

WOMEN'S MELBOURNE

Celestina Sagazio

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The National Trust of Australia (Victoria)
Tasma Terrace
4 Parliament Place
East Melbourne, Victoria, 3002

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In 2008 as part of its efforts to celebrate the one hundredth anniversary of women's suffrage in Victoria the National Trust was successful in obtaining a grant from the Victoria's Heritage Grants program (Interpretation of Heritage Places and Objects) of Heritage Victoria to produce a book and podcast on significant women's historic places. This book is the result. A podcast of a women's tour of the Melbourne CBD is to be found on our website: www.natstrust.com.au (look under Walking Tours). We thank Heritage Victoria staff for their assistance and support, particularly, Anne Cahir, Megan McDougall, Tony Armstrong, Jeremy Smith and Kerry Taylor.

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Here's to the marvellous women who have contributed so much to our history and to the next generations of women who will make a valuable contribution to this city!

Dr Celestina Sagazio
Senior Historian
National Trust of Australia (Victoria)
February 2010

ACCESS TO PLACES ON THE TOURS

This book can be used as a walking tour book or enjoyed as a reference. The tour routes are quite long, and depending on your fitness you may need to walk them in sections and even use transport for parts of them.

Please note that private houses are not open for inspection.

Businesses do not normally permit group inspections of their premises and prior arrangement must be made. But a number of historic places are open during the annual Melbourne Open House program, including the National Trust's headquarters Tasma Terrace. (See www.melbourneopenhouse.org)

St Francis' Church asks that all visitors respect the church as a place of prayer and quiet reflection. Organised tour groups should make prior arrangements to visit at appropriate times.

It is recommended that you also observe these guidelines for other churches and cathedrals in the book.

The public is reminded that the National Gallery of Victoria – Ian Potter Centre: NGV Australia and the NGV International are open daily free of charge.

The Victorian Artists' Society gallery is also open free of charge.

The Mary MacKillop Heritage Centre is open every week day. Admission is by donation. Group bookings are by appointment.

FOREWORD

By the Hon Joan Kirner AM,
former Premier of Victoria



An early Sydney suffragist Rose Scott once mused that the good that men do is recorded in history but the achievements of women are often interred with their bones.

This lovely and informative book and walking tour guide, *Women's Melbourne*, is a 'labour of love' by Dr Celestina Sagazio, Senior Historian of the National Trust. Celestina seeks to open our eyes to some of those unrecorded women's achievements through describing some of the marvellous Melbourne buildings in which women have been born, worked, died, worshipped, organised, educated, created, debated,

studied and learned, cooked and cleaned. They have also been part of Melbourne's planning and construction, though rarely acknowledged.

For me, and I suspect for other readers, *Women's Melbourne* is both a trip down memory lane and an eye-opener for new knowledge. The wonderful *Women's Melbourne* enabled me to revisit Myer Mural Hall where my mother, grandmother and I, as a treat, played ladies at afternoon tea. I always chased the American Beauty – it was just after World War II. I re-read the inspirational story of the Women's Shilling Fund enabling Dr Constance Stone's vision of a hospital built for women by women and staffed by women doctors and nurses.

How glad are we that women fought to retain part of the hospital to honour Constance Stone, her staff, the women and the babies born at Queen Victoria. I am delighted to have been part of a government and a women's campaign that established the Queen Victoria Women's Centre in one of the towers.

One hundred and forty significant women's sites are featured in *Women's Melbourne*. Through them, Celestina and her co-workers bring some of Melbourne's history alive from the clans of the Kulin nation, through settlement to today's world class city. The book makes an excellent companion to the Union of Australian Women's 'Women's Map of Melbourne'. Both are built on the passion and skills of so many women to record and preserve women's history and contribution to Melbourne. Historic mansions and their wealth enabled many middle-class women of Melbourne's eastern suburbs to lead the suffrage movement. The 'Little Lon' area housed poor women, newly arrived immigrants, prostitutes, or those involved with businesses such as lodging houses.

This book also features women's clubs, monuments and interesting places like the birthplace of the Women's Liberation Movement, Dame Pattie Menzies' favourite hotel/home – the Windsor –, the Princess Theatre where female actresses and musical stars were adored by the public, girls' schools, missions that looked after the poor, the peaceful St Francis' Church where the religious woman and shaker Mary MacKillop is honoured, the Conciliation and Arbitration Court in Little Bourke Street where Zelda D'Aprano, Thelma Soloman and Alva Geikie chained themselves to demand equal pay for women. We learn about Madame Brussels' brothels and the Exhibition Street Kindergarten all brought to life as part of our living history in place and space.

Looking at Melbourne's buildings from a women's history point of view brings new ways of seeing our city. This book is a treasure trove of history, architecture and planning. Too often we are led to think that cities are built by male planners, architects and artisans only. Now we know it is not true. Melbourne, its built environment and its history, is greatly enhanced by knowledge in the book but also by the promise of walks of discovery to learn even more. Our thanks to Celestina and all those who designed the concept, devoted the funds, undertook and shaped the research – your work and vision and generosity is greatly appreciated.

WOMEN'S MELBOURNE

Introduction

What do Caroline Chisholm, Mary MacKillop, Chloe, Dame Nellie Melba, Dame Mabel Brookes, Dame Elisabeth Murdoch and Helen Reddy have in common? The answer is Melbourne. Many of the women we encounter in this book are remarkable and inspiring. Many others are quiet achievers. All of them made, or are making, a contribution to the city's history.



1 Dame Nellie Melba

Courtesy Pictures Collection,
State Library of Victoria

2 Helen Reddy

Courtesy Rennie Ellis
Photographic Archive

Melbourne's spectacular growth from a village to a great metropolis in the 1880s has been the subject of considerable commentary. It was the seventh largest city in the British Empire in the nineteenth century, the temporary capital of Australia from the turn of the twentieth century, and is one of the most liveable cities in the world today.

Melbourne's fine architecture and public gardens are much admired. The city is fortunate to have a huge range of

historic sites, many of which have been documented, saved and protected by the National Trust, Heritage Victoria, the Melbourne City Council, the East Melbourne Group, the East Melbourne Historical Society and other heritage groups and local activists.

A great deal has been written about architectural styles, prominent architects (nearly all men), the people who commissioned these places and objects (usually prominent or well-off men), and how our history developed. The National Trust's excellent publication, *Walking Melbourne*, by Rohan Storey, has considerable information on these aspects of our history and it has been a popular reference for Melburnians and visitors alike.

This book, *Women's Melbourne*, is seen as a companion publication and provides information specifically on women, some very famous, some not so famous, others unheard of. It gives us different perspectives on who is important in history and why. Designing and constructing places and objects is an important part of the story. Some women, of course, did these things well – do not be misled by those who say that there were no talented early women architects and artists in Melbourne's history. They were certainly there – some writers of history blinkered by their values, ignorance, prejudices and lack of research have omitted them from our view. There is growing body of research, however, that is rescuing them and other women from the past.

Women have sought and obtained recognition in many ways over time but one area – a deficiency – remained to be addressed: many women and women's groups have wanted

historic sites associated with females to be documented and celebrated, and the present lack of statues to women in the city centre has similarly been a grievance. 'The Women's Map of Melbourne' (a brochure and online resource) was developed by the Union of Australian Women on behalf of a coalition of women's organisations as a guide to existing services and a celebration of women's contribution to the life of Melbourne.

Individual women and women's groups wanted a more detailed publication so this book was supported. It goes some way towards paying tribute to women who made a contribution to historic places and objects, but we recognise that it has just touched the surface of this fascinating topic. There are many other women and places that could have been included but lack of resources has prevented this. We recognise that the western part of the Melbourne Central Business District has not been covered, where, for example, many women lawyers and judges have made valuable contributions in their fields. We hope that this book is the first stage of a broader and more detailed study and publication in the future. We welcome any comments and further information.

Historic sites can also be appreciated from numerous other perspectives. Women have contributed, for example, by commissioning or funding places to be built or extended; by decorating or furnishing places; by taking care of human needs, not only in families, but also in organisations and institutions as well as the broader community; by curing the sick; by educating children; by caring for the poor and disadvantaged (often other women); by enacting legislation and reforming society; and by informing and entertaining us.

This walking tour book/reference celebrates, then, significant places in Melbourne associated with women, of all classes and different nationalities, including feminists, parliamentarians, reformers, activists, artists, actresses, singers, doctors, nurses, prisoners, and the destitute. There are stories of many successes, but also partial wins, frustrated plans, and tragedies, which reveal women's courage, talent and resilience but also their vulnerabilities and lack of power and opportunities.

There are four tours: one through part of the northern section of the Melbourne Central Business District, the second through the southern part and two in East Melbourne, an important inner suburb. Approximately 140 significant women's sites are included in the tours, and they are among the most significant and interesting sites associated with women in Melbourne.

We are confident that these places and stories will deepen your appreciation of how hard it had been for early women to win basic social, economic and political rights. You will also have a better understanding of how far many of them progressed in the twentieth century and recent times to achieve a more fulfilling role in their lives and contribute to society. We hope that this publication will motivate you to learn more about these women and places, encourage you to appreciate the roles women have had in the history of your own local community, and perhaps even inspire you in your own life to reach your highest potential.

A SHORT HISTORY OF WOMEN IN MELBOURNE

A number of publications have provided detailed information on important aspects of women's history, notably Patricia Grimshaw, Marilyn Lake, Ann McGrath and Marian Quartly, *Creating A Nation*, and Yvonne Smith (compiler and editor), *Taking Time: A Women's Historical Data Kit*. The following is only a brief summary of some of the important events, reforms and people in Melbourne's history.

The First Females: Indigenous Women

We acknowledge the traditional owners of this land, the Kulin people, and their contribution of many thousands of years to the history of the place now known as Melbourne.

The Indigenous people lived in balance with their environment and had a spiritual attachment to the land and creation, which they celebrated through ceremonies and dance. The Kulin people acknowledged places that were sacred to both male and female and passed down that knowledge in the maternal and paternal lines.

The clans in the Port Phillip region were hunters and gatherers, the oldest human economic activity, and there was a general division of labour: men hunted and women gathered, with some overlap of activity. Aboriginal women harvested plant foods such as bush berries and root vegetables, and collected shellfish, usually in parties composed only of females and children. While hunting and fishing were generally the role of men, women and young children did catch small animals. Their main implement was a wooden digging stick. They also possessed bags woven from fibre or rushes or containers made of bark or carved from wood. It has been estimated that Indigenous people in the area worked a thirty-hour week, leaving plenty of time for leisure activities, maintenance of tools and spiritual and clan work.

Women looked after the children during the day, and cooked for their families. They had a healing role in their society by curing sick children, men and other women.

Clans of the Kulin nation usually married outside their own clan. Generally the women of a clan were given in marriage by their fathers or older brothers, in an arrangement made when they were quite young. This customary intermarriage of women between groups was a reciprocal arrangement that fostered assistance between such groups in times of need.

White settlement in 1835 changed their way of life forever, bringing bewilderment, displacement and tragedy. In recent years a spirit of reconciliation between the traditional owners of the land and later settlers is trying to foster a mutual understanding of these different cultures. Today Aboriginal people, as well as a number of government and community agencies, are documenting, celebrating and conserving aspects of our rich Indigenous heritage for the benefit of all society.

Early White Women, 1835–1850s

The population of the Port Phillip District in the period from the 1830s to the early 1850s was predominately male and the way of life centred around men's careers and many of their needs. Men of this period considered that women had not the intelligence nor the other qualities necessary to make a contribution to society in the way men did, especially to its political and economic requirements. Rather it was women's responsibility to look after the children and the household. So men felt it was their right to rule in public and in private.

Melbourne experienced a huge increase in population after the discovery of gold in 1851, and many more women, of all classes, settled in the colony. The laws made by men entrenched their power over women. Laws relating to marriage and the organisation of sexuality, to divorce, to guardianship of children, to a wife's right to hold property made all women, rich and poor, second class citizens.

Mary Gilbert, the wife of a blacksmith, is believed to be the first white woman to have settled permanently in Melbourne in 1835 and also the first to have given birth to a child, James.

A couple of notable early women were Sophie La Trobe, the wife of Charles La Trobe, and diarist Georgiana McCrae. The La Trobes' house in Jolimont was the social and cultural centre of a colony that was growing quickly. Visitors included doctors, clergymen, artists, musicians and educators, and Sophie was the hostess. Charles was often away, and Sophie endured loneliness and witnessed many social problems in the fledgling settlement.

Georgiana McCrae, an accomplished artist, was often a visitor to the cottage in 1841–45 but was prevented by the customs of the period from making painting a profession and had to move to remote Arthurs Seat because of her husband's financial problems.

An exceptional woman of the period was Caroline Chisholm who helped many immigrants settle in the Australian colonies, including Victoria. She assumed that all women needed the protection of the home and ultimately of the husband. She thought that it was the responsibility of good women to civilise men through love, and to be the agents of morality and civilisation. This attitude among women would remain for many more years. Chisholm stood out in her period for her capacity, as a woman, to attract public attention for her strong views and achieve much success.

There were few paid employment opportunities for women in this period. Domestic service was still the only waged work open to them. It was hard labour, and many worked in the evenings.

Feminist historians argue that the real contribution of women's labour has not been recognised. Women's labour in the home underwrote the economic transformation of colonial Australia; women's labour was a major component in the character of the distinctive white society that began to emerge.

As Patricia Grimshaw, Marilyn Lake et al put it: 'The domestic labour and child care undertaken by urban working-class wives made a significant contribution to their families' ability

to maximise resources. Boiling water for heavy laundry; cooking over wood or coal-fired ranges; coping in small houses with large families; carrying shopping; struggling to keep children clean and husbands fed; all represented crucial and often physically demanding labour, particularly for working-class women, who laboured without benefit of paid help.'

Women had a role in founding the first women's lying-in hospital (for women giving birth) in 1856, though the religious women involved had patronising views on which poor women were worthy of medical attention.

Post Gold Rush and Boom Period, 1860s–1880s

Demographically the number of single women in towns and cities was increasing. They started to seek more ways to express themselves and they wanted paid employment. Over the years from 1860 to 1890 women's waged labour became the centre of a debate in Victoria.

As manufacturing grew, it increasingly attracted more women away from domestic service. The poorest took in outwork from factories; or performed washing, ironing or cleaning services for other households. During this period life was a struggle for working-class families. For a poor widow with a family living above basic subsistence was virtually impossible.

Some workplaces exploited women, who endured low wages, long hours and poorly ventilated premises. An important indicator of growing unrest among women was the strike action by the Tailoresses' Union, which had formed in Victoria in 1882. This was the first known strike of women workers in Australia. They picketed factories and threatened those wanting to break the strike.

Some disadvantaged or desolate women went into prostitution to make a living. The most notorious in Melbourne was Madame Brussels of the 'Little Lon' district, and she displayed entrepreneurial skills uncommon for women at that time.

From the late nineteenth century women increasingly took part in paid employment in the public sphere. Opportunities to enter professions such as teaching, nursing, science, architecture, medicine and pharmacy grew at this period, especially as women began to be admitted (in small numbers) into universities and other forms of tertiary education. The entry of women into professional occupations was pioneered by a small number of women, mostly from the middle classes.

Teaching, and/or governessing, was a form of employment available to single – mainly middle-class – women from the mid-nineteenth century onwards as state and religious systems of education developed. It was considered a more desirable form of women's work available to women than domestic service. Educated single women frequently chose teaching or governessing in preference to other sorts of work available to women. Many women supported themselves in providing private

tuition, and others were employed in private schools. Women often owned and operated schools for middle-class and upper-class girls, and employed female teachers. These girls' schools emphasised feminine accomplishments and the domestic skills.

Some notable and successful teachers of the period included Julie Vieuzeux and Elizabeth and Anne Singleton. The Singleton sisters refused to get married, preferring to have control over their lives.

As education was a way of advancement in society, the earliest reform movement was the effort to establish an academically oriented secondary school education for girls, and the right of women to enter universities. This included enrolment in such professional courses as medicine, and the acceptance of women as waged professionals. The establishment in 1875 of the Presbyterian Ladies' College, which educated such talented and influential women as Vida Goldstein and Henry Handel Richardson, was a milestone.

It was not until 1880 that women were finally admitted to the University of Melbourne. Bella Guérin was the first woman graduate of an Australian university, gaining a Bachelor of Arts in 1883. But the study of medicine was still not available to them. Constance Stone, the first registered female doctor in Australia, had to go overseas to obtain her qualifications.

Female graduates from secondary schools, colleges and university would provide much of the civic leadership in the city, their influence reaching beyond Melbourne's boundaries to national and international spheres. As Associate Professor Renate Howe has argued, it is important to note that Melbourne was the centre for women's social reform and the suffrage campaign. Compared with other Australian cities, Melbourne women were strong activists with extensive networks. Such individuals and groups were very significant leaders in social welfare and education. The combination of good educational and networking opportunities produced leading women in the arts, professions and public life.

While the colonial government financed much of the infrastructure for economic development (schools, gaols, hospitals, police, magistrates, judges), it did not yet provide direct social assistance to needy individuals. Instead the government modestly subsidised the funds raised and services given by churches and charitable organisations. The churches maintained a range of institutions for the poor or defenceless: orphanages, lying-in hospitals, refuges and inner-city missions. Associations of middle-class women in ladies' benevolent societies and other similar parish or secular groups were at the forefront in providing assistance at the local level.

A number of religious orders of women were established in Melbourne at this time, and began a long period of health, social welfare and educational activities. An important example was the Anglican sisters of the Mission to the Streets and Lanes who helped the poor in the 'Little Lon' area. Mary MacKillop was an outstanding Catholic sister who established women's relief centres and schools.

Some women demanded the right to vote. The Victorian Women's Suffrage Society, which was founded in 1884 by Henrietta Dugdale, Annie Lowe and others, was the first and premier women's suffrage organisation in Australia. It is interesting that most of these first-wave feminist groups pushed for women's suffrage on the basis of their moral superiority rather than arguing for equality with men. Women who challenged the prevailing gender order were seen as a threat.

Women focussed on the problems of alcohol and vice to stop men injuring women. The Woman's Christian Temperance Union was formed in Melbourne in 1887. It would long campaign for restrictions on alcohol consumption as a way of improving the position of women, and of protecting the home from sexual and domestic violence and the effects of poverty.

Changes to Women's Roles and Reforms: 1890s–1940s

More women united to call for the vote, better labour laws, female government officers to protect women, women's toilets and other reforms.

Changes to divorce laws in Victoria in 1890 widened the grounds for access to divorce and at the same time made access more equal for women. But only a small minority of wives were in a position to take advantage of the new laws because of convention, cost and their lack of alternative economic avenues for support.

In 1891 the 'Monster' petition bearing 30,000 signatures, nearly all of whom were women, was presented to the Victorian parliament as evidence of the support for women's suffrage. Vida Goldstein, and Margaret McLean of the WCTU were among the signatories. But the male parliamentarians would strongly oppose women's suffrage for many more years and offered outrageous arguments against the reform. Victoria had the ignominy of being the last Australian state to grant this reform, in 1908. Members of the Legislative Assembly in Victoria even warned that 'Woman's suffrage would abolish soldiers and war, also racing, hunting, football, cricket and all other manly games.'

In 1902 women obtained the right to vote in federal elections and could stand for parliament, which met in Melbourne, the temporary capital of Australia from 1901 to 1927. But women still found it virtually impossible to secure representation in Australian parliaments. There were no women at all in the federal parliament by the end of the 1930s.

From the late nineteenth century, struggles over women's access to paid employment were inextricably associated with the campaign to win women the vote. Dozens of women were speaking on public platforms in the late nineteenth century, including some who were well known such as Bessie Harrison Lee, Brettana Smyth and Helen Hart. The number of women activists and lecturers increased as they hired halls or used parks and Speakers' Corner to express themselves.

The first free dispensary for women was established in 1896, leading to the formation of the Queen Victoria Hospital for women, a major medical achievement for the female population, and notable in international terms.

Another important organisation, the National Council of Women of Victoria, was formed in 1902. Its aim was to form a link between various women's societies and push for reforms such as the introduction of police matrons, children's courts and playgrounds.

Vida Goldstein's more radical Women's Political Association (1902) encouraged its members to question some aspects of the accepted female role, but the more conservative women's organisations such as the WCTU and Australian Women's National League had more success and influence. Vida Goldstein was a trailblazer when she stood for the Senate in 1903 and in later years, but was never elected.

Significant reforms included the appointment of female prison warders, police and factory inspectors to protect women in the public sphere. The first women's street toilets in Melbourne opened in 1902.

There were some women proprietors of guest houses and lodging houses from the 1880s, for example, at Tasma Terrace, East Melbourne and in the poor 'Little Lon' area. As time went on more and more women conducted boarding houses, including large houses in East Melbourne which were converted for the purpose.

Women created private places for themselves by forming leading female-only clubs, the Austral Salon, the Alexandra and The Lyceum. The clubs were for social activities but also provided some opportunities for professional development and networking.

The growth of department stores gave women opportunities to obtain a larger range of goods in a friendly environment, with ladies' lounges and other facilities.

While women gradually moved into 'male' professions, other fields emerged as intrinsically 'feminine': nursing and early childhood education. Nursing attracted large numbers of girls from the middle and lower classes by the late 1880s. Places such as nurses' homes, infant welfare centres and kindergartens have been sites almost exclusively associated with women's labour. Nurses were revered for their role during wars, especially during World War I. Caring for the sick was considered to be a natural extension of women's roles. The infant health movement in the early part of the twentieth century provided opportunities for women doctors to move into senior positions in the Commonwealth and State Departments of Health.

However, feminist historians point out that women's bodies and reproductive processes, once the concern of community nurses and midwives, became increasingly subject to the authority of the male medical profession, authorised by state regulation and legislation. Initially women doctors and nurses had envisaged infant welfare clinics conducted for and by women independent of the medical establishment that ruled the public hospitals.

Despite such restrictions, women reformers regarded the establishment of the clinics as an important achievement for women.

While upper-lower and middle-class women were moving into nursing, teaching and other professional areas, working-class women were taking up employment in factories, shops and the service industries in unprecedented numbers in the late nineteenth and early twentieth centuries. The preponderance of women in the factory workforce was particularly marked in Victoria.

Through new technology women were employed as telegraph and telephone operators, while the growth of retailing afforded opportunities for shop assistants. Women participated in increasing numbers as typists within city offices. The postal service was a relatively large employer of women.

During the depression of the 1930s women's organisations provided relief in the form of food and clothing, while labour women set up special work depots. But women were scapegoats during the depression. Many were denied jobs which were subsequently offered to men to secure their role as the breadwinner.

The early part of the twentieth century witnessed a growth in women's organisations lobbying for improved status of women generally, and specifically for work related issues, including equal pay. For example, the Clothing Trades' Union made a claim in 1926. In 1935 Muriel Heagney played a central role in the equal pay campaign. But the concept of the male breadwinner was difficult to shift, and the fight for equal pay would continue for decades.

Women did not begin to work formally as architects until the beginning of the twentieth century. Ruth Alsop was the first woman in Victoria to qualify as an architect. Notable architects included Marion Mahony Griffin, Ellison Harvie, Cynthia Teague, Mary Turner Shaw and Phyllis Murphy.

For many women, pursuing a professional career meant not marrying. For others, widowhood or divorce made paid work outside the home a necessity.

New domestic science courses in schools began to prepare girls for scientific motherhood and efficient housewifery. The College of Domestic Economy was opened in 1906.

