

Notes

Jakubowicz: True portraiture

I would like to acknowledge the help of Library staff Susan Long, Gerard Hayes, Shona Dewar, Anna Welch and Des Cowley in the research and writing of this article.

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- 2 Michael Twyman, *A History of Chromolithography: printed colour for all*, London: British Library, 2013, p. 53.
- 3 Michael Twyman, 'Haghe, Louis (1806–1885), lithographer and watercolour painter', *Oxford Dictionary of National Biography*, www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-11866, accessed 22 Jan. 2018.
- 4 J Harris Proctor, 'David Roberts and the ideology of imperialism', *Muslim World*, vol. 88, no. 1, Jan. 1998, pp. 47–66, p. 47.
- 5 Krystyna Matyjaszkiewicz, 'Roberts, David (1796–1864), artist', *Oxford Dictionary of National Biography*, www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-23746, accessed 22 Jan. 2018.
- 6 Naomi Rosenblum, *A World History of Photography*, 4th edn, New York: Abbeville Press Publishers, 2007, p. 105.
- 7 Francis Frith, *Egypt and the Holy Land in Historic Photographs: 77 views*, republished and with commentary by Dover Photography Collections, New York: Dover Publications, 1980, p. vii.
- 8 Bill Jay, *Victorian Cameraman: Francis Frith's views of rural England, 1850–1898*, Newton Abbot: David & Charles Publishers, 1973, p. 24. Frith wrote extensively of the issues that arose from the use of the collodion process in his journal, parts of which were excerpted and published in his album alongside his photographs.
- 9 Frith, *Egypt and the Holy Land*, p. x.
- 10 John Berger, *Understanding a Photograph*, edited and introduced by Geoff Dwyer, London: Penguin Classics, 2013, pp. 24–27.
- 11 James R Ryan, *Picturing Empire: photography and the visualization of the British empire*, Chicago: University of Chicago Press, 1998, p. 45.
- 12 Ryan, *Picturing Empire*, p. 47.
- 13 Edward Said, *Orientalism*, New York: Vintage Books, 1979, pp. 1–2.
- 14 Frith, *Egypt and the Holy Land*, p. ix.
- 15 Roberts's three-volume sets of *The Holy Land* and *Egypt and Nubia* are both listed in *The Catalogue of the Melbourne Public Library for 1861*, Melbourne: Trustees, 1861, p. 390. From an entry on p. 161 of the 'Catalogue of the Melbourne Public Library stock book 1854–1865'. Held in the Australian Manuscripts Collection at the Library, the two sets appear to have been acquired in the 1850s, unbound, for £10 each and then bound, probably in 1864, at a cost of £7 8s 6d per set.
- 16 Francis Frith, 'Photographic prints of Egyptian antiquities', 1857, Pictures Collection, H89.152/1-44, State Library Victoria.
- 17 Michael Borrie, 'Thompson, Sir Edward Maunde (1840–1929), palaeographer and librarian', *Oxford Dictionary of National Biography*, www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-36488, accessed 22 Jan. 2018.
- 18 Public Library, Museums and National Gallery, *Report of the Trustees of the Public Library, Museums, and National Gallery of Victoria with the Reports of the Sectional Committees for the Year 1870–1*, Melbourne: John Ferres, Government Printer, 1871, p. 89. This report lists a folio volume of Francis Frith's photographs of Palestine and Egypt in the holdings of the Public Library, Museums and National Gallery, indicating that the volume was donated to the institution between 1854 and 1871.
- 19 Borrie, 'Thompson, Sir Edward Maunde'. The Library holds series 1 and 2 of Thompson and Bond's *Facsimiles of Ancient Manuscripts*, 1913, Rare Books Collection, RARESEF 417 N42F (series 1), RARESEF 417 N42F (series 2), State Library Victoria.
- 20 Public Library, Museums and National Gallery, *Report of the Trustees*, p. 24.
- 21 Ann-Mari Jordens, 'Smith, James (1820–1910)', *Australian Dictionary of Biography*, adb.anu.edu.au/biography/smith-james-4604, accessed 22 Jan. 2018.
- 22 Lurline Stuart, *James Smith: the making of a colonial culture*, Sydney: Allen & Unwin, 1989, p. 164.
- 23 In *The Stones of Venice*, for instance, Ruskin writes that 'art is valuable ... only as it expresses the personality, activity, and living perception of a good and great human soul', presenting 'the vigor, perception, and invention of a mighty

- human spirit'. Since photography was a medium still heavily dependent on physical manipulations, it was 'worthless ... as art' but 'precious in some other way'. John Ruskin, *The Stones of Venice*, vol. 3, New York: John Wiley and Sons, 1880, p. 171.
- 24 John Ruskin, *The Seven Lamps of Architecture*, London: Hazell, Watson and Viney, 1889, p. 218.
