Notes

Editorial


2 Florence Ada Fuller (1867–1946), *Barak: Last Chief of the Yarra Yarra Tribe of Aborigines*, oil on academy board, 1885, Pictures Collection, H24649.

Vanderbyl: William Barak's paintings at State Library Victoria

Thank you to the Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation for permission to reproduce William Barak’s paintings in this article. My thanks to Rachel Standfield and Shannon Faulkhead for editorial advice and for commissioning this article originally.


3 AW Howitt, ‘Songs and songmakers of some Australian tribes’, *Journal of the Anthropological Institute of Great Britain and Ireland*, vol. 16, 1887.


10 The chief protector of Aborigines was George Augustus Robinson; his collecting activities have been detailed by Gaye Sculthorpe in ‘The ethnographic collection of George Augustus Robinson’, *Memoirs of the Museum of Victoria Anthropology and History*, vol. 1, no. 1, 1990, pp 1–95.


12 Nanni and James, *Coranderrk*, p 8.

13 The sale of baskets and rugs (skin cloaks), for example, for the year ending 31 July 1868 made £100, the total income for the station being £480, demonstrating European interest in Aboriginal material cultural objects. See *Central Board Appointed to Watch Over the Interest of the Aborigines in the Colony of Victoria, Sixth Report of the Central Board Appointed to Watch Over the Interest of the Aborigines in the Colony of Victoria*, Parliamentary Paper no. 47, Melbourne: John Ferres, Government Printer, 1869, p 3.


15 On the role of photography in the history of Coranderrk and Aboriginal engagements with the medium, see Jane Lydon, ‘The experimental 1860s: Charles Walter’s images of Coranderrk Aboriginal Station’, *Aboriginal History*, vol. 26, 2002, pp 78–130.

16 Nanni and James, *Coranderrk*, p 17.

18 Nanni and James, Coranderrk. Numerous productions of Coranderrk: we will show the country have been performed since 2010, including at schools, regionally, on country at Coranderrk and at the Sydney Opera House.


21 See AW Howitt, The Native Tribes of South-east Australia, London: MacMillan, 1904, in which Barak is cited as ‘Berak’, ‘an extraordinary repository of information as to his tribe’ (p 129).


23 Cooper, ‘Remembering Barak’, pp 21, 22.


27 Shaw, Early Days among the Aborigines, p 26.

28 The engraving on Barak’s headstone reads, ‘To the Glory of God and to the memory of BARAK Last Chief of the Yarra Yarra Tribe of Aborigines and his race’. Cited in Wiencke, When the Wattles Bloom Again, p 92.


33 Cooper, ‘Remembering Barak’, p 60.

34 Sayers, Aboriginal Artists of the Nineteenth Century, pp 120–21.


36 Clark, ‘A Peep at the Blacks’, p 166.


38 ‘Historical Collections accessions book’, vol. 1, Pictures Collection, State Library Victoria.

39 My thanks to Gerard Hayes, librarian, Pictures Collection, State Library Victoria, for his much-valued assistance in locating this provenance information.


43 John Mather, Arthur Loureiro and Victor de Purys painted portraits of Barak during the 1890s; Loureiro painted two, while Mather and de Purys painted one each. Florence Fuller painted Barak’s portrait in 1885. These portraits are housed in public and private collections in Australia and Portugal.

44 Sayers, Aboriginal Artists of the Nineteenth Century, pp 123, 120.


Russell-Cook: William Barak


Padmore: Joan Lindsay papers at State Library Victoria

Grateful thanks to Shane Carmody for his interest in this article. My thanks also go to Greg Gerrand, Kevin Molloy, Anna Welch, Margot Jones and Matthew van Hasselt at State Library Victoria for their assistance in accessing this archive, and to the National Trust, especially Martin Green, for allowing me to quote from Lindsay’s manuscript materials. Terry O’Neill and John Arnold also provided invaluable guidance.


2 Lindsay, Picnic at Hanging Rock, pp 111, 122.


7 Cliff Green (writer) and Peter Weir (director), Picnic at Hanging Rock, film adaptation of Joan Lindsay’s novel, Australian Film Commission, British Empire Films, McElroy & McElroy and Picnic Productions, Australia, 1975.

21  ‘Author who writes to please herself’, p 12.

20  Terence O’Neill, ‘Lindsay, Joan à Beckett

19  ‘Author who writes to please herself’,

18  Lindsay, Typescripts.

17  McCulloch, , p 206.

16 Serena Livingstone-Stanley, Through

15 Darkest Pondeluya: an account of the

14 adventures of two English ladies on a cannibal


13 McCulloch, Beyond the Rock, p 206.

12 Lindsay, Typescripts.

11 ‘Author who writes to please herself’,

The Age (Melbourne), 1 Nov. 1962, p 12,

cited in Terence O’Neill, ‘Joan Lindsay: a
time for everything’, La Trobe Journal, no.


