europeans were attracted to build distinguished homes here between the late 1860s and 1890s. The area's vistas, riverside, and proximity to Brisbane combined to draw wealthy patrons, beginning of course with the Leslie's at Newstead House. In 1867, James Dickson (later Premier and Commonwealth Defence Minister) added 'Toorak' in Annie Street. Soon there were many stately homes, such as 'Palma Rosa', built by distinguished Italian architect-builder Andrea Stombuco (1820–1907), and others such as 'Eltham', 'Albamarle', 'Cremorne', 'Lynford', 'Windermere', 'Teneriffe', 'Nyrambla' and 'Loa Langta'.

By the 1890s, land was subdivided all over the district and Hamilton Hill was home to wealthy doctors, merchants and bankers. This saw the emergence of a prosperous town and town council that lasted until the 1930s when it merged into the Brisbane Metropolitan region.

HORSE RACING HIVE (1863–1920s)

Horse racing was one of the earliest sports in Brisbane. Eagle Farm Racecourse quickly became a major centre of that activity. First established in 1863, it grew to be a centre of horse training, with stables throughout the suburbs. Between 1889 and the 1920s, there were over one thousand racing events each year, and regular crowds of twelve thousand.

BRISBANE'S CHINESE CENTRE (1880s–1940s)

The Temple of the Holy Triad near Breakfast Creek Hotel speaks to a time (1880s–1890s) when the Chinese community supplied most of Brisbane's fresh vegetables from market gardens grown on the Breakfast Creek and Eagle Farm flats. Chinese businesses sprung up in Fortitude Valley, creating Brisbane's first Chinatown. Between 1885 and 1886, leaders of Brisbane's five Cantonese clans together created the temple. It is the largest early Chinese temple in Queensland, and has survived all the major Brisbane floods, apparently due to its feng shui.

THE LAST HOSTEL (1900–1910s)

By the end of the nineteenth century, there was a drive to contain all remaining remnants of Aboriginal populations within institutions. Apart from removing them to reserves and missions remote from urban centres, Aboriginal people were regularly incarcerated in leper colonies, hostels, prisons, orphanages, mental asylums, women's refuges, and maternity homes, among other places.



Sometimes this reflected their problems and disabilities, but quite often it served as a convenient means of housing Aboriginal people and controlling their activities, even if they were regularly employed in and around Brisbane. Life in these institutes was spartan and highly regulated, with considerable comings and goings.

Melissa Lucashenko writes, "These white institutions served to effectively corral and contain the remaining Brisbane Indigenous men and women. Previously free Aboriginal people were forced to live as the colonising society saw fit. Life on their own terms, as sovereign people enjoying freedom in their own Jagera villages, was no longer an option."¹⁰ The Salvation Army Maternity Home was the last institute to be strongly connected to the Aboriginal history of Kingsford Smith Drive. It stood at what is now Cameron Rocks. It was important in the family history of many Indigenous families associated with the Brisbane area. The most famous Aboriginal person to be born here was the unionist Des Donley (1914–2011).

WARTIME AMERICANS

Kingsford Smith Drive was important during World War II not only because it was a major transport artery for equipment travelling between the airport and Brisbane, but also because Bretts Wharf saw large convoys of American naval ships. Several buildings of Ascot were used by the American General Douglas MacArthur when he was running the Pacific War. This meant that Kingsford Smith Drive witnessed a bustle of important military communication at this time, rushing between Ascot and the General's other headquarters in the city. The Central Bureau, which worked at intercepting and decoding Japanese intelligence, had its headquarters at *Nyrambla*, 21 Henry Street, Ascot.

In 1941, military authorities took over the racecourse, then known as Camp Ascot, to house thousands of American troops. For the next few years, American troops marched up and down Kingsford Smith Drive and elsewhere in the vicinity.

In this period, political friction evolved between the few remaining Breakfast Creek Chinese and the numerous Chinese workers brought in to build ships for the war effort across the river at Bulimba. Disputes reflected Communist and Nationalist loyalties and disapproval over discrimination in payments to Chinese workers. In December 1944, this culminated in two to three hundred Chinese rioting against Australian and American authorities at Bulimba. This affected matters across the river. In 1945, a Chinese kitchenhand was murdered by a Chinese fruiterer at Breakfast Creek Road.

