



*Harold Love*  
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Harold Halford Russell Love, a Queenslander by birth (4 August 1937) died in Melbourne on 12 August, in his seventieth year. He was appointed to Monash University in 1963 and arrived with a brand-new Cambridge doctorate in the following year. He began his professional life as he was to continue it for the next forty years. Achievement followed achievement, and the end was national and international distinction of a rare order. Harold always had a research project on hand, and everything he did (without exception) carried the distinctive mark of an inquisitive and original mind. He established new fields of research, he also analysed them, and he displayed the results for other scholars to understand and investigate further.

His range of expertise became as extraordinary as his personal modesty: nineteenth-century Chinese opera on the Australian goldfields; sources for Australian theatre research (*The Australian Stage: A Documentary History*, Sydney, 1984; *The Golden Age of Australian Opera: W. S. Lyster and his Companies 1861-80*, Sydney, 1981); and Victorian popular culture and English Restoration popular culture. He demonstrated and then shared his astonishing skills in the complex arts of textual editing (both teaching and writing, in theory and practice), so that his latest editorial work is also his most challenging, the *Plays, Poems and Miscellaneous Writings Associated with George Villiers, Second Duke of Buckingham*, co-edited with Robert D Hume (Oxford, 2007). He pioneered and plotted a new field of research into manuscript circulation, evolving into the new print culture in early modern English literature – his *Scribal Publication in Seventeenth-Century England* (Oxford, 1993) is the standard text, revised and reissued as *The Culture and Commerce of Texts* (Boston, Mass., 1998). He produced the definitive edition of the poetry of the Earl of Rochester (Oxford, 1999), conquering a textual history that was positively byzantine. In another international partnership, with R J Jordan, he edited *The Plays of Thomas Southerne* (Oxford, 1998). He also investigated the shadowy worlds of Restoration court culture in *English Clandestine Satire 1660-1702* (Oxford, 2004), where there is an appendix

of 112 pages providing a *First-line Index to Selected* [sic] *Anthologies of Clandestine Satire*. There are collections of critical essays on John Dryden, and there are papers on the history and practice of music. There was also a long and distinguished record as a PhD supervisor and Honours co-ordinator in the English department, and there are journal articles still to appear, with the assistance of Harold's research assistant of many years, Meredith Sherlock.

Harold was an academic's academic. There was no junk research, no self-advertisement, no modish compromising. His best work took thirty years to mature, and when it did, starting in 1993, no fewer than eight volumes appeared. At the same time (1994–96) he was a member of the Academy's Council and its Editor. His Monash colleagues will recall that he was the founder of the Wednesday Consort, a group of early musicians, in every sense of the term early, for their regular weekly concerts predated the establishment of a music department at the University. Harold led the way with his recorder and viola da gamba.

There was a seemingly continuous string of research grants, then peer recognition came in his fellowship of the Australian Academy of the Humanities, and then of the British Academy, and of course the personal chair at Monash University, not to mention all of those invitations to speak at Harvard, Washington University, Cambridge and many other places.

His contribution to the Academy Editions of Australian Literature Project, as a key member of the Editorial Board, bears eloquent testimony to his desire that academic response to Australian literary culture could and should be the equal of any, and he did more than most to ensure that some of its untold stories should begin to emerge into daylight.

One of his many reviewers (Tom Lockwood) has caught the precise note of Harold's academic being, an ability to combine private enquiry and public benefit: 'Few can have done so much as Love, not only to open out a whole field of study to others, but to expand into it with such hospitable expertise'. He seemed to be the link between everything we did at Monash and the rest of the scholarly world; his scholarly gaze was generous but tough-minded and comprehensive, connecting us up with enterprises far away from Clayton, Victoria, and yet always firmly grounded in Australian culture. It is sometimes argued that it is impossible to be internationally outstanding in more than one field. Harold Love's career is the best disproof of such a notion.

Harold's passing is a cruel blow to his wife Rosaleen, to his family and friends, but also a very great loss to the international community of scholars, to the Academy, and to his friends and colleagues in English at Monash. He was a star performer, though he would have guffawed at such a notion. But a star he certainly was, and a rare one at that.

His friend John Burrows sent a message for the celebration of his life held in Camberwell on Friday 17 August, part of the epitaph of the Anglo-Saxon scholar Alcuin, which reads: *Sophia mihi semper amanti*. – ‘Alcuin [is] my name, wisdom I always loved’. If this is the last word on someone whose life was directed by the principle of endless intellectual curiosity, Alcuin and Harold had much in common. Farewell, Harold.

*Clive Probyn*