

The YORKER



Journal of the
Melbourne Cricket
Club Library

ISSUE 68

AUTUMN 2019

A RIPPER SHIELD

The Keith "Bluey"
Truscott Shield



TALE OF TWO PAINTINGS

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Remembering "Doc"
McDonald PAGE 15



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FRONT COVER:

Detail from the Keith "Bluey" Truscott Memorial Shield.

[Photographed by Lynda Carroll]



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THIS ISSUE:

Welcome to the Autumn 2019 edition of *The Yorker*. In this issue we feature four articles: Lynda Carroll's story of the Bluey Truscott Shield; James Brear and Lesley Smith's examination of two cricket paintings from the MCC Museum collection; a vale reflection on Dr Ian McDonald's contribution to the Melbourne Cricket Club based on his own biographical essay; and Trevor Ruddell's research on uniforms of Australia's national football teams.

As per our last issue, your new look *Yorker* has both a digital version as well as a small run print edition. The digital edition is sent to all MCC Members, the MCC waiting list and subscribers to the MCG email updates. The extra features of the digital version expand on our use of QR codes and hyperlinks. This allows readers to explore the subjects of our articles, as well as the references, for themselves.

The **YORKER**

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A RIPPER SHIELD

By Lynda Carroll

Trophies loom large at many sporting clubs, but one of the standouts in the AFL is Melbourne's Keith "Bluey" Truscott Memorial Shield.

This is undoubtedly a tangible manifestation of a special – albeit tragic – story. The Shield has meaning for so many people, and fascinating stories lie behind the engraving on each miniature football securely pinned to the Shield.

The Keith "Bluey" Truscott Memorial Shield is the Melbourne Football Club's perpetual Best and Fairest trophy; an ongoing record of achievement that is complemented by the annual presentation of an individual cup to each winner.

It was established by "Checker" Hughes following the wartime death of Squadron Leader Keith "Bluey" Truscott, DFC and Bar. Hughes coached "Bluey" to two premierships with Melbourne, in 1939 and 1940. The first player recognised on the Shield is Donald Corder, winner in 1943.

A sign of regard and respect, the Shield started off at a regular size, with impressive decorations paying tribute to its importance. John Dellamarta of Southern Cross Trophies – himself a past player at both Melbourne and Collingwood – explains its background. "It would have started as a standard Tilbury & Lewis Shield, with the scrolls and engraving on it." Tilbury & Lewis were renowned local silversmiths and trophy makers, originally based in Little Collins Street before moving to Richmond in the early 1920s.



Left: Keith "Bluey" Truscott and Melbourne coach Frank "Checker" Hughes, prior to Bluey's last game with the Demons in July 1942.



What made – and continues to make – the Shield even more special is contained in the little half footballs engraved with each winner’s name.

As Dellamarta further explains, “those would originally have been specially struck as halves to attach to the Shield, which is something different.”

Dellamarta knows the Shield well. Indeed, he has been one of its major caretakers over more than two decades, adding the second and third layers that make it positively monumental. The original Shield includes every Best and Fairest winner up to and including Ron Barassi in 1964. The second layer takes in everyone from John Townsend in 1965 to David Neitz in 2002, while the most recent layer starts with Russell Robertson in 2003. While it is a huge object, Dellamarta loves that the Shield – like the increasingly hard to create cup presented to each Best and Fairest winner in the same style every year – is a treasured tradition that has lasted well into a second century.

At one stage, in the early 2000s, Dellamarta even had the Shield in a storeroom for some time, awaiting collection. Staff turnover and office moves at the Melbourne Football Club meant that nobody had realised that the Shield hadn’t made it back from one updating episode. When it returned to the club, it was gleaming, timber restored and miniature footballs at a high polish, possibly relieved to be back home and shiny. But it was about to be on the move again, seeing more of the country than anyone could have believed possible.

Between 2006 and 2008, the Shield was part of the [Australian War Memorial’s Sport and War travelling exhibition](#), making its way through galleries and libraries in New South Wales, Queensland and Tasmania, before ultimately landing at the State Library of Victoria in 2008.

If this sounds like a logistical challenge, it should be considered that – by this time – the Shield had expanded to be three layers deep. It has enough silver footballs pinned on it to continue its existence through to 2043, a century from its start, and now needs two people to lift it. It cannot – as discovered through bitter experience – be transported in anything less than a large sedan, and the best part of a ten

Emblazoned on the Keith “Bluey” Truscott Memorial Shield

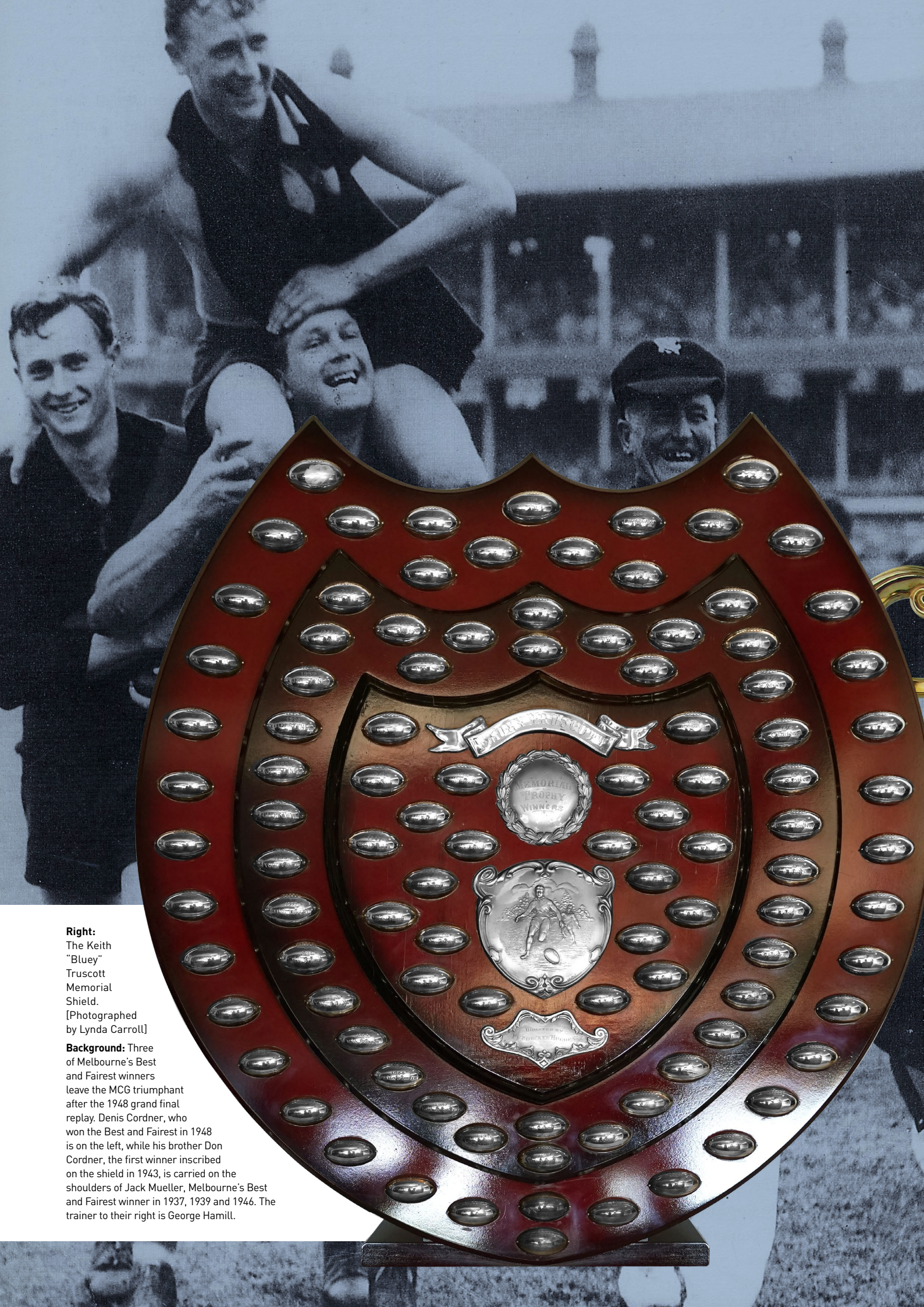


The first Melbourne Football Club Best and Fairest prize was presented to Allan La Fontaine in 1935. While most annual prizes were gifted by individual supporters, the Melbourne Football Club itself presented this most prestigious of awards, with the exception of 1942 when the prize was donated by the Melbourne Cricket Club. Melbourne’s early [Best and Fairest winners](#) were Allan La Fontaine (1935, 1936, 1941, 1942), Jack Mueller (1937, 1939), Norm Smith (1938), and Ron Baggott (1940). As well as the Best and Fairest winner’s name being engraved on the perpetual Keith “Bluey” Truscott Memorial Shield from 1943, the winner took home an annual [Keith “Bluey” Truscott Memorial Cup](#) (today referred to as a trophy). The Melbourne Cricket Club also presented an award to the winning player from 1945. Those whose names have plaques emblazoned with their name on the Keith “Bluey” Truscott Memorial Shield are:

- | | | |
|-----------------------|-----------------------|--------------------------|
| 1943 - Don Cordner | 1971 - Greg Wells | 1999 - David Schwarz |
| 1944 - Norm Smith | 1972 - Stan Alves | 2000 - Shane Woewodin |
| 1945 - Fred Fanning | 1973 - Carl Ditterich | 2001 - Adem Yze |
| 1946 - Jack Mueller | 1974 - Stan Alves | 2002 - David Neitz |
| 1947 - Wally Lock | 1975 - Laurie Fowler | 2003 - Russell Robertson |
| 1948 - Alby Rodda | 1976 - Greg Wells | 2004 - Jeff White |
| 1949 - Len Dockett | 1977 - Robert Flower | 2005 - Travis Johnstone |
| 1950 - Denis Cordner | 1978 - Garry Baker | 2006 - James McDonald |
| 1951 - Noel McMahan | 1979 - Laurie Fowler | 2007 - James McDonald |
| 1952 - Geoff McGivern | 1980 - Laurie Fowler | 2008 - Cameron Bruce |
| 1953 - Ken Melville | 1981 - Steven Smith | 2009 - Aaron Davey |
| 1954 - Denis Cordner | 1982 - Steven Icke | 2010 - Brad Green |
| 1955 - Stuart Spencer | 1983 - Alan Johnson | 2011 - Brent Moloney |
| 1956 - Stuart Spencer | 1984 - Gerard Healy | 2012 - Nathan Jones |
| 1957 - John Beckwith | 1985 - Danny Hughes | 2013 - Nathan Jones |
| 1958 - Laurie Mithen | 1986 - Greg Healy | 2014 - Nathan Jones |
| 1959 - Laurie Mithen | 1987 - Steven Stretch | 2015 - Bernie Vince |
| 1960 - Brian Dixon | 1988 - Steven O’Dwyer | 2016 - Jack Viney |
| 1961 - Ron Barassi | 1989 - Alan Johnson | 2017 - Clayton Oliver |
| 1962 - Hassa Mann | 1990 - Garry Lyon | 2018 - Max Gawn |
| 1963 - Hassa Mann | 1991 - Jim Stynes | |
| 1964 - Ron Barassi | 1992 - Glenn Lovett | |
| 1965 - John Townsend | 1993 - Todd Viney | |
| 1966 - Terry Leahy | 1994 - Garry Lyon | |
| 1967 - Hassa Mann | 1995 - Jim Stynes | |
| 1968 - Ray Groom | 1996 - Jim Stynes | |
| 1969 - John Townsend | 1997 - Jim Stynes | |
| 1970 - Frank Davis | 1998 - Todd Viney | |

metre roll of bubble wrap is required to cover it effectively.

It is undoubtedly an impressive item, and over the years, when it was on tour, had to return each September for a brief annual appointment, taking its place at the club’s Best and Fairest awards. Normally, that would be no problem, but consider the logistics. The Australian War Memorial packed the Shield in a massive wooden crate, and it was trucked to the MCG, right on finals time. The biggest lift possible was utilised, along with multiple trolleys, just to get the whole contraption from the basement car park to the club offices. Further, a careful eye had to be kept on the side of the crate,



Right:
The Keith
"Bluey"
Truscott
Memorial
Shield.
[Photographed
by Lynda Carroll]

Background: Three
of Melbourne's Best
and Fairest winners
leave the MCG triumphant
after the 1948 grand final
replay. Denis Corder, who
won the Best and Fairest in 1948
is on the left, while his brother Don
Corder, the first winner inscribed
on the shield in 1943, is carried on the
shoulders of Jack Mueller, Melbourne's Best
and Fairest winner in 1937, 1939 and 1946. The
trainer to their right is George Hamill.

where the vital Allen keys were taped, ready to release the Shield from captivity. Their loss on one occasion only served to highlight their importance.

The effort was worth it, though. With a rapid update after each Best and Fairest night, the Shield was soon again on the road, and – according to Memorial staff – was “one of the stars of the show”. Like “Bluey” himself, it drew an admiring audience wherever it went. From Wagga Wagga to Hervey Bay, and on to Launceston, the Shield went from being a Melbourne highlight to an Australian treasure. Having also been on display at the Shrine of Remembrance, a landmark down the road from the MCG, the Shield has quietly conveyed the connections of sport, war, past and present to all who have seen it, wherever it has been.

That, of course, is not to say that there haven’t been some strange and unexpected moments connected with the Shield. One such incident occurred when it was placed – with all care and due reverence – on top of a display plinth at a Best and Fairest dinner. It sat, an admired and integral part of the occasion, until the end of the evening. It was then that club staff found that the plinths had been freshly painted earlier that day, and were still tacky.

