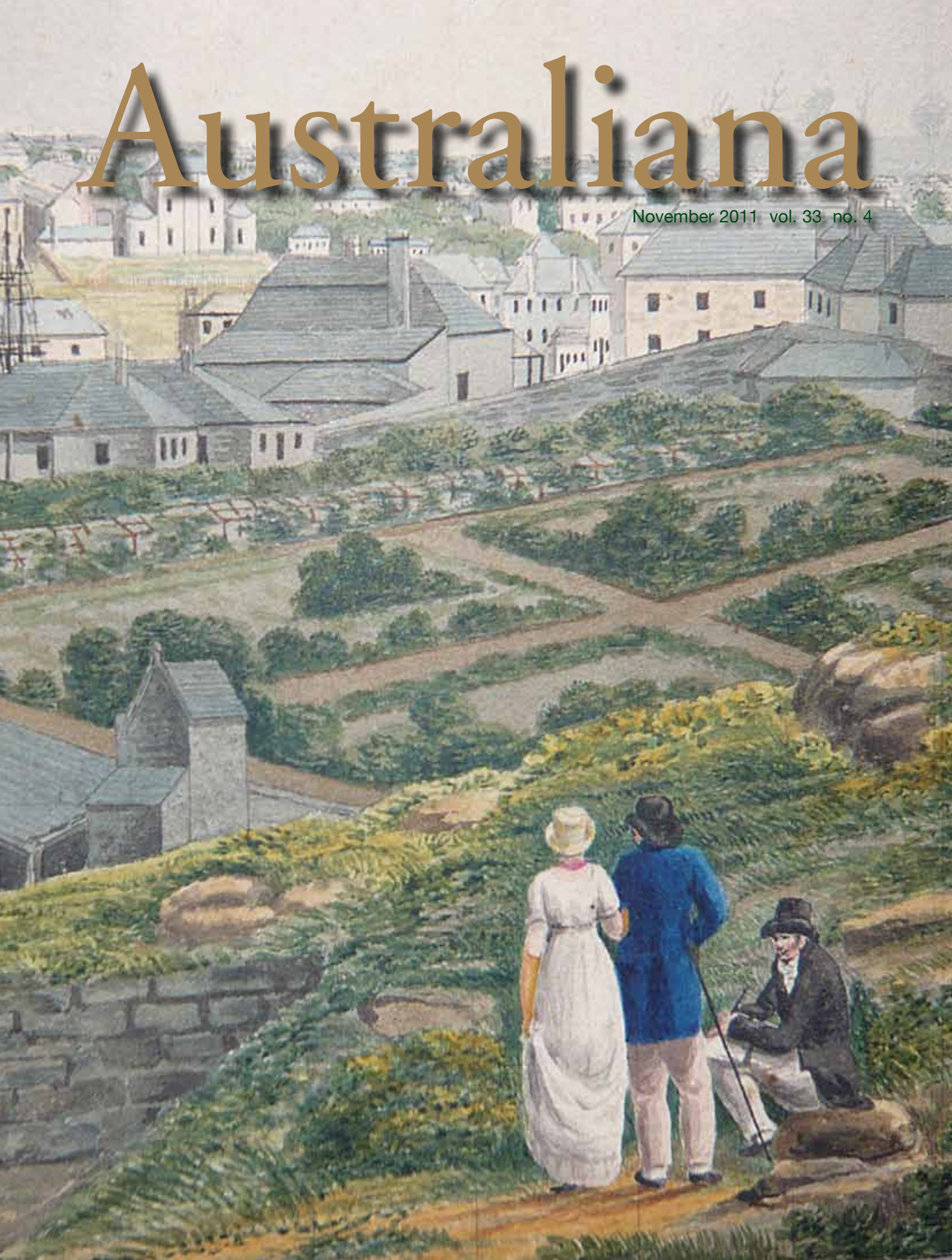


Australiana

November 2011 vol. 33 no. 4





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Mobile: 0404 051 999

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THE AUSTRALIANA SOCIETY
www.australiana.org.au
info@australiana.org.au
ABN 13 402 033 474

AUSTRALIANA
PO Box 2335
BONDI JUNCTION NSW 1355
Tel 02 8239 2225 or 0404 051 999
info@australiana.org.au

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Attributed to Joseph Lycett (1774–c 1825), *A View of the Cove and Part of Sydney, New South Wales*, c 1818. Watercolour, 22 x 23 cm, annotated 'Drawn by a Convict'. Collection: State Library of NSW, Sydney

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Brilliant postscript:

1850s mounted
emu eggs,
goldfields jewellery
and ... a goldfields cup.

Much of the new research published in *Brilliant: Australian gold and silver 1851-1900* was facilitated by Trove, the National Library of Australia's online resource of searchable, digitised Australian newspapers. This splendid resource is constantly expanding, but when *Brilliant* went to print last December, some newspapers such as Sydney's *Empire* were still awaiting inclusion. This happened earlier this year.





