Endnotes

Not Lost, Just Hiding: Eugene von Guérard’s first Australian sketchbooks (Pullin)

I am grateful to John Arnold, editor of the La Trobe Journal, Gerard Hayes, Librarian, Pictures Collection, State Library of Victoria, Alice Cannon, Senior Paper Conservator, State Library of Victoria, and Börries Brakebusch, Conservator, Brakebusch Conservation Studio, Düsseldorf, for their generous assistance with the research for this paper. In particular I would like to thank Anna Brooks, Senior Paper Conservator, State Library of New South Wales, for her professional advice and commitment to the project. I am grateful to Anna for making the trip to Melbourne, with the von Guérard ‘Journal’, and to the State Library of New South Wales for making this possible. I thank Doug Bradby, Buninyong, for sharing his knowledge of Ballarat and its goldfields’ history with me and as always I thank my partner, Richard de Gille for his assiduous proofreading of the document. I wish to acknowledge and thank the State Library of Victoria for its support of my research with a State Library of Victoria Creative Fellowship (2012-2013).

1 Von Guérard reached ‘journey’s end’, Melbourne, on 28 December 1852. The site, known as Fitzroy Square from 1848, became the Fitzroy Gardens in 1862. George McCrae (b.1833) recalled that in his boyhood the area was clothed in one dense gum forest, Gary Presland, The Place for a Village: how nature has shaped the city of Melbourne, Melbourne: Museum Victoria, 2008, pp. 122-4.

2 The tally of the number of drawings in the collection is higher when drawings on each side of a sheet are counted as individual drawings.

3 Eugene von Guérard, Panorama of Melbourne, 1855, pencil on five sheets of paper, 25.5 x 336.0 cm (total), State Library of Victoria (hereafter SLV) [H1547].

4 Five drawings fall outside the 1852-56 time frame, and were acquired later: Yarra Rivulet, 1858, pen, ink and watercolour, acquisition date unknown, [H1924]. Cumberland Creek, 1862, pencil, purchased 1930, [H1846]. Cape Patton, 1862, pencil, purchased 1930 [H1844]. Loutitte Bay, 1862, pencil, purchased 1930 [H1845]. Geelong seen from the Barabool Hills, Hightt’s Farm, 1859, pencil, pen and ink, acquired 21 March 1928 [H551].

One drawing is unaccounted for.

5 Papers of Edward Augustus Petherick, 1846-1917 (bulk 1870-1914), National Library of Australia (hereafter NLA), MS 760/13/1392. Petherick also owned von Guérard’s Victorian Sketches, now in the collection of the NLA.

6 Albums are held by the Dixson Galleries, State Library of New South Wales (hereafter SLNSW), Sydney, the Alexander Turnbull Library, Wellington, New Zealand, and the National Library of Australia, Canberra.


8 Edwards described the three small oils as ‘of Victorian scenery’ in the letter of 13 July 1901 (see above endnote) and as ‘Melbourne views’ in his letter, 2 September 1902, PROV, VPRS 805/PO, Unit 220, 1902, 1249 (attached to 1902/116).

9 On approval invoice, Francis Edwards to the Melbourne Public Library, 9 September 1902, PROV, VPRS 805/PO, Unit 220, 1902/1249 (attached to 1902/116). The Library had asked Professor E. E. Morris, the Vice-President of its Trustees, to inspect the drawings while he was on a visit to England but his sudden death there in January 1902 prevented this. They were examined when they arrived in Melbourne by Bernard Hall, the Director of the National Gallery of Victoria, who annotated Edwards’s letter of 2 September 1902 with: I shld think some of them would be of interest historical & topographical but do not know the places & subject matter well enough to say which would be the ones to choose. It was possibly in response to this somewhat lukewarm assessment that the Library decided to offer Edwards £30 for the drawings rather than to agree to his asking price of £40.

196
Endnotes

10 Von Guérard was also the master of painting at the National Gallery School.

11 Petherick Papers, NLA, MS 760/13/1386.

12 Eugene von Guérard, Victorian Sketches, NLA. The groups numbered 5 and 6 on von Guérard’s list were titled: 1855–57 St Kilda – Cape Wilson and 1855–58 Yarra Yarra, Heidelberg, Waldau.

13 Eugene von Guérard, [Untitled], colour pencil, 4 September 1901, in Sketchbook [not numbered], 1899, 1900, Dixon Galleries, SLNSW, Sydney, DGB15, v. 6: 3.


16 Six of the English sketchbooks are held in the Dixon Galleries, Mitchell Library, State Library of New South Wales, Sydney, and one is in a private collection.

17 It should be noted that there are examples of chronological overlaps between some of von Guérard’s sketchbooks and at times he alternated between two books.

18 ‘Journal of an Australian Gold Digger by E.v.G.,’ bound typescript, Dixon Library, SLNSW. Note that this is the title on the cover of the manuscript. The State Library of New South Wales catalogue entry for the item follows the title on the first page of the manuscript, viz: ‘A pioneer of the fifties: leaves from the journal of an Australian Digger, 18 August 1852–16 March 1854 /Johann Joseph Eugen von Guerard.’ The annotated text of the Journal was published by Marjorie Tipping in An Artist on the Goldfields: the diary of Eugene von Guérard, South Yarra, Vic.: Currey O’Neil, 1982 and in Candice Bruce, Edward Comstock, Frank McDonald, Eugène von Guérard, 1811-1901: a German romantic in the antipodes, Martinborough, New Zealand: Alister Taylor, 1982.

19 Victoria von Guérard was born in Melbourne in 1857.

20 This is not the only example of a book from which pages having been removed. Four loose pages from von Guérard’s 1844/1845 sketchbook (now missing), are preserved inside Sketchbook no XVI, 1843, Dixon Galleries, SLNSW, DGB14. v. 6.


23 Eugene von Guérard, a.d. Atlantische meer, (on the Atlantic Ocean), October 1852, pencil, 4.8 x 6.0 cm., SLV [H2387].

24 Eugene von Guérard, Doct. Brigoulite, undated, pencil, 10.8 x 6.7 cm.; [Four studies of passengers], pencil, 10.8 x 6.7 cm., verso, SLV, H2386. At least one of the vignettes of fellow passengers may not be in von Guérard’s hand; [Cloud study], pencil, 7.0 x 10.6 cm., SLV [H2388].


27 They may have been transcribed into a more formal diary that has not survived.

28 14 January was a Friday in 1853.

29 Eugene von Guérard, [Unidentified Landscape], pencil, 2.1 x 7.2 cm., SLV [H2363].

30 A phrase above the drawing, ‘wenigstens eine halbe Stunde Lang’, (at least half an hour long), may refer to the time it took for the wagon to pass. The bullock wagon that appears in von Guérard’s painting, Aborigines met on the road to the diggings, 1854, oil on canvas, Geelong Art Gallery, may relate to the experience recorded in the sketchbook. Fragmentary notes on the verso of the drawing describe the blue sky with clouds and the dry forest and pretty gumtrees.

31 Eugene von Guérard [Buildings or dwellings], 14 January 1853, pencil, 4.0 x 7.3 cm., SLV [H2360].
32 It is possible that an additional two drawings in the State Library of Victoria’s collection came from this sketchbook. However, the watercolour brushstrokes on the verso of the two sketches, each titled [Rear view of a man, sitting], [H2351] and [H2352], suggest that the paper was used to remove surplus paint from a brush. This practice does not appear in other sketchbooks, suggesting that these drawings did not come from a sketchbook but were cut down from loose sheets of paper.

33 The Sarah Sands nugget weighed 1117 ounces and was found at Canadian Gully, Ballarat on 20 January 1853.

34 Von Guérard’s sketch portrays the tent at Brown Hill that served as the first Catholic Church in Ballarat. The date of his drawing, 6 August 1853, reveals that the church was still operating at this site at that time whereas church records suggest that the church had moved to the site of the present S. Alipius at least six months earlier. The priest, Matthew Downing, recalled that ‘the first summer rains of February 1853 drove me out’ to the higher ground of the present site. In his Journal entry for 27 November 1853 von Guérard described the consecration of the tent on the new site: ‘Went to the consecration of the large tent which has been erected as a R.C. place of worship [. . .] Dr Goold, R.C. Bishop of Melbourne preached.’ Journal of an Australian Gold Digger by E.v.G., p. 34.

35 The paper thickness of the drawings in the SLV group varied from between .08 to .11 of a micrometre, with most measuring .09 of a micrometre. The drawings that are the thinnest (.08 of a micrometre) also have a slightly paler tonality and belong to a chronologically consecutive series. The readings for the drawings in the Journal were slightly higher, between .11 and .12 of a micrometre. No watermarks were found in the papers.

