



TOUR 3: EAST MELBOURNE

Part 1

EAST MELBOURNE

Before white settlement the Aboriginal tribe, the Woiworong, lived on an area occupying some 12,000 square kilometres, and its 2000 members split into four clans. The Wurundjeri's land was where East Melbourne currently sits. They had several hunting grounds, including the lagoons that were on the site of the Fitzroy Gardens. The Wurundjeri held corroborees on the banks of the river very near where Charles and Sophie La Trobe had established their house. Soon after his arrival Superintendent La Trobe ordered all Aborigines from the settlement because he was concerned the Indigenous people would catch typhoid from a ship carrying twelve dead bodies on board.

East Melbourne was one of the first historic areas to be classified or recognised for its heritage significance by the National Trust, and it has been the subject of many battles to save its heritage places. It is one of the most distinctive and important areas in metropolitan Melbourne – a remarkably homogeneous area, with many wonderful historic places.

East Melbourne's proximity to government offices and the CBD made it an attractive and popular residential address from the early 1850s. A number of early churches were established in the area in the 1840s and 1850s: St Peter's Eastern Hill, St Patrick's Cathedral and the Lutheran Church. The area also saw the construction of the Parliament House and Bishops Court, and the establishment of the Fitzroy Gardens and Treasury Gardens.

After the sales of quarter-acre blocks from 1852, grand early residences such as Clarendon Terrace and Valetta House were built, and many classical terraces from the 1850s to the 1890s. In 1856 the Lying-in Hospital, the forerunner of the Royal Women's Hospital, was founded in East Melbourne. The suburb also had a number of important schools such as Ormiston and the Presbyterian Ladies' College. Notable institutional buildings of the 1930s included the Freemasons' Hospital and the Mercy Private Hospital. Two sporting and entertainment centres, the Melbourne Cricket Ground and the Dallas Brooks Hall, have been popular venues. There was a notable lack of industrial sites.

For the first fifty years of the twentieth century, many large residences were used as boarding houses or converted into flats. In contrast with other inner suburbs, East Melbourne retained its appeal to the middle classes because of its pleasant and convenient location and prestigious address as the home of the social elite.

A number of famous and notable figures have lived or worked in the suburb, including judges, parliamentarians, artists, and commercial and professional people. There were also some prominent and talented women, including the first registered doctor in Australia, women who were signatories to the 'Monster' petition of 1891, leading writers, and well-known society leaders.

TOUR 3: EAST MELBOURNE (PART 1)

1. Commonwealth Offices, 4 Treasury Place

The Commonwealth Offices, built in 1912–13, is significant as the first offices erected by the newly-established Commonwealth Government, based in Melbourne until the official move to Canberra in 1927. It has housed the offices of all the Victorian Senators and Members who were, and are, Ministers. They have included a number of female

Federal Ministers over the years. In 1975 Margaret Guilfoyle (Liberal) became the first woman to be a Cabinet Minister with a portfolio (Minister for Social Security). The other female Ministers (though not all the Parliamentary Secretaries) from Victoria who have, or have had, offices in the building are Senator Kay Patterson (Liberal), Fran Bailey (Liberal), Dr Sharman Stone (Liberal), Jenny Macklin (ALP), Nicola Roxon (ALP) and Julia Gillard (ALP).

Julia Gillard rose to the highest federal political level ever achieved by a woman with her appointment as the Deputy Prime Minister of Australia. Gillard was born in Wales and migrated to Australia with her family in 1966. She attended school in Adelaide, studied arts and law at the University of Melbourne, and was elected national president of the Australian Union of Students in 1983. She worked as a solicitor in Melbourne before she became chief of staff of the then Victorian Opposition Leader, John Brumby. Gillard was elected to Federal Parliament in 1998 and served in a number of Shadow portfolios. Following the Australian Labor Party's win at the Federal election on 24 November 2007, Gillard was sworn in as Deputy Prime Minister and Minister for Education, Minister for Employment and Workplace Relations, and Minister for Social Inclusion.

2. Chalmers Hall (demolished), now the site of the Peter McCallum Cancer Centre, St Andrew's Place

The Presbyterian Church established a hostel for business girls in the old Scotch College buildings in 1926 because the church wanted to protect them against 'keen temptations' in the lonely city. Boarders, young women who came to the city to work or study, were required to pay their way. Originally known as the Presbyterian Girls' Hostel, Chalmers Hall was opened in December 1926 by Lady Stonehaven, the wife of the Governor-General. About seventy young women were accommodated in the hostel by the mid-1930s. Many came from the country.



Commonwealth Offices

Celestina Sagazio

The rules were quite strict: 'lights out' was at 10.30 pm on weekdays and Saturdays and 10.00 pm on Sundays. All such hostels had a communal lounge and dining room where meals were normally consumed on a self-service basis. Bedrooms, which were out of bounds for all men, were usually single, though there were other room types with more beds. The building was demolished in 1975.

This was also the site of the Presbyterian-owned St Andrew's Hospital, which opened in 1934. Among women doctors who delivered babies was Dr Lorna Lloyd-Green CBE OBE (1910–2002), a very popular physician. She was one of the first female obstetricians and gynaecologists working in Melbourne in the first half of the twentieth century. She was an advocate of equal pay for equal work by females in the medical profession and encouraged training for medical women to give them the skills required when applying for senior positions. The experienced nursing staff were all women. Miss D McRae was appointed first Matron and held this position for seventeen years.



**Chalmers Hall
(demolished)**
Irvine Green

The Peter McCallum Cancer Centre, which has an international reputation for excellence and innovation, moved to this site in 1994. It was opened in 1949 by Peter McCallum, pathologist and Chairman of the Anti-Cancer Council, who was the main force behind the establishment of the clinic. It took over the former Jessie McPherson Hospital for women, on the corner

of Little Lonsdale and William Streets. It is the only hospital in Australia solely dedicated to cancer and one of a few outside the USA that has its own integrated cancer research programs and laboratories. Many women are represented in all levels and departments of the hospital, including medical practitioners, surgeons, nurses and social workers. The Chair of the Board of Directors is Patricia Faulkner AO. The centre is expected to move to Parkville in 2015.

3. Tasma Terrace, 2–12 Parliament Place

Tasma Terrace, a rare example of a three-storey terrace building (erected 1870s–1880s) in Melbourne, is the headquarters of the National Trust and has many associations with women. At various times the houses were occupied by some of Melbourne's best known up-market boarding houses or private hotels. Many of them were conducted and rented by women.

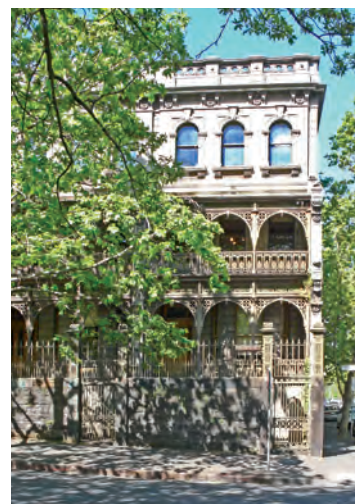
Managing a boarding house was one of the few employment options available to women before World War I. Women offered safe housing with meals, laundry and housekeeping services. During the 1880s and 1890s Miss Sarah Gould conducted the Belle Vista boarding house at Nos 8–12. Tasma's proximity to the city made it ideal accommodation for such people as

entertainers and journalists. A boarder in 1889 was the young actress Janet Achurch who was playing Nora in Ibsen's 'A Doll's House' at the Princess Theatre.

Other female owners included Mrs Elizabeth Gow, who ran Tasma Guest House at No 14 (now demolished) with the help of her daughters, in the early years of the twentieth century, after which the daughters conducted it by themselves until 1938. Fairlie Taylor, a librarian at the nearby Presbyterian Ladies' College, became a tenant in 1934 of Chequers boarding house at Tasma (Nos 2–6). Taylor and her daughter rented during weekdays only and paid £2 for room and board. An open fire cost an extra shilling per night in winter. There were about sixty-eight paying guests at Chequers, including some prosperous people.

After World War II boarding houses attracted a different clientele, of more humble means. Some female tenants at Tasma included those who were marginalised by society and endured a range of health and social problems. They sought refuge in boarding houses to live privately with their idiosyncratic conditions. Hungarian immigrants, Mrs Julie Yellinek and her family, ran the Bella Vista boarding house at Tasma (Nos 10 and 12) from 1961 until it closed in 1970. Their patrons were largely poor, new in town or looking for work.

Some people claim that Tasma operated as a brothel at some stage but no firm evidence has been provided. A woman said that, as a boarder at the nearby Presbyterian-run hostel, Chalmers Hall, she was warned not to stand in front of Tasma because of its reputation as a place where prostitutes were found. Other people have reported seeing ghosts at Tasma, principally a middle-aged female apparition. Former tenants in Nos 10–12 reported that they 'felt a presence', heard ghostly voices and footsteps, and witnessed doors opening and closing by themselves.



Tasma Terrace
Brian Hatfield

The National Trust has occupied the terrace since 1979, and women have comprised most of the staff in the building, continuing Tasma's strong female history. Well-known professionals who have contributed to the work of the organisation include architects Phyllis Murphy and Mary Turner Shaw, and historian Dr Carlotta Kellaway. The first female Chair of the National Trust was Dianne Weidner AM.

4. 'Great Petition' sculpture, Burston Reserve



'Great Petition'
Brian Hatfield

The striking rolled steel artwork, installed in 2008, is a contemporary reading of the 'Monster Petition'. This was a giant petition with 30,000 signatures offered to the Victorian Parliament in 1891 as evidence of widespread support for equal voting rights for women. The petition, which still exists on a huge roll housed at Public Record Office Victoria, has received national

recognition through its inclusion in the UNESCO-sponsored Australian Memory of the World Register.

This 'Great Petition' artwork commemorates 100 years of women being allowed to vote in Victoria and celebrates the achievements of all Victorian women and suffragists. The continuing opposition of the Victorian parliament, which knocked back many attempts at introducing female suffrage, meant that women had to wait another seventeen years before they were given voting rights with the passage of the Adult Suffrage Act in 1908.

'Great Petition' was designed by the artists Susan Hewitt and Penelope Lee, and commissioned by the State Government in collaboration with the City of Melbourne. Susan Hewitt and Penelope Lee have had their work exhibited widely around Victoria. Hewitt was a lecturer in Visual Art and New Media at Swinburne University, and her work is held in collections in Australia, Japan and Great Britain. Lee has a growing reputation as a public art practitioner, and a recent work, 'Kicking the Leather', was part of the MCG redevelopment. Great Petition was their first collaboration.

5. Caroline Chisholm cairn, Burston Reserve



**Caroline Chisholm
cairn plaque**
Brian Hatfield

The plaque on the cairn commemorates the centenary of the death of English-born philanthropist Caroline Chisholm (1808–77), who was known as the 'The Emigrant's Friend'. Chisholm was a charming and energetic idealist who became dogged and uncompromising when opposed by officialdom. She lobbied authorities to make sure that emigrants were given adequate accommodation and personally ensured that poor women found employment. In six years she had assisted 11,000 people to settle in

the Australian colonies, and she was one of the most famous women in England.

Chisholm was well known and admired for her work with new immigrants in New South Wales in the 1840s and 1850s before she came to Victoria, where she served the community by welcoming immigrants and building shelters for travellers on the road to the goldfields at Castlemaine. The Lonsdale Street shelter was established in 1852 by Chisholm's Family Colonisation Society which catered for women and children. Chisholm looked after young single girls, mainly of Irish background, who found themselves homeless and endangered. She toured the Victorian goldfields in 1854, and with some government help ten of her shelter sheds along the routes to the diggings were under construction by the end of 1855.



Caroline Chisholm

By Thomas Fairland 1852
Courtesy National Library
of Australia

She was ahead of her time in advocating universal suffrage way back in the mid-1850s. After many years of hard, selfless work, Chisholm died in poverty and obscurity in England. The removal of Chisholm's portrait from the five dollar note saddened many people. When the \$1 and \$2

notes were taken out of circulation, she was displaced by Queen Elizabeth II because it has been an Australian convention that the monarch's head should be on the lowest denomination banknote.

6. German Lutheran Trinity Church Complex, 22 Parliament Place

This is an important German Lutheran Church complex, comprising a church, hall and manse, and its congregation has occupied the site continuously since 1853. Women have played notable roles as church-goers, Sunday school teachers, fund raisers, philanthropists, organists and pastors' wives. Misses Mathilde and Auguste Moeglin, two wealthy sisters, contributed substantial amounts to the construction of the second church in 1874 and donated the funds for the installation of the magnificent pipe organ which is still in use today. Women donated the carpets, the pulpit fall and altar linen. Tea meetings, soirees and concerts were held to foster conviviality and raise urgently needed funds. Women provided food, acted as hostesses at the events, sang in the church choir and were conductors. A bequest from Mrs von Moellendorf helped the finances of the church during the depression of the 1890s.