TRANSPORT HUB

For two hundred years, Kingsford Smith Drive dominated the Breakfast Creek/Hamilton area. As early as 1865, a horse bus ran between Brisbane town and this area. In 1886, horse-drawn wagons were added as 'feeders' between the horse tram terminus at Breakfast Creek and the Hamilton Hotel. Breakfast Creek was one of the first few places in Queensland to be serviced by horse trams. In 1899, electric trams replaced the horse-drawn trams. These ran into Clayfield and Ascot, and led to the rapid development of the suburb. Substation No 12 was one of only two substations in Brisbane.

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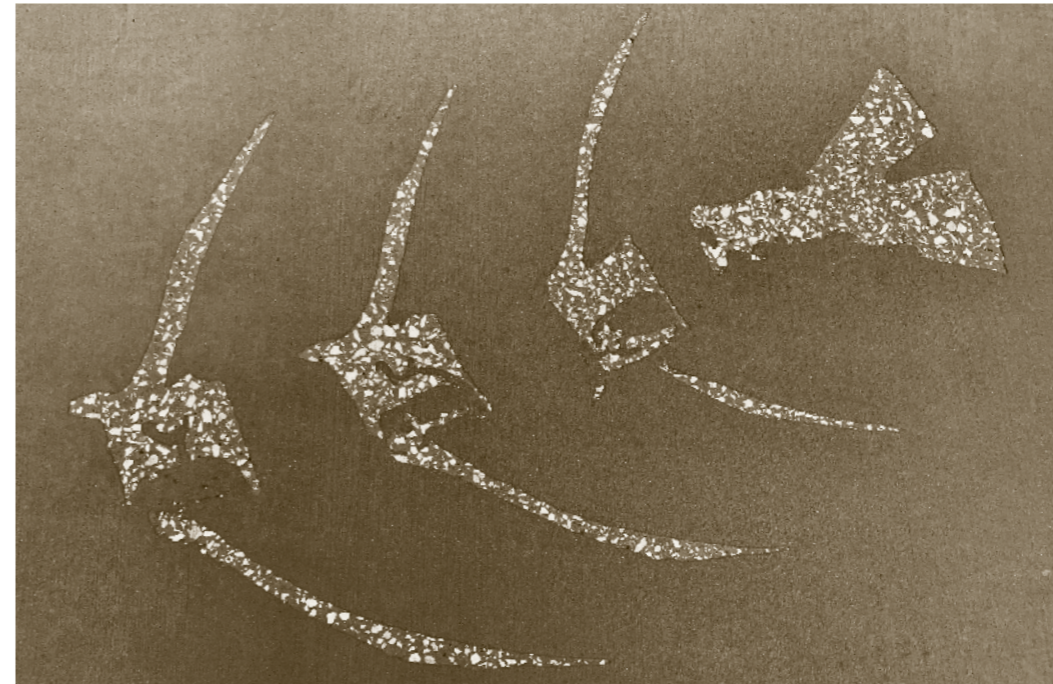
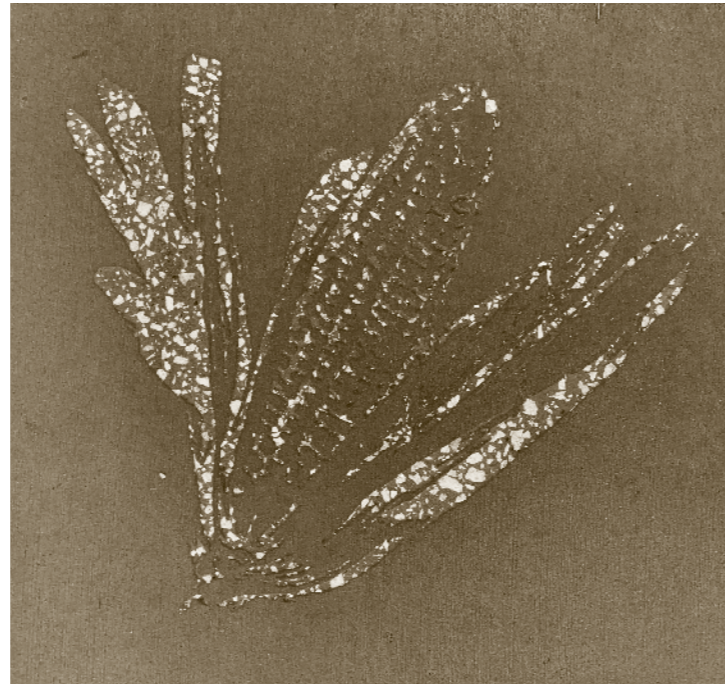
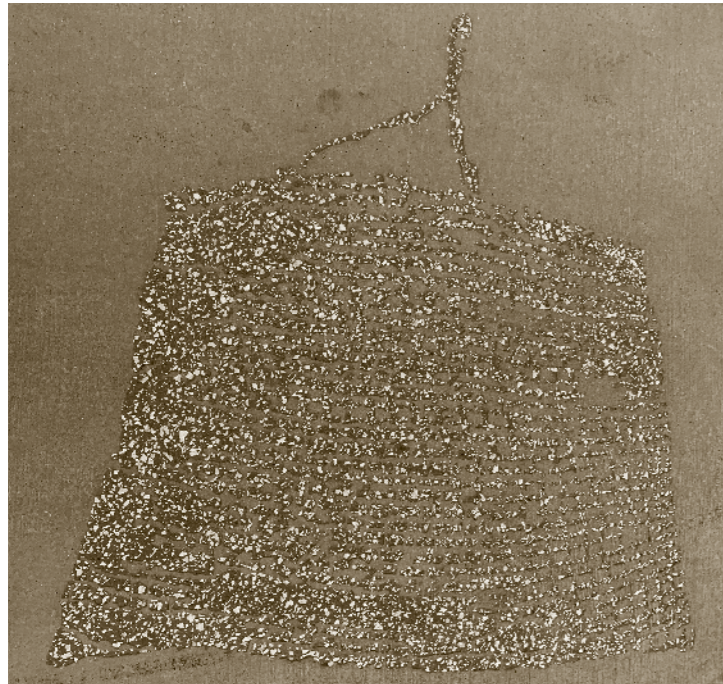
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judy watson
bandarra-gan
chidna:
strong woman
track/track of
strong women
2019



