

Notes

Bunbury: The art of Eric Thake

This article was researched in part during an honorary fellowship at State Library Victoria in 2018–19. My warm thanks also to Jeni Beaty, Eric Thake's daughter, and to Gerard Hayes, State Library Victoria, for his generous advice and assistance. Information regarding the whereabouts of any oil or gouache paintings by Thake held in private collections would be very welcome. Thake's images © The estate of the artist.

- 1 The Newcastle City Art Gallery, New South Wales, held the first institutional show of Thake's art, showing prints, drawings and photographs, in 1968–69.
- 2 Eric Thake, 'Some further notes on the George Bell [school]', 19 April 1973, p. 4, Eric Thake, Papers, 1930–82, Manuscripts Collection, State Library Victoria, MS 9826, box 2
- 3 Bernard Smith, *Australian Painting 1788–1970*, Melbourne: Oxford University Press, 1971, p. 209
- 4 For a discussion of contemporary British art exhibitions in Australia, see Gerard Vaughan, 'Modern Britain in Australia', in Ted Gott, Laurie Benson & Sophie Matthiesson, *Modern Britain 1900–1960: Masterworks from Australian and New Zealand Collections*, Melbourne: National Gallery of Victoria, 2007, pp. 15–23.
- 5 'Modernist art', *Herald* (Melbourne), 17 August 1932, p. 16
- 6 George Bell, 'Eric Thake', *Art in Australia*, 3rd series, no. 51, 15 August 1933, pp. 39–43 (three pages of illustrations); Basil Burdett, 'Modern art in Melbourne', *Art in Australia*, 3rd series, no. 73, 15 November 1938, pp. 12–30 (*Yellow spinner* and *Still life* illustrated p. 50); Gino Nibbi, 'Ideas behind contemporary art', *Art in Australia*, 3rd series, no. 76, 15 August 1939, pp. 16–29 (*Happy landing* illustrated p. 19); Basil Burdett, 'Australian art to-day', *The Studio*, vol. 115, no. 538, January 1938 (*Flight* illustrated p. 10). Thake recorded, 'In 1962 [probably 1972] James Mollison came out to see us at the flat + on seeing the photograph [of *Still life*] asked where the painting was. When I told him the sad truth he replied, "I'd have bought that for Canberra"'. Eric Thake, 'Catalogue of oil paintings', n.d., p. 2, Eric Thake papers, in possession of the Thake family
- 7 In his retirement Thake wrote various lists of his oil paintings, gouaches, war paintings, prints and bookplates, which are invaluable records. Eric Thake papers, in possession of the Thake family
- 8 Leon Battista Alberti, *De Pictura*, I.19, English translation in LB Alberti, *On Painting and On Sculpture: The Latin Texts of De Pictura and De Statua*, trans. and ed. C Grayson, London: Phaidon, 1972
- 9 Eric Thake, *Inside looking out*, in *Exhibition of Paintings and Drawings*, Athenaeum Gallery, Melbourne, 31 July – 11 August 1934, no. 61; and *10th Contemporary Art Group Exhibition*, Farmer's Blaxland Gallery, Sydney, August 1935, cited in Stewart Howard, 'Is it art or just smart? Contemporary Group exhibition', *Australian Women's Weekly*, 17 August 1935, p. 18. *Flight* was also included in the 1934 exhibition, no. 65.
- 10 Thake recorded, 'Painted from my Mother's kitchen window 33 Marara Rd Caulfield red brick chimney, red brick roof, blue sky, white clouds, brown holland blind, white curtains with pale brown spots, brown moth with blueish "eyes" on wings'. The ruffle of fabric on the sill appears to be tea towels or dishcloths placed out to dry, the window closed to hold them in place. Thake, 'Catalogue of oil paintings', p. 3
- 11 Howard, 'Is it art or just smart?'
- 12 *Flight* is not mentioned on Thake's later lists of his oil paintings, nor is a colour description known. Edward Wadsworth was experimenting with tempera, a pre-Renaissance technique using egg yolk, rather than oil, to bind pigments. There are suggestions that Thake similarly experimented with tempera, although in his later lists he wrote only of painting with either oil on canvas or board, or gouache on paper.
- 13 Harold Herbert, 'Art', *Australasian* (Melbourne), 29 August 1936, p. 18. In this, Herbert refers to a now-unknown painting of 'fungus forms' and *Yellow spinner*, another of the destroyed paintings known only through a photograph. Burdett, 'Australian art to-day'
- 14 Wadsworth often included propellers in his iconography, with which Thake was familiar; however, Thake said he took this fluid form from the swirls of coloured glass inside marbles.
- 15 Thake also had stepsons, John and Peter. *Happy landing* was exhibited with the