In that decade a Ladies' Committee was set up and members broadened their range of activities. They solicited financial contributions and held events such as bazaars. This marked a new role for them in the hitherto patriarchal congregation, where they had previously been relegated to providing food and serving at tables. In 1915 the Ladies' Guild (Frauenverein) was

founded to support the pastor in his work, and it was probably the main agent for preserving the congregation during the difficult war years. The duties of the guild included visiting the elderly and frail members and contributing to the purchase of altar cloths and other items. The Ladies' Guild also sent financial assistance and goods to defeated Germany after both World Wars.



**German Lutheran
Trinity Church**

Brian Hatfield

A bronze Stations of the Cross sculpture by Anna Meszaros is at the front of the church.

7. Catholic Ladies' College (demolished) plaque, Cathedral Place



**Catholic Ladies'
College (demolished)**

*Courtesy Pictures Collection,
State Library of Victoria*

sisters at Albert Terrace, Albert Street, East Melbourne.

A notable member was Pastor Ewald Steiniger's wife Annemarie who chaired the Ladies' Guild from 1935 until 1964. She was once heard saying that during the two and half years' internment of her husband (1942–44), 'I did just about everything except holding the worship services.'

The centre panel beneath the rose in the church's west window (1932) is believed to have been designed by the East Melbourne artist Ola Cohn. Some stained glass panels were donated by women. In the late twentieth century women were also elected elders and held lay reading services; visiting women pastors preached at the church.

In 1893 the sisters established St Vincent's Hospital in three small terrace houses across the road in Victoria Parade, Fitzroy. In 1898 the sisters under Mother Mary Berchmans Daly bought a block of land in Gipps Street (now St Andrew's Place), East Melbourne on which stood a number of early buildings, including Chalmers Presbyterian Church. The intention was to build a hospital but this did not eventuate, mainly because of opposition from Scotch College, which was next door.

Instead the Sisters of Charity established the Catholic Ladies' College and convent on the land. The college buildings eventually spread through to Cathedral Place (formerly Grey Street West). On 20 March 1902 the Catholic Ladies' College was formally opened by the Archbishop Thomas Carr. Those in attendance included Miss Barton, the daughter of Edmund Barton, Australia's first Prime Minister. The college was transferred to Eltham in 1971 because the East Melbourne property had become too small for a modern school and a larger location in the outer suburbs would cater for demographic growth. CLC was the last of the private schools in East Melbourne to move from the city.

The site is now occupied by the Park Hyatt Hotel.

8. St Patrick's Cathedral, corner of Gisborne Street and Cathedral Place

St Patrick's Cathedral, which was built in stages from 1858, is Victoria's largest church and has been the centre of Catholic worship in Victoria since its opening in 1869. It is much admired as William Wardell's finest ecclesiastical building, for its refined Gothic Revival style and architectural details such as its scale and monumentality. It is considered one of the finest mid-nineteenth-century Gothic Revival cathedrals in the world. While men have almost entirely been responsible for the design, construction, decoration and administration of the cathedral, many women contributed to the cost of construction, are associated with a number of notable features, and were involved in many associated religious orders involved, for example, with hospitals, schools and relief work.



St Patrick's Cathedral

Brian Hatfield

In 1861 a pillar on the right-hand side of the nave was built with funds given by Sister Mary Austine Collins of the Mercy Order. She had entered the Order in October 1858, the first Melbourne woman to do so, and died just three years later at the age of twenty-five. During the depression of the 1890s many women

and men in every Melbourne parish conducted stalls to reduce the debt. The high altar was mainly paid for by collections among the Catholic women of Victoria who subscribed two thousands pounds. The young women of the Children of Mary paid for the altar in the Ladye Chapel. Some of the windows in the clerestory of the old sanctuary were donated by women.

The Chapel of St Brigid and the Irish Saints contains a marble statue of St Brigid enshrined in the niche of the reredos, on which are carved images of four female Irish saints: Dymphna, Reyna, Ita and Bees (Bega). The Ladye Chapel is traditionally located behind the sanctuary and reflects the importance the Catholic Church places on the Virgin Mary, the Mother of God. The marble statue of the Madonna and Child is exquisite, while the stained glass panels depict images of Mary and the courageous women of the Hebrew Testament, including Eve, Sara, Miriam and the Queen of Sheba. This chapel, which is a total work of art with all aspects designed by the cathedral's architect, had special significance to Wardell because of his personal devotion to Our Blessed Lady.

In the Chapel of St Joseph stands the bronze bust of Blessed Mary MacKillop, founder of the Sisters of St Joseph. It is believed that Mary MacKillop often attended mass and prayed in the cathedral during her time in Melbourne. In the sanctuary artist Anne Tappin painted fine medallions of saints such as Brigid and Patrick.



St Catherine of Siena statue
Celestina Sagazio

important role in religious orders and have comprised a large and active part of the congregation since the beginning. They have regularly taken part in rituals such as the celebration of the Eucharist, christenings, weddings and funerals. Brides are fond of the cathedral's long central aisle, and there are weddings on most Saturdays. Women have also served as bell ringers, tour guides and Friends of St Patrick's Cathedral.

In the garden in front of the cathedral transept is a bronze statue of St Catherine of Siena (1347–80) next to one of St Francis of Assisi, patron saints of Italy. St Catherine of Assisi was proclaimed a Doctor (or teacher) of the Church in 1970. These statues commemorate the substantial contribution Italians have made to the community. On the northern side of the cathedral are two bronze sculptures of the Stations of the Cross sculpted by Anna Meszaros.

The Catholic Church has been criticised over the years for its refusal to allow women to serve as clergy, but women play an

9. St Peter's Church, 15 Gisborne Street

St Peter's Church, one of the oldest buildings in Melbourne (commenced 1846), has numerous associations with women. The letters patent of Queen Victoria proclaiming the city status of Melbourne were read in the church on 13 February 1848. Sophie La Trobe, wife of Superintendent Charles La Trobe, was a patron of the church, as recorded on a tablet on the eastern wall of the church.



St Peter's Church
Brian Hatfield

In 1879 suffragist Bessie Harrison Lee married her husband, a 'handsome' railway worker, at the church and escaped her impoverished existence. Nellie Melba was taught how to play the organ by Joseph Summers, the director of music at St Peter's, before she went on to study with the organist of nearby St Mark's Fitzroy, who later claimed that she often went swimming nude with the local boys after music lessons. Henry Handel Richardson (Ethel Richardson), an Anglican boarder at Presbyterian Ladies' College, was brought to St Peter's. Her fictionalised record of her memories of schooldays in *The Getting of Wisdom* refers to the assistant priest and his wife of St Peter's in the novel, even giving them the names of some of her real-life relatives, the Shepherds.

An Australian religious order for women, the Community of the Holy Name, had close connections with St Peter's from its earliest days. The first sisters were ordained as deaconesses there in the 1880s. They established the Mission to the Streets and Lanes to help the poor. Their former building in Spring Street still exists. The Mission moved to Fitzroy in the 1930s. Two sisters of the Community of the Holy Name are part of the ministry team at St Peter's today.

In the 1890s women, including many widows, accounted for a large proportion of the pew renters. Isobell Thompson was a patron who gave generous gifts to the church, including artworks, and funds for the grounds, the parish school and the construction of the hall in the 1920s.

Women contributed to religious pieces in the church: a talented Melbourne embroiderer, Ethel Barton, made the war memorial altar frontal that memorialised World War I servicemen. The Sisters of Saint Margaret in East Grinstead, England, made the remarkable high mass vestments. The feminine is also represented in the images of the Blessed Virgin at the church. In 1932 Dame Sibyl Thorndike visited St Peter's and later wrote a series of letters on confession for the *Defender*, the journal of the Australian Church Union.

From 1938 until 1961 Gertrude Johnson's National Theatre had the parish hall as its home for rehearsals and many performances, including wartime productions of Romeo and

Juliet. The church contains carvings by Ola Cohn: two angels at the entrance of the Lady Chapel, and substantial pieces, the 'Mimovic Our Lady of Walsingham' and the 'Schubert St Peter'.

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

10. Former ICI House (now Orica), 1 Nicholson St and 'Joie de Vivre' sculpture



Former ICI House
Celestina Sagazio

In the foyer is a unique sculpture, 'Joie de Vivre', by Inge King, one of the leading sculptors in this country. When the building was remodelled in 1990, the entrance was changed from Nicholson Street to Albert Street and the sculpture was commissioned for the new foyer. Thus the freestanding sculpture was seen as an important part of the new entrance, enlivening the foyer with movement and human associations in contrast to the static elements and flat planes of the architecture. The steel and bronze sculpture, located in a shallow space, is remarkable for effectively displaying the powerful rhythms of the dancing figures in their ecstatic movements. Their bodies reach forward and bend backward, arms and legs flung out in apparent abandon to the joy of life. The work is an affirmation of life itself.



'Joie de Vivre'
Celestina Sagazio

European artistic heritage that was influenced by the likes of Picasso and Matisse.

Completed in 1958, the former ICI House was the first modern skyscraper built in Australia and it was hailed as a new symbol of its time. Orica, formerly owned by ICI, is a global Melbourne-based company, with operations in around fifty countries and employing some 15,000 people. Its businesses include mining services, chemicals and consumer products. Many women are employed in numerous capacities, including at senior levels in this building.

'Joie de Vivre' is considered a masterpiece in the history of Australian sculpture by an artist who was working at the height of her creative powers and who had already been awarded the Order of Australia for her great contribution to Australian art. King's work is an exemplar of Modern Movement abstraction, materials and techniques and reflects her

Another Inge King piece in the City of Melbourne is 'Sun Ribbon' (1970) at the University of Melbourne, a prominent sculpture with massive unfurling bands on one of the university's busiest thoroughfares, the Union Lawn. King, who is ninety-two years of age, is still producing fine pieces and exhibiting her work.

11. Former Lying-in Hospital (demolished) plaque, outside 478 Albert Street

This was the site of a house which in 1856 became a maternity hospital, the forerunner of the Royal Women's Hospital (which was established in 1858). It is commemorated by a plaque set in the footpath a century after the hospital's foundation. A group of women, led by Frances Perry, wife of Bishop Perry, and Dr John Maund and Dr Richard Tracy were so affected by the desperate circumstances of a large number of poor women in gold-rush Melbourne that they established an institution where they could have their babies.

Many single women fell prey to the promises of unscrupulous men and found themselves pregnant and alone. Mrs Perry and the two doctors leased a house at 41 Albert Street in August 1856 and founded the Melbourne Lying-in Hospital and Infirmary for Diseases of Women and Children. It was the second hospital in Melbourne (the first, the Melbourne Hospital, was established in the city in 1842 in a house in Bourke St, loaned by John Pascoe Fawkner). The Lying-In Hospital was a nine-roomed stone house capable of accommodating seventeen patients, a matron and two resident servants.

A formal hospital committee was established. It comprised twenty women with Frances Perry as President, a position she held for twenty years. It was a committee of Protestants only but women of all faiths were to be admitted. The committee's religious bent resulted in a patronising view of those who were morally worthy. The first patient was the Irish-born Mrs Hingston, who was expecting her first baby. Tragically three weeks later, after a gruelling twenty-seven hour labour, she was delivered by Dr Maund of a stillborn son.

Within a few months the hospital had a total of twenty in-patients and 101 out-patients. The doctors and the Ladies' Committee had some different ideas on the form the institution should take. The members of the committee were concerned that a hospital full of diseased prostitutes and single mothers would repel respectable people of means from supporting the hospital and so wanted to admit only the 'respectable' poor. But the doctors saw it differently and wanted to admit women on both medical and social need, and they won out. Discussions



**Former Lying-in Hospital
(demolished) plaque**
Celestina Sagazio

were under way to convince the government to establish a purpose-built hospital, and it was opened in what is now Swanston Street, Carlton in October 1858.

12. Fire Station, Mural and Museum, 456 Albert Street



Fire Station and Mural

Brian Hatfield

This late 1970s Brutalist style fire station is the headquarters of the fire service in Melbourne. It replaced the historic 1893 fire station next door as the headquarters. The historic fire station is now a museum. The first women involved in the use and management of fire in Australia were Aborigines thousands of years ago.

Virginia Bell, Michelle Field and Jackie Segger made history as the first professional women fire fighters recruited to the Metropolitan Fire Service in Victoria in 1988, and it is likely that they had some training experience at this building.

By then the MFB had already had women in uniform for some years, initially as Communications Services Operators and later as members of the Fire Equipment Services Staff. All undertook training courses at Abbotsford. Virginia Bell (now Forbes) and Michelle Field are still with the MFB.

Today there are many women in the fire service of Melbourne. They include station officers, fire fighters, senior management, Directors and Board members. A woman, Julie Elliott, recently served as President of the Board. Women are also involved with the fire station museum as photographers, archiving assistants and in other capacities. An important item in the collection is Nellie Melba's former car, a 1911 Pierce Arrow, which was converted to a pump in 1916.

