Hands across the sea: situating an Edwardian greetings postcard practice

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Abstract
The Edwardian postcard has been described as the Twitter of its age. Earlier regarded as an insignificant pop-cultural trifle, it has, over the last two decades, begun to receive serious academic attention. This attention has, however, been unevenly spread, and often relies on a forty-year-old...

Keywords
Postcards; Edwardian; Hands; Symbols; Melodrama; Consumerism; Design; Novelty; Vernacular; Sentimentality; Greetings; Craze; Visuality; Communication; Nostalgia; Emotion; Christmas cards; Popular culture; Multimodal; Business history; History; Design history; New Zealand; Transnational; British diaspora; Anglo-saxonism; Trade unions; Popular poetry; Chromolithography; Taste; Gift-giving; Collecting; Anonymity; Material culture; Printing; Friendship; Immigration; Commonplace; Originality

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“Hands Across the Sea” is an American military march composed by John Philip Sousa in 1899. The march was written in 1899. When the march premiered the same year at the Academy of Music in Philadelphia, the audience insisted that it be repeated three times. The march is “addressed to no particular nation, but to all of America’s friends aboard.”. Sousa prefaced the sheet music’s score with a quotation from the English diplomat John Hookham Frere: “A sudden thought strikes me; let us swear eternal See more of Hands Across the Sea Samplers on Facebook. Log In. or Create New Account. See more of Hands Across the Sea Samplers on Facebook. Log In. Forgotten account? See actions taken by the people who manage and post content. Page created - 18 December 2015. Hands Across the Sea: Situating an Edwardian Greetings Postcard Practice. "The Edwardian postcard has been described as the Twitter of its age. Earlier regarded as an insignificant pop-cultural trifle, it has, over the last two decades, begun to receive serious academic attention. This attention has, however, more. These multimodal cards’ designs normally contain the clasped hands symbol and utilise imagery and verse that is ostensibly old-fashioned, nostalgic and sentimental – qualities that sit uncomfortably within the academic tendency to frame the postcard as a quintessentially modern medium. Yet advertisements show that Edwardians within the British diaspora were prepared to pay up to six times more for these cards than for normal tourist views.