 - 25 Carol Armstrong, *Scenes in a Library: reading the photograph in the book, 1843–1875*, Cambridge, Mass.: MIT Press, 1998, p. 286.
 - 26 Douglas R Nickel, *Francis Frith in Egypt and Palestine: a Victorian photographer abroad*, Princeton: Princeton University Press, 2003, p. 18.
 - 27 Nickel, *Francis Frith in Egypt and Palestine*, p. 18.
 - 28 John Ruskin, *Modern Painters*, vol. 1, London: George Allen, 1903, p. 224.
 - 29 Ruskin, *Modern Painters*, vol. 1, p. 225.
 - 30 Matyjaszkiewicz, 'Roberts, David'.
 - 31 John Ruskin, *Praeterita*, vol. 2, London: George Allen, 1907, p. 29.
 - 32 Armstrong, *Scenes in a Library*, p. 287.
 - 33 Ken Jacobson, *Odalisques and Arabesques: orientalist photography, 1839–1925*, London: Bernard Quaritch, 2007.
 - 34 Sophie Gordon and Badr El Hage, *Cities, Citadels, and Sights of the Near East: Francis Bedford's nineteenth-century photographs of Egypt, the Levant, and Constantinople*, Cairo: American University in Cairo Press, 2014, p. 9.
 - 35 Walter Benjamin, 'A little history of photography', in *Walter Benjamin: selected writings*, ed. Michael William Jennings, Howard Eiland and Gary Smith, trans. Rodney Livingstone, Cambridge, Mass.: Belknap Press of Harvard University Press, 1999, pp. 507–30, p. 510.
 - 36 Christine Downer, 'Pictures in Victoria: images as records in the La Trobe Library Picture Collection', *La Trobe Journal*, no. 50, 1992, pp. 12–19.
- Magner: Adam Lindsay Gordon**
- My thanks go to John Adams of the Adam Lindsay Gordon Commemorative Committee, Catherine Wallace at the Brighton Historical Society and John Arnold for their assistance with the research for this article.
- 1 Ken Stewart, 'The Australian Literature Society, 1899–1979', *Notes & Furphies*, no. 4, Apr. 1980, pp. 3–5. Stewart notes that 'the Adam Lindsay Gordon cult of previous decades of this century was reflected in an annual commemorative "Gordon evening", frequently held on the poet's birthday; it continued from 1903 until at least the 1920s'.
 - 2 Ian F McLaren, *Adam Lindsay Gordon: a comprehensive bibliography*, Parkville, Victoria: University of Melbourne Library, 1986, p. xxi.
 - 3 Ian Ousby, *The Englishman's England: taste, travel and the rise of tourism*, Cambridge: Pimlico, 2002, p. 19.
 - 4 J Howlett-Ross, *A Memoir of the Life of Adam Lindsay Gordon, the 'Laureate of the Centaurs' ...*, London: Gibbings, 1892.
 - 5 McLaren, *Adam Lindsay Gordon*, p. xx.
 - 6 Melissa Bellanta, 'Poor Gordon: what the Australian cult of Adam Lindsay Gordon tells us about turn-of-the-century masculine sentimentality', *Gender & History*, vol. 28, no. 2, 2016, p. 409.
 - 7 Bellanta, 'Poor Gordon', p. 408.
 - 8 'Suicide of Mr A.L. Gordon', *Argus* (Melbourne), 25 June 1870, p. 5.
 - 9 'Gordon, Adam Lindsay (1830–1870)', *Obituaries Australia*, oa.anu.edu.au/obituary/gordon-adam-lindsay-3635, accessed 12 Aug. 2016.
 - 10 'The suicide of A.L. Gordon', *Argus*, 27 June 1870, p. 6.
 - 11 Michael Wilding, *Wild Bleak Bohemia: Marcus Clarke, Adam Lindsay Gordon and Henry Kendal; a documentary*, North Melbourne: Australian Scholarly Publishing, 2014, p. 331.
 - 12 The Bread and Cheese Club was a Melbourne-based literary society with a creed of 'mateship and letters', founded in 1938 and disbanded in 1988. Its 'knight grand cheese' was JK Moir, a well-known literary patron and book collector. The club published *Bohemia: the all-Australian literary magazine* and a number of other pamphlets, including the anonymously authored *An English Wreath for Gordon's Grave*, in 1947. For information about Moir and the Bread and Cheese Club, see John Arnold, 'An extraordinary man: John Kinmont Moir', *La Trobe Library Journal*, nos 47–48, 1991, pp. 100–106.
 - 13 Douglas Sladen claimed that 'he was the poet of the horse. No other poet ever understood horses so well. He made them live in his poems. The rhythm in his poems was the rhythm of riding. But they contained also such lofty philosophy of manhood as only such a hero could have penned'. 'Quotes on Gordon', The Adam Lindsay Gordon Commemorative Committee Inc., 2012, adamlindsaygordon.org/quotes.htm, accessed 5 Aug. 2017.
