



THE WAYFARER

THE OFFICIAL NEWSLETTER OF THE ADAM LINDSAY GORDON COMMEMORATIVE COMMITTEE INC.

THE POET OF AUSTRALIA 1833-1870
WHO LAID THE FOUNDATIONS FOR LITERATURE AND THE ARTS
IN AUSTRALIA

INSIDE THIS ISSUE:

2015 SPRING STREET GATHERING	2
MONT SALVAT ARTS FESTIVAL	3
PLAY "THE ALSO-RAN"	4
NOTICES	7
POEMS	8

We give acknowledgement to the National Library of Australia-Trove Newspapers

Membership forms are available on our website, listed below.
New memberships \$20
Membership renewals \$15

ISSN 1834-4070
ISSN 1834-4089

THE ADAM LINDSAY GORDON COMMEMORATIVE COMMITTEE INC. (A0049425F)

**PATRONS:
PROFESSOR WESTON
AND JANICE BATE**

PO Box 158
FLINDERS LANE VIC 8009
AUSTRALIA

Phone: (+61 3) 5261 2899

info@adamlindsaygordon.org
www.adamlindsaygordon.org



A BASKET OF FLOWERS

On skies still and starlit
White lustres take hold,
And grey flushes scarlet,
And red flashes gold.
And sun-glories cover
The rose, shed above her,
Like lover and lover
They flame and unfold.

Still bloom in the garden
Green grass-plot, fresh lawn,
Though pasture lands harden
And drought fissures yawn.
While leaves not a few fall,
Let rose-leaves for you fall
Leaves pearl-strung with dew-fall,
And gold shot with dawn.



Depicted in the bowl above are the last of the winter season's blooms,
(Golden Fairytale *Korquelda* Hybrid Tea Rose)
which, remarkably, bloom the year-through over the grave of
Adam Lindsay Gordon in The Brighton General Cemetery, Melbourne.
Poem –part "A Basket of Flowers From Dawn to Dusk" By Adam Lindsay Gordon
written for Miss Riddoch to send with a valentine card to her aunt. Feb 1969.

A POET IN PARLIAMENT CELEBRATED AT THE ANNUAL 20 JUNE 2015 SPRING STREET GATHERING

The 150th Anniversary



We welcomed members from The Henry Lawson Memorial & Literary Society. The first formation in Australia of the Henry Lawson Society was in Footscray in 1923 and is connected with Mr. A. J. Sullivan of the Adam Lindsay Gordon Memorial Committee who was a firm friend of their founder, Mr. S. Ford. They helped each other at their respective gatherings with right good will.

THE ADDRESS

Adam Lindsay Gordon took the oath and his seat in the South Australian Parliament 150 years ago on 23rd May 1865. That fact, I suspect, had a great deal to do with the Victorian State Parliament House Committee setting aside, on 1st of June 1929, this land which we are standing on, as the place for a statue of Adam Lindsay Gordon. It was, previous to that, occupied by the 8 hours monument.

The short and remarkable Parliamentary career of Adam Lindsay Gordon brought about a crisis in South Australian political history, and was the means of dismissing a Ministry from the Treasury benches and aiming a blow at embedded squatterdom. It was his verses and his dare-devil horsemanship that led a strong democratic body of the Mount Gambier electorate at the end of 1864 or the beginning of 1865 to urge Gordon to stand against a sitting member, R. J. Stow, the South Australian Attorney-General, who was bitterly accused of bias towards the big landholders.

Gordon wasn't keen on the suggestion, saying, truly enough, that he knew practically nothing of public questions.

However, his scruples were overcome, and he won the seat by three votes; whereupon the Ministry resigned. In the old press reports and 'Hansards' his speeches are of a weird character. Apparently the Assembly, or the greatest part of it, couldn't understand one-tenth of what he was talking about, which is little to be wondered at, seeing that it was ribbed and bolstered with classical poetry and mythological references and uncannily, looking into the future.