1-4

Silver and gold emu egg presentation cup, Hogarth, Erichsen & Co, 1857. Private collection, photos Marinco Kojdanovski, Powerhouse Museum

EVA CZERNIS-RYL

At the time of writing *Brilliant*, and on the basis of comparison of digitised *Sydney Morning Herald* and available microfilm *Empire* copies, we assumed that most news relevant to the subject of the book – mostly in ‘colonial art manufacture’ and sport areas – was reported by both newspapers. This parallel reporting can now be confirmed, however some exceptions have been noticed on both sides. This includes an 1856 article in *Empire*, a particularly exciting find, as it relates to a key story in the book, that of mounted emu eggs and their astonishing popularity from the mid 1850s.¹

Mounted emu eggs

As we now know, convict silversmiths were already mounting shells of Australia’s most distinctive egg in silver in the 1820s when a pair of ‘plated emu eggs’ – ordered by Captain Crotty and made by the convict Thomas Slater – was presented to Governor Sir Ralph Darling ‘on his landing’² in Australia in 1825.³ While references are scarce, it has also been demonstrated that emu eggs continued to be mounted in silver in the pre-gold rush decades, at least in Sydney.⁴ No descriptions of these early pieces have surfaced, but they were most likely of simple design.

Brilliant brought to light the earliest known examples of the 1850s, when the new-found creativity, talent and skills of immigrant makers of gold-rush Sydney raised the genre to a new artistic level – from the first offerings from Brush & McDonnell in 1856, to the striking creations of 1857 from Hogarth, Erichsen & Co, to the most enthusiastic response of T E Rudd in 1857-8. The jewellery retailer Thomas Rudd not only relied on

the talents of his working jeweller L Harvey but also engaged ‘the best English houses’ to supply his emu egg trophies.⁵

The newly located *Empire* report of December 1856 reveals the existence of two ‘drinking cups’ made from emu eggs by Hogarth, Erichsen & Co which predate by some three months those recorded as their first in *Brilliant*. While this is only a minor adjustment to the current timeline, and does not challenge the leadership position of Brush & MacDonnell, this reference sheds new light on the origin of early designs and motifs that we associate with Sydney’s most creative Scandinavian partnership of 1854–61: the Danish goldsmith Julius Hogarth and his working partner, the Norwegian jeweller Conrad Erichsen. From 1856 they also worked with Augustus Kosvitz and other European-born watchmakers, jewellers and artists.

The designs of the two cups – clearly intended for presentation and display rather than for drinking – are much more sophisticated than the first pieces to emerge from Brush & MacDonnell, a simple gold-mounted emu-egg sugar bowl and a matching creamer made in July 1856 as a commission from Melbourne and bound for England.⁶ However they come closer to the firm’s breakthrough claret jug which was reported with great excitement in the press in November 1856, both in NSW and Victoria. The emu-egg body of this ‘remarkable and elegant piece of colonial workmanship... reflecting much credit on the designer Mr MacDonnell’ was supported on a silver tree with branches forming the handle, had a round foot chased with flowers and two small figures of emu in silver – one on the foot and one on the cover as a finial.⁷

When one month later, just before Christmas, Hogarth and Erichsen invited an *Empire* reporter to inspect their new work, he singled out for review ‘two handsome drinking cups made of emu eggs’ both with lively sculptural representations on their bases. One cup was supported by

the Australian cabbage tree ... of oxidised silver... around the base of the cup ... is a cluster of the leaves of the fig-tree wrought in gold ... Reclining, or rather stealthily creeping at the base of the tree is the figure of an aboriginal, armed with a boomerang; he appears anxious to conceal himself from an unsuspecting emu, which is quietly feeding

at the opposite side of the tree, and is in the very act of throwing the boomerang. The figure of the emu is in gold, and that of the aboriginal in oxidised silver; the contrast thus provided renders the effect altogether happy and strikingly illustrative of the emotions of hope ... near the base of the tree is a nugget of Australian gold imbedded in its quartzine matrix... resting on a circular terrene base of oxidised silver ... the lid of the cup ... is surmounted by the figure of an opossum wrought in gold.⁸

The 'fellow cup' was described as supported on the Australian fig tree also in silver with a silver snake wound around its trunk and a rich cluster of gold fig leaves below the emu-egg body. At the base of the tree were figures of an emu, kangaroo and an Aboriginal man ready to strike the snake. The brim of the cup was entwined with vines and the cover topped with a gold emu. Both cups had shells 'elegantly bound with little bands of oxidised silver which ... serve the double purpose of adding at the same time to the strength and beauty of the article.'

The *Empire* reporter highly praised the cups and in particular the fig tree motif:

'...nothing can be more natural than the representation of the fig tree – the fine broad leaf with the deep green tint and beautiful glossy surface is as like that which it is intended to represent as can anything in art be like its prototype in nature.

Perhaps this praise contributed to the reappearance of the gold-leafed, silver fig tree (Port Jackson fig or *Ficus rubiginosa*) in one of the three 'highly artistic' works – two covered cups and a claret jug – completed at Hogarth, Erichsen & Co in April 1857, as noted in *Brilliant*.⁹ The description of the first of these cups, with a sulphur-crested cockatoo finial and a seated Aboriginal hunter and an emu and kangaroo on the base, corresponds exactly with an extant cup, now in a private collection, which was later presented to Evelyn Meadows Gordon by his nephew Gordon Sandeman, a pastoralist from Queensland.¹⁰ Resurfacing recently in England, it is currently the only known surviving example of this fabulous group of recorded mid-1850s emu egg pieces; it is in fact the earliest known extant work of the genre (plates 1–4).