- Contemporary Art Society in Melbourne, June 1939, and illustrated in *Art in Australia* in August 1939. This painting was purchased by Maie (later Lady) Casey, who occasionally attended George Bell's classes and bought the art of her fellow students. In 1940 she and her diplomat husband moved to Washington, DC. This painting apparently travelled with them to the United States and following their return was exhibited at the National (later Art) Gallery of South Australia, in 1946.
- 16 Thake's fantastic *Archaeopteryx* (1941) was acquired for the Art Gallery of New South Wales's collection in 1964.
 - 17 Quoted in Sarah Matthews, 'Eric Thake, two paintings of Chinese shops in Little Bourke Street', *La Trobe Journal*, no. 100, September 2017, p. 85
 - 18 Thake kept a newspaper article about a carrier's shop at 292 Exhibition Street that was decorated with a painting of Field Marshal Herbert Kitchener and Colonel Robert Baden-Powell. *Herald* (Melbourne), 11 April 1957, p. 14. With this he made a small sketch of the shop and wrote that he had intended to paint it in 1942, together with 'a cutlers in the Eastern Market & a carriers in Lt Bourke'. Eric Thake, Newspaper cuttings book, p. [21], Eric Thake, Letters, photographs, clippings, c. 1939-92, Manuscripts Collection, State Library Victoria, MS 13445
 - 19 Thake's copy is now in his files in the National Gallery of Australia's library. Gordon later produced a series of covers of city shops and dwellings for the *New Yorker* magazine.
 - 20 Eric Thake, 'On getting some ideas for pictures', 12 September 1963, pp. 3-6, Eric Thake, Papers, 1930-82, Manuscripts Collection, State Library Victoria, MS 9826, box 2
 - 21 Alan McCulloch, 'Art review', *Herald* (Melbourne), 30 September 1952, p. 10
 - 22 Thake and Brack exhibited together in 1953, and the two became good friends. The Thakes owned an early Brack painting, *Mr Whitaker's small business* (1953), an interior scene that shows an almost-empty office, with its owner standing by the half-open door, which he, but not we, can see out of. Sold Deutscher-Menzies, Melbourne, 29 November 2000, lot 9
 - 23 Jeni Beaty, Thake's daughter, remembers being with Thake when he sketched this scene, at the corner of Riversdale and Auburn roads, Hawthorn. The building is the Riversdale Hotel, with well-dressed women exiting it. The Thakes had dachshunds as pets. Jeni Beaty, personal communication, 22 February 2020
 - 24 Peter Pinson, 'The paintings of Flight Officer Eric Thake, official war artist, RAAF Historical Records Section, 1944-1946', PhD thesis, University of Wollongong, 1987, pp. 1-3. Thake was promoted to flying officer in April 1945.
 - 25 *Exhibition of British War Pictures*, British Ministry of Information, Australian tour, 1943
 - 26 Eric Thake, letter to his family, December 1944, quoted in Jean McAuslan, 'Eric Thake, 1904-82', *Journal of the Australian War Memorial*, no. 2, 1983, p. 18
 - 27 Eric Thake, 1974, quoted in Mary Eagle, *The George Bell School: Students, Friends, Influences*, Melbourne: Deutscher Art, 1981, p. 28
 - 28 That Thake drew this image without access to a compass demonstrates his remarkable draughting ability. Eric Thake, interviewed by James Mollison, 17 December 1976, copy in possession of the author
 - 29 *Kamiri searchlight* was illustrated in the accompanying catalogue.
 - 30 Thake, 'On getting some ideas for pictures', p. 2, original emphasis
 - 31 Eric Thake, 'Well, what's for lunch today Sister?' *Mercy Hospital Feb 1958*, Eric Thake, Sketchbook, 1957-61, National Gallery of Victoria, Melbourne, P19-1974
 - 32 Thake's first solo exhibition was held at Georges Gallery, Melbourne, in 1947.
 - 33 For example, State Library Victoria owns over 70 photographs taken by Eric Thake on the Royal Australasian Ornithologists' Union trip to Uluru, Kata Tjuta and environs in 1952.
 - 34 Rare exceptions to this are a gouache of Uluru (1953, private collection) and another of Wyperfeld National Park (1966, State Library Victoria, Pictures Collection, H2008.48/151), which he painted as a backdrop for a short documentary film, *Wyperfeld*, by his friend David Corke (State Film Centre of Victoria, 1965).
 - 35 Thake, 'Some further notes on the George Bell [school]', p. 6
 - 36 Thake was a keen birdwatcher. Bird-themed art included *We saw the orange chat* (1974, private collection) and illustrations he drew for *Emulet: An Ornithological Soufflé* (2 vols, January 1949, March 1952), a humorous booklet put out by the Royal Australasian Ornithologists' Union.

- 37 Thake, 'Some further notes on the George Bell [school]', p. 6
- 38 Thake made a number of oil paintings using pub interiors, looking through windows or doors, including *The carved emu egg*, *Louth Hotel* (1966, whereabouts unknown); *The weekly train departs, the dog goes back to sleep*; *View from Menzies Hotel* (both 1971, whereabouts unknown); *Railway Bar, Mullewa* (1971, Art Gallery of Western Australia); and *Window at Broad Arrow* (1971, Newcastle Art Gallery). He also made a bookplate in 1971 for Ted Mayman, 'an old friend from RAAF War History days, drawn from a sketch in a pub en route to Leonora', in which the book-owner's name is reversed as though it is the pub window lettering.
- 39 Clive Turnbull, 'Abstract value of Thake's art seen', *Herald* (Melbourne), 30 June 1947, p. 5
- 40 'The first thing to make an artistic impression on me as far as I can remember were some small black & white drawings in "The School Paper" when I was about 8 or 9 years of age. I was attracted to their bold silhouettes and feel sure that it was these drawings that influenced my later linocuts.' Thake, 'Some further notes on the George Bell [school]', p. 5. 'The word intrigued me ... The silhouette has always been one of my greatest interests'. Eric Thake, 'A collection of memories set down haphazardly', n.d., notebook B, Eric Thake papers, in possession of the Thake family
- 41 Clive Turnbull, quoted in Eric Thake, Photography Department biographical form, 1 September 1973, Eric Thake, Artist's file, Records Management Unit, National Gallery of Victoria, Melbourne
- 42 Elizabeth Summons, notes of opening speech at Thake retrospective, National Gallery of Victoria, Melbourne, 21 May 1970, p. 4, photocopy in possession of the author
- Cooper: The surgeon and the fashion icon**
- 1 'People, parties ... tributes', *Age* (Melbourne), 21 June 1951, p. 5
- 2 Undated and untitled clipping in author's late aunt's photograph album
- 3 Annette Cooper, *Remembering Georges: Stories from Melbourne's Most Elegant Store*, Melbourne: Melbourne Books, 2014
- 4 *Patchwork, in Prose and Poetry* (Melbourne: Presbyterian Ladies' College), 1 April 1910, p. 1, Presbyterian Ladies' College Melbourne Archive; 'School speech days. Presbyterian Ladies' College', *Argus* (Melbourne), 13 December 1910, p. 9 (I'm assuming that 'Miss F. Cooper' refers to her); *Patchwork, in Prose and Poetry*, 1 April 1910, p. 14
- 5 'Social events. Dame Nellie Melba, Old Collegian', *Argus* (Melbourne), 9 October 1928, p. 11
- 6 'Social events'
- 7 'Death of Mr. David Mitchell', *Age* (Melbourne), 27 March 1916, p. 7
- 8 *Patchwork, in Prose and Poetry*, 1 April 1911, p. 17
- 9 *Patchwork, in Prose and Poetry*, 3 December 1913, pp. 28–29
- 10 Marion Olive Reid, *The Ladies Came to Stay: A Study of the Education of Girls at the Presbyterian Ladies' College*, Melbourne: authorized by the Council, 1960, p. 159; 'Commencement day. Students and the war. Chancellor on education', *Argus* (Melbourne), 10 April 1916, p. 4
- 11 Penny Russell, 'Stone, Grace Clara (1860–1957)', shared entry with Emma Constance Stone, *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, published first in hard copy 1990, accessed 4 March 2020, adb.anu.edu.au/biography/stone-grace-clara-9237. It is possible to put Florence Cooper's achievement in historical context by noting that Constance Stone was the first woman to register as a doctor in Victoria, in 1890. She had had to do her medical degree overseas (graduating in 1888), as the University of Melbourne would not admit women into the course at that time. Her sister, Clara, was more fortunate: she was able to start studying medicine in 1887, when the university started admitting female students. She was the first of only two female students to do so. Under Constance's leadership, a group of female doctors went on to found the Victoria Hospital for Women and Children (renamed the Queen Victoria Memorial Hospital in 1901), the first women's hospital in Victoria, operated for women, by women, and at the time housed in La Trobe Street, Melbourne.
- 12 Reid, *Ladies Came to Stay*, p. 159
- 13 'Register of medical practitioners for 1918', *Victoria Government Gazette*, no. 12, 18 January 1918, p. 381
- 14 'Beautiful Australian homes', *Table Talk* (Melbourne), 17 December 1908, p. 17, photograph by Sarony Studios, Elizabeth Street, Melbourne (note reference to suburb as East Camberwell)
- 15 Reid, *Ladies Came to Stay*, p. 159