The increased visibility of young women travelling to and from work, and their presence in streets and parks alarmed many and led to calls for their protection. Concerns were raised about the plight of young women working in the city. The Young Women's Christian Association and a number of city churches opened hostels to provide safe living quarters for them. They included the Princess Mary Club and Chalmers' Hall.

There were many fine women artists from the late nineteenth century including Jane Sutherland, Clarice Beckett, Constance Stokes, Ola Cohn and Margaret Baskerville, while notable women in the performing arts included Dame Nellie Melba, Nellie Stewart and Gladys Moncrieff.

World War I and World War II played important roles in advancing women's rights in many ways. As enlisted men left Australia women moved into growing political, economic and social roles. Large numbers of women were drafted into the metal trades and munitions industry, and took on numerous other duties.

But for many years women were not encouraged to be part of the Anzac Day parades and commemoration ceremonies at the Shrine of Remembrance.

The years between the wars had seen the sexualisation of women; sexual pleasure was not only for men but was also every woman's right. The sexually active woman was portrayed as a symbol and cause of the social and moral chaos unleashed by World War II, in the same way that the economically active woman had been perceived during the depression – they were indicators of their disordered times. The murder of three women by American GI Edward Leonski horrified society.

Post-war Years and Second-Wave Feminism

The employment preference given to returning members of the armed forces and men in general meant that many women were forced to leave the jobs they had been enticed to enter during the war. Many simply transferred into the new female jobs opening up in domestic appliance factories and the expanding service sector.

The post-war years witnessed a baby boom. Marriage was more popular, but more unstable. The marriage boom was followed in the 1950s by a divorce boom.

The post-war years saw more technological advances that made life a little easier for women, for example, with the introduction of mass-produced modern conveniences such as vacuum cleaners, refrigerators and washing machines. Married women were going out to work in record numbers and grew accustomed to juggling the demands of work at home and away. Between 1947 and 1961 the female workforce increased at a faster rate than the male workforce.

As paid work came to be taken for granted for unmarried women it became easier to contemplate a life without husband or family. Issues such as permanent full-time employment, good working conditions, equal pay and child care became more important, while other reforms such as higher education, no sex discrimination and abortion were strongly sought.

The building of post-war Australia depended heavily on migrant labour, especially the influx of Greek and Italian migrant women into the factories. Migrant workers were especially significant in manufacturing, over-represented in jobs associated with textiles, metals and vehicle construction, but they hardly figured in the professional and white collar areas of management, finance and public relations.

In the 1960s, described as the 'permissive' decade, women separated sex from reproduction in the same way men did.

Young women expected to enjoy sexual, economic and political freedoms – just like men. Women campaigned for and won reforms in abortion law.

The participation of women, especially married women, in the paid workforce increased quickly as the economy diversified and office and service work expanded during the 1960s. Some impediments to women's employment, such as the bar on married women's employment in the Commonwealth Public Service, were dismantled as employers and politicians enticed women into paid work.

Groups as diverse as teachers, clerical workers and meat industry workers campaigned for better wages. Women's organisations such as the Union of Australian Women and the Federation of University Women presented submissions to the Arbitration Court. Men feared the possibility that women with their lower wages would take over men's jobs altogether, making them redundant and threatening their very identity as men. Their solution was to press for the segregation of women into women's jobs through submissions to wages boards and the arbitration court.

Trade union activist Zelda D'Aprano drew attention both to women's unequal pay and the long tradition of feminist protest by chaining herself to the Commonwealth Building in Melbourne in October 1969. This later inspired other chain-ups and tram ride campaigns. The new generation of young men of the Labor Party argued that the male family wage was outdated; women were breadwinners too. On behalf of the meat workers, RJ Hawke submitted that the difference in men's and women's wages was a relic of assumptions and conceptions that existed at the beginning of the twentieth century. The Conciliation and Arbitration Commission awarded equal pay in 1972 but equal pay is still not universal.

From the 1970s, with the birth of the Women's Liberation movement, many legislative and social gains were made. The women's movement now intensified its effort to gain greater autonomy from men, both in the home and in public affairs. Dr Germaine Greer's *The Female Eunuch* (1971) had a profound influence on feminists not only in Australia but throughout the world. In 1972 the first Women's Liberation Centre opened at 16 Little La Trobe Street. Lobbying for women's rights intensified with more radical means: feminist literature, demonstrations, marches and questioning of parliamentarians. More women entered parliament, and the first female Premier in Victoria, Joan Kirner, would be elected in 1990.

Australian feminists looked to the state and federal governments to improve women's status and conditions. Government financed projects such as women's refuges, rape crisis centres, a research project on women's history and in 1975 International Women's Year. In the states, women's demands for equal access to jobs and income led to the passage of anti-discrimination legislation and later the adoption of equal opportunity and affirmative action policies. Victoria was the first state to pass the Sex Discrimination Act, in 1977.

In 1984 the Hawke government initiated reforms to address women's continuing inequality, passing the Sex Discrimination Act, which prohibited direct and indirect discrimination on the grounds of sex, marital status or pregnancy in employment, education and the provision of services. It also outlawed sexual harassment in employment and education. In 1986 affirmative action legislation was passed by the government, requiring companies and tertiary institutions to remove the barriers to women's equal participation in the workforce. Issues still sought after include maternity (and paternity) leave, better rights for Indigenous and migrant women and universal equal pay.

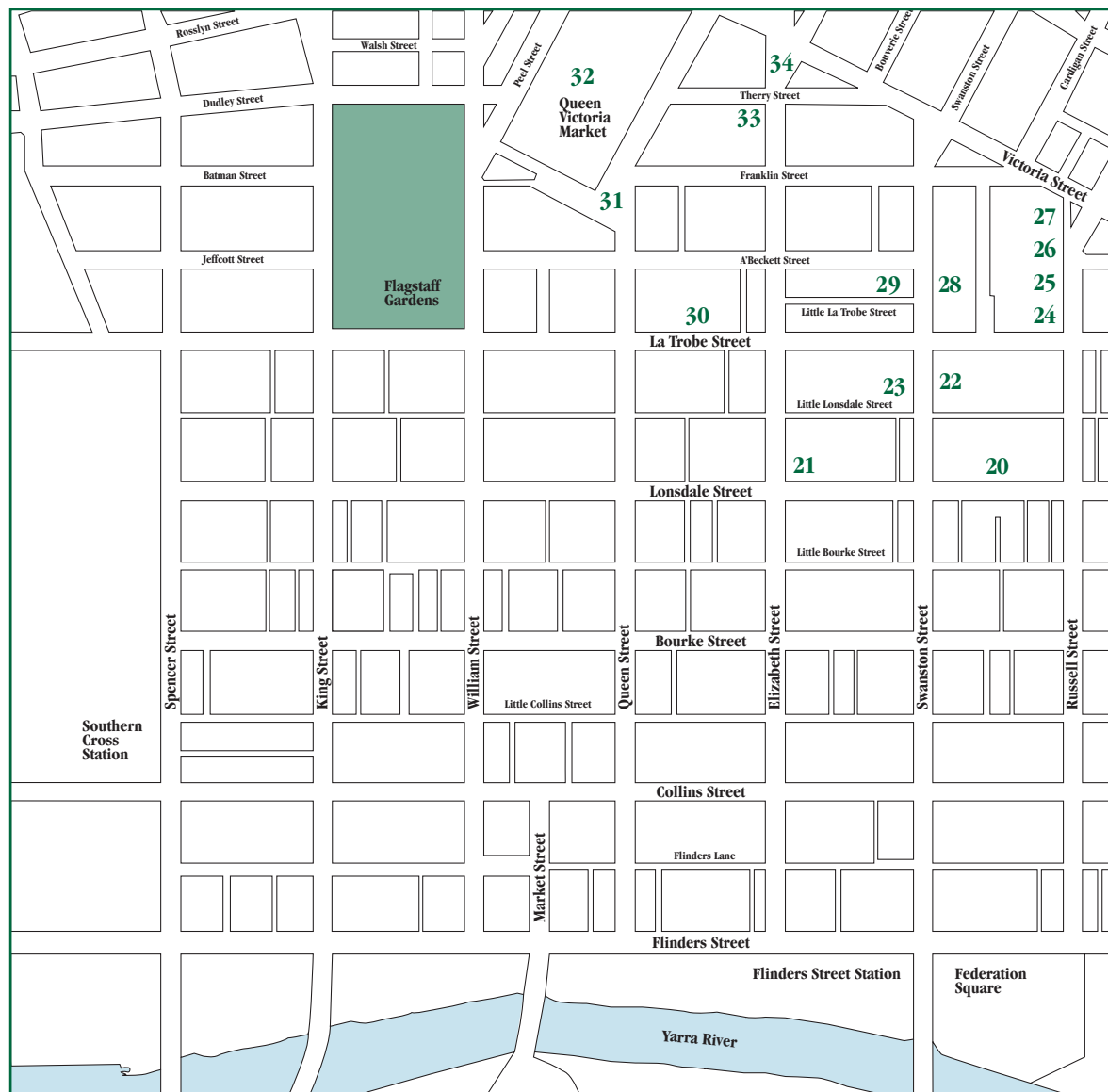
Many women's careers flourished in all fields, including all professions, the arts, performing arts and sport. Among the many notable women in more recent times are Dr Margaret Sutherland, Dame Mabel Brookes, Lady Maie Casey, Lady Joan Lindsay, Mirka Mora, Helen Reddy, Dr Germaine Greer, Judith Durham and Kylie Minogue.

Further work needs to be done to accord proper recognition of women in history and in the interpretation and protection of historic places associated with them. Heritage groups like the National Trust and Heritage Victoria have recognised this need and are broadening their frameworks and criteria to achieve a more inclusive interpretation and celebration of our heritage.



TOUR MAPS

TOUR MAP 1: CITY NORTH



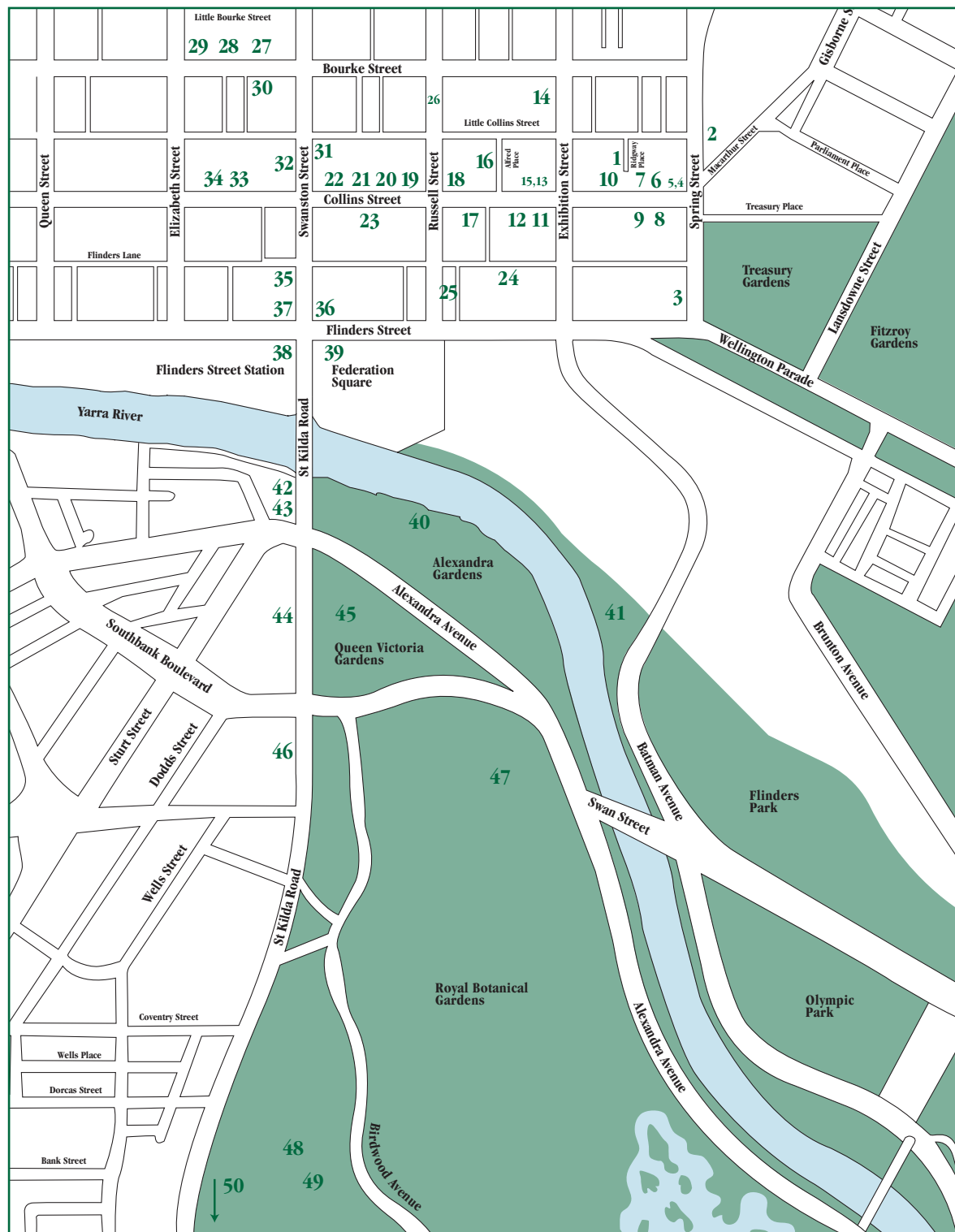
NOTE: Map continues over 2 pages, with key right.



KEY

1. Windsor Hotel
2. Parliament House
3. Former Palace Theatre
4. Princess Theatre
5. Melbourne High School (demolished),
now the site of the Royal College of Surgeons
6. Former Mission to the Streets and Lanes building
7. Commonwealth Building (demolished)
8. Former Women's Providence plaque
9. Little 'Lon' District
10. Cottage, 17 Casselden Place
11. Brothels of Madame Brussels (demolished)
12. Former Black Eagle Hotel
13. 50 Lonsdale Street
14. Comedy Theatre
15. Her Majesty's Theatre
16. Chinatown
17. Former Kindergarten
18. Princess Mary Club
19. Wesley Church Complex
20. Former Queen Victoria Hospital
21. St Francis' Church
22. State Library
23. Church of Christ
24. Magistrates Court
25. City Watch House
26. Old Melbourne Gaol
27. Former Emily McPherson College
28. Storey Hall
29. Former Women's Liberation Office
30. St David's Welsh Church
31. 'Island Wave' sculpture
32. Queen Victoria Market
33. Jasper Hotel (YWCA)
34. WCTU Drinking Fountain

TOUR MAP 2: CITY SOUTH



KEY

1. Lyceum Club
2. Women's Underground Toilets, Gordon Reserve
3. Former Morningside House, now the site of Mercure Hotel
4. The Paris End of Collins Street
5. Anzac House
6. Portland House
7. Victor Horsley Chambers
8. Grosvenor Chambers
9. WCTU and NCW of V, Victoria Rooms
10. The Melbourne Club
11. Harley House
12. Alexandra Club
13. Le Louvre
14. Southern Cross Hotel (demolished)
15. 80 Collins Street (formerly Nauru House)
16. Former Mietta's
17. Austral Buildings
18. St Michael's Uniting Church
19. The Scots' Church
20. Assembly Hall
21. Former Georges
22. The Athenaeum
23. Former Theosophical Society building, now a fashion boutique
24. Rosati's
25. 20 Russell Street
26. Underground Women's Toilets, Russell Street
27. David Jones (former Buckley & Nunn)
28. Myer
29. Former General Post Office (GPO)
30. Former Coles, now David Jones Men's Store
31. Melbourne Town Hall
32. Capitol Theatre
33. Café Australia (demolished),
now the site of the Australia Arcade
34. Block Arcade
35. Nicholas Building
36. St Paul's Cathedral
37. Young and Jackson Hotel and Chloe
38. Flinders Street Station and Offices
39. Ian Potter Centre: NGV Australia
40. Yarra River and MU Boat Shed
41. Speakers' Corner (Yarra Bank)
42. Victorian Arts Centre: Hamer Hall
(former Melbourne Concert Hall) and State Theatre
43. 'Forward Surge' sculpture
44. NGV International
45. Queen Victoria Gardens
46. Victorian College of the Arts and Music
47. Sidney Myer Music Bowl
48. Nurse Edith Louisa Cavell bust
49. Shrine of Remembrance
50. Nurses Memorial Centre (further off bottom of map)

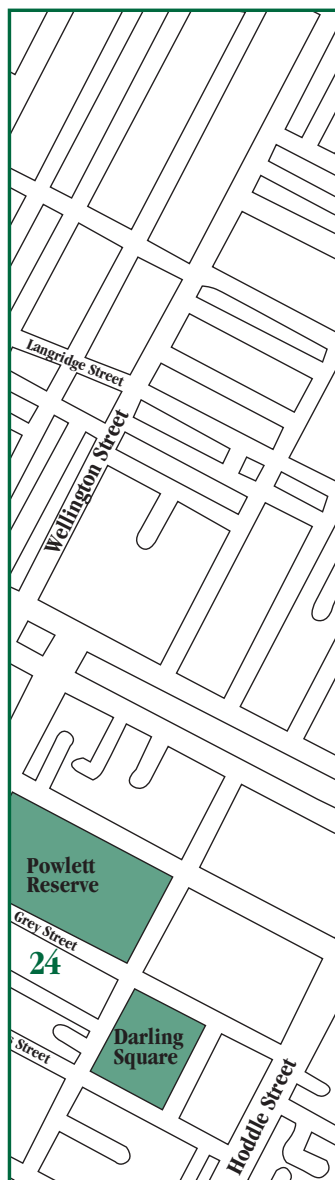
TOUR MAP 3: EAST MELBOURNE (PART 1)



NOTE: Map continues over 2 pages, with key right.

KEY

1. Commonwealth Offices
2. Chalmers Hall (demolished),
now the site of the Peter McCallum Cancer Centre
3. Tasma Terrace
4. 'Great Petition' sculpture
5. Caroline Chisholm cairn
6. German Lutheran Trinity Church Complex
7. Catholic Ladies' College (demolished) plaque
8. St Patrick's Cathedral
9. St Peter's Church
10. Former ICI House (now Orica) and 'Joie de Vivre' sculpture
11. Former Lying-in Hospital (demolished) plaque
12. Fire Station, Mural and Museum
13. Victorian Artists' Society
14. Royal Victorian Eye and Ear Hospital
15. Dodgshun House
16. Mary MacKillop Heritage Centre
17. Presbyterian Ladies' College (demolished),
now Dallas Brooks Hall
18. Blanche Terrace
19. St Hilda's
20. Former Vieuxseux College, now a residence
21. Clarendon Terrace
22. Freemasons' Hospital
23. Mercy Private Hospital
24. Former Home of Phyllis Murphy
25. Fitzroy Gardens



TOUR MAP 4: EAST MELBOURNE (PART 2)



KEY

1. Residence, 179 Gipps Street
2. Fanecourt (demolished) now Mercy Place
3. Nepean Terrace
4. Little Parndon
5. 155 Gipps Street
6. Crathre House
7. 107 Powlett Street
8. Former St Helen's (now Magnolia Court Hotel)
9. Former Home of Helen Reddy's Grandmother
10. Ola Cohn House
11. Sydenham House
12. Queen Bess Row
13. Ohain
14. Former Cairns Memorial Church (now apartments)
15. Bishops court
16. Holy Trinity Church
17. Vizard House
18. Moss pennock
19. Cliveden (demolished), now the Hilton Hotel
20. Former Ulswater House (demolished), now flats
21. Kalingni
22. Eastcourt (demolished), now library
23. Former Mena House Private Hospital,
now Cliveden Hill Private Hospital
24. Niven House
25. Elizabeth House
26. Former Post Office, now cafés
27. Eastbourne House and Terrace
28. Torloisk
29. Former Infant Asylum and Babies Home plaque
(now Berry Street Victoria)
30. Melbourne Cricket Ground (MCG)





TOUR 1: CITY NORTH

TOUR 1: CITY NORTH

1. Windsor Hotel, 103–137 Spring Street



Windsor Hotel

Brian Hatfield

Completed in 1888, the Windsor is Australia's only remaining great nineteenth-century city hotel. It was originally a hotel built by George Nipper but became under James Munro's ownership in the mid-1880s the Grand Coffee Place, a temperance establishment where alcohol was forbidden. The temperance movement was strong in the 1880s and 1890s, attracting many women supporters, and politician

James Munro, who became Premier in 1890, was one of the leaders of the movement. The hotel was re-licensed in 1897.

Regular clients included the Armytages of Como. Anne Fraser Bon lived at the Windsor from 1930 to 1936. She was a remarkable and compassionate woman who pushed for the fair treatment of Indigenous people, and her advocacy led to the establishment of a board of inquiry in 1881 to look into the issue. She was also involved in other causes such as establishing schools for the Chinese, and founding the Austin Hospital with Elizabeth Austin of Barwon Park.

One of the Windsor's claims to fame is that Prime Minister Sir Robert Menzies lived in the VIP suite on the third level at various times between 1952 and 1966. Less known and commented on is the fact that his notable wife Dame Pattie Menzies (1899–1995) also lived there. Dame Pattie was a tireless community worker who engaged in hospital work and addressed and encouraged many women all over Australia. Years earlier, in 1920, the Menzies' wedding reception was held in the hotel.

Other famous women who have stayed at or visited the Windsor include Helen Keller, Katharine Hepburn, Vivien Leigh, Lauren Bacall, Dame Joan Sutherland, Gina Lollobrigida, Dame Margot Fonteyn, Lady Margaret Thatcher, Meryl Streep, Olivia Newton-John and Kylie Minogue. Liza Minelli stayed only a few hours at the hotel because she was put off by construction noise during renovations.

Lizette Bentwich, the mistress of Sir John Monash, lived at the hotel, and after Monash's death in October 1931 she stood outside, grieving his loss as the largest state funeral seen in Australia to that date moved slowly past her.

Many women have found employment at the hotel, including stenographers, maids and barmaids. Head barmaid Kitty Davenport worked there from 1937 until she retired in 1971, aged seventy-eight years. In the early years, the hotel had female-only spaces, such as a ladies' writing room and

sitting room. Leading interior decorator Suzanne Forge was responsible for restoring parts of the interior, including the dining room in the 1980s.

The sculpture Peace and Plenty, which sits over the main entrance, features two classically inspired figures draped in robes. The female statue on the right represents Peace, while the male figure on the left represents Plenty.

2. Parliament House, Spring Street

Parliament House, a grand classically styled building, was erected in stages from 1856 and is a symbol of Victoria's early aspirations to grandeur. It was dominated by men who, until the twentieth century, excluded women and denied them their voting and representation rights. The 'Monster' suffrage petition signed by 30,000 women was presented to parliament in 1891. But because of strong political interests Victoria was the last state in Australia to grant women's suffrage, in 1908.



Vida Goldstein

Courtesy National Library of Australia

In the parliamentary gardens at the back, beside the lawn bowls court, there is a plaque honouring Vida Goldstein (1869–1949), pioneer suffragist. As an independent candidate for the Australian Senate in 1903, Goldstein was the first woman in the British Empire to stand for election to a national parliament. She was a strong advocate for many women's causes and was an opponent of militarism and racial discrimination.

While Goldstein did not win in 1903 or in her three later attempts she has been an inspirational figure for many women throughout the years, and a federal seat was named after her.