 - 14 'Suicide of Mr. A.L. Gordon', p. 5.

- 15 *Brighton Southern Cross*, 6 Sep. 1913, p. 6.
- 16 'The suicide of A.L. Gordon', p. 6.
- 17 'The late Mr. A.L. Gordon', *Australasian* (Melbourne), 15 Oct. 1870, p. 10.
- 18 'The late Mr. A.L. Gordon', p. 10.
- 19 Elizabeth Lauder, letter to the Brighton cemetery sexton, 23 June 1884, from 'Timeline of Adam Lindsay Gordon', adamlindsaygordon.com/6.-the-legacy.html, accessed 15 Jun. 2018.
- 20 The brief courtship between Jane Bridges and Adam Lindsay Gordon is foregrounded in the silent film *The life's romance of Adam Lindsay Gordon*, WJ Lincoln, Director, Melbourne: Lincoln-Barnes Scenarios, 1916.
- 21 John Howlett-Ross's letter to the *Australasian* inviting people to the wreath-laying ceremony was reprinted in 'At Gordon's grave', *Argus*, 27 June 1892, p. 4.
- 22 *An English Wreath for Gordon's Grave*, Melbourne: Bread and Cheese Club, 1947.
- 23 John Howlett-Ross, 'Gordon's English sweetheart', in *The Adam Lindsay Gordon Memorial Volume*, ed. Edward A Vidler, Melbourne: Lothian Publishing, 1926, p. xl.
- 24 'At Gordon's grave', p. 4.
- 25 See n. 23 above.
- 26 *Mercury* (Hobart), 29 Nov. 1926, p. 6.
- 27 See Richard Horan, *Seeds: one man's serendipitous journey to find the trees that inspired famous American writers from Faulkner to Kerouac, Welty to Wharton*, New York: Harper Perennial, 2001.
- 28 Alison Booth, *Homes and Haunts*, Oxford: Oxford University Press, 2016, p. 62.
- 29 Norman Cowper and Martha Rutledge, 'McCrae, Hugh Raymond (1876-1958)', *Australian Dictionary of Biography*, adb.anu.edu.au/biography/mccrae-hugh-raymond-7327, accessed 10 May 2018.
- 30 'Two new star films', *Advertiser* (Adelaide), 18 Jan. 1917, p. 9.
- 31 'Adam Lindsay Gordon pictures', *Register* (Adelaide), 29 Jan. 1917, p. 7.
- 32 'Adam Lindsay Gordon's memory', *Port Macquarie News and Hastings River Advocate*, 15 Sep. 1917, p. 1.
- 33 *Bendigonian*, 14 Feb. 1918, p. 27.
- 34 McLaren, *Adam Lindsay Gordon*, p. xviii.
- 35 McLaren, *Adam Lindsay Gordon*, p. xx.
- 36 McLaren, *Adam Lindsay Gordon*, p. xix.
- 37 According to McLaren, AH Massina printed editions with the colophon for EW Cole in 1891, 1897, 1905 and 1911, while Longman, Green & Company published *Racing Rhymes* in 1901. McLaren, *Adam Lindsay Gordon*, p. xx.
- 38 McLaren, *Adam Lindsay Gordon*, p. xx.
- 39 Douglas Sladen and Edith Humphris, *Adam Lindsay Gordon and His Friends in England and Australia*, London: Constable, 1921.
- 40 This was reported in Mount Gambier's *Border Watch*, 29 June 1912, p. 4; and *Sydney Morning Herald*, 7 Dec. 1912, p. 6.
- 41 Mike Ryan, 'Poet's cottage plan falters', *Sandringham & Brighton Advertiser*, 29 Apr. 1981, p. 1.
- 42 Ryan, 'Poet's cottage plan falters', p. 1.
- 43 *Cook's Log*, 6, 3, 1983, p. 212, from captaincooksociety.com/home/detail/cooks-cottage.
- 44 Helen Dehn, in *The Wayfarer*, no. 42, June 2017, pp. 4-6.
- 45 John Adams (Adam Lindsay Gordon Commemorative Committee), email to author, 2 Feb. 2017.
- 46 Anne Trubek, *A Skeptic's Guide to Writers' Houses*, Philadelphia: University of Pennsylvania Press, 2011, p. 142.
- 47 *The Age*, 31 Oct. 1932, n. p.
- 48 'The Equestrian Statue Sturt St Ballarat', *The Wayfarer*, Issue 21, Mar. 2012, p. 2.
- 49 Carolyn Webb, 'To some, Gordon legend stands like stone', *Age*, 24 June 2006, www.theage.com.au/news/national/to-some-gordon-legend-stands-like-stone/2006/06/23/1150845378137.html, accessed 10 May 2017.