- 16 'Doctors honoured', *Age* (Melbourne), 20 June 1951, p. 5; 'Old Collegians' column', *Patchwork*, in *Prose and Poetry*, August 1919, pp. 38–39
- 17 'Doctors honoured'; Reid, *Ladies Came to Stay*, p. 159
- 18 'Country news. Ballarat', *Age* (Melbourne), 14 September 1923, p. 10
- 19 'Local and general news ... mission gift afternoon', *Ballarat Star* (Vic.), 13 September 1920, p. 1
- 20 For example, advertisement, *Herald* (Melbourne), 30 November 1949, p. 2
- 21 Undated and untitled clipping in author's late aunt's photograph album
- 22 'Doctors honoured'
- 23 Undated and untitled clipping in author's late aunt's photograph album; Helen Macrae, *Dinner with the Devil: Women and Melbourne's Queen Vic; Their Pride and Shame, Joy and Sorrow*, Melbourne: H Macrae, 2015, p. 68
- 24 'Retiring after 25 years' service. Women doctors honoured', *Argus* (Melbourne), 21 June 1951, p. 8
- 25 Reid, *Ladies Came to Stay*, p. 160; 'Doctors honoured'
- 26 'Supplementary medical register of Victoria for 1960', *Victoria Government Gazette*, 2 May 1960, p. 1352; advertisements, *Age* (Melbourne), 10 April 1939, p. 10; 31 January 1952, p. 2
- 27 'Queen Mother smiles through heavy day', *Canberra Times*, 4 March 1958, p. 3
- 28 Undated and untitled clipping in author's late aunt's photograph album
- 29 'Former Queen Victoria Hospital tower and perimeter fence', Victorian Heritage Database, last updated 16 February 2000, accessed 28 February 2020, vhd.heritagecouncil.vic.gov.au/places/774; Danielle Cahill, 'Photo essay: a look at glorious Melbourne buildings that were demolished', *Herald Sun* (Melbourne), 10 July 2014, accessed 13 March 2020, www.heraldsun.com.au/news/victoria/news-story/cb7f41abca6e334d748b970d9d3a77b
- 30 Roger Leong, 'Findlay, Reta Mildred (1893–1954)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, published first in hard copy 1996, accessed 4 March 2020, adb.anu.edu.au/biography/findlay-reta-mildred-10181
- 31 'The university. Junior pass examinations. Over 300 extra candidates', *Daily Telegraph* (Sydney), 3 August 1910, p. 12
- 32 Leong, 'Findlay, Reta Mildred'
- 33 Dorothy Glasscock, 'Woman's world. Three women recall their youth', *Herald* (Melbourne), 15 June 1950, p. 18
- 34 Leong, 'Findlay, Reta Mildred'
- 35 Keith Dunstan, *The Store on the Hill*, Melbourne: Macmillan, 1979, pp. 106, 108
- 36 Dunstan, *Store on the Hill*, pp. 106, 108
- 37 'A woman's fancy', *Punch* (Melbourne), 16 September 1915, p. 27
- 38 'Top fashion expert dies', *News* (Adelaide), 15 June 1954, p. 23
- 39 Dunstan, *Store on the Hill*, p. 110; Leong, 'Findlay, Reta Mildred'
- 40 'Day by day events. Associate director', *Age* (Melbourne), 12 January 1946, p. 6
- 41 'New director of city firm is woman', *Herald* (Melbourne), 11 January 1946, p. 3
- 42 Dunstan, *Store on the Hill*, p. 110
- 43 Eve Gye, 'Antique pieces in modern flat', *Australian Women's Weekly*, 8 October 1949, p. 57
- 44 'Woman as manager', *Herald* (Melbourne), 17 June 1949, p. 6
- 45 Dunstan, *Store on the Hill*, p. 110; Hugh Buggy & Ron Stephens, 'A Melbourne news diary, fashion expert leaving here', *Argus* (Melbourne), 6 September 1950, p. 6
- 46 'Business woman in swallow show', *Age* (Melbourne), 28 July 1949, p. 1; Buggy & Stephens, 'Melbourne news diary'; 'Plenty of jobs for women – not many "plums"', *Australian Women's Weekly*, 7 May 1949, p. 18
- 47 Dunstan, *Store on the Hill*, p. 108
- 48 'A city of twinkling coronation lights', *Argus* (Melbourne), 2 June 1953, p. 3
- 49 Freda Irving, 'Fashion expert held place in man's world', *Argus* (Melbourne), 15 June 1954, p. 5
- 50 Dunstan, *Store on the Hill*, p. 109; advertisement, *Argus* (Melbourne), 30 May 1942, p. 3
- 51 Advertisement, *Table Talk* (Melbourne), 10 March 1938, p. 25
- 52 'Radio features', *Argus* (Melbourne), 27 April 1938, p. 8
- 53 'Personal', *Argus* (Melbourne), 18 January 1943, p. 2
- 54 Leong, 'Findlay, Reta Mildred'
- 55 Klaus Friedeberger, personal communication, 20 April 2014; Dunstan, *Store on the Hill*, p. 110
- 56 Dunstan, *Store on the Hill*, p. 108; advertisement, *Herald* (Melbourne), 16 March 1940, p. 21
- 57 'Round about with Penelope', *Sunday Mail* (Brisbane), 11 July 1943, p. 8
- 58 Elizabeth Street, 'The life of Melbourne', *Argus* (Melbourne), 17 March 1948, p. 7
- 59 Dunstan, *Store on the Hill*, p. 105