It was not until 1933 that Victoria's first woman parliamentarian, Lady Millie Peacock (1870–1948), was elected. Peacock won the seat at a by-election for the conservative United Australia Party after her husband Sir Alexander Peacock died in office. As she was in mourning she made no speeches or public appearances during the campaign. She retired in 1935 saying that parliament was no place for a woman!



Parliament House

Brian Hatfield

Attitudes have certainly changed since that time. The first woman elected to the Victorian Parliament in a general election was Ivy Lavinia Weber (1892–1976) in 1937. In parliament Weber successfully argued for the appointment of a woman to the Housing Commission (1938). She was re-elected twice and resigned in 1943 to contest unsuccessfully the Federal seat of Henty for the ‘Women to Canberra’ movement of which she was president. Pauline Toner (1935–1989) was the first woman Cabinet Minister (Community and Welfare Services) in 1982–85. Judy Maddigan (1948–) served as the first female Speaker in the state, while Monica Gould (1957–) was the first woman President of the Legislative Council.

The glass ceiling was smashed when Joan Kirner AM (1938–) became the first female Premier in Victoria in 1990, and served in that role for two years. Joan Kirner entered the Victorian Parliament in 1982, and became Minister in 1985, with the portfolio Conservation, Forests and Lands, followed by a term as Minister for Education. She became Deputy Premier in 1988 before rising to the highest political office in Victoria. After retiring from parliament in 1994, she played an important role as co-founder of Emily’s List, a support network, which enabled progressive women to enter politics.

The portraits of Lady Peacock, Ivy Weber, Joan Kirner and other women presiding officers are now hanging in parliament along with those of many men.

3. Former Palace Theatre, 20–30 Bourke Street



Former Palace Theatre

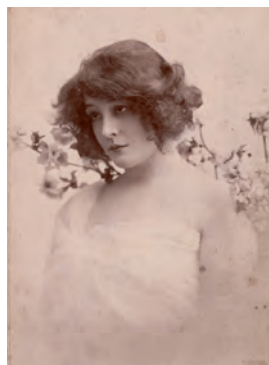
Brian Hatfield

The Palace Theatre has survived for nearly a century under various names; it has served as a vaudeville house, cinema, theatre, religious centre and, now, night club. One of its most notable occupants was the indefatigable Nellie Bramley (1880–1962), who leased it from 1917 to 1921, presenting and starring in a different play every week. In

1929 it was managed by the beloved musical comedy star ‘Our Glad’ – Gladys Moncrieff (1892–1976).

4. Princess Theatre, 163–181 Spring Street

Built in 1886, the Princess is Melbourne’s oldest extant theatre and one of the city’s finest examples of a boom era building. It was originally named the Princess’s, presumably in honour of Queen Victoria’s daughter, the Princess Royal, Victoria Adelaide Mary. Above the British coat of arms is the trumpeting lady, PHEME, the Greek Goddess of Rumour, but apparently assumed to represent Fame.



Nellie Stewart

Courtesy Pictures Collection, State Library of Victoria

Many famous actresses have performed at the Princess Theatre, including Nellie Stewart, Sarah Bernhardt, Dame Sibyl Thorndike, Marlene Dietrich, Lillian Gish, Carol Channing and Marina Prior. The very popular Nellie Stewart, who starred in the first performance – ‘The Mikado’ in 1886 – was so good in the role that the audience believed the part of Yum Yum was being played by a real Japanese girl impersonating the local star.

In 1888 Stewart had the soprano role in the production of ‘Faust’ in which Federici, who played the devil of the piece, died at the end of the performance. His ghost is said to haunt the theatre. Stewart was inconsolable at his death. The theatre’s chocolate shop is named ‘Sweet Nell’s’ in her honour and recognition of her greatest success, ‘Sweet Nell of Old Drury’, which she first played in 1902.

In 1891 Sarah Bernhardt, the finest actress of her time, thrilled the audience while performing such famous dramas of the Paris stage as ‘Tosca’ in French. The very beautiful Vivien Leigh performed with Laurence Olivier in an Old Vic Company season in 1948.

Gertrude Johnson’s National Theatre Movement staged a number of notable opera-ballet-drama festivals in the theatre. In 1954 Queen Elizabeth II attended a gala performance of ‘The Tales of Hoffmann’, during the first ever tour to Australia by a reigning British monarch, and the boxes were specially renovated for Her Majesty’s use.



Princess Theatre

Brian Hatfield

The Princess has also seen many notable seasons of musicals including ‘Rio Rita’ (1928) and the Australian musical ‘Collits’ Inn’ (1953), both with ‘Our Glad’ – Gladys Moncrieff. This was an especially important production as it was the first successful Australian musical comedy and the score was composed by a woman: Varney Monk (1892–1967).

Other significant musicals held at the theatre were ‘The Sound of Music’ (1961) and ‘Robert and Elizabeth’ (1966) with June Bronhill.

5. Melbourne High School (demolished), now the site of the Royal College of Surgeons, 250–290 Spring Street



**Royal College of Surgeons
(site of demolished
Melbourne High School)**

Brian Hatfield

The first school on the site was the co-educational National Model School (started 1852), and it was variously called the Melbourne Common School, Continuation School and finally from 1905 Melbourne High School. The MacRobertson's Girls High School, the only selective-entry state high school for girls, can trace its origins to this site.

An energetic student of the school in about the late 1870s was Nellie Stewart, the future

much-loved actress, who took great pleasure in climbing the fence that separated the girls' and boys' playgrounds. The school was a stone's throw from the place of her many memorable theatrical performances: the Princess Theatre.

The Continuation School was Victoria's first state secondary school and was founded to redress cultural inequalities that favoured access to the university by independent school students. In 1927 the school split along gender lines with the girls continuing to occupy the cramped and soon to be condemned original building. A new school was built on Chapel Street as Melbourne High School for boys only. In 1931 the girls moved and the new MacRobertson's Girls High School in South Melbourne was opened in 1934.

Archaeological work conducted prior to the redevelopment of the Royal College of Surgeons building in 2002 exposed the remains of the former Model School basement level. Parts of the building's stone facade can be seen in the open courtyard at the north end of the site.

6. Mission to the Streets and Lanes (later Order of the Community of the Holy Name), 261 Spring Street

The Community of the Holy Name, the first Anglican Order to be founded in Australia, was established in the immediate vicinity of 261 Spring Street in a house (a former bakery) in Little Lonsdale Street east (No 30 on the north side).

The Bishop of Melbourne, James Moorhouse, formed the Diocesan Mission to the Streets and Lanes to care for residents of the inner city slums, especially women and children. The first sister was Emma Caroline Silcock (Sister Esther), who was appointed in 1888 for the rescue and preventative work. Soon after other women joined her, and the Bishop ordained them as deaconesses to be attached to the Mission. The former bakery was purchased and used as its centre.

By 1894 the cramped conditions required the rental of the hall at 261 Spring Street for church services and as a meeting place for community activities.

The first profession of Sisters of the Order of the Community of the Holy Name was made in 1904, and the sisters gained official recognition as a religious community within the Diocese of Melbourne in 1912. The sisters provided clothing and food to the poor, as well as medical facilities. They also attended the courts and hospitals and visited Pentridge Prison, which had women prisoners at the time, for a bible class. The hall was employed for local mothers' meetings, bible classes, scout and church services. Another significant part of the sisters' work was the rescue of young, homeless girls from the streets and brothels, providing them with shelter and rehabilitation in many instances. The sisters were often ridiculed for this work.

In 1913 the Church of England built additions to the site, extending the building to 265 Spring Street and raising it to a height of three storeys. The 1876 hall is incorporated within the present building's ground floor. The sisters used the building until 1957, when the Commonwealth acquired it.

In 1889 the mission had acquired land in Cheltenham for a country home for 'fallen and friendless women', and on the death of Sister Esther in 1931 the main house of the Community was built next door as a memorial to her. The 'country home' became a Retreat House in 1946, and the sisters continued working there. Different kinds of work were undertaken, including a number of Homes for Children, in Melbourne, other parts of Victoria, and interstate. During the 1990s the sisters gradually withdrew from working in connection with the Mission to the Streets and Lanes to concentrate on chaplaincies, pastoral care and hospitality. The Mission was incorporated into Anglicare. The Community House at Cheltenham remains the main centre of the Community of the Holy Name, and many of the buildings at the site are recognised for their heritage significance.



261 Spring Street

Brian Hatfield

7. Commonwealth Building (demolished), corner of Spring Street and La Trobe Street

This is the site of the former Commonwealth Building, known as the 'Green Latrine', which was demolished in 1989 and replaced by apartments. Prominent architect Cynthea Teague (1906–), who rose to a very high level in the Commonwealth Department of Works, had been placed in charge of the section that produced this building (c 1953).



Commonwealth Building (demolished)

Courtesy Pictures Collection, State Library of Victoria

On 21 October 1969 Dr Zelda D'Aprano AO (1968–), a feminist crusader, unionist and writer, who was a major figure in the campaign for equal pay for women, chained herself to the doors of the Commonwealth Building until she was cut free by the Commonwealth police. Many women were shocked by the Arbitration Court's decision on 19 June 1969 that women were entitled to equal pay for equal work but only in a very limited number of workplaces. D'Aprano felt that the Commonwealth Government should set the example by granting equal pay to women in government employment. The incident

attracted the media and drew great attention to the campaign.

Ten days later, on 31 October 1969, D'Aprano, Thelma Solomon and Alva Geikie chained themselves to the Conciliation and Arbitration Court at 451 Little Bourke Street. Again the media arrived, and police cut the chain. D'Aprano and other women such as Bon Hull, who formed the Women's Action Committee, also took part in a campaign in 1970 to refuse to pay full tram fares to publicise the injustice of women's unequal wage rates. They travelled up and down on several Bourke Street trams and offered to pay three-quarters of the fare because women were paid only three-quarters of the male wage. Women had fought for equal pay for decades. Equal pay for work of equal value was granted by the Commonwealth Conciliation and Arbitration Commission in 1972, and subsequent revisions have made sure that more women in Victoria retain this hard-won right. But many women still do not have equal pay.



Zelda D'Aprano

Courtesy The Herald & Weekly Times Pty Ltd

D'Aprano's early life was one of struggle and discrimination and she fought hard to find an identity and equal rights for herself and other women. Born in Melbourne, she left school at the age of fourteen and married at the young age of sixteen. She worked as a machinist in the clothing trade, a dental nurse, a clerk in the Meat Industry Union, and a mail sorter in the General Post Office. Apart from equal pay, she campaigned around such issues as the gender-bar at public bars, the Miss Teenage Quest, entitlements of pregnant workers and women's participation in left-wing and workers' movements. She played a role in establishing the Women's Liberation centre at 16 Little La Trobe Street and represented the Women's Liberation Movement on the International Women's Year committee in 1975. D'Aprano received an Honorary Doctor of Laws degree from Macquarie University in 2000 and was awarded the Officer of the Order of Australia (AO) in 2004.

8. Former Women's Providence plaque, alcove, City Gate, 33 La Trobe Street

In the 1890s, on this site, Mary MacKillop founded a providence (relief centre) for unemployed servant girls, a night school, and a school for poor children of the city. The providence, established in 1891 (the first for the Sisters of St Joseph) at 43–45 La Trobe Street, offered accommodation to servant girls looking for employment. Poor people could stay with the Sisters of St Joseph whether they could pay or not. Mary MacKillop believed in the providence of a loving God to provide what was necessary. Therefore it was called a House of Providence. Annie MacKillop, Mary's sister, described it as 'a dreadfully noisy place – women screaming at night used to be so awful I thought it was murder; also cattle used to be driven past going to market; they and the dogs with them made great noise, and M. [Mary] used to waken unless I kept on stroking her forehead'. St Joseph's poor school (established 1897) was located in Cumberland Place which no longer exists. The night school in Cumberland Place was conducted by the Sisters of St Joseph for working children.



Former Women's Providence plaque
Celestina Sagazio

9. 'Little Lon' District

From the mid-nineteenth and early twentieth centuries the area around Lonsdale, Little Lonsdale and Stephen Streets (later renamed Exhibition Street) was regarded as Melbourne's most notorious slum and brothel district. Poor families, headed mostly by single women and Chinese, came to occupy the area. Women became prostitutes for several reasons: loss of other employment, marriage breakdown, rejection of the confinement of respectable family life, or desire for escape from the drudgery of domestic service.

Christian groups came into the area to offer relief, reform and educational activities. The Church of England and Catholic Church opened school and welfare premises within the site, and by 1914 the Church of England had built a new three-storey building at 261 Spring Street. Both the Presbyterian and Methodist Churches had missions in Little Bourke Street attracting a steady stream of converts.

The whole block between Exhibition, La Trobe, Spring and Lonsdale Streets was compulsorily acquired by the Commonwealth Government in 1948. Archaeological digs have unearthed many interesting artefacts in the area, including domestic ceramics and glassware, currency, jewellery, clothes, shoes, pipes and toys. This is one of the largest collections of material from an urban dig in Australia and the largest in Victoria, comprising more than 300,000 items, most of which dates from c 1848 to c 1880. The archaeological work also demonstrated that the shady laneways of Little Lon were not just a home to questionable characters and their illicit activities. Families lived there, newly arrived immigrants found their first homes in Little Lon, and more reputable businesses also flourished. Little Lon was home to a complex cross-section of late nineteenth-century Melbourne society.

10. Cottage, 17 Casselden Place

Houses in Casselden Place formed part of Melbourne's infamous 'back slums', identified from 1870 to 1920 as an area of poverty, crime and vice. The notorious Madame Brussels was believed to have conducted a brothel, of a lower class, at 4 Casselden Place.



17 Casselden Place

Brian Hatfield

The three-roomed red brick cottage at 17 Casselden Place is the only remaining cottage of a terrace of six, built as rentable cottages for working men in 1876 by John Casselden, a bookmaker and newsagent of Little Lonsdale Street. Recent research has discovered that women also lived there: Mrs Power in 1894, Anne Armstrong in 1898 and May Compton in 1912. We have yet

to discover what circumstances brought these women to the house and how they lived their lives.

11. Brothels of Madame Brussels (demolished), 32–34 (now part of No 50) Lonsdale Street

At 32–34 Lonsdale Street once stood the brothels of Caroline Hodgson (1851–1908), better known as the notorious Madame Brussels. A lane bearing her name is the only physical reminder of the brothels. Caroline Baum, who was born in Prussia, arrived in Melbourne with her husband Studholme George

Hodgson in July 1871. The couple separated, and by 1874 Caroline Hodgson was keeping a brothel and was known as Madame Brussels.

She ran eight houses of ill repute for thirty-three years around the top of Lonsdale Street, becoming the best-known brothel proprietor of her day. Her main establishment and residence, 32–34 Lonsdale Street, was reportedly a high-class bordello for upper class men and parliamentarians, and it had extravagant furnishings, marble bathrooms, sculptures and artworks. Hodgson successfully employed her business and legal connections to conduct her growing enterprise, probably enlisting financial support and police protection. She had the opportunity to display her excellent entrepreneurial abilities more than most women of the time.



No 50 Lonsdale Street

Brian Hatfield

Madame Brussels was, however, vilified in the press and by religious authorities, including visiting Baptist Henry Varley who condemned magistrates for allowing Madame Brussels to escape conviction. Varley alleged that she had been seen walking in Collins Street 'in charge of a beautiful girl under twenty, with a white feather in her hat, telling by advertisement (the white feather) that maiden virtue was to be had for a price at her gilded den'.

The Madam was always well dressed and drove a fine carriage. It is thought by some that she was involved with the disappearance of the Victorian parliamentary mace in 1891 but there is no firm evidence for this. Sir Samuel Gillott, politician and lawyer who was one of her legal representatives, was exposed publicly as secretly funding her activities, thus ending his political career.

In 1895 Caroline married Jacob Pohl at St Patrick's Cathedral. She was ahead of her time in marrying a much younger man – she was forty-four years of age, he was twenty-seven. But they spent little time together, divorcing in 1906. Pohl declared that 'she was too old for me'. Caroline had an adopted daughter, Irene Hodgson.

In the early 1900s the Lonsdale Street area was gradually rid of brothels and Madame Brussels' establishment was closed in 1907. She died the following year.

12. Former Black Eagle Hotel, 42–44 (now part of No 50) Lonsdale Street



Former Black Eagle Hotel

Celestina Sagazio

The former Black Eagle Hotel, which opened for business in a building that combined two houses erected in 1850, had Miss Catherine Teahan as one of its licensees in the period 1892 to 1903. It is the oldest surviving building in the Little Lon district. From the 1870s until its final closure in 1908 the hotel would have profited considerably from

the activities of the notorious brothel conducted by Madame Brussels, two doors along the street. From 1913 Mrs E M De Grimbert is listed in records as conducting it as a lodging house.

13. Archaeological artefacts, 50 Lonsdale Street

Visit the ground floor foyer of this award-winning modern building for a display of some archaeological remains from the area, including crockery, jars, bottles, ornaments, marble and toilet potties. They give us a glimpse of the lifestyle of poorer women. It is thought that some of the expensive perfume bottles found may have been from the brothels in the area. You can view images and information on the artefacts and historic buildings at www.50lonsdalestreet.com.au (Madame Brussels Lane section).



A plate and ladies' boots from the archaeological dig, 50 Lonsdale Street

Courtesy ISPT Pty Ltd, owner of 50 Lonsdale Street

14. Comedy Theatre, 240 Exhibition Street

This theatre of 1927–28, the first proper 'playhouse' in Australia which was based in style and size on theatres recently built in New York's Broadway, has attracted a large number of female performers over the years. Margaret Bannerman, 'the idol of London audiences', appeared in W Somerset Maugham's 'Our Betters' in 1928. Irene Vanbrugh (1872–1949), an English actress who first came out to Australia in 1890, opened in the

theatre with her husband Dion Boucicault, in July 1928, the popular couple firmly establishing the theatre's reputation. Nellie Stewart made her final Melbourne appearance there in 1930.

In 1934 two London comedy stars, Grace Lane and Jane Wood, made their first appearance in the famous English play 'Fresh Fields'. Googie Withers and her husband John McCallum performed regularly in the 1950s. In more recent years performers have included Rowena Wallace, Collette Mann, Nancye Hayes, Ruth Cracknell, Hayley and Juliet Mills, and Pamela Stephenson.



Comedy Theatre

Celestina Sagazio

15. Her Majesty's Theatre, 199–227 Exhibition Street

This Art Deco styled theatre, built within the original theatre's nineteenth-century walls, is a much loved theatre that was saved from demolition. The theatre was originally the Alexandra, named after Princess Alexandra, wife of the future King Edward VII, but in 1900 theatre owner JC Williamson renamed the theatre Her Majesty's in honour of Queen Victoria.



Her Majesty's Theatre

Celestina Sagazio

It was the Melbourne home of the Borovansky Company for seventeen years, and was also used for the early seasons of the Australian ballet and the Elizabethan Trust Opera Company (now the Australian Opera). Performers have included Dame Nellie Melba, Anna Pavlova and Dame Joan Sutherland. Melba played her first Australian opera season there in September 1911.

Melba had claimed that the acoustics were 'dead', and alterations were consequently made to the proscenium and auditorium. Melba also made one of her 'final' farewells at the theatre at a special matinee performance on 27 September 1928. For many years the Rupert Bunny portrait of Melba hanging above the grand staircase was a feature of the foyers (it is now held by the National Gallery of Victoria, and a replica hangs in its place).

A season of ballet starring the great Russian dancer Anna Pavlova was the highlight of 1926, and she returned in 1929. Dame Margot Fonteyn appeared in June 1959 in Borovansky's production of 'Aurora's Wedding'. In 1965 Joan Sutherland's performances in 'La Traviata' and 'Lucia di Lammermoor' were sell-outs.

Her Majesty's has been most successful as a musical comedy venue. Broadway musicals, with strong female roles, have included 'Oklahoma!', 'Annie Get Your Gun', 'My Fair Lady' and 'Camelot'. Overseas actresses to perform on stage include Katharine Hepburn, Vivien Leigh, Dame Judi Dench and Glenda Jackson. An elaborate production of 'Evita', based on Eva Perón, the First Lady of Argentina, was performed in 1980.

16. Chinatown, Little Bourke Street



Chinatown
Brian Hatfield

Chinatown, between Exhibition and Swanston Streets, was the main Chinese commercial centre in Melbourne from the 1850s. The area first contained boarding houses and stores, then furniture workshops, food businesses and laundries. It is believed to be the oldest continuing Chinatown in the western world.

It was also an early area for prostitution and poverty. Some 'Anglo' charities and social workers were attracted to the area. The Salvation Army established a mission hall in Little Bourke Street to do battle for the souls of prostitutes and

larrikins in the nineteenth century. The mission hall was given to the Salvation Army by Dr John Singleton in 1896 after Cornelie and Herbert Booth arrived.

Visiting Baptist Henry Varley campaigned against Melbourne's sin. He delivered a public lecture on 'The Social Evil' at the Melbourne Town Hall in 1877. 'I know of no other city, the size of Melbourne, that has so many prostitutes in it', he pronounced. In 1888 during another visit to Melbourne he went on a tour of the Chinese quarter and claimed to have seen some seven or eight 'young English or colonial girls' in opium dens, one of whom admitted to being of 'respectable Carlton parentage'. The YWCA provided tea and supper for young women involved in opium dens.

In the 1930s the Presbyterian women's group conducted classes in English at Greenhouse House at Nos 108–110 Little Bourke Street. In the 1930s the Wing Dann family conducted Wing Young & Co, a business that sold an unusual combination of goods: bananas and wooden furniture. During World War II the Wing Dannels' oldest daughter, Mabel, would play piano at the Chung Wah Society to accompany others in singing the Chinese national anthem. Her mother brought herbal medicine and roast pork, which was cooked whole on Sundays.

Mabel later married David Wang, Melbourne's first Chinese-born councillor, and they established a chain of furniture stores. The first one was in the former Chinese medicine store in the precinct.

17. Former Kindergarten, 175–185 Exhibition Street

This building, which was originally erected as the Mickveh Yisrael Synagogue and Hebrew School in 1859, has important associations with the early provision of social welfare in Victoria. In 1892 it was used by the Salvation Army, first as a free labour bureau, then as a men's industrial home, and following additions in 1897 as a women's shelter, which was called Hope Hall.

Compared with other denominations the Salvation Army gave women opportunities for leadership and more equal participation. The Hope Hall was opened by the Salvation Army in August 1897 as a centre for slum work among women prostitutes in Little Lon. The Hall was an initiative of Cornelie Booth who with her husband Herbert, son of General Booth, had been sent to take over the command of the Salvation Army in Australasia.

Soon after their arrival, Herbert and Cornelie set out to establish a number of social welfare institutions in Victoria with financial support from the Victorian government. In the Salvation Army women shared equal responsibility with men in leadership and in conducting services. Cornelie, an attractive young mother, became well known in Melbourne for her social work with women and children. She would lead midnight marches from Hope Hall – sweeping down Little Lon 'rescuing' women. Cornelie was also associated with the establishment of The Haven in North Fitzroy – a maternity hospital and home for women and children.

From 1909 the building was leased by the Methodist Central Mission, which in addition to providing bible classes and services, established under the patronage of the Lady Mayoress a free kindergarten for children of poor parents. The need for such care became particularly acute during World War I when many women entered the workforce. In 1916 the City crèche for mothers visiting hospitals or doctors was added to the services provided.