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- 51 'Pilgrimage to Gordon's statue', *Age*, 27 Nov. 1950, p. 4.
- 52 *Bohemia* (Melbourne), 1 Feb. 1950, p. 31.
- 53 The title of the article is taken from Gordon's poem 'To my sister': 'Across the trackless seas I go / No matter when or where / And few my future lot will know / And fewer still will care'. From *Poems of the Late Adam Lindsay Gordon*, Melbourne: AH Massina, 1879, pp. 1-5.
- 54 John Murphy, 'Fewer still will care', *Sun* (Melbourne), 25 June 1969, p. 3.
- 55 Wilding, *Wild Bleak Bohemia*, p. 331.
- 56 Adam Lindsay Gordon, 'Ye wearie wayfarer', PoemHunter.com, 2012, www.poemhunter.com/poem/ye-wearie-wayfarer/, accessed 10 May 2018.
- 57 Edward S Casey, *Getting Back into Place: toward a renewed understanding of the place-world*, Bloomington: Indiana University

- Press, 1993, p. 305.
- 58 Maggie Diaz, *Third form students from Brighton Grammar School conducting a poetry reading at the grave of Adam Lindsay Gordon on the centenary of his death, Brighton General Cemetery*, photograph, June 1970, Pictures Collection, H2013.258/98, State Library Victoria.
- 59 Ross Fitzgerald, 'AA knows the sobering truth about alcoholism', *Australian*, 22 June 2013, www.theaustralian.com.au/opinion/columnists/aa-knows-the-sobering-truth-about-alcoholism/news-story/9b56dcf38c3d6dc2db79b1d14acc2ce7, accessed 1 June 2017.
- Shuttleworth: In search of 'Hansen, decorator'**
- 1 Charlie Hammond, 'Sketchbook no. 2, containing watercolours, photographs and newspaper and magazine clippings', c. 1875 – c. 1888, H90.72/2, Pictures Collection, State Library Victoria.
- 2 British journalist George Augustus Sala bestowed the enduring epithet 'Marvellous Melbourne' on the city after visiting in 1885.
- 3 'John A. B. Koch. F. R. I. V. A.', *Journal of the Royal Victorian Institute of Architects*, vol. 4, 1 Mar. 1906, p. 33.
- 4 'A trip to Perricoota Station', *Riverine Herald* (Echuca), 14 May 1887, p. 2.
- 5 *Australasian*, 19 July 1890, p. 38; 26 July 1890, p. 23.
- 6 Bedford Lemere and Company, *Interior view looking in to the drawing room from the small drawing room, at 27 Grosvenor Square*, photograph, 12 June 1890, BL10175, Historic England Archive, archive.historicengland.org.uk/SingleResult/Default.aspx?id=633907&t=Quick&cr=BL10175&io=False&l=all, accessed 15 May 2018.
- 7 *Age*, 9 Sep. 1889, p. 7; 17 Sep. 1889, p. 7.
- 8 *Age*, 29 Nov. 1889, p. 1.
- 9 *Age*, 28 Dec. 1889, p. 5; 30 Dec. 1889, p. 1.
- 10 *Age*, 18 Aug. 1890, p. 8.
- 11 *Age*, 3 June 1890, p. 8.
- 12 *Leader* (Melbourne), 5 Oct. 1901, p. 38.
- 13 *Australian Town and Country Journal*, 3 May 1902, p. 41.
- 14 Peter Nielsen Fuglsang Hansen, 1862–1916, Australian Art and Artists Files, State Library Victoria.
- 15 Jean Walker and Laura McDuff came across Peter Hansen while investigating murals in the Bendigo Town Hall thought to be the work of their grandfather the artist Joseph McDuff. It was suggested that Hansen may have painted either the mural *Music* or the mural *Painting*, but there is no evidence for this.
- 16 *Leader*, 5 Oct. 1901, p. 38; *Advocate* (Melbourne), 5 Oct. 1901, p. 10.
- 17 *Advocate*, 27 Jan. 1900, p. 8; 17 Nov. 1900, p. 13.
- 18 *Age*, 14 July 1909, p. 6.
- 19 *Fitzroy City Press*, 20 Oct. 1911, p. 3; *Herald* (Melbourne), 4 Dec. 1911, p. 3.
- 20 *Herald*, 15 July 1912, p. 3.
- 21 *Age*, 26 Mar. 1901, p. 5; *Argus*, 22 Apr. 1901, p. 6; *Weekly Times*, 4 May 1901, p. 24.
- 22 Jens Lyng, *The Scandinavians in Australasia Together with a Review of Scandinavian History by O.N. Nelson*, Melbourne: [the author], 1907, p. 72.