The Keith “Bluey” Truscott Memorial Shield was stuck. But,



Left: The shield was perpetual and held by the club, however, an annual cup, also donated by Frank “Checker” Hughes was presented to each player as well. Brian Dixon’s 1960 Keith “Bluey” Truscott Memorial Trophy was donated to the Australian Gallery of Sport in 1987.

[Australian Gallery of Sport collection 1987.1518]

Right: Stuart Spencer with his 1956 Keith “Bluey” Truscott Memorial Trophy. Melbourne’s non-playing selectors gave Spencer 87.5 votes that year, while John Beckwith was runner-up with 87.

after some panic and mild hyperventilation, it was gently prised off the plinth, and arrangements were made for the base to be spruced up, in addition to the normal maintenance routine of engraving, polishing and scratch removal.

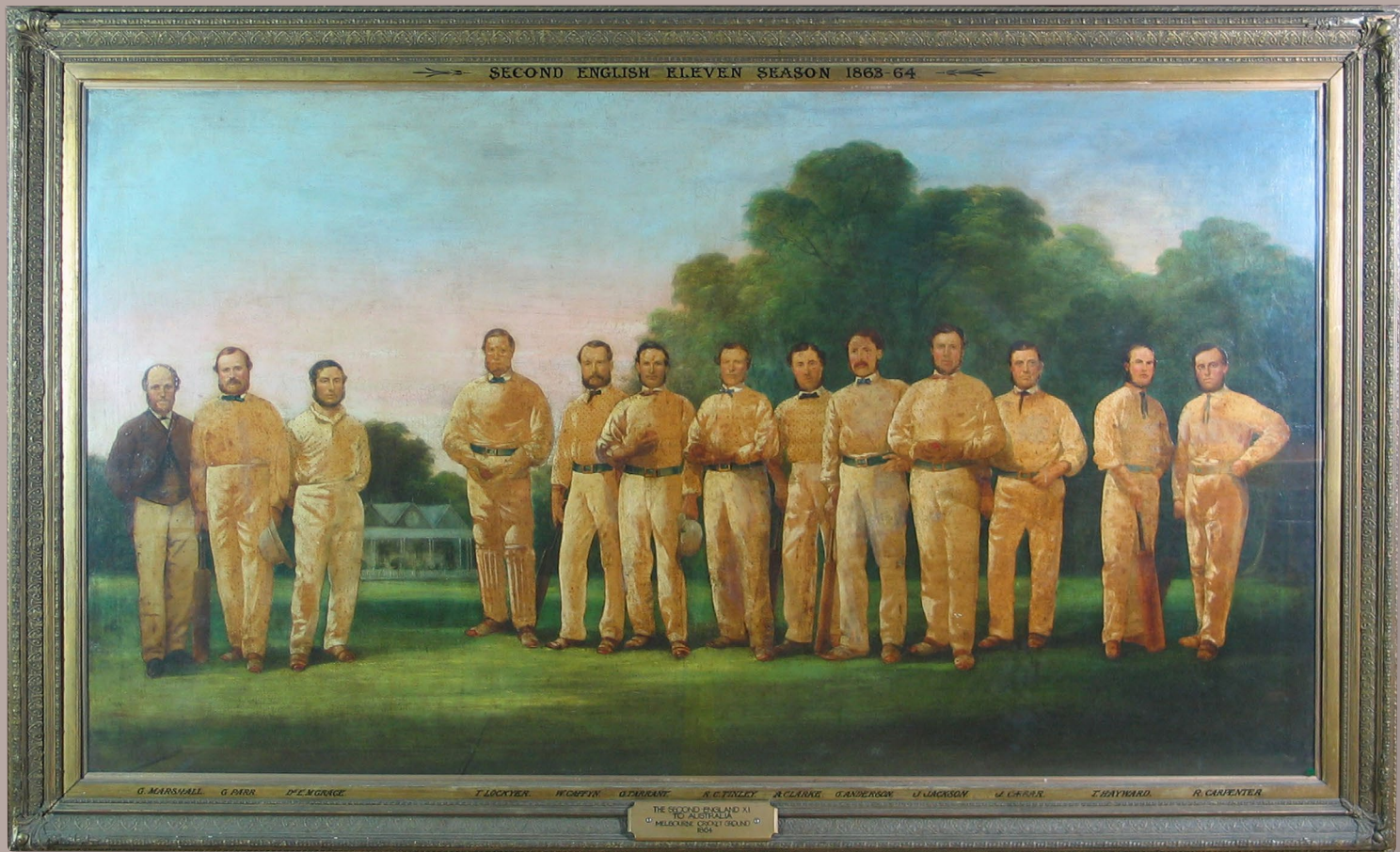
Such are the perils of having custody of what is effectively a living artefact; one that will continue to be involved in the life of the Melbourne Football Club for many years to come. Somehow, too, this is part of the charm. It takes us all back to the memory of Truscott, stocky and redheaded, grinning at his coach, muddy, tousled and imperfect in his No. 5 jumper. It helps us to remember winners through the decades who have played their way to this high accolade, and it brings together a special part of the club community. As Russell Robertson recalls of his win in 2003 exactly six decades after the Shield’s institution:

“The old line that sportspeople tend to use that ‘personal achievements will mean more when I retire’ reverberates with me now that I’m ten years post hanging the boots up. To walk into the MFC and see that huge historic shield that holds the name of all best and fairest winners, names like Cordner, Barassi, Spencer, Lyon, Stynes... to be up there with them is almost embarrassing. I feel not worthy – but I’ll take it!”

While he may need someone to help him with the lifting if he actually wants to take it, Robertson’s enthusiasm is typical of all those recorded, celebrated and commemorated on the Keith “Bluey” Truscott Memorial Shield. To revisit the words of John Dellamarta, it is indeed “a ripper shield”. Long may it remain so.

Thank you to Ryan Earles, Spike Harris and Russell Robertson (MFC), as well as John Dellamarta (Southern Cross Trophies) for their assistance with this article.





Second English Eleven Season 1863-64. Left to Right: G. Marshall, G. Parr, E.M. Grace, T. Lockyer, W. Caffyn, G. Tarrant, R.C. Tinley, A. Clarke, G. Anderson, J. Jackson, J. Caesar, T. Hayward, R. Carpenter. [Melbourne Cricket Club Collection M5696]

A TALE OF TWO PAINTINGS

By James Brear and Lesley Smith

Among the many photographs of cricket teams, both Australian and international, adorning the walls of the Melbourne Cricket Club (MCC) members' pavilion, and in the MCC Museum, are two extraordinary works of art. One is a painting of sorts, and the other a print from a painting. Both refer to England teams in Australia, the former in 1864, the latter in 1904.

The "painting" is located in the passageway on level three behind the Frank Grey Smith bar, the largest framed work on a wall full of touring team photographs. It is a picture of the 1864 English team, the second English XI to visit Australia, captained by George Parr. It is unusual as the figures have been taken from a photograph(s), cut out, and pasted on a painted background. They have been over-painted in parts to give the impression that it is all paint. A close inspection, however, reveals the outline of the figures is clearly visible, particularly around the hairline. The book [Glorious Innings: Treasures from the Melbourne Cricket Club Collection](#) refers to this artistic technique as "papier decoupe", but it is more correctly a photomontage in the realm of collage.¹

Images of the English XI appeared in several publications. Pre-tour photos were taken at Lord's. The Australian News for Home Readers published a picture showing both the Victorian and English teams, and a photo was released upon the team's arrival in New Zealand. While very close,

none of these images exactly fit the figures in our 1864 painting. *Glorious Innings* states "the original photographs for this striking collage were taken during the interval of the performance by the great actor Edmund Kean at the Theatre Royal in Bourke St."² There are several problems with this description, not the least being the fact that Edmund Kean died in 1833. The actor to whom *Glorious Innings* refers, is actually Charles Kean, Edmund's son. Charles Kean and his wife, both also Shakespearean actors, played not at the Theatre Royal but at the Royal Haymarket Theatre.³

The Haymarket Theatre was built by George Coppin and opened in September, 1862. The theatre was located in Bourke Street next to the Eastern Market which was on the south-west corner of Bourke and Stephen Streets (now Exhibition Street). Fronting Bourke Street was the Haymarket Hotel behind which was the theatre and the Apollo Hall.

William Caffyn, a member of the All England XI, wrote in his biography, "During our stay in Melbourne this time we attended the theatre, where Mr. and Mrs. Kean were performing. A photo was taken of the English team here, from which a large picture was produced by an artist. The same artist also painted a portrait of each one of us separately."⁴ Charles and Ellen Kean commenced their second season in Melbourne on March 7, 1864, which coincided with the match between George Anderson's XI and George Parr's XI at the



The Eastern Market from the top of Whittington Tavern, Charles Troedel, Melbourne, 1864. [State Library of Victoria H15458]

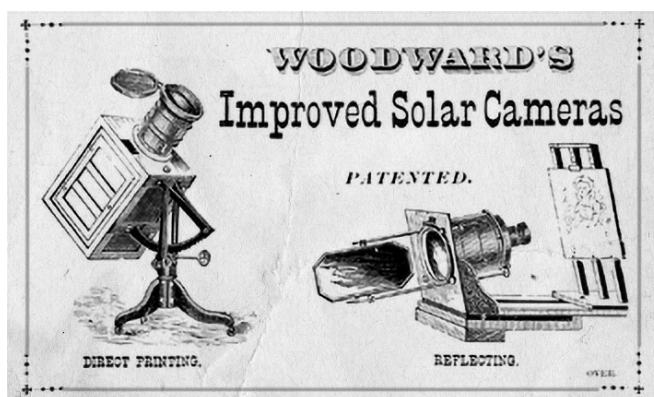
Melbourne Cricket Ground (MCG) on March 5, 7, and 8. If the team's photograph was taken at this time as Caffyn suggests, it was too late to be used for the engraving that appeared in the *Australian News for Home Readers* on January 25, 1864. This engraving, a double page spread featuring the Victorian and English teams, was the work of Frederick Grosse. Other images, by engraver Samuel Calvert, appeared in the *Illustrated Melbourne Post*, also in January, 1864. Again, too early to have been the photograph taken in March.

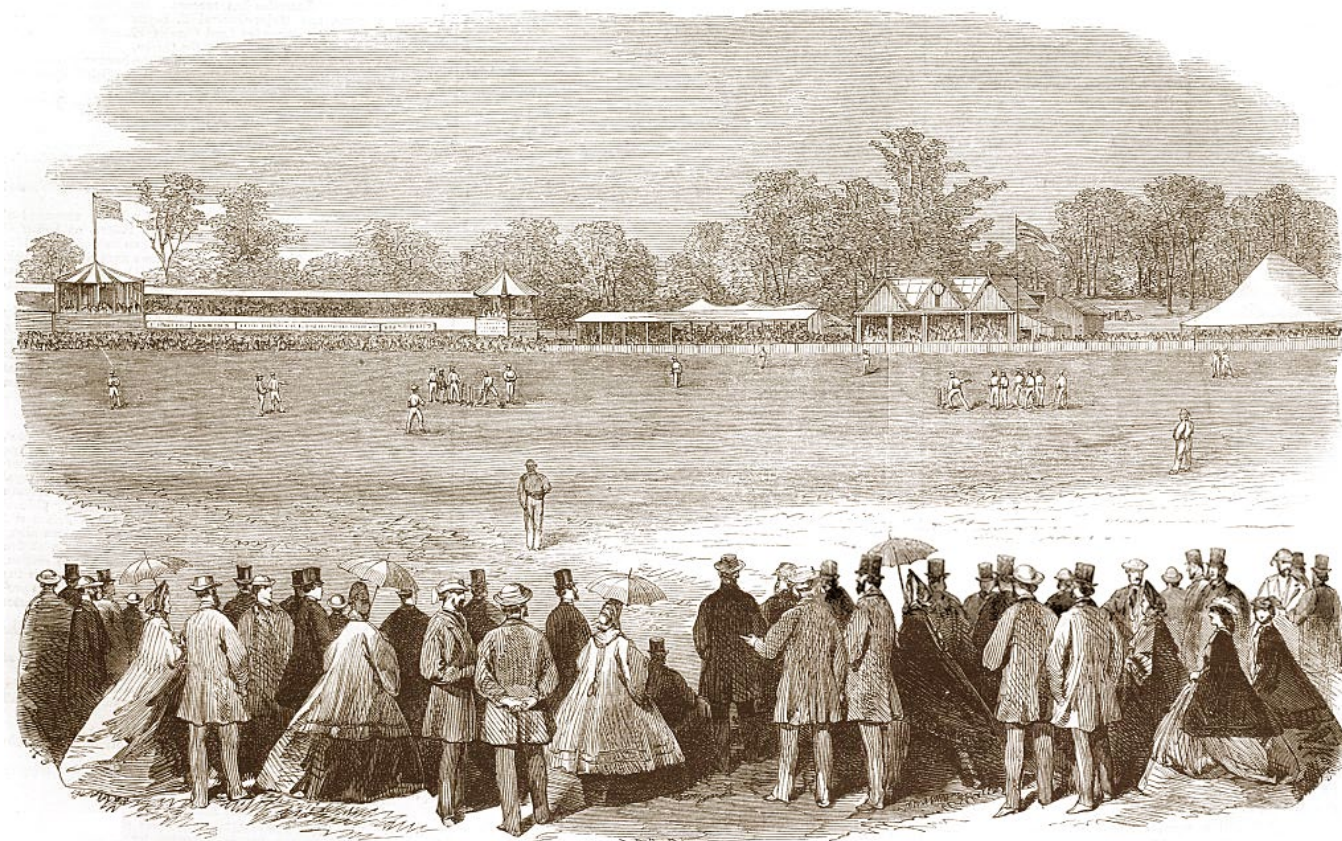
Although Caffyn did not name the photographic artist, there are several contenders. William Davies and Co. had taken the only photographs of the match on New Year's Day, selling them for 2 shillings and sixpence.⁵ He also advertised "life-size portraits, beautifully coloured in oil."⁶ Batchelder and O'Neill were also noted photographers, with "larger photographs coloured as usual."⁷ Johnstone and Co. was a new company at the time, started by an ex-employee of Batchelder and O'Neill. They advertised "life-size photographs in oils."⁸ However William Pitt is the most likely candidate as the artist who produced the large 1864 picture. He was the scenic painter at the Haymarket Theatre, evidence of having the skills necessary to paint the background, and he lived opposite the theatre in Bourke St.⁹ He was also "the first to introduce into the colony Woodward's Solar camera".¹⁰ This camera was able to enlarge photographs in about forty-five minutes and print "life-size" portraits, 18 inches to 22 inches. (Roughly the size of the figures in the 1864 painting.) Woodward was interested in printing the images on canvas or sensitized photographic

paper after which they were painted over. This method became popular during the 1860s and is very similar to our painting. Other photographers were able to have Pitt produce enlargements for them using this technology, so cannot be ruled out as the creator of the 1864 picture. Davies was one photographer to make use of Pitt's enlargement service as evidenced by a court case between the two in October, 1864. Davies refused to pay for Pitt's services as he claimed Pitt had made his own copies of Davies' images and was selling them. The case was decided in Pitt's favour, he being awarded the 18 pounds claimed and 13 pounds 13 shillings in costs.¹¹

George Parr's All England team was one of the most successful to visit Australia and New Zealand. They played 20 matches for 10 wins and seven draws against colonial teams. Three matches involved George Parr's XI against teammate George Anderson's XI. The Englishmen were split between the two teams, the balance of the sides made up with local players. One of these matches, on March 5 at the MCG, was the only first class match played on tour.