3



4

Among innovations evident in this cup are its unusual triform foot and presentation shields attached to the shell of the egg at the front and back. It might originally have stood on a 'colonial marble' pedestal as sported by its pair, a similar cup mounted entirely in gold and whose production was described as 'a labour of love to Mr Hogarth'.¹¹ In addition to similar figures on the base, this second cup featured a cabbage-tree palm (*Livistona australis*) with a cluster of leaves just below the egg, familiar metal strips around the egg body and cover and, like one of the 1856 cups, it had a miniature possum figure among ferns on the cover; the finely modelled figures of possums and seated Aboriginal men were to become Julius Hogarth's specialties. This cup was a special intercolonial order intended as a gift to Moses Melchior in Copenhagen from Melchior Brothers, Melbourne. Appropriate inscriptions, as well as the name of the makers, were engraved on three gold shields attached to the marble plinth.



5
Gold brooch with gold-mining motifs, c 1855. Collection Powerhouse Museum, photo Marinco Kojdanovski, Powerhouse Museum

Like the earlier emu egg claret jug by Brush & MacDonnell, Hogarth & Erichsen's first known emu egg cups were proudly displayed in their shop and received accolades from the local and intercolonial press. These two firms soon shared this attention with the jeweller and watchmaker Thomas Edward Rudd, who had fine emu egg vases and cups made by L Harvey and employed 'assistant workmen of English celebrity'.¹²

The gold jewellery from Hogarth, Erichsen & Co was frequently admired for including an extraordinarily wide range of native flora and fauna motifs, but as far as mounted emu eggs are concerned, and based on documented examples, it appears that Rudd initiated the use of eucalyptus trees, wild banana foliage, grass and tulip trees, waratahs and iguanas.¹³ Rudd's cups and vases imported from England – which were presumably made to his designs – also included dingos, swans, lyrebirds and Aboriginal figures with boomerangs and spears.

Together, these early Sydney makers developed a distinctive style exemplified by the vertically-mounted, sectioned emu egg supported by finely modelled, cast and chased native trees with naturalistic foliage and complemented by miniature figures among indigenous plants on the base and cover. As the next decade unfolded, the style would spectacularly spread and mutate across the Australian colonies.

Goldfields jewellery

In addition to a keen interest in early emu egg ornaments, *Empire* journalists tended to provide more detailed descriptions of articles of our interest than those offered by other newspapers. Thanks to their diligence, we are now also able to

establish that the Sydney jewellery firm of Alfred Lorking was among the first to make goldfields jewellery with figures of gold diggers (**plate 5**). We noted in *Brilliant* their wonderful three-piece parure made for presentation to Mrs Keith Stewart, the only daughter of Governor FitzRoy, by the ladies of New South Wales in December 1853. The *Sydney Morning Herald*, as well as three other newspapers, simply described it as consisting of 'a pair of massive bracelets, a large brooch and a ring in which are set three native pearls.'¹⁴

We learn from *The Empire* however that this large 'openwork brooch' made from 'pure Australian gold' had a 'centre-piece being a digger surrounded by his mining implements, and the extreme points being supplied by a circlet of vine leaves.'¹⁵ This information makes Alfred Lorking's brooch – and possibly the other pieces in the set – the second earliest recorded (and therefore dated) and attributed example of Australian goldfields jewellery. The earliest remains the parure – an openwork bracelet, brooch and pendant earrings – depicting various scenes from the goldfields and completed in the workshop of Adolphus Blau in Sydney in March 1853, by 'a party of German goldsmiths', identified in *Brilliant* as Hogarth and Erichsen.¹⁶ Unlike the marvellous Lola Montez goldfields brooch of 1855 made by an unknown maker for presentation in Melbourne, not one example of these earlier jewellery pieces appears to have survived.

The Camp Gold Cup

Finally, the subject of goldfields jewellery brings us to the Camp Cup, the only known 'goldfields cup', and one of a few 1850s Australian gold cups, unearthed while researching *Brilliant* but not included in the discussion. As John Hawkins reported in 1990,¹⁷ figures of gold miners with 'implements of their craft'¹⁸ featured on one of the earliest gold cups made in gold rush Australia: the Hargraves Testimonial supplied by Sydney jeweller and retailer Thomas Hale in April 1853.¹⁹ But no Australian cups of this period, either in gold or silver, were known until now with designs of goldfields scenes. This includes the two gold cups noted in *Brilliant*²⁰ which were presented to gold discoverers in Victoria: this colony's own Hargraves Testimonial of 1853 supplied by Henry Drew, and the two classical revival gold cups described as The Esmond and Hiscock Testimonial and sent by Richard Lamb from Sydney to Geelong in 1855. Valued at £180 each, the people of Geelong presented these on

silver salvers to James Esmond (who found gold at Clunes, Victoria, in June 1851) and Thomas Hiscock (who discovered gold in Ballarat in August 1851).

However, on 18 April 1854 'Mr Atkinson's horse' won in Bendigo the Camp Gold Cup trophy 'a beautiful cup, made of Bendigo gold, and manufactured at that place ... for that particular occasion'.²¹ Valued at 150 sovereigns,²² it was decorated – probably chased – with three views from 'the diggings': 'a horse-race, gold-digger at work, and their camping-place. Around the bottom are several small quartz nuggets. It is a creditable piece of workmanship...'. The maker of this unique trophy is unknown but it was displayed in the window of Samuel Davis & Co in Sydney's George Street in 1855.²³

Other Australian gold cups of that decade that have recently re-emerged include the Stewart and Grimes testimonials of 1854, both supplied by Henry Drew in Melbourne,²⁴ the £175 Napier Cup of 1855 made from Ballarat gold by James Finlay in Geelong and designed by a 'Mr Woolcot',²⁵ and the Moodie Testimonial made by an unidentified maker in 1858²⁶ 'in commemoration of Captain Robert Moodie's (of the steamship *City of Sydney*) successful voyage to Suez'.²⁷

We can only hope that some of these and other early recorded gold cups have survived and will come to light in the future. For now, I can confirm that the colonial jewellery from the Powerhouse Museum's collection is planned to form a significant part of a major jewellery exhibition in 2013. It is also envisaged that the Museum's gold and silver holdings will be returned to long-term display when the current revitalisation program has been completed.