- 23 Jens Lyng, *The Scandinavians in Australia, New Zealand and the Western Pacific*, Melbourne: Melbourne University Press in association with Oxford University Press, 1939, p. 35.
- 24 'Dödsfald' ('Death'), *Norden* (Melbourne), 9 Sep. 1916, p. 4; 'Gengivelse efter et Selvportræt' ('Peter Hansen: the reproduction of a self-portrait'), *Norden*, 23 Sep. 1916, p. 3.
- 25 Memorial for letters of naturalisation for Peter Hansen, 3 Dec. 1900, Hansen, Peter Nielsen Fugllsang [sic] – naturalisation, A712, 1900/M12253, National Archives of Australia.
- 26 *Evening Journal* (Adelaide), 6 Sep. 1890, p. 2; *Age*, 27 Oct. 1890, p. 6.
- 27 'Fine arts: Victorian Art Students Exhibition', *Leader*, 22 Nov. 1890, p. 40.
- 28 *Norden*, 23 Sep. 1916, p. 3.
- 29 Memorial for letters of naturalisation for Peter Hansen.
- 30 Hansen, Australian Art and Artists File.
- 31 Marriage certificate of Peter Nielsen Fugslang Hansen and Anna Marie Fankhauser, 4 May 1892, 3561, Births, Deaths and Marriages Victoria.
- 32 Lutheran Church Archives, East Melbourne.
- 33 *Argus*, 7 May 1901, pp. 10–11.
- 34 *Weekly Times* (Melbourne), 4 May 1901, p. 24.
- 35 *Australian Town and Country Journal*, 3 May 1902, p. 41.
- 36 *Age*, 9 Aug. 1897, p. 6; *Table Talk*, 1 Oct. 1897, p. 14.
- 37 *Table Talk*, 1 Oct. 1897, p. 14.
- 38 *Table Talk*, 1 Oct. 1897, p. 14.
- 39 *Geelong Advertiser*, 13 Mar. 1899, p. 1.
- 40 *Table Talk*, 1 Oct. 1897, p. 14.
- 41 Peter Hansen (signed 'P. Hanson'), *H.M. Queen Victoria*, oil on canvas, 1901 (dated upper right), 80.0 × 59.5 centimetres, last sold 18 Nov. 1997, estimated value \$450–500, lot no. 839, by Leonard Joel, Australian and European Paintings, Melbourne.

- 42 *Melbourne Punch*, 5 Oct. 1899, p. 22.
- 43 Ruth Dwyer, *A Glimpse of Glenferry & Other Writings ...*, Hawthorn: Hawthorn Historical Society, 2016, pp. 51–52; *Age*, 20 Mar. 1902, p. 6; 3 July 1902, p. 9.
- 44 Dwyer, *A Glimpse of Glenferry*, p. 51.
- 45 *Norden*, 9 Sep. 1916, p. 4.
- 46 Kosinova Thorn, 'A conservation analysis', Victoria: National Trust Australia, 1987, pp. 5–76.
- 47 Probate was granted on 18 October 1916. Probate jurisdiction in the estate of Peter Nielsen Fuglsang Hansen, 18 Oct. 1916, VPRS 7591/P2 unit 550, 146/655, Public Record Office Victoria.
- 48 *Norden*, 23 Sep. 1916, p. 3 (trans. Jan Rodseth).
- Geddes: When Maurice met Doris**
- 1 On 31 May, Goldstein polled 11,540 votes to the sitting Liberal Robert Best's 18,777. This was her third bid for parliament: she stood for the Senate in 1902 and 1910.
- 2 Doris Boake Kerr wrote four novels, the first of which was published in 1917. See John Arnold, 'Kerr, Doris Boake (1889–1944)', *Australian Dictionary of Biography*, adb.anu.edu.au/biography/kerr-doris-boake-10728, accessed 16 May 2018.
- 3 *Women Voter*, 5 Aug. 1912.
- 4 John Barnes, *Socialist Champion: the gentleman as crusader*, Kew: Australian Scholarly Publishing, 2006, p. 228.
- 5 Jannette Bomford, *That Dangerous and Persuasive Woman: Vida Goldstein*, Carlton: Melbourne University Press, 1993, p. 28.
- 6 *Lone Hand*, 1 Dec. 1914, p. 48.
- 7 Maurice Blackburn, letter to Doris Hordern, 8 Aug. 1913, Maurice Blackburn, Papers, 1911–71, Australian Manuscripts Collection, MS 11749, State Library Victoria. All of the letters between the two quoted in this article are from this collection.
- 8 Deepdene is about 10 kilometres from Melbourne's central business district and was then on the eastern edge of Melbourne, verging on the countryside.
- 9 Hordern, letter to Blackburn, 24 Mar. 1914.