36 Alice Cannon, Senior Paper Conservator, SLV; Anna Brooks, Senior Paper Conservator, SLNSW.

37 Börries Brakebusch, Brakebusch Conservation Studio, Düsseldorf, personal correspondence, 13 September 2013.


40 Eugene von Guérard, Buninyong [16 January 1853], pencil on blue paper, 6.1 x 10.0 cm., SLV [H2343]; Eugene von Guérard, Im winterplatz, Buninyong [Winter’s Flat], 16 January, 1853, pencil on blue paper, 20.9 x 19.5 cm., SLV [H2354]; Eugene von Guérard, Buninyong nach Jules [sic] Station [Yuille’s Station], 17 January 1853, pencil on blue paper, 22.8 x 19.8 cm., SLV [H2353].


42 Matthew Hargraves, Varieties of Romantic Experience: British, Danish, Dutch, French, and German drawings from the collection of Charles Ryskamp, New Haven, Conn.: Yale Centre for British Art, 2010, p. 73.


44 One of the drawings in this sequence is undated but its location, Chinaman’s Gully, suggests it was made at the same time.

45 The drawings in this sequence are:

In the ‘Journal’, SLNSW:
My tent on Blackhill, 9 November 1853, pencil, pen and ink, 10.1 x 16.0 cm.; Black Swamp, 11 November 1853, pencil, pen and ink, 9.2 x 15.2 x 10.0 cm.; Chinaman’s gully, 17 November 1853, pencil, pen, ink and wash, 10.1 x 15.5 cm.

In the SLV:
Ed Armand, Eureka, 21 November 1853, pencil, 9.4 x 5.8 cm. [H2362]; Chinaman’s Gully, 22 November 1853, pencil, 5.7 c 10.0 cm. [H2364]; Chinaman’s Gullet [sic], undated, pencil, 6.0 x 9.8 cm. [H2346].
In the 'Journal':

*Chinaman's Gully*, 23 November 1853, pencil, pen and ink, 10.1 x 15.0 cm.; *Edmond Armand, Chinaman's Gully*, 23 November 1853, pencil, pen and ink, 10.1 x 15.6 cm.; *Chinaman's Gully*, 23 November 1853, pencil, pen and ink, 10.1 x 15.3 cm.; *Chinaman's Gully*, 23 November 1853, pencil, pen and ink, 10.1 x 15.1 cm.

In the SLV:

*Chinaman's Gully*, 24 November 1853, pencil, 6.0 x 10.0 cm. [H2342]; *Chinaman's Gullet* [sic], 24 November 1853, pencil, 9.5 x 5.7 cm. [H2373].

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47 The von Guérard drawings in the State Library of Victoria's collection have been cited in numerous studies of goldfields' history. Their value as records of the environment and environmental change has been recognized in recent research. See for example, Gary Presland, *The Place for a Village*; Ron Hateley, *The Victorian Bush: its 'original and natural' condition*, Melbourne: Polybactea Press, 2011.


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**Eugene von Guérard's Views of the Daylesford Region (Marshall)**

Author's note: This article grew out of research undertaken for catalogue entries on paintings by von Guérard to be included in the *Eugene von Guérard: Nature Revealed* exhibition at the National Gallery of Victoria (2011). I would like to thank Ruth Pullin for inviting me to contribute to that project, and for introducing me to the subject of von Guérard's European years. I would also like to thank David Endacott and John Lewis of the Daylesford Historical Society for their invaluable assistance.

1 Strictly speaking von Guérard's first name was Eugen, but he was known in Australia as Eugene and this has become the generally accepted usage.


4 See Pullin, 'The Vulkaneifel and Victoria's Western District', passim.

5 Eugene von Guérard, 1855. Oil on board, 68.6 x 122.0 cm. Warrnambool Art Gallery, Acc. No. 06/003, On loan from the Department of Sustainability and Environment. Gift of Miss Effie Thornton, 1966. Pullin, 'The Vulkaneifel and Victoria's Western District', pp. 28-309, fig. 33.


8 The term 'Australia Felix' was famously coined by the explorer Major Mitchell (Major Sir Thomas Livingston Mitchell (1792–1855)) on his expedition of 1836.
9 The sketchbook is in the Dixson Galleries, Mitchell Library, State Library of New South Wales (hereafter Dixson Galleries, SLNSW). DGB16, vol. 14. The studies are in other volumes in the Dixson Galleries, SLNSW.

10 The sketchbook is inscribed on the flyleaf in a different hand from the rest: 'Lawrence Rostron Junr / Care of Mr W G [sic] Stanbridge / Daylesford'). In the item about the Breakneck Gorge in the Daylesford Record, 3 September 1864 (see below) it is stated that 'It will be remembered that not long ago that talented artist, M. Von Guérard, was on a visit to Mr Stanbridge'.

11 Dixson Galleries, SLNSW, DGB16, vol. 14, f. 16r.

12 Rostron, the son of a wealthy Lancashire cotton manufacturer, in 1844 took up 160,000 acres beside the Avon River near St Arnaud in the Pyrenees which he called Tottington. The homestead survives, and is on the Navarre Road, Tottington. He was (or became) a racehorse stud breeder and sheep breeder, and is credited with having first introduced artificial fertiliser to Australia.

13 The date of transfer is often given as September 1852, about a year after the discovery of gold in the district, and also the date of the first letter in which Stanbridge requested his pre-emptive right. However, Stanbridge's newspaper obituary ('Death of Mr. Stanbridge', Daylesford Advocate, 7 April 1897) refers to him having allowed E. S. Parker, whose Holcombe Run had been burned out by the Black Thursday Bushfires (6 February 1851) to graze his sheep on the Wombat run, which had not been affected, and that one of Parker's shepherds found gold at Spring Creek (i.e. Breakneck Gorge) in late 1851 (others say that it was discovered by John Egan). If this is true then Stanbridge already had the Wombat run in 1851, before the discovery of gold. This story may, however, be a later fabrication: the obituarist's source was probably an item in Victoria and its Metropolis, published during Stanbridge's lifetime, which states that 'in 1851 Mr. Stanbridge purchased a run near Daylesford …' and goes on to tell the same story. (Alexander Sutherland, ed., Victoria and its Metropolis: past and present: the colony and its people in 1888, Melbourne: McCarron, Bird, 1888).

14 The database of parliamentarians gives his date of birth as December 1816, but this was an earlier, still-born child, and other records state that he was born 'at sea' in 1821. His obituary, 'Death of Mr. Stanbridge', Daylesford Advocate, 7 April 1897, gives his arrival in Australia as 1841, but other sources say 1842. He leased a 64,000 acre run known as Astley's (after his home town in England) or Tyrrell Downs in the Mallee region of north-western Victoria, followed by other interests. See R. V. Billis and A. S. Kenyon, Pastoral Pioneers of Port Philip, Melbourne: Stockland Press, 1974.


16 Eugene von Guérard, View From Mt Franklin Towards Smeaton Hill. Oil on canvas, 35.5 by 63.8 cm. Signed lower right. Queensland Art Gallery. Provenance: W. E. Stanbridge; by descent; sale Sotheby's, Australia, 2008.

17 Eugene von Guérard, Breakneck Gorge, 1864. Oil on canvas. Private Collection, on loan to the Geelong Gallery. Provenance: W. E. Stanbridge; and thence by descent.


20 The sense of the phrase is made clear in Thomas Hardy and Kristin Brady, The Withered Arm and Other Stories, 1874–88, 'The Romantic Adventures of a Milkmaid', pp. 165-57 (Google Books) which refers to a dense mist at 6 am when 'Margery' comes across a tall dark man, and in conversation says 'Why, this is only the pride of the morning . . . By-and-by it will be a beautiful day'. That it was a common phrase is clear in newspaper reports, for example: 'The day was anything but a promising one, a light drizzling rain having fallen all morning, but the genial driver of the waggon (Mr “Dick” Bradley) assured us that it was only the “pride of the morning”, which indeed proved to be the case, for as the day wore on the sun began to pour his beams through the heavy banks of clouds, and cheered us up accordingly.' (J.B. Rooney, 'With Swag and Camera to Lake Hauroto', Otago Witness, 1906, page 84.

21 Inscribed 'Wombat 27 Ap. 64. Near Daylesford'.

200

23 It is now the upper reaches of Lake Daylesford. It was discovered by John Egan, who had the Corinella run on the other side, with his homestead at Eganstown.

24 One source states that at this time surface gold was found near the Concordia mine on Stanbridge’s property.

25 Not surprisingly, as an MLA (Member of the Legislative Assembly) in the 1880s Stanbridge argued against the Crown owning mineral rights.

26 The Garibaldi shaft was on Crown Allotment 45, Section 2, Parish of Wombat and was sold to a Peter Goyen at the first sale (1854). Crown Allotment 45 remains a General Law deed and has not been updated to a Torrens title. Crown Allotments 44 and 45 of Section 2 were purchased by Giacomo Bonetti and Angelo Cassinelli on 13 April 1860, and were sold to Antonio Bonetti on 21 October 1865. On 2 December 1865 Antonio Bonetti sold it back to Giacomo Bonetti, who retained it until his death on 17 January 1875. The Italian Bonetti was presumably involved with the Garibaldi Mine, named after the Italian nationalist hero. A boy, Antonio Bonetti, born in 1872, was paid by Stanbridge for milking cows from 1885–88, was presumably one of these Bonettis. I am grateful to John Lewis for this property information and the mapping data.