Eva Czernis-Ryl gained an MA in Fine Arts from Nicolaus Copernicus University and worked at the National Museum in Poznan, Poland, before moving to Australia in 1982. She was a researcher on the decorative arts exhibitions created for the opening of the Powerhouse Museum, and was appointed a curator of decorative arts and design in 1988. She has since curated many exhibitions, written and lectured widely on aspects of decorative arts both in Australia and overseas as well as producing several publications on decorative metalwork, both historical and contemporary.

Notes

- 1 *Empire*, 23 Dec 1856, p.4
- 2 *Sydney Gazette* 18 April 1829, p 2; *Sydney Monitor* 15 Aug 1829, p 2.
- 3 Eva Czernis-Ryl (ed), *Brilliant. Australian gold and silver 1851-1900*, Powerhouse Publishing, 2011, p 28; Eva Czernis-Ryl, A century of gold and silver brilliance', *Powerline*, Summer (December) 2010, p 8; John Wade, 'Even earlier emu eggs', *Australiana*, vol 33 no 1, Feb 2011, pp 14-16.
- 4 *SMH* 28 Aug 1843 p 2; John Wade, 'Pigeon shooting', *Australiana*, vol 32 no 2, May 2010, p 19.
- 5 *Brilliant*, p. 28
- 6 The existence of the 1856 sugar bowl and milk jug was first noted by John Hawkins, 'Australian Goldsmiths' Work 1834-1950', *The World of Antiques & Art*, Dec 2000-June 2001, p 13. This reference was based on information published in *Freeman's Journal*, 2 Aug 1856. See also *Brilliant: Australian gold and silver 1851-1900* p 28; *Maitland Mercury*, 2 Aug 1856, p 4; *Argus*, 4 Aug 1856, p 4.
- 7 *Brilliant*, p 28; *SMH*, 22 Nov 1856, p 5; *Empire*, 22 Nov 1856, p 4
- 8 *Empire*, 23 Dec 1856, p.4
- 9 *Brilliant*, pl 42, p 28; *SMH* 1 April 1857 p 5; 9 April 1857 p 8
- 10 Gordon Sandeman was the Member for Wide Bay, Burnett and Maranoa (Qld) in the NSW Legislative Assembly in 1856-57.
- 11 *SMH* 1 April 1857 p 5; 9 April 1857, p 8.
- 12 *Empire*, 28 Nov 1857, p 8
- 13 *SMH* 8 Oct 1857, p 5; *Empire*, 9 Oct 1857, p 5; *Bell's Life in Sydney*, 10 Oct 1857, 3; *Moreton Bay Courier* (Brisbane), 24 Oct 1857, p 3; *Empire*, 13 Nov 1857, p 4
- 14 *Brilliant*, p 24 (pl 36) *SMH*, 17 Dec 1853, p 7; *Bell's Life in Sydney* 17 Dec 1853, p 2; *Illustrated Sydney News* 17 Dec 1853, p 3.
- 15 *Empire*, 16 Dec 1853, p 2.
- 16 *Brilliant*, p 19. The earliest recorded goldfields brooch by an unknown maker could be the gold brooch 'imitating a digger' reported stolen 'on the Parramatta Road' in July 1852: see *SMH*, 8 July 1852, p 3.
- 17 JB Hawkins, *Nineteenth Century Australian Silver*, Antique Collectors Club, 1990, vol 1, pp 106.
- 18 *Empire*, 2 April 1853, p.2.
- 19 *Brilliant*, p 24. Made from Victorian gold, the LaTrobe gold testimonial of 1854, which featured a gold digger with a pick and shovel, was made in England.
- 20 *Brilliant*, p 33; *The Courier*, 28 Nov 1853, p 2; *Argus* 16 May 1855, p 5; 5 June 1855, p 6
- 21 *SMH* 13 Feb 1855, p 5; *Colonial Times* (Hobart) 24 Feb 1855, p 2.
- 22 *Argus*, 7 April 1854, p 3.
- 23 *SMH* 13 Feb 1855, p 5; *Colonial Times* (Hobart) 24 Feb 1855, p 2.
- 24 *SMH* 1854, p 4; 8 Feb 1854, p 4.
- 25 *Argus*, 9 June 1855, p6; *Launceston Examiner*, 14 June 1855, p 2.
- 26 *Empire*, 10 Aug 1858, p 5.



John Glover and the Artist's Vale, *Mills Plains* and Patterdale

Between 2005 and 2010, Warwick Oakman visited Patterdale and Mills Plains, the garden and home farm of colonial artist, John Glover. The owners showed him some of the locations from where many of John Glover's most significant paintings were taken. They found more locations within the surrounding valleys – 'the artist's vale' of many more. Most significantly, it presented an opportunity to compare the iconic *A View of the Artist's House and Garden, Mill's Plains*, (1834-5) with the surviving remains of the garden, landscape and farm house.