- 10 Blackburn, letter to Hordern, undated [19 or 26 Aug. 1913]. To offer some perspective, until November 1966 women in the Australian public service were required to retire on the eve of their marriage.
- 11 *Woman Voter*, 28 Oct. 1913.
- 12 *Stead's Review*, 14 June 1924.
- 13 *Stead's Review*, 14 June 1924.
- 14 *Woman Voter*, 2 Dec. 1913.
- 15 *Woman Voter*, 16 Dec. 1913.
- 16 Christabel Pankhurst, *The Great Scourge and How to End It*, London: E Pankhurst, 1913.
- 17 *Woman Voter*, 5 May 1914.
- 18 *Book Lover*, 6 Aug. 1914.
- 19 *Woman Voter*, 14 Aug. 1914. This was in stark contrast to the Women's Social Political Union in Britain, which suspended all militancy within a month of the declaration of war and campaigned actively for recruitment for the armed forces.
- 20 Chris Wade, 'Practical idealists: the Free Religious Fellowship, the Great War and conscription', *La Trobe Journal*, no. 99, 2017, pp. 95–107.
- 21 Geoffrey Serle, *John Monash*, Melbourne: Melbourne University Press, 1982, p. 513.
- 22 *Woman Voter*, 10 Nov. 1914.
- 23 For Blackburn's career see Susan Blackburn Abeyasekere, 'Blackburn, Maurice McCrae (1880–1944)', *Australian Dictionary of Biography*, adb.anu.edu.au/biography/blackburn-maurice-mccrae-5258, accessed 16 May 2018.
- 24 Richard Broome, *Fighting Hard: the Victorian Aborigines Advancement League*, Canberra: Aboriginal Studies Press, 2015, p. 30.
- Kaleva: The Australian premiere of Gustav Holst's opera Savitri**
- The author wishes to acknowledge the assistance of the librarians from State Library Victoria and the University of Melbourne as well as feedback from Melbourne scholars during presentations of earlier drafts, and from the editor and reviewer during this research project.
- 1 'Curtain call for Mrs. Dyer', *Herald*, 1 Oct. 1926, p. 10.
- 2 Louise Hanson-Dyer's hyphenated surname carries the names of her two husbands, James Dyer and Dr Joseph B Hanson. See Jim Davidson, *Lyrebird Rising: Louise Hanson-Dyer of Oiseau-Lyre, 1884–1962*, Carlton: Melbourne University Press, 1994; Jim Davidson, 'Dyer, Louise Berta (1884–1962)', *Australian Dictionary of Biography*, adb.anu.edu.au/biography/dyer-louise-bertha-6070, accessed 17 May 2018.
- 3 Louis Lawrence Smith's father, Edward Tyrell Smith, was a theatrical impresario and director of three theatres in London during the 1850s. On Dyer's mother's side, her ancestors were bearers of prestigious military distinctions, including her French great-grandfather Louis Thomas Gengoult, who fought for Napoleon Bonaparte. See Guy Featherstone, 'Smith, Louis Lawrence

- (1830–1910)', *Australian Dictionary of Biography*, adb.anu.edu.au/biography/smith-louis-lawrence-4610/text7585, accessed 17 May 2018.
- 4 Davidson, 'Dyer, Louise Berta'.
 - 5 Thérèse Radic, *Whitening the Songlines*, ASME Monograph Series, vol. 1, ed. Martin Comte, Parkville: Australian Society for Music Education, 1991, p. 11.
 - 6 See Kevin McBeath, 'The lyrebird in Paris: interview with Dr J. Hanson', *Record Society Monthly Review*, vol. 5, 1964, pp. 3–5, p. 3; Daniela Kaleva and Eileen Chanin, 'Louise Hanson-Dyer: leading by example', *Music Forum*, vol. 15, 2009, pp. 27–29.
 - 7 Jon P Briscoe and Douglas T Hall, 'The interplay of boundary less and protean careers: combinations and implications', *Journal of Vocational Behavior*, vol. 69, 2006, pp. 4–18, pp. 6, 15.
 - 8 Anonymous presenter (possibly the secretary Robert Davison, British Society member), talk given to Australian Natives' Association Friendly Society to announce the annual Australian Natives' Association Composer Commission administered by the society, 26 June 1985, British Music Society, Victorian Branch, Records, 1921–96, Australian Manuscripts Collection, MS 13548, State Library Victoria.
 - 9 Jim Davidson, 'Louise Hanson-Dyer (1884–1962): Melbourne benefactress, Parisian music publisher', in *L'Oiseau-Lyre: the work of Louise Hanson-Dyer and the Lyrebird Press*, University Gallery, the University of Melbourne, 27 March – 26 April 1985, Melbourne: The Gallery, 1985, pp. 7–12. See also Eileen Chanin and Steven Miller, *Awakening: four lives in art*, Adelaide: Wakefield Press, 2015.