27 The Defiance mine paid him £300 for breaking ground in addition to royalties at the rate of one-sixth of the gold extracted.

28 *Daylesford Express*, 30 August 1864.


30 Dixson Galleries, SLNSW, DG XV2B/4, *View in the Hepburn Valley from the station of Mr. Stanbridge Wombat, Daylesford 24-25 April 1864*.


32 Dixson Galleries, SLNSW, DG*D 17, vol. 1, f. 1. Inscribed ‘*Garibaldi Claim near / Daylesford / Ap. 64.*’

33 The contemporary description cited in the following notes talks at some length about the mud.

34 ‘Our first impulse upon arriving is to climb the highest peak of the township, Mount Wombat, and accomplishing this feat, we are repaid, as we expected, by a glorious Australian view. Before us, as far as the eye can reach, the ranges stretch away in gentle swells, rising occasionally into forest-clad mounts.’ This passage comes from a description of Daylesford in the *Daylesford Express*, Saturday 22 October, 1864, which was reprinted from the *Australasian*.

35 *Daylesford Express*, Saturday, 22 October 1864.

36 As is implied when the author quotes (inaccurately) Robert Burns’s *The Vision*: ‘Deep light and shade bold-mingling threw / A lustre grand; /And showed to our delighted view / A well known land.’ The official version is ‘Her mantle large, of greenish hue, / My gazing wonder chiefly drew; / Deep lights and shades, bold-mingling, threw / A lustre grand; / And seemed, to my astonished view, / A well-known land.’

37 Jim Crow creek runs through the site Wombat Flat diggings. The name is said to be derived from a popular song of the period, or from the name given to one of the pastoral leases north of Daylesford, the Jumcra Run.

38 To judge from the size of the mine tailings today, there was not much activity at the mine after von Guérard’s visit. It is mentioned in the *Daylesford Express* regularly throughout 1854.

39 On 30 August 1864, the *Daylesford Express* recorded that ‘some of the working shareholders applied to Mr. Stanbridge for permission to take it [firewood for the mine] from his paddock. The request was readily complied with, and, going further than was asked, Mr. Stanbridge sent a dray with a team of horses and a driver to cart the fuel to the claim.’ The *Express* editorialised ‘We are aware that the storekeepers and tradesmen of Daylesford are not illiberal in their dealings with miners, who are prospecting with reasonable chances of success, but we yet commend for imitation in other quarters the praiseworthy conduct of Mr. Stanbridge.’ There is a moral agenda mixed with a
business one in the way the Express stresses that the help was given to ‘industrious and struggling miners, whose prospects of success are reasonably well founded’. For the general good, dubious prospects should not be encouraged, but good ones should be. Since the point of the story is the neighbourliness of the action, it is unlikely that Stanbridge was a shareholder.

40 The view is little changed today, although obscured by conifer plantations.

41 f. 23 r. ‘(als … ) View from Mt Franklin to Hepburn Hill 2 Mai 64’; the sketch continues onto the next sheet.

42 But see the discussion above over a tradition that Stanbridge owned the run prior to the discovery of gold.

43 Maddicks, p. 6.

44 Dianne Reilly and Jennifer Carew, Sun Pictures of Victoria. The Fauchery-Daintree Collection, 1858, Melbourne: Currey O’Neill Ross on behalf of the Library Council of Victoria, 1983, plate 31, Deserted Diggings, Spring Creek. The area has since been revegetated and it is not possible to have von Guérard’s unobstructed view today.

45 For an account of the opening of the bridge, see Daylesford Express.


48 Daylesford Record, Saturday 3 September 1864.

49 Daylesford Record, Saturday 3 September 1864: ‘Von Guérard’s Picture of Breakneck. It will be remembered that not long ago that talented artist, M. Von Guérard, was on a visit to Mr. Stanbridge. During his stay he sketched among other scenery a view of Breakneck from the Old Racecourse. The landscape at this spot is exceedingly romantic, and elicits admiration from every stranger entering Daylesford from that direction. Since Von Guérard’s return to Melbourne the sketch has been transferred to canvas, and the result is a picture worthy of the artist’s fame. We have not yet seen it, but learn that it will be exhibited today in the window of Messrs Millar and Anderson. The painting has been entrusted to Messrs Daly, Stanbridge, and Hart, who have resolved to dispose of it by an Art Union. The picture is valued at 55 to 60 guineas.’

50 Unconfirmed.

51 Daylesford Record, Saturday 11 April 1863: ‘Local Scenery. We have never seen scenery superior in picturesque beauty and wildness to that which the Jim Crow district affords. On the road to Blanket Flat [i.e. Eganstown, south of Daylesford], for instance, the prospect on every side is savagely grand. From the door of the Mechanic’s Institute, on a day such as we had on Thursday last, the view is like fairy land. If Mr Ferris, with his travelling photographic gallery, would take some landscapes in the district, as well as “human faces divine”, we have no doubt that he might easily dispose of the same to many of the residents. It is to be hoped that at some not far distant date, Mons. Gaerrard [sic] who was lately sketching in Gipps Land, will visit this district and transfer to canvas some of the “beauty spots” in and about Daylesford.’

52 The stables dating from the 1860s survive, and the site of the old house is still visible, not far from the new house. See http://vhd.heritage.vic.gov.au/#detail_places;68506, accessed 11 November 2010.

53 An inscription on the school house states that it was paid for from the profits of the Concordia Mine and Defiance Paddock, two of the mines on Stanbridge’s pre-emptive right block.


55 He was a member of the Philosophical Institute of Victoria (1857–59) and the Royal Society of Victoria (1860). His publications include W. E. Stanbridge, ‘On the Astronomy and Mythology of the Aborigines of Victoria,’ Transactions of the Philosophical Institute of Victoria, read on 30 September 1857, article XVI, pp. 138–38, which describes the astronomical beliefs of the Aborigines of the Booroung people of the Mallee in the neighbourhood of Lake Tyrell, and the Dja Dja Warrung people in the region of Mt Franklin, written c. 1852; A. W. Franks, George Gibbs, W.
E. Stanbridge, ‘Notes on Some Stone Implements from Honduras, Turks and Caicos Islands, and Australia’, *Journal of the Anthropological Institute of Great Britain and Ireland*, vol. 6, 1877, pp. 37-41 (a record of the gift by Stanbridge to the society of seven indigenous Australian stone implements). His views as expressed in parliamentary debates show him to have had a dislike of the unelected hierarchies of his native Britain.

**Art and Patronage in Early Colonial Melbourne** (Findlay)

7. Strutt’s sketches have been divided into three categories of drawing characterised by rapid, rough outlines; more complex sketches with finer detail and cross-hatching; and more highly finished works in ink and pencil with shading. See Sean Loughrey and Robyn Sloggett, ‘Revisiting History: William Strutt’s Bushrangers, Victoria, Australia, 1852’, *Melbourne Journal of Technical Studies in Art (Underdrawings)*, vol. 2, 2005, pp. 35-47 (40).
9. Argus, 16 September 1851.
14. There were at least 17 portraitists working in Melbourne in the mid-1850s as listed in contemporary exhibition catalogues, directories and almanacs.
16. A preparatory sketch for this painting is in Strutt, ‘Collection of Drawings’, ML, SLNSW, DL PXX 9, folio 8.
17. Argus, 4 April 1860.
20. Age, 20 December 1856.
21. Age, 6 September 1856.
22. Age, 2 September 1856. A number of busts of Fawkner were made in 1856 and exhibited at the *Victorian Exhibition of Art*, no doubt in a bid to be considered for the bronze statue commission. The *New Letter of Australasia*, November 1856, notes that two busts had already been modelled in anticipation, which were probably those by Charles Summers and William Lorando Jones.
In the *Journal of Australasia*, 1856, p. 190, it was stated while it was often inadvisable to put a monument up to a living person, in this case it was acceptable as he was 'the father of the colony' and reported that the proposal was proceeding well. There was speculation that it would be erected outside the Houses of Parliament.


After Bourke departed the colony, the people of New South Wales banded together to raise sufficient funds to commission a full length sculpture to Bourke, which now stands outside the State Library of New South Wales. See Maxwell Waugh, *Forgotten Hero: Richard Bourke, Irish Governor of New South Wales 1831-1837*, Melbourne: Australian Scholarly Publishing, 2005.

See *Melbourne Morning Herald*, 13 July 1853, for the mayor’s proposal for a statue of the Queen to be erected in the Town Hall. For the 1860 proposal for a statue of Shakespeare, see Lurline Stuart, 'Fund-Raising in Colonial Melbourne: the Shakespeare Statue, the Brooke Bust and the Garibaldi Sword', *La Trobe Library Journal*, no. 29, April 1982, pp. 1-12.