Judy Watson's Aboriginal matrilineal family are from Waanyi country in North West Queensland. Watson's process involves working from site and memory, revealing concealed histories by following lines of emotional and physical topography that centre on particular places and moments in time.

Watson has imbued the river trail with imagery referencing some of the untold stories of this place now called Brisbane and the names of a number of women who left their mark on our history.

For the project, Watson engaged with local groups, communities, institutions and historians to create a multi-layered trail of archaeological discovery. As the viewer moves along the path, the artwork connects them to iconography, artefacts, flora and fauna, as well as important women connected to this city.



AGNES MCWHINNEY
ANNE ALISON GREENE
GERTRUDE LANGER
MARY MAGUIRE (HELENE MAGUIRE)
JOSEPHINE BANCROFT MACKERRAS
RHODAFELGATE
F L O B A R G O
MARGARETCRIBB
ELINA MOTTRAM
DAMBIRDAMBIR
JEANETTIE SHELDON

SISTER ELIZABETH KENNY
IRENE LONGMAN
ROMONA HERD
COUNTESS DIAMANTINA BOWEN
MAUREEN SCHUBERT (KISTLE)
LADY LUCINDA MUSGRAVE
EMILY COUNGEAU
ISABELLA MCCORKINGDALE
CONSTANCE CAMPBELL PETRIE

DI:NABA KERWALLI (SARAH)
GOBINNANG (ANNIE SMITH NEE ROBERTS)
GEORGINA MARGARET THOMPSON
TJINEBA KERWALLI (SARAH MORETON)
SAINT MARY MACKILLOP
MONICA O'CALLAGHAN
MILINGGEREE (MILLY/EMILY)
RITA HUGGINS
GWYN HANSSEN PIGOTT
MIDJEE (NELLY)
ELIZABETH COXEN

JESSICA ANDERSON
NATASHA GULASH
MAY MCBRIDE
EMMA MILLER
BETTY CHURCHER
EUNICE HANGER
ELIZABETH MARKS
EUNICE PATEN
EILEEN RALLAH (NEE BRODERICK)
DJOONOBIN (MARY JUNO)
E U L L A H

BETTY QUELHURST
KATIE MARTIN (NEE ROSS)
SARAH JENYNS
ELIZABETH BRETNALL
GLORIA BECKETT
IRIS BUBBY-SMITH
TEAMARIBA
MARGARET MOLESWORTH
NONA WALDIE METCALFE
ALMA HARTSHORN

MOTHER NORAH POTTER (MOTHER PATRICK)
NAWIN (SARAH) SNR
LILIAN COOPER
BOAMBOBBIEAN (KITTY)
CLARICE WATEGO
MARGARET THORPE
CONSTANCE HARKER
LORIS ELAINE WILLIAMS
MARY GRIFFITH
MARY BEDFORD
MARTHA BURNS
ERNESTINE HILL