- 60 Dorothy Glasscock, 'Women worth knowing', *Herald* (Melbourne), 17 April 1954, p. 8
- 61 Dunstan, *Store on the Hill*, p. 123
- 62 'Crowds at funeral of Miss R. Findlay', *Herald* (Melbourne), 17 June 1954, p. 5
- 63 Dunstan, *Store on the Hill*, p. 123
- 64 Irving, 'Fashion expert held place in man's world'
- 65 'One day appeal for hospital', *Weekly Times* (Melbourne), 11 May 1949, p. 32
- 66 'People, parties ... centenary dinner for hospital', *Age* (Melbourne), 20 January 1953, p. 5
- 67 'Georges mourns Miss Findlay', *Herald* (Melbourne), 15 June 1954, p. 3.
- Hogan: Saints and sinners**
- 1 Tim Hogan (ed.), *Reading Australian Rules Football: The Definitive Guide to the Game*, Sydney: Walla Walla Press, 2017
- 2 Lionel Frost & Tim Hogan, 'Clubs: minor leagues', in Hogan, *Reading Australian Rules Football*, pp. 43-44
- 3 Editorial, *Bacchus Marsh Express*, 1 July 1882, p. 2
- 4 HCA Harrison, 'Melbourne v. Albert Park', letter to the editor, *Australasian* (Melbourne), 30 July 1870, p. 13
- 5 Editorial, *Bacchus Marsh Express*, 1 July 1882, p. 2
- 6 Editorial, *Bacchus Marsh Express*, 1 July 1882, p. 2
- 7 Sigma, letter to the editor, *Bacchus Marsh Express*, 8 July 1882, p. 3
- 8 George Cuthbertson, letter to the editor, *Bacchus Marsh Express*, 8 July 1882, p. 3
- 9 EG Jones, letter to the editor, *Bacchus Marsh Express*, 8 July 1882, p. 3
- 10 JW Craig, letter to the editor, *Bacchus Marsh Express*, 15 July 1882, p. 3
- 11 TA Dodds, letter to the editor, *Bacchus Marsh Express*, 15 July 1882, p. 3
- 12 Footballer, letter to the editor, *Bacchus Marsh Express*, 22 July 1882, p. 3
- 13 Editorial, *Bacchus Marsh Express*, 23 May 1885, p. 2; 'Ballan', *Bacchus Marsh Express*, 13 June 1885, p. 3
- 14 Editorial, *Bacchus Marsh Express*, 11 August 1894, p. 2
- 15 Mark Pennings & Trevor Ruddell, '"Anyone but Barwon": the bitter rivalry between Geelong and Barwon football clubs in the late 1870s', *Sporting Traditions*, vol. 25, no. 1, May 2008, pp. 41-55; 'Items of news: rowdy footballers', *Hamilton Spectator*, 1 October 1878, pp. 2-3
- 16 'Castlemaine', *Argus* (Melbourne), 28 May 1855, p. 7
- 17 Geoffrey Blainey, *A Game of Our Own: The Origins of Australian Football*, Melbourne: Black Inc., 2003, pp. 36-40
- 18 Full sets of Thomas P Power (comp./ed.), *The Footballer: An Annual Record of Football in Victoria [and the Australian Colonies]*, Melbourne: Henriques and Co. / RP Hurren, 1875-81, Rare Books Collection, RARELT 796.3320945 F73P, are also held by the Melbourne Cricket Club Library and the State Library of New South Wales.
- 19 Thomas P Power (comp.), *The Footballer: An Annual Record of Football in Victoria*, Melbourne: Henriques and Co., 1875, pp. 24, 32
- 20 Observer, 'Provincial', in Thomas P Power (ed.), *The Footballer: An Annual Record of Football in Victoria and the Australian Colonies*, Melbourne: RP Hurren, 1878, pp. 99-101, p. 100
- 21 Trevor Ruddell, '"Albert 'Pompey' Austin": the first Aborigine to play senior football', in Peter Burke & June Senyard (eds), *Behind the Play: Football in Australia*, Melbourne: Maribyrnong Press, 2008, pp. 89-105
- 22 'El Dorado miner's diary', 1893-95, Manuscripts Collection, MS 14076; Alexander Goodall, Papers, 1892-97, Manuscripts Collection, MS 12075, MS 13029
- 23 Goodall, diary, 28 August 1895, MS 12075
- 24 Robert Bruce & Oswald Campbell, *Winter in Australia: football in the Richmond paddock*, print, 1866, Pictures Collection, IMP27/07/66/304, in *Illustrated Melbourne Post*, 27 July 1866, p. 304
- 25 *Eaglehawk football club*, photographic print, c. 1900, Tatnall family collection, Pictures Collection, H2015.117/12; *Imperial Albion football club, premiers, 1905*, 1905, Pictures Collection, H89.111/4.
- Welch: A fragment of the medieval past**
- My sincere thanks to Kim Wilson (Fisher Library, University of Sydney) for lodging the related query that sparked this research, for sharing with me her detailed knowledge of Gaselee and his collections and for offering feedback about this short piece which has greatly improved it, including drawing Gaselee and Foxcroft's meeting to my attention. Any errors that remain are my own.
- 1 Each work is catalogued individually and can be found by searching for the call number RARES 094.1 D11V in the State Library Victoria online catalogue, www.slv.vic.gov.au/search-discover