In 1948–50 the City Free Kindergarten was relocated to East Melbourne and the building was adapted by the Melbourne City Council to provide a crèche and nursery facility. Thus the building was an integral part of the history of social welfare, particularly catering to the needs of poor women and children and the unemployed in the formerly deprived north-eastern quarter of the city.



Former Kindergarten
Brian Hatfield

18. Princess Mary Club, 118–124 Lonsdale Street



Princess Mary Club

Brian Hatfield

The Princess Mary Club (PMC), named after the daughter of King George V, was established by the Wesley Central Mission. It was opened by the Lord Mayor of Melbourne, S J Morell, and the wife and daughter of one of its benefactors, Aspro millionaire Alfred Nicholas, in November 1926.

PMC is a rare surviving example of a 1920s hostel for young women who came to the city to work and study in greater numbers in this period. A number of churches and organisations opened new, larger hostels for 'business girls' in the 1910s and early 1920s. Like other churches, the Wesley Central Mission believed that such women should remain pure and moral and wanted to protect them in a supportive environment.

Such facilities kept women within the Christian faith. Moreover, there was a real shortage of accommodation as young women entered the workforce in retail and clerical positions. Many of the girls at PMC worked for Myer's store. The spartan rooms contained a bed, wardrobe, dressing table and chair. Unemployed girls were allowed to remain on until they found work. During the depression of the 1930s the PMC supported residents out of work. There was an Unemployed Workers' Club and there were social and educational activities organised by the YWCA.

These hostels declined because of increasing freedom available to young women, who were not prepared to tolerate the basic amenities and food, and availed themselves of the fast growing numbers of flats available. The Princess Mary Club continued to operate this service until around 1970, and it was condemned as a fire-trap in 1989.

Due to the high cost of repairing the PMC, Heritage Victoria made a decision to allow demolition of the stuccoed neo-Tudor style building. It will make way for a nineteen-storey building which will become the home of the Wesley Mission Melbourne, the offices of the Synod of Victoria, and provide some commercial leases. The historic buildings of the Wesley Church complex next door will be restored as part of the Heritage Victoria permit for the development of the precinct.

19. Wesley Church Complex, 128–148 Lonsdale Street

The principal group of 1858–59 buildings – church, schoolhouse and manse – form the earliest intact church complex in Victoria. Contrary to Methodist practice at the time, the church was designed in an elegant Gothic design

with a prominent spire. The site has been the main centre of Wesleyanism in Victoria from the late 1850s, and its location near the once poor area of the city reflects the church's strong tradition of social welfare and reform.

Women have had roles as teachers, social welfare officers and counsellors. In 1884 the Home Mission Society appointed Mrs Varcoe and others as Bible Women to work with people suffering severe poverty. They provided Christian counselling, money for rent, food and clothing. Mrs Varcoe founded Livingstone House, a home for homeless boys in Drummond Street, Carlton. By 1888 there were eight Bible Women working in the inner city. They were the predecessors of the Mission Sisters and filled much the same role as the Sisters.

In 1893, with Melbourne's worst slums crowding around the church during the depression, the church was declared to be the Central Methodist Mission. The Mission included support for women and children forced to work in sweatshop conditions in the clothing and furniture industries and supported a forum for women's suffrage by giving women an opportunity to speak on the issue at the site. In fact, there were always a few women among the speakers at the Pleasant Sunday Afternoon event, an important platform as the PSA was broadcast on radio and reported in the Saturday night *Herald*. Wesley Mission Victoria is now one of Melbourne's largest not-for-profit social welfare agencies, with services such as alcohol and drug treatment, Lifeline and a women's refuge.

While women have not been ministers at this church, it played an important role in ordaining women ministers so they could serve more generally. Victoria's first and Australia's second woman Methodist minister, Rev Coralie Ling, was ordained at the church on 23 October 1969. Margaret Sanders was ordained two weeks before in Perth. Ethel Mitchell, who was the second Moderator of the Synod of Victoria, and the first woman appointed to that position, is now a member of Wesley. The present Moderator of Victoria and Tasmania is Isabel Thomas Dobson. There have been three other women Moderators so far: Nancy Bomford, Pam Kerr and Sue Gormann. Women have also contributed financially to the maintenance of the buildings and provided food and craft skills.

Wesley also has a Chinese congregation that worships in the church. Their offices are at the Chinese Mission Church in Little Bourke Street and there are active women leaders.



Wesley Church

Celestina Sagazio

At the side of the church is a bronze sculpture which is part of the ecumenical 'way of the cross' sponsored by most of the city churches. All fourteen Stations of the Cross were sculpted by Anna Meszaros. Each Good Friday Jesus' way to the cross is walked by members of Melbourne's Christian churches.

20. Former Queen Victoria Hospital, 172–254 Lonsdale Street

Only one tower remains now of the former Queen Victoria Hospital. Established in 1896 at St David's Welsh Church, the Queen Victoria Hospital became one of only three hospitals in the world founded, managed and staffed by women. It was Australia's first female medical service and was established by Australia's first registered female doctor, Constance Stone (1856–1902), with the assistance of other female doctors such as Clara Stone (her sister), Mary Page Stone (her cousin) and Lilian Alexander.

There was a strong need for a dedicated women's health service to be established in Melbourne and a committee, led by suffragist Annette Bear-Crawford, raised funds so the clinic at St David's could expand its premises. Women doctors of that early time experienced discrimination when they tried to gain employment as residents in the large general hospitals, which was another reason for establishing the hospital.

In 1897 the Shilling Fund was launched to coincide with the Silver Jubilee of Queen Victoria. It was supported by 718 local women secretaries, and every woman in Victoria was asked to donate one shilling. The Queen Victoria Hospital purchased the old Governess' Institute at Mint Place in 1899, and it continued to grow. It was responsible for saving the lives of countless women and children but Constance Stone, who had the vision and energy to set up the hospital, did not live long enough to see the full success of the hospital. She contracted tuberculosis from one of her female patients and died at the age of forty-six.

In 1900 Miss Wallen, the first woman to qualify as a chemist, was appointed as dispenser. Under Dame Mabel Brookes' leadership (she served as president between 1923 and 1970) three new wings were added to the hospital at Mint Place, one named after her, because she was able to brilliantly represent the hospital's requirements to governments and benefactors.



Dr Constance Stone
Courtesy Southern Health

In 1946 the hospital moved to the former Melbourne Hospital buildings in Lonsdale Street, where it remained until 1987. By 1951 the Queen Victoria Memorial Hospital (as the hospital was now known) was the biggest women's hospital in the British Empire. In 1953 Isobel Merry was appointed as the first female hospital chaplain in Victoria. By 1956 there was a shortage of female doctors so male resident doctors were employed. In 1958 the Queen Mother opened the Jessie McPherson Community Hospital in its second home at the Lonsdale Street hospital. In 1963 the hospital affiliated with Monash University and began accepting male patients.



Queen Victoria Hospital
Brian Hatfield

In January 1987 the hospital amalgamated with Prince Henry's Hospital and Moorabbin Hospital to form Monash Medical Centre. Later that year the services were relocated to a new site in Clayton to serve the rapidly growing south-eastern suburbs.

After the closure of the Queen Victoria Memorial Hospital many women banded together for years to preserve the place that was a significant part of women's history. Sadly, all buildings except for the former main entry block were demolished. In 1994 the Queen Victoria Women's Centre was established by a parliamentary act which created a trust to govern the Centre and gave ownership of the land, thus returning the building to the women of Victoria. Constance Stone is commemorated by a lane in her name at the side of the property, as well as a tribute on the Shilling Wall, the Women's Centre's public women's tribute.

21. St Francis' Church, 326 Lonsdale Street

This centrally located early church, the first Catholic cathedral in Melbourne, attracts some 10,000 visitors a week – the highest number for an Australian church, and many women have played notable roles in its long history. Women have been major benefactors, have always formed a substantial proportion of the congregation, the choir and other musical groups, the St Vincent de Paul Society and the Eucharistic Associates, as well as numerous other devotional, spiritual and voluntary organisations.

The pioneer priest Fr Patrick Geoghegan once said that the building was mostly paid for by the half-crowns of the Irish servant girls of Victoria. Blessed Mary MacKillop will be canonised by the Catholic Church as Australia's first saint, following the recent approval by the church of a second miracle attributable to her intercession. Mary MacKillop's parents Flora and Alexander were married by Fr Geoghegan in the church. In 1842 Mary was baptised at the church (either in the present

building or the temporary church), and she made her first communion and confirmation in the present church. This is a significant place in Mary MacKillop's story. There is a statue of her in the eastern niche. Ned Kelly's mother Ellen Quinn was married to ex-convict John Kelly in the church in 1850.

Many Catholics and visitors would consider that the beautiful Ladye Chapel (1855–58), entirely devoted to Mary the mother of Jesus, is the dominant female association in the building. The chapel includes such features as windows portraying a sequence of episodes in her life, while the walls and ceilings are decorated with prayers to Mary and with her own prayers. In the narthex is a stained glass window dedicated to St Bridget, presumably related to the rich Irish heritage of the church, while a large tapestry in the eastern transept depicts Our Lady of the Blessed Sacrament. A pioneer school of the Sisters of Mercy was located in the surrounds of St Francis' from 1873 to 1933.

Legendary singer Nellie Melba, often hailed as the first Australian woman to achieve world fame, sang in St Francis' choir in 1885–86 on the eve of her international stardom and acknowledged the importance of the choir experience in furthering her career.

The Catholic Women's Social Guild (established in 1916, now the Catholic Women's League), an organisation of social, educational and charitable workers, was based throughout the middle decades of the twentieth century in the hall (now demolished) at the rear of the church.

Fr William Fox, an American priest who was based at St Francis' in the 1930s and 1940s, was associated with the eventual conversion to Catholicism of the 1920s Hollywood actor and Alcoholics Anonymous promoter, Lillian Roth (1910–80), while she was visiting Melbourne in 1947.



St Francis' Church
Brian Hatfield

miracles that facilitated Eymard's canonisation as a saint in 1962. An internationally famous singer Helen Reddy visited the church soon after being married to pray for a child. She conceived her daughter Traci not long after, and retains a fondness for the church. Like countless other people, Premier Joan Kirner sometimes visited the church for peace and quiet reflection.

Two bronze sculptures, part of the fourteen Stations of the Cross made by Anna Meszaros, are in the grounds.

22. State Library, 328 Swanston Street

Many well-known female writers and intellectuals have studied at the State Library (opened 1856) and/or written books housed in the collection, including Alice Henry, Dr Germaine Greer and Helen Garner. Greer's *The Female Eunuch* was extremely influential on the women's movement internationally. Garner wrote her well-known novel *Monkey Grip* at the library. A number of prominent female authors, including Greer, Garner, Doris Lessing and Sonya Hartnett, have their thoughts on books and libraries quoted in panels in the famous Domed Reading Room.



State Library
Brian Hatfield



Jessie Traill
Courtesy Pictures Collection,
State Library of Victoria

Many prominent women and women's groups, such as the Austral Salon, have deposited manuscripts and photographs in the library for posterity and research. The library's collections also hold numerous works by women artists and composers, including a display about the artist Georgiana McCrae in the 'Changing Face of Victoria' exhibition in the beautiful Dome Galleries. Until 1968

the building housed the National Gallery of Victoria's Art School. Leading artist Constance Stokes (née Parkin) was a star pupil in the art school and won the prestigious Travelling Scholarship in 1929. On display in the State Library's Cowen Gallery is a painting of Stokes by Sybil Craig, and Stokes' 1931 pencil self-portrait is in its collection. The gallery's collection also includes works by artists Jessie Traill, Alice Julie Pantton, Elizabeth Parsons and Dora Lynell Wilson.

The Library's CEO and State Librarian is Anne-Marie Schwirtlich. In August 2008 Melbourne was designated as the second UNESCO City of Literature, and the State Library will continue to play a leading role in our literary history with the establishment of the Wheeler Centre for Books, Writing, Ideas in its building. The first director is Chrissy Sharp.

A beautiful bronze statue by Paris sculptor Emmanuel Fremiet was installed in the library's forecourt in 1906. The statue is of Joan of Arc, the national fifteenth-century heroine of France and saint of the Roman Catholic Church. Marianna Mattiocco (died 1908), the beautiful wife of the Australian Impressionist, John Peter Russell, was the model for the Joan of Arc statue. (Auguste Rodin considered her to be the most beautiful woman in France and based his Minerva on her.)

Artist Jennifer McCarthy executed the painted poles on cast iron bases on the footpath in front of the State Library.

23. Church of Christ, 327–333 Swanston Street



Church of Christ

Brian Hatfield

This former John Knox Free Presbyterian Church of 1863 has been used by the Melbourne congregation of the Church of Christ since 1881 (it was purchased by them in 1883). It was the Melbourne headquarters of the church. Women have played a prominent role in the church. The church began in 1853 with a meeting of six followers of the Disciples of Christ, three of whom were women. Membership grew from sixty in the mid-1860s and peaked at about 350 in the 1920s.

The church held regular prayer meetings of 'sisters'. During the

depression of the 1930s the Women's Social Service Auxiliary made and distributed clothing its Melbourne headquarters and provided assistance to some 2800 people. It now has a substantial multicultural membership, including international students from nearby educational institutions.

until January 1918 despite a petition submitted on her behalf containing thousands of signatures.

Jennie Baines was Pankhurst's friend and fellow socialist, and was also arrested in 1917 but was released on a legal technicality. In December 1918 Baines was fined for displaying the red flag on the Yarra Bank. She was finally tried and gaoled for six months in March 1919 for refusing to pay the fine or to sign a bond not to fly the red flag again. She embarked on a hunger strike, reportedly one of the first ever to take place in Australia. She was released after four days, and was lauded for her defiant action by radical colleagues.

It took many decades for women to be appointed as judges at this court. In September 1985 Judge Margaret Rizkalla was the first. Justice Sally Brown followed a month later, while a number of others, including Justice Linda Dessau and Judge Wendy Wilmoth, were appointed in the 1980s.

Across the road a massive explosion outside the former Russell Street Police Headquarters on 27 March 1986 killed a policewoman, Angela Taylor, and caused serious injuries to many other people. A stolen car full of explosives was deliberately parked in a bus zone outside the headquarters, which housed many sections of the police force.

24. Magistrates Court, 325–343 Russell Street

The former Magistrates Court, plus its neighbours, the former City Watch House and Old Melbourne Gaol, are managed by the National Trust which conducts an exciting Crime and Justice Experience program offering tours, dramas and other events. The Crime and Justice Experience won the 2008 and 2009 national Heritage and Cultural Tourism Awards.



Magistrates Court

Brian Hatfield

The Magistrates Court, built in the Norman Romanesque style, operated on this site between 1914 and 1994. Many women have been sentenced and fined in the Magistrates Court. Adela Pankhurst, estranged daughter of the famous English suffragist Emmeline Pankhurst who emigrated to Australia in 1914, was arrested in 1917 for defying the ban on public gatherings. A socialist, she led a

demonstration against high food prices in Melbourne as part of a campaign against both conscription and World War I. She was sentenced to three months' gaol – extended to six months after she refused to pay a bond. This decision caused an outcry, and Prime Minister Billy Hughes attempted to diffuse the situation by offering her a conditional release if she stopped speaking in public. She refused and was returned to gaol (Pentridge) to serve a sentence of several months. She was not released

25. City Watch House, 345–355 Russell Street

The first prisoner of the City Watch House, which opened on 1 September 1909, was Beatrice Phillips. She was charged with indecent language on that day, and her dramatic arrest was reported in the newspapers. Sergeant Satchwell apprehended Phillips after she used improper language in Russell Street and with difficulty took her to the new watch house, where she tripped him on the steps. A large crowd watched the arrest. Constables Fleming and Briggs, the watch house keepers, came to their colleague's assistance, carried Phillips inside, and held her while she was searched by the matron. *The Age* newspaper used condescending language in its article, describing Phillips as yelling 'like a dingo'.



City Watch House

Brian Hatfield

Representatives of the National Council of Women (NCW) and the Woman's Christian Temperance Union successfully lobbied to improve some conditions for female prisoners. There were complaints that cells were badly ventilated, female prisoners were searched by male officers, and they were placed with hardened criminals. Notable activists were Jessie Strong, of the NCW, and Vida Goldstein. One of the improvements was the hiring of three female warders or matrons in September 1909.

The matrons at the watch house long battled for better wages over the years, and the first female police in the period took up the issue. In 1917 the first female police officer Madge Connor was appointed, and in 1918 two more female police were added to the force. Madge Connor asked for equal respect and equal pay for herself and her female colleagues.

In 1942 American soldier Eddie Leonski, who murdered three Australian women, was placed in number 6 cell at the watch house, second cell on the left as you enter the main cell block. He remained there for five and a half months. Many women around Melbourne, relieved by his arrest, could go about their business again without fear. Near to the cell is the women's exercise yard, where Leonski played handball alone. The authorities reportedly locked all women prisoners in their cells before he was permitted out of his. Leonski was later hanged at Pentridge Prison.

26. Old Melbourne Gaol, 377 Russell Street

The Old Melbourne Gaol is Victoria's oldest surviving penal establishment. The surviving sections were built in the 1850s and 1860s. Ned Kelly's mother, Ellen, was a prisoner in the women's cell block when Ned was hanged in 1880. She was in trouble for aiding and abetting Ned and charged with attempted murder.

Ellen's two-day-old baby, Alice, accompanied her to gaol and stayed there until she was weaned. In fact, from 1845 to 1924 up to twenty children at a time either stayed there with a convicted parent or were locked up for petty theft or vagrancy. Two sisters named O'Dowd, aged thirteen and fourteen, were locked up in 1851 because they had nowhere else to go. Their father fled to the goldfields, and their mother died of 'Yarra fever' (typhoid).



Ellen Kelly

*Courtesy Pictures Collection,
State Library of Victoria*



Old Melbourne Gaol

Brian Hatfield

Poisoner Anne Miniver Davis took advantage of the confusion caused by the opening day of Ned Kelly's trial to walk out the door undetected. She remained at large for three years before being recaptured and returned to the gaol. Four women were hanged from 1842 until the closure of the prison in 1924. The first woman to be hanged

in Victoria was Elizabeth Scott on 11 November 1863. Scott was convicted of murdering her husband, who was abusive and violent. Research strongly suggests that she did not receive a fair trial and two men were involved in the murder. One of them, Julian Cross, confessed to the crime. Scott and the two men were all hanged.

27. Former Emily McPherson College, 379–405 Russell Street

The College of Domestic Economy was established in 1906 at 450 Lonsdale Street to give young women an education in domestic arts and sciences. Janet Lady Clarke helped to establish the college. It offered diploma courses for teachers of domestic economy and dressmaking, and vocational training for the hospitality and clothing industries. Constance Ellis (1872–1942), the first woman to graduate in medicine from the University of Melbourne, was closely associated with the college in its early years.



Emily McPherson College

Brian Hatfield

The college was housed in cramped premises and a new building was required. This impressive two-storey, neo-classical building was erected with the help of a bequest from Sir William McPherson and named after his wife, Lady Emily. It was opened by the Duchess of York on 27 April 1927. It is a reminder of earlier educational philosophies, especially for girls and young women, when there was a push for 'scientific' mothering education. It was thought that mothering skills were not innate and needed to be taught, and the college was established when a young woman's access to secondary education was very limited, with a broader education largely only possible in the context of domestic training. The college is also noteworthy for its employment of women as teachers.

The college went from strength to strength, offering both tertiary and non-tertiary training in such fields as food science, nutrition and fashion and offered many evening classes for the public. In the period 1967–79, a notable player in its history was the last principal, Norma Findley, who presided over major changes, making a positive contribution to the areas of curriculum and building. But she viewed with foreboding the prospects of amalgamation with RMIT because the college would lose its identity and independence. Amalgamation with RMIT took place in 1979.

28. Storey Hall, 344–346 Swanston Street



Storey Hall
Brian Hatfield

Various organisations, including women's groups, have rented the premises at Storey Hall (1887), which was originally known as the Hibernian Hall. The Russian-born Buddhist, Mrs Elise Pickett, founded the Melbourne Lodge of the Theosophical Society in December 1890, and the society's Sunday evening lectures held in the hall that year attracted much resistance and ridicule by stump orators.

During World War I the building was leased to feminist pacifist organisations, the Women's Political Organisation and the Women's Peace Army

associated with Vida Goldstein, and it was the venue for many of Melbourne's largest anti-conscription public meetings and rallies. The organisation's purple, white and green flag was hoisted on the roof of the building as an emblem of the sisterhood of women. Despite the hall's large seating capacity a great number of people were reported to have been turned away from a debate between Adela Pankhurst, the youngest member of the British family of suffragists and pacifists, and Rev Wyndham Heathcote.

Storey Hall was the venue for RMIT's 1998 International Women's Day luncheon with guest speaker Professor Dale Spender, an expert on language and communication, and in 1999 the IWD luncheon was addressed by first-class cricketer Melanie Jones. In the 1990s the historic 1887 building was transformed internally and with the addition of a striking modern section. The purple and green on the building represent the colours of the Irish and early feminists who once occupied it.

29. Former Women's Liberation Office, 16 Little La Trobe Street



Former Women's Liberation Office
Celestina Sagazio

The first Women's Liberation Office used to be at No 16 Little La Trobe Street. It is now a café. Melbourne's women's liberation movement began in 1970 when activists created a network of autonomous groups which exchanged ideas and skills and planned campaigns. The first Women's Liberation Movement Centre opened at 16 Little La Trobe Street in 1972. From 1974 monthly meetings

were held in a larger building at 50 Little La Trobe Street, which is now demolished. These feminists produced a newspaper *Vashti's Voice*, which promoted women's rights such as equal pay and abortion. The origin of the title is interesting. The reference comes from the Book of Esther (Old Testament of the Bible). Queen Vashti was the wife of King Ahasuerus and she refused to obey her husband's command to 'show off her beauty'. She was subsequently banished by her husband to prevent other women following her example. Thus Vashti was adopted as the heroine of the second-wave feminists.

30. St David's Welsh Church, 320 La Trobe Street

In the hall and dispensary room behind the Welsh Church Dr Constance Stone and other women doctors set up the first free dispensary for working-class women in 1896. This led to the establishment of the Queen Victoria Hospital.

Constance Stone's family were Congregationalists and regularly attended the Collins Street Independent Church. It was there that Constance met Rev David Egryn Jones, whom she was to marry in 1893. Jones, who became a doctor, encouraged Constance to study medicine, and she obtained medical qualifications and valuable experience overseas since she was excluded from studying medicine at the University of Melbourne.

Melbourne in the 1890s was experiencing a severe economic depression, and illnesses resulting from poor nutrition and poor quality of life worsened as unemployment and poverty grew. Jones was reappointed minister of St David's Welsh Church and offered the use of the Sunday school hall for a clinic for women. In the first three months the outpatients' clinic treated 2000 women and children free of charge, and the doctors saw an urgent need for a proper hospital.

Constance Stone wrote to all the women in Melbourne who were involved in medicine and invited them to a meeting at her house to discuss establishing their own hospital. Nearly three years after the clinic first opened, the Queen Victoria Hospital for women moved into Mint Place on 12 July 1899 with great ceremony witnessed by hundreds of people. Lady Brassey, the wife of the Governor and a notable suffragist herself, opened the new premises and celebrated the wonderful contribution of women health professionals by declaring that 'there is no sex in brains'.