On the exterior Albert Street side of the more recent station is a striking glass mosaic mural ('The Legend of Fire', State artist Harold Freedman, 1982) featuring Pandora, the first woman on earth in Greek mythology. When Prometheus stole fire from heaven to make people powerful, Zeus was furious and punished him. Zeus then selected a beautiful woman named Pandora (meaning all-gifted), gave her a small magic box and despatched her to earth to punish the mortals. Pandora had been instructed not to open the box, but overcome with curiosity she opened the box releasing all the miseries of illness, greed, envy, jealousy and the destructive elements of fire. Pandora slammed the lid shut in horror with only one thing left inside: hope. The mural depicts the moment she opened the box.

13. Victorian Artists' Society, 428–430 Albert Street

The society was an important organisation in the history of art in Victoria. It supported artists and put on twice-yearly shows. In 1874 the Victorian Academy of Arts built a bluestone art gallery on this site. The Victorian Artists' Society, formed in 1888 by the amalgamation of the Academy with the Australian Artists' Society, held a competition to design a new building. A Romanesque revival design was chosen and the building was completed in 1893.

Famous male artists such as Walter Withers and Frederick McCubbin were members or presidents of the society but female artists also played a notable role in the society's history and exhibited in the building often.

Clara Southern was elected a member of the Council of the Victorian Artists' Society in 1902–06, displaying her long-term interest in protecting the professional rights of women artists. She exhibited with the Victorian Artists' Society from 1889 to 1917. Constance Stokes joined the society in 1928 and showed her first painting in the Autumn Exhibition in April that year. Other notable members were artists Dora Serle, a member of the society for about sixty years, Alice Bale and Ethel Wardle. In 1946 a women's committee was formed under the chairmanship of Esther Paterson.

The Marshall Hall Conservatorium of Music also occupied the Victorian Artists' Society's building from 1897, and then continued as the Melba Conservatorium. The Conservatorium remained in the building for over seventy years under several changes of name. Nellie Melba had raised the money for a concert hall at the University of Melbourne which was opened in 1913 and named Melba Hall in her honour, but instead of establishing her school at the university, as was expected, in 1915 she suddenly joined the rival institution, the Conservatorium of Music, Melbourne, run by its English-born composer-director, Fritz Hart.

Melba acted to assist the struggling private music school, and her patronage resulted in an all-female singing school, with as many as one hundred students at times. The women came from every state and sometimes from overseas. Melba, who was not paid for her work, attended the conservatorium regularly at the beginning. Hart and his almost all-female staff did the basic teaching but Melba dictated its terms, improving the voices of many and even insisting that students wear the white uniform bearing a blue 'M'.

Melba did not produce another singer of international fame, but many of her girls distinguished themselves in opera, oratorio, concerts and operetta, including Marie Bremner,



Victorian Artists' Society

Brian Hatfield

Gladys Moncrieff and Gertrude Johnson. Melba also established scholarships. The school lived on after Melba's death in 1931, and is now located in Richmond and known as the Dame Nellie Melba Opera Trust.

14. Royal Victorian Eye and Ear Hospital, Gisborne Street, Victoria Parade and Morrison Place



Royal Victorian Eye and Ear Hospital
Celestina Sagazio

The original Eye and Ear Hospital building on this site was erected in 1883, but it was demolished in 1978 to make way for the large brick and concrete tower facing Victoria Parade. The hospital became the Royal Victorian Eye and Ear Hospital in 1960 when Queen Elizabeth II granted this honour. It is the only hospital in Australia devoted exclusively to the specialities of Ophthalmology

(eyes) and Otolaryngology (ears, nose, throat) and one of a small number in the world.

After World War II the hospital, with its large number of specialists, training posts and special services, became a cornerstone in the growth of Australian ophthalmology and otolaryngology, and earned an international reputation, especially with its development of the cochlear implant (bionic ear). The oldest surviving section of the hospital, the Aubrey Bowen Wing (built 1895–96), is in Morrison Place. The building was named after Aubrey Bowen, a prominent doctor, who gifted both land and the funds for the construction of this wing to the hospital. He married Jane Miller, wealthy daughter of Henry 'Money' Miller, and through their money they were able to give generously both during his life and under his will to the hospital as well as other charities. Jane Bowen also regularly provided fruit, jam and vegetables for the patients.

Many women have served as doctors and nurses with distinction over the years. In 1907 Dr Mary Henderson was promoted to Senior Resident Surgeon and her position as the Junior Surgeon passed to Dr Eileen Fitzgerald. Later Dr Ethel Good was appointed Senior Resident Surgeon. In 1933 Jean Littlejohn OBE CBE (1899–1991) was the first woman ENT surgeon (that is, a specialist in the ears, nose and throat) and researcher into the causes and treatment for children's deafness. Dr Littlejohn was the first person to obtain the Diploma of Laryngology and Otolaryngology from the University of Melbourne in 1933 and the first woman to obtain the Fellowship in the Royal Australasian College of Surgeons (FRACS) in 1935. Dr Littlejohn served at the hospital until 1974, and a deafness unit was named after her. Lucy Jones was a pioneering ophthalmic nurse, nurse advocate and Matron of the hospital between 1908 and 1939. A lecture theatre was named after her. Another notable Matron was Fay Bathgate, who modernised practices in nursing

administration and patient care from the 1970s. The hospital appointed its first Almoner (social worker), Nancy Fancourt, in 1949.

On 19 May 1948 the hospital was graced by the visit of the remarkable Helen Keller, an internationally famous blind and deaf woman, who spoke at length to hospital officials and was later elected an Honorary Life Governor in recognition of her work throughout the world. Irene Hill (1916–2009), the first female medical artist to be trained at the Royal Academy of Arts, was employed as an artist at the hospital for nearly forty years. She painted portraits of retinas for ophthalmologists before the advent of modern medical photography.

Women have also served on the hospital's numerous auxiliaries which have raised millions of dollars over the years, assisted patients and provided a canteen. The hospital currently has its first woman CEO, Ann Clark, and the first woman Chair of the Board of Directors, Jan Boxall.

15. Dodgshun House, 9 Brunswick Street, Fitzroy

The site on which Dodgshun House (formerly Edensor) now stands is historically important as the birthplace of Mary MacKillop, who will be canonised as a saint on 17 October 2010. It is a place of pilgrimage. There is a plaque on the pavement in front of the property informing us that Mary MacKillop, foundress of the Sisters of St Joseph, was born at the site on 15 January 1842. A bronze bust of Mary located in the enclosed garden also commemorates her birthplace.



Dodgshun House
Celestina Sagazio



Mother Mary MacKillop
Courtesy State Library of South Australia

Mary Helen MacKillop was born to Alexander and Flora (née MacDonald) MacKillop, Scottish Catholic emigrants, at their home Marino Cottage on this site. The family lived there for three months before her father's financial difficulties resulted in the sale of the property to Jonathan Binns Were, the founder of J B Were and Son. Alexander MacKillop was unable to support his family adequately. To support her mother

and family financially Mary worked first as a governess to the L'Estrange family in Richmond, then later as a shop clerk at Sands & Kenny Stationers at 46 Collins Street, Melbourne.

Mary became a governess to her cousins, the Camerons, in Penola, South Australia where she met Fr Tenison Woods who became the co-founder of the Sisters of St Joseph. From there Mary returned to Portland in Victoria and acted as a governess to another Cameron family before becoming a teacher at the Catholic denominational school. The whole family was united there for a time before Mary decided to dedicate her life to God and the poor.

Mary returned to Penola where she opened the first Josephite school with an enrolment of thirty-three pupils. By 1909, the year of her death, there were 811 Sisters of St Joseph in 109 houses with 117 schools and twelve institutions. She had opened schools for the underprivileged, orphanages, homeless centres and refuges for former prisoners and prostitutes. People of all denominations were attracted to her kindness, warmth and great sense of humour.

It is no wonder that Mary MacKillop has become a feminist icon to many. She had a long history of conflict with Catholic authorities and was even excommunicated by her local bishop in 1879, a disagreement based on whether the local bishops should be able to control the work of the sisters. The church authorities did not succeed in crushing her or in bringing her sisters under their control. She challenged contemporary notions of standard feminine behaviour. She was publicly outspoken, travelled great distances, including to Rome, was evicted from dioceses, and met secretly with isolated sisters.

The beatification of Mary MacKillop took place in 1995 when Pope John Paul II pronounced her to be 'Blessed', the final stage before canonisation or full sainthood, after being credited with her intercession in a first miracle in curing a woman with leukaemia. A process has been in place to investigate the possibility of a second miracle, the recovery of a woman, Kathleen Evans, from inoperable cancer. In December 2009 the Vatican announced that it accepted this second miracle attributable to Mary's intercession, and the effect of this decree is that it paves the way for the apostolic process to proceed to its final stages.

In stark contrast to this saintly figure, a colourful, prominent man lived on the site from the mid-1860s. Samuel (later Sir) Gillott built the current building, Edensor, in 1865. He was by all appearances a respectable man, a prominent lawyer, politician and Mayor of Melbourne, but had a controversial pastime. He was exposed publicly for allegedly funding the activities of Caroline Pohl, better known as Madame Brussels, the madam of a high-class brothel, and was held responsible for illegal off-course gambling. He resigned all his offices rather suddenly and fled to England, only returning to Melbourne some years later.

The building was bought by the Eye and Ear Hospital for a nurses' home in 1927. It is now owned by the Catholic Archdiocese and used as the Mary of the Cross centre for drug and alcohol rehabilitation.

16. Mary MacKillop Heritage Centre, 362 Albert Street

Mary MacKillop Heritage Centre opened in 2007 after extensive redevelopment had taken place. The original heritage buildings were restored and a new building was erected at the site. Mary MacKillop Heritage Centre consists of a museum dedicated to the life and work of Mary MacKillop and the Sisters of St Joseph. There is also a gallery for temporary displays, a gift shop, contemplative area, refreshment room, two residences for sisters and eight serviced apartments for short-term accommodation. All people are welcome to visit. A beautiful chapel where Mary MacKillop prayed is also open to the public.

Mary MacKillop bought the land for the original House of Providence in 1901 and the building opened in 1902. The Providence was used to care for homeless and unemployed women. One of the aims of the Josephite Sisters was to provide poor and destitute children with a Catholic education.

The first providence was established at Penola in 1868. Providences depended completely on the Providence of God for their support, with the sisters begging for funds and encouraging residents to contribute financially if possible. The first Josephite foundation in Victoria was established in 1890 and in the following year the first providence in the state was founded as a relief centre located at 43–45 La Trobe Street, Melbourne. Two further relocations occurred before the first purpose-built providence was erected at 362 Albert Street. Mary MacKillop organised the funding for the two-storey red brick providence building of 1902. A rise in demand for safe accommodation for young Catholic women resulted in the Sisters of St Joseph buying the adjoining property at 348 Albert Street in 1920. This site contained a two-storey house built in 1871.

The nature of accommodation changed over time to a less permanent type for women requiring board while attending university or college or working in the city, and the facility changed its name to a hostel in 1948 to reflect this. The buildings continued to provide accommodation for women of various needs until 1996 and was renamed Mary MacKillop House a year later.

The Sisters of St Joseph became the sole occupants at that time. In late 2009 the sisters held a 24-hour prayer vigil in the chapel during the marathon surgery to separate the orphaned co-jointed twins, Trishna and Krishna, and believed that Blessed Mary MacKillop helped save the twins.



**Mary MacKillop
Heritage Centre**
Brian Hatfield

17. Presbyterian Ladies' College (demolished), now Dallas Brooks Hall, 300 Albert Street

Founded in 1875, the Presbyterian Ladies' College (PLC) is one of the first public schools for girls in Australia still in existence. There is a pavement inscription stating that PLC once stood at this site. The founders of PLC were the leaders in the Australian colonies of the new movement for the higher education of women.

Among the college's students in the first year were Catherine Deakin, sister of future Prime Minister Alfred Deakin, and Helen Mitchell who was to become Dame Nellie Melba. Many other famous women were former students who went on to study at the University of Melbourne. They included Constance Ellis, the first Victorian woman to graduate as a doctor of medicine; Flos Greig, the first woman to be admitted to the Victorian Bar; Ethel Godfrey, the first woman dentist in Victoria; and Vida Goldstein, suffragist and the first woman to stand for election in the British Empire.



Dallas Brooks Hall
(site of the demolished
Presbyterian Ladies' College)

Brian Hatfield

The building was demolished in 1966 to make way for the Freemasons' Dallas Brooks Hall.

The Dallas Brooks Hall, which opened in 1969, has been used by the public as well as Freemasons for many meetings and functions. Freemasonry does not permit women to be members (but there are Co-Masonry groups which do). Unions, such as those of nurses and teachers, whose members are predominately women, have had strike meetings in the building. The building's excellent acoustics have attracted such artists as Dame Joan Sutherland, Ella Fitzgerald and Peggy Lee. English seer and medium Doris Stokes had two sell-out shows at the venue.