- 2 Paul Vincent Spade, 'Medieval philosophy', *The Stanford Encyclopedia of Philosophy*, summer 2018 edn, Edward N Zalta (ed.), accessed 9 January 2020, plato.stanford.edu/archives/sum2018/entries/medieval-philosophy/
- 3 For studies discussing the 13th-century recovery of Aristotle's corpus of works in the medieval West, see Spade, 'Medieval philosophy'.
- 4 Ronald Storrs, 'Gaselee, Sir Stephen (1882–1943)', rev. David McKitterick, *Oxford National Dictionary of Biography*, 23 September 2004, accessed 9 January 2020, doi.org/10.1093/ref:odnb/33347 (subscription required)
- 5 JCT Oates, *A Catalogue of the Fifteenth-Century Printed Books in the University Library*, Cambridge: Cambridge University Press, 1954, p. 45
- 6 Shane Carmody, 'A life of scholarship: A.B. Foxcroft at the Melbourne Public Library', *La Trobe Journal*, no. 79, autumn 2007, pp. 82–96, p. 86
- 7 Carmody, 'A life of scholarship', p. 86. Only the 1490 incunabulum in the volume is mentioned in Carmody's article: Werner Rolevinck's *Incipit formula viue[n]di canonic[rum] siue vicario[rum] secularium aut etia[m] aliorum deuoto[rum] p[re]s[by]te[ro]ro[rum]*, Alast, Belgium: Thierry Martens, c. 1490

O'Connell: Takejirō Hasegawa's Fairy Tale Series

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- 1 State Library Victoria holds the following titles: David Thompson, *Battle of the Monkey and the Crab*, 1940; David Thompson, *Kachi Kachi Mountain*, 1932; James Curtis Hepburn, *The Old Man and the Devils*, 1921; Basil Hall Chamberlain, *The Serpent with Eight Heads*, 1921; Mrs TH James, *The Matsuyama Mirror*, 1921; Mrs TH James, *The Hare of Inaba*, [1911]; Mrs TH James, *The Cub's Triumph*, 1922; Mrs TH James, *The Princes Fire-Flash and Fire-Fade*, 1929; Basil Hall Chamberlain, *My Lord Bag-o'-Rice*, 1937; Mrs TH James, *Schippeitaro*, [1902]; Lafcadio Hearn, *The Old Woman Who Lost Her Dumpling*, [post-June 1911]; Lafcadio Hearn, *Chin Chin Kobakama*, 1931; Lafcadio Hearn, *The Fountain of Youth*, 1925.

All were published in Tokyo by T Hasegawa, with the exception of *My Lord Bag-o'-Rice*, which was published in Tokyo by Nishinomiya Yosaku, Hasegawa's second son, who changed his name to his grandfather's family name Nishinomiya and ran the family business under this name for a number of years, later changing it once more to the hyphenated name of Hasegawa-Nishinomiya. Dates in square brackets indicate a later printing date than the date printed in the book. The printed dates in Hasegawa's books are not always an accurate representation of the actual year of printing, as later editions and reprints would often carry publication information from earlier versions. These alternative dates have been identified with reference to the following publications. *The Hare of Inaba*: George C Baxley, 'The Hare of Inaba, Japanese Fairy Tale No. 11, c1898 & Later Reprints, Types 1, 2, 3 & 4', Baxley Stamps, n.d., accessed 10 January 2020, www.baxleystamps.com/litho/hasegawa/ft_11_hare.shtml; *Schippeitaro*: George C Baxley, 'Schippeitaro, Japanese Fairy Tale No. 17, c1902', Baxley Stamps, n.d., accessed 10 January 2020, www.baxleystamps.com/litho/hasegawa/ft_17_c1902.shtml. For *The Old Woman Who Lost Her Dumpling*, the date can only be identified as being no earlier than June 1911 due to the address being listed as 17 Kami Negishi, Tokyo. Frederic A Sharf, *Takejirō Hasegawa: Meiji Japan's Preeminent Publisher of Wood-Block-Illustrated Crepe-Paper Books*, Salem: Peabody Essex Museum, 1994, p. 77

- 2 In addition to English, German and French, various books of the series were printed in Dutch, Swedish, Danish, Portuguese, Spanish, Italian and Russian. George C Baxley, 'Takejirō Hasegawa / Kobunsha Publications "Chirimen-bon" (crepe paper books) and plain paper books', Baxley Stamps, n.d., accessed 4 December 2019, www.baxleystamps.com/litho/hasegawa.shtml
- 3 George C Baxley, 'The Old Man & the Devils, Japanese Fairy Tale Series, no. 7, ca 1889, western style binding', Baxley Stamps, n.d., accessed 10 January 2020, www.baxleystamps.com/litho/hasegawa/hase_7_1889.shtml#jp-string
- 4 Sharf, *Takejirō Hasegawa*, p. 7
- 5 Christine ME Guth, 'Hasegawa's fairy tales: toying with Japan', *RES: Anthropology*