St David's Welsh Church
Brian Hatfield

While there is a plaque on the church commemorating the efforts of Constance Stone and these women, some people think it is a shame that there is no statue or an award to her memory.

31. 'Island Wave' sculpture, on the Queen Street–Franklin Street roundabout



'Island Wave' sculpture
Celestina Sagazio

Close to the market is Lisa Young's large graceful sculpture 'Island Wave', installed by the City of Melbourne in 2003. The white-painted steel sculpture echoes the circular flow of traffic as it speeds along the roundabout. It was her first important public sculpture in Melbourne. Young was originally an illustrator for children's books and became

a practising artist from the early 1990s. Her art reflects her keen interest in the rhythms of repeated forms. 'Island Wave' controversially replaced Tom Bill's 'With and With Each Other'.

32. Queen Victoria Market, Elizabeth Street

This vibrant cosmopolitan market, which dates from 1869, is one of Melbourne's most popular places. Many women have managed stalls at the market or assisted their family businesses. Elizabeth Dunbrovsky, who hailed from Bavaria, started the first Bratwurst shop in Melbourne at the market. In the dairy section the Curds and Whey stall is conducted by Anna Burley, who retained the traditional foodstuffs of previous stallholders but saw the need for specialisation and branched out by selling a large range of Australia's specialist cheeses and modern dairy foods such as goats' milk and clotted cream.



Queen Victoria Market
Brian Hatfield

Robert Saro, who emigrated from Veneto, northern Italy in 1960, was the first Italian butcher in the market (1980), and his wife, Giovanna assisted the business. Their decision to specialise in pork has attracted many Italians and Asians. Giovanna cooks Italian pork sausages and 'porchetta roast' in the traditional Italian way.

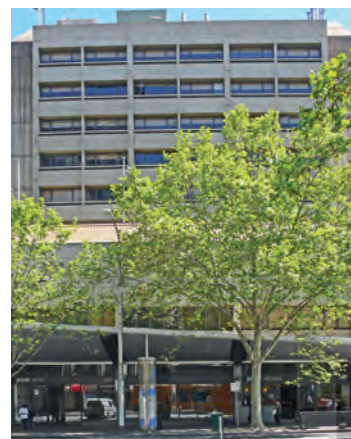
Robert has retired but Giovanna assists her sons to conduct the business. Colleen Chitty, whose family was one of the leading suppliers of rabbit and game in Melbourne, had a number of rabbit recipes, and now sells fish with her husband Wayne.

The market has had its dark side, with corruption rackets, shootings and police raids in the 1960s. One of the stories told about the market is that there was a woman in B Shed who had a contract taken out on her husband. When the man came to fulfil the contract, the husband took off!

33. Jasper Hotel (YWCA), 489 Elizabeth Street

This hotel is conducted by the YWCA, which was established in Victoria in 1882 by a group of fifteen women. The organisation provides housing services, pre-employment services and mentoring for many women. Over the years it has offered a broad range of social and physical facilities, such as child care, arts, leadership and sports programs.

The YWCA moved into this purpose-built modern building in 1975 after many years in Russell Street. It was opened on 10 November with a ceremony and thanksgiving. It provided motel-type bedrooms, office space, a gymnasium, swimming pool, cafeteria and car park. Within a few months all the bedrooms were occupied, classes were held, and the place was buzzing with activity.



Jasper Hotel (YWCA)
Brian Hatfield



Alice Henry
*Courtesy Pictures Collection,
State Library of Victoria*

In the building there is a plaque acknowledging the pioneer journalist and unionist Alice Henry (1857–1943), who was associated with the YWCA and many feminist causes in Melbourne. Henry was born in Melbourne in 1857 and worked as a journalist for the *Argus*, *Australasian* and occasionally for other newspapers and overseas journals. Her articles promoted progressive causes, including women's hospitals, proportional representation, juvenile courts and labour reform, and she was a courageous public speaker in support of such reforms. She participated in women's clubs and the campaign for women's suffrage, and conducted a shop from a city office for rural women and an employment agency for domestic servants. In 1905 she embarked on an overseas tour.

Her activities led to a career in America as a lecturer and writer, where she was a respected figure in the American women's and trade union movements. She edited the journal of the National Women's Trade Union League. She returned to Melbourne temporarily in 1925 to address meetings and urge the importance of combining unionism and feminism. That visit inspired women to form an organisation similar to her own in Melbourne in July 1925, named the Women's Trade Union League. She returned to Australia in 1933 and took part in a range of activist and artistic causes, including the Playgrounds' Association and the National Council of Women of Victoria.

34. WCTU Drinking Fountain, Victoria Square

The granite and marble fountain, which features a figure of a woman in classical robes pointing towards heaven, was erected in 1901 by the Melbourne branch of the Woman's Christian Temperance Union, which was the biggest and most influential of the various women's organisations in Victoria in the late 1890s. The WCTU introduced large numbers of women to political activity, linking temperance and women's suffrage as a means of achieving a variety of social reforms.



WCTU Drinking Fountain

Brian Hatfield

The Melbourne branch was formed in 1887 after an American official (Mary Clement Leavitt) came out to the Australian colonies to promote the cause. As part of their temperance concerns, the Union agitated for the provision of clean drinking water in public places, in particular, drinking taps and fountains. This is now one of the few places where drinking water is available for free in the city streets. The Union decided to donate this fountain to the City of Melbourne to commemorate federation and to coincide with the visit of the Duke and

Duchess of York (later George V and Queen Mary). The Union had hoped that the Duchess would unveil the fountain but that did not eventuate. The inscription merely notes that the fountain was 'in commemoration' of their visit.



TOUR 2: CITY SOUTH

TOUR 2: CITY SOUTH

1. Lyceum Club, Ridgway Place



Lyceum Club

Brian Hatfield

The modern home of a famous social women's club, The Lyceum, was built in 1957–59. The Lyceum Club had been established in 1912 at other premises, and for most of its time before the move in the 1950s it was situated upstairs in the former residential section of the 'Gothic Bank', the E S & A Bank, at the corner of Collins and Queen Streets.

The members' activities focus on cultural and social issues and lifelong learning. This 1950s building is a unique example of a purpose-built club, created by and for women, in Victoria. Women architects were involved in the design and later alterations. Ellison Harvie, a prominent early woman architect who was a partner in the firm of Stephenson & Meldrum/Turner, was the main designer of the building. Other architects involved in works included Hilary Lewis, who was also a university lecturer and writer, and Jessie Madsen.

The club's first president in 1912 was Pattie Deakin, the wife of then Prime Minister, Alfred Deakin, and many of its early members were among the first female professionals in their fields, such as Dr Constance Ellis (medicine), Christian Jollie Smith (law), and Marion Mahony Griffin (architecture). Other members have included titled women of the establishment such as Lady Latham and Lady Sewell, and professionals such as writer Nettie Palmer and historian Kathleen Fitzpatrick. Dame Nellie Melba was an honorary member.



Dr Constance Ellis

Courtesy Pictures Collection, State Library of Victoria

The Melbourne Lyceum Club belongs to an international association of Lyceum Clubs in sixteen countries but the Melbourne one is the oldest continuous and largest. The club houses an important collection of artwork, furniture and reference books, including those by club members such as Mary Grant Bruce and Patsy Adam Smith. Some people question why there are female-only clubs, just as they query why men-only clubs exist. Men are allowed as guests at the Lyceum and some of the staff are men. The club's location has sometimes been commented on: the second floor provides a view of the expansive garden of the exclusive male-only Melbourne Club!

2. Women's Underground Toilets, Gordon Reserve

A structure for women provides a gender balance in this place for two statues of famous men, poet Adam Lindsay Gordon and General Charles Gordon. The Women's Underground Toilets in Gordon Reserve, built about 1924, are one of a group of eleven such facilities the City of Melbourne erected between 1902 and 1939. The group is now unique in Australia (there are a number in Sydney but they are all closed). Many women's groups had lobbied for years for public facilities. The first women's street toilets are found in Russell Street, which will be dealt with later. Underground toilets were considered then to be more discreet than street level toilets because they were not in direct public view.



Women's Underground Toilets

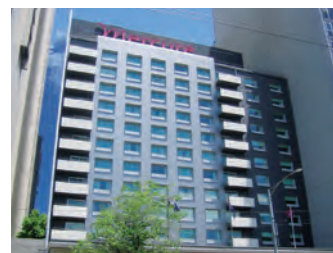
Brian Hatfield

3. Former Morningside House, now the site of Mercure Hotel, 13 Spring Street

The murders of three Australian women by American soldier Edward Leonski in Melbourne in 1942 shocked the community. The second of these murders took place on 9 May 1942 on the front steps of the now demolished three-storey building, Morningside, a boarding house mainly used by young women from the country. The victim was Mrs Pauline Thompson, the thirty-one-year-old wife of a Bendigo police constable.

Thompson was only a few steps from safety when Leonski strangled her. She was a popular, attractive woman who had moved to Melbourne to undertake charity work and help the war effort as a singer. She worked as a stenographer by day and a receptionist and switchboard operator at a radio station by night. Like many women during the war she fraternised with American soldiers at dances and hotels.

On Friday, 8 May, Thompson attended a dance held to raise funds to buy an ambulance and entertain military men but the American soldier she had agreed to meet, Justin Jones, was late so she became tired of waiting, leaving before he arrived. Tragically she made the mistake of going to the Astoria Hotel, one of the pubs serving illegally after hours, and had some drinks with Leonski over three hours. They left around midnight and walked to Thompson's home, some 400 metres from the Astoria.



Mercure Hotel (site of demolished Morningside)

Celestina Sagazio

She climbed several of the steps of the boarding house entrance before Leonski grabbed her around the neck, throttling her and causing paralysis of the heart, and in his words 'tore her apart'. No one was around. He stole money from her purse and took a taxi back to the military camp. A nightwatchman discovered Thompson's body at four that morning.

There was an amazing similarity between this murder and a killing in Albert Park a few days earlier. Leonski was caught after the third murder, and executed by US authorities at Pentridge Prison.

4. The Paris End of Collins Street

In the nineteenth century Collins Street east was a desirable address, with its churches, Melbourne Club, numerous townhouses of the wealthy, doctors often with their practices on the ground floors. In the interwar period many of the nineteenth-century town houses were replaced by low-scale professional chambers. Before the wholesale demolitions of the 1960s which resulted in commercial office towers in the street, it housed not only most Melbourne medical specialists, but also many exclusive shops, couture establishments, milliners, and artists and photographers' studios as well.

The writer/journalist Keith Dunstan described Collins Street as 'the essence of Melbourne', and the 'Paris End' of the street still has many elegant buildings.

5. Anzac House, 4 Collins Street

Anzac House was constructed in 1938–39 as the headquarters of the Victorian Branch of the Returned Soldiers and Sailors Imperial of Australia, which had formed in 1916, and was later known as the Returned Services League or RSL. The building has provided accommodation for administrative functions, including welfare assistance and associated groups such as the Returned Army Nurses' Club and Women's Auxiliaries. The service record of women is included in a large collection of photographs, historical records and memorabilia.

Women have been active in its organisation since shortly after its beginnings. Thousands of women have been involved with the Women's Council and Auxiliaries, or their predecessors over the years, to support and raise funds for RSL members and branches and for welfare work in the veteran community. The Council of Womenfolk, which met regularly at Anzac House, was formed in 1919. The Central Women's Auxiliary was formed in 1934. In the earliest years women who had served in war were members, then wives, mothers and female relatives of members of the forces were admitted. This is no longer a requirement. In 2009 there were 107 Women's Auxiliaries in Victoria with approximately 1000 members.

Early prominent female architect Cynthea Teague (1906–) was involved in the documentation (that is prepared working drawings) of Anzac House as well as Kodak House, 252 Collins St (1934) while employed at the architectural firm Oakley & Parkes. Teague was educated at Swinburne Technical College and the University of Melbourne with distinction and commenced her articles with Purchas & Teague, her father's architectural firm, around 1925. Later she was chief designer at Oakley & Parkes, working on the design and documentation of flats, housing, city office buildings and factories.

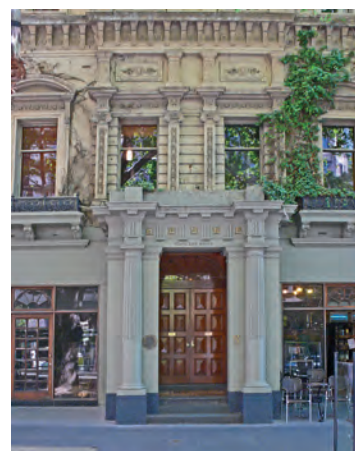


Anzac House
Brian Hatfield

During World War II Teague worked with the Commonwealth Department of Works on munitions, post offices and telephone exchanges before moving to larger projects. She became Superintending Architect in 1960 and in 1964 was promoted to the position of Assistant Director General in the department, consequently being put in charge of a departmental section. Teague was the first woman in Australia to be elevated to the Second Division of the Public Service. Her work in that position included the restoration of the former Customs House, Flinders Street, Melbourne. She retired in 1970 and in the following year she was awarded the MBE for her services to the Commonwealth of Australia.

6. Portland House, 8–10 Collins Street

This stately building was erected in 1872 by parliamentarian Henry 'Money' Miller as a wedding present for his daughter Jane and son-in-law Dr Aubrey Bowen, one of Melbourne's earliest ophthalmic surgeons. It was a town house and surgery. Miller had arranged a marriage settlement for Jane in the form of a trust consisting of company shares as well as £10,000 cash for her separate use during her life. So the Bowens were comfortably off and used the refined house at the exclusive end of Collins Street for entertaining. They lived in the house until 1891. They had no children, but in 1883 their next-door neighbour, William Garrard, died a week after his wife, leaving four children. They became the wards of the Bowens.



Portland House
Brian Hatfield

7. Victor Horsley Chambers, 10–12 Collins Street



Victor Horsley Chambers

Brian Hatfield

Under her guidance the infant welfare field grew quickly and significantly. She was responsible for introducing a compulsory course and examination for sisters at infant welfare centres, and this reform was one of the factors that led to a decline in morbidity and mortality among infants. She was a pioneer in broadening infant welfare to include the pre-school child and her report prompted government funding of the Lady Gowrie Child Centres.

Dr Scantlebury Brown was a warm and generous person, and her personal skills and dedication were instrumental in overcoming apathy, opposition and division within the infant welfare movement. She was appointed OBE in 1938 in recognition of her distinguished work in preventive medicine. The VSB Memorial Trust was set up after her death, which has since awarded scholarships to forty-four women in the maternal, infant welfare and pre-school fields.

This elegant 1920s building has housed some of Australia's most prominent medical practitioners. In the 1920s one of the tenants was Dr Vera Scantlebury Brown (1889–1946), a highly-respected pioneer in infant welfare, ante-natal and pre-school care. Brown was honorary physician and surgeon at the Queen Victoria Hospital (1920–26), and in 1925 she was appointed part-time director of the infant welfare section in the Health Department, a position she held until her death.

Under her guidance the infant welfare field grew quickly and

Less known is the fact that Jane Sutherland, Clara Southern and Jane Price were early female artists who had a studio there from 1888. Jane Sutherland was regarded as the leading woman artist of the Heidelberg School which broke with tradition by sketching and painting directly from nature. Sculptor Ola Cohn also had a studio there.

Constance Stokes (1906–91), one of Australia's leading artists whose importance has only recently been recognised, had a studio in the building in 1934–36, during which she produced one of her masterpieces, 'The Village'. The painting was included in the first exhibition of Australian paintings to be shown in the Metropolitan Museum of Art in New York and was much admired by British art expert Sir Kenneth Clark. Stokes tried to combine married life with art and often commented that her marriage and children had stopped her from reaching her highest potential.

From 1952 Mirka Mora set up an artist's and dressmaking studio which lasted for fifteen years. She was among the last of the artists to have studios in the street. She remembers the building attracted painters, poets, musicians and philosophers – 'everyone who was interesting in Melbourne'. She made a dress for the artist Sunday Reed, and that was the start of a long friendship and important projects, including the foundation of the Museum of Modern Art (Heide).



Grosvenor Chambers

Brian Hatfield

8. Grosvenor Chambers, 9 Collins Street

In the 1880s Collins Street, with its growing number of art galleries and artists' studios, was the centre of the art trade in Melbourne. Painters congregated in studios, bookshops and cafes to work and socialise. This three-storey boom style building was erected in 1887–88 specifically as artists' studios with plenty of daylight. It attracted many leading artists, such as Tom Roberts.



Mirka Mora

Pictures Collection, State Library of Victoria. Courtesy Herald and Weekly Times Pty Ltd



Joy Hester

Courtesy Pictures Collection, State Library of Victoria

The Contemporary Art Society met in Mora's studio. She soon established the Mirka Café at 183 Exhibition Street, near Her Majesty's Theatre, which also attracted artistic and theatrical personalities, including Katharine Hepburn. The work of artist Joy Hester, who specialised in drawing, was exhibited there. Mirka and her husband later established the Café Balzac in East Melbourne.

9. WCTU and NCW of V, Victoria Rooms, 15 Collins Street

You can spot the WCTU initials on the windows on the first floor of this building. The Woman's Christian Temperance Union, which was founded in Melbourne in 1887, has had rooms in this office since 1971. The WCTU was chiefly involved in temperance issues and educated the public about the importance of total abstinence as women were often disadvantaged by men who abused alcohol.

The organisation also advocated women's suffrage, was opposed to gambling and sweated labour and was involved in other reforms. The first president was Marie Kirk, a welfare worker and activist, who held various executive positions in the organisation. The Union was the largest and most influential of the various women's organisations in Victoria in the late 1890s, with over 3000 members. It is still concerned with social issues that particularly affect women, children and families and promotes a drug-free lifestyle.



15 Collins Street

Brian Hatfield

who had called the meeting, presided and was elected the first President. It encouraged women's organisations of all kinds, not just feminist ones, to affiliate. It was formed to advance the interests of women and children and of humanity in general. Today it is an umbrella organisation for a large and diverse number of affiliated Victorian women's groups and functions as a political lobby group.

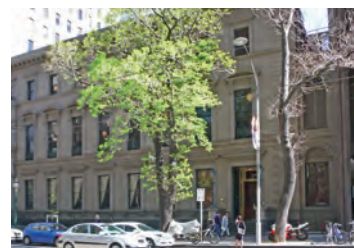
After leaving its Harley House rooms in 1996, NCW Victoria had its office at 104 Exhibition Street before moving to 15 Collins Street in 2001. It continues to act as a link between its member non-government organisations in metropolitan Melbourne and regional Victoria, lobbying for better conditions for women and their families.

The building also houses the National Council of Women of Victoria, which is part of the National Council of Women of Australia founded in 1902. The NCWA was inaugurated at a meeting held at the Austral Salon, a society for women writers and artists, attended by representatives of thirty-five voluntary societies, including the WCTU, the Queen Victoria Hospital and the Young Women's Christian Association.

Janet Lady Clarke, a well-known leader in political and educational circles,

10. The Melbourne Club, 36 Collins Street

The club, which was established in 1838, is housed in a stately 1850s building. It is Victoria's oldest institution. Women are excluded from membership of this bastion of conservatism and one of the most exclusive organisations in Victoria. Women can participate only as guests or staff. But even as guests their opportunities were very limited in the early years.



Melbourne Club

Brian Hatfield

The club gave a farewell ball for the Governor of Victoria, the Earl of Hopetoun, and the Countess of Hopetoun in March 1895. This was the first ball in the building for a long time, possibly the first since 1862. The ballroom was a marquee, which covered the whole of the lawn, while supper was taken in the dining room. Other women in attendance included Lady Holled Smith and Lady Madden. The women made the most of their opportunities and inspected the rooms in the club house, which were all thrown open to them.

In May 1901 the Duke of York was to open the first Commonwealth Parliament at the Royal Exhibition Building when Melbourne was the temporary capital of Australia. The procession would pass the club house, and the committee was in favour of admitting women to view it, going so far as to seek designs for temporary balconies to be built outside the Collins Street windows. The admission of women for this occasion was put to the members for approval at a general meeting. While the vote for the motion was fifty-nine in favour, and forty-four against, women could not be admitted because there had to be a majority of two-thirds in favour!

Attitudes were to be changed in the post-war years when mixed company was sought. So cocktail parties, ladies' dining nights, dinner dances and wedding receptions were introduced, while balls became more frequent. Women were invited to a ball in 1956 at the time of the Olympic Games, with over 1000 people in attendance.

There was some support for the extension of facilities for mixed entertaining, and the firm John & Phyllis Murphy was appointed in the 1970s to look into this. But there was too much opposition from members to their plans. Women were part of a demonstration at the club in October 1982 when they 'stormed' the club house to protest against the members' control over the causes of poverty and unemployment. All were charged with 'besetting' premises.

11. Harley House, 71–73 Collins Street



Harley House
Brian Hatfield

Harley House, an attractive building of 1924, was the home of the National Council of Women of Victoria, from 1973 until the mid-1990s. This was at a very important period for women – the 1970s – when the women's movement took off and some important reforms such as equal opportunity, outlawing discrimination on grounds of sex and marital status, were enacted. The organisation has been an effective lobbyist for legislation and representation on all boards and committees relating to the welfare and legal rights of women and children. The building's current occupants include women doctors.

12. Alexandra Club, 81 Collins Street



Alexandra Club
Brian Hatfield

Founded in 1903, the Alexandra Club is one of Australia's oldest and most exclusive clubs for women of the 'establishment'. The club offered a place to dine, rest and entertain. It began in rooms at 157 Collins Street and moved several times before members bought their own premises in 1917 at 139 Collins Street, a former town house which they greatly enlarged. In 1981 the club sold that building, and moved in 1983 to this building (erected 1930), which housed professional rooms for doctors and dentists.

Members have included the first president Lady Sydenham Clarke; Lady Miller (wife of Edward 'Money' Miller); Leila Armytage, one of the owners of the historic property Como; philanthropist Dame Elisabeth Murdoch; Diana Baillieu, who was a member of the distinguished Baillieu family and a member of the club for seventy-two years; and community worker and women's rights activist Dame Beryl Beaufort.

13. Le Louvre, 74 Collins Street

This building, which appears to be largely original to its 1855 form, was the exclusive high-class boutique Le Louvre from about 1934 until 2009. Lillian Wightman conducted the boutique until 1992 and she helped to promote high fashion European designers to a growing cosmopolitan and discerning clientele. Her boutique played a role in establishing Melbourne as the fashion capital of Australia that it has become today.

Wightman was also famous for refusing to sell the shop to the developers of Nauru House in the 1970s, making an important stand for heritage conservation in what she termed 'the Paris End'. Edith Lillian Wightman was born in Ballarat on 12 April 1903. She first worked for a 'Mr Thomas', an exclusive dressmaker, or ladies' couturier in Collins Street as a shop assistant in the early 1920s, then set up her own business Le Louvre in 1922 on the corner of Howie Place. In around 1934 she moved the salon to 74 Collins Street, and in 1952 purchased the freehold. She and her daughter lived upstairs.

From the 1930s Le Louvre became renowned as one of the few shops in the city carrying imported fashion (which would often then be copied in made-to-measure form) by highly regarded European designers. It was probably the first boutique to bring into Australia garments by Balenciaga, Molyneux and Balmain. Wightman became a well-known personality, and the salon became the best known high-fashion boutique in Melbourne. Customers have been Melbourne's society women and occasional international visitors. For many years, it remained the only street-front couture establishment in the city, with entry only by appointment.