The Women's Electoral Lobby (WEL), a national feminist organisation founded in 1972 by abortion law reform activist, Beatrice Faust, staged a successful forum there before the Victorian elections in May 1973. Inspired by an American model, WEL ranked political candidates on the basis of their responses to a poll in a number of women's issues. The leaders of all parties were asked to attend and be questioned in public. The forum was televised twice and Ron Casey, the head of Channel 7, paid \$3000 for televising the event.

18. Blanche Terrace, 169–179 Victoria Parade, Fitzroy

Blanche Terrace (1866–67) is one of the best examples of an arcaded terrace remaining in Melbourne and was the place of a significant birth. The great writer Henry Handel Richardson (1870–1946), a male pseudonym for Ethel Florence Lindesay Richardson, was born on 3 January 1870 in No 179 (originally No 139, the street numbers changed in later years).

Richardson chose a man's name so she would be viewed as a serious writer in a period when women were thought to be capable only of inferior sentimental work. Her father, Walter, an Edinburgh-trained doctor who arrived in Melbourne in 1852, had little success with his medical practice and general store in Ballarat but got rich through mining shares. He moved his family to Melbourne, which was prospering in the mining boom. Uncertain whether to remain in Australia or return to Britain permanently, Walter Richardson rented this house in Fitzroy for his family for a few years. After trying for fifteen years to conceive and several miscarriages the Richardsons had despaired of having a child and were delighted by the birth of their daughter. Dr Richardson was in his late forties and feeling the effects of many years of hard work by the time his daughter, 'Ettie', could walk. After his wife Mary fell pregnant again, the Richardsons moved to a larger rented house in St Kilda.



Blanche Terrace
Celestina Sagazio



**Ethel Florence
Lindesay Richardson**
(**Henry Handel Richardson**)

National Trust Collection

Henry Handel Richardson is best known for her novels, *The Fortunes of Richard Mabony* (the first part of the Australia Felix trilogy), and *The Getting of Wisdom*, beloved classics of Australian literature. Both books are based on the history of her family. In the latter Richardson tells us how, after her father died in 1879, her mother worked as a country postmistress, thereby supporting her daughter's education at the Presbyterian Ladies' College.

In real life Mary Richardson worked hard and saved money in order to send her clever thirteen-year-old daughter Ettie to PLC, which had a first-rate academic record and was attended by girls from prominent professional and pastoral families in Victoria. At PLC Ettie was a champion tennis player, won a scholarship for her piano playing and prizes in French and History. She was encouraged to pursue a musical career, but writing turned out to be her forte. In 1932 Henry Handel Richardson was nominated for a Nobel Prize for Literature, one of the first women to be so honoured. She is considered Australia's most important woman author of the early twentieth century.

19. St Hilda's, 1–17 Clarendon Street

St Hilda's was built in 1907 for James Griffiths, who founded the successful tea business of the same name. Both Griffiths and his wife were committed to Christian missionary work, and in 1902 Mrs Griffiths was appointed President of the Women's Missionary Council. The building was used for a Church of England Missionary Training Home almost exclusively for women missionaries. In 1908 the Sister-in-Charge was Miss Clara Odgers, and three women were being trained as missionaries. In the 1930s it became a Church of England Deaconess House.



St Hilda's
Brian Hatfield

owner of St Hilda's was the Police Association, which has had female committee members.

20. Former Vieuxseux College, now a residence, 206 Clarendon Street

This 1856 building was leased as a prominent ladies' college operated by Julie Vieuxseux (1820–78), an artist and teacher, and her husband Lewis in 1860–65. It was a substantial institution which taught up until matriculation level and existed for around twenty-five years. Julie Vieuxseux was one of the few professional women in Melbourne in the nineteenth century.

In 1874–78 the couple rented larger premises at 166–68 Clarendon Street, part of what is now the Freemasons' Hospital site.

Over the years some 800 girls appeared on the school register, including children of many of the notable East Melbourne families. The couple and some of the best available instructors taught languages, literature, art and crafts. The couple tragically lost two sons through early deaths. Their eldest son, Lewis, died at the age of eight when he and his pony wandered away from the family on a picnic in the Dandenong Ranges and was lost. Two years later the bones of a child were found in a hollow log in the vicinity. In her grief, Julie would paint the portrait of Lewis using her remaining child, Edward, as a model.



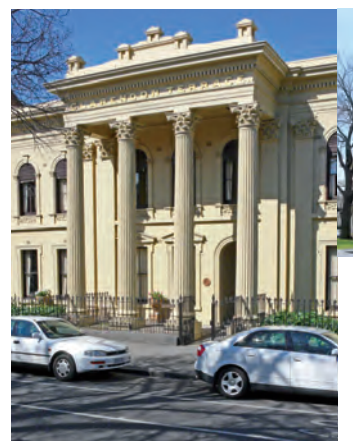
206 Clarendon Street
Celestina Sagazio

21. Clarendon Terrace, 208–212 Clarendon Street

Clarendon Terrace, a stately building of 1856–57 comprising a terrace of three houses which give the appearance of a single grand home, was one of many grand residences erected in Clarendon Street in the nineteenth century. It is hard to believe that it was nearly demolished in the 1970s. It is one of the few remaining Victorian era buildings remaining in the street, and it was saved from demolition by the efforts of the National Trust and local residents. It is owned by the National Trust and leased long-term to the Menzies Foundation, an organisation created as a permanent memorial to former Prime Minister Sir Robert Menzies in health research, scholarship and postgraduate study by Australians.

We know about some of the male owners and tenants, such as the original owner Charles Lister, a wine and spirit merchant and brewer, and lessees such as Louis Ah Mouy, a prominent Chinese merchant, rice miller and financier. But very little has been written about women associated with the building.

The building was the scene of a tragic murder in 1961 when the terrace was leased. Mrs Ennie May Anderson was your typical lovable grandmother. She was seventy-eight, devoted to her grandchildren and



Clarendon Terrace
Brian Hatfield

took part in church activities. She never argued with anyone. Unfortunately rumours swept East Melbourne that Mrs Anderson had a lot of money hidden in her flat. She sub-let the Clarendon Terrace apartments. But Mrs Anderson was no hoarder. She was stabbed to death after being disturbed in bed. The killer fled, apparently escaping with about £30. Officially the murder investigation is still open. Some people think Clarendon Terrace is haunted by Mrs Anderson.

Sandra Mackenzie, General Manager of the Menzies Foundation, has worked for the organisation since 1981 when the Menzies Foundation made its home in Clarendon Terrace. She was awarded an OAM for services to the community, particularly through the Sir Robert Menzies Memorial Foundation. Since that time the Menzies Foundation has awarded fifty-five (51.4 per cent) of its scholarships to women in the allied health sciences, law and medicine.

Many of the Menzies Scholars are now leaders in their professions, for example: Susan Kenny, Justice of the Federal Court; Robyn O'Hehir, Professor of Allergy, Clinical Immunology and Respiratory Medicine, Monash University; Belinda Gibson, ASIC Commissioner; Sandra Brauer, Associate Professor of Physiotherapy at the University of Queensland; Jennifer Fleming, Associate Professor, Occupational Therapy, University of Queensland; and Elizabeth Powell, Associate Professor, School of Medicine, University of Queensland.

22. Freemasons' Hospital, 166 Clarendon Street

The first section of the Freemasons' Hospital was built by the United Grand Lodge of Victoria in 1936–37 for use solely by Freemasons and their families, though soon it was used generally by the community. At the beginning it accommodated about sixty patients and forty nurses. The five-level reinforced concrete building was designed by architects Stephenson & Meldrum in the interwar Functionalism style.

Research by architectural historians Dr Julie Willis and Dr Bronwyn Hanna has thrown new light on early notable women architects, who have been largely ignored. Ellison Harvie and Mary Turner Shaw were employed by the Melbourne firm of Stephenson & Meldrum (later Stephenson & Turner) and worked exclusively on

hospital design in the 1930s and 1940s. Both were involved in the Freemasons Hospital, as well as the Mercy Private Hospital nearby and St Vincent's.

Ellison Harvie (1902–84), Melbourne's most well-known and prominent female architect, was the only woman architect to have achieved partnership status in a major firm in Australia

prior to 1950. She was a brilliant student of architecture at Swinburne Technical College in the early 1920s and became prominent architect Arthur Stephenson's first articulated pupil in his firm Stephenson & Meldrum. Arthur Stephenson referred to Harvie as 'his right hand' and she became a partner in Stephenson & Turner in 1946. She was also deeply involved in the important hospital designs of St Vincent's Fitzroy (1933), the Freemasons', East Melbourne (1936–37), the Royal Melbourne (1939–40) and Queen Victoria for decades. She was also involved in projects all over Australia and overseas.

Mary (Mollie) Turner Shaw (1906–90) began her articles with Stephenson & Meldrum in 1931 and worked mainly on three Melbourne Hospitals: St Vincent's, the Mercy (1934–35, 1937–39) and the Freemasons'. Her work in the office included drafting, designing furniture and furnishings. In 1938 Shaw became a partner with the Swiss-Australian architect, Frederic Romberg. Romberg & Shaw built the innovative Newburn Flats in Queens Road, Melbourne, and the stylish Yarrabee Flats in Walsh Street, South Yarra. Contemporary accounts credit Newburn Flats to Romberg & Shaw, but Shaw's name has gradually been omitted. In 1942 Shaw left to become the first woman architect to be employed by the Commonwealth Department of Works, working on factories and efficiency projects. She also took on important roles in the Royal Victorian Institute of Architects (RVIA).

23. Mercy Private Hospital, 145 Grey Street

The Mercy Private Hospital was erected in 1934–35 by the Catholic women's religious order, the Sisters of Mercy, which was established in Melbourne in 1857 by Mother Ursula Frayne. The Melbourne congregation was inspired by Catherine McAuley who founded the Sisters of Mercy in Ireland in 1831. Mother Francis Hanigan opened the new hospital in June 1935, with twelve sisters. They were dedicated to serving the sick and the poor and working for justice for women and children.

The hospital is a seminal early modernist building in Victoria. It is considered the earliest major building to display the influence of the European 'International style'. The machine-like aesthetic, with its stark white finish, rectilinear massing, 'open air' balconies, and lack of adornment heralded a new functionalism in architecture. As noted earlier, architects Ellison Harvie and Mary Turner Shaw worked on the Mercy with the Melbourne firm of Stephenson & Meldrum (later Stephenson & Turner).

The Sisters of Mercy also opened a multi-storey Maternity Hospital in Clarendon Street in 1971 after demolishing three of East Melbourne's finest historic buildings, and this hospital has now been converted into apartments.



Mercy Private Hospital
Brian Hatfield



Freemasons' Hospital
Brian Hatfield

24. Former Home of Phyllis Murphy, 47 Grey Street

Phyllis Murphy (1924 –), a prominent architect and conservation expert, lived in this terrace house with husband and business partner John Murphy for three and a half years. In 1955 they renovated the terrace and moved in, and it included a self-contained office at the front of the building. After three and a half years, they moved to 15 Simpson Street where they stayed for around eighteen months.



47 Grey Street
Celestina Sagazio

the 1956 Games. Their innovative truss design, a milestone in modern architecture, won them first prize and attracted much publicity. Journalists were intrigued by Phyllis Murphy's involvement in the pool project and she was featured many times in newspaper and magazine articles.

John & Phyllis Murphy were at the vanguard of modern architecture in Melbourne in the 1950s and 1960s, regularly designing functional and clever buildings. In 1958 the couple became involved with the fledgling National Trust and undertook much volunteer work for the organisation, including heritage reports and restoration projects on such places as La Trobe's Cottage and Royal Botanical Gardens. The firm continued until around 1982, then the couple retired. Phyllis Murphy is one of Australia's top experts on the history of wallpaper design and conservation.

25. Fitzroy Gardens

We have heard quite a lot about the famous men associated with the Fitzroy Gardens – Governor Fitzroy (after whom the gardens were named), James Sinclair (garden designer) and Captain James Cook (his parents' cottage takes centre stage in the gardens). But numerous female associations with the gardens are also of interest.

After graduating from the University of Melbourne in the 1940s, Phyllis Murphy worked for two years with the large architectural firm of Yuncken, Freeman Brothers, Griffiths & Simpson then set up a private practice with her husband. In their early years the Murphys undertook some school, church and domestic work.

A breakthrough came in 1952 when they successfully submitted a design, in conjunction with fellow architects Kevin Borland and Peter McIntyre and engineer Bill Irwin, for the Melbourne Olympic Swimming Pool for

Over the years many women have taken part in various activities in the Fitzroy Gardens. For example, Helen Hart (1842–1908), a feminist preacher and lecturer, gave a series of gospel addresses in the Fitzroy Gardens in 1880–81 and the Flagstaff Gardens in 1881. Her topics at the Fitzroy Gardens included the nature of Christianity, African Mission and women's right to speak. She also spoke on many subjects such as public health, temperance, politics and women's rights in many city and suburban venues, as well as country areas and interstate. Hart is believed to have been the only person speaking in Melbourne in 1881 on the topic of women's rights.