Right: An advertisement for Woodward's Solar Cameras in George Bucher Ayers' 1878 book *How to Paint Photographs*. George B. Ayers, *How to Paint Photographs in Water Colors and in Oil - How to Work in Crayon - Make the Chromo-Photograph - Retouch Negatives and Instructions in Ceramic Painting...*, Daniel Appleton, New York, 1878.

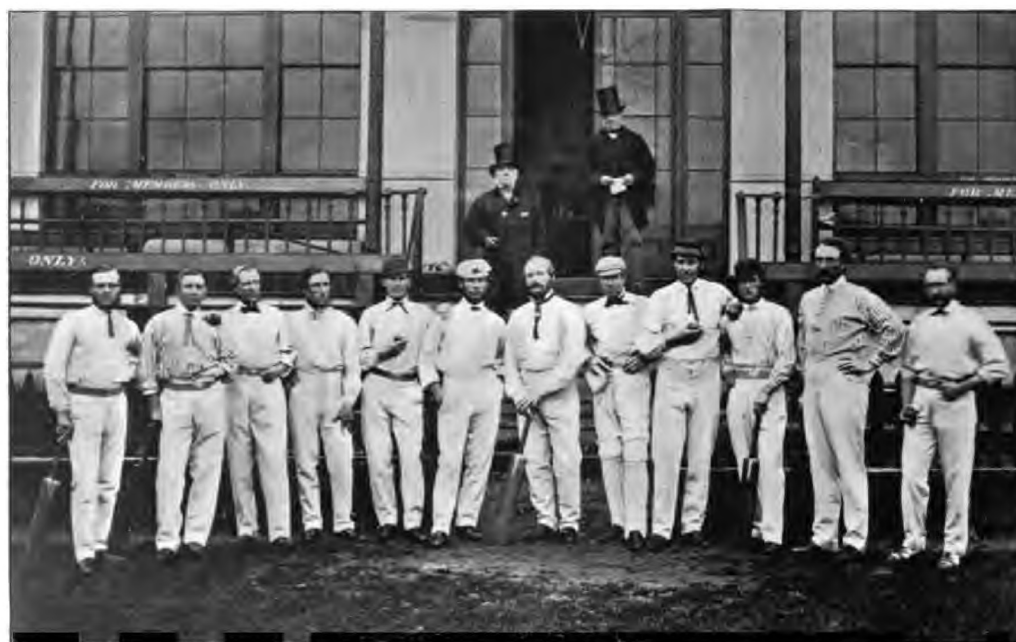




"Cricket Match at Melbourne between the All-England Eleven and Twenty-Two of Victoria" *Illustrated London News*, Vol XLIV, April 9, 1864. This etching was based on photographs of the New Year's Day match from William Davies' studio.

George Parr played mainly for Nottinghamshire in a first-class career from 1844 to 1870. He was captain of the first English team to tour abroad, to Canada and the United States in 1859, a team that also remained undefeated. A fine right-handed batsman, for some years he was considered the best in England. Several of the players had previously toured with Parr to North America. One of these was William Caffyn. Caffyn was the only player to tour North America in 1859, accompany Stephenson on the 1861-62 Australian tour, and play under Parr on the 1864 tour. After this tour, Caffyn remained in Melbourne "as coach and general instructor of cricket to the (Melbourne Cricket Club) members"¹², a position he held for 12 months before moving to Sydney to return to "his old trade" as a hairdresser, in George Street, Sydney.¹³ He also coached at the Warwick Cricket Club and played for New South Wales in inter-colonial contests from 1865-66 to 1870-71. The other players to tour North America with Parr in 1859, who were also in the 1864 team, were Robert Carpenter, Julius Caesar, Tom Hayward, Tom Lockyer and John Jackson.

E. M. (Edward Mills) Grace, older brother of W. G., was one of five All England debutants. Also a doctor, he was known as "The Coroner", because of his position as the coroner for the lower division of Gloucestershire. Grace played a single Test for England in 1880 against Australia at Kennington Oval, alongside his two brothers W.G., and George Frederick Grace. Although he had a shorter and less distinguished career than W.G., he still made in excess of 10,000 runs in first class cricket.



The English Eleven to Australia 1863-64, photographed at Lord's, England.
Left to Right: R. Carpenter, J. Caesar, R.C. Tinley, A. Clarke, G. Tarrant, E.M. Grace, G. Parr, T. Lockyer, J. Jackson, T. Hayward, G. Anderson, W. Caffyn.



Left: Cotton commemorative handkerchief of 1863 titled *All-England Twelve-Second Expedition to Australia*. It was donated to the Melbourne Cricket Club by Anthony Baer.

Left to Right: T. Hayward, R. Carpenter, G. Tarrant, J. Jackson, A. Clarke, J. Caesar, G. Parr, W. Caffyn, G. Anderson, E.M. Grace, R.C. Tinley, T. Lockyer.

[Melbourne Cricket Club Collection M2956]

Below: Photographic collage of the 1863/64 English XI. The albumen and watercolour image on paper measures 260 x 398mm. Some of these portrait photographs may have been reproduced in the large oil painting of George Parr's team on level 3 of the MCC Members' Pavilion. Its origins are as mysterious as the framed painting.

Left to Right: G. Anderson, E.M. Grace, W. Caffyn, J. Jackson, R.C. Tinley, G. Parr, G. Marshall, T. Lockyer, J. Caesar, G. Tarrant, A. Clarke, T. Hayward, R. Carpenter.

[Melbourne Cricket Club Collection M190]



Arthur Greig of Hollywood

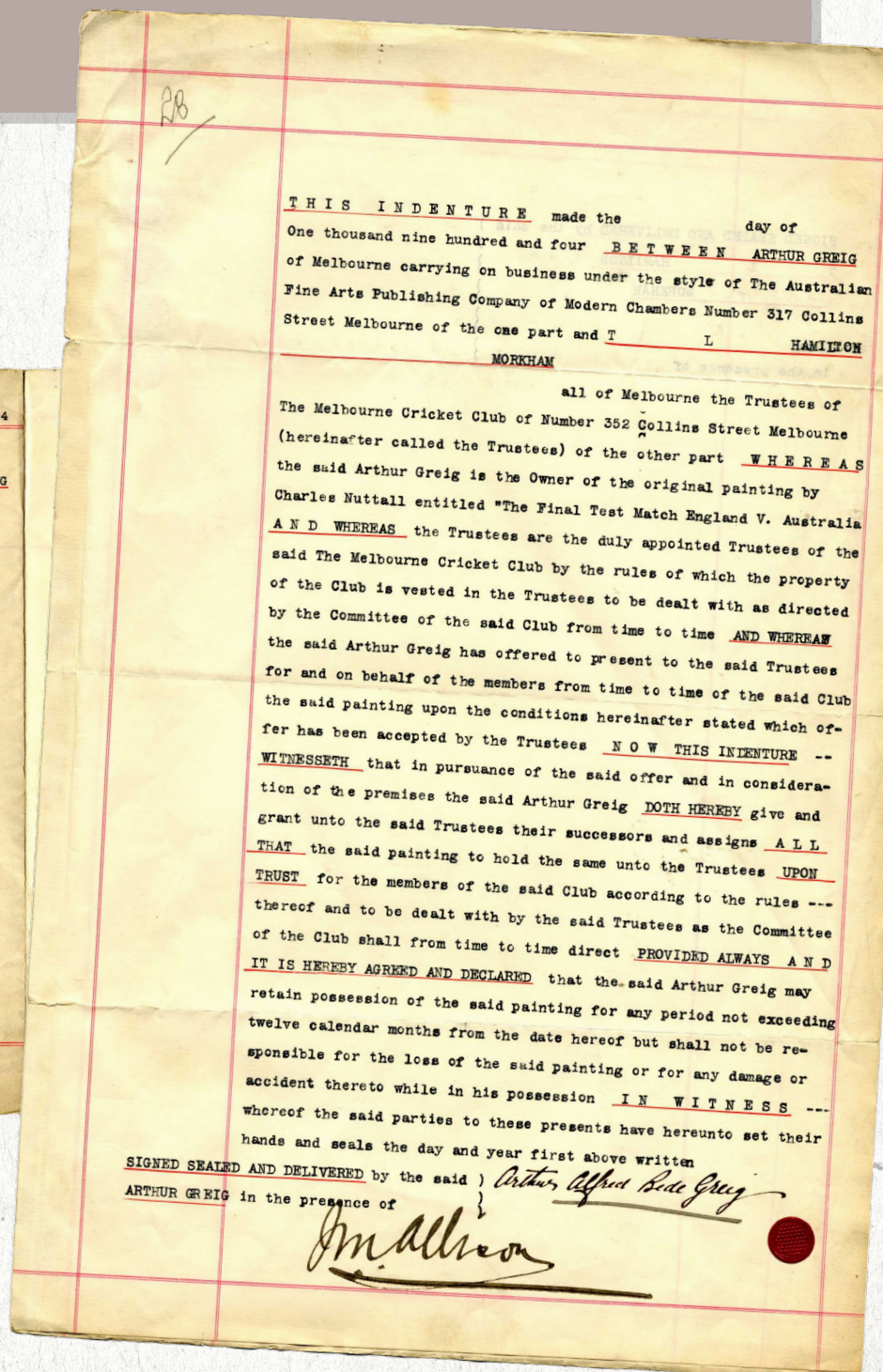
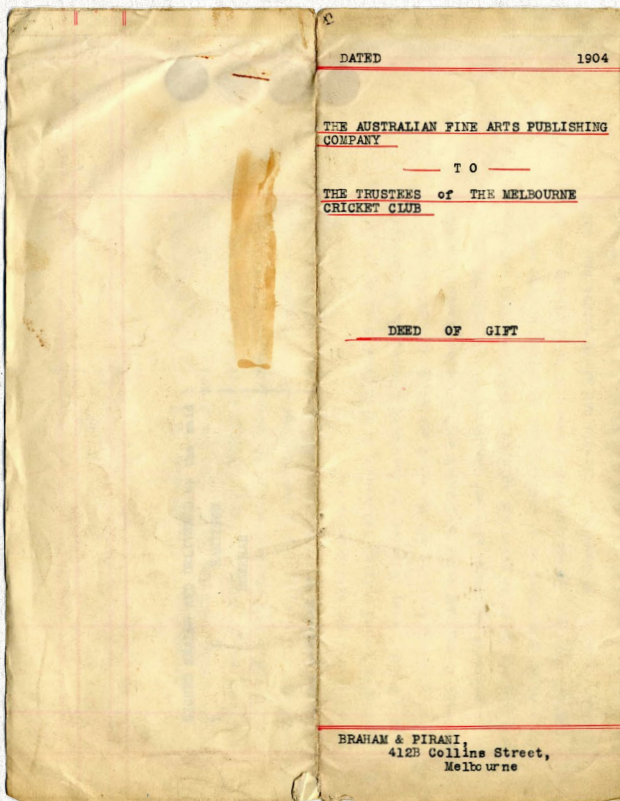
Arthur Greig's foray into art publishing was short-lived. He became interested in the theatre, and in 1909 was offered a contract with the Hugh Ward Comedy Company. In 1912 he married fellow actor Beatrice Holloway and became a successful actor and producer.

The couple moved to Hollywood after 1925, where, under the stage name Robert Greig, he appeared in more than 100 films. Cast as Hives the butler in the Marx brothers classic, Animal Crackers, Greig became the "quintessential movie butler of Hollywood's Golden Age".



Robert Greig (left) with Luise Rainer and William Powell in Metro-Goldwyn-Mayer's *The Great Ziegfeld* (1936).