Mahood, *The Loaded Line*, p. 59, suggests that the gorgon face may be that of a proprietor of *Melbourne Punch*, Mr Kelly. I would suggest that it is more likely to be an image of someone better known to the public and the face bears a resemblance to the bearded Haines.

*Illustrated Journal of Australasia*, no. 4, 1858, p. 34.


Ibid. The *Argus*, 18 December 1857, reported that Batchelder and O’Neill were taking the portraits for the oil painting. There are also references in Strutt’s journal to his buying portraits from Mr Kennedy and Mr Davis, *William Strutt Papers*, ML, SLNSW, MS 867, folder 5, fol. 26. Strutt may also have been experimenting with taking his own portraits. There are many references in his journal to him buying equipment from the photographer Batchelder and O’Neill.

Another similar preparatory sketch is in Strutt, *Collection of Drawings*, ML, SLNSW, DL PXX 9, folio 2.

*William Strutt Papers*, MS 867, ML, SLNSW, folder 5, fol. 17.


43 News Letter of Australasia, December 1856.
45 The first Fine Arts society in the colony was formed several years earlier in 1853 when George Stephen requested a meeting of artists with the hope that ‘the interests of the various artists now resident here would be directly promoted and society itself benefited by the addition of a taste for the Fine Arts’, (Argus, 26 April 1853). It held one exhibition – see Catalogue of the Victorian Fine Arts Society’s Exhibition of 1853. Strutt participated in this exhibition.
48 My Note Book, 7 February 1857.
49 Tipping, Victoria the Golden.

‘The premier bird painter of the colonies’ (Cabouret)
The author would like to acknowledge the assistance of the following: Colin Silcock, Malcolm Dickson (President) and members of the Warragul & District Historical Society and Isobel Silcock, Warragul; Mr Ian Black (President) and members of the Hamilton History Centre Inc., Hamilton, Victoria; Daniel McOwan, Director, Hamilton Art Gallery, Hamilton, Victoria; Wesley Rogers, Correagh Station, via Hamilton, Victoria; N. Wayne Longmore, ornithologist and former Collections Manager, Birds and Mammals, Museum Victoria, Melbourne.

1 Lower Clarence Advocate [Grafton, NSW], 19 January 1883.
2 The author has researched the lives and work of Neville Henry, Neville William and Alice Cayley as well as other early Australian Natural History artists, photographers and authors over the last 31 years. This article, along with a further article to be published in the La Trobe Journal on Neville Henry Cayley, are a prelude to two encyclopedic works to be published separately; namely, NEVILLE HENRY CAYLEY: ‘ . . . the bird artist of Australia . . . ’, and NEVILLE WILLIAM CAYLEY: the Bird Illustrator of Australia.
3 A ghost book; only 2-3 specimen copies were produced.
4 Argus, 10 May 1894, p. 4. (Republished in the Sydney Morning Herald, 12 May 1894, p. 5).
5 William Moore, The Story of Australian Art: from the earliest known art of the continent to the art of to-day, Sydney: Angus & Robertson, 1934.
7 Passenger List, ‘SS Cotopaxi’, 29 June 1880, PROV.
8 Passenger List, ‘SS Aconcaqua II’, 19 October 1880, PROV.
10 ‘Caley V. Cayley, Court of Chancery’, Bury and Norwich Post and Suffolk Herald, 3 June, 1873, p. 6 and 10 June 1873, p. 7.
11 Argus, 5 April 1879, p. 1.
12 ‘Old identities of this district’, West Gippsland Gazette [Warragul], 2 June 1903, p. 2.
13 ‘Old identities of this district’, Gippsland Independent [Drouin], 4 June 1903.
14 Hugh Copeland, The Path of Progress: from the forests of yesterday to the homes of to-day, Warragul, Vic.: Shire Council, 1934.
15 ‘Mrs. Von Reiche, Brandy Creek’ [advertisement], Gippsland Independent, 16 May 1879.
16 Warragul Guardian, 15 July 1886, p. 3.
17 ‘Stroll Round the Town’, Warragul Guardian, 24 December 1886, p. 3.
20 ‘Warragul (from our correspondent),’ Gippsland Independent, 16 May 1879.
21 Colin Silcock, personal communication to the author, 30 January 2014.
26 Argus, 10 May 1894, p. 4. (Republished in the Sydney Morning Herald, 12 May 1894, p. 5).
33 ‘Hamilton at Geelong’, Hamilton Spectator, 2 March 1880, p. 2.
34 Discovery of the Site of Hamilton, Western Agriculturist (Hamilton) 22 November 1884.
40 ‘Buln Buln Police Court, Saturday, 8th Nov.’, Warragul Guardian, 13 November 1879.
45 ‘Warragul County Court 3 December’, Warragul Guardian, 9 December 1880.
46 ‘Warragul County Court. Friday 3 December’, Gippsland Independent, 9 December 1880.
48 ‘ . . . the birds of Australia . . . ’, Sydney Morning Herald, 12 January 1882, p. 5.

206
‘An unpicturesque vagrant’ (Russell)
4 Argus, 17 December 1880, p. 55. The title – ‘An unpicturesque vagrant’ for this article comes from this report.
5 Translation of Journal des Voyages et des Aventures de Terre et de Mer, no. 205, June 1881. Cover illustration by S. C. Perrichon, article by F. Demays. Original emphasis. The term ‘original owners’ was by no means commonplace at this time and is probably a reflection of French attitudes to the British colonial project. I am grateful to Lorraine David, French technical specialist, for assistance with this translation
7 Journal des Voyages, no. 205, June 1881.
8 The Melbourne Public Library has in fact been established some 27 previously, not ‘ten years ago’.
9 Adeney Diary, MS 8520, State Library of Victoria, p. 305.
10 The image can be viewed at http://nla.gov.au/nla.pic-an7021882.
12 Australasian, 13 March 1867, p. 3.

Arabesques of Beauty (Montana)
1 Table Talk, 23 August 1889, p. 4.
6 Minutes of the Buonarotti artists’ Club in Melbourne do not indicate if Callis Hill was ever a guest of Tom Roberts at this Club’s frequent entertainments, but both Roberts and John Mathew were members of this Club. A handwritten essay from 1885 about the use of floral ornament in paintings, costume, fabrics, decorative art and interior décor, which survives in the Club’s minutes book, reinforces the strong aesthetic interaction between art and decoration during this period. Buonarotti Club Minutes 1883-1887, MS 10977, [illegible author, dated 3. 2. 1885], State Library of Victoria, n. p.


Table Talk, 5 April 1889, p. 6.

Table Talk, 26 April 1889, p. 5.


Table Talk, 19 July 1889, p. 5.

West Australian, 16 May 1888, p. 3.


Age, 7 February 1887, p. 2.

Table Talk, 21 October 1887, p. 7. It was not associated with the short-lived Kalizoic Society, established in 1884 to instil a love of the beautiful in matters of urban living, whether in health, sanitation, art, parklands, architecture and or ornament, for which see Andrew Montana, 'Kalizoic', in eMelbourne: the city past and present (Encyclopaedia of Melbourne), Melbourne: The University of Melbourne, 2008: www.emelbourne.net.au/biogs/EM00786b.htm.

Argus, 29 August 1891, p. 13.

Daily Telegraph (Sydney), 24 August 1889, p. 10.

Table Talk, 16 August 1889, p. 6.


Once a Month, 15 June 1886, p. 473.

Table Talk, 16 August 1889, p. 9.

Kerang Times and Swan Hill Gazette, 24 June 1884, p. 3.


Record (Emerald Hill), 5 November 1887, p. 3: author’s italics.

Record, 5 November 1887, p. 3.

Argus, 12 October 1887, p. 7; Argus, 7 October 1887, p. 9.

Argus, 30 April 1888, p. 11.


Endnotes

37 Argus, 9 December 1890, p. 2.
38 Age, 10 October 1887, p. 4.
39 'Pavilion of Art', Argus (Exhibition Supplement), 11 November 1880, p. 39.
40 Argus, 20 January 1882, p. 3; Argus, 3 September 1881, p. 11.
41 Australasian Sketcher, 18 November 1882, p. 315.
42 Once a Month, 15 October 1884, p. 316.
44 Wallach Bros, Complete Design Book: furniture, bedsteads, pianos &c., Melbourne: Troedel & Co., [1885]; Argus, 11 April 1885, p. 11; Age, 13 June 1885, p. 16.
45 Table Talk, 16 August 1889, p. 6.
47 Argus, 21 January 1886, p. 5.
48 Argus, 27 March 1884, p. 6.
49 'Messrs Cullis Hill and Company', Table Talk, 12 December 1890, p. 13.
50 Williamstown Chronicle, 29 September 1888, p. 3; 'The Stage', Fitzroy City Press, 5 August 1882, p. 3.
52 Argus, 16 November 1888, p. 4.
53 Table Talk, 15 May 1891, p. 6.
55 Illustrated Sydney News, 1 August 1891, p. 6.
56 'Messrs Cullis Hill and Company', Table Talk, 12 December 1890, p. 13.
59 Table Talk, 3 April 1890, p. 7; Age, 29 March 1890, p. 15.
60 Illustrated in Smith, Arthur Streeton, p. 56.
61 Argus, 9 April 1891, p. 2; Argus 11 December 1890, p. 2.
62 Table Talk, 10 April 1891, p. 4, p. 8.
63 Argus, 4 December 1890, p. 2.
64 'Catalogue no. 165, T. Roberts, Chrysanthemums, Lent by David Cook, Esq.', Victorian Artists' Society, Exhibition of Australian Art: past and present, Melbourne: National Gallery of Victoria, August 1893, p. 16.
65 It most likely was. Another study of the flowers by Roberts, though less magnificent in colour and painterly bravura, was sold through Bonhams & Goodman, Sydney (Lot 5, November 17, 2007) in Melbourne as Glory of the Chrysanthemums. This work approximated the dimensions of another painting in Topliss's catalogue raisonné called Chrysanthemums, also painted by Roberts around the same date, but not dated by him. Clearly the latter was not the work exhibited by David Cook in 1893: See Topliss, Tom Roberts, vol. 1 Text, catalogue no. 99, p. 103. Curiously the provenance of the work listed for the sale in 2007 combined the two provenances provided by Topliss.