10 Terence O’Neill, ‘Lindsay, Joan à Beckett

(1806–1984)’, Australian Dictionary of

Biography, 2019, adb.anu.edu.au/biography/
lindsay-joan-a-beckett-14176, accessed 25

June 2019.

9  ‘Mostly about ourselves’, Woman’s World

to success

1  ‘Mostly about ourselves’, Woman’s World

(hereafter WW), Nov. 1922, p 5.

2  Helena Studdert, ‘Women’s magazines’,
in Martin Lyons and John Arnold (eds), A
History of the Book in Australia, 1891–1945,
pp 276–81, Brisbane: University of

3 Stanley Kingsbury, Adventures of “The
Midge”, Barrier Miner (Broken Hill, New
South Wales), 5 Dec. 1925, p 7.

p 7.

5 Victorian Congregational Year Book, ed.
J J Halley, Melbourne: Congregational
Union, 1903, p 155; and 1906, p 151.

6 MO Reid, The Ladies Came to Stay:
Presbyterian Ladies College Melbourne,

7 SA [Stella Allan], ‘In memoriam’, WW,

8 Jackie Dickenson, Australian Women in
Advertising in the Twentieth Century,

9 ‘Death of woman journalist: Miss Frances
Taylor’, Recorder (Port Pirie, South
Australia), 1 Jan. 1934, p 4.

10 Barbara Hall and Jenni Mather, Australian
Women Photographers, 1840 to 1960,


12 Mrs B Garratt to Mr Thompson, Balwyn,
4 July 1979, filed with Frances Taylor, diary,
Oct. 1916, MS 10726, box 985/5, Australian
Manuscripts Collection, State Library
Victoria; ‘Franziska’, ‘Mainly about people’,

13 Frances Taylor, ‘The gums of the botanical
gardens: the Victorian species’, Gum Tree,

14 ‘Miss Frances Taylor, distinguished woman
journalist: death after long illness’, Argus
(Melbourne), 27 Dec. 1933, p 11.

15 Dickenson, Australian Women in Advertising,
p 28.

16 Joan Gillison, A History of the Lyceum Club,

17 Dickenson, Australian Women in Advertising,
p 28–29.

18 MVT [Molly Trait], ‘Her hills’, WW,
Feb. 1934, p 7.

19 Anna T Brennan, ‘Blazing the trail’, in
Frances Fraser and Nettie Palmer (eds),
Centenary Gift Book, pp 21–22, Melbourne:
Robertson & Mullins for the Women’s
Centenary Council, 1934, p 21.


47 SA, ‘In memoriam’, pp 5–6, 52.


49 SA, ‘In memoriam’, p 52.

50 ‘Miss Frances Taylor’, Australasian, 30 Dec. 1933, p 14; ‘Miss Frances Taylor, distinguished woman journalist’, p 11.


53 ‘Mostly about ourselves’, p 5.

54 O’Connor: State Library of Victoria, 1927–65


17 Prahran and South Melbourne are suburbs of Melbourne, Ballarat is a city in central Victoria.


21 They were Ethel Whitelaw, Ursula O’Connor and Freda McGlade.


23 Ralph Munn and Ernest Roland Pitt, Australian Libraries: a survey of conditions and suggestions for their improvement,
Melzer: The small-format Paris edition manuscript Bible

1 Bible, Vulgate; and, The interpretations of Hebrew names, second half of 13th century, RARES 091 B47C, Rare Books Collection, State Library Victoria.


4 Adelaide Bennett drew the distinction between the one-volume Bibles designed for use by the University of Paris, usually referred to as Paris or University Bibles, and those Bibles that descended from them, which she termed Parisian vulgate editions ('The place of Garrett 28 in thirteenth-century English illumination', PhD thesis, Colombia University, 1973).

5 Bennett asserted that the defining feature of the Parisian Vulgate other than its one-volume format is the sequence of the biblical books, rather than the inclusion or exclusion of particular prologues ('The place of Garrett 28').

6 Christopher De Hamel identified the usual size for Paris Bibles by 1230 as approximately 250 by 215 millimetres (*The Book: a history of the Bible*, London: Phaidon Press, 2001, p 130). Ruzzier divided the smaller ‘portable Bibles’ into the larger format ‘saddle-bag Bibles’, with combined dimensions (height plus width) of greater than 280 millimetres, and pocket Bibles, which were small enough to fit into the compartments of a friar’s habit, with combined dimensions of 230 to 280 millimetres (*The miniaturisation of Bible manuscripts*, p 112).


8 De Hamel suggested that they were not produced in later centuries since enough remained in circulation to meet demand (*The Book*, p 138).


12 Ruzzier found an average of 46 and 40 lines per page in French and English pocket Bibles, respectively, of this size. Italian Bibles were not found in sizes this small (*The miniaturisation of Bible manuscripts*, p 119).

13 Ruzzier, *The miniaturisation of Bible manuscripts*, p 117.

14 For French Bibles with combined dimensions (height plus width) of less than 230 millimetres, Ruzzier found an average of 46 lines of text per page. English Bibles had an average of 40 lines, and Ruzzier found no examples of Italian Bibles of this size. (*The miniaturisation of Bible manuscripts*, p 119).