The Deed of Gift of Charles Nuttall's *The Final Test England v Australia*, 1904 from Robert Greig to the Melbourne Cricket Club. [Melbourne Cricket Club Archives collection]





Photograph of Charles Nuttall's *The Final Test England v Australia, 1904*. The photograph was transferred from The Victorian Patents Office to the Melbourne Public Library (State Library of Victoria) in 1908. [State Library of Victoria H96.160/891]

The painting from 1904 was by Melbourne artist Charles Nuttall, titled *The Final Test Match, 1904*. Nuttall had already achieved fame as the painter of [Opening of the First Commonwealth Parliament](#). Completed in 1902, the work depicts the opening of Parliament by the Duke of Cornwall and York (later King George V) in May, 1901, at the Exhibition Building, Melbourne. This work should not be confused with Tom Roberts' painting of the same subject. Nuttall was colour blind, his monochromatic painting lacking the colour of Roberts' work, which was the official government painting. In both his painting of Parliament and *The Final Test Match, 1904*, Nuttall painted individual portraits within the composition. This was very similar in style to Carl Kahler's series of paintings depicting horse racing at Flemington.

The Final Test Match, 1904, depicted the fifth Test of the 1903-04 season between Australia and England, played at the Melbourne Cricket Ground on March 5, 7 and 8, 1904. Although Australia won this Test by 218 runs, England won the series, 3-2, to regain The Ashes Australia had held since 1896. Nuttall's painting was commissioned by Mr. Arthur Greig of The Australian Arts Publishing Company, to be reproduced as an engraving available for sale.¹⁴ The Herald reported "the picture will be of a noble size – 8ft. by 5 ft. – and on completion will be presented to the Melbourne Cricket Club to adorn the pavilion. As a souvenir of the match, each of the players will be presented with a reproduction of the picture. It is the intention of the artist to make the painting of historical interest, and with that object, it will contain life-like portraits not only of the two competing teams, but also of leading Australian cricketers and patrons of cricket."¹⁵ In addition, Mr. Grieg was to leave for London at the end of March "to place the engravings of the work on the English market."¹⁶

On Monday March 21, "at Stockfield Studio, Collins-street, Mr. C. Nuttall's painting, 'The Final Test Match,' was formally presented to the Melbourne Cricket Club. Sir John Forrest made the presentation, and Mr. R. Murchison, President of the M.C.C., accepted the picture on behalf of the club."¹⁷ Forrest, the former Western Australian Premier, was the Federal member for Swan and the Minister for Home Affairs when called on to make this presentation. This is confirmed by the entry in the MCC committee minutes of the meeting on March 29, 1904 which states, "Deed of gift of picture of Final Test Match was accepted."¹⁸

Nuttall who had just three months to complete the painting was "engaged, practically night and day, on the work."¹⁹ He depicted the first day of the match, situated in the members' reserve with the Grandstand in the background. The English team is on its way on to the ground. Included among the crowd are individual portraits of Lord Northcote, Governor General of Australia, Sir Malcolm McEacharn, former Lord Mayor and federal member for Melbourne, Sir John Madden, Chief Justice of Victoria, Mr. Roderick Murchison, President of the M.C.C., Mr. A.E. Clarke, President of the East Melbourne Cricket Club, Mr. G.H. Reid, President of the N.S.W. Cricketing Association, Mr. F.G. Fitzgibbon, Major Morkham, Mr. G.H.S. Trott, Mr. W. H. Moule, and Mr. Bruce. England's captain, Mr. Pelham Warner is seen at the fence talking to Major Wardill and Mr. J.A. Murdoch, Australian team manager. The veterans, Boyle, Horan, Giffen and Blackham are present, and in the middle foreground, fittingly, is Hugh Trumble.²⁰

Not only was this match the final Test for the 1903-04 season, it was Hugh Trumble's final Test as well. In one of his finest performances, Trumble did not have the opportunity to bowl in England's first innings, Cotter and Noble making short



The Opening of the First Parliament of the Commonwealth of Australia by His Royal Highness the Duke of Cornwall and York, 9 May 1901, Tom Roberts, 1903. [Gifts Collection, Parliament House Art Collection, Canberra, ACT.]

The Big Picture

For more details see:

http://www.artistsfootsteps.com/html/Roberts_bigpicture.htm

At the MCC Committee Meeting on April 19, 1904, the club was offered the painting, [The Opening of the First Parliament of the Commonwealth of Australia](#) by Tom Roberts. Known as “The Big Picture” due to its massive size, 3.04 x 5.09 metres, the offer was declined. The painting instead became part of the Royal Collection and is now on loan to the Parliament of Australia, and is on display in Parliament House, Canberra.

work of the Englishmen for just 61 runs. But in the second innings, Trumble took 7 for 28 in just 6.5 overs, “practically unplayable” according to Wisden²¹. This included a hat-trick, the second in Trumble’s illustrious career, the first hat-trick also being on the MCG in 1902. Trumble took the final wicket, Arnold, caught by Duff for 19. With the last ball he would bowl in Test or first-class cricket, Trumble had taken a wicket to end the match, although this was not a part of his hat-trick. This came earlier in the match, the three batsmen being Bosanquet, Warner and Lilley. Trumble finished his Test career having played 32 matches and taken 141 wickets at an average of 21.78. This was a record for most wickets

by an Australian off-spinner, a record that would stand for well over 100 years until surpassed by Nathan Lyon in 2015. In 1911, Trumble became secretary of the MCC, a position he held until his death from a heart attack in 1938.

While a print of *The Final Test Match, 1904* may be seen in the MCC Museum, the whereabouts of the original eight foot by five foot painting is unknown. Two works of art, 40 years apart, both of which recorded the visits of English teams to the MCG. The 1864 picture is a major part of the MCC collection although we know little of its provenance or creator. By contrast, the creation of Charles Nuttall’s work is well documented, but its location a mystery.

Endnotes

1. Richard Bouwman, *Glorious Innings: Treasures from the Melbourne Cricket Club Collection*, Hutchinson Australia, Melbourne, 1987, p.65.
2. *Ibid.*
3. *Bendigo Advertiser*, October 24, 1863, p.3.
4. William Caffyn, *Seventy-one Not Out: The Reminiscences of William Caffyn*, William Blackwood, Edinburgh, 1899, p.211.
5. *The Age*, January 13, 1864, p.8.
6. *The Age*, February 9, 1864, p.7.
7. *Argus*, February 1, 1864, p.7.
8. *Bell’s Life in Victoria*, March 12, 1864, p.4.
9. Sands and McDougall, *Melbourne Suburban Directory*, 1864, pp.5.6.
10. *Leader*, October 22, 1864, p.8.
11. *Ibid*
12. William Caffyn, *Seventy-one Not Out: The Reminiscences of William Caffyn*, William Blackwood, Edinburgh, 1899, p.218.
13. William Caffyn, *Seventy-one Not Out: The Reminiscences of William Caffyn*, William Blackwood, Edinburgh, 1899, p.223.
14. *Punch*, March 24, 1904, p.13.
15. *Herald*, January 25, 1904, p.2.
16. *Punch*, March 24, 1904, p.13.
17. *Australasian*, March 26, 1904, p.23.
18. MCC Committee Minutes March 29, 1904.
19. *The Age*, March 24, 1904, p.4.
20. *Herald*, March 16, 1904, p.2.
21. *Wisden Cricketers’ Almanac*, 1905.

Vale Dr Ian Hamilton McDonald

by David Studham

Like so many at the Melbourne Cricket Club, the staff and volunteers in the library were saddened by the news of the passing in February of Dr Ian McDonald.

Dr McDonald was very worthy of his MCC Honorary Life Membership, after a very fruitful association with the club. The highlights can be noted as...

- 1946 - 1953 MCC 1st XI wicketkeeper (Premiers 1948/49, 1951/52)
- 1948 - 1953 Victoria 1st XI for 39 matches (Won Sheffield Shield 1950/51)
- 1953 Played for an Australian XI v South Africa at SCG. (Ian's brother Colin opened the batting for Australia from 1952-1961.)
- 1956 Founded the MCC XXIX Club devoted to friendly cricket in Victoria, and now around the world
- 1957 Invited /elected to MCC general committee. (Served until 1965 when he resigned due to professional responsibilities, particularly at the Royal Children's Hospital)
- 1959/1960 Toured Pakistan and India as Medical Officer to Richie Benaud's Australian XI
- 1961 Founded (with great assistance) the MCC Hockey section
- 1962 assisted with the organisation of the Centenary of Anglo-Australian cricket, celebrating the 100th anniversary of the tour of HH Stephenson's team, arranged a mock-up match in period costumes as preliminary entertainment.
- 2000 Elected an Honorary Life Member of MCC

"Doc" was a regular visitor to the MCC Library and donated a wide range of items over a number of years. As founder of the MCC XXIX Club, he would collect his copy of their annual report and after reading it, he would visit us each year to formally hand it over for the library collection, and to sign it. He was quite chuffed when we had his copies bound



Melbourne Cricket Club XXIX Club 50 years - video from 2006/07

Includes interviews with a range of XXIX Club members, including founder Doctor Ian Hamilton McDonald. Click on link for digital edition, or use QR code for print edition.



Scan me



A video of the game can be seen here:

https://www.youtube.com/watch?v=kQPo_1A13_k

1. "Doc" McDonald's bookplate, based on a newspaper cartoon in the *Oxford Mail*, May 30, 1955.
2. "Doc" based the XXIX club on his beloved South Oxfordshire Amateurs. He even copied the design of their fixtures and annual dinner menus for the XXIXers.
3. Entrée card for West Indies test team dinner during "Doc's" term as president of the XXIX club.
4. Every year "Doc" would hand deliver his signed copy of the XXIX Club Annual Report to the MCC Library.
5. the special binding on "Doc's" set of XXIX Club Annual Reports.

SOUTH OXFORDSHIRE AMATEURS 1956

President:
F. R. BROWN, Esq.

Executive Committee:
MALCOLM ELWIN
Captain and Hon Secretary
D. C. MONEY
F. A. NUNN
STEWART PETHER
Hon. Treasurer
D. J. SKIPWICH

M.C.C. XXIX
1960-61

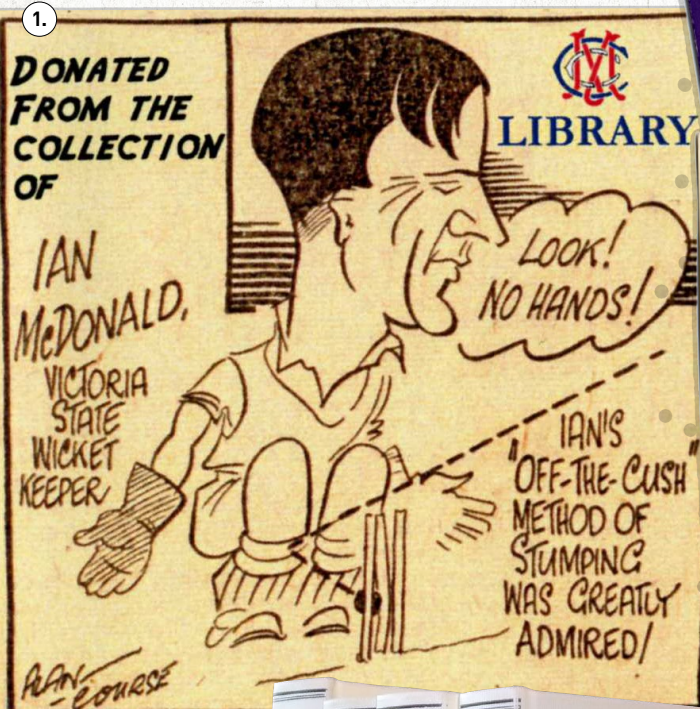
Permanent Back Stop:
RT. HON. R. G. MENZIES, Q.C., P.

President:
IAN H. McDONALD

Hon. Secretary:
T. W. LEATHER

Hon. Treasurer:
C. A. MOONEY

Committee:
E. K. TOLHURST, J. DANIEL,
C. L. FAIRBAIRN, J. G. GREEN,
M. R. HAYSOM, L. P. O'BRIEN,
K. E. RIGG, C. W. SPARGO.



M.C.C. XXIX CLUB AND PAST & PRESENT CRICKETERS OF M.C.C.

A COMPLIMENTARY DINNER TO THE WEST INDIAN CRICKET TEAM

in the LONG ROOM and then the DINING ROOM
ON SATURDAY, 11th FEBRUARY, 1961
MELBOURNE CRICKET GROUND

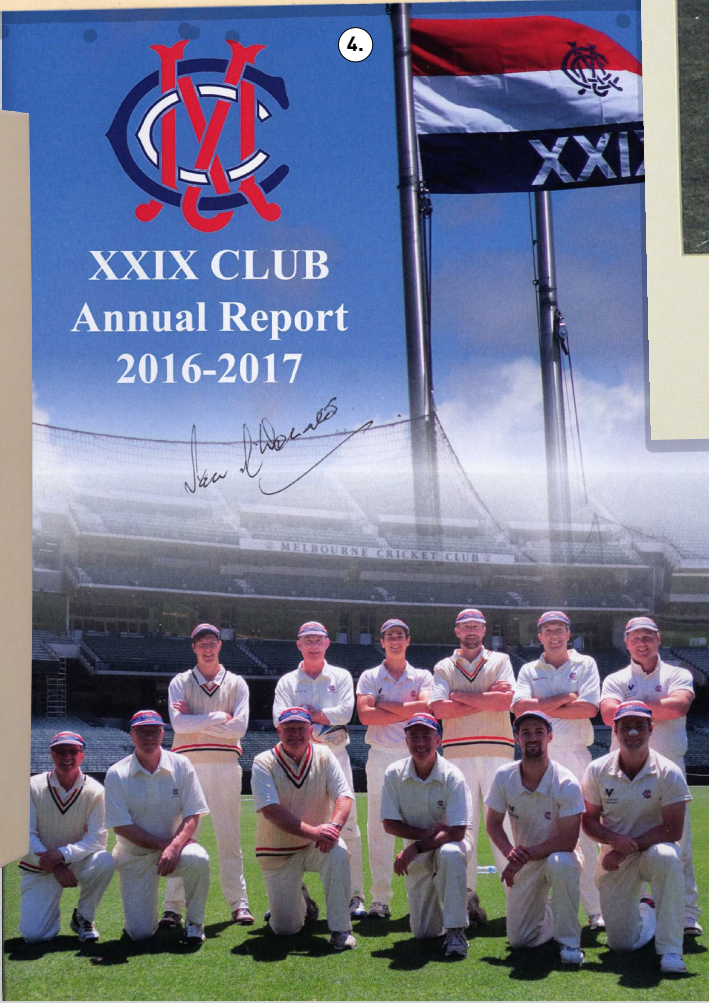
6.30 P.M. FOR 7 P.M.