70 Catalogue: First Exhibition by the Society of Artists, York Street, The New Society, September 28, 1895, Society of Artists, Sydney, Sydney: W. H. MacLardy & Co.; Art Gallery of New South Wales Research Library exhibition files. The proprietor William MacLardy was also a minor patron of Streeton.


A Forgotten Art Critic: Ellen Augusta Chads . . . (Koster)

1 Tried as Pure Gold and Other Tales, Melbourne: Cameron, Laing and Co., 1882; Dora’s Repentance, Melbourne: A. J. Smith, [1883?]; The Snowdrops’ Message and Other Tales, Melbourne: George Robertson and Co., 1888; Tracked by Bushrangers and Other Stories, Together with Work for the Master, a Series of Papers for Women, Melbourne: George Robertson and Co., 1891.

2 Newspaper reports of the time suggest that she deserves greater recognition than that given to her in Felicity Jack, Faithful Friends: a history of animal welfare in North Melbourne, North Melbourne, Vic.: Hotham History Project, 2000, p. 13.

3 It was common for nineteenth-century Australian authors contributing to the cost of the publication of their novels. See John Holroyd, George Robertson of Melbourne, Melbourne: Robertson and Mullens, 1968, pp. 43-44.


5 Leader (Melbourne), 9 December 1882, p. 35.

6 Once a Month, 15 June 1885, p. 477.


8 For a description of the Melbourne art scene focussing on Alexander Fletcher’s art gallery on Collins Street, see Caroline Jordan, ‘Fletcher’s of Collins Street: Melbourne’s leading nineteenth-century art dealer, Alexander Fletcher’, in La Trobe Journal, no. 75, Autumn 2005, pp. 77-93.


10 For details on Once a Month, see Lurline Stuart, Australian Periodicals with Literary Content, 1825-1925: an annotated bibliography, Melbourne: Australian Scholarly Publishing, 2003, item 358.

11 Once a Month, November 1884, p. 395; January 1885, p. 76; June 1886, p. 559.

12 Smith’s account of Dowling’s From Calvary to the Tomb is in the Argus, 10 September 1884, and Chads’ description of the picture is in Once a Month, November 1884, p. 394.


14 Once a Month, January 1885, p. 76; September 1885, p. 231.

15 Once a Month, February 1886, p. 167.

16 Argus, 30 December 1885.

17 Once a Month, February 1886, p. 167.
Endnotes

18 Cited in Stuart, James Smith, p. 113.
19 See, for instance, their respective reviews cited in note 12 above.
21 See, for example, Penny Russell, Savage or Civilized?: manners in colonial Australia, Sydney: UNSWP, 2010, p. 114.
23 Ibid, p. 337.
24 The terms 'Englishness' and 'Britishness' are, for the purpose of this article, effectively interchangeable.
26 Once a Month, February 1885, p. 154.
28 Once a Month, 15 February 1885, p. 131.
29 Australian Woman's Magazine and Domestic Journal, 1 August 1882, p. 149.
30 Bernard Smith, Place Taste and Tradition; a study of Australian art since 1788, Sydney: Ure Smith, 1945, p. 86.
31 Once a Month, August 1884, p. 132. Said of Breezy Weather off Brille, Coast of Holland by G. S. Walters.
32 Once a Month, January 1885, p. 76. Said respecting Forest of Fontainebleau Spring by H. F. Johnstone.
33 Once a Month, February 1885, p. 137, and March 1885, p. 235.
34 Once a Month, February 1885, p. 136. The phrase referred to the work of C. F. Summers.
35 Once a Month, March 1886, p. 266.
36 Once a Month, January 1886, p. 72.
37 Once a Month, October 1885, p. 312.
39 Once a Month, February 1886, p. 173.
42 Once a Month, June 1886, p. 560.
43 Once a Month, February 1885 p. 154.
44 The Chairman of the Gallery Committee in 1886 was Sir James McCulloch.
45 Smith, Place, Taste and Tradition, pp. 107-110.
46 Preface to Tried as Pure Gold, 1882.
47 A more appropriate term today would be 'Independent Australian Britons'.
49 Chads, as we have seen, was born in Jersey and would not have considered the use of 'Native', as used by the Australian Natives Association, where it meant exclusively men born in Australia, as appropriate for her circumstances. See John N. Molony, The Native Born; the first White Australians, Carlton, Vic.: Melbourne University Press, 2000.
50 Once a Month, November 1884, p. 401.
51 Once a Month, April 1885, p. 312.
52 *Herald* (Melbourne), 8 October 1923.
53 The Temporary Home for Lost and Starving Dogs in North Melbourne. See the *Argus*, 28 February 1913.
54 *Argus*, 28 February 1913; *Capricornian* [Rockhampton], 'Melbourne Gossip', 19 February 1898.

**Three Generations of the Lazarus Family in Australia (Gatehouse)**

For assistance and advice, thanks are due to Ms Virginia Noonan, Dr Trudie Fraser, Major-General Mike O’Brien, Ms Elizabeth Robertson, Ms Vanessa Robinson and to Ms Marianne Isaacs and Ms Lorraine Furlong, relatives of Samuel Lazarus’s wife, Fanny Cassidy.

3 St. Bride’s Church, Liverpool, Baptismal Register, 18 December 1836.
4 UK Census, 1851.
5 Shipping Records, Public Records Office of Victoria, (hereafter PROV).
6 Letter no. 448, 25 November, 1853, VPRS 60, PROV.
7 Letter no. 104, 27 July 1854, VPRS 60, PROV.
8 *Victorian Government Gazette*, 23 October 1855.
9 Letter postmarked 5 October 1944, Julius Lazarus to Miss McDonald, Lazarus Family Papers, MS 15412, State Library of Victoria (hereafter Lazarus Papers).
10 Elaine Sheenan, ed., *The Diaries of John Reid, Victorian School Master, 1853-1856*, Adamstown, NSW: Newcastle Family History Society Inc., 2002. These diaries were kindly drawn to my attention by Ms Lenore Frost.
11 Victorian Marriage Certificate, 4133.
12 Victorian Death Certificate, 3582.
16 Letter to author, 30 May 2012, Leeds Probate Registry.
17 Victorian Probate Records, File 193/307, PROV.
18 Victorian Death Certificate, 4565.
19 Affidavit of Elizabeth Henrietta Lazarus, 26 October 1923, Victorian Probate Records, File 193/307, PROV.
20 Victorian Birth Certificate, 12993.
21 Australian Imperial Force Records of Service.
22 Victorian Marriage Certificate, 5121.
23 Australian Imperial Force Records of Service.
24 *Age*, 12 April 1913.
25 Victorian Marriage Certificate, 8096.
26 Divorce File, Lazarus v. Lazarus, 1937, PROV.
Endnotes

29 Letter from Hugh Lazarus to Eva Lazarus, 7 March 1938, Lazarus Papers.
30 Victorian Marriage Certificate, 5044.
31 Lazarus Papers.
32 See *Christie’s Catalogue*, Melbourne, 26 March 1996.
33 Victorian Marriage Certificate, 1381.
34 Lazarus Papers.
35 Victorian Probate Records, File 193/307, PROV.
37 Letter postmarked 5 October 1944, Julius Lazarus to Miss McDonald, Lazarus Papers.
38 Letter dated 27 April 1970, Hugh Frankland to Renee and Carl Mann, Lazarus Papers.
39 One can be viewed at http://lauramcphee.tumblr.com/post/48683078142/barbara-blackman-c1952-hugh-frankland. See also Barbara Blackman’s autobiography, details in note 49.
40 Undated draft letter, Hugh Frankland to Barbara Blackman, Lazarus Papers.
41 Lazarus Papers.
42 Victorian Marriage Certificate, 1381.
44 Information provided by Ms Elizabeth Robertson.
45 *Christie’s catalogue*.
46 Records of Land Titles Office, Melbourne.
47 Lazarus Family Papers.
48 Lazarus Family Papers.
50 Lazarus Family Papers.
51 Information provided by Ms Elizabeth Robertson.
52 See note 49.