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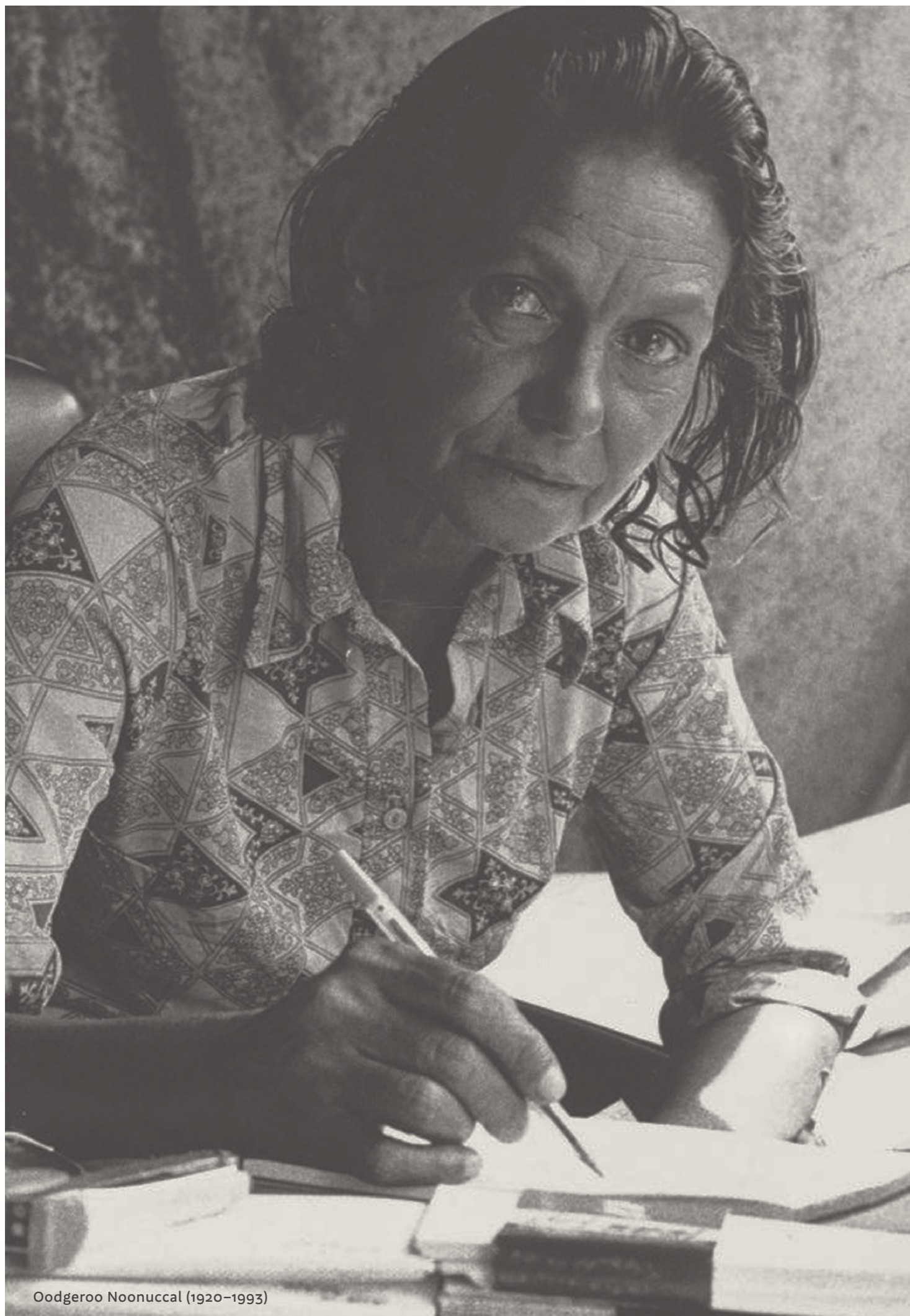
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Oodgeroo Noonuccal (1920–1993)

Dawn Wail for the Dead

Oodgeroo Noonuccal

Dim light of daybreak now
Faintly over the sleeping camp.
Old lubra first to wake remembers:
First thing every dawn
Remember the dead, cry for them.
Softly at first her wail begins,
One by one as they wake and hear
Join in the cry, and the whole camp
Wails for the dead, the poor dead
Gone from here to the Dark Place:
They are remembered.
Then it is over, life now,
Fires lit, laughter now,
And a new day calling.



women of brisbane judy watson

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