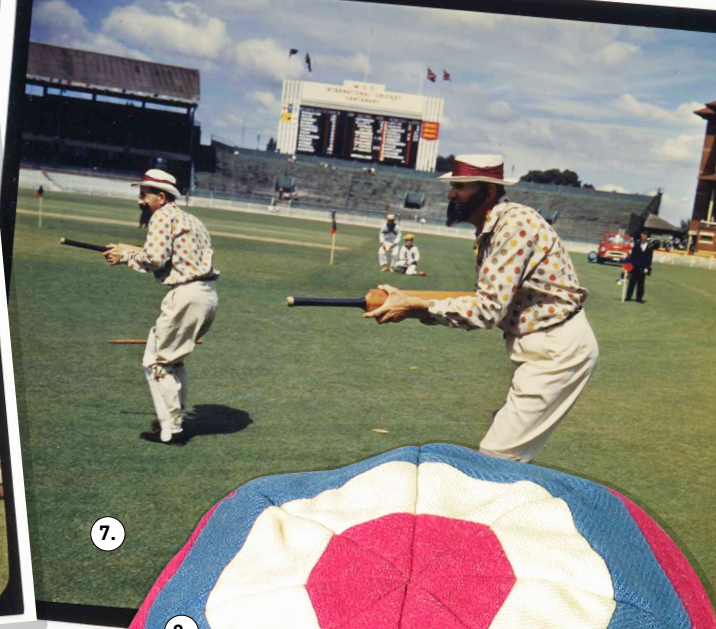
DRESS INFORMAL



XXIX CLUB Annual Report 2016-2017

Ian McDonald





MCC Presidents XI v MCC XXIX Club

Played at the MCG, Thursday 14th January 1993
 XXIX Club 6/154 def. Presidents XI 8/153

10.



Standing L/R S.Eggleston, J.G.Anderson, R.J.Errington, E.J.Lynch, R.G.Lloyd, A.J.Ware, R.B.Church, R.B.Harrold, Doc McDonald,
 J.A.McCarthy, J.C.Lill, J.R.Mitchell (MCC President), P.D.King, M.C.Phillips, S.McCooke, B.R.White,
 R.W.Strongman, D.F.Cordner, P.S.Anderson, R.B.Evans, D.A.Temple,
 C.H.Thompson (Chairman MCC Trust), B.J.Matters, D.S.McQueen.
 Seated L/R D.J.Broad, P.D.French (XXIX President), W.G.Ayres, S.C.Brown, M.J.Ash, D.A.Johnstone.

6. For the centenary of Anglo-Australian Cricket in 1962, "Doc" organised a re-creation of the match between HH Stephenson's English XI vs the XVIII of Victoria - "Doc" is in the back row, third from right.
7. This game was very light-hearted in nature and the participants had a most enjoyable time in their period costume.
8. Ian McDonald's XXIX Club hat, from the original batch produced from the club in 1957.
9. MCC XXIX Club annual dinner menu, 1966, from "Doc's" collection.
10. MCC President's XI vs XXIX Club match on MCG, 14th January 1993.



The Tavern
 Melbourne Cricket Ground



Paediatric anaesthesia was Ian's main field of medicine. He was associated with the Royal Children's Hospital throughout his career, and also worked part-time in private practice

in a series of special XXIX Club themed covers. He took great pride as he watched the collection grow.

Dr McDonald was considered as a subject for the Club's oral history project, however he shied away from the offer to be recorded and said he would much prefer to submit an essay, than be recorded. He thought it would help clarify the stories he would like to tell and offer them in a more structured way. He duly handed over the essay, looking at his early years, his education, his work as a medical professional, his association with the MCC and his other interests. We thought one of the best ways to pay tribute to him was to publish his own words on his sporting interests and time with the MCC.

My early association with the MCG.

My maternal grandfather on his retirement took me frequently to the MCG. Having Keith Rigg in the family I took particular interest in K.E.R. and Jackie Scaife (from Fitzroy and a little bloke like me) hare-ing around the boundary at 3rd man and fine leg – "the grass is like a billiards table, they should never fumble the ball" – as my grandfather used to say. Others that interested me included "Bull" Alexander – fast, big leap, first ever autograph; Bert Ironmonger; Don Blackie, and from NSW Alan Kippax, Don Bradman and Stan McCabe. "We will get them out after lunch/after tea/after drinks, when they've lost concentration, Jimmy" said my grandpa. He called me Jimmy for some reason. Perhaps all the boys at his schools were called Jimmy.

Later my father used to take me sometimes to the footy. I barracked for South Melbourne. They were the premiers, and Bob Pratt and Laurie Nash the stars. I remember also Jack Mueller and Murray Weideman at Victoria Park, playing kick to kick at half back. Drop kick, mark, drop kick, mark and so on..

My sporting development.

"Fortunately I gained a scholarship to Scotch College, where attention to school work became paramount, but was never allowed to interfere with cricket in particular. My final couple of years were somewhat spoiled by a hand injury which allowed me only a couple of games with the first XI as wicket-keeper.

Leaving Scotch with a tertiary scholarship to study medicine, a good friend and later distinguished historian, Geoffrey Serle, a keen hockey player, suggested I join Old Scotch Collegians under-19s hockey team, which opened another avenue of satisfaction for me. As at Scotch, despite the fact



During his playing career for Victoria from 1948-1953, they won the Sheffield Shield once, in 1950/51. Ian (second from left in back row) would work around his time off to travel and play with the team.

that the wartime medical course had been compressed into five years of concentrated study, I continued with my first sporting love, cricket, as well as my recently discovered hockey, both excellent diversions, and in the end obtained Blues in each.

My main sporting impressions while at "the Shop" included the superb swing bowling of Colin Galbraith and the strong batting line up which included Alan Dick, Graham Bath, and George Robinson (later captain of W.A.). At that time I first played against that great MCC sportsman Percy Beames, taking some delight as wicket-keeper in running him out at the bowler's end from a ball pushed towards square.

Playing hockey on the right wing against Camberwell, I well remember having the ball repeatedly removed effortlessly from my stick by their left half. Subsequently I discovered he was Charlie Morley, famous captain of Australia, and later coach, who became MCC's first coach when I was asked to form a hockey section about sixteen years later.

Immediately after the war, scouting friendships led to hiking in the Victorian Alps under the guidance of a superb bushman, Rover Scout Leader Tom Cherry, professor of mathematics. Specially remembered are the mystic late in the Yarra Valley at dawn after a night hike, and the five day crossing of the Barry Mountains from St. Bernard to Buller. This led progressively to ski-ing, the making of our own skis during the wartime scarcity, the labour and amusement of helping to build new ski lodges at Buller (Chamois Ski Club) and Hotham (Melbourne University Ski Club) and eventually to the acme of Australian skiing, two weeks of downhill cross-country on the NSW main range from Albina and Illawong huts, repeated several times. Today's skiers cannot appreciate the wonder and beauty of solitary skiing on Bogong, Kosciuszko, Townsend, Tywnam and all.

Graduating in the old Wilson Hall in 1946 at the age of 22, meant the gradual but inevitable change from youth to a more serious involvement as a developing adult. Life is competitive, and the medical profession is no exception. One's final examination results determined the placement of choice as a junior resident medical officer. Some, wishing to extend their experience in the field of sick children, proceeded to the old (Royal) Children's Hospital in Carlton; it was with the R.C.H. that I kept a relationship for the rest of



During Ian's first season of Sheffield Shield cricket he was the keeper at the Adelaide Oval in March 1949 when Sir Donald Bradman, in his final first-class innings, was bowled by Bill Johnston.

my professional career, firstly as a resident medical officer, admitting officer, surgical registrar, and then as its first anaesthetic registrar.

However there was a fly in the ointment. I had been selected in 1949 to play cricket for Victoria, which involved eight four-day games a year, half of them interstate. Only by dint of wonderful and much appreciated help from medical friends and the acceptance by most surgeons of old fashioned ether anaesthetics whilst I was away, was it possible. Sometimes I arrived at the MCG after the game had started! No way today, José.

Ian's first-class debut started in Hobart on Christmas Day 1948, when Victoria played Tasmania. He then played matches at Launceston, The Gabba, SCG and MCG before finishing his debut season in Adelaide on March 4, for Sir Donald Bradman's last first-class match. Indeed Ian was behind the stumps when Bill Johnston bowled Bradman for 30 in his final time at bat (see photo above). Ian was able to juggle his medical work and representative cricket until the end of the 1952/53 Australian first-class season. For Victoria he played 39 matches, including tour matches against the visiting English, West Indies and South African sides. His representative career highlight was selection in an Australian XI match against South Africa at the SCG in December 1952. Captained by Phil Ridings, his teammates included his brother Colin, Sid Carroll, Graeme Hole, Richie Benaud, James de Courcy, Ian Craig, Ron Archer, Alan Davidson and Geoffrey Noblet.

"Serious cricket had to give way to making a living. In 1953 I applied for and was awarded a clinical assistantship at Oxford in the Nuffield Department of Anaesthetics. The next two years were perhaps the most enjoyable of our lives for Dorothy and myself. Anaesthesia at Oxford was mostly



Sydney 1954-5. 5th Test

AUSTRALIAN XI, 1955

Above: In December 1952 Ian was selected at wicket-keeper for the four-day Australian XI match against South Africa at the SCG. His team mates included his brother Colin, Keith Miller, Ray Lindwall, Neil Harvey and Richie Benaud. The result was a draw, and Ian caught the South African captain William Endean and stumped Hugh Tayfield.

a hands-on affair, efficiently performed. With some surprise I found myself sought out for anaesthesia for babies and small children; Melbourne's R.C.H. was a leader in that field.

Extra-curricular activities included a deal of social cricketing, a by-product of which was attendance at the annual dinners of the South Oxfordshire Amateurs Cricket Club where the speakers, usually attached to Oxford University, masters in the expression and presentation of the English language, were a delight.

It is fairly well known that on my return to the MCG, I successfully urged the cricketing members of the General Committee to support the formation of a socially orientated section with similar attributes. It became of course the MCC XXIX Club, meaning that cricketers never grow older than 29. Its success in the early years owed much to the support of MCC secretary Ian Johnson, general committee men Keith Tolhurst and Keith Rigg, and the indefatigable Tom

Leather (Goldie) its secretary/manager. The new dining room, the Tavern, in the recently built Olympic stand suited the arrangements admirably, and has been celebrated for many years in Doug Reid's song sung regularly to conclude the annual dinner -

"There is a Tavern at the ground, at the ground,

Where 29ers sit around, sit around etc."



Left and Above: Ian McDonald played in Victorian sides against touring Test teams from the West Indies, England and South Africa. In these two photos the great West Indian batsman Everton Weekes deflects a bottom edge through the Doc's legs for four, before he was bowled by Bill Johnston for 7.



In the Victoria v Marylebone Cricket Club match at the MCG in November 1950, Ian caught Englishman John Dewes off the bowling of Dave Kerr.

On a number of occasions Ian reminisced to us about his time with the South Oxfordshire Amateurs Cricket Club and their inspiration for founding the XXIX Club. He donated a range of their fixtures, reports and dinner menus from his time there in the early 1950s. He was especially proud to host the South Oxfordshire Amateurs Cricket Club at the MCG during their Australian tour in 2004.

"I continued playing cricket for many years, four with the 2nd XI, the XXIX club, and then the A Club XI which was perhaps the most pleasurable of all, with serious cricket being played by some genuinely good men, allied to a great deal of social jollity. Furthermore I have hit 3 sixers in my life, all with the A's, and have made 2 of my 3 centuries likewise. Colin McCutcheon, and Tony Ryan were wonderfully gracious captains, and "Slug" Jordan the most unlikely member of whom many wondrous stories abound.

Ian speculated that it was his involvement with the establishment of the XXIX CClub that led to him being co-opted to fill a casual vacancy on the MCC Committee in 1957.

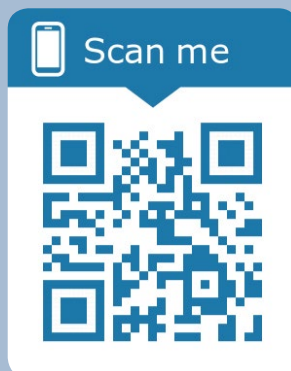
"My friend, the club secretary Ian Johnson called me in 1957, to say that the president Mr Charles Simmonds wished me to join the general committee. This was TOTALLY UNEXPECTED, and I walked very tall indeed. I joined a committee comprised almost entirely of sporting heroes of the club, led by Charlie Simmonds, Hans Ebeling, Keith Tolhurst, Keith Rigg, Bert Chadwick, supported by secretary Ian Johnson. They had wonderfully well negotiated the 1956

Olympics, but a period of quietude set in, disturbed in the 1960s by increasing pressure from football and television authorities, which saw an explosion of activity over the next four decades, both on the arena and in the accommodation of patrons. The club had to change from being primarily a sporting organisation to one in which business became paramount. Bert Chadwick (later Sir Albert), president during most of my time, epitomised the gradual but progressive changes occurring. Subsequently Donald Corder, John Mitchell and Bruce Church with

John Lill's support manfully maintained the club's sporting ethos whilst coping with business pressures."