Le Louvre
Brian Hatfield

In the early 1970s Georgina Weir co-managed the salon with her mother. Le Louvre became an integral part of the development of the cachet of the 'Paris End' of Collins Street in the post-war period. Indeed, it is possible that Wightman herself was responsible for coining the term 'Paris End'. Her daughter Georgina believes this to be so, though she did not specify when, and it is not known when this term came into common use.

After Wightman's death in 1992 Georgina carried on the business. The building was sold in 2009, and the boutique moved to South Yarra in 2010.

14. Southern Cross Hotel (demolished), 113 Exhibition Street (now offices, 121 Exhibition Street)



Southern Cross

Brian Hatfield

The Southern Cross Hotel, built in 1962, was the first modern international hotel in Melbourne. It was also a premier venue for functions, and noted for the calibre of its guests including the Beatles who stayed there in 1964. One of the memorable scenes of Melbourne in the 1960s was that of the thousands of screaming teenagers and young women

looking at their idols on the balcony. Rumour has it that a number of young women had sexual relations with members of the group.

Some people are aware that the site was once the Eastern Market, originally a busy and vibrant wholesale fruit and vegetable market which later became a general second-hand market in the twentieth century. But few realise that before the market was built in the 1850s it was for a time the site of a prison for women. The old Eastern Watch House was converted into a female prison in 1857. It was used to hold those committed for trial for serious offences, and all prisoners condemned to death were held there until their public execution. Female prisoners in Victoria had never received as much consideration as their male counterparts in the way of facilities and services. The provision of a separate prison with a totally female staff and governor was considered one of the most progressive prison reforms in the nineteenth century.

15. Offices, 80 Collins Street (formerly Nauru House)



80 Collins Street

Brian Hatfield

This site has a tragic association with the death of a twelve-year-old girl. Early in the morning of 31 December 1921 the naked body of schoolgirl Alma Tirtschke was found in a right-of-way off Gun Alley which once ran off Little Collins Street on the site of 80 Collins Street. She had been raped and strangled. The public was outraged as the press whipped up hysteria. Police thought that she had been killed elsewhere and dumped at the site. They charged

Colin Ross, the owner of a wine saloon nearby, on suspect and conflicting evidence. Ross was hanged in 1922. Recent research by Kevin Morgan and a review of the forensic evidence of 1922 indicates that Ross was wrongly convicted. He was pardoned by the Governor of Victoria, acting on the advice of the Premier.

The building, which was formerly known as Nauru House, has its own special significance for women. Equal pay campaigns continued in the 1980s. The Australian Conciliation and Arbitration Commission was located at Nauru House between 1979 and 2006, and women campaigners for equal pay, including Zelda D'Aprano, re-enacted the 1969 chain up demonstration at the Exhibition Street entrance to the building on 31 October 1985. The re-enactment of the equal pay tram ride of 1970 took place on 16 September 1985.

The building also has another notable women's association. The Helen Macpherson Smith Trust, which administers the charitable trust founded by Helen Macpherson Smith (1874–1951), has had an office in the building since July 2002. The philanthropist did not have a high profile life but she has left an immense legacy to Victorians.



Helen Macpherson Smith

*Courtesy Helen Macpherson
Smith Trust*

Born in Scotland, the only child of Robert Smith and his Australian-born wife Jane Priscilla (née Macpherson), she was brought to Melbourne in 1874 as a baby. Part of Helen Smith's education was at the Presbyterian Ladies' College. In 1901 she married William Schutt, who became a Supreme Court judge, and supported a number of charitable causes. In 1923 she went to London and never returned to Australia. In 1951 she

died of pneumonia in France and left a substantial estate, most of which was bequeathed to Victorian charities. By June 2009, Victorian charitable institutions had received \$80.2 million.

16. Former Mietta's, 7 Alfred Place

This building has had a number of uses: it was erected in 1885–86 as a German Club, then became the Naval and Military Club from 1918 until 1967, and a succession of restaurant and hotel ventures, including Annabel's bar and carvery and became famous as Mietta's restaurant and lounge bar on the ground floor from 1985. The well-known restaurateur and writer Mietta O'Donnell (1950–2001) was tragically killed in a car accident in Tasmania on 4 January 2001, aged 50, shocking many people and setting off a wave of mourning.



7 Alfred Place
Brian Hatfield

Mietta, who came from a family distinguished in conducting fine restaurants, has been described as the 'queen of cuisine' and a 'Melbourne icon'. Her restaurant, Mietta's, was an institution and helped shape fine dining in Australia. Inspired by the best restaurants in Europe, Mietta's had few rivals in Australia with its French chefs, elegant rooms with antiques, statuary and fresh flowers, waiters who were attired in black and white and carried silver trays, and special events such as musical and theatrical productions. The restaurant attracted leading figures in the arts, politics and business.

After the restaurant closed in 1995, Mietta wrote articles and books on the hospitality industry and cultural life of Australia. Mietta's grandfather was Mario Vignano who established the famous Mario's Restaurant in the city in 1932. In the introduction to *Mietta's Italian Family Recipes* she wrote: 'They [my Italian grandparents] gave me a glimpse of the sort of pleasure that can be given and gotten through true hospitality – when you give of yourself, of what you enjoy, and what you like to surround yourself with.' About 1000 people – virtually the Who's Who of Melbourne – attended Mietta's impressive requiem mass funeral at St Mary's, West Melbourne.

17. Austral Buildings, 115–119 Collins Street



Austral Buildings
Celestina Sagazio

The Austral Buildings, constructed in 1891, is one of the earliest examples of the English Queen Anne Revival style in Melbourne. Its various rooms and studios have been a centre for professional activity and innovation in medical, literary and artistic circles from its inception through most of the twentieth century. During the 1890s and later the Austral Salon, a pioneer Victorian club for women dedicated to their intellectual and artistic advancement, was headquartered in the building.

The Salon was one of the first four groups to affiliate with the

National Council of Women of Victoria in 1902. Artists such as Ada Crossley, Amy Castles, Marjorie Lawrence and Tilly Ashton were first heard at the Austral Salon. Janet Lady Clarke was a convenor of the first meeting and served as vice president.

Female tenants in the building included Miss E Wilkinson, a musician; Miss L Potts, a teacher of elocution; Miss Isabel Hamilton, a teacher of callisthenics; and photographer Miss M Malmgren.

18. St Michael's Uniting Church, 122–136 Collins Street

St Michael's, the former Congregationalist Independent Church, is a particularly early example of the use of polychrome (or multi-coloured) brickwork in Victoria.

Women have been the stalwarts of the congregation since its opening in 1867. From the beginning, there was a Women's Committee for ministering to the poor, and women outnumbered men in the church fellowship. By 1895 women outnumbered men by almost two to one. The famous doctor, Constance Stone, was a regular attendee. Susan Neild (died 1919), an activist in the church, had been a Sunday school scholar in the 1840s, then a Sunday school teacher and a district visitor. Women had been responsible for most of the work in charities and Sunday schools and district visiting. They formed the majority of the membership (seventy-three per cent in 1926) and took part more intensely in worship and the sacraments.

The question of admitting women deacons was discussed in 1922 but a motion in support of this reform was defeated largely because the women themselves were against the idea. In 1934, when a female minister, Rev Dorothy Wilson, visited the church the question of female deacons was reconsidered and this time it was accepted. But no female deacons were to be elected for many years. In 1931 Isabelle Merry, a member of the fellowship, was the first woman in Victoria to be enrolled in a theological college. Unfortunately the conservatism of the membership prevented her from becoming a pastor of the church in 1950. St Michael's is part of the Uniting Church which has allowed female ministers to serve in parishes, and five women have been Moderators in Victoria.

19. The Scots' Church, 146 Collins Street

Women have been members of this Presbyterian Church since its opening in 1874, and are an integral part of congregational life, worship and mission, including works of charity in Melbourne, Victoria and beyond.



St Michael's Uniting Church
Brian Hatfield



The Scots' Church
Brian Hatfield

The first minister of The Scots' Church, Rev James Forbes, was instrumental in the formation of the Royal Women's Hospital and the second minister, Rev Irving Hetherington, chaired a committee to set up the Presbyterian Ladies' College, to provide education for girls on the same academic level as that already available to boys.

Selina Sutherland, philanthropist, nurse and welfare worker, operated from the rear of The Scots' Church in Little Collins Street with an organisation

called The Scots' Church Neglected Children's Aid Society (later to be known as Kildonan). She began in 1881 to rescue children from poverty and crime and arranged to place them in rural families. She was the first person in Victoria to be licensed under the 1887 Neglected Children's Act giving her the authority to commit a child to the 'care' of the Department for Neglected Children if the child was living in a brothel. She worked to help Melbourne poor until her death in 1909.

Helen Porter Mitchell, who was later to achieve international fame as the diva Dame Nellie Melba, sang in the choir of the church and practised playing on the organ as a child. When Melba died in 1931, her funeral in Melbourne was extraordinary. Her embalmed body was brought to Melbourne by train in a carriage fitted with a plate-glass window so that the public could see the coffin. The train halted at major stations enabling people to pay their respects. That night and next morning she lay in Scots' Church, which was built by her father David Mitchell, and some 5000 people filed past her coffin.

Special admittance was necessary to attend her funeral service the following afternoon, and thousands of people waited in the streets to watch the long funeral procession set out to the Lilydale Cemetery. The cortège moved up Collins Street and paused at two city places dear to Melba: the conservatorium in Albert Street and the Presbyterian Ladies' College nearby. Students at both institutions laid wreaths on the coffin.

Pastoral pioneer and humanitarian Anne Fraser Bon was a devout member of the church and wrote several volumes of hymns. Another famous member was Jeannie Gunn, author of the beloved classic *We of the Never-Never*.

Her Majesty Queen Elizabeth II attended the church on two occasions. In 1963, in the presence of the Prime Minister Sir Robert Menzies, the Queen unveiled a striking mosaic war memorial and windows in the entrance vestibule, and in 1981 she witnessed Dame Pattie Menzies presenting Sir Robert's family Crest and Banner as Knight of the Most Ancient and Most Noble Order of the Thistle to Scots' Church for safekeeping.

A bronze Stations of the Cross sculpture by Anna Meszaros is outside the church in Collins Street.

20. Assembly Hall, 156–160 Collins Street

The Assembly Hall, built in 1915, was used for the Women's Parliaments, not long after the hall opened and again in the 1940s. Sessions of the Women's Parliament were conducted on parliamentary lines with a ministry and political parties, and provided useful training in public speaking and parliamentary procedure. Early suffragists like Vida Goldstein and later enthusiasts such as members of the League of Women Voters, including the founding President Julia Rapke JP (1886–1959), were involved. Between 1947 and 1950 five sessions were held to encourage women to stand for parliament. The hall was also used in the equal pay campaign and for a wide range of other meetings of interest to women.

Behind the Assembly Hall (Little Collins Street) the great sculptor Margaret Baskerville (1861–1930) conducted private afternoon classes at her studio in 1902–04. Her works at this time included 'Gathering Flowers', 'Nature's Mirror', 'Fern Gatherer' and 'The Book of Fate'. In 1906 she assisted sculptor C D Richardson, her future husband, in their Collins Street studio.

During World War II there was a large tent or hut erected on the lawn between The Scots' Church and the Assembly Hall by the Presbyterian Soldiers' Welfare Association. A group of women from the church and other congregations were rostered to help serve four hundred meals daily for service men and women as there was a large contingent of American service people at the time. It is believed St Paul's had a similar operation.

The Scots' Church has its offices in the building, and many women are involved in numerous capacities in the work of the church, including pastoral care and social welfare.

The semi-basement area of the Assembly Hall was occupied by the Scottish Tea Rooms which was staffed voluntarily by the ladies of the Presbyterian Women's Missionary Union (PWMU), then became the Presbyterian Bookroom. Since June 1990 the world-famous Kay Craddock Antiquarian bookshop has occupied the area. The bookshop has attracted keen book collectors looking for rare or nostalgic volumes. They include Barry Humphries, who visits when he returns to his home town.

Kay and her parents, Les and Muriel, were book collectors over the years and had so many volumes that they thought they either had to open a shop or stop buying them. In the mid-1960s Muriel, who was widowed, Kay and her sister Julie opened the Treasure Chest shop in Bourke Street, and books began to predominate in the business. Rising rents forced the



Assembly Hall
Brian Hatfield

family to move their business to other city locations, including Flinders Lane, before acquiring their high profile place in the Assembly Hall. Ten years later Kay Craddock AM became the first female president of the International League of Antiquarian Booksellers, the first person from the southern hemisphere to hold that office.

21. Former Georges, 162–168 Collins Street



Former Georges

Brian Hatfield

Once Melbourne's most fashionable department store, Georges had much appeal for women, including expensive imported clothes, accessories, cosmetics, laces and drapery. In the 1890s women could buy and learn to ride bicycles – a liberating influence – in the store's Cyclatorium, which occupied the entire top floor.

In 1908 the refurbished store had an innovative Ladies' Club Room, a restful place with a gas fire, carpet, luxurious armchairs and lounges, writing tables and dressing room. Georges also provided good employment opportunities

for young women. Every Monday women would rush to get bargains in the Basement Sales, an innovation in the 1920s, and nearly always everything would be gone by dusk the same day. A small ladies' orchestra would provide music in the tea rooms during the afternoons. The Spring Racing Carnival brought great excitement and activity with outfits made to order for Melbourne's wealthiest women, including the Brookes, the Manifolds and the Sargoods.

In the 1940s Georges had four female executives, including Reta Findlay, Australia's first woman advertising manager, and she was very nearly the first woman in Melbourne to wear slacks. Journalist Keith Dunstan remembers his mother's excursions into Georges: 'This was an outing more important than going to the theatre, something to look forward to, and it was vital on such occasions to look "right" – the right frock, the right hat, the right gloves and the right handbag. She would explain that one couldn't go into Georges wearing just anything.'

22. The Athenaeum, 184–192 Collins Street

This site is historically significant as one of the oldest public institutions in Victoria: the Melbourne Mechanics' Institution (established in 1839). In the early years only men were members of the institution, and women were admitted much later, but as early as 1840 'ladies' were admitted gratis to the popular, regular lectures held in the hall. The current three-

storey building, originally a much smaller two-storey building that was extensively renovated in 1886, was the venue for many women who gave public lectures at the Athenaeum over the years. They included Catherine Spence (1896) and Vida Goldstein (1904). Some women had businesses in the building, including teachers of music and dancing, and milliners in the 1890s. In 1929 women were among those who enjoyed the first sound films in Australia in the venue.

Between 1912 and 1965 members of the Melbourne Society of Women Painters and Sculptors exhibited regularly in the gallery at this site. Two important artists, Clarice Beckett (1887–1935) and Constance Stokes, who until relatively recently were excluded from our history, exhibited in the gallery many times. Clarice Beckett had large yearly exhibitions at the Athenaeum from 1924 until 1932. Her best known works include views of the suburban streets of Melbourne, usually with a unique, misty quality. There was a memorial exhibition in 1936, a year after Beckett's untimely death. Beckett, who faced opposition to her painting and endured family problems, died after a chill developed into pneumonia and she appeared to give up the will to live.

In 1930 Constance Stokes showed her portrait of Mrs Lydia Mortill, a patron of the arts who lived in Tay Creggan, Hawthorn, at the annual exhibition of the Australian Art Association at the gallery. The great artist Arthur Streeton thought her painting of Mrs Mortill was one of the two stand-out canvasses. Stokes' 'Girl in Red Tights' (c 1948, National Trust Collection) was first shown at the Melbourne Contemporary Artists exhibition at the Athenaeum in 1949. In 1953 the painting was the talk of the town in London, with *The Times* critic describing it as the 'best picture in London that week'.

The Athenaeum's facade is topped by a statue of Athena, Greek patron goddess of wisdom (or Minerva, the Roman equivalent), signifying the building's numerous educational purposes.

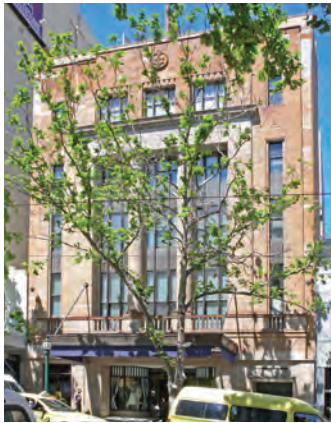


Athenaeum

Brian Hatfield

23. Former Theosophical Society building, now a fashion boutique, 181 Collins Street

This unusual 1936–37 Egyptian Revival style building once housed the Victorian headquarters of the Theosophical Society, an international esoteric Buddhist organisation. It was co-founded in New York in the 1870s by the Russian Helena Blavatsky, who claimed that she had psychic powers working under the direction of spiritual masters. The building was



Former Theosophical Society building
Brian Hatfield

constructed on a prime site in Collins Street, which the society had acquired in 1916. The Egyptian architectural details reflect the origin of much esoteric thought: Ancient Egypt. Members were interested in the mystical traditions of numerous cultures. The society believed in such notions as reincarnation, the law of karma and in the equality for all regardless of race, creed, sex, caste or colour. Blavatsky's organisation provided a radical religious premise from which to push for the advancement, even the supremacy, of women.

In 1889 Annie Besant (1847–1933), a British socialist and feminist, who was considered the greatest orator of her day, became theosophy's most famous convert. She came out to Australia in 1894, 1908 and 1922 to push the theosophical cause. The feminisation of Australian theosophy occurred after Besant's tour in 1908. By 1913 theosophy provided one of the platforms from which women sought to work publicly in papers, lectures and journals, and the rise of theosophy in Australia is related to the shifts in the status of women.

This strong presence of women in the movement was seen as indicating that the movement was at the forefront of modern thought. The women who joined, many of whom were professionals, had abandoned the churches but not religion. Many women held executive positions: from 1891 to 1925 women constituted about one third of known office-bearers in Australia. In more recent years there have been many female presidents.

The current Theosophical Society building, which has a large library and bookshop, is at 126–28 Russell Street.

24. Flinders Lane



Rosati's
Celestina Sagazio

Thousands of women, many of them migrants, worked in the rag trade in the eastern end of Flinders Lane and endured poor working conditions such as long hours and low wages. Most pre-World War II buildings in Flinders Lane were once rag trade. There were factories, warehouses and wholesale outlets, for example, Manchester House

and Softgoods House. Many buildings used for those purposes remain but the industries have gone. Rosati's, a former clothing warehouse at 95 Flinders Lane, is now a restaurant.

25. Russell Street (near Flinders Lane)

The city meeting places of many reformist groups, including the Young Women's Christian Association and the Woman's Christian Temperance Union, were located in Russell Street. It was no accident that these groups existed near the factories and warehouses in Flinders Lane, which employed many women. A large number were overworked and paid poor salaries. In 1882 tailoresses employed at Beath, Schiess & Co, a clothing manufacturer in Flinders Lane, formed a trade union and went on strike to fight a pay cut. The employers backed down but shifted an increasing amount of work from the factories to unorganised and vulnerable outworkers.

In 1915 the Sisterhood of Peace (later the Women's International League for Peace and Freedom) was at 20 Russell Street, which is demolished. The Girl Guides Association's headquarters was at 20 Russell Street for fifty years from 1953.

The first headquarters of the WCTU was at 28 Russell Street where girls from nearby workrooms could get cheap good meals. The building was acquired in 1889; it is now demolished.

The YWCA was formed in 1882 to provide for the 'spiritual, intellectual and social improvement of young women'. Its office at 60 Russell Street was opened in 1913 to provide accommodation to young women, particularly girl students, business girls or girl travellers. It is interesting that the Connibere brothers erected the building at 60 Russell Street as a memorial to their father and gave the building to the YWCA but retained the deeds. The Connibere brothers felt that they had the right to dictate certain conditions to the YWCA officials such as enforcing the rule that only members could use the building. But the officials stood their ground, arguing that they had to assist victims of the Great Depression who asked for their help, and the brothers backed down. The deeds were transferred to the YWCA in 1952 and their office remained on the site until July 1975 when it was demolished.



20 Russell Street (refaced)
Brian Hatfield

26. Underground Women's Toilets, Russell Street

Important underground women's toilets are located beneath the sculpture in the middle of the road in Russell Street (near the intersection with Bourke Street). Built in 1902, they were the first toilets for women in Melbourne's streets. Men had had access to street urinals since the late 1850s.



Underground Women's Toilets, Russell Street

Brian Hatfield

The streets had recently been sewered so the long-awaited facility had modern features, such as cast iron cisterns and tiles. Many women, including prominent individuals such as Vida Goldstein and members of the first-wave feminist groups, Women's Political and Social Crusade and the Women's Political Association of Victoria, had lobbied to have the toilets built – one of a myriad of reforms sought by women's groups at that time. Possibly this concession was connected to a big political breakthrough. In 1902 women gained the right to vote and sit in Federal parliament, which was then located in Melbourne – nearby in Spring Street.

27. David Jones (former Buckley & Nunn), 294–312 Bourke Street



David Jones

Brian Hatfield

A department store popular with women is the exclusive David Jones, formerly Buckley & Nunn. It is historically significant as the site of Melbourne's longest continuously operating retail establishment, with the first store opening on the site in 1852. Buckley & Nunn marketed itself to women of style and prided itself on quality and service. Elegant frocks were the chief feature of its mail order catalogue and the store displayed chic female nightwear and other apparel in its shop window. By the 1920s its finely appointed tea room appealed to discerning women of Melbourne. Many customers have admired the beautiful Art Deco lifts and lift surrounds with their rich materials, ornate details and fine craftsmanship.

The Sydney-based firm David Jones took over Buckley & Nunn in 1982, heralding the company's expansion program which resulted in the opening of new stores in Sydney and interstate. The Melbourne store was given a substantial historical and

corporate backing, for reputedly David Jones is not only Australia's oldest department store (it was established in Sydney in 1838), but also the oldest department store in the world still trading under its original name. After Georges closed in 1995, David Jones secured its position as the most stylish department store in the city, with the biggest range of upmarket fashion brands. The rivalry between Myer and David Jones is strong and is also reflected in their recent extensive, simultaneous make-over programs. The store's ambassador is model and actor Megan Gale.

28. Myer, 314–336 Bourke Street

Melbourne's most famous department store has numerous associations with women. Most department stores were established in the early twentieth century and brought fashion, drapery, furniture and furnishings to a new level of luxury and range. They were largely appealing to women.

Myer was established in Bourke Street in 1911 by Sidney Myer and grew to an 'emporium' by the 1930s, becoming not only the largest department store in Australia, but one of the finest in the world. Myer

appealed to Melbourne's modish women by displaying the latest garments, fabrics and millinery, and attracted women of all walks of life by offering a range of services. The store provided a crèche, lounge, rest rooms, telephone booths, reading and writing rooms, a beauty salon and dressmaking service. Consequently numerous women came to Myer for the day.

Many women were employed by the department store. In 1919 Sidney Myer shocked many by appointing Addie Keating as his firm's first female buyer in Japan at a time very few women were given senior positions, and she became one of the company's highest paid employees. Dolly Guy-Smith, a leading interior decorator, enhanced the home wares departments with her skills. A Women's Auxiliary Fire Squad and Women's Club were formed.