WARWICK OAKMAN

John Glover (1767–1849) was the most prominent and important artist ever to settle in Van Diemen's Land. Art and garden historians know Patterdale and Mills Plains from John Glover's *A View of the Artist's House and Garden, Mills' Plains, 1834–5* (**plate 5**) and *My Harvest Home, 1835* (**plate 1**).

The farmhouse and its landscape are precisely recorded in the lesser known *Annotated panoramic plan of Patterdale farm, 1835* (**plate 3**), by Glover's son, John Richardson Glover (1790–1868).

The art curators John McPhee, Daniel Thomas and Ron Radford visited Patterdale and Mills Plains in the 1970s and 1980s in the light of the re-assessment of John Glover's Australian colonial oeuvre. Local historians helped Daniel Thomas locate the topography, vantage points and remains of Glover's iconic landscapes.¹ John McPhee and Ron Radford then discussed, in the language of contextual and contemporary art history, the significance of these works, and the wider landscape of John Glover's adopted sublime landscape. In 2006 when Dr James Broadbent looked at the site of Glover's garden, he noted the survival of most structural elements.

The home farm of Patterdale and the landscape of Mills' Plains has not been the subject of archaeological analysis, significant alteration or public access. The landscape, in combination with the art, provides an astonishingly complete and complex surviving record of a very ordinary colonial garden. The garden at Patterdale has not been cross-trenched or manipulated in a way that is contrary to the ordinary practices of gardening over time. It has not been the subject of formal intellectual study or record, by archaeological disturbance, ultrasound or comparative analysis of records. There is no conservation plan in sight. It remains the centre of a farm – private, unselfconscious and working. The paths are in the places they always were. Not wider or narrower. The gates haven't moved. The posts remain. The framing hills were never clear felled. Therefore we have the unimaginable truth, with few layers, to assess Glover's art and landscape intent.

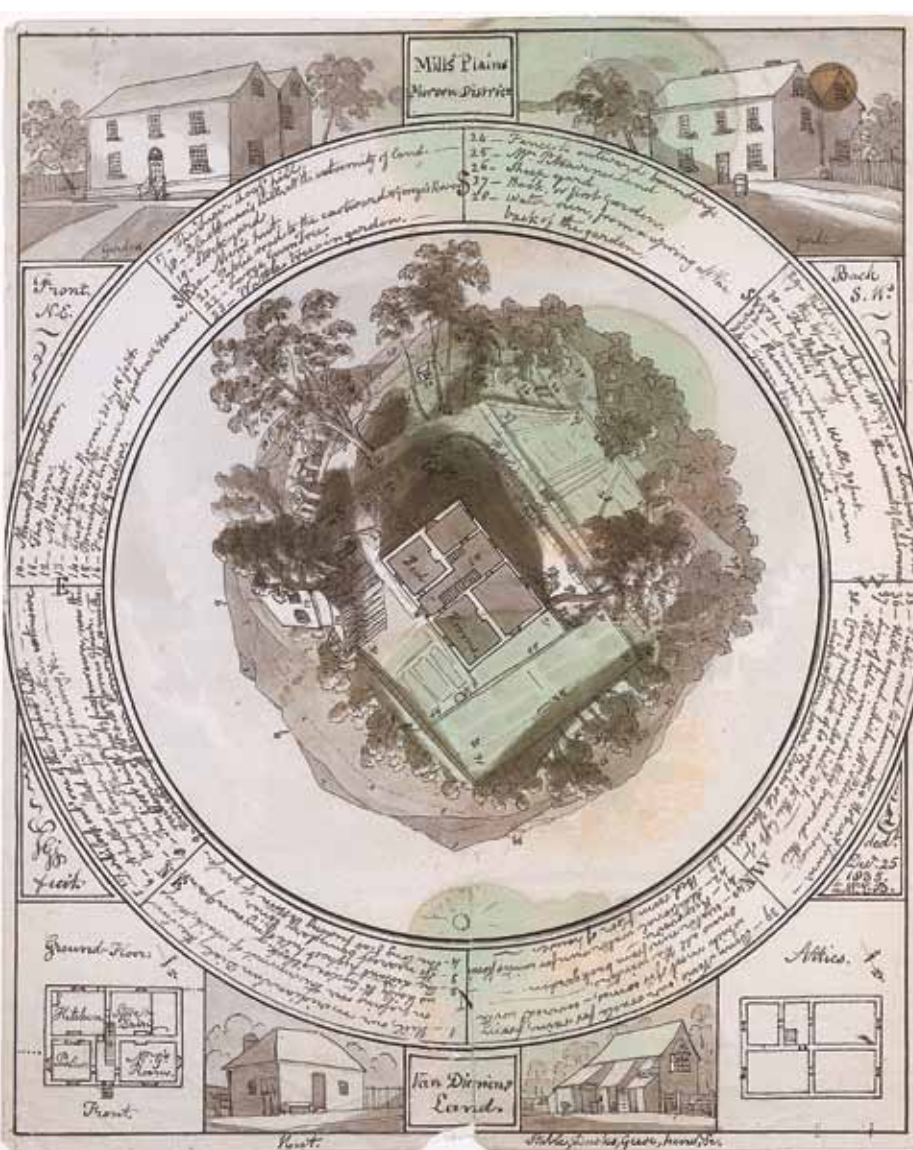
We are allowed to ponder the long outward tide of the Tasmanian colonial past and preserving poverty of its aftermath. The nature of a garden made, died and never replaced. Most importantly, the future of the whole landscape is now in the most careful of hands, to whom we must be thankful.