- and *Aesthetics*, nos 53–54, spring–autumn 2008, pp. 266–81, p. 269
- 6 Sharf, *Takejiro Hasegawa*, p. 10
- 7 Western translations of Japanese folk tales published prior to Hasegawa's series included the publication in 1871 of British diplomat AB Mitford's translation of nine classic Japanese tales into English as part of a larger volume about Japanese folklore and customs, Austrian doctor Ferdinand Adalbert Junker von Langegg's translations of 31 tales into German in 1884 (International Library of Children's Literature, 'Folktales and *chirimen bon* (crepe-paper books)', Exhibition Commemorating the 10th Anniversary of the Opening of the International Library of Children's Literature and the National Year of Reading: Children's Books Going Overseas from Japan, International Library of Children's Literature, National Diet Library, 2012, accessed 7 February 2020, www.kodomo.go.jp/anv10th/e/culture/oldstory.html), British writer Matilda Chaplin Ayrton's *Child-Life in Japan and Japanese Child Stories* (London: Griffith and Farran, 1879) and William E Griffis's *Japanese Fairy World: Stories from the Wonder-Lore of Japan* (Schenectady: JH Barhyte, 1880). Guth, 'Hasegawa's fairy tales', p. 271
- 8 He initially published under the imprint Kobunsha but changed it in 1890 to T Hasegawa. Sharf, *Takejiro Hasegawa*, pp. 10–11, 18–19
- 9 Sharf, *Takejiro Hasegawa*, p. 11
- 10 George C Baxley, 'Momotaro (Little Peachling) first edition', Baxley Stamps, n.d., accessed 10 January 2020, www.baxleystamps.com/litho/hasegawa/hasegawa_1_momo.shtml
- 11 Christopher DeCou, 'Woodblocks in Wonderland: the Japanese Fairy Tale Series', Public Domain Review, 3 September 2019, accessed 28 January 2020, publicdomainreview.org/essay/woodblocks-in-wonderland-the-japanese-fairy-tale-series#fn6
- 12 Sharf, *Takejiro Hasegawa*, p. 19
- 13 Japanese text is traditionally written in vertical columns read from right to left, with books opening at the 'back' in the Western style.
- 14 Sharf, *Takejiro Hasegawa*, p. 16
- 15 These include Third National Industrial Exhibition, Ueno (Tokyo), 1890; World's Columbian Exposition, Chicago, 1893; Fourth National Industrial Exhibition, Kyoto, 1895; Universal Exposition, Paris, 1900 (at which he was awarded gold medals); Fifth National Industrial Exhibition, Osaka, 1903; Louisiana Purchase Exposition, or World Fair, St Louis, 1904; Anglo-Japanese Exhibition (also known as the Japan-British Exposition), London, 1910 (he received gold medals at the final two of these). He was awarded the Grand Prize at the International Exhibition in Turin, in 1910, and exhibited in Portland, Oregon; Liège; and San Francisco in 1915–16, the last of these garnering him another gold medal. Sharf, *Takejiro Hasegawa*, pp. 24, 27; Marc Kahn, 'Hasegawa Takejiro and Nishinomiya Yosaku', Shōtei Gallery, 2001–03, accessed 24 March 2020, shotei.com/publishers/hasegawa/hasegawa.htm; Riccardo Franci, *Takejiro Hasegawa e le fiabe giapponesi del Museo Stibbert (Takejiro Hasegawa and the Japanese fairy tales of the Stibbert Museum)*, Livorno: Sillabe, 2008, p. 29
- 16 John Fiorillo, 'FAQ: how were crepe prints (縮細紙) made?', Viewing Japanese Prints, 2000–01, accessed 19 April 2020, www.viewingjapaneseprints.net/texts/topics_faq/faq_chirimen.html
- 17 Bram Donders, junior curator at Van Gogh Museum, Amsterdam, email correspondence with the writer, 20 April 2020
- 18 Sharf, *Takejiro Hasegawa*, p. 26
- 19 Sharf, *Takejiro Hasegawa*, p. 18
- 20 Tsuneyuki Kojima & Noriko Satō, 'Kokuritsu Kokkai Toshokan shozō chirimen-bon mokuroku' (Catalogue of chirimen books in the National Diet Library collection), *Reference Service and Bibliography* (National Diet Library of Japan), no. 54, March 2001, p. 36
- 21 Sharf, *Takejiro Hasegawa*, p. 31
- 22 The process is effectively demonstrated at Kyoji Oiri Co., 'Chirimen-bon' (Crepe paper books), accessed 15 February 2020, www.oiri-co.com/soutei_chirimen.php
- 23 DeCou, 'Woodblocks in Wonderland'
- 24 Kazuo Koizumi (ed.), *More Letters from Basil Hall Chamberlain to Lafcadio Hearn*, Tokyo: Hokuseido Press, 1937, p. 137
- 25 Sharf, *Takejiro Hasegawa*, p. 45
- 26 Sharf, *Takejiro Hasegawa*, p. 45
- 27 Fanny Hagin Mayer, *Ancient Tales in Modern Japan: An Anthology of Japanese Folk Tales*, Bloomington: Indiana University Press, 1984, pp. vii–viii
- 28 'The Old Woman Who Lost Her Dumpling', Crepe-Paper Books and Woodblock Prints at the Dawn of Cultural Enlightenment in Japan, 60th Foundation Anniversary Rare Books Exhibition, online catalogue,