The sixth floor has the remarkable Mural Hall, a dining hall for 1000 people and a venue for fashion parades and performances, which was completed in 1933. It was designed as an elegant restaurant in line with leading London and American stores of the day. Myer conducted fashion shows in the hall with Parisian models and designs by Worth and Dior during Myer emporium's reign as Melbourne's leading fashion house in the 1930s–1950s. The hall features ten large-scale murals (artist Napier Waller), including representations of women through the ages in the arts, music, literature, fashion, dance and sport on eight of them. They include Helen of Troy, Eleanor of Aquitaine, Joan of Arc, Queen Elizabeth I,



Myer

Brian Hatfield

Mary Queen of Scots, Jane Austen, Anna Pavlova and Sarah Bernhardt. Interesting additions were some contemporary figures including Kathleen Susannah Pritchard, novelist; a woman wearing a 1933 golf suit; and a 1934 beach girl beside a Victorian bather.

A prominent woman associated with Myer in recent times was the American Dawn Robertson, who became managing director in a bid to revitalise the declining firm. The popular Myer Christmas windows have featured such themes as Alice in Wonderland, Cinderella, Sleeping Beauty and May Gibbs' Gumnut Babies. The former Ms Universe Jennifer Hawkins is currently an ambassador for the store.

29. Former General Post Office (GPO), 338–352 Bourke Street

This imposing stone Italianate structure, built in stages from 1859 to 1908, has been historically the point from which distances from the city were measured, and it has offered employment opportunities for women over the years. The GPO played an essential role in developing Victoria through a network of postal services and by maintaining links with overseas countries.

Victoria's first (although unofficial) postmistress was Martha Baxter, who looked after Melbourne's postal activities from October 1838 until February 1839 from her cottage in Flinders Street. Her husband, Benjamin, was the official postmaster but the duties of his other office, Clerk to the Courts, kept him out of the post office for most of the time. It is reported that Mrs Baxter and her children had to be rescued from their post office home by a rowing boat after heavy spring rain.



Former General Post Office

Brian Hatfield

married. (Married women were not accepted as permanent staff until 1967.)

In the late 1850s there were eight postmistresses in Victoria. The prejudice against female postal workers is revealed in official post office reports. In 1880 there were sixty-one women employed in the post office and telegraph departments in Victoria but they were paid rates on average not more than half those paid to men. In the 1880s one of the most famous was Isabella Clift, Australia's first 'Hello' girl, who was employed by the Melbourne Telephone Exchange Company, which operated the first telephones. Clift left in 1888 to be

The prejudice and patronising views continued to be displayed in official reports, such as one in 1910 which indicated that the seventy-four permanent postmistresses in Victoria should receive equal treatment in the matter of promotion but they would not be recommended for positions in charge of official post offices. Women were employed in positions such as postal clerks and sorters at the Melbourne GPO from the early twentieth century. One of them in the post World War II period was feminist Zelda D'Aprano.

The GPO was also the focal point for social and cultural events including New Year revelries and Armistice Day celebrations. Women not only took part in such events but were customers in large numbers. Sorting of mail was a popular Christmas holiday job for female Melbourne University students in the 1950s and 1960s but only male students were actually allowed to deliver the mail. In 1977 Australia Post complied with the Equal Opportunity Act – a significant reform for women and other groups.

The post office moved out some years ago, and today the building is mostly used for shops selling designer and upmarket women's fashions.

30. Former Coles, now David Jones Men's Store, 299–307 Bourke Street

This building, erected in two stages in 1929 and 1938, was the flagship store of G J Coles Pty Ltd, which became a household name in retailing in Australia. Based on the American 'five and dime' stores, Coles stocked a huge variety of inexpensive goods, such as clothes, make-up, toiletries, stockings, crockery and hardware. It was famous for its first floor cafeteria, decorated in a colourful and detailed Art Deco style. It was the first and largest cafeteria in Australia and a favourite destination and meeting place for city shoppers, many, if not most, of them women. It is believed that the cafeteria's mechanical conveyors and 'subveyors' were used for the first time in Melbourne. They were installed to take the used dishes to the kitchen, where they were received by the dishwashing machines, cleaned, dried and mechanically handled throughout. The store provided recreational activities for the staff, such as a gymnasium with dressing rooms and showers on the top floor. The store was sold to David Jones in 1986.



Former Coles

Celestina Sagazio

The site also has an association with the Coles Book Arcade (no relation), which was a Melbourne institution that opened in 1883 and operated until 1929. It had nearly two million books on the shelves and was reportedly the largest bookstore in the world. It was a favourite meeting place for many people, including women.

31. Melbourne Town Hall, 90–120 Swanston Street

The town hall, built in stages from 1867, has been used for countless performances, meetings and functions by women over the years.

In November 1877 sixteen-year-old Helen Mitchell (Nellie Melba) played on the town hall's organ, the largest organ in the grandest concert hall in Australia, and the good reception she received deepened her desire for achieving fame. In May 1884 Nellie sang her first adult concert in the town hall when her clear and high soprano voice soared into the auditorium delighting the audience and critics, one of whom described her as having 'a voice in ten thousand'. By 1886 she was considered the foremost concert singer in Australia and went overseas to further her career, adopting the name Melba to bring fame to her own Australian city.

Melba gave a number of other concerts in the town hall over the years, including several on her return to Melbourne in 1902. No cultural event had been so anticipated in Melbourne as that first return concert, and Melba was treated like a pop star. She was so overcome by the adulation that she cried and rushed from the stage with her hands pressed to her eyes.



Dame Nellie Melba at the Melbourne Town Hall 1902

Courtesy Pictures Collection, State Library of Victoria

The town hall was also the venue for many other performances by internationally acclaimed Australian performers such as singers Dame Joan Hammond, Marjorie Lawrence, Florence Austral and Amy Castles, and the pianist Eileen Joyce.

Public lecturers at the town hall included Dr Anna M Potts of the USA who spoke on health (1883) and Helen Hart (1887) on larrikins. There was a ladies' temperance demonstration in 1887, and suffrage meetings took place in 1896, 1899, 1900 and 1903.



Melbourne Town Hall

Brian Hatfield

For example, Vida Goldstein hired the town hall for one of her own political rallies in 1903. In March 1904 Eva Hughes and some St Kilda women called a meeting in the council chamber to form a conservative women's organisation. At this formal gathering of forty Mrs Hughes was elected to chair a provisional committee of twelve, which organised a much larger meeting the following month. This became the Australian Women's National League.

In 1954 Queen Elizabeth II took refreshments in the Melbourne Room. Many women have received the Key to the City for their success and service to the community, including Dame Elisabeth Murdoch, Olivia Newton-John, Raelene Boyle, Dolly Parton, Debbie Flintoff-King, Cathy Freeman and Judith Durham (with other members of the Seekers). The first female Lord Mayor was Cr Lecki Ord (1987–88), and the current CEO is Dr Kathy Alexander.

Each year the Lady Mayoress' Committee would conduct a jumble sale in 'the lower town hall', a sort of basement area. It was a major fundraiser, which involved mainly selling clothes, a lot of them new, and obtained from various traders around the city. The best ones were presented as a fashion parade and auctioned. It was a popular event up until the 1980s.

The women's toilets at the Town Hall (Collins Street) were opened in 1914 and were conducted 'on superior lines' to other women's toilets in the city, with attendants and equipment: better quality towels, brushes, needles and cotton, sanitary towels and a public telephone.

32. Capitol Theatre, 109–117 Swanston Street

The Capitol Theatre, which opened in 1924, was designed by the internationally notable American architects Walter Burley Griffin and Marion Mahony Griffin, best known for winning the competition to design Canberra in 1913. The Griffins worked in Melbourne between 1915 and 1924.

The Capitol has a magical ceiling made of serrated lines of plaster shaped like large stacked crystals, through which thousands of unseen globes pour light in a myriad of hues. This unique and highly advanced design reflects the Griffins' interest in the decorative possibilities of crystalline geometry and the beauty of the natural world and the forces of nature, of which they were the finest exponents worldwide.



Capitol Theatre

Brian Hatfield

Sculptor Margaret Baskerville and her husband C D Richardson worked on two bas-reliefs for the foyer of the Capitol theatre, but the features have sadly gone. The building is now owned by RMIT. Do not miss the opportunity to see the ceiling when the building is opened to the public.

Marion Mahony Griffin (1871–1961) was one of the most prominent early woman architects in America and was considered one of the best architectural illustrators of her period. She was renowned for her natural ability to draw and architectural decorative work. Marion worked for the legendary architect Frank Lloyd Wright, as did Walter. Marion has also been described as a quintessentially post-modern woman. The exact role she had in the design of the Capitol ceiling and in the architectural practice in general has been the subject of dispute. Some scholars argue that Marion had the main role. According to architect Roy Lippincott, who knew both, Marion ‘when it came to detail and pattern... was supreme and he [Walter] never suggested any alterations. The outstanding example was the ceiling of the Capitol Theatre’. According to the architect Fred Ballantyne, she was in charge of the architectural office.



Marion Mahony Griffin

*Eric Nicholls Collection
Courtesy National Library
of Australia*

Other commentators, like Dr Julie Willis, contend that it is unwise to separate and diminish Marion’s contribution to the architectural practice and say that it is better to understand Marion and Walter as a professional, personal and intellectual partnership. Marion played an integral role in the practice, both the philosophical basis of the designs to the documentation and realisation of the projects.

33. Café Australia (demolished), now the site of the Australia Arcade, 260 Collins Street



260 Collins Street (site of demolished Café Australia)

Celestina Sagazio

The Café Australia, built in 1915–16, to the design of the Griffins was demolished in 1938. It was an extravagant and breathtaking work, and Walter Burley Griffin and Marion Mahony Griffin engaged women artists to make the goddess sculptures and murals. Marion designed the menu, the cutlery and dinnerware. Margaret Baskerville

executed three life-sized figures of Daphne, Echo and Persephone from drawings by Marion. Unfortunately the building and all these enchanting pieces have gone. Three mosaics, one at each entrance, depict the buildings formerly at this site, often with female figures in the foreground. One at the Little Collins Street entrance depicts the Café Australia.

34. Block Arcade, 282 Collins Street

The Block Arcade, completed in 1892, remains the grandest and most fashionable retail arcade in the city. It was inspired by Milan’s Galleria Vittoria and has a remarkable mosaic tile floor, glass roof and dome. The shopping arcades of the period provided new means to display and purchase fancy goods. A promenade, known as ‘doing the block’, was a ritual in Marvellous Melbourne in the nineteenth century: fashionable Melburnians would walk a block starting with Collins Street at Swanston, then move west to Elizabeth, north to Little Collins Street and back to Swanston. The Block was the place to be seen, to meet friends, to parade one’s best outfits, and frequent the numerous dress, fabric and hat shops and tea houses.



Block Arcade

Celestina Sagazio

The Hopetoun Tea Rooms, the oldest in Melbourne, were founded in 1892 at shop 6, and moved to shops 12 and 13 a year later. They were conducted by the Victorian Ladies’ Work Association until 1907 and were named after the Association’s founder, Lady Hopetoun, wife of the Governor and future Governor-General. It was a genteel place for women shoppers to take lunch or afternoon tea in an alcohol-free environment. After the Association broke up, the tea rooms moved to their current location, shops 1 and 2 at the front of the Block Arcade.

The Singer Sewing Machine Company, which moved into the arcade in 1902, sold machines on the ground floor and conducted sewing classes in its basement. Women were, of course, the main clientele. The company decorated the ceiling of their premises on the east corner of the Collins Street entry to the arcade, and the decoration, including a mural, which has references to technology and science, is still in the store today (currently Chelsea Design, 280 Collins Street).

Vida Goldstein’s organisation, the Women’s Political Association (WPA), had club rooms which opened in the Block in 1910 when it was flourishing. The facilities included a large room, a furnished dressing room, kitchen, writing and tea tables.

Another interesting woman associated with the arcade was Ada Schmidt, who established a felt toys shop in 1941. The store, Dafe! Dolls & Bears (No 16), has a huge range of collectable dolls, bears and other toys. The architects John & Phyllis Murphy were involved in the conservation of the façade of Block Arcade in 1978. The Block Arcade is currently owned by John and Alison Kearney.

35. Nicholas Building, 27–41 Swanston Street

This dominant building erected in 1925–26 has many associations with women. Initially the building was home to businesses that included those associated with the Flinders Lane garment trade, commercial artists, medical practitioners and architects. The building still houses some of these activities, especially those associated with fashion, and recently it has housed studios and exhibition spaces for many artists.



Nicholas Building
Brian Hatfield

One of the artists was Vali Myers (1930–2003), a colourful bohemian. She had a studio on the seventh floor. Myers, who did not look her age, was a flamboyant figure with red hair and distinctive tattoos, including those around her lips. She was often found at Chloe's Bar at Young and Jackson's Hotel on Friday nights, then frequented artists' bars in the city.

Myers, who was born in Sydney, was attracted to drawing and dancing as a child. She later moved to Melbourne and became a dancer, later performing at the Albert Hall in London. As

a bohemian artist and dancer in Paris she encountered such greats as Tennessee Williams and Salvador Dali. She loved to work as an artist in a little cottage surrounded by a menagerie of animals in Positano, Italy, and in her second home in the Chelsea Hotel in New York, where her friends and patrons included Mick Jagger and Marianne Faithful. Her work, which is unusual, is held in collections all over the world.

She returned to Melbourne in the 1990s. She worked night after night by the light of a gas burner, drawing with a fine pen with Chinese ink, gold leaf and watercolour onto hand-made paper. Her paintings and prints frequently featured herself, animals and mythological motifs. Myers died on 12 February 2003 after a short illness. Her studio, with its hundreds of prints and photographs, was open to the public but it has now closed.

36. St Paul's Cathedral, Flinders Street

St Paul's Cathedral, built in stages between 1880 and 1933, has been the long-standing main focus of the Anglican Church in Victoria. The lives and contributions of women have been celebrated there in many ways. The prominent Victorian suffragist Annette Bear-Crawford, who died in London in June 1899, was commemorated with a memorial service at the cathedral, the first time such a service had been held for a woman.



St Paul's Cathedral
Brian Hatfield

The altar and mosaic reredos in the Chapel of the Ascension are a memorial to Sir William and Janet Lady Clarke, generous benefactors and indefatigable workers for community causes. The face of a young girl in the front panel of the pulpit is that of Nellie Cain, daughter of a Mayor of Melbourne, who died in infancy. It was originally carved for another purpose and was incorporated on the pulpit as a memorial to her. In 1906 Sister Esther of the Community of the Holy Name made the banner of St Paul for the opening service of the 1906 Church Congress in Melbourne.

The sculptor Margaret Baskerville produced a circular marble plaque in memory of organist Ernest Wood for the cathedral in 1916. Artist Violet Teague (1872–1951) painted 'Anzac Christmas', officially known as 'Adoration of the Shepherds', which was originally intended as a war memorial altarpiece for St Peter's Church, Kinglake (destroyed in the Black Saturday bushfires). It has hung in the cathedral since 1996. The original altar frontals, two of which are still in use, were made by the sisters of St Margaret's Convent, East Grinstead, England.

The font cover of the free standing granite font in the baptistery was the gift of the Mothers' Union in 1930 to mark the diamond jubilee of the union. In 1959 Mrs Beryl Oates and Mrs Morna Sturrock made the new red frontal for the cathedral. The screen enclosing the Chapel of Unity incorporates iconic paintings of St Paul and St Peter by Wendy Stavrianos. The naturally lit lantern in the central tower has twenty-five glass and steel panels designed and crafted by Janusz and Magdalena Kuzbicki. The Nancy Curry Collection of commemorative plates and chalices from English cathedrals is found under the organ.

The lives and contributions of many women are also recorded on plaques in the cathedral. Edith Cavell, an English military nurse martyred in Belgium in 1915, is commemorated on a tablet which was presented by members of the Austral Salon of Music, Literature and the Arts, an organisation founded in 1890. Among women commemorated on other plaques are Mother Emily Ayckbowm who established the Community of the Sisters of the Church in London in 1870, and the Sisters

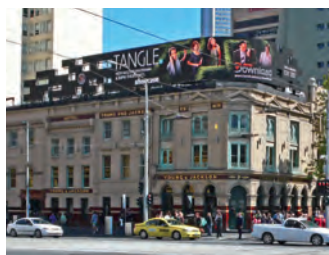
who established the Church of England Day School for girls in St Kilda in 1895 (now St Michael's); and Philippa James (née Bridges), a pioneer of the church and education and a benefactress.

Dame Elisabeth Murdoch was the inspiration for the stone sculptured head on the spire. Her sculpture looks from the spire's north-east side, over the CBD and Yarra. It can be seen with binoculars. Dame Elisabeth was the patron of the restoration appeal and donated hundreds of thousands of dollars to the restoration. The current organist and choir director is June Nixon, who has served in that role since 1973.

Women have been active members of the cathedral's congregation from its beginnings in 1880, and it is estimated that women comprise two-thirds of the current congregation. Women have become increasingly prominent in the cathedral as the twentieth century progressed. They have been office-bearers in the Friends of the Cathedral from the 1930s; tour guides since the 1940s; bell-ringers since the 1940s (Elizabeth Rossall, Helen Pettet). Women have been involved in floral workshops and festivals (Sylvia Churchill, Heather Alty, Jill Sommers); served on the cathedral shop and souvenir stall since 1980 (Mary Britten, Lesley Oliver); worked as office managers since the 1940s (Madge Jamieson, Frances Sheppard, Judith O'Neill); and have been servers (or assistants to the priest during services) from 1980 (Elizabeth Britten, Ann Rusden).

In recent years women have served as Anglican ministers and bishops in Victoria. Australia's first women deacons were ordained at St Paul's on Sunday, 9 February 1986. The eight deacons were Marjorie McGregor, Mary Elizabeth Alfred, Angela Carter, Olive Dyson, Kay Goldsworthy, Carlisle Hannah, Bessie Pereira and Kate Prowd. The first woman bishop appointed in Victoria is Barbara Darling, who was consecrated at the cathedral on 31 May 2008. Darling was among the first women in Australia to be ordained a priest on 13 December 1992 in St Paul's.

37. Young and Jackson Hotel and Chloe, 1 Swanston Street (cnr Flinders Street)



Young and Jackson Hotel

Brian Hatfield

It is believed that Nichola Anne Cooke, a former governess to John Batman's daughters, established Melbourne's first school, Roxburgh Ladies Seminary, on the site of today's Young and Jackson Hotel in the late 1830s. By May 1839 the school had fifteen students, including two of Batman's daughters. The school closed in 1851.

Young and Jackson's Princes Bridge Hotel, which was established in 1860, is one of Australia's most famous hotels. During 1944 the bar was the scene of disputes between Australian and American servicemen, the former accusing the GIs of stealing their women.



Chloe

Courtesy Young and Jackson Hotel

Countless women have enjoyed the facilities over the years, but one female, above all others, is synonymous with the hotel: Chloe. The much-loved painting of Chloe, an 1875 nude by French painter Jules Lefebvre, has hung in the hotel since 1908, shocking and delighting many people over the years. Reputedly the model for Chloe was a young woman named Marie, who invited her friends to dinner and with the little change left over from buying the provisions bought some boxes of matches, boiled them, drank the water and died. It is thought that the cause of the suicide was love.

The painting was on display at the 1880 Melbourne International Exhibition, where it won the Gold Medal, and briefly in the National Gallery of Victoria in 1882, though it was withdrawn after a great public outcry. Respectability later came to Chloe during World War I when it went on tour and raised funds for the Red Cross. It is claimed that some GIs were so besotted with Chloe that they wanted to abduct her; one even threw a glass of beer at her, declaring that if he couldn't have her, no-one would! Many wrote her letters of love during the war, vowing to have a drink with her again.

Few people notice that the enchanting Chloe is wearing a bracelet, or know that the painting was inspired from Andre Chenier's poem 'Idylles'. Chloe is a water nymph and waits with her head cocked for her lovers to return. Part of her appeal is that one senses she has been waiting, and feels 'reunited' on one's revisiting. It can be quite overwhelming for some and usually emotional.

Paris has the Mona Lisa, and Melbourne has Chloe!

38. Flinders Street Station and Offices

Flinders Street Station, completed in 1910, is an iconic site in Melbourne. Generations of people have met 'under the clocks', including many young women waiting for dates. It has been described as the busiest railway station in the southern hemisphere. Recent research by Jenny Davies has unearthed many women's associations with the building.



Flinders Street Station

Brian Hatfield

Before the new station building was erected a very progressive facility was introduced. In 1900 the provision of women's toilets in the Elizabeth Street subway was a welcome addition. The cubicles accommodated two pans (as one bench) which presumably allowed women to take their children into the toilet or perhaps their sister or friend for safety reasons. The cubicles are still the same size though

there is now only one toilet. The women's toilets off Platform 1 and on the concourse had both double size cubicles and single size. The ladies' waiting room on the concourse had a large change table which is now in the stationmaster's meeting room.

In 1909 Ada Gunn opened the Loungers' Club, a progressive innovation for the time, and retired as manageress in 1917. It provided a rest-room for tired shoppers, students and others. This appeared to be Gunn's own initiative. She firstly secured one shop in the basement between the Elizabeth and Degraeves Street entrances and shortly after, secured a second at a reduced rate. This club was seen as a boon, especially to business girls and clerks who wished to go to the theatre or other entertainment for it offered the opportunity of changing one's blouse and doing one's hair. The basement area became the railways cafeteria in the late 1940s.

Facilities for women were not part of the original station plan but from the 1920s were gradually introduced as women's role in society changed. The Young Women's Christian Association (YWCA) was concerned about the wellbeing of single women on the railways dating back to 1910. The YWCA conducted a travellers' aid department until 1916 when Travellers' Aid became an independent society. It had a presence at the station for some time.

Women were involved in a number of early established clubs, including musical, orchestral and dramatic societies as part of the Railways' Institute. A Ladies' Committee was established in 1924 and a Ladies' Club followed soon after. Members were mostly involved in organising club functions and providing refreshments and entertainment.

The establishment of the Children's Nursery at the station, under Sister Mary Northcott, was an outstanding achievement in the 1930s. It was initiated by Chief Commissioner Clapp specifically to encourage women to come to the city. In the eight and a half years of its operation, over 50,000 babies and

toddlers were cared for. This provision allowed women to travel to the city by train and leave their children in the care of professional mothercraft nurses. It was the only one of its kind in the southern hemisphere. The only other known nurseries connected to railway stations were in Paris and Chicago.

The ballroom on the third floor was once used by thousands who loved ballroom dancing, Scottish dancing, classical ballet, tap and theatrical dancing. Dorothy Gladstone's Academy of Dancing at the station was legendary. The formidable Gladstone taught dancing at the station from the 1920s until the early 1970s. She also ran physical education classes for women. Gladstone, a pioneer in dance education and a shrewd business woman, studied at the Conservatorium of Music in Albert Street, East Melbourne when Melba was head of the singing school, and like Melba she was a domineering personality and quite a perfectionist.

Other women have been tenants at the station over the years, including florists, tobacconists, boot repairers, dressmakers and food sellers. The position of dietician was created in 1934 to advise the Victorian Railways on food selection, storage, transport and service and was involved with maintaining the strict health conditions of the Children's Nursery. The first appointment was of Miss Wilmont, a nurse from St Vincent's Hospital, who was studying at Emily McPherson College.

The station was illuminated for the coronation of Queen Elizabeth II in 1953 and for the subsequent royal tour in 1954. In the 1960s a familiar sight was Ma Fella and her daughter Gloria who sold convenience foods such as hot dogs and hamburgers from their food van outside the station.