1

John Glover
(1767–1849), *My
Harvest Home, 1835*.
Collection: Tasmanian
Museum & Art
Gallery, Hobart

2

View of Patterdale
farm and Mills
Plains, looking west
to Pinner's Peak,
Tasmania July 2010.
Photograph
Warwick Oakman



3

John Richardson Glover (1790–1868), *Annotated Panoramic plan of "Patterdale" farm*, 1835. Collection: Allport Library and Museum of Fine Arts, Hobart

4

View of Patterdale and Morven Hills taken in a 'Claude glass', July 2010. Photo Warwick Oakman

The arrival of John Glover in Tasmania, 1831

In February 1831 John Glover, 'the English Claude', arrived in Tasmania at the age of 64 with his wife Sarah (aged 70), his son John, servants, English shrubs and song-birds, furniture, 104 sketchbooks, and declared capital of £7,000. Glover's move from the centre of London's artistic stage to Tasmania was a natural progression for a farmer's son who had devoted his life to the representation of the sublime landscape.

Three of Glover's four sons, James, William and Henry, had arrived in Tasmania two years before in 1829. The family of his protégé, Henry Curzon Allport, had moved to Hobart in 1830. Mary Morton Allport was to establish a watercolour academy on arrival. Three of The Glover family's collective grants and capital allowed them in 1832 to move to a farm at Mills Plains, on the northern slopes of Ben Lomond, on the Nile River. The farm of more than 7,000 acres (2,833 hectares) was named Patterdale, from a village in the Lake District of northwest England where John Glover had lived as a young man.

Prior to his departure for Tasmania, Glover had sold, in the words of Colonial Auditor and diarist G T W B Boyes, all but a 'handful' of his own works, arriving with 'hundreds of well filled sketchbooks'. The sketchbooks are a precise visual, technical and inspirational *aide memoire*. Glover habitually dipped into the sketchbooks, providing in many cases the critical dash – a long-remembered Italian rainbow, a necessary bucolic hay wagon – to an otherwise descriptive landscape painting. Glover observed in the landscape of Northern Tasmania:





there is a remarkable peculiarity in the Trees of this Country; however numerous, they rarely prevent you tracing through them the whole distant Country'.²

The eucalypts endemic to this area that Glover was describing are *E. viminalis* and *E. ovata*. Also peculiar to the area, leading to the slopes of Mt Ben Lomond are the casuarinas, native cherry and blackwood – all with micro-climatic variations in growth pattern and distribution – described by Glover in his art. The predominant native fern *Dicksonia antarctica* is found occasionally in gullies and to the edges of watercourses.

to paint Landscapes in oil, the general way is to begin about the centre of the piece; the sky first, and proceed from the distances to the foreground. Whatever forms the background to an object, should be treated before the object itself, otherwise much useless trouble will be occasioned by painting around it. ³

When applying for a land grant, Glover claimed he expected to make '£1000 a year' from the sale of his paintings. By 1835 Glover had sent 68 pictures 'descriptive of the Scenery and Customs of Van Diemen's Land' for exhibition in London. In 1847 he exhibited in a collection assembled by the Launceston Mechanics' Institute.

The garden and home farm at Patterdale

Patterdale is situated near the tiny village of Deddington, 38 km south east of Launceston and 183 km north of Hobart in north-eastern Tasmania. The approach to the farm is via the Nile Road from Evandale, or the Glen Esk Road from Hobart. Upon the descent into the shallow valley of Deddington, to the left are the alluvial farming flats above the Nile River, to the right, the Nile Chapel.

The Nile Chapel was opened for worship by November 1842. It was built on land given by Robert Pitcairn, the owner of Nile Farm, adjoining Patterdale. The building, of the

5

John Glover (Britain/Australia, 1767-1849), *A View of the artist's house and garden, in Mills Plains, Van Diemen's Land*, 1835, Deddington, Tasmania. Oil on canvas, 76.4 x 114.4 cm. Morgan Thomas Bequest Fund 1951, Art Gallery of South Australia, Adelaide

simplest Greek revival design, set amongst the native trees, is said to have been designed by John Glover. The land and burial ground was solely for the use of Protestants, such as John Glover who, after he died at Patterdale on 9 December 1849 was buried here, in a tomb on the hill above the Chapel.

Further along the Deddington Road, the long catslide iron roof and pink sandstock bricks of Robert Pitcairn's Nile Farm (c 1830) define the colonial landscape. This is the farmhouse so conveniently hidden by the hay wagon in *My Harvest Home*.

To the south, on the highest hill behind Nile Farm, is the plangent 'Peak of Pinner's Pine', topped by a single *Pinus radiata*. Two were planted in 1914 by Mr Pinner, for his sons departing to World War I. One pine died, one son did not return. Annually, an ANZAC day picnic is held beneath Pinner's Pine. The next bend of the public Uplands Road marks the beginning of the home farm of Patterdale.

John Richardson Glover's *Annotated Panoramic plan of "Patterdale" farm*, 1835 (plate 3), is an accurate three-dimensional description of the farmhouse, its floor plan, gardens, yard, farm and service buildings. This watercolour has been constructed with a 'Claude glass' (plate 4) – a 6-inch convex mirror in a timber frame on stand, used to frame, view and reduce parallax distortion of the landscape – and a 'camera obscura' – a drawing box that allows accurate topographical reproduction. With the permission of the owner of this watercolour, The Allport Library and Museum of Fine Arts, Hobart, a large copy was made, taken to Patterdale, and used in conjunction with a pair of Claude glasses. And thence used to identify the veracity of *A View of the Artists' House and Garden, Mills' Plains*, the surviving garden and built elements.