**Frank Heath: transitions of an architect . . . (Nichols, Freestone, Putra)**
The authors wish to thank Blyth and Josephine Johnson, Simon Reeves, Robin Grow, David Helms, John Bayly and Peter Mills for information supplied in the course of writing this article.
1 Frank Heath, Application to Geelong & District Town Planning Committee for position of town planner, 26 March 1947 in Blyth & Josephine Johnson Papers, MS13214Y, Box 77, State Library of Victoria (hereafter Johnson Papers).
5 Hirschfeld, ‘The Olympic Architect’.
7 ‘Rejected designs for the George V Memorial - DESIGN by Mr Orlando Dutton, sculptor, and Mr F. Heath, architect’. (no newspaper or date). Frank Heath, Press Cuttings Book, item no. 13214Y, Johnson Papers, Box, 79.
8 For instance, “‘Marble Monstrosities’: A Startling Outburst’, (Melbourne), 31 August 1934, p. 3.
12 ‘Exhibition as Civic Centre: Planners’ Proposal’, Argus, 15 May 1940, p. 2.
17 Heath ‘Seymour’, p. 35; ‘Ringwood’, p. 16.
18 H. C. Coombs, letter to Heath, 19 November 1943, Johnson Papers, Box 77.
19 Heath ‘Report upon Town Planning prepared for the Ministry of Post-War Reconstruction’, August 1944, p. 9, Johnson Papers, Box 77.
20 F. O. Barnett, W. O. Burt, and F. Heath, We Must Go On: a study in planned reconstruction and housing, Melbourne: Book Depot, 1944.
21 Ibid, p. 22.
26 Frank Heath, ‘Report [on Swan Hill Plan]’, 1941, p. 11, Johnson Papers, Box 77.
28 ‘Planned cities and towns’, Argus, 5 October 1943, p. 5.
30 Houses and Towns to Live in Exhibition, Johnson Papers, Box 79.
31 Frank Heath, ‘Notes on European Trip’, untitled exercise book (1 of 2) in Johnson Papers, Box 77.
33 Ellen Shoshkes Jacqueline Tyrwhitt: a transnational life in urban planning and design, Farnham, Surrey: Ashgate, 2013, pp. 74-5.
35 Heath, three untitled typed pages inserted into ‘Notes on European Trip’, untitled exercise book (2 of 2), in Johnson Papers, Box 77.
36 “‘Niggardly” Approach to Town Planning’, Herald (Melbourne), 9 October 1947.
38 ‘Edenhope: Bush Nursing Hospital Plans’, Horsham Times, 19 May 1944, p. 2
Endnotes

41 See Johnson Papers, Box 78.
42 John Bayly, pers. comm., 27 February 2014.
44 ‘2 1/4 million Dental Hospital to be Built’, Herald, 18 July 1960, p. 1.
45 Clipping from Architecture and Arts, October 1954, p. 45.
46 Robin Boyd ‘What can we do with the Exhibition?’, Herald, 19 October 1954.
48 ‘Cash Claim on Stadium’, Argus, 6 May 1953, p. 5.
49 Ken Moses ‘Stop this Nonsense at the M.C.G.’, Argus, 24 March 1955, p. 1.

A Tale of Two Motels: the times, the architecture . . . (Yencken)

I am much indebted to the following people:

Philip Goad, Professor of Architecture at The University of Melbourne, for drawing my attention in early discussions to material about the two architects, carrying out a final review of the text and making useful suggestions for its improvement. Mary Lewis, Librarian Picture Collection, State Library of Victoria, for her helpfulness in finding and organizing digitizing graphic material from the Library’s collections. Alison Alexander, the daughter of Ross Stahle, a partner in Mockridge, Stahle and Mitchell, for discussions about the firm and John Mockridge, its principal designer, and carrying out a final check of the accuracy of these references. Tony Lee, Director of the Robin Boyd Foundation, for checking the accuracy of the references to Robin Boyd and for other material related to him.

1 One of the best was Geoffrey Baker and Bruno Funaro, Motels, New York: Reinhold, 1955.
3 See Davison, Car Wars.
6 Davison, Car Wars, pp. 101-02.
7 Philip Goad, Professor of Architecture, The University of Melbourne.
11 Architecture and Arts, October 1959.
14 See above.

Four Days in June: the liberation of a teenage generation (Robinson)

1 Daily Telegraph (Sydney), 8 June 1964, p. 32.
2 Daily Telegraph, 9 June 1964, p. 3.
3 Age, 9 June 1964, p. 3.
The temperance movement was sufficiently strong to shape Victoria's 1928 Licensing Act which provided for eight yearly referenda on liquor licenses. The 1938 vote secured 43% support, falling to 34% eight years later – see the Argus, 15 January 1945, p. 2.


12 Sylvia Harrison, 'Jean Shrimpton, the “Four Inch Furore” and Perceptions of Melbourne Identity in the 1960s' in Seamus O’Hanlon & Tanja Luckins, eds, Go! Melbourne, Beaconsfield, Victoria: Circa, 2005, p. 73.

14 The creativeness of cinema proprietors and managers was outlined in debate over subsequent reforms. See VPD, vol. 289, p. 2312.

15 Griffen-Foley, Changing Stations, p. 190.

17 VPD, vol. 269, p. 2105.


19 Age, 13 June 1964, p. 12.

20 That this influence lived on into the mid-1960s is evidenced by an advertisement for Graham’s Lucia, presented by Christian Cinemas in the Ringwood Mail, 25 June 1964, p. 16.

21 D. Johnson, The Wild One: the life and times of Johnny O’Keefe, Sydney: Allen & Unwin, 2001, pp. 149-150. O’Keefe had travelled to the US earlier in 1960 and continually talked up his arguable impact on the US market. His November 1960 visit to Melbourne was the first in some time and the airport mayhem continued at his promotional event at the newly opened Chadstone Shopping Centre.

22 Age, 15 June 1964, p. 3.

23 Ibid.

24 Truth (Melbourne), 27 June 1964, p. 1. In the lead up to the Victorian election the paper editorialised about the failure of Premier Henry Bolte to deliver a promised increase in police numbers. The editorial was not persuasive: the government being easily returned.


26 Estimates of the total turn out for the arrival vary. The Age (15 June 1964, p. 1) referred to a Victoria Police estimate of 250,000 while the Daily Telegraph (15 June 1964, p. 3) claimed around 200,000. These figures both refer to the total turnout along the route between Essendon Airport and the Southern Cross Hotel.


28 Ibid.

29 Daily Telegraph, 15 June 1964, p. 3.


31 Daily Telegraph, 15 June 1964, p. 3. Sydney’s Daily Mirror reported that 350 fans required treatment on the day. Most Melbourne media reports refer to 200. The higher figure could be due to the Sydney paper’s eagerness to promote a story at the expense of Melbourne’s reputation. At the same time, the afternoon mayhem may have made a consistent estimate impossible.

32 Age, 15 June 1964, p. 3.

33 Quoted from K. Moore, ‘Beatlemania: the Beatles in Melbourne, 1964’, in Go! Melbourne in the
34 Age, 15 June 1964, p. 1.
36 Age (Editorial), 15 June 1964, p. 2.
37 Australian Year Book 1965, p. 601.
38 Truth, 20 June 1964, p. 28.
39 Ibid.
40 Griffin-Foley, Changing Stations, p. 165. The book notes the debate which emerged out of the 1962 fires as to whether the spectator role of the media was appropriate, a debate which has continued to this day.
41 Truth, 20 June 1964, p. 28.
42 Age, 11 June 1964, p. 2.
43 Ibid.
44 Age, 12 June 1964, p. 2.
45 Ibid.
46 Age, 17 June 1964, p. 2.
47 Age, 16 June 1964, p. 2.
48 Ibid.
49 Herald (Melbourne), 15 June 1964, p. 4.
50 Daily Telegraph, 8 June 1964, p. 10.
52 The 2SM chart for the week commencing 2 April 1964 can be accessed at the rateyourmusic website - http://rateyourmusic.com/images/all?type=w&assoc_id=3164715&type=w&assoc_id=3164715.
53 Sun, 9 June 1964, p. 9: VFL Park's capacity never exceeded 90,000 and, contrary to the VFL's aspiration, the venue only hosted one Grand Final, in 1991, a consequence of the rebuilding of the MCG's Southern Stand.
55 Sun, 10 June 1964, p. 59.
56 J. Cribbin, Moorabbin: a pictorial history, 1862-1994, Melbourne: City of Kingston, 1994, p. 176. St Kilda's first home game at Moorabbin resulted in a six point win over Collingwood. The clubs were destined to meet in the 1966 Grand Final which delivered the Saints, by a single point, their first and, to date, only premiership.
57 Ringwood Mail, 25 June 1964, p. 3.
59 Ibid, p. 201.
60 Moorabbin, a pictorial history, p. 178.
64 Age, 16 June 1964, p. 3.
65 Ibid, p. 2.
68 Daily Telegraph, 16 June 1964, p. 3.
69 Ibid, 9 June 1964, p. 3.
The La Trobe Journal