"I cannot understand the policy which would cast a resolution one day, and the next day knock it on the head. It looks to me like labour in vain, and calls to mind the legend in Greek mythology where Sisyphus is engaged in continually rolling a stone up a hill — an employment in itself probably agreeable but decidedly monotonous— or, like the snail in the schoolboy's problem, which goes up the hill two inches by day and falls back one inch every night but there at least some progress is made. "

"You may talk about valuations, annual leases, and so on from noon till dark, and it's a matter of sublime indifference to me personally whether 'Trojan or Tyrian, squatter or anti-squatter gain the ascendancy. Now they tell me that the squatter must go to the wall. Well, it won't hurt me, that's one comfort. And perhaps, In those halcyon days of the future.... who knows I say, but that some of us in the fullness of our hearts may devise some scheme to shorten the period of rebuke and blasphemy to which we have been justly doomed — the condemned class, the enfants perdus, (Ed. lost children) the morituri (Ed. those about to die), the squatters.

The only straight out political points he made, as far as can be have traced, was that he had no horror of a national debt, that he agreed that practically no taxation (or very little) was, needed by the electors— (loud applause!) — and that such taxation as might be inflicted should be on fencing-wire. Even the worst poet in Australia (and you can all toss for it) should go a long way politically with a platform like that, but Adam Lindsay Gordon soon became fed up of Parliament, and was missing from the Parliamentary roll call on 26th October 1866. During his tenancy of a seat in the Assembly he was very popular, and he always had an audience round him like kookaburras when he drew humorous sketches of members, and wrote appropriate jingles about them. When he wasn't doing that he was in the library absorbed in the dead poets. He is recorded in the SA Hansard as enabling the founding of the public hospital in Mount Gambier.



MONTSALVAT ARTS FESTIVAL

SUNDAY 13 SEPTEMBER 2015

Skipper Studio, 11:00am—12:15pm

Bookings essential— call (03) 9439 7712



Dr. Helen W. Dehn

Adam Lindsay Gordon & literary influence in Australia. Helen Dehn gained degrees in librarianship, literature and history from Ballarat University and joined the Adam Lindsay Gordon Commemorative Committee after completing her studies. Now retired, Helen maintains her interest in Adam Lindsay Gordon and his literary influence in Australia.

Simon West

Simon West is a poet and an Italianist, and honorary fellow in the School of Languages at the University of Melbourne. He is the winner of numerous literary awards including The Marten Bequest Travelling Scholarship and the B.R. Whiting Residency in Rome. He has published many collections of poetry, the most recent being *The Ladder* launched by Lisa Gorton at *Museo Italiano* in August 2015.

Kevin Brophy

Professor Brophy teaches Creative Writing at the University of Melbourne. He is the author of thirteen books of fiction, poetry and essays, including *Walking, New and Selected Poems* (John Leonard Press 2013), which was shortlisted for the WA Premiers Prize for Poetry. In 2015 he was writer-in-residence at the B.R. Whiting Studio in Rome. From 1980 to 1994 he was founding co-editor of *Going Down Swinging* with Myron Lysenko. He is patron of the Melbourne Poets Union.

This segment of the festival is being hosted by Lella Cariddi.

Go to www.montsalvat.com.au to purchase tickets.



**THE ALSO-RAN
A NEW PLAY BY C.R.GILES**

Staged at The Edinburgh Fringe Festival at “The Space at Surgeon’s Hall” situated opposite the Festival Theatre. From 17 to 22 August 2015.

A new play by the writer C R Giles based on the nineteenth-century rebel Adam Lindsay Gordon, Aberdeenshire's heir and Australia's poet laureate. His lost love retells the bittersweet highs and tragic lows of the maverick horse rider turned bush ballad-monger whose talents may have lain elsewhere. The voice of the unheard past is interspersed with musical interludes which re-imagine Elgar's setting of Gordon's poetry as his lover comes to terms with the choices she made and the consequences she faced.



THE BACK OF BROUGHTON HACKETT MANOR shows the barn, in the loft of which Adam Lindsay Gordon and Charley Walker slept on the night of February 13, 1853, in order to deliver valentines to Jane and Sally Bridges early the next morning; also the pump around which Gordon used to chase Jane's younger sister, Sally. (Photo by Norman May, of Malvern-Taken from the book "The Life of Adam Lindsay Gordon by Edith Humphris.")