As a result, it has been found that *A View of the Artist's House and Garden...* (plate 5) is a reliable and accurate representation of Glover's garden. The garden was divided into the upper or 'first garden' and the 'front garden' (the subject of the work of art), by the public road (which remains the present approach). It was watered by a spring or 'water run' which fed both the well to the 'back yard' (which survives), and the 'front garden'.

The 'front garden' was divided into three lateral beds parallel to the eastern elevation of the house. A path, not quite in alignment with the front door, divides the front garden. To the north face of the artist's 'Exhibition Room' was a single long flower bed. The site

of the artist's studio remains, with a washing area (possibly for paints), in cobbles, to the east. The garden is bound by a fence, with a gate at the end, now marked by an oak tree. To the south, beyond the pale of the garden fence is the 'Barn' and 'Men's huts'. The garden beds, from 1835, with their associated colonial earthworks, paths, boundaries, gates and sight lines survive intact and complete. There are few later plantings. Eucalypts shown in both the *Panoramic plan* and *A View of the Artist's House and Garden...* sport elderly trees of endemic type in the same location. Wattle remains where wattle was indicated in 1835. *Galanthus* and *scilla sp.* naturalise in sections of the backyard, road and back garden. The place is therefore of extraordinary importance to the history of Australian gardens.

With the intention of the long term preservation of the 'painter's vale', Patterdale and Nile Farm have now been joined into a single farm in excess of 10,000 acres, by the owners. Crop rotation is practised on alluvial flats, introduced weeds are removed from watercourses, the endemic species are being replanted where recently removed by logging practice.

The owners have devoted their professional life as well as their work at Patterdale, Nile Farm and The Artist's Vale to the concept of sight. How delighted would John Glover be?

Warwick Oakman works as an antiques dealer and architectural historian. He edits *Bluegum* the newsletter of the Tasmanian branch of the Australian Garden History Society. Warwick lives in the 1832 Hobart villa New Town Park, located on the oldest land grant in Tasmania. He is an enthusiastic but not very good gardener.

Notes

- 1 Daniel Thomas, *Outlines of Australian Art: the Joseph Brown Collection*, (3rd ed), Macmillan, Melbourne & Sydney, 1989 p 9. Quoted in David Hansen. *John Glover and the Colonial Picturesque*, Tasmanian Museum and Art Gallery, Art Exhibitions Australia. 2003
- 2 From Introduction to *A Catalogue of sixty-eight pictures descriptive of the scenery and customs of the inhabitants of Van Dieman's [sic] Land, together with views in England, Italy etc. painted by John Glover Esq...* Now exhibiting at 106, New Bond St. London, E Morgan 1835.
- 3 Notes from Royal Academy Lectures, taken from the Academy of Arts or Universal Drawing Master, contained in Sketchbook No. 81, (undated), Allport Library and Museum of Fine Arts, Hobart.



Johanna Gorringer (1817 – 1864)

Pair of Theorem watercolours

Hobart, 1836

Image size 210 x 160mm Frame size 320 x 280mm

Original Tasmanian myrtle frames.

A rare pair of early Tasmanian Colonial watercolours, signed and dated by the artist verso, in the original native timber frames, the flowers derived from the American pattern book stencils of D.W. Kellogg & Co and Currier & Ives, similar to American naïve work of the time.

Johanna Gorringer arrived in Hobart Town in 1820 and died unmarried in 1864. She painted these at the age of 19. In 1860 she was committed to the Lunatic Asylum, New Norfolk and died four years later.

Theorem painting (also known as Poona painting) was widely practiced in the absence of formal art education in America, India and Colonial Australia via the use of hollow-cut stencils or theorems, with multiple stencils used to work up the composition, usually of English flowers or fruit, in the style of Dutch Old Masters. Eliza Blyth ran a professional academy in the subject during the middle decades of the 19th century in Macquarie St, Hobart. T.W.Lowes of Hobart advertised stencil patterns from 1832. The Hobart Town Courier pronounced the art dead by 1862.



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The art detective

Collectors should enjoy this story of art detective work, a more manageable project than Stephen Scheduling's relentless quest to document an unidentified painting, recounted in his 1998 book, *A Small Unsigned Painting*.



1
May Moore, *Percy Lindsay*,
photograph c.1919.
Collection: Art Gallery of Ballarat

SILAS CLIFFORD-SMITH

Over the last few years I have been researching the life and work of Percy Lindsay (1870–1952). Percy is the little-known, oldest member of the famous Lindsay family of artists, ten siblings that included Sir Lionel, Norman (the best-known), Ruby and Sir Daryl.

While Percy (**plate 1**) painted for many years in Sydney he is best known for his early career images of rural Victoria which are in the tradition of the Heidelberg School landscape artists Arthur Streeton, Tom Roberts, Charles Conder and Walter Withers. Percy's best known works were painted during the 1890s, in his home town of Creswick, a mining town to the north of Ballarat in central Victoria and some of these are now in major public collections.

Several years ago I came across a small oil sketch in an antique market in the Blue Mountains of NSW (**plate 2**). At first glance, the work was under-whelming as it was not only unfinished but also unsigned, untitled, and undated. Despite this, a 1997 certificate of authenticity at the back of the work claimed the image was by Percy Lindsay and was titled 'Rows of Terrace Houses'. After looking at many of his oils in recent years, I was confident that the work was by Percy, as it displayed his natural understanding of perspective and his usual low-keyed palette of colours.