 - 10 Daniela Kaleva, 'Patronage through dissemination: Louise Hanson-Dyer's patronage of Gustav Holst', *Context: journal of music research*, vol. 37, 2012, pp. 77–91.
 - 11 'A brief summary of the work of the British Music Society', [1932], Louise Hanson-Dyer, Papers, 1926–71, MS 1536–1537 Australian Manuscripts Collection, State Library of Victoria.
 - 12 See correspondence with Sibyl Hewett. Louise Hanson-Dyer Papers, MS 10770
 - 13 See the program for the inaugural concert of the British Music Society (Victorian Centre), 11 Nov 1921, British Music Society, Theatre Programme File, State Library Victoria.
 - 14 Minute book, 1 Aug. 1921 – 14 Mar. 1934, pp. 1–3, British Music Society, Victorian Branch, Records.
 - 15 Davidson, *Lyrebird Rising*; Daniela Kaleva, 'Treasured ephemera: chronicles of the early history of professional chamber music in Melbourne', *La Trobe Journal*, no. 84, 2009, pp. 93–103.
 - 16 'The Assembly Hall', Victorian Heritage Database, vhd.heritagecouncil.vic.gov.au/places/723 accessed 10 June 2018.
 - 17 Louise BM Dyer, 'Annual report 1926, British Music Society (Victorian Branch)', 1926, Minute book.
 - 18 Jann Pasler, *Composing the Citizen: music as public utility in Third Republic France*, Berkeley: University of California Press, 2009.
 - 19 Minute book, pp. 48–50.
 - 20 Minute book, p. 14.
 - 21 Daniela Kaleva, 'The Gustav Holst and British Music Society of Victoria collections at the State Library of Victoria', *Fontes Artis Musicae*, vol. 55, no. 1, 2008, pp. 170–79.
 - 22 Minute book, p. 33.
 - 23 Dyer, 'Annual report 1926'.
 - 24 Minute book, p. 2.
 - 25 Minute book, p. 29.
 - 26 Alison Gyger, *Opera for the Antipodes: opera in Australia, 1881–1939*, Sydney: Currency Press and Pellinor, 1990, p. 251.
 - 27 Fair Work Commission, Commonwealth of Australia, 'The Australian minimum wage [1906–2013]', *Waltzing Matilda and the Sunshine Harvester Factory*, last updated 12 January 2017, www.fwc.gov.au/waltzing-matilda-and-the-sunshine-harvester-factory/historical-material/the-australian-minimum-wage, accessed 17 May 2018.
 - 28 'Savitri', *Australasian*, 9 October 1926, p. 55.
 - 29 Minute book, p. 76.
 - 30 Minute book, p. 66.
 - 31 'British Music Society: Holst's "Savitri"; striking production', *Argus*, 1 October 1926, p. 12.
 - 32 'Curtain call for Mrs. Dyer', *Herald*, 1 Oct. 1926, p. 10.
 - 33 'British Music Society: Holst's "Savitri"; striking production', *Argus*, 1 October 1926, p. 12.
 - 34 *Argus*, 27 Sep. 1926, p. 14.
 - 35 Fritz Hart, 'Holst's "Savitri": to the editor of the *Argus*', *Argus*, 6 Sep. 1926, p. 20.
 - 36 'British Music Society', *Australian Musical News*, 1 Sep. 1926, p. 19.
 - 37 Kaleva, 'Patronage through dissemination'.
 - 38 Gyger, *Opera for the Antipodes*, p. 251.
 - 39 See Andrew D McCredie, 'Hill, Alfred Francis (1869–1960)', *Australian Dictionary of Biography*, adb.anu.edu.au/biography/hill-alfred-francis-6667/text11495, accessed 17 May 2018.

- 40 The latter was also a fundraising event that took place in the same venue, the Playhouse, organised by a large committee. See Louise Jenkins, 'The Dalmatian: first Australian opera by a woman', *Australian Journal of Music Education*, no. 2. 2014, pp. 106–18.
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- 42 Davidson, *Lyrebird Rising*, p. 53.
- 43 Gustav Holst, *Savitri: An Episode from the Mahabharata*, vocal score, F & B Goodwin, 1923, electronic resource, [ks.imslp.net/files/imglnks/usimg/a/a4/IMSLP136935-PMLP261808-Holst_-_Savitri_\(vocal\).pdf](http://ks.imslp.net/files/imglnks/usimg/a/a4/IMSLP136935-PMLP261808-Holst_-_Savitri_(vocal).pdf).