15 Ruzzier found that 58.6 per cent of French pocket Bibles had gatherings of 24 leaves, while English pocket Bibles were more likely to have gatherings of 16, and Italian, gatherings of 10 (*The miniaturisation of Bible manuscripts*, p 116).

16 Thompson, *The Materials and Techniques of Medieval Painting*, p 27; Clarkson, ‘Rediscovering parchment’, p 5. Writing in 1519, William Horman (c. 1440–1535), a Latin scholar and former headmaster of Eton and Winchester colleges, described the material as ‘abortyue’ or ‘abortive’. Thompson, *Technology of production of the manuscript book*, p 76.

17 Thompson, *The Materials and Techniques of Medieval Painting*, pp 27–8; Clarkson, ‘Rediscovering parchment’, p 5. Writing in 1519, William Horman (c. 1440–1535), a Latin scholar and former headmaster of Eton and Winchester colleges, described the material as ‘abortyue’ or ‘abortive’. Thompson, *Technology of production of the manuscript book*, p 76.


19 Rodney Thompson noted the inevitable connection between parchment and meat production, suggesting that it is ‘inconceivable’ for these two industries to have existed in isolation (*Technology of production of the manuscript book*, p 76).


23 Clarkson, ‘Rediscovering parchment’, p 5.


25 Jewish skins are considered not parchment by some strict definitions, because while they were prepared with lime to loosen the hair, tannins were also used to seal and harden the surface. JB Poole and R Reed, ‘The preparation of leather and parchment by the Dead Sea Scrolls community’, *Technology and Culture*, vol. 3, no. 1, 1962, pp 1–26.

26 Poole and Reed, ‘Preparation of leather and parchment by the Dead Sea Scrolls community’, pp 17–18.
27 Bible with prologues; and Interpretation of Hebrew names, central France (Paris?), c. 1230 – c. 1280, Arundel 311, British Library, London.


29 Ruzzier noted the inclusion of vertical and horizontal marginal lines in red hard point as a feature of English portable Bibles (‘The miniaturisation of Bible manuscripts’, p 123).


Carmody: Relics of the library of Carlos Barron Lumsden


4 For reports of wedding in the Australian press, see Leader (Melbourne), 29 Nov. 1902, p 38, Australasian, 6 Dec. 1902, p 49; Melbourne Punch, 18 Dec. 1902, p 28.


10 Shipping inward and outward passenger lists, 1852–1923 (VPRS) 947, 948, Public Record Office Victoria, Melbourne. The lists are not completely accurate, and with the Lumsdens’ arriving in and departing from Melbourne in the window of 1912–14, the dates suggested here are the most probable. In his correspondence with the War Office Charles Romanes said he believed that Lumsden lived in New Zealand up to his enlistment in the army (in 1914), testament to Lumsden’s ability to evade detection.


13 Irwin, Stonyhurst War Record, pp 144–46. Geraldine knew further tragedy. Her son, Carlos Gerald, joined the Royal Air Force, rising to wing commander and seeing action in World War II in Singapore. Evacuated after the fall to Cape Town, he was killed when the troop ship Abosso, en route to London, was sunk by a U-boat in the Atlantic on 29 Oct. 1942. In time his name, too, was engraved in the edging of his grandfather’s grave, alongside that of his father.


16 University Library Catalogue, University of Melbourne, 2019, cat.lib.unimelb.edu.au/record=b1134916, accessed 30 May 2019. The volume is listed in the accession register for 1909–23 on p 353, with Cole’s listed as the supplier, but no price is recorded. See also Lumsden, Dawn of Modern England, p 280.

17 University Library Catalogue, University of Melbourne, 2019, cat.lib.unimelb.edu.au/record=b3132019, accessed 30 May 2019. This volume has the accession number 81347 and is listed in the accession register on 11 July 1934 ff. p 133.


20 For History of the Council of Trent, see Lumsden, Dawn of Modern England, p 286. Details of volumes held at the Mannix Library can be found at its website, mannix.org.au, accessed 24 May 2019.


23 For Dialogus de fundamentis, see Library Catalog, Library of Congress, 2019, lccn.


26 Lumsden’s former copy of *Lumsden of the Guides* was sold to the author by Classic Books and Ephemera, Lansdowne, Penn., for US$75 on 20 Jan. 2019.

27 1 Corinthians 15:10.

Contributors

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Catherine Padmore teaches creative writing and literary studies at La Trobe University. Her research interests include historical and biographical fictions, Australian literature, and women’s writing.

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Nikita Vanderbyl is a writer and researcher based in Melbourne on the sovereign lands of the Wurundjeri people. Her research takes an interdisciplinary approach to understanding Aboriginal engagements with colonial-era collection and acquisition of Aboriginal cultural objects. William Barak’s paintings held by international institutions are the case study for her PhD thesis at La Trobe University.