Grey Street Fountain

The 'Grey Street Fountain' of 1863 was dedicated to the memory of Queen Victoria. It is one of the oldest surviving ornamental fountains of any Melbourne garden that is still in its original location. The fountain was almost dismantled in 1968 but public outcry saved it and it was restored.



'Grey Street Fountain'
Brian Hatfield

Mermaid and Fish

Nearby at the Hotham Street entrance to the gardens is the sandstone 'Mermaid and Fish' sculpture by William Leslie Bowles which was erected in 1936. It provides a gender and artistic balance to the other sculpture 'Boy and Pelican', by the same sculptor. Both won first prizes in the garden's sculpture competition held in 1935.



'Mermaid and Fish'
Celestina Sagazio

Dolphin Fountain

The sculptor June Arnold created the 'Dolphin Fountain' made up of a pyramid of granite rocks with bronze dolphins, seals, crabs and other sea creatures, with a central jet of water. It was donated to the City of Melbourne by Dinah and Henry Krongold in 1982. Critics questioned whether it should have been located in the historic gardens but Arnold was proved right in predicting that children would love it.



'Dolphin Fountain'
Celestina Sagazio

Fairies' Tree

Sculptor Ola Cohn's 'Fairies' Tree' (1931–34) is a great attraction for children. It comprises a series of attractive carvings on the stump of one of the original red gum trees in the Fitzroy Gardens, well over 300 years in age. Cohn's intentions are inscribed on the tree's plaque: 'I have carved in a tree in the Fitzroy Gardens for you, and the fairies, but mostly for the fairies and those who believe in them, for they will understand how necessary it is to have a fairy sanctuary – a place that is sacred and safe as a home should be to all living creatures.'



Ola Cohn and the 'Fairies' Tree'

Courtesy Pictures Collection, State Library of Victoria

Cooks' Cottage

Cooks' Cottage has been described as the oldest building in Australia and is one of the country's most famous and loved heritage places. Countless visitors have marvelled at the remarkable story of how the cottage was brought to Australia by Russell Grimwade in 1934 because of its associations with Captain James Cook, the Englishman who has been seen as the explorer who discovered Australia.

Research over the years, however, has uncovered many more layers to this fascinating site. Not only was it the family home of a famous explorer – it can also be read as a remnant of domestic eighteenth-century life with its rituals and trials. The initials and date carved over the front door (J C G 1755) suggest that Cook's father, also named James Cook, built or renovated the cottage for his wife, Grace, and their family in 1755. Experts such as Professor Miles Lewis doubt that James Cook actually ever stayed in the cottage. He did, however, visit his parents at their cottage during his shore leave, while pursuing a career in the Royal Navy. The cottage has seen a number of alterations and changed hands many times.



Cooks' Cottage
Celestina Sagazio

Reflecting the growing interest in the roles women played in our history, the stories of the women who lived in the cottage or were associated with James Cook are now being explored and told. Grace Pace married James Cook senior, a day farm labourer, on 10 October 1725. Grace would have spent much of her time in the kitchen, which

was the heart of the family home. Grace could not avoid the tragedies of eighteenth-century life – Grace and James Cook had eight children, but four perished young. Many elements of Grace Cook's lifestyle are reflected in the tiny house. The types of furniture, cooking, lighting and heating implements she may have used are present, and evoke a much simpler time. The cottage garden would have provided food for the family and many natural remedies, while the upstairs shared bedroom shows the ways in which eighteenth-century families spent their time together. Grace Cook died in the cottage in 1768.

Explorer James Cook's wife was Elizabeth (née Batts), whom he married in 1762. James and Elizabeth had six children. Two boys, and their only daughter Elizabeth, died as young children. In the years after her husband's death in 1779, the widow Elizabeth lost her three surviving sons, who all died as young adults, never to marry or have children.

While her husband circumnavigated the world, travelling further than any man had before, Elizabeth rarely left London and heard no word from James for months, sometimes years. Elizabeth's long life was one of courage, forbearance, stoicism and loneliness, and she died at the incredible age of ninety-three. Shortly before she died, Elizabeth burnt all the letters from James Cook, destroying an invaluable insight into the private world of this well-known man. While this was a fairly common occurrence, it is appealing to imagine what these letters could have told us about both of them had they survived.

Conservatory sculptures

The Conservatory area has three notable sculptures with female figures: 'Mary Gilbert', 'Meditation' and 'Diana and the Hounds'.

Ailsa O'Connor's 'Mary Gilbert' cement bust stands inside the Conservatory. Mary Gilbert, the wife of a blacksmith, is believed to have been the first white woman to settle permanently in Melbourne in 1835. O'Connor, a feminist and radical humanist, considered Gilbert as an archetypal, proletarian 'founding mother', who gave birth to a son, the first white child born in the Port Phillip settlement, on 29 December 1835.

Ailsa O'Connor (1921–80) studied at RMIT and began her working career as a painter then draughtsperson. She was a passionate advocate of women's art in Australia. The bust was exhibited in 1975 and later bought by the City of Melbourne. The Lady Mayoress Barbara Walker unveiled it on 26 November 1975, during the International Year of Women.



'Mary Gilbert'
Celestina Sagazio

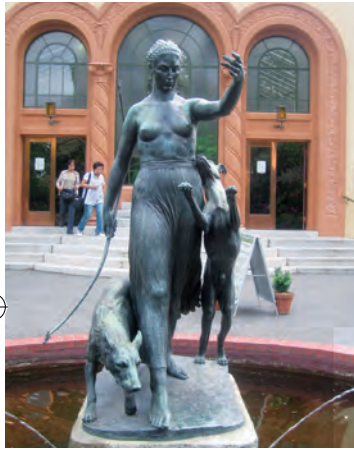


'Meditation'

Brian Hatfield

The draped figure of 'Meditation' is depicted in this large marble sculpture by Frenchman Robert Delandere. It is thought that it honours the sorrow of mothers who had lost their sons during World War I. The sculpture was originally exhibited in the Grand Palais, Paris. It was brought to Australia by Madame Gaston-Saint, an Australian who married a rich Frenchman, and she intended to place it in the Victorian town of Rheola (Bendigo region) to commemorate her father. When this did not occur it was presented to the City of Melbourne in 1933. The sculpture has had its critics but it is now difficult to imagine the Conservatory without its presence.

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'Diana and the Hounds'

Celestina Sagazio

The bronze sculpture 'Diana and the Hounds' was made in England by William Leslie Bowles. Diana, the Roman hunting goddess associated with wild animals and woodlands, stands in a lily pond in front of the Conservatory, where it has been located since its unveiling by Lord Mayor Cr Coles on 4 September 1940.



TOUR 4: EAST MELBOURNE

Part 2

TOUR 4: EAST MELBOURNE (PART 2)

1. Residence, 179 Gipps Street



179 Gipps Street
Brian Hatfield

The rear part of this Italianate style house was used as a ladies' college, known as Ormiston, in 1868–71. Miss Nimmo, the daughter of Rev David Nimmo, had bought Mrs Ainslie's Ladies College at 40 (now 101) Powlett Street and re-established the school around the corner. Ormiston, which was originally begun by Jessie Henderson in the 1840s, was an early girls' school in Victoria. It played a notable part in pioneering education for young ladies. Miss Nimmo, who had studied in London and Berlin, taught German. Other subjects included French, Italian, music, singing,

drawing, dancing and callisthenics. There were a number of female teachers and visiting governesses.

Later the school was taken over by two unmarried daughters of Dr John Singleton, Elizabeth and Anne, who conducted the college in their home in Clarendon Street, then in Grey Street. Both women were determined to become school mistresses, earn an income of their own and not marry. They also wanted the whole family to live at the school with them. Their mother, Isabella, was concerned that her attractive daughters wanted to be spinsters. Elizabeth was golden-haired and had 'a superb carriage and gracious smile', while Anne was 'brown-haired and more homely as to features' but had an 'essential goodness shining in her happy face'. The Singleton women successfully operated the school for forty years, and witnessed it expand on both sides of Grey Street.

It is also interesting that the house was occupied in the early 1890s by Constance Stone, the first registered female doctor in Australia. Later she and husband moved to Powlett Street. Constance Stone had medical offices in Collins Street in that period. Many doctors lived in East Melbourne over the years. The building was converted into a boarding house called Sujama Flats in the 1920s. This was a common occurrence for East Melbourne mansions during the inter-war period. It reverted to a single house in 1957. It was owned for some years in the late 1960s–mid-1970s by the historian Winston H Burchett, whose daughter is Stephanie Alexander, cook and writer.

2. Fanecourt (demolished), now Mercy Place, 144 Gipps Street

This red brick mansion, built in 1891 and demolished in 1970, was associated with notable women. The first owner was Sir Edward Mitchell, who was married to the daughter of Dr Alexander Morrison, principal of Scotch College for over fifty years. The four Mitchell daughters, as well as their cousin, Maie Ryan (later Lady Casey), were educated by private governess in the house's schoolroom. It is interesting to note that four of the five became writers. Nancy Mitchell (later Adams) wrote *Family Fresco*, a memoir in which she tells of growing up in East Melbourne and provides a detailed description of Fanecourt.

In 1900–03 the building became a convent for the teaching Sisters of Charity while the new Catholic Ladies' College and convent were being constructed opposite St Patrick's Cathedral. As the conditions in Fanecourt affected the sisters' health the construction of the new convent started in 1902. The building was later divided into flats and renamed

Torrington. Local residents opposed a proposal to build a 14-storey block of flats in the 1960s for Mercy Hospital nurses. The house was nevertheless demolished, and site was used as a car park before becoming an aged care facility.



Fanecourt
Courtesy East Melbourne Historical Society

3. Nepean Terrace, 128–132 Gipps Street

This 1864 terrace, designed in the conservative classical style, had among its tenants Madame Berthe Mouchette, a French artist and teacher who, in the early 1880s, conducted classes for female students in her studio at the rear of No 128. She had trained in the best schools of design in Paris and taught art in various Parisian schools. She also taught art in two studios at different times in Collins Street. In 1885 she purchased Oberwyl in St Kilda, a prominent girl's school, and ran it until 1894. It was later relocated to the country and re-named Clyde. She founded the Alliance Française to promote French culture in 1890, and it is currently occupying a mansion in St Kilda, not far from Oberwyl.

Actor and singer Frederick Baker, better known as Federici, the ghost of the Princess Theatre, resided briefly in Nepean Terrace. While the story of Federici's dramatic death when sinking



Nepean Terrace
Celestina Sagazio

through a trapdoor during the 1888 production of Gounod's 'Faust' is well known, very little has been written of Baker's wife and two children who were with him in Melbourne and endured the tragedy. She has not even been named in histories, yet she had her own career.

Eleanor (Lena) Jane Finili (1860–?) was born in London and sang under the stage name of Lena Monmouth. She was a chorister and small-part player with the D'Oyly Carte Opera organisation for a good part of the periods 1879–81 and 1884–86. She and her husband performed together, for example, with Carte's First American Mikado Company. She attended her husband's funeral and witnessed another dramatic moment when the clergyman conducting the service at the graveside fainted and an actor completed the service. After the funeral Eleanor and her children returned to England, following which she resumed her theatrical career.

4. Little Parndon, 159 Gipps Street



Little Parndon
Celestina Sagazio

Little Parndon, built in 1862 of handmade bricks for colonial artist Eugene von Guérard, was the town house of Lord Casey, a noted politician and Governor-General, and Lady Casey, from 1949 to the early 1980s. Lord Casey was Governor-General from 1965 to 1969.

Lady Casey was described by 'Weary' Dunlop as 'immeasurably Australia's greatest woman' of his time. She was a remarkably energetic and dynamic woman who was a confidante of international figures such as Sir Winston Churchill. A patron to fellow Australian artists and writers, she was herself an artist and writer. The Caseys' main residence was Edrington in Berwick, and Little Parndon was for many years their much loved city home. It had become run down after being used as a boarding house, and Maie Casey set about supervising the renovations and redecorated the home in a style in keeping with the period.

Maie Casey was instrumental in the formation of the conservation movement in Melbourne in the 1950s, and as co-editor of the book, *Early Melbourne Architecture* (1953), helped raise awareness of the need for conserving Melbourne's built environment. The Victorian National Trust was formed in 1956, soon after publication.

It was at Little Parndon that the Caseys held a doorstep press conference in July 1965 in response to the announcement of Lord Casey's appointment as Governor-General. Many believe it was Maie Casey who convinced her reluctant husband to accept the role. It was a popular choice. It was clear that Maie Casey had much to offer in her role as Governor-General's wife with her broad talents and experience, fine speaking ability, charm



Lady Maie Casey
*Courtesy Pictures Collection,
State Library of Victoria*

and skills as hostess. Little Parndon was filled with many paintings – including a Picasso over the bed – books and elegant furniture. The interior layout and décor remain much as Lady Casey left it. She entertained many friends in the house, including her neighbour, textile designer Frances Burke, poet Elizabeth Riddell, writer and artist Lady Joan Lindsay, and charity worker Dame Beryl Beaurepaire. Princess

Alice, Duchess of Gloucester, came in 1979 to spend ten days in the town house but was subjected to Lady Casey's eccentric ways in her twilight years: a home-cooked dinner at 5.30 pm followed at 6.30 pm by an instruction to go to bed!