Gordon was deeply and secretly in love with Jane and he was well-known in the area for his reckless escapades. His father thought it was best that he should start afresh in Australia. Before leaving, later in that year of 1853, Gordon had the most important thing in his life to do, to visit Jane at her home by himself and ask her to marry him.....she refused. If she had said 'yes' he would have stayed. But the rest is history. He never forgot her.

The Team

We are very fortunate to have a highly experienced and dedicated team of creatives who have committed long hours for very little financial reward.



Jen Holt



Jason Lawson



C R Giles



Andy Philip

"Jane": Jen Holt

Trained at Central School of Speech and Drama. Theatre credits include: Macduff/First Witch/Duncan in *Macbeth* (The Orange Tree Theatre Richmond), Julia in *Love's Sacrifice*, (Read Not Dead/ Shakespeare's Globe at Gray's Inn), Celanta in *The Old Wive's Tale* (Read Not Dead/Shakespeare's Globe), Annabella in *The Energy Show*, (The Science Museum Live, No. 1 UK Tour), Maria Bertram / Susan Price in *Mansfield Park* (Theatre Royal Bury St Edmunds, UK Tour), *Juno / Julia in Dido Queen Of Carthage / King Lear*, (Rep. at Greenwich Theatre, Lazarus Theatre Company), Liza in *The Queen Of Spades* (The Arcola), Octavia in *Britannicus* (Les Foules, The Roundhouse), Ada in *The Black Veil* (UK Tour), Clara in *The White Devil* (Lazarus Theatre Company), Olive in *Flycatcher* (Theatre 503), Denise in *Who will Carry The Word* (The Courtyard Theatre), Celia in *Volpone* (The Humble Theatre), Clown in *In / Scissions Festival* (Escola de Clown de Barcelona), *Clown in Present and Incorrect* (Escola de Clown deBarcelona, Chisenhale Dance Space), Interviewer in *Golden Lads and Lasses Must*, (Blue Elephant Theatre), Isabel / Leticia in *Restoration Showcase* (Theatre Royal Haymarket), Nightingale in *Firebrand* (Royal and Derngate Theatres). **Short Film** credits include: *Love and Budapest, the Advantages Of Being Colourblind, The Rose, Heathers, This Life*. **TV**: *The Iron Duke Unmasked*, BBC2.

Director: Jason Lawson

Trained at L.A.M.D.A. Director credits include: *Not A Game For Boys* (Kings Head Theatre); *Kissing Sid James* (Jermyn Street Theatre, 59e59 St Theatre NYC, New Red Lion); *Unimaginable and Some White Chick* (Southwark Playhouse); *Christmas Concerts* (Chichester Festival Theatre); *Charlie and Henry* (New End); *Danny's Wake* (New End, King's Head, Sound Theatre, Edinburgh Pleasance); *Huge* (King's Head, Edinburgh Pleasance); *Sleeve Notes* (Southwark Playhouse, Theatre503, Union); *Some Afternoons, Red Sky, Blue Sky, Quinto Quarto* (Union/Hen & Chickens, Bridge House Theatre); *The Rose Garden* (Union). Associate Director to David Leveaux: *Passion Play* (Duke of York Theatre) *Backbeat* (Ahmanson Theatre, Los Angeles; Royal Alexandra Theatre, Toronto; Duke of York Theatre) Resident Director: *Women On The Verge of a Nervous Breakdown*, director Bartlett Sher (Playhouse Theatre). Assistant Director credits: *Arcadia* (Broadway, NYC); *Through A Glass Darkly* (Atlantic Theater, NYC) both for director David Leveaux. *In A Dark Dark House*, director Michael Attenborough (Almeida); *Nicholas Nickleby*, directors Jonathan Church and Philip Franks (London, West End, Chichester Festival Theatre and UK tour); *The Syndicate*, director Sean Mathias (Chichester Minerva Theatre and UK tour); *Triptych*, director Sean Mathias; *The Tempest*, director Tom Wright; *Romeo And Juliet*, director Thomas Hescott (all Southwark Playhouse). Residency Director: Almeida Theatre, Old Vic Theatre. Director/Tutor: London School of Dramatic Art & Central School of Speech and Drama.