Ian McDonald and Lindsay Kline

During break on day 2 of the 2014 Boxing Day Test Lindsay Kline and Doc McDonald visited the MCC Library and reminisced about the Australian Test team's tour to Pakistan & India in 1959/60. Library staff were able to record part of the conversation. Click on link for digital edition, or use QR code for print edition.



A video of the game can be seen here:

https://www.youtube.com/watch?v=usUnDo0s_0E



Above: Photo of one of the MCC Hockey Sections' "Social Cs" teams led by captain Lew Jenkins. Ian McDonald is fourth from the left in the back row.

Right: Ian's MCC Reefer jacket. This style of jacket was introduced by the club in the early 1960s as a replacement for the traditional striped blazers. They all sported the MCC cypher inside laurel wreaths on the left breast pocket. However the symbols of the different sporting sections were incorporated on individual's blazers, where qualified. Dr McDonald's features cricket above the club's cypher and crossed hockey sticks below.

It was during his term as a committeeman that Ian was approached to establish an MCC Hockey section.

"The Hockey section – formed in 1961.

A request came from the VAHA asking MCC to consider forming a hockey section. Hockey has a low profile, but this very fast, skilful game is played in Australia by large numbers, both male and female.

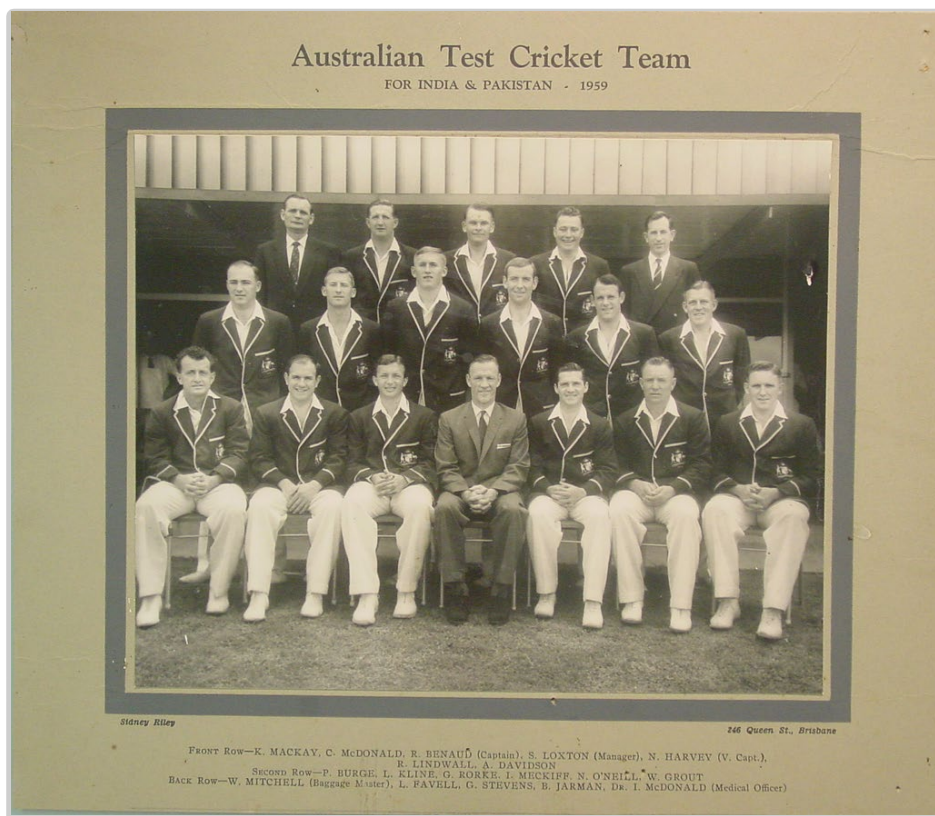
Vice-President Hans Ebeling introduced the request which was enthusiastically supported by all committee members. Being the only ex-hockey player (from Old Scotch and Melbourne University), Bert Chadwick immediately promoted me to presumptive Chairman of the section. Fortunately for me, I was presented by the VAHA with a coach, Charlie Morley of Camberwell, Victoria and Australia; Stewart Jamieson also from Camberwell and Victoria, and assistant secretary of the Australian hockey association who was wonderfully knowledgeable in hockey matters, became our first captain and secretary, later chairman, and a very good friend.

Numbers transferred from other clubs, interstate and overseas, being seduced by the kudos of playing for MCC, whose MFC

under Norman Smith and Ron Barassi was at that time paramount, while MCC ex-captain of cricket and Victorian XI player Ian Huntington was an original, developing into a very steady left half.

We were a very happy and successful section with two teams in 1961 and three in 1962, winning premierships and progressing in their divisions, our "ones" reaching A1

Right: Photo of Australian touring party for 1959/60 Test tour of Pakistan and India. Dr McDonald, top right, served as their medical officer for this challenging, but highly successful tour.



grade and remaining competitive. Albert Park provided our home ground, the MCC truck our equipment transporter, and the Albert cricket ground glasshouse – our home. We, our opponents, umpires, and others gathered there post-matches, a unique arrangement, subsequently followed by other clubs.

Our 3rd XI under Lew Jenkins became known as the social Cs, an indication of things to come. On Albert Park we built a change room, raised a flag pole with the MCC flag flying free, and erected four floodlights (one of which fell down) after consultation, through the tough nut Senator Pat Kennelly, with the Albert Park Authority. While I kept playing with the C's for a dozen years or so, I was able to hand over authority to a very capable committee under a number of chairmen who have kept the flag flying."

In 1962 Ian assisted with the plans for the celebrations on the Centenary of the tour of H.H. Stephenson's team to Australia in 1862, and the birth of Anglo-Australian cricket. Ian organised a "mock-up match in period costumes" to start the proceedings, with prominent cricketers and officials taking roles of the English XI and Victorian XVIII. Frank Tyson skippered the All England XI and the Victorian Premier Henry Bolte played the role of George Marshall, skipper of the local



Dr Ian and Dorothy McDonald with Dr Donald Cordner, MCC President Bruce Church and Colin McDonald at the 2000 MCC Annual General Meeting, where "The Doc" was made an Honorary Life Member of the Club and was presented with his gold medallion.

XVIII (and publican of the Cricketers' Arms). Ian recounted with glee how Bolte did not quite enter into the spirit of the re-enactment, and that he refused to be dismissed for a duck, as George Marshall had been in 1862!

Outside his playing career, Ian's other great service to cricket was his service as Medical Officer to the Richie Benaud's Australian team to Pakistan and India in 1959/60. He wrote about the highlights of the tour in an article entitled "Cricket beneath the Himalayas" published in *Doctors Only* magazine No.14 September 1961, pp 3-4, 6 & 7. (A PDF copy can be downloaded from the MCC Library catalogue at... <http://tinyurl.com/y4u3mbbx>) So in his essay he referred to that for fuller details, but commented on the following...

From early days I enjoyed outdoor activities and had an historical interest in exploration. In 1938 I can remember closely following daily newspaper reports of British expeditions attempting to climb Mt Everest (Chomolungma). In tweed jackets and hob-nailed boots, with great courage they failed. In 1954 during my time as Medical Officer with Richie Benaud's team in Pakistan and India I took a day off from Peshawar (v. Pak. Universities) to fly up the Indus gorge to Gilgit in the North West Provinces together with Richie, Mike Charlton (ABC commentator, brother of the late Tony) and brother Colin in a Pakistan Army DC 3, comfortably ensconced on wooden benches. Flying through gently falling snow one could nearly touch the Hindu Kush on port side and the Himalayas on starboard. Nanga Parbat seen through the snow at 26,620 feet forms the huge western bastion of the great Himalayan chain; it is the graveyard of several German expeditions in the 1930s, but was finally climbed in 1953 as was Everest. Richie slept throughout.

Following the tour, two friends joined me on a five day trek from Darjeeling along the Singalila ridge border of India and Nepal, and from Phalut had our first sighting of the great Chomolungma at 29m,028 feet, the "Goddess of the Snows". A week later we were in the Vale of Kashmir in its winter mantle, skiing from Gulmarg in the deepest powder I have ever known. Stepping out of my skis to photograph Nanga Parbat far away to the North West across Pakistan, I plunged up to my waist to the laughter of our Indian Army Guides. I determined to return.

He did! In 1972, 1974, 1980, 1982 and 1987. On the latter trip Ian noted...

Back to Kashmir (House boat on Dal lake in Srinagar). Thence by road across the Himalayan range at 16,000 feet, stopping briefly to engage in a cricket match with "the Friends C.C." (Dr Noel Ramsey, AM umpiring, I.H.McD keeping wicket) at Drass, reputedly the second coldest inhabited place on the planet after Siberia, and ending at Leh, capital of Ladakh (Little Tibet) and back to the Indus again.

He concluded his essay, "We have been very fortunate to have been involved in and with so many places, organisations and friends."

I am sure that there are so many of us who encountered Ian that felt so fortunate to have known him. Vale Ian Hamilton McDonald.

Representing a Divided Australia:

Uniforms of Australia's National Football Teams

By Trevor Ruddell

ORIGINS OF AUSTRALIA'S GREEN AND GOLD COLOURS

One cannot consider Australia's national football colours without reference to the uniforms of Australia's national sporting teams before the turn of the twentieth century. I speak exclusively of Australia's representative cricket teams, for although individual Australians would compete overseas, and although individual colonies met the touring national Rugby Union teams in the nineteenth century, it was the game of cricket that represented Australia as a sporting team.

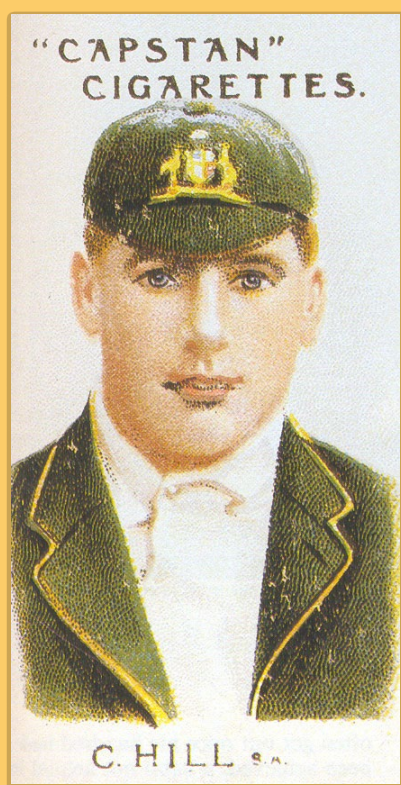
Peter Sharpham's research into early Australian cricket uniforms shows that the colours sported by these teams changed regularly. In Australia they may change with each Test as the side adopted the host colony's colours. However, such a system would not work overseas.

Australia's first national touring team of 1878 wore light blue and white stripes. The 1880 team wore faded magenta and

black. The teams that toured England in 1886 and 1888 wore the colours of their sponsor – the red, white and blue of the Melbourne Cricket Club. In 1890, navy with gold piping was chosen and they wore a recognisable Australian coat of arms for the first time.

Top: Dally Messenger wearing rugby league's first Kangaroos' uniform in 1908/09.

Left: Clem Hill in Australia's cricket uniform of the 1900s. W.D. & H.O. Wills (Australia) "Prominent Australian & English Cricketers", cigarette card series of 1907.



It was not until 1893 that a move was made to symbolically recognise different Australian colonies. Samuel Horden arranged for the Australian tourists to wear blue blazers upon which was a shield quartered by a southern cross, and each quarter bearing the colour of an Australian colony – New South Wales (light blue), Victoria (gold), South Australia (red gold and black) and Queensland (orange and black).

However it was Mostyn Evan, the South Australian member of the Australian Cricket Council, who in January 1898, while watching the Australians play England at the MCG wearing the Victorians' dark blue, suggested the Australian team adopt "a very attractive arrangement of green and gold colours" for the 1899 Australian tour of England. This colour scheme had no pre-existing tie to a particular colony. As the tour progressed green and gold ephemera were used in association with the tour, from menus to a green and gold flag outside the tourists' London hotel.

From then on Australia's cricket colours were dark green and gold, though only formally ratified in 1908. However other Australian national teams adopted the colour scheme. The [Launceston Examiner of July 31, 1907](#) noted that the Australian Lacrosse team at the MCG donned: "the handsome green and gold uniform which is by common consent the recognised sporting colours of the Commonwealth". In 1908 an Australian baseball team also wore green and gold against a United States' fleet team in Sydney. Later that year the Australasian Olympic team in London also wore green and gold colours for the first time. However, at the Games the Australian rugby union team won Olympic gold that year wearing light blue jerseys.



BLUE AND MAROON COLOURS OF AUSTRALIA'S EASTERN SEABOARD

At the very time Australia's cricketers pioneered green and gold in London in 1899, back in Australia the national rugby union team played Britain. This was the country's first national football team of any code. It was composed exclusively of New South Welshmen and Queenslanders and played three Tests – two in Sydney and one in Brisbane. This team followed the convention of earlier Australian cricket sides and played in the uniform of the host colony – so they wore New South Wales light blue in Sydney and Queensland maroon in Brisbane.