5. 155 Gipps Street

The two-storey 1863 cottage was occupied from 1895 to 1900 by widow Cass Parkinson, with her son Ray and daughter Kate. Ray was a member of a Bohemian group of artists who included Percy, Lionel and Norman Lindsay, one of Australia's most famous artistic families. Norman and Lionel Lindsay, like many other artists, were boarding in East Melbourne at the turn of the nineteenth century. Ray Parkinson introduced Norman to his attractive sister Kate and the courtship proceeded quickly in the cottage when mother was away, and also in the Fitzroy Gardens. Kate became pregnant and the couple married in May 1900. At the age of twenty-two Norman had a wife and son to support and left Melbourne in 1901 to start his career as a writer for the Sydney *Bulletin*. The couple had two more sons but the marriage did not last long. Kate left him in 1909 and they were divorced in 1918. Rose Soady, who modelled for Lindsay, had supplanted Kate and she became his second wife.



155 Gipps Street
Brian Hatfield

6. Crathre House, 118 Gipps Street

A number of women have been associated with this 1874 Italianate mansion. Before Crathre House was erected there was another house on the site, known as The Bungalow, and it was owned by Henry Dyer as an investment property. He lived next door at 121 Powlett Street with his wife Mary and their



Crathre House
Brian Hatfield

children. Dyer died in 1869 and left his property to his wife in trust for his children. Soon afterwards Mary married the tenant of The Bungalow, Gavin Brown, a stockbroker and one of the founders of the Stock Exchange. They built a new house to replace The Bungalow, and it was also named The Bungalow during their ownership of it.

After her husband died in 1898 and until her death in 1902, Mary Brown conducted the property as a lodging house, a common practice for women at that time. In 1899–1905 John Monash (later General Sir John Monash), his wife, Hannah Victoria Moss ('Vic'), and daughter Bertha became residents. Husband and wife experienced difficulties in the marriage, and they fought and made up often. While living close to the city the Monashes attended many balls, concerts and theatres.

In 1904 Eliza Welch (of the then well-established Ball and Welch department store family) continued to run The Bungalow as a boarding house. Ten years later Miss Jessie McHardy White turned it into a private hospital called Crathie, named after the place of the same name in Scotland. There were many alterations made to the building at this time, including the addition of a new wing. In 1933 the owner converted it into apartments, consisting of bedrooms with shared kitchen and bathroom facilities. She sold the property to William B Paxton in 1954. Its name changed from Crathie to Crathre at some stage during this time, probably as a result of misunderstanding. A storm of protest from the National Trust and local residents saved it from demolition in 1969. Between 1980 and 2005 Peter and Sylvia Black owned Crathre and lovingly restored it to its original use as a family residence.

7. 107 Powlett Street



107 Powlett Street
Celestina Sagazio

This nineteenth-century house was occupied by Daryl Lindsay and Joan Lindsay in the 1940s when Daryl's painting career was taking off. He was the youngest of the famous Lindsay family of artists and writers, was Director of the National Gallery of Victoria in 1941–56, and the foundation Chairman of the National Trust. He was knighted in 1957. Lady Joan Lindsay (1896–1984) was

important in her own right. She was an author, best known for her intriguing novel *Picnic at Hanging Rock*, which was later made into a film. Joan (née à Beckett Weigall) married Daryl in London in 1922.

When the couple returned to Australia, they lived in Melbourne but were frustrated by the constant interruptions of city life so they built a farmhouse, Mulberry Hill, in Baxter, which became the centre of their activities as artists and writers for more than seventy years. Constance Stokes' wonderful painting 'Girl in Red Tights' hangs at Mulberry Hill.



Lady Joan Lindsay and Sir Daryl Lindsay
Courtesy John Child



'Girl in Red Tights' by Constance Stokes
National Trust Collection

8. Former St Helen's (now Magnolia Court Hotel), 101 Powlett Street

From the time of its construction in 1861, the building was leased by Mrs Ainslie's School for Young Ladies, which then moved in 1869 to 179 Gipps Street to become Ormiston College. The house remained in the hands of the original owners, the Smith family, until 1882 when it became the property of Mrs Olivia Gertrude Keenan, who appeared to conduct it as a lodging house or private hotel. Rumour has it that it was a popular home away from home for cast members of JC Williamson's theatre troupes. In 1894 Keenan's daughter, also named Olivia Gertrude, moved in with her husband Richard Byrne and restored it to a family home. Later the building reverted to a lodging house, followed by a spell as apartments, then a motel owned by the Presbyterian Church and now, with some additions, it is a boutique hotel.



Former St Helen's
Celestina Sagazio

9. Former Home of Helen Reddy's Grandmother, 51 Gipps Street

This was the home of the grandmother of Helen Reddy (1941–), Melbourne-born singer-songwriter and actress who achieved international fame. Reddy was the first Australian to win a Grammy Award, appeared on Broadway and in feature films, and wrote one of the most iconic and culturally significant songs of the 1970s, 'I Am Woman', which was adopted as an anthem by the feminist movement at the time. Reddy was one of the world's most successful female singers in the 1970s, with three Number 1 singles and fifteen Top 40 pop singles on Billboard Hot 100 singles chart. She hosted her own variety show on American television.



51 Gipps Street
Brian Hatfield

Reddy was born into a well-known Australian show business family. Her mother was Stella (née Lamond), an actress, and her father was Max Reddy, a writer, producer and actor. Helen Reddy began performing on stage with her parents at the age of four. As a child Reddy spent a long time at the home of her grandmother Bessie Reddy, who lived in this terrace house at 51 Gipps Street. Helen Reddy remembers living near Ola Cohn in East Melbourne and said that she was 'a bit frightened of Ola,

a huge woman with growing frizzy grey hair, always dressed in a blue artist's smock'. Ola's pet magpie would never fail to reward her attentions with the whistling of an eight-bar refrain in perfect tune.

In her late teens Reddy was briefly married to an older musician, with whom she had a daughter Traci, but they divorced soon afterwards. She began a career in radio and television in Australia, and after winning a talent contest on the Australian pop music TV show 'Bandstand' she moved to the United States in 1966. After enduring several years of poverty and rejection by many recording companies, she finally signed a recording contract in 1970. Reddy retired from performing concerts and recording in 2002 and now lives in Sydney. She was inducted into the Australian Recording Industry Association (ARIA) Hall of Fame in 2006 when she travelled back to her former home city to accept the award.

10. Ola Cohn House, 41–43 Gipps Street

The Ola Cohn House was built in 1888 as livery stables but was converted in 1937 to a studio and residence for the sculptor Ola (Carola) Cohn OBE (1892–1964). Ola Cohn studied with the famous Henry Moore, and was an early, prominent modern

sculptor in Melbourne. She was involved in most aspects of Melbourne artistic movements in the mid-twentieth century, especially with the Melbourne Society of Women Painters and Sculptors. In 1930 Cohn was the first person in Melbourne to present a sculpture exhibition, reflecting European and British contemporary sculptural trends. After the hostile response to her modernist work in the 1930s she increasingly turned to the fantasy side of her art.

Cohn is best known for her 'Fairies' Tree', in the nearby Fitzroy Gardens, which features creatures from fairyland, folklore and the Australian bush. The sculpture reflects Cohn's mystic belief in the importance of spirits of place and the unseen world. A number of Cohn's sculptures are located in the front garden of the house and her ashes are buried in a grave with a sculpture of Mother Earth installed above, next to the front wall of the house.

Her wish to support women artists led her to bequeath her house to the Council of Adult Education by the provision of a studio for a workplace and classroom. The house has been used as the Ola Cohn Centre and as a meeting place for the Melbourne Society of Women Painters and Sculptors since her death in 1964. In 2002 the CAE attempted to break the terms of Cohn's will and sell the property but the East Melbourne Group and the Cohn family successfully thwarted these plans. The building is currently being restored.



Ola Cohn House
Brian Hatfield

11. Sydenham House, 80 Hotham Street

This was the site from 1855 of a Ladies' School which was established in a corrugated iron house by William George Roberts and his wife Margaret, who had arrived in Melbourne with their two daughters in 1854. In 1856 he built a brick cottage behind the school. William Roberts died in 1876 but Margaret remained in charge of the school until its closure in 1900. The original corrugated iron building of 1855 was replaced by Margaret

Roberts in 1879 by a brick house, which became an extension of the brick cottage of 1856. Her three unmarried daughters, Edith, Lillian and Nina, lived with her and assisted with the school. Margaret Roberts died in 1901, leaving the house to her daughters. The family continued to occupy the house until the



Sydenham House
Brian Hatfield

mid-1930s. This is nearly an East Melbourne record for length of occupancy by a single family.

Nearby, at 92–94 Hotham Street, is Janet Terrace (built 1881) which was named after Janet Lady Clarke by her husband, Sir William, who constructed the building.

12. Queen Bess Row, 72 Hotham Street



Queen Bess Row
Brian Hatfield

This large striking building has a female name (Good Queen Bess was Elizabeth I). It was designed in an architectural style that emerged in Victoria in the late nineteenth century, reviving features of English architecture, including elements from the historical reign of Queen Anne (1702–14) and sometimes called 'Queen Anne Revival'. It is an early and spectacular example of this style. Queen

Bess Row was built in 1886–87, at the height of the prosperous land boom and was also a victim of the economic depression which followed.

It was a major building commissioned by a female client, a Miss Cornwall, who submitted a building permit application for three four-storey houses. However, it seems that the building was never used as houses. The party walls between the houses were designed with archways between them to permit easy opening up or closing off. The name 'Royal East Melbourne Coffee Palace' (this meant a temperance hotel) appeared below the central gable of the building but, while this appears to have been the intended usage, it did not come to pass. It eventually opened as a trained nurses' home/private hospital with Miss Henrietta Macartney as manager. More research is needed on the backgrounds of the Misses Cornwall and Macartney and the circumstances of how they came to be involved with the building.

In 1989 the building stopped operating as a 50-room boarding house for low-income tenants, and was subdivided the following year into three separate houses and sold to individual owners.

13. Ohain, 71 Hotham Street



Ohain
Celestina Sagazio

A talented German couple lived in this unassuming house in 1885, and they made a contribution to Melbourne's musical life. She was a pianist, teacher and poet who used her maiden name professionally, Baroness Helene von Engelhardt-Pabst, and he was Herr Louis Pabst, pianist,

conductor, composer and teacher. His musical compositions included thirty of his wife's poems set to music, and she performed with him at concerts.

14. Former Cairns Memorial Church, (now apartments), 131 Hotham Street

The once imposing sandstone church, built in 1882–83, was a focal centre in the history of Presbyterianism in Victoria. It accommodated powerful preachers, and services were broadcast nationally from it in the mid-twentieth century. Dr Adam Cairns was the founder of the Free Presbyterian Church in Victoria, first located in East Melbourne – a wooden church was erected in Gipps Street West in 1853 soon after he arrived in Melbourne. When he died, nearly thirty years later, on 30 January 1881, it was felt that a memorial church to Dr Cairns would attract contributions and wide support. The foundation stone of the Cairns Memorial Church was laid on 20 November 1882 by his widow, Jessie Cairns. The couple had been married in Scotland in 1834, and had five children. As was often the case for women of the period, Jessie lived long after her husband, dying in 1906. She was called on to lay the foundation stone but her own name has not been included in histories. She was identified just as 'the widow of Dr Cairns'.

The Lieutenant Governor's wife, Sophie La Trobe, was commemorated by a memorial on the wall in the church, and it told the story of how Jolimont got its name. In 1839 Superintendent Charles La Trobe, later Lieutenant Governor, chose to move from unsavoury conditions in town and selected land in what is now Jolimont, among the gum trees. It is thought that the Swiss French Sophie La Trobe on seeing the land said 'Que Jolie Mont! (What a beautiful hill!)' In recent years historians have shown more interest in Sophie's life and how she coped with a difficult early settlement that was male dominated and a far cry from the comfortable existence she had had in Europe. In 1850 she had a bad accident and never recovered. She died in Switzerland in 1854, aged only forty-two.



Former Cairns Memorial Church
Brian Hatfield

Women comprised a large proportion of the congregation. PLC students would attend services, wearing hats and gloves. By the 1970s the congregation had dwindled, but the large basement was used by many community groups, including the Highland dancers and the stamp and coin collectors. An important meeting on 7 December 1953 marked the establishment of the East Melbourne Group, an active community conservation organisation that helped save buildings in the suburb from being demolished over the years. A number of women who have played an important role in the group's early years include May Turner, Nada Marsden, Elizabeth Goss and Nerida Samson.

In the 1980s the film 'The Getting of Wisdom', based on Henry Handel Richardson's book, was photographed inside and outside the church.

A fire gutted the church in 1988. It was going to be demolished but the National Trust and other parties saved the stone walls, which now surround apartments.