Located at the river end of the concourse is the 1985–86 mural and mosaic by Mirka Mora depicting life, love, myth and innocence. Mirka Mora beat six male painters to obtain this much-sought after commission. She disappeared for three days and three nights to the Windsor Hotel and designed the mural which was inspired by the art of the Louis XIV period. In 1998 Mora redid the bottom part of the mural because the paint peeled. Many people from around the world have their photo taken in front of the station mural, and children love to put their fingers in the carved lines of the low relief.

39. Ian Potter Centre: NGV Australia, Federation Square

The National Gallery of Victoria is the oldest and one of the finest public art museums in Australia. Established in 1861, the NGV now has two buildings displaying the NGV Collection – The Ian Potter Centre: NGV Australia at Federation Square, and NGV International on St Kilda Road.



Ian Potter Centre:
NGV Australia
Celestina Sagazio

The Ian Potter Centre: NGV Australia is home to the Australian art collection – including works by the Aboriginal and Torres Strait Island communities, and NGV International houses the gallery's collections of international art. The NGV Collection includes over 65,000 works of art from many centuries and communities. In both galleries, there are wonderful examples of works by women artists.

The Ian Potter Centre: NGV Australia at Federation Square has changing exhibitions, and the permanent collection display presents a chronological survey of Australian art history which is told through works in various media including painting, sculpture, photography, prints, drawings and textiles.

One of the earliest female artists represented in the collection is Emma Minnie Boyd, matriarch of the famous Boyd family of artists, who first exhibited her work in Melbourne in the 1870s. The NGV Collection includes two small interior views by Boyd that depict friends and family engaged in leisurely pursuits. Jane Sutherland, who painted alongside the renowned Australian Impressionists, is represented with a number of paintings including 'Field Naturalists' (c 1896).

In the twentieth century, the number of professional women artists increased and the gallery's collection reflects this development in iconic modern works such as Clarice Beckett's moody view of Melbourne, 'Across the Yarra' (c 1931); Grace Cossington Smith's luminous depiction of the Sydney Harbour Bridge under construction, 'The Bridge in-curve' (1930); and 'Shoalhaven Gorge, New South Wales' (c 1940–41), one of Margaret Preston's landscape paintings inspired by the colours and forms of Australian Indigenous art.

The display of contemporary and Indigenous art also includes work by important women artists such as Inge King, whose striking sculpture, 'Rings of Jupiter' (2006) is exhibited on the second floor, while the work of Indigenous artists Emily Kam Ngwarra and the Tiwi artist, Kitty Kantilla, is displayed on the ground floor.

40. Yarra River and MU Boat Shed



Yarra River and MU Boat Shed
Celestina Sagazio

While countless women have used the Yarra River for leisure activities such as swimming, boating and rowing, some have also been involved in its tragedies. In December 1898 a wooden box containing a naked female body was discovered floating in the Yarra at South Richmond. The body was made available for public viewing at the morgue as a way of identifying it, and more

than 8000 people flocked to see the macabre sight. The woman was identified as seventeen-year-old Mabel Ambrose, who was believed to have died as the result of a botched illegal abortion.

Annette Kellerman (1886–1975), a well-known swimmer, model and film star, swam ten miles in the Yarra in 1905. She was born in Sydney and learnt to swim to exercise her legs, after being crippled with rickets. In her mid-teens the family moved to Melbourne. Kellerman gave exhibitions of swimming and diving at the Melbourne baths, performed a mermaid act at an exhibition centre and did two shows a day swimming with fish in a glass tank at the Exhibition Aquarium. Her career combined marathon swimming races with a flair for vaudeville. To much fanfare at the time, she swam the Yarra and later went down the Thames and across the English Channel.

Rowing has been an important sport in Melbourne, a city on a river. The Melbourne University Boat Club shed, an attractive weatherboard building near Princes Bridge, was erected in 1908. It is the only surviving early timber boat shed in this location. The building is associated with one of the oldest rowing clubs in Victoria and with many of Victoria's and Australia's best rowers, including women.

Women were rowing out of the sheds from the 1920s and more officially from the colleges in the 1960s. Although the men at Melbourne University Boat Club (MUBC) dragged their heels in regard to the acceptance of women's rowing, there were intercollegiate, intervarsity and club regattas for women. An official women's rowing club at the boat shed was set up in 1969, and women's rowing in intervarsity competition took off in the 1970s. Some of the club's rowers, Anne Chirnside, Verna Westwood, Sally Harding and Susie Palfreyman, were the first women rowing for Australia at the Moscow Olympics in 1980.

41. Speakers' Corner (Yarra Bank), Batman Avenue

Speakers' Corner, also known as Yarra Bank, is a wedge of parkland near Princes Bridge which has been used since about the 1880s as a public meeting place. Today nine stone-edged speakers' mounds laid in a grove of elms are a reminder of a public space formerly filled with passionate crowds, oratory and conflict. Speakers' Corner is a symbol of free speech, usually radical in nature, including issues such as women's suffrage, conscription, and socialism, which were debated regularly on Sunday afternoons.



Speakers' Corner
Brian Hatfield

Dr William Maloney, a doctor and parliamentarian who supported social democratic reforms, including women's rights, was responsible in 1889 for having land set aside for holding public meetings. Maloney was the first parliamentarian in Victoria to introduce a bill for women's suffrage but it did not get a seconder. In fact Maloney's suffrage bill was the first in the British Empire.

Louisa Clarke Wells, a colourful unmarried mother from South Australia who had a poor background and had engaged in prostitution to survive, preached on the Melbourne wharves and the Yarra bank from 1889. A former prisoner, she attempted to warn other women about social pitfalls. In May 1896 feminist Helen Hart took part in May Day celebrations on the Yarra Bank and was mobbed by a crowd of young men. A policeman on duty came to her rescue. She also spoke there on other occasions. One notorious encounter occurred on 26 March 1916 when anti-conscription and women's suffrage activists Vida Goldstein and Adela Pankhurst, youngest daughter of English suffragist Emmeline, were physically attacked by soldiers despite the presence of many police.

42. Victorian Arts Centre: Hamer Hall (former Melbourne Concert Hall) and State Theatre, St Kilda Road

Notable composer Dr Margaret Sutherland OBE (1897–1984), considered the doyen of Australian composers, played a role in 1943–44 in promoting the plans for a Concert Hall as part of a proposed Victorian Arts Centre. She initiated a public meeting of music, drama and ballet societies which resulted in the establishment of the Combined Arts Centre Movement and a petition signed by 40,000 people urging the State Government to erect an arts building.

Margaret Sutherland attended the Albert Street Conservatorium and taught at PLC. During her troubled marriage she experienced problems in combining the pursuit of her musical career with her domestic responsibilities as wife and mother. A period of much creativity followed after her marriage ended in 1948. Margaret's aunt was artist Jane Sutherland and she often

modelled for her. She was a council member of the National Gallery Society. She introduced a great deal of new chamber music to Australia and pushed very hard for national recognition of all composers. Her opera 'The Young Kabbarli' was honoured as the first Australian opera recorded in Australia. She was awarded an OBE in 1970. On 6 November 1982 at the grand opening of the Melbourne Concert Hall four state premiers and Margaret Sutherland were acknowledged as contributing substantially to its existence. She was in the audience. The concert master's suite is named in her honour.

Nearby is the Principal Soloist's Dressing Room, named in honour of Hephzibah Menuhin, sister of violinist Yehudi Menuhin. A brilliant pianist and devoted humanitarian, Hephzibah lived in Australia in the 1940s and toured many times, often with her brother.

Well-known female singers at Hamer Hall and the State Theatre have included Dame Joan Sutherland (no relation to Margaret Sutherland) and Dame Kiri te Kanawa. The Concert Hall was renamed Hamer Hall in honour of former Premier Sir Rupert Hamer, who died in 2004. Sir Rupert was not only distinguished by his support of the performing arts but his State Government introduced Australia's first equal opportunity legislation in 1977.

The State Theatre's foyer galleries have been used to stage exhibitions of Melbourne iconic female figures, Dame Edna Everage and pop singer Kylie Minogue. The hugely successful Kylie exhibition attracted nearly one million visitors during its tour of Australia, and by early 2008 it was voted the world's second most visited decorative arts exhibition. Material for these exhibitions came from the Arts Centre's extensive Performing Arts Collection.

43. 'Forward Surge' sculpture

An important and imposing work of public art on a monumental scale outside the Arts Centre is Inge King's 'Forward Surge' (completed 1976), her best-known masterpiece. The four black waves surging towards the city create a rhythmic horizontal flow, which counteracts the strong verticality of the buildings surrounding the work.

It creates a strong sense of place in the cultural heart of the city of Melbourne, making it one of the favourite spots for a range of relaxed social activities by members of the general public. Architect Roy Grounds chose it to complement his Hamer Hall and State Theatre buildings and installed it in 1981. It was threatened with removal in 1995 for an open-air auditorium, but after a series of strong protests, the plan was dropped.



'Forward Surge'
Brian Hatfield



Inge King
Courtesy Caroline Field

Inge King AO (1918 –), a passionate and vibrant woman, studied sculpture at the Berlin Academy of Fine Arts and initially trained as a wood carver. In 1939 she was forced to flee Germany and went to England where she studied, travelled and taught during the 1940s. She married an Australian painter, Grahame King, and in 1951 they arrived in Australia, where they settled in Warrandyte.

**Hamer Hall and
State Theatre**
Celestina Sagazio



Modern sculpture did not exist in Melbourne then but King was determined to succeed. In the late 1950s she became involved with welding and has since focussed on sculpture in steel. In 1971 King's big break came when she won the commission to design the RAAF Memorial, a large-scale public sculpture in Canberra. Her abstract sculpture attracted criticism and bewilderment but public opinion would slowly change, with modernist sculpture becoming recognised and accepted. A foundation member of the Centre Five Group of sculptors, King has exerted a formative influence on the development of contemporary sculpture in Australia. She is represented in the National Gallery of Victoria as well as other major public collections in Australia and overseas.

44. NGV International, 180 St Kilda Road

While NGV International naturally has many fine works depicting women that date from ancient times until now, it has also collected a wide range of works by outstanding female artists. 'The 28th Regiment at Quatre Bras' was painted in 1875 by Elizabeth Thompson, (later Lady Butler) and was the first work by a woman to be acquired by the NGV, in 1884. The scene is of a famous battle that took place during the Napoleonic wars, only days before the Battle of Waterloo.

Since then, the NGV has continued to acquire works by prominent women artists. In 1947 the NGV purchased two works by the acclaimed Welsh artist Gwen John, 'Interior with Figures' and 'The Nun'. Among the many other great female artists featured in the collections is Barbara Hepworth (English), whose stunning sculptures 'Eidos' (1947) and 'Oread' (1958) were acquired over three decades. Hepworth is unquestionably one of the greatest sculptors of the twentieth century. She made a lasting impact on contemporary art, particularly with carved work in stone of which 'Oread' is an outstanding example.



NGV International
Brian Hatfield

1967, was highly influential on the Colorfield painters of the 1960s. The NGV also represents the important American abstract expressionist artist Lee Krasner with a major painting 'Combat' which highlights her interest in structured rhythms and calligraphic forms.

The works by these prominent women artists are among the most treasured objects in the collection and they are rarely if ever off display.

Bridget Riley, another British artist, and perhaps the finest exponent of Op Art, regards the work entitled 'Opening' (1961) in the NGV as one of her most important early paintings. The innovative technique of American painter Helen Frankenthaler, who stained raw canvas with colour and whose painting 'Cape' (Provincetown, 1964) was acquired in

45. Queen Victoria Gardens

Many feminists have protested that a number of female memorials are on the outskirts of the city and not in the centre, where men's statues predominate.

Statue of Queen Victoria (1907)

It is hardly surprising that there is a statue of Queen Victoria, the longest reigning English monarch (1837–1901), in Melbourne. The state, which won its independence during her reign, is named after her. The monument was erected by public subscription and bears the following tribute:

'In honor of her most gracious majesty Queen Victoria. She wrought her people lasting good.' The monument is made of Carrara marble and most of the sculpting was executed in Italy. The four statues represent Wisdom, Progress, History and Justice.



Statue of Queen Victoria
Brian Hatfield

Janet Lady Clarke rotunda (1913)

Janet Lady Clarke was involved with the National Council of Women, serving as its first president, and the Australian Women's National League, which was opposed to socialism. She played a role in establishing the University of Melbourne's first Hostel for University Women Students (1896), to which she gave a substantial fund and which was named after her (Janet Clarke Hall). She was also involved in founding the College of Domestic Economy (1906), later known as the Emily McPherson College. The rotunda accommodates up to 100 musicians. It is interesting that Janet Lady Clarke and Sir William Clarke are the only married couple to have separate monuments in the city.



Janet Lady Clarke rotunda
Brian Hatfield

The Pioneer Women's Memorial Garden (1934–35)

In 1934 the Women's Centenary Council, and its president Mrs May Moss, pushed for proper recognition of the role played by women in the foundation of Victoria and a place for women on the committee planning the centenary. The National Council of Women was the main force behind the establishment of the memorial: a garden with many types of flowers and a grotto. Contributors to the cost of the garden are commemorated under the sundial.



Pioneer Women's Memorial Garden

Brian Hatfield

The Book of Remembrance records the lives of some 1200 women who came from overseas or who were born in Victoria before 1860. The original copy of the book is housed in the State Library of Victoria. The Premier Sir Thomas Argyle dedicated the garden in November 1934 and Lady Huntingfield, the wife of the Governor, unveiled it in June 1935. Countless people have enjoyed the attractive and peaceful sanctuary over the years.

In this area are more than twenty plaques or statues honouring the work of other important women and organisations.

There is a marker in honour of the Aboriginal Women of Victoria at the base of a eucalypt tree, near the entrance to the garden.

46. Victorian College of the Arts and Music, 234 St Kilda Road



Victorian College of the Arts and Music

Brian Hatfield

This campus of the University of Melbourne brings together a broad range of artistic disciplines including Art, Music, Dance, Theatre, Production and Film and Television. It is unique among Australian art schools and tuition is based on performance training. Proposed changes to the curriculum attracted vocal protests in 2009. The foundation school, the School

of Art, began its life as the National Gallery of Victoria Art School (located in the State Library building) in 1861. The school's graduates included a number of leading female artists, such as Clara Southern, Margaret Preston and Joy Hester.

The Victorian College of the Arts (VCA), which was proclaimed in 1972, was established in the old police college complex in St Kilda Road in 1976. The main campus occupies a number of buildings in this cultural hub. Well-known or talented graduates of the college have included filmmakers Gillian Armstrong and Emma-Kate Croghan, actors Siobhan Tuke and Tammy McCarthy, artist Jenny Watson, dancer Sue Healey, and opera singer Suzanne Johnston.

47. Sidney Myer Music Bowl, King Domain Gardens

The majestic Sidney Myer Music Bowl, built in 1958–59, is one of the most loved sites in Melbourne. In its early years it was the venue for the immensely popular 'Music for the People' concerts, featuring conductor Hector Crawford and directed by his sister, Dorothy Crawford, who was also a notable radio producer. In February 1963 Queen Elizabeth II and Prince Philip attended 'A Royal Concert' at the Bowl.



Sidney Myer Music Bowl

Brian Hatfield

Singers Suzanne Steele, Glenda Raymond, Dame Kiri te Kanawa, Marina Prior and Abba, with the appealing Frida and Anna, have been among the crowd favourites. Delta Goodrem and Vanessa Amorosi were among the top acts for a memorial concert for victims of the Bali bombing in October 2002.

But it was the Seekers, starring in a memorable Moomba show in the spring of 1967, who pulled the biggest-ever crowd. At that time Judith Durham OAM and her male co-singers were Australia's leading musical act with some international recognition, and they attracted 200,000 people to the Bowl – a staggering ten per cent of Melbourne's population. The largest-ever crowd in the southern hemisphere was thrilled to hear such favourite hits as 'Georgy Girl' and 'I'll Never Find Another You'. Durham later recalled that: 'When I saw that sea of people, I almost died of fright.' In 1967 the Seekers were named Australians of the Year.

48. Nurse Edith Louisa Cavell (1865–1915) bust, Birdwood Avenue, near the Shrine

The bust of the renowned English nurse was created by talented Australian sculptor Margaret Baskerville and unveiled on 11 November 1926. The Edith Cavell Memorial Trust Fund in Victoria was established to support former World War I army nurses. Later residual funds from public donations to the fund were used to erect the memorial. The monument records Nurse Cavell's last noble message to the world: 'But this I would say standing as I do in view of God and eternity I realise that patriotism is not enough I must have no hatred or bitterness to anyone.'

During World War I Edith Cavell was in charge of what became a Red Cross hospital in Belgium, which housed allied soldiers. In 1915 Cavell was arrested and tried, along with thirty-four others, by court martial. She had received no legal counsel before the trial. She confessed to assisting men to escape, thus making her guilty of a capital crime by German law. Despite strenuous efforts to save her by the American Ambassador

in Brussels, Cavell was shot at 2.00 am on 12 October 1915, outraging people throughout the world who felt that she should have been spared because she was a woman and had acted selflessly. Her body was returned to England in 1919. She received a full military service in Westminster Abbey before being buried in Norwich Cathedral.



Nurse Edith Louisa Cavell

Brian Hatfield

Thomas Bent statue in Brighton. She was a foundation member and office-bearer in the Yarra Sculptors' Society, and was a member of such organisations as the Women's Art Club and the Victorian Artists' Society.

Margaret Baskerville was the most widely commissioned female sculptor in Australia from about 1910 to her death in 1930. She sculpted several major civic memorials in Melbourne and country towns. Baskerville studied at the National Gallery school in 1880 and took classes conducted by C D Richardson. She produced watercolours and oil paintings but by 1902 she was a full-time sculptor. She studied at the Royal College of Art in London and won the praise of Auguste Rodin who visited the college. Her best-known work is the Sir

49. Shrine of Remembrance, Birdwood Avenue, South Yarra

The Shrine of Remembrance, completed in 1934, was built to honour the 114,000 men and women of Victoria who served the British Empire in World War I, particularly the 19,000 who were killed. The Shrine was not only the grandest war memorial in Australia but also the largest granite building in the world. Research by Professor Bruce Scates has thrown much light on this sacred place, including the marginalisation of women at the site.

After World War I there was considerable debate in Melbourne about an appropriate war memorial. Many women were against the building of the Shrine and preferred another form of memorial such as a hospital or a more intimate and simple structure – a cenotaph. Only one woman, Miss Preece, entered a submission for the competition for the national memorial which attracted eighty-three entries. The influential Sir John Monash ended the indecision and procrastination when he supported the principle of a grand memorial and came out publicly to embrace the design submitted by architects Philip Hudson and James Wardrop in collaboration with sculptor Paul Montford.

The Shrine focussed on honouring the sacrifice of men. A panel commemorating the 'Sacrifice of Women of Victoria' was never completed. So nowhere in the interior is there any public acknowledgement of their loss. There are only a few female elements in the building. The buttress sculptures depicted giant female allegorical figures: 'Justice', 'Patriotism', 'Sacrifice' and 'Peace and Goodwill'. There was one female image on the friezes: the nurse at the centre of the Army Medical Corps became the only non-allegorical female image associated with the Shrine.

The first Dawn Service at the Shrine in 1933 and the dedication service on 11 November 1934 were almost exclusively male and ex-service affairs. Although women were often expected to grieve for the loss of family, they were mostly spectators at the Shrine (nearly entirely excluded throughout the official dedication ceremony), and prevented from actively expressing grief. The wailing of women was tolerated but not encouraged as it was seen to be breaching the sanctity of the occasion.

Gender inequalities were reinforced by space and dominant male roles. While men in uniform lined the passages to the Shrine's inner spaces, women in black congregated on slopes below the memorial and shook with grief. Most of them could not hear or see the proceedings above them. A single woman, Matron Grace Wilson of the Australian Army Nursing Service, took part in the official cortège. Military men dominated proceedings, and VC winners were lauded. There was no acknowledgement of hundreds of munitions workers, most of them women, who were also injured by war.

Women were discouraged from attending such services well into the 1970s. Even women who had been to war were excluded from the Anzac Day march; it was not until the mid-1990s that a woman led the parade (Wing Officer Doris Carter on 1996). The trustees and the RSL even dictated what women could wear – slacks were banned. This even applied to Lady Vasey, founder of the War Widows' Guild.

In the early 1950s the Ex Service Women's Association failed in its efforts to have their own memorial erected on the reserve. The trustees rejected the proposal, arguing that a separate women's memorial was sectional and divisive. The association had to wait more than thirty years for their memorial commemorating some 70,000 women: a modest cairn was raised on the edge of the Pioneer Women's Garden. Nearby is another memorial installed by the War Widows' Guild. A similar tribute had been promised at the centre of the Shrine but never carried out. The trustees insisted that neither of these women's memorials would be within sight of the building!



Shrine of Remembrance

Brian Hatfield

The World War II forecourt was dedicated on 28 February 1954 by Queen Elizabeth II, who also lit the Eternal Flame. The Royal visit was so fascinating to Melburnians that it encouraged a surge of donations to build it. A crowd of some 250,000 witnessed the ceremony and heard Her Majesty clearly declare through the sound system 'Greater Love Hath No Man.'

The Edith Cavell statue was originally installed on St Kilda Road in 1926 but the development of the National Gallery of Victoria required the memorial's relocation to Birdwood Avenue in 1962, near the Shrine. This move introduced the first female statue since the construction of the Shrine.

The widow and children statue forms the centrepiece in the Legacy's Garden of Remembrance, which was opened in 1985.

Feminists have been among those who have protested against war during the Anzac Day March. In 1983 the Women Against Rape Collective attempted to join the march and lay a wreath at the Shrine for all women raped and murdered at war. A number of them were arrested. These rallies by radical feminists continued in the 1980s. Women sang anti-war songs, demanding that men 'Stop the War on Women', called elderly diggers rapists, and held up banners. Marchers grabbed banners, spectators screamed at the protestors, and police dragged women away. The feminist slogan 'Lest We Forgive' was like a red flag to a bull.

But in recent years the pilgrimage to the Shrine has become increasingly more inclusive. The RSL has opened the Anzac Day march to women, ethnic groups, national servicemen, civilians who served in Australia, and next of kin. An Indigenous service is commemorated annually.

returned home from captivity, had a vision to establish the centre as a living memorial to those who had perished. Some seventy-eight Australian nurses died on active duty in World War II, and many nurses had died in wars and conflicts before or since that time.

They bought a property in St Kilda Road and not only provided brief periods of accommodation for returned nurses but also brought together in one the growing professional organisations, including the now Australian Nursing Federation, Nurses Board of Victoria and the Royal College of Nursing, Australia. Therefore the site became the focal point or the expansion of professional nursing organisations. Later the centre moved to larger premises.

Today the centre is a charitable not-for-profit body that receives no government funding and maintains its activities mainly through investments, donations and bequests. It provides education grants to Victorian nurses and midwives who wish to undertake postgraduate studies which will lead to additional skills and experience to benefit the broader community. The centre also maintains archives of its history.

50. Nurses Memorial Centre, Suite 11, 431 St Kilda Road



Nurses Memorial Centre
Celestina Sagazio

The Nurses Memorial Centre was established following a public appeal initiated by Victorian nurses who had returned from World War II. There were numerous nurses and others who worked hard to achieve this result. Two important nurses who were involved, Betty Jeffrey OAM and Vivian Bullwinkel, are commemorated by naming annual education grants in their honour. Betty Jeffrey wrote the book *White Coolies* based on the secret diary she kept of her experiences as a prisoner of war on Sumatra in 1942–45. These nurses, together with those who