As late as 1905 the Australian team tended to stick to a light blue uniform – some even featuring a New South Wales Waratah on the breast. Then for the home series against New Zealand in 1907, a compromise uniform was adopted of Queensland maroon with New South Wales light blue hoops.

The jersey made no reference to the wider nation beyond the two states, only the two unions that composed the team. The tour's venues were exclusively situated in these two markets and all the players and financial backers were from New South Wales and Queensland too. If one ignores the kangaroo on the jersey's right breast, the first use of the symbol on a national football uniform, it appears Australia's Rugby Union officials did not care to symbolically represent Australians south of the Murray River or west of Broken Hill.

As distinctive and inclusive of the eastern seaboard as the jersey was, union soon abandoned it. The first Wallabies of 1908 toured England in New South Wales light blue with a New South Wales waratah on the breast – though the Wallabies' caps were maroon and blue. However, in 1908 the recently formed Australian Rugby League's representative team adopted maroon and blue hoops. Like union, all its players, supporters and benefactors came from Queensland and New South Wales.

In 1908/09 the rugby league team, dubbed the Kangaroos, met English professional rugby teams at the very time the Wallabies toured the UK. Upon both national sides returning to Australia in 1909, the light blue Wallabies and maroon and blue Kangaroos met in Sydney. This is the only time two Australian national football teams met in competition and not a thread of green and gold was worn by any of the players.

Australia's union team continued to play in light blue jerseys until the outbreak of the Great War. In 1910 the Australian league team also played in light blue, but in that year an Australasian rugby league team played England in hoops of New South Wales light blue,

Queensland maroon and New Zealand black. In 1911/12 another Australasian team dubbed the Kangaroos toured England wearing light blue uniforms with a maroon A on their right breast. But for the three-Test series against England in Sydney in 1914 the Australian league team returned to light blue and maroon hoops. The union side played New Zealand this year too. This was Australia's last year of international football before the outbreak of the Great War.



Above: The cap of Australia's first international rugby union team, 1899.

[Australian Rugby Union Heritage Collection]

1920s – TOWARDS GREEN AND GOLD

In 1920 with the theatre of international conflict over, the somewhat benign theatre of international rugby league resumed. The Rugby Union in Queensland was a casualty of the war and so Union ceased to field a national team for much of the decade. Both the Queensland and New South Wales Rugby Leagues survived the war and the nation's league team played a series against England in 1920. The Kangaroos' tour of England in 1921/22 was again styled Australasia because it included New Zealanders. They wore light blue jerseys.



Australia's 1924 soccer team. The first Australian national team of any football code to wear green jerseys. This team played the fifth Test against Canada in Adelaide on July 12, 1924. **Back Row:** H. Spurway, Fred. Gallen, T. Bristoe, G. Cartwright, G. Storey, G. Raitt. **Front Row:** C. Williams, W. Maunders, E. Lukeman (Commonwealth Secretary), J. Masters, W. Bellis (South Australian FA Secretary), Jim Orr. [State Library of South Australia]



In 1922 a third national football team played its first games. The best soccer players from New South Wales and Queensland represented Australia on tour in New Zealand. Our first soccer internationals adopted a uniform of light blue jerseys, white shorts and light blue socks – a uniform not dissimilar to those of the rugby codes. The uniform was unchanged the next year for a home series against New Zealand and a touring Chinese team. However, unlike all previous national football teams, this time some of the players were Victorian.

In 1924 a Canadian soccer team toured Australia and the Australian side that met them was the first football team of any code to play in dark green shirts. This was a quarter of a century after green and gold was debuted by Australia's cricketers and a quarter of a century after Australia's rugby union team played its first Test. The 1924 team was also the first soccer team to sport Australia's coat of arms on its breast. This team consisted primarily of New South Welshmen and Victorians, and it played Tests and exhibition matches in four states.

It can be argued that the 1924 Australian soccer team was the first to symbolically embrace the entire nation – quite unlike the union and league teams. The New South Wales and Queensland colours of previous national football teams did not reflect soccer's nationwide support. Green had been popularised as a national sporting colour by Australia's cricket and Olympic teams for over a decade. However, soccer was a minority sport in all Australia's states, and its leading advocates were largely immigrants from the British Isles. Therefore, the green jerseys were a nationalistic affirmation of a sport that was perceived as foreign by many.

However, light blue and maroon was still relevant to rugby league and that same year, 1924, the national team wore light blue and

Top Left: Tom Gorman, Australia's 1928 rugby league captain, wears league's first green and gold national strip.

Top Right: Australia's 1936 rugby league captain, Dave Brown in a green jersey with gold chevrons.

Right: Australia's rugby union side of 1938 wore gold jerseys with a green band against New Zealand.

maroon hoops. It was soon to change. For England's tour in 1928 Australia's leaguers sported a green and gold hooped jersey with Australia's coat of arms on the left breast (rather than a map of Australia or a kangaroo) for the first time. When league's Kangaroos toured Great Britain in 1929/30, the Australians debuted what would become their iconic jersey of bottle green with gold chevrons.



This is the oldest national football jersey design still in use. It may even have inspired the shirts worn by Australia's soccer teams in the 1950s. Although the side was universally composed of New South Welshmen and Queenslanders – the first Victorian born player to play a rugby league Test was the dual international Timana Tahu in 2002 – the jumper symbolically represented the entire country and not just one or two states.

The last of Australia's pre-World War II national football teams to play in green was rugby union. By 1929 the national team had been in recess since the Great War and it was the New South Wales state side, the Waratahs, that was the code's vehicle for international competition. But in 1926 a rugby union team was established in Victoria and the Queensland Rugby Union was revived in 1928. And so in 1929, with a lone Victorian resident, who emigrated from Queensland, lining up alongside New South Welshmen and Queenslanders, the Australian rugby union team, clad in green jerseys and white shorts faced the All Blacks.



ALTERNATIVE STRIPS

The green jersey was not popular with rugby union traditionalists who anticipated a clash with South Africa who also wore green. Australia's rugby union team stuck with the uniform in 1930 and 1932, but for its 1933 tour of South Africa the Australians reverted to the light blue jerseys of earlier days. In 1963 the Australian rugby league team did something similar when they played South Africa, donning the blue and maroon hooped jerseys of a bygone era.

In 1937 the South African rugby union team toured Australia. This time the Australians played in white jerseys with a green band flanked in gold. The following year against the All Blacks, citing the similarity between Australia's dark green and New Zealand's black, the Australian rugby union team played in a predominantly gold jersey for the first time, albeit with a dark green band.

Following World War II the Australian union team played in green jerseys, often with white shorts and gold socks, but it was for the Wallabies' tour of South Africa in 1961 that they first donned their now iconic gold jerseys. Rarely since have Australian union teams worn a jersey that was not predominantly gold. One instance was during the 1995 Rugby World Cup when Australia wore green with gold hoops to avoid a clash with Romania. The gold jerseys were so wholeheartedly embraced by Australia's Union supporters that many were outraged when acute triangles in green and white were added to the right side of the golden jersey from 1997 to 1999. Peter Fitzsimons, a former Wallaby, described this Reebok design as "dog's vomit".

Australia's soccer uniform has been more experimental. In the thirties the team wore a green jersey with a gold V and the letter A on its breast, and after World War II until suspended by FIFA in 1960 the team wore a uniform not dissimilar to that of the Australian rugby league team of green with a pair of gold chevrons. However, during this period there were two tournaments when Australia's soccer team wore a different jersey. Australia played South Africa in a clash shirt of white with green and gold chevrons in 1947, and during the 1956 Olympics the Australian soccer uniform echoed that of Australia's athletic team being white with a green and gold sash.

Australia was re-admitted into the international fold under a new administration by FIFA in 1963. By the late 1960s, Australia's soccer team wore a primarily gold shirt, green shorts and white socks, but with a greater variety

Top: Australia's soccer strip of the 1950s resembled that worn by rugby league national teams since 1929.

Right: Nathan Buckley, Australia's 1999 international rules captain, appears on the cover of the series program in a primarily navy blue uniform, albeit with green and gold chevrons.



of international opponents, alternative strips were more commonly used by Australia's national soccer team, than for either rugby code. As a result, the Socceroos also regularly donned their primarily green clash jerseys into the 1990s.

In some team sports there is limited flexibility in designing an alternate strip. In American football there is a long tradition of the visiting team playing in white. Therefore, the Outback, Australia's national gridiron team, who have played internationally since 1996, use green jerseys with gold trim as their "first" jersey, and white with green and gold trim as an alternate.



GREEN AND GOLD... AND BLUE?

On April 19, 1984 it was proclaimed in the *Commonwealth of Australia Gazette*, "that green and gold... shall be the national colours of Australia for use on all occasions on which such colours are customarily used." The colors were also specified as pantone numbers 116C and 348C. However, in 1990 a recently established national football team, Australia's international rules side, added another colour to the national pallet – navy blue. Teams of Australian rules footballers toured Ireland in 1967 and 1968 and played county teams under gaelic football rules. These teams wore green jerseys with gold squares on their breast with a green map of Australia. Dubbed the Galahs, their dress uniforms included akubras with tufts of pink and white feathers. When officially sanctioned Tests between Aussie rules and gaelic footballers began in 1983, the Aussies wore green jumpers with gold trim, and for the two subsequent tours, gold jerseys with green trim.

However, for Ireland's 1990 tour the Aussies wore dark blue uniforms with green and gold trim. Ireland's national colours of emerald green and orange/saffron were similar to Australia's dark green and gold, so dark blue – being a reference to the prevailing colour of the Australian flag – helped de-mark the team. All Australia's International Rules teams since have worn primarily dark blue jumpers with either green and gold as subordinate colours in the form of a sash, chevrons, or yoke. The Australian coat-of-arms has also been prominent in the very centre of the guernsey since 1998 (first appeared on the guernsey in 1990 on the left breast).

Since then other codes have used blue in their uniforms. In 1997 Australia's Super League team, a rebel rugby league organisation, used a jersey design reminiscent of rugby league's 1929 Kangaroos jumper; however, the designers used stylised royal blue and gold chevrons on the dark green jumper. The Australian Rugby League stuck to their traditional uniform that year and when the bodies reconciled in 1998 the Super League uniform was abandoned. Blue has become Australia's acceptable, though widely unrecognised, third national colour. The Australian touch football team, that has played internationals since 1985, included navy in its 2005 uniform.

The Socceroos use of blue is probably the most visible. Blue crept onto the Socceroos uniform in 1995, as a row of blue diamonds, alongside green ones on the right side of their gold shirt and shorts. Although green and gold have generally been the dominant colours of Australia's "first" uniform, in 1998, the alternate strip was primarily dark blue. Since then, with few exceptions, the Socceroos' alternate strips have been mainly blue. However, in 2004 the team wore white with green trim as a clash strip, and for the 2018 FIFA World Cup finals, the blue kit was replaced by an all green alternate strip. Australia's indoor soccer team, the Futsalroos (since 1989) and women's soccer teams (since 1977) early on tended to mimic the uniforms of the Socceroos.

COMMERCIALISM

Commerce has also affected the design of Australia's football uniforms over the last forty years. In the 1970s it was still somewhat nuanced but today the major codes have a commercial stain. The Socceroos World Cup team of 1974 was the first national football side to have the label

of a sportswear's manufacturer, Umbro, on their shirt and shorts. Following the Fraser government's cessation of a Commonwealth uniform grant to the Rugby Union, the Wallabies sported the Adidas three stripe brand on their apparel from 1976 to 1988, as did League's Kangaroos in 1978 and 1982. MP Reginald Birney stated in Federal Parliament that Adidas's trading on the Wallabies uniform was a "a deep injury to the national pride." Birney appealed for businesses to keep their, "Hands off the national colours forever".

However, sports apparel companies would see the appeal of being associated with a national sporting team. Since 1991 the designs of the "first" and alternative Socceroo strips have been changed *about* every two to three years – presumably for the merchandise market. There is also a market for previous strips, the Socceroos' infamous "egg salad" jersey of the early 1990s was so ugly, ironic replicas are still created for sale. The sports apparel market may also explain the shift in soccer to a more aesthetically pleasing blue rather than green based alternate strip. Nike replaced Adidas as the designer of the Socceroos', futsalroos' and Matildas' (women's soccer) uniforms in 2004. The design of the Socceroo strips of 2010, were made from recycled bottles and was patented by Nike.

Bernard East, in his book on the commercialisation of the Australian Football League, which may be extrapolated to professional codes and national teams, wrote that, "there has long been a hybrid of commerce and culture creating an inclusive culture where clubs have balanced commercial benefits against club traditions..."

[Bernard East, [Australian Rules in a Commercial Era: Catering for Theatregoers and Tribals](#), Walla Walla Press, Petersham (NSW), 2012, p. 81.] In 2008 the Australian Rugby League celebrated its centenary by turning out the Kangaroos in replicas of the 1908 strip. That same year the Australian Rugby League sold the space centre of its uniform to the brewer VB.

A decade earlier the Wallabies, sponsored by the telephony company Vodafone, pioneered selling the centre of a national jumper in 1998. However, less obtrusive advertising had been sold on Australia's union, league and international rules jerseys (aside from makers' brands) since the 1990s. XXXX appeared on the sleeves

Right: Vince Grella models the Socceroo's 2010 alternative strip. Made from recycled bottles, its manufacturer, Nike also owns the European patent for the design.