Composer / Sound Designer / Musician: Andy Philip

A renowned session guitarist whose diverse performance credits range from City of Birmingham Symphony Orchestra to Australian X-Factor (with Ronan Keating and One Direction), from Brian May to Bucks Fizz. Resident guitarist on the West End show *Wicked*, he is an endorsee / demonstrator for Patrick James Eggle Guitars. Andy plays, composes and arranges for the progressive crossover group *Doctor Gradus* whose eponymous debut album was released worldwide of the French label Musea Records. He composed the soundtrack to the film *Riga: Adazi Polygon* premiered at the ICA, London, and works for the music production team *Not the Same Lion*.

Writer: C. R. Giles

Originally hailing from Kota Kinabalu, Borneo, C. R. Giles is a writer and performer. After training at The Arts Educational School, Tring, she has enjoyed a wide-ranging performance career from Hollywood (*Alexander* dir. Oliver Stone, *Harry Potter and the Goblet of Fire* dir. Mike Newell) to the West End stage (*Wicked* and *The Lion King*) via the bard (*A Midsummer Night's Dream*, Regent's Park), contemporary dance at Sadler's Wells (*Mahabharata*) and The Greenwich Park Opera (*Madame Butterfly* and *Tosca*). Having taken time away from performing since the birth of her twins, her writing draws upon all these experiences and *The Also-Ran* marks her debut dramatisation.

The Hope:

"Life is mostly froth and bubble,
Two things stand like stone.
Kindness in another's trouble,
Courage in your own."

Adam Lindsay Gordon

On a grand scale we hope *The Also-Ran* will bring some much deserved exposure to early Antipodean literature. A descendant of Clan Gordon of Esslemont and the only Australian to be honoured with a bust at Poet's Corner in Westminster Abbey, there is no better place than Edinburgh to receive Lindsay's theatrical homecoming. With your support we have introduced a forgotten historical figure to the festival's diverse and international audience.

On a personal note this shall be a grand achievement. An opportunity of a lifetime and a sickening delight to have one's words spoken out loud in a darkened theatre.

Thank you for your time, your consideration and your support. C.R. GILES

REVIEWS;

Abi Clancey

This stunning piece, brought to life by Jen Holt, was so moving it had many of the audience in tears.

The atmosphere was dense from the moment we stepped into the theatre and as soon as the play began we were gripped, eagerly awaiting every word that was spoken with such clarity and emotion. Being a frequent theatre goer in London I was very impressed to find such an exciting piece of writing from C R Giles. If this play moves to London I will definitely be buying tickets as it is certainly not something to only see once. Of all that I have watched at the Festival this year *The Also-Ran* is without a doubt the 'must-see'.

Nick Wright

Extremely impressed at the intensity of this piece. The pace did not lull and the story development was refreshingly subtle and not obviously thrust in the audience's laps.

The staging, musicality and acting of the prose was captivating and I can honestly say that it was my most favourite of all of the performances that I saw at Edinburgh this year.

On the evidence of this piece, I am keen to see more from C R Giles.

NOTICES

OUR NINTH ANNUAL GENERAL MEETING

To be held in the historic Victorian town of Coleraine on Sunday 18th October at 1.30pm at the home of Maisy Mitchell, 75 Trangmar Street, Coleraine.

Followed on Monday evening: Monday 19th October. By a "Pasta, Poetry and Plonk" night with "open mic" at the Anglican Church Hall 65 Church Street Coleraine.

If you would like to take part, please Contact: Allan Childs. Curator of: Dingley Dell museum.

E-Mail: dingleydellcottage@bigpond.com

Transport: Public V/Line transport from Melbourne is via Ballarat, but does not operate to Coleraine on Saturday or Sunday.

If you would like to become a member, just \$20,

Membership forms are found here.