- Kyoto University of Foreign Studies, 2007, accessed 20 February 2020, www.kufs.ac.jp/toshokan/chirimenbon/b_35.html
- 29 Sharf, *Takejiro Hasegawa*, p. 47
- 30 'The Matsuyama Mirror', Crepe-Paper Books and Woodblock Prints at the Dawn of Cultural Enlightenment in Japan, 60th Foundation Anniversary Rare Books Exhibition, online catalogue, Kyoto University of Foreign Studies, 2007, accessed 20 February 2020, www.kufs.ac.jp/toshokan/chirimenbon/b_10.html
- 31 Sharf, *Takejiro Hasegawa*, p. 10
- 32 Sharf, *Takejiro Hasegawa*, p. 21
- 33 Sharf, *Takejiro Hasegawa*, p. 21
- 34 Sharf, *Takejiro Hasegawa*, p. 21
- 35 The illustrator of *The Fountain of Youth* is unknown.
- 36 Sharf, *Takejiro Hasegawa*, pp. 20–21
- 37 Sharf, *Takejiro Hasegawa*, pp. 20–21
- 38 Baxley, 'Momotaro (Little Peachling)'
- 39 Sharf, *Takejiro Hasegawa*, p. 11
- 40 George C Baxley, 'The Boy Who Drew Cats, Japanese Fairy Tale Series no. 23', Baxley Stamps, n.d., accessed 17 February 2020, www.baxleystamps.com/litho/hasegawa/cats.shtml#hearn
- 41 Eiko Ikegami, *Bonds of Civility: Aesthetic Networks and the Political Origins of Japanese Culture*, Cambridge: Cambridge University Press, 2005, p. 292
- 42 Tsuneyuki Kojima & Noriko Satō, 'Kokuritsu Kokkai Toshokan shozō chirimen-bon mokuroku' (Catalogue of chirimen books in the National Diet Library collection), *Reference Service and Bibliography* (National Diet Library of Japan), no. 135, February 2004, pp. 36–37
- 43 A number of online databases contain digitisations of entire books in the series, including that of the Monash University Library's Rare Books Collection, which has 26 of the English-language translations ('Japanese fairy tales', Monash Collections Online, Monash University Library, 2017, accessed 5 June 2020, hdl.handle.net/1959.1/1402571), and Internet Archive, which has 19 of the series from the New York Public Library's collection (search for 'Japanese fairy tale series' at Internet Archive, archive.org).
- Plant: Mr Coppin's face book**
- With special thanks to Olga Tsara, librarian at State Library Victoria.
- 1 Alec Bagot, *Coppin the Great: Father of the Australian Theatre*, London: Melbourne University Press, 1965, remains the most comprehensive study of George Selth Coppin. For compact descriptions of his crowded life, see Sarah Engledow, 'The multifarious career of George Selth Coppin', *Portrait*, no. 13, September–November 2004, accessed 26 May 2020, www.portrait.gov.au/magazines/13/the-multifarious-career-of-george-selth-coppin; Sally O'Neill, 'Coppin, George Selth (1819–1906)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, published first in hard copy 1969, accessed 26 May 2020, adb.anu.edu.au/biography/coppin-george-selth-3260; Simon Plant, 'Show time: George Coppin turns 200', *On Stage*, April 2019, accessed 26 May 2020, theatreheritage.org.au/on-stage-magazine/general-articles/item/574-show-time-george-coppin-turns-200.
- 2 George Coppin – a resourceful English comic actor, musician and manager – arrived in Sydney in March 1843 and toured with some success in the Port Phillip District (later, Colony of Victoria) and South Australia. Facing insolvency in the early 1850s, Coppin recovered by entertaining goldminers and building a portfolio of hotels and theatres.
- 3 Coppin refers to his American speculations in a daily journal he kept in 1865, in letters home to his wife, Lucy Coppin, and in occasional reports to the Melbourne *Herald*. The journal and the letters are held in George Selth Coppin, Correspondence, George Selth Coppin, Papers, 1814–1965, Manuscripts Collection, MS 8827, MSF boxes 77–81 (letters), MSF box 82 (journal). The letters cited below are all in box 77.
- 4 George Coppin to Lucy Coppin (hereafter GC to LC), New York, 23 September 1865
- 5 GC to LC, New York, 26 March 1865
- 6 GC to LC, Boston, 5 October 1865
- 7 GC to LC, New York, 5 October 1865
- 8 GC to LC, New York, 23 September 1865
- 9 Elizabeth Siegel, 'An age of albums', in Walter Guadagnini, *Photography: The Origins 1839–1890*, Milan: Skira, 2010, pp. 200–71, p. 201
- 10 'Photographic eminence', *Humphrey's Journal*, vol. 16, no. 6, 15 July 1864, pp. 93–94
- 11 Andrew Wynter, 'Cartes de visite', *The American Journal of Photography*, vol. 4, no. 21, 1 April 1862, p. 486
- 12 Coppin indicates he may have had his portrait taken at Fredricks's studio in mid-March: 'I send ... 3 large parcels of illustrated newspapers, a letter I wrote a week ago, enclosing Photograph taken