71 Ibid, p. 6. The quote is attributed to Robin Boyd in the Australian, 4 March 1969.
72 Victorian Year Book 1965, p. 787.
73 Ibid, p. 781.
74 Age Radio and TV Supplement, 18–25 June 1964.
75 Victorian Year Book 1970, p. 189. $30.74 is the decimal currency conversion of the 1964 determination.
76 Herald, 3 May 1964.
78 Truth, 20 June 1964, p. 28.
79 Sound of Melbourne, p. 82.
81 Age Radio and TV Supplement, 5-11 June 1959, p. 2.
82 Ibid, p. 4 lists prices of 15/6.
83 Ibid, p. 3.
84 Herald, 7 May 1964, p. 17.
85 Ringwood Mail, 25 June 1964, p. 3.
87 Victorian Year Book 1966, p. 768.
89 Age, 15 June 1964, p. 2.
90 Australian Year Book 1966, p. 770.
91 Daily Telegraph, 16 June 1964 p. 3. As well as transistor radios, the booty included instamatic cameras, a further example of technology's rapid post-war progress.
92 Griffen-Foley, Changing Stations, p. 257.
93 Ibid, p. 303.
95 Griffen-Foley, Changing Stations, pp. 55-56.
96 Ibid.
97 Advertiser, 13 June 1964, p. 1.
98 Australian Year Book 1965, p. 601.
99 Johnson, The Wild One, p. 95.
100 Griffen-Foley, Changing Stations, p. 268.
102 The description is taken from the National Library of Australia's Trove newspaper archive website.
103 Go Set, edition 1, 2 February 1966, p. 2.
105 Ibid.
107 Johnson, The Wild One, p. 199: the quote is attributed to Thorpe whose band was originally banned by O’Keefe from appearing on his show. The account is disputed by Jeff Apter (see note 113) who claims the edict came from the station management (p. 204) but the fact that O’Keefe’s behaviour was becoming more erratic makes Thorpe’s account more credible.
108 Ibid.
Endnotes

111 Ibid.
112 Ibid.
114 Ibid.
115 Age, 15 June 1964 p. 3.
117 Nicol well understood his predicament. The *Advertiser* quoting him: ‘just being with the Beatles doesn’t last forever’, 15 June 1964, p. 16.

**Alan McCulloch: cartoonist of distinction (Lindesay)**


**The Battle for the Spencer Barks (James)**

1 Alan McCulloch to J. V. Dillon, Under Secretary, Chief Secretariat Office, Treasury, 17 November 1967, MS13506, Alan McCulloch Papers, La Trobe Australian Manuscripts Collection, State Library of Victoria (hereafter McCulloch Papers), Box 40.
2 Alan McCulloch, ‘Here’s our chance to show hidden art treasure’, *Herald*, 19 February 1968.
6 See letter to Alan McCulloch, 29 March 1954, McCulloch Papers, Box 55.
7 For example, see by McCulloch, ‘Save art form of the Aborigines’, *Herald*, 4 July 1951. Although visionary in some of his attitudes, McCulloch was also a man of his times. He consistently maintained that post-European contact had weakened and would ultimately lead to the destruction of a ‘genuine’ Aboriginal art and culture, rather than either enhancing, adding to or aspects being assimilated back into it.
9 *Primitive Art*, Melbourne: National Museum of Victoria, 1929, was the first major exhibition of Aboriginal art. It was followed by *Primitive Art Exhibition*, Melbourne: National Gallery and National Museum of Victoria, 1943, and *Australian Aboriginal Art, The Fine Arts Exhibition*, part of the 1956 Olympic Games in Melbourne.
11 Leonhard Adam to Alan McCulloch, 9 April 1955, McCulloch Papers, Box 4.
13 I am grateful to Lindy Allen, Senior Curator, Indigenous Cultures, Museum Victoria for drawing my attention to Museum Victoria’s efforts to take its Aboriginal Art Collection to the world in the 1940s. (Lindy Allen to Rodney James, 21 January 2010). McCulloch was also not aware of the inclusion of 11 bark paintings and two pen drawings by Tommy McRae from the Victorian collection included in touring exhibition *Art of Australia 1788-1941*. This large survey exhibition was sent to the United States under the auspices of the Carnegie Corporation in 1941 and was
shown at 29 venues including the Museum of Modern Art in New York.


15 A selection of 20 works from Australian Aboriginal Art, an exhibition curated by Tony Tuckson and organised by the Art Gallery of New South Wales, 1960-61, were sent to Vi Biennal of Sao Paolo, Museu de Arte Moderna, Brazil, 1961 (Steven Miller, Archivist, Art Gallery of New South Wales, to Rodney James, 22 January 2010). This was followed by Australian Aboriginal Bark Paintings 1912–1964, organised by the Australian Institute of Aboriginal Studies, Canberra for the Commonwealth Arts Festival Exhibition, Walker Art Gallery, Liverpool 17 September – 2 October 1965; Aboriginal Bark Paintings from Australia, Museum of Fine Arts, Houston, Texas, 17 December 1965 – 30 January 1966; and Aboriginal Art from Australia, Bark paintings and sculpture lent by the National Gallery of South Australia, Worcester Art Museum 17 February – 3 April 1966, Allentown Art Museum, 14 April – 12 May 1966.

16 Plans to bring Sweeney to Australia in 1963 fell foul, so he was invited to Australia for the following year.

17 Alan McCulloch to Arthur Rylah, October 1964, McCulloch Papers, Box 22. Susan McCulloch, present at the time, recalls that her father had to physically restrain himself from stopping McNally (Susan McCulloch to Rodney James, 11 March 2010).

18 J. J. Sweeney to Alan McCulloch, 14 June 1964, McCulloch Papers, Box 22.


20 J. J. Sweeney to Alan McCulloch, undated [August 1964], McCulloch Papers, Box 22.

21 J. J. Sweeney to the Chairman, Board of Trustees, NMV, 31 August 1964, McCulloch Papers, Box 22.

22 J. McNally to J. J. Sweeney, 14 October 1964, Archives, Museum of Fine Arts, Houston.

23 Alan McCulloch to J. J. Sweeney, 16 October 1964, McCulloch Papers, Box 22.

24 J. J. Sweeney to Alan McCulloch, 17 October 1964, McCulloch Papers, Box 22.

25 Alan McCulloch to J. Galbally, 21 October 1964; Alan McCulloch to Eric Westbrook, 21 October 1964; Alan McCulloch to A. G. Rylah, undated [October 1964] and 21 October 1964; Alan McCulloch to J. D. MacDonald, 28 October 1964, McCulloch Papers, Box 22.

26 Alan McCulloch to A. G. Rylah, undated [October 1964], McCulloch Papers, Box 22.

27 Alan McCulloch to A. G. Rylah, 21 October 1964, Alan McCulloch Papers, Box 22.

28 According to McCulloch, he and Sweeney were given ‘a first-class lesson on how not to handle fragile works; Sweeney shuddered with horror when he saw the nails through the paintings and the way they were unceremoniously hauled out of the racks by McNally and assistant butchers . . . ’ Alan McCulloch to Eric Westbrook, 21 October 1964. Westbrook wrote in reply that he ‘could see it coming’, Eric Westbrook to Alan McCulloch, 10 November 1964, McCulloch Papers, Box 22.

29 J. J. Sweeney to Alan McCulloch, 21 October 1964, McCulloch Papers, Box 22. Sweeney’s recollection was in part incorrect. Following the showing of Art of Australia 1788-1941 at MoMA, New York in 1941, several works from the National Museum of Victoria’s collection were withdrawn from the American and Canadian tour amidst concerns that some of the bark paintings were suffering irreparable damage. See Louise Ryan, ‘Forging Diplomacy: a socio-cultural investigation of the Carnegie Corporation of New York and the Art of Australia: 1788-1941 exhibition’, unpublished MA thesis, UNSW, 2007, pp 113-114. McCulloch’s damning indictment of the decision, which he now considered as ‘a national scandal’, was followed by a second letter to Arthur Rylah in which he offered his services at no cost to document and catalogue any bark paintings sent to Houston, ‘supervise mounting of barks not already mounted’ as well as undertake ‘everything necessary for their safe dispatch’, Alan McCulloch to A. G. Rylah, 21 October 1964, McCulloch Papers, Box 22.