15. Bishops court, 120 Clarendon Street

Completed in 1853, Bishops court is the oldest remaining house in East Melbourne and it has been the residence of the Anglican Bishop, and later Archbishop, since that time. It is the largest remaining urban estate in the City of Melbourne. The first Bishop, Charles Perry and his wife Frances, who was a prominent woman in the period, lived there until 1874. From 1856 to 1876 Frances Perry was the President of the Royal Women's Hospital. The couple had no children.

The house and the grounds were used for social functions such as garden parties, fairs, fêtes and carnivals. In 1905 a fête was held to raise funds for the Girls' Friendly Society Lodge. At one party in 1939, more than one thousand guests attended, including artist Violet Teague and illustrator Ida Rentoul Outhwaite, Australia's first international illustrator of children's books.

Unfortunately we know very little about other wives of Bishops and Archbishops. Some eucalyptus trees were planted in the 1950s by Mrs Woods, the wife of Archbishop Sir Frank Woods but they were removed by Archbishop Dann, his successor. Jean Penman, the wife of Archbishop Dr David Penman, planted a vegetable garden behind the Hotham Street fence. In later years some families complained about the accommodation and facilities at the historic residence. Some found them too modest, others too grand. How interesting it would have been to interview the wives of Bishops and Archbishops about the residence, and their duties at the house and in the community.



Bishops court
Celestina Sagazio

to the building were undertaken by architects John and Phyllis Murphy, who had worked on the restoration of numerous National Trust-owned properties. In recent years the Anglican Church unsuccessfully attempted to subdivide the property with opposition from parishioners, community heritage groups and Heritage Victoria.

Women have been involved in renovations at the property. In the 1960s Beryl Mann, a notable landscape designer who was an associate of Mockridge, Stahle & Mitchell, worked on the re-instatement of planting around the new garage, and she also gave advice on some existing gum trees which were losing branches. In the late 1970s renovations

16. Holy Trinity Church, corner Clarendon Street and Hotham Street

In 1857 a reservation was made for a cathedral to be built on the block adjacent to Bishops court (the whole frontage of Clarendon Street from Hotham Street to George Street). A small parish church was built near the George Street corner in 1864, and by the 1870s it had been decided not to build the cathedral in East Melbourne. On New Year's Day in 1905, the original church of 1864 was completely destroyed by fire, and the present church was built on the opposite side of the reserve, on the corner of Hotham Street. It was completed in 1906 and consecrated in October 1907.

Women have played an important role in the parish and currently make up most of the congregation. Holy Trinity was Janet Lady Clarke's parish church. She was a benefactor and held fund-raising functions at her nearby home, Cliveden. She was renowned for cakes on fête day. The brass lectern is a memorial to her and her husband, Sir William Clarke. Ola Cohn, herself a parishioner, sculpted the wooden cover of the marble font.

Many other women have been involved in the church's activities for a long time. The family of Frances Robertson, who has lived in East Melbourne for many years, have been associated with the church for generations. Her great-grandparents, paternal-grandmother and her siblings came from Dublin in the early 1880s to East Melbourne and all attended the church. Frances Robertson remembers that there was a good relationship between Holy Trinity and Bishops court. She attended services at the church where the Archbishop presided.

Over the years women in the parish have contributed financially and gifted items such as carpet, church embroidery, kneelers and crosses. Selina MacBean bequeathed funds to construct a new vestry on the north side of the church (completed in 1957). The double entry doors were presented by Mrs Ada Pearson in 1963, and the memorial bookcases in the entrance porch were donated by Florence Anderson, mother of a vestryman. In 1964 Mrs Sarah Esnouf, widow of a former secretary of the church, unveiled a centenary commemoration stone for the original 1864 church. The congregation from the former Cairns Memorial Church has been incorporated into Holy Trinity's, bringing more women and men into the fold.



Holy Trinity Church
Brian Hatfield

17. Vizard House, 68–70 Clarendon Street

This pair of red brick terraces was once part of a row of four. Construction on the first, and the existing two houses, started in 1908 after the Anglican Diocese subdivided and sold the land once reserved for the future cathedral. The other two were built two years later, and they were slightly narrower than the first. The houses were originally built as self-contained flats, making them among the earliest in Melbourne. The later two buildings in the terrace were demolished to make way for the Cliveden apartments in the 1960s.



Vizard House
Celestina Sagazio

No 68 was occupied in 1911 by Mrs Clare Turner. In the 1950s members of Sandra Mackenzie's family from southern NSW stayed at 'Miss McDonald's Guest House' at No 68 whenever they visited Melbourne. Miss McDonald was a kind, welcoming woman who made country people feel very much at home. The proximity of Clarendon Street to the MCG was a bonus

because it meant they could also experience a football match or cricket played at the highest level. Sandra Mackenzie's first visit was in 1951 and it coincided with the Australia v England test on 23–28 February. A highlight for her father – and teenage sister – was to see Australia's Keith Miller in action. Alas, he made only 7 in the first innings, a duck in the second innings and took 4 wickets for 76 runs!

As a country child Sandra was fascinated by the staircase, the white linen starched table clothes, the silver toast rack at breakfast and Miss McDonald's little terrier dog. The Fitzroy Gardens and the Fairies' Tree were great attractions and she can still smell the freshly watered petunias that were abundant in the front gardens of 68–70 Clarendon Street. Little did Sandra Mackenzie know that many years later she would return to Clarendon Street and work for the Menzies Foundation nearby. Interestingly, 68–70 Clarendon Street is now Vizard House and operated by the Lions Club of Melbourne as a guest house and refuge for country people visiting relatives in the Peter McCallum Hospital nearby.

18. Mosspeenock, 36 Clarendon Street

Mosspeenock, a mansion in the classical Italianate style, was built as a residence in 1881–82 for James Liddell Purves QC, a prominent lawyer and politician. His first wife, Annie, died in childbirth, and he married in 1879 Eliza Emma Brodribb, daughter of a pastoralist and politician. They had five children together, while another from his first marriage also lived with them. There was a lot of entertaining at Mosspeenock, where a ballroom was added ten years after the house was built. Eliza Purves also allowed her home to be used for charity work. In 1892 she sponsored a bazaar in the ballroom in aid of the South Yarra and Prahran crèche.

The Purves family moved in 1903, but Mosspeenock remained in the family's hands until 1920, when it was sold to the Misses Geach. It became a boarding house conducted initially by John Innell and later his wife Jane between 1904 and 1910. It was conducted by other women, first Margaret Grant, then Adelaide Turnbull until 1920. It was known as The Ritz until 1949. The distinguished historian Kathleen Fitzpatrick (née Pitts, 1905–90), who became Associate Professor of History at the University of Melbourne between 1948 and 1962, lived in The Ritz as a child for two years around World War I.



Mosspeenock
Brian Hatfield



Kathleen Fitzpatrick
*Courtesy University
of Melbourne Archives*

Fitzpatrick was a powerful influence on generations of history students, and was appointed an officer of the Order of Australia (AO) for her service to education in 1989. She described The Ritz in her book *Solid Bluestone Foundations* as 'a superior guest-house because it included some flats for families'. Her family had their own table in the dining room, and their flat was cleaned by management.

As The Ritz was close to town, it was a favourite resort of theatrical performers, who included such interesting characters as the daughter of the legendary Nellie Stewart, herself an actress, a Shakespearian one with the formidable name of Friedeswyde Hunter-Watts; Madge, 'a golden, gay, dancing girl'; and other chorus girls who had a mesmerizing 'gliding type of walk'. Fitzpatrick loved the 'romantic' Fitzroy Gardens which included 'beautiful plaster casts of Greek statues among the elm trees'.

The Red Cross bought the mansion in 1949 and renamed it Philadelphia Robertson House after one of its early leaders.

19. Cliveden (demolished), now the Hilton Hotel, 192–198 Wellington Parade

On this site was the famous mansion Cliveden, which was one of the largest and finest residences ever built in Australia, sadly demolished in 1968 to make way for the Hilton Hotel. Cliveden, designed in the Italian Renaissance style, was completed in 1887 for Sir William John Clarke and Janet Lady Clarke. Cliveden had twenty-eight bedrooms, and a ballroom which also served as a concert hall and a theatre. Many of the furnishings

were imported, and fitting out the house took about a year. Cliveden soon became a centre of social entertainment that rivalled Government House for twenty years. Guests included the various Governors and their wives. Cliveden was renowned for its Winter At Homes, fancy-dress and Cup Week balls. There were about twenty staff employed at the property. The Clarkes also entertained at their Sunbury property, Rupertswood. Artist Ellis Rowan, Janet's cousin, painted flower murals in the mansion. A stained glass window from Cliveden is used as a screen in the Hilton's Cliveden Room.



Cliveden (demolished)

*Courtesy Pictures Collection,
State Library of Victoria*

and the Austral Salon, and social events associated with these groups were held at Cliveden. In the depressed 1890s she fed hundreds of Richmond and Collingwood poor from the kitchens at Cliveden.

After Sir William's death in 1897, Lady Clarke continued to live in the mansion for another twelve years. She was an aristocratic feminist and played a leading role in encouraging women to participate in educational, charitable and political organisations. Yet she opposed women's suffrage. In her last years she was the sponsor and president of the Australian Women's National League (AWNL) which was organised to support anti-socialist candidates. By 1909 the League's numbers were approximately 16,000 from about 120 branches throughout Victoria, most of whom had been persuaded to join the fight for the 'anti-socialist cause' before the federal elections of 1906. The non-Labor parties were victorious and a higher proportion of women voted in Victoria than in any other state. Some believed that the decisive factor was the work of the AWNL and Janet Lady Clarke. She died at Cliveden at the age of fifty-seven in April 1909 after a number of ailments.



Janet Lady Clarke

*Courtesy University
of Melbourne Archives*

20. Former Ulswater House (demolished), now flats, 179 George Street

Built in 1867, Ulswater House was occupied in 1910 to 1931 by Mrs Aeneas Gunn (Jeannie Gunn, 1870–1961), author of *We of the Never-Never*, an Australian classic, and her sisters, Elizabeth Christine Taylor and Carrie Templeton. A publication, *We of the Never-Never with a memoir of Mrs Gunn* by Margaret Berry, gives some insights into the household, which is described as 'three middle aged very abstemious ladies with a maid'. Margaret Berry was Jeannie Gunn's niece and visited her aunt often. Jeannie Gunn lived in this house at the height of her fame. She taught her niece how to play the piano and to dance, and took her to her beloved Fitzroy Gardens, where they would feed the possums.

Jeannie Gunn (née Taylor), was born in Carlton, educated at home by her mother and matriculated at the University of Melbourne. In 1889 she and her sisters opened Rolyat school at the family home in Hawthorn, and when it closed some years later she became a visiting teacher. She married Aeneas Gunn, a writer and pastoralist, who had spent most of the 1890s in northern Australia. Just before his marriage he had become a partner in Elsey cattle station, some 483 kilometres south of Darwin. As he was to be the station's new manager, the couple went to live at the cattle station in January 1902. Many thought that a woman would find it difficult to live such a life but Jeannie proved them wrong and was admired for her courage in making the journey, her sense of humour and her fine horsemanship. Tragically, after only thirteen months in the outback Aeneas died of malaria dysentery.

Jeannie returned to Melbourne with indelible memories of Elsey, and in the next few years penned the two books that made her famous. She wrote (as Jeannie Gunn) *The Little Black Princess* (1905) and (as Mrs Aeneas Gunn) *We of the Never-Never* (1908). While the latter was entitled a novel, it was based on real events. It is a lively and affectionate account of tropical outback life which resonated with Australian readers who embraced the outback as part of their heritage. By 1945 some 320,000 copies had been sold. Many considered Jeannie Gunn among Australia's finest novelists. During World War I and after she was active in welfare work for soldiers, ex-servicemen and their families. In 1939 she was appointed OBE.



179 George Street (site of demolished Ulswater House)

Celestina Sagazio

21. Kalingni, 107–109 George Street



Kalingni
Celestina Sagazio

Constructed in 1934, Kalingni is a fine and intact example of Art Deco flats. The building was designed by one of Melbourne's leading early female architects, Edith Constance Ingpen (1909–2004?). It was her first and largest completed work and is one of a small number of buildings known to have been designed by her. The architect paid particular attention to detailing. Each flat has a curved balcony with string courses which grow in number up the building. The property has original joinery, a portal with a fine wrought iron hall light, and an intact front fence and gate.

The building contained six flats, each one soundproof, which was achieved through hollow block floors. Each was centrally heated and served with constant hot water. There were only two flats on every floor separated from each from the other by a stairway. To discourage summer heat in the top flats, the building had a flat, concrete roof. The architect achieved economies of space by having fewer, but bigger rooms and clever planning of the kitchen/bathroom areas, which included wheeled lined baskets in built-in cupboards. This economy of space was also displayed in a small house Ingpen designed in Balwyn. Other known designs are a circular-walled, week-end bungalow for herself and her mother in remote bush near Warragul, Gippsland. The latter's circular form is uncommon in Australian domestic architecture, and Ingpen's design predates the celebrated example in Frankston (1952) by Roy Grounds.