Web: <http://adamlindsaygordon.org/forms/memberappl.pdf>

For those who have not already renewed their membership \$15, our financial period runs from 1st July to 30th June.

For renewals only our bank details are:

Bendigo Bank BSB:633-000

Account number 129958567

Please include your name in the reference section.

Contact: John Adams. Secretary.

Phone: 03 5261 2899. E-Mail: iinfo@adamlindsaygordon.org

The Henry Lawson Memorial and Literary Society

Monthly meetings: Are held on the third Saturday (except January) from 1.30 p.m. to 4.00 p.m.

Location:

The Monastery Hall at the rear of St. Francis Church, 326 Lonsdale Street, Melbourne.

(Enter through the gate beside the bookshop then walk straight down to the hall and come in through the rear door.

"Roving M. C." If you wish to accept, volunteer on the day, assured you will enjoy the warm camaraderie and experience.

All Welcome

AIMS OF THE ADAM LINDSAY GORDON COMMEMORATIVE COMMITTEE INC.

Facilitate events around Australia on the anniversary of Adam Lindsay Gordon's death. Collate material on Adam Lindsay Gordon's life and works and make it available to researchers and admirers alike.

Undertake projects to perpetuate the memory of Adam Lindsay Gordon.

Do all such other things as are conducive or incidental to the attainment of the above purposes or any of them.



DINGLEY DELL PORT MACDONNELL S.A.

Tours of the Cottage

Guided tours of the cottage are available 7 days a week, 10 am - 4 pm (Closed Christmas Day, Anzac Day, July and August). Other times by arrangement. A tour fee applies.

Bus companies and tour groups are welcome.

"Whatever you do, don't change your mind when once you've picked your panel".

Illustration and quote by Adam Lindsay Gordon



Gordon

*Across the map of his new land,
So far from home,
He left a trail that won acclaim,
Yet puzzles some.*

*How could a man so daringly
Ride in a steeplechase,
Yet summon words so velvety
To celebrate the bush?*

*It's rare to find in anyone
His blend of fire and foam.
He was as bold in poetry
As bringing favourites home.*

*But whether lodged at Dingley Dell,
At Ballarat or Brighton,
Adam Lindsay Gordon's life
Lacked a sure momentum.*

*In all the drama of his story,
Its shadow and its shine,
There's much to tell that overwhelms
Tougher hearts than mine.*

*His Spring Street statue beckons us.
The poet is at rest,
Although a mounted ghost appears
And thunders past.*

*We mourn the chances that he lost;
The misery that came;
But share the fraught humanity
That dignifies his name.*

**Weston Bate
12 June 2015**

Transcendental Mermaid by Weston Bate

"The Mermaid appeared at the Park Street beach in Brighton where Gordon ended his life.

I feel that his spirit was alive in her daring:
that, if alive today, he would have joined her
and leapt high as many parasurfers do.
And even higher!



<https://www.youtube.com/watch?v=6M96mTtotIA>

Melbourne: Brighton Beach Kitesurfing-
By Gee Neric 23 January 2014.

Transcendental Mermaid

*Was she making preparations for a voyage,
This ballerina by the bay?*

*Stravinsky was in her limbs
To a backdrop of storm clouds
Above a cut-out city.*

*Her blonde hair streamed in the wind,
Which she would woo with the pumping of air
Into the ribs of a slumped creature
Spread out across the sand.
It reared, convulsed a little, crept,
And opened, awakening into a crescent
She would offer to the sky,
Like a fingernail moon harnessed to her purpose.*

*This mermaid would fly home
Across a skitter of waves
Rushing to glisten the sand.*

*We thought she was lying down
To give herself back to the sea.
But wait! The board slid beneath her,
As the tugging air took hold
Of the cloud-challenging chute.
Among the tumble of breakers
She was away, leaning back
In an exaltation of daring;
Straining to hold her charger
Among the whitecaps, and veering
And weaving, and skimming
Into the setting sun.*

*Then back again and again
To finish the stitching
Of the hem of the skirt of the sea.*

Weston Bate 2 June 2015