30 J. J. Sweeney to Alan McCulloch, 29 Oct 1964, McCulloch Papers, Box 22.

31 A. G. Rylah to Alan McCulloch, 13 January 1965, McCulloch Papers, Box 22.
Endnotes

32 J. D. MacDonald to Alan McCulloch, 19 January 1965, McCulloch Papers, Box 22.
33 Alan McCulloch to J. J. Sweeney, 14 April 1965, McCulloch Papers, Box 22. McCulloch registered the contrary evidence that works from the Spencer Collection had been loaned before. In addition 11 works collected by Spencer from Arnhem Land in 1912 were listed in *Australian Aboriginal Art*, an exhibition organised by the State Galleries of Australia, 1960–61.
34 Alan McCulloch to J. J. Sweeney, 14 April 1965, McCulloch Papers, Box 22.
38 McCulloch wrote to Sweeney, presumably tongue-in-cheek, that he ‘had to take a bank overdraft to finance the framing’. He was later reimbursed by Houston for this and all his other expenses associated with the exhibition. Alan McCulloch to J. J. Sweeney, 24 August 1965, McCulloch Papers, Box 22.
39 McCulloch wrote approvingly to Sweeney that ‘All those nail holes and such defacements have been taken care of and where the bark has warped it has been built up at the back with a light bridge; experiments showed that that in cases where the bark was split it was better to leave it honestly that way rather than attempt to fake it. He has made the frames of maximum strength but in such a way that the barks themselves are readily accessible. All that is needed to get into the glass is to remove the two coach screws at each corner and the screws at the back; this is important as it might be necessary to clean any dead borer dust shaken out during the voyage’, 24 August 1965, McCulloch Papers, SLV, Box 22.
40 Alan McCulloch to J. J. Sweeney, 15 September 1965, McCulloch Papers, Box 22.
41 Alan McCulloch to J. McNally, 25 August 1965, McCulloch Papers, Box 22.
42 Alan McCulloch to J. J. Sweeney, 24 August 1965, McCulloch Papers, Box 22.
43 Ibid.
44 Alan McCulloch to J. J. Sweeney, 8 September 1965, McCulloch Papers, Box 22.
45 Karel Kupka to Alan McCulloch, 12 Oct 1965, McCulloch Papers, Box 36.
46 Alan McCulloch to J. J. Sweeney, undated [October 1965], Archives, Museum of Fine Arts, Houston.
48 Alan McCulloch to J. J. Sweeney, 4 November 1965, Archives, Museum of Fine Arts, Houston.
49 I am grateful to Lindy Allen, Museum Victoria, for teasing out the authorship of the extended list of works in the catalogue. The initial description, she suggests, are derived from the museum’s catalogue, while the expanded commentary which includes comments about ‘dreamtime’, ‘pattern of life’ and ‘contact with Europeans’ were a commentary from the author(s). Lindy Allen to Rodney James, 21 January 2010.
51 Like Spencer, Chaseling identified the necessity of preserving the material culture of what was seen as an increasingly compromised and diminishing race with many of the works he collected later distributed for ‘safekeeping’ amongst State museums around Australia. Both men were motivated by humanitarian values, however, each had divergent views on what should be collected and why.

221

53 Alan to Ellen McCulloch, 10 December 1965, McCulloch Papers, Box 36.
54 Alan to Ellen McCulloch, 18 December 1965, McCulloch Papers, Box 36.
55 I am grateful to Susan McCulloch for drawing my attention to these documents.
56 Amy Mobley, Archivist, Museum of Fine Arts, Houston to Rodney James, 8 January 2010.
58 Eleanor Kempner Freed, ‘Art of the most primitive people on earth’, *Houston Post*, January 1966; Marguerite Johnston, ‘No time to farm, but to paint, yes’, *Houston Post*, 19 January 1966.
60 J. J. Sweeney to Alan McCulloch, 31 January 1966, McCulloch Papers, Box 22.
62 Alan McCulloch to J. McNally, 4 May 1966, McCulloch Papers, Box 22.
63 Alan McCulloch to J. J. Sweeney, 24 June 1966, McCulloch Papers, Box 22.
64 McNally wrote to Sweeney in good spirit at the conclusion of the exhibition thanking him for the catalogues and noting: ‘I am most impressed with the excellence and quality of the production and very pleased indeed that our material was treated in such an excellent way’, 10 February 1966, Archives, Museum of Fine Arts, Houston. See also his letters to Alan McCulloch in which he outlined the Trustees decision to concentrate on the ‘display of the barks either in the Museum, or in one of the adjacent exhibitions’, 6 June 1966, McCulloch Papers, Box 22.
65 Alice Rowan to Alan McCulloch, 13 June 1966; 25 February 1968, McCulloch Papers, Box 22.
66 J. D. Macdonald to Alan McCulloch, 10 March 1966, McCulloch Papers, Box 22.
67 Alan McCulloch to J. D. Macdonald, 18 March 1966, McCulloch Papers, Box 22.
68 Alan McCulloch, ‘Here’s our chance to show hidden art treasure’, *Herald*, 19 February 1968.
69 Alan McCulloch to Elwyn Lynn, 10 February 1970, McCulloch Papers, Box 37.
70 Alan McCulloch to J. V. Dillon, 21 September 1967, Box 40.
72 J. V. Dillon to Alan McCulloch, 17 October 1967; Alan McCulloch to J. V. Dillon, 17 November 1967, McCulloch Papers, Box 40.
73 Alan McCulloch to J. V. Dillon, 21 September 1967, McCulloch Papers, Box 40.
75 Alan McCulloch to Sir Robert Helpmann, 25 July 1968, McCulloch Papers, Box 48.
Notes on Contributors

Mark R. Cabouret is a Melbourne medical practitioner. He has researched the lives and work of Neville Henry, Neville William and Alice Cayley and other early Australian Natural History artists and authors over the last 31 years. He is preparing two encyclopedic works – 'Neville Henry Cayley: "the bird artist of Australia'', and 'Neville William Cayley, the bird illustrator of Australia' – with the aim to restore these significant figures to their rightful place in the history of Australian art and Natural History.

Elisabeth Findlay is an Associate Dean in the College of Arts and Social Sciences and a researcher in the Centre for Art History and Art Theory at the Australian National University. Her main research interests are in portraiture and Australian colonial art.

Robert Freestone is Professor of Planning in the Faculty of the Built Environment at the University of New South Wales. His latest book is the co-edited Exhibitions and the Development of Planning Culture (Ashgate, 2014).

Tim Gatehouse is a retired Melbourne solicitor with an interest in historical research. He is a member of the Fitzroy History Society and while researching the history of North Fitzroy came across Samuel Lazarus and was encouraged to research further.

Rodney James is a consultant curator and writer. Current projects include an exhibition examining the response of Australian artists to Bali and a combined biography and book of letters to and from the art critic Alan McCulloch.

Pieter Koster is a PhD candidate in the History Department at Sydney University, currently focussing on Willem Siebenhaar and transnational aspects of radical left wing thought in Perth around the turn of the twentieth century. He recently completed an MA by Research on the life and work of Ellen Augusta Chads, and continues to research nineteenth-century Australian fiction from a biographical and historical perspective.

Vane Lindesay is a leading black-and-white artist, cartoonist and bookman whose books include The Inked-in Image: a social and historical study of Australian comic art (1979). A portion of his memories, ‘A Bookman Recollects', was published in the Autumn 2002 (no. 79) issue of the La Trobe Journal.

David R. Marshall is Principal Fellow, Art History, School of Culture and Communication, the University of Melbourne. He has a particular interest in European topographical and view-painting.

Andrew Montana is a senior lecturer in art and design history at the Australian National University and the author of Fantasy Modern: Loudon Sainthill’s theatre of art and life (NewSouth, 2013).
David Nichols is a Senior Lecturer in Urban Planning at the University of Melbourne. He has published on 20th century Australian planning and urban history as well as on cultural, socio-historical and heritage issues.

Ruth Pullin is an independent art historian. She was the recipient of a State Library of Victoria Creative Fellowship in 2012 and the C. H. Currey Memorial Fellowship, State Library of New South Wales in 2009, each for research on von Guérard’s sketchbooks and drawings. She curated the National Gallery of Victoria’s 2011 touring exhibition, *Eugene von Guérard: nature revealed* (with Michael Varcoe-Cocks) and she is the principal author and editor of the book of the same title.

Yvette Putra is currently undertaking a PhD in the Faculty of Architecture, Building, and Planning at the University of Melbourne, where she is researching the significance of architectural drawings in twentieth-century Australia as cultural artefacts.

Tony Robinson holds a Master of Arts in Australian Studies from Monash University. He served 13 years as a member of the Victorian State Parliament including four as a Minister in the Brumby Government and is currently a Senior Manager with the Brotherhood of St Laurence.

Lynette Russell is an anthropological historian based at Monash University. She is currently working on Victoria’s nineteenth-century ethnographers.

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Two early twentieth-century postcard reproductions of Neville Henry Cayley’s watercolour drawing of the new railway station and township along Queen Street at Warragul, Gippsland, 1879 (see page 62).  
Right: Photographer unknown, ‘Warragul 35 years ago’, c. 1914  
Both collection of Colin Silcock, Warragul, Victoria.