The use of Aboriginal art as one-off jumpers was initiated by Western Australian Aussie rules football clubs in 2007 and has since been embraced by football teams of all codes and at all standards. Georgina Robinson wrote that the Wallabies' design, "caused a sensation among fans, prompting manufacturer Asics to commission a second production run of a Wallabies' jersey for the first time ever, with close to 4000 sold over an eight-week period. A run of scarves, balls and hats featuring the design also sold quickly, hitting the 2000 mark after the Wallabies' 23-18 win at Suncorp Stadium." [Georgina Robinson, August 13, 2018, Sydney Morning Herald.] The jersey may be popular with the Wallaby players and their barrackers, but as [Richard Hinds](#) cautioned, such displays are, "meaningless if they have don't have an impact on the cause they purport to champion. If the ARU intends to

of the Kangaroos in 1990 and the Wallabies in 1993, while the international rules team wore QBE Insurance logos on their breast. In 1978 the shorts of the national rugby league team were emblazoned with the logo for the brewer KB.

SYMBOLISM

The representative uniforms of Australia's minor football codes, such as gridiron and touch football are less blighted by corporate logos. In some cases tournament rules regarding attire may enforce a sort of purity in the national strip. FIFA rules on branding in which, "Players and officials are not allowed to display any kind of political, religious, commercial or personal messages in any language or form on their playing or team kits...", forbids the Australian soccer team from selling its jersey. However, in the twenty-first century high profile national football strips have been highly commercialised, whether principally directed at the sports apparel market (like soccer), or as mobile billboards (like rugby league and union).

Corporate logos were not the first symbols displayed on national football kits. From early in the twentieth century Australia's national football teams were detailed with Australian icons such as maps of Australia, silhouettes of kangaroos, a letter "A" as well as official and unofficial coats of arms. The Australian team for the Ladies' Gridiron League's (a successor of lingerie football) Tri-Series in 2014, managed to include a white Southern Cross superimposed over a green kangaroo on their yellow sports bras. The Southern Cross, as configured as five stars in the fly of the national flag, also graced the uniforms of Australia's touch football and rugby union teams during the first decade of the twenty first century. While most national iconography is simple and politically conservative, in recent years Australian national jerseys have occasionally used contemporary designs that draw upon the country's very ancient symbolic forms.

In October 2017 the Wallabies were the first Australian national football team to use a jersey designed by an indigenous Australian. Though the jersey's palette was the Wallabies' traditional gold with green, Dennis Golding, a Kamilaroi/Gamilaraay artist from Redfern, Sydney, used [Aboriginal motifs](#) and style to represent, "the Qantas Wallabies, Indigenous and non-Indigenous communities coming together as one."

'leverage' the popularity of the new jersey in the 'commercial space', then the game will need to also demonstrate how it plans to practically enhance the cause of Indigenous people, not just take a cut of the \$159.99 for which the jerseys were advertised to help bolster their parlous finances."

Australian symbols on many jerseys today share space with a commercial advertiser. Supporters may look past such impositions and see advertising as something necessary to sustain elite sport. Further, some sponsorship arrangements seem to be good fits. Since 2004 Qantas, Australia's national airline, has been the jersey sponsor of the Wallabies. The then acting Australian Rugby Union chief executive [Matt Carroll](#) stated, "Qantas and the Wallabies are a very natural partnership,... Qantas is an iconic Australian company and the Wallabies have a very special place in the eyes of the Australian public as one of our great national teams." [www.espn.com.au, May 5, 2004]

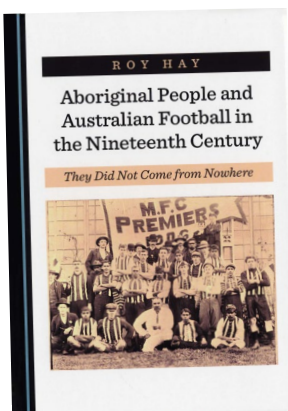
Yet, the commercial taint on the jumpers is symbolic of the nexus between top-flight sport, business, and the promotions industry. Australia's national football kits are not just a reward for elite footballers but for profit.



Top: Australia's 2009 mixed touch football team sporting the Southern Cross.

Right: Rocky Elsom models the Wallabies' 2010 strip – and promotes Qantas.

BOOK REVIEWS



Roy Hay

Aboriginal People and Australian Football in the Nineteenth Century: They Did Not Come from Nowhere

Cambridge Scholars, Newcastle (UK), 2019
ISBN: 9781527526488

Roy Hay's book is possibly the first overview of Aborigines and their relationship with Australian football prior to the

Great War. The 143 page book is organised into four sections: "Part I The evidence in Victoria", "Part II The players and their stories", "Part III South Australia and Western Australia", and "Part IV The Origins of Australian Football".

The chapters of the opening Victorian section are arranged thematically according to the mission station. These stations were created throughout Victoria from the 1860s, and it was at

them that regional Aboriginal communities congregated. Hay shows that, in spite of social and legal adversity, Australian football culture in Aboriginal communities has been healthy and continuous from the 1870s and 1880s – yet each mission, each region of the state, has its own particular history and relationship with the game. Hay catalogues references to football playing on each station and Aborigines living beyond them. However, the book is more than an abstract recording of games, dates and references in the news.

The second section profiles a select few early indigenous footballers and their families. While some of these men are regarded as patriarchs and revered past elders of modern Aboriginal families, few, if any, would be familiar to the average football historian. Hay's biographies place the development of Aboriginal football on a human level. His research allowed him to craft some of these biographies meticulously. One such case was his account of the life of Albert "Pompey" Austin, who played one game with Geelong in 1872. As a result of Hay's sleuthing, Austin is portrayed as a far more accomplished athlete and footballer than his performance with Geelong implied – all the while

Hay sheds light on Austin's life beyond the sporting arena. The sporting lives of Austin, Robert Wandin, Thomas Dunolly and company merit books in their own right, however, until then, Hay's chapters and their accompanying annotations, will give any budding biographer fodder.

Through the prism of football, Hay's book therefore opens a window on the development of Aboriginal society and Aboriginality in this era. It was a way of life just one or two generations removed from the brutalities frontier, and lived under the dominion of British laws and a foreign culture. Therefore, it is a story of adaptation and survival in adversity. Aborigines were encouraged to aspire to the lifestyles of the neighbouring white communities, but were not fully accepted by them – however, if they were good enough they were readily welcomed into the sporting teams of white communities. Aborigines were discriminated against with impunity off the playing field, as can be seen in restrictions applied to individual Aboriginal footballers such as Dick Rowan. In 1902 Rowan of the Coranderrk mission was forbidden by the Board for the Protection of Aborigines to play in the metropolis for South Melbourne. The mission system also restricted the ability of Aboriginal communities from entering clubs in leagues. This was illustrated in 1907 when the Cummeragunja club was not admitted into the local league because its delegates could not guarantee travelling to Echuca each Wednesday to play. On the field individual Aboriginal athletes and teams could and did shine. The text is sprinkled with accounts of Aboriginal premiership teams, as well as players who were recruited by well-resourced country clubs. However, these moments, and the athletes who created them, were largely played out in bush communities, and away from the gaze of the metropolis and its press.

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While Hay's case studies in the first three sections may provide inspiration for future researchers to expand on, the final portion of the book may prove to be the most discussed. Hay is best known for his research on soccer history, but he is a highly respected historian of football codes generally. This broad perspective and deep knowledge of the development of football throughout the world is evident. By surmising the literature of football's origins, he placed his earlier descriptions of nineteenth century Aboriginal football in a broader global and anthropological context. In Part IV, Hay is very sceptical of the myth that Tom Wills, the Rugby School educated son of a squatter, acted as a conduit between Aboriginal ballgames and Australian football in the late 1850s. Further, Hay does not see Wills as *the* founder of Australian football, but a part of the game's "founding generation" – a population of young men, largely immigrants, with a myriad of influences and motives.

Hay is right to leave such myth busting discussions to the final chapter. I believe the spotlight focus upon Wills casts Aboriginal football history into the shadows and thereby does it a disservice. In Part I Hay noted that while football in the British tradition may have arrived at missions in the 1870s and 1880s, the ball playing roots of their residents lie much deeper. Early in his account of football at Coranderrk he refers to traditional ball games at the station in the 1860s. It may well be that Australian football's early adoption on Victorian missions was informed by tactics from such Aboriginal pre-colonial ballgames. This speculation that Aboriginal footballers incorporated pre-colonial practices into an analogous introduced sport, would suggest that Aborigines had agency in shaping their own football traditions. Discussion of Aboriginal football in the colonial era does not need the legend of a cultural white saviour/ appropriator in Wills.

The movement of Aboriginal footballers from the bush leagues to senior Melbourne football remained a trickle into the 1960s. From the 1970s and 1980s Aboriginal footballers began to flow into football's senior leagues, and today they populate the playing lists of top clubs in numbers well beyond their demographic percentage. The progression of Aboriginal footballers to bigger leagues may have been stifled until relatively recently, but the development of Aboriginal football cultures was not. This book demonstrates that football talent in indigenous communities was always there, as enunciated in the sub-header to the book, *They Did Not Come from Nowhere*. Hopefully this book will spark further research on this topic.

Trevor Ruddell

ROGER PAGE

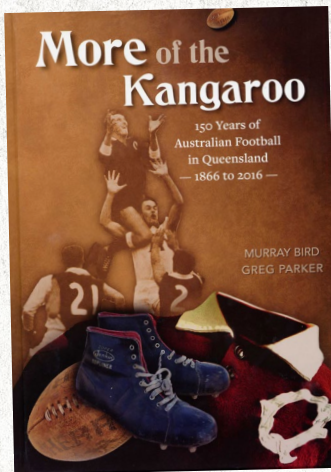
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Greg Parker and
Murray Bird

***More of the Kangaroo
: 150 years of
Australian football in
Queensland 1866 - to
2016***

Sports Publishing:
Morningside, (Qld) 2018
ISBN: 9780994393616

When Murray Bird and
Greg Parker joined
forces to write the

history of football in Queensland, there is no doubt they should have prepared to put together two volumes. One of the primary observations regarding *More of the Kangaroo: 150 years of Australian Football in Queensland 1866 to 2016* relates to its size. At a touch over 1000 pages, it is a monster of a book.

However, upon looking at the doughnut rather than the hole, this does mean there is a massive amount of content. Fortunately, it is not as overwhelming as the size suggests. It is well presented, streamlined and interesting. For a Victorian reader, it is also illuminating.

As well as this, *More of the Kangaroo* is a friendly book. This is evident from the moment you read that the authors loved the game 'and were both researching its history in the Sunshine State', which led to their co-authorship. Notes on usage start the reader off on an amiable note, a bit like a guidebook heading into a foreign land where the game is 'set against a backdrop of Queensland houses, palms and poincianas.'

The expedition sets off in lively style through the nineteenth century, with each year summarised concisely, establishing empathy for those involved in the inevitable challenges that setting up the game in unfamiliar territory would have entailed. On an aesthetic front, these summaries are presented against a light peach background, which helps to lift the inevitable black, white and sepia of the time, and make reading less strenuous (unless, of course, you're trying to read this one on a tram. Tip for that – don't). The same technique is used to present a premiership table, indicating the victories and otherwise for each team involved at the end of a season.

So it is that we can read of the battles of 1881, when just four teams – Brisbane, Excelsiors, Ipswich and Wallaroos – were in the competition, and the governing body – the QFA – received 'no mention in press reports throughout the season.' Just two seasons later, however, 'Jas Stafford was the driving force behind the ultimate reformation of the QFA in September 1883.'

It is fascinating stuff, and unfortunately, it reveals one of the downfalls of the project. There is no index, which is probably a mercy in physical terms, but extremely inconvenient in browsing, research and reading terms. You have to go online to view the index, which seems to me to be tacit recognition that the book is just way too chunky.

However, the content is great quality, and we persevere in much the same way as the pioneering personalities undoubtedly had to against different sporting forces. In 1888, for instance, it was determined that 'healthy crowds were still attending Australian rules matches in spite of the code's woes and the fact that rugby was now clearly dominant.' A tour by Victorian teams certainly assisted in maintaining the well-being of the Australian game, leaving Queenslanders less isolated than they might otherwise have been.

The second part of the book deals adeptly and comprehensively with the development of the QAFL. As governing body of the northern state's competition from 1904 onwards – when it was known as the QFL – this is how the competition became increasingly streamlined in Queensland, and how the game developed its modern identity through to the time of governance by AFL Queensland from 2000 onwards. A side note also pays heed to the role of the North East Australian Football League (NEAFL) in Queensland football.

The year by year format is continued in this second part, with colour added by the very effective use of team guernsey graphics to accompany the premiership tables at the end of each season. Personalities are brought to life with separate profile pieces – in 1911, for instance, Merce Hicks is introduced to the reader as a vital member of the City club who 'continued his service to City until they folded in 1913, before he served his country in the Great War in France.' Hicks returned to play more football, this time with the new Taringa club in 1920.

It is absorbing stuff, accompanied by vivid images of personal artefacts, and enhanced by explanations of local tweaks such as lightning premierships and local awards. The Bruce Pie Cup, for example, is the Queensland near equivalent of the McClelland Trophy, presented to the 'leading team after the first full round of fixtures'.

The triumphs and travails of Queensland football are therefore traversed right through to the modern day, before heading to Regional Leagues. This is where a second volume could-would-should have been well placed to take charge. However, it was not to be, and the content is still intriguing. A map is a useful accompaniment, and there is detail galore. When we head to Cairns, for example, the full details of medal winners, leading goal kickers and premiership coaches down the years are provided alongside a precise history of the region.

As a volume of over 1000 pages, there are many more subjects dealt with, from schools and junior games, through to the development of women's football in the state, and the evolving role of umpires. But it's like a Christmas dinner; a bit too much to handle after the main course. A second volume would have been the ideal dessert. Nonetheless, it is brilliant work, and provides the perfect guide to a subject that has long demanded attention.

Lynda Carroll