- here'. GC to LC, New York, 26 March 1865
- 13 Charles Kean and Ellen Kean (née Tree) were revered actors on the English stage. In presenting the works of Shakespeare, Charles – son of the great tragedian Edmund Kean – was the manager of the Princess's Theatre in London for nine years (1850–59) and made four visits to the United States.
- 14 Siegel, 'An age of albums', p. 211
- 15 GC to LC, New York, 23 September 1865
- 16 As 1865 dawned, the Civil War had reached a stalemate, with the exhausted armies of the North and South entrenched around Petersburg, south of Richmond, Virginia.
- 17 Gift of the estate of Mrs EDA Bagot, via the National Library of Australia, 1969 and 1970
- 18 Bagot makes a fleeting reference to Coppin shipping 'a parcel containing a photo album of prominent people'. *Coppin the Great*, p. 309. No mention is made of the album in any other biographical reference.
- 19 George Coppin, journal, 7 March 1865
- 20 Coppin, journal, 7 March 1865
- 21 GC to LC, New York, 7 March 1865
- 22 Coppin, journal, 10 March 1865. At the time of their American tour, Charles Kean was 54 years old. Coppin was 46.
- 23 An autographed copy of Hackett's book, in the State Library Victoria collection, carries the inscription 'For G. Coppin with respects of The Author, April 10. 1865'. James H Hackett, *Notes and Comments upon Certain Plays and Actors of Shakespeare*, New York: Carleton, 1864
- 24 Edwin Forrest was at the centre of New York's Astor Place riot of 1849, when a feud with English tragedian William Macready ignited deadly protests on Broadway.
- 25 Junius Brutus Booth, an early-19th-century thespian, fathered three actor sons: Junius Brutus Booth Jr, Edwin Booth and John Wilkes Booth.
- 26 Quoted in William Winter, *Vagrant Memories: Being Further Recollections of Other Days*, London: Hodder and Stoughton, 1916, p. 151
- 27 *Julius Caesar* starred Edwin (Brutus), Junius Jr (Cassius) and John Wilkes (Mark Antony) Booth.
- 28 Winter observed that Edwin Booth was 'saturated with sadness ... with a sombre and melancholy aspect of countenance ... so admirable in the character of Hamlet'. *Vagrant Memories*, p. 156.
- 29 Coppin, journal, 8 March 1865
- 30 GC to LC, New York, 26 March 1865
- 31 Coppin visited Mr Plimpton's Skating Saloon and, having observed 'about 50 ladies and gentlemen making all sorts of figures', decided to 'bring [home] a quantity of the skates'. GC to LC, New York, 26 March 1865
- 32 GC to LC, New York, 30 March 1865
- 33 Cited in EP Hingston, *The Genial Showman: Being the Reminiscences of the Life of Artemus Ward*, Massachusetts: Imprint Society, 1971
- 34 GC to LC, New York, 8 April 1865: 'I am going to meet Hinkston [*sic*] to night to celebrate my [47th] birthday'. GC to LC, New York, 10 April 1865
- 35 Coppin, journal, 11 March 1865
- 36 Coppin, journal, 16 March 1865
- 37 Coppin, journal, 13 March 1865
- 38 Bryant's Minstrels comprised Jerry (tambourine), Dan (banjo) and Neil (accordion) Bryant. Jerry died in 1861.
- 39 Bagot, *Coppin the Great*, p. 300
- 40 Bagot, *Coppin the Great*, p. 300
- 41 GC to LC, New York, 8 April 1865
- 42 'Row with Kean. Said I was incompetent as an agent. I refer'd him to the list of engagements I made. He said some were too long. Others too short.' Coppin, journal, 6 April 1865
- 43 GC to LC, New York, 8 April 1865
- 44 Mr and Mrs Kean's Australasian tour was complicated by illness, local politics and knavish tricks on the part of a rival English thespian, Barry Sullivan.
- 45 Charles Kean to Mary Kean, New York, 4 April 1865, quoted in William GB Carson (ed.), 'Letters of Mr and Mrs Charles Kean relating to their American tours', *Washington University Language and Literature*, no. 15, 1945, p. 63
- 46 Coppin, journal, 10 April 1865
- 47 Bagot, *Coppin the Great*, p. 304
- 48 President and Mrs Lincoln attended a benefit performance of the hit comedy *Our American Cousin*.
- 49 'All the theatres will be closed until after the [President's] funeral'. GC to LC, New York, 16 April 1865
- 50 GC to LC, New York, 21 April 1865
- 51 GC to LC, New York, 16 April 1865
- 52 *Tribune* (New York), 14 September 1865, quoted in George Odell, *Annals of the New York Stage*, vol. 8, New York: Columbia University Press, 1927, p. 30
- 53 From mid-May, the Keans gave performances in Baltimore, Pittsburgh, Cincinnati, St Louis, Chicago, Milwaukee, Cleveland, Buffalo, Rochester and Montreal. After a second Broadway season, they visited Boston and Philadelphia.
- 54 GC to LC, Buffalo, 23 July 1865

- 55 'Here I am one more step towards home regularly heartsick and unwell.' GC to LC, New York, 23 September 1865
- 56 *Argus* (Melbourne), 24 January 1866, p. 4
- 57 Bagot, *Coppin the Great*, p. 319
- 58 GC to LC, New York, 23 September 1865
- 59 GC to LC, New York, 23 July 1865

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- 1 'History of Postcards', 150 Years of Postcards, 2019, accessed 2 May 2020, 150yearsofpostcards.com/history; 'Greetings from the Smithsonian: a postcard history', Smithsonian Institute Archives, n.d., accessed 2 May 2020, siarchives.si.edu/history/featured-topics/postcard/postcard-history
- 2 'Herrmann, Emanuel (1839–1902)', *Österreichisches Biographisches Lexikon* (Austrian biographical lexicon), Austrian Centre for Digital Humanities and Cultural Heritage, Austrian Academy of Sciences Press, published first in hard copy 1959, accessed 2 May 2020, doi: [10.1553/0x00281dc4](https://doi.org/10.1553/0x00281dc4)
- 3 Barbara A Harrison, 'The craze for collecting postcards', *Collecting and Exhibiting Picture Postcards*, American Association of Philatelic Exhibitors, August 2007, accessed 7 June 2020, www.aape.org/CollectingPicturePostcardsver17Jul.asp; 'Picture postcards', *Australian Town and Country Journal* (Sydney), 11 October 1905, p. 43. The article stated, 'It is obvious that the picture postcard is an item of no little importance, alike from the point of view of the national revenue and of commerce'.
- 4 The golden age is generally defined as 1905–15, but Alan Petrusis identifies it as 1907–13. Fred Bassett, 'Wish you were here! The story of the golden age of picture postcards in the United States', Postcard Collection, appendix C, New York State Library, last updated 16 August 2016, accessed 2 May 2020, www.nysl.nysed.gov/msscfa/qc1651oess.htm; Alan Petrusis, 'The peak and decline of the golden age 1907–1913', *Metropostcard.com*, 2020, accessed 2 May 2020, www.metropostcard.com/history1907-1913.html
- 5 Gertrude Berres Postcard Collection, Manuscripts Collection, MS 16311
- 6 'Sudden death', *Argus* (Melbourne), 3 October 1905, p. 7
- 7 'Cosgrove', newspaper clipping from unrecorded source, September 1922, copy in possession of the author
- 8 'Picture postcards'

Contributors

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