- 44 It is possible that Blamire Young was the author of this image, as he used relief techniques designing posters and advertisements. See Roger Butler, *Poster Art in Australia: the street as art galleries – walls sometimes speak*, Canberra: National Gallery of Australia, 1993, pp. 12–13. Young was involved in this production as a committee member and had contributed program covers for Dyer previously – notably for her birthday celebrations on 19 July 1926. For a reproduction see Kaleva, *Treasured Ephemera*, p. 92. However, the signature on this program cover does not identify with the three different signatures Young used to sign his work. See Steven Marshall, *The Watercolours of Blamire Young*, Sydney: Meridian, 2012, p. 10.
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- 48 'Gustav Holst's "Savitri"', *Argus*, 11 Aug. 1926, p. 16.
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- 58 Louise BM Dyer, letter to T Brentnall, 29 May 1933, British Music Society, Victorian Branch, Records.
- 59 'British Music Society: falling off in membership', *Argus*, 2 Aug. 1927, p. 17; letters to Louise Hanson-Dyer from the British Music Society in London, Louise Hanson-Dyer Music Library, Rare Music Collection, University of Melbourne.
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- Schober: Coronation Street tour down under 1966**
- Special thanks to Mr Philip Brady for sharing his memories and scrapbooks of the 1966 *Coronation Street* tour and for providing in-depth background on the Australian television industry in the 1960s. The photograph from *In Melbourne tonight* is reproduced here with his kind permission.
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- 14 Kershaw, *The Street Where I Live*, p. 129.
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- 19 *Age*, 24 Mar. 1966, p. 5.
- 20 *Truth*, 2 Apr. 1966, p. 34.
- 21 *Age*, 24 Mar. 1966, p. 13. Approximate distances of these suburbs from the Melbourne central business district: West Brunswick, 6 kilometres north; West Footscray, 7 kilometres west; Sunshine, 12 kilometres west; Brighton, 11 kilometres southeast; and Mount Waverley, 16 kilometres southeast.
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- 29 Cliff Borlase, caller on *Remember when*, talkback radio program, 3AW, Melbourne, 4 Feb. 2018.
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- 34 Philip Brady, interview with the author, 23 Oct. 2017.
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- 36 *News* (Adelaide), 30 March 1966, p. 1.
- 37 *News* (Adelaide), 30 March 1966, p. 1.
- 38 Kershaw, *The Street Where I Live*, pp. 136–37.
- 39 *News* (Adelaide), 30 Mar. 1966, p. 1.
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- 44 Portolesi, *News*, 31 Mar. 1966, p. 5.
- 45 Kershaw, *The Street Where I Live*, p. 139; Phoenix, *All My Burning Bridges*, p. 127.
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- 47 Phoenix, *All My Burning Bridges*, p. 127.
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- 72 Nan Musgrove, 'They met the other Coronation Street-ites', *Australian Women's Weekly*, 29 Jan. 1964, p. 15.

- 73 Nan Musgrove, 'Viewers: the VIPs of television', *Australian Women's Weekly*, 29 June 1966, p. 15.
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- 76 Peel, *Good Times, Hard Times*, p. 91.
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- 79 See Derham Groves, *Bang! Bang! Hopalong Cassidy takes Darwin*, Occasional Paper Series, no. 27, Casuarina: Historical Society of the Northern Territory, 2015, pp. 1–17; Derham Groves, 'Just another day in the life of Hopalong Cassidy', *Australasian Journal of Popular Culture*, vol. 6, no. 1, 2017, pp. 81–99.
- 80 Tom O'Regan, *Australian Television Culture*, St Leonards: Allen & Unwin, 1993, p. 12.
- 81 O'Regan, *Australian Television Culture*, pp. 71–72.
- 82 Albert Moran, 'Three stages of Australian television,' in *Australian Television: programs, pleasures and politics*, ed. John Tulloch and Graeme Turner, Sydney: Allen & Unwin, 1989, pp. 1–24, pp. 3, 5.
- 83 Kershaw, *The Street Where I Live*, p. 135. In his 1965 semiautobiographical novel, *A Bunch of Ratbags*, William Dick captured the darker side of Footscray, detailing working-class and teenage gang life and its associated violence in the 1950s. The narrator recounts how his bodgie gang would routinely beat up Pommies and brawl with Dagoes and other 'foreigners, who, my old man said, were trying to take over our bloody country' and make a 'mongrel-bred race' of White Australia. William Dick, *A Bunch of Ratbags*, Ringwood: Penguin, 1984, p. 168 (first published London: Collins, 1965).
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- 88 Philip Brady, interview with the author, 11 Nov. 2017.
- 89 'Australia', Coronation Street Wiki, coronationstreet.wikia.com/wiki/Australia, accessed 30 Sep. 2017.
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June Torcasio is a Melbourne writer, poet and researcher with an interest in bookshops and bookselling and conservation of the natural world. Her master's degree in librarianship at Monash University, Melbourne, involved coursework on bookselling presented by Professor Wallace Kirsop. He inspired her fascination for bookshops and their relationships to their customers and the ever-changing retail environment.