Ingpen, who aspired to become an architect from the age of eight, was the first woman graduate of the University of Melbourne Architecture course (1933). She was articled to the prominent architect Harold Desbrowe-Annear and rose to the position of associate in his firm shortly before his death in 1933. She was often interviewed by journalists and was a popular public speaker. She set up her own practice and also worked for the Victorian Department of Public Works from the 1930s. Ingpen, like almost all female architects in the public service, was paid at a lower rate than the men. She unsuccessfully challenged this discrimination. After being passed over for a senior position despite the recommendation from the Chief Architect, she resigned in 1965 and moved to England where she renewed her interest in painting.

22. Eastcourt (demolished), now Library, 122 George Street

On the site of the present library was Eastcourt, a large house built in about 1857 for Alexander Beatson Balcombe, grandfather of the remarkable Dame Mabel Brookes (1890–1975). The Balcombe family in the early nineteenth century had estates on the Atlantic island of St Helena, called 'The Briars', and when Napoleon was exiled he lived in a pavilion on the estate and became a friend of the family. Later the next generation of Balcombes came to Victoria and prospered. As they had two sons and five daughters a large residence was required and they built Eastcourt on a substantial site that went through to Powlett Street. Alexander's wife, Emma Balcombe, a philanthropist, had many friends including Frances Perry, wife of Bishop Perry, who lived at Bishops court.

Dame Mabel Brookes (née Balcombe) was a society and charity leader whose greatest contribution to society was as long-time president (1923–70) of the Queen Victoria Hospital. She remembers Eastcourt from when she was a child as a hospitable place, where the front door was always open. It is believed that they had some of the furniture used by Napoleon on St Helena, including a teak table and writing desk, and Napoleon's death mask.



East Melbourne Library
(site of demolished Eastcourt)

Celestina Sagazio

Emma Balcombe died in 1907, and the name of the house was changed to Laniwet. Its last private owner appears to have been a Miss White who was there for around 15 years. It was demolished to make way for the first East Melbourne Library, which opened in May 1964. When there were plans to close the library a group of concerned citizens, including Nerida Samson, Marga Macdonald, Irene de Lautour and Penny Hughes, banded together to stop the closure of the library and were involved in a survey of ratepayers to determine what they wanted. The outcome was the establishment of a new library with improved facilities in 2006.

23. Former Mena House Private Hospital, now Cliveden Hill Private Hospital, 29 Simpson Street

The grand two-storey building was erected as a house in 1878 for David Blair, timber merchant, his wife Lydia and their large family, and it was converted into a private hospital by Elizabeth Glover, an English-trained nurse, in 1900. But after only a year she left Mena House and established a new hospital, St Ives, in Vale Street (later known as Torloisk), which she owned and operated for many years.



**Former Mena House
Private Hospital**

Celestina Sagazio

Mena House Private Hospital carried on and specialised in obstetrics and gynaecology under the supervision of the pre-eminent specialist in the field, Dr J W Dunbar Hooper. In 1926 two ex-army nurses, sisters Purcell and Hickey, owned and conducted the hospital, naming it Mena House after the hospital of the same name in Egypt where they had worked during World War I.

In 1930 the hospital was purchased by the Missionary Sisters of the Sacred Heart, who continued to conduct it as a hospital until 1987. It was renowned for its midwifery. In 1928 six sisters of the order arrived in Australia and began a foundation that would provide a refuge for weary missionaries in Papua New Guinea and nearby islands who were in need of medical care and rest. The property is still a private hospital, and currently owned and operated by Owen Ferguson Health.

24. Niven House, 46 George Street



Niven House

Celestina Sagazio

This house of 1861 was the home of artist Isabella Niven. It was built by William Niven, stationer, who arrived in Melbourne in 1857 with his wife Isabella and young daughter, also Isabella, who became an artist. The daughter continued to live in the house until 1926. She was enrolled as a student at the National Gallery of Victoria, School of Design

in 1884, and exhibited at the Victorian Artists' Society annual exhibition in 1887 as well as other years. She was a signatory to the 1891 'Monster' Women's Suffrage Petition.

25. Elizabeth House, 86–92 Wellington Parade

Elizabeth House, an impressive Italianate style mansion built in 1870, was the home of the Missionary Sisters of the Sacred Heart from 1934 until 1990. The order used the building for many purposes, including a convalescent home, a training institution, city-based accommodation for visiting missionary sisters, and the office and administrative headquarters of the order in Melbourne. The sisters used the property as an adjunct to their Mena House hospital. Much of the original accommodation was altered, with smaller bedrooms and increased bathroom facilities catering for the numerous residents over the years. But it retains many period features,

such as the striking original mosaic tiled entrance, a room with intricately carved timber panelling and grand bay windows. After the order was restructured, the property was sold. The sisters put the money from the sale toward building a missionary hospital in South Melbourne. The property is now privately owned.



Elizabeth House

Brian Hatfield

26. Former Post Office, now cafés, 74 Wellington Parade

The first post office in East Melbourne was opened in August 1884 at the north-west corner of Wellington Parade and Simpson Street. The postmistress was Mrs H P Kennedy who had a salary of £80 per year. She had one female assistant and one messenger boy, and the post office handled over 14,000 letters in the first year of operation. It is not surprising that a

woman was the first appointment and that all of Mrs Kennedy's successors until the early 1900s were women as postal work was one of the most popular occupations for females at that time. The post office, originally occupying a terrace house, was converted into shops in the 1920s with additions to the street façade, but the original triangular pediment can still be seen above. The post office moved back to its original site here in the 1990s. When more space was required it moved up the road.



Former Post Office

Brian Hatfield

27. Eastbourne House and Terrace, 62 Wellington Parade

Built in 1900–03 in an inventive Art Nouveau style, this former private hospital was conducted by Dr Samuel Peacock, a general practitioner, who was the subject of one of the most controversial and protracted murder trials in our history.

In 1911 Peacock was accused of killing a patient, Mary Margaret Davies, who was traced to his rooms. Mary Davies had been admitted to the private hospital where she had an abortion. She was seen by Peacock's staff and visited by Clifford Poke, who was her lover. Poke alleged that the doctor told him that Davies had died after she had a screaming fit and he had to administer chloroform to quieten her. He then contemplated secretly burying her. The doctor told a different story to police. He said that Davies had come to him to avert a miscarriage and not to procure one.

Eastbourne House was ransacked by police who took up floors, tore down partitions and wall panelling, and dug up pipes. They did not find human remains but discovered some jewellery belonging to Davies. The jury in the Supreme Court found Peacock guilty of murder and the Chief Justice pronounced the sentence of death. But Peacock successfully appealed to the High Court of Australia where the decision was quashed, and a retrial ordered. The jury in the second trial failed to reach agreement. It was in the third trial in the Supreme Court that a jury brought down a not guilty verdict. Peacock, who lived to the age of ninety-four, continued to occupy the building until 1919.



Eastbourne House and Terrace

Brian Hatfield

The stables and courtyard section of Eastbourne House was also famous as the Café Balzac established by artist Mirka Mora and her husband Georges in 1958. The successful French restaurant was established in a former wine shop and it had the honour in 1958 of holding Victoria's first restaurant liquor licence, which allowed alcohol to be served with meals until 10 pm. Café Balzac attracted

many prominent people over the years until it was sold in 1965. John Perceval had painted an angel in a tree for the restaurant but Sunday Reed took it from Mirka Mora (it is now owned by the National Gallery of Victoria). Artist Rosemary Ryan painted copper leaves on the ceiling. Mora sewed the tablecloths and serviettes with her Singer machine. Pianist Winifred Atwell launched the Balzac with the then French Consul General and Ken Brodziak. One of the diners was Marlene Dietrich who always ordered the best wine, red usually, and always had a tiny piece of red meat and salad for lunch. Lady Maie Casey, a keen art patron and very talented herself, would come with friends. The Balzac continued to operate under new owners (the Massonis) until 2001.

Later Bambi Shmith and Diane Masters ran Shmith-Masters Mannequin Services from there. Shmith was a leading model, and the wife of Athol Shmith, a prominent fashion photographer (Michael Shmith of *The Age* is their son). A Japanese restaurant now occupies the building.

28. Torloisk, 120 Vale Street

Torloisk (built 1886) was the grand home of prominent temperance advocate and feminist Margaret McLean (1845–1923). Born in Scotland, Margaret McLean and her family migrated to Port Phillip and settled in East Melbourne in 1849. Margaret's interest in temperance was influenced by her father. She worked as a teacher. In 1869 she married William McLean, and as her husband's hardware company prospered they constructed their fine East Melbourne house. She had eleven children (one died in infancy).

Husband and wife were actively involved with the Baptist Church in Collins Street. In 1887 Margaret McLean became a founding member of the Woman's Christian Temperance Union of Victoria, and was president in 1892–93 and from 1899 until 1907. She wrote pamphlets which were circulated throughout Victoria, and was one of the organisers of the 'Monster' suffrage petition of 1891. Her signature was the first on the petition.

A fine hostess, she used her house for temperance and feminist activities. In 1902 she helped establish the National Council of Women of Victoria, which pushed for such reforms as women's suffrage, juvenile courts and police matrons. One of her daughters, Alice (1884–1949), a doctor, helped to run the Women's Hospital during World War I and was a prominent early psychotherapist.



Torloisk

Brian Hatfield

29. Former Infant Asylum and Babies Home plaque (now Berry Street Victoria), Berry Street

A plaque in the pavement declares that the independent child and family welfare organisation, Berry Street, was established on this site as the Victorian Infant Asylum in 1877. It was also the training centre for all mothercraft nurses in Victoria for nearly seventy years. The nineteenth century saw a high death rate of infants and pregnant girls and women without homes

or a future in a judgemental society. In 1877 Lady Bowen, wife of the then Governor, was sympathetic to their plight and helped raise funds to give them shelter. In 1881 a site for a hostel was secured on the corner of Berry and Vale Streets, giving children a picturesque setting on the edge of Yarra Park and a spacious playground. But the death rate of children continued to be high because of inherited disease and overcrowding. Gradually conditions improved. In 1907 a formalised training program for mothercraft nurses began. Today the organisation continues its well-established tradition of caring for children, young people and families in need.



Former Infant Asylum and Babies Home plaque

Brian Hatfield

30. Melbourne Cricket Ground (MCG), Yarra Park

The current MCG site, granted in 1853 to the Melbourne Cricket Club who relocated from the original at Southbank in 1854, is Melbourne's colosseum, and countless women have been involved as sportspeople, spectators and performers over the years. A number have excelled in sport played at the ground.

At the 1956 Olympics athletes Betty Cuthbert and Shirley Strickland won memorable individual gold medals, while a relay event (4x100 m) was won by Norma Crocker, Betty Cuthbert, Fleur Mellor and Shirley Strickland. Cuthbert's stunning win of three gold medals is arguably the finest individual performance ever seen at the stadium. Jana Pittman won two gold medals there at the Commonwealth Games in 2006, and at the same games Kerryn McCann's heroic win of the Marathon was unforgettable. Australia won the Women's Cricket World Cup final at the MCG in 1988.

fifth anniversary celebration of their accession to membership. Women now make up some thirty-four per cent of the waiting list for membership. A large proportion of the spectators who attend sporting events at the stadium are women. Some are now involved in administrative and sporting support roles at the MCG and various football clubs. Women entertainers such as Kylie Minogue and Madonna have performed at the 'G'. Madonna holds the attendance record for multi-night stands at the stadium (over three nights she attracted more than 147,000 people).



Melbourne Cricket Ground

Brian Hatfield

In 1954 the newly crowned Queen Elizabeth II and Prince Philip twice attended the MCG. A gathering of men's and women's ex-service organisations, an exhibition by marching girls and a tableau by Junior Legatees greeted the Royals. The most spectacular function in Melbourne during their Royal visit also occurred at the MCG. Seventeen thousand children were involved in a display, with thousands forming a huge 'WELCOME' while thousands more formed a border around them. There was a

gymnastic display by senior girls and a maypole dance performed by fourteen hundred boys and girls. A crowd of 92,438 was in attendance, the second highest at the MCG to that time. On 5 April 1970 the Queen, Prince Philip, Prince Charles and Princess Anne came to the MCG to see the third quarter of the football match between Richmond and Fitzroy. It was the first time that the Royal Family had seen an Australian Rules match, which was played for the first time on a Sunday to fit it into the tight royal schedule. Her Majesty also opened the Commonwealth Games on 15 March, 2006 (her fifth visit to the stadium).

In February 1973 the ground was the setting for the 40th International Eucharistic Congress, when the members' stand was filled with nuns and priests, the nuns all in white on one side and the priests all in black on the other. Mother Teresa was in attendance.

The members' pavilion at the MCG had excluded women and some MCG officials' moves to admit them were hastened by the pressure of the Cain Government, resulting in the end of the discrimination in 1984. Women members recently had a twenty-

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NOTES

NOTES

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