The painting, an urban streetscape, was most likely an oil sketch rendered outdoors. This type of work is known to artists and art historians as *plein air* painting and was popular in the 19th century, especially after the invention of portable oil paints in tubes in 1841.

Although this streetscape was unfinished, I could see that it might be of historical interest and may be a suitable choice for an image in my planned biography of the artist. Before I



2
Untitled, unsigned
 and undated
 streetscape,
 oil on canvas.
 Author's collection

could illustrate the image in the book, I had to find out more about the work. Was it a study for a more important work or a painting exercise quickly forgotten? With a rush of blood to the head I decided to buy it.

My first task was to discover where it was painted. As well as his landscape painting, Percy was a book illustrator and cartoonist, and he contributed many comic drawings to the *Bulletin*, *Australian Women's Mirror*, *Arena*, *Lone Hand*, *Aussie* and several other Australian magazines. Many of his cartoons (or 'joke blocks') included real street settings as in the work illustrated (**plate 3**).

I suspected my new acquisition was painted in Sydney, as Melbourne (his former home) was not known for its hilly topography. As Percy lived and painted much around North Sydney, I decided to try and find the street by driving around the area looking for similar rows of terraces.

After leaving his first Sydney home in Roseville on the upper North Shore in 1935, Percy and his son Peter moved to rented accommodation in Cliff Street, Milson's Point, near Luna Park. While the street was still there all the original housing had been demolished to make way for post-1970s office blocks.

Disappointed but undeterred, I then checked two later homes in nearby North Sydney. While these houses still survive, the architecture was not what I was looking for. Thinking he might have painted a nearby scene, I continued to drive around the hilly foreshores of North Sydney, but after an hour I gave up.

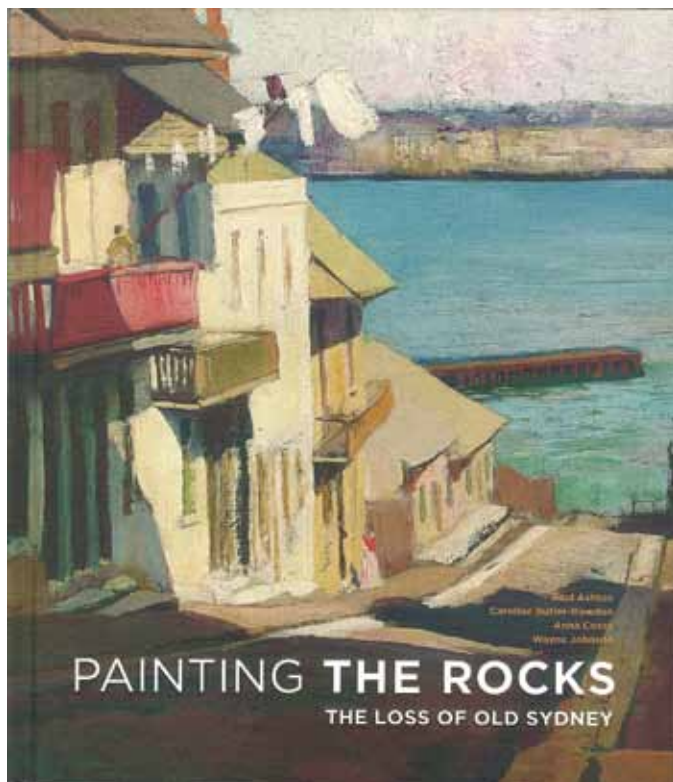
My search for the location of the streets depicted in my Percy Lindsay oil continued several weeks later when I made an appointment to see Dr Ian Hoskins, the North Sydney Council librarian (and recently the author of the prize winning book *Sydney Harbour*) at Stanton Library.

Ian looked over the colour reproduction of the work which I had brought along, but was unable to identify the street. He pulled out some early 20th century images of the North Sydney area for me to study, but these did not provide any answers. I was beginning to resign myself to the thought that I would never find out the subject for this work.

During my research for the Percy Lindsay book I became aware that many Sydney artists at the dawn of the 20th century were interested in painting the Rocks district. These were some of the first artistic forays into painting Australia's



"THOSH 'OUSES SHEEM TO BE RUSHIN' PASSH US!"
 "YESH; QUICKEST WAY TO GET'OME ISH TO STAY HERESH."



past, an interest spurred on by Federation and the planned mass demolition of this slum area after the outbreak of bubonic plague in 1900.

I was pleased to discover that an exhibition on this artistic interest was opening at the Museum of Sydney in 2010. The exhibition, titled *Painting the Rocks: The loss of old Sydney*, included works by Julian Ashton, Sydney Ure Smith, Alice Muskett, G V F Mann, Sidney Long, Tom Roberts and Lionel Lindsay (plate 4). But none of the paintings and accompanying maps and photographs of the Rocks showed the street depicted in the painting.

Lionel Lindsay was one of the most prolific artists depicting old parts of Sydney after he moved to Sydney in 1903. I decided to examine his many etchings for clues.

Bingo! I soon found an etching which was almost identical to my oil sketch. The print was dated 1931 and titled *Rabbit Hutches, Lower George Street, Sydney* (plate 5). At last I knew the location of my work. But why was Lionel's print the same as my oil? I was beginning to question the attribution on the certificate of authenticity. Was my image by Lionel and not Percy?

I decided to compare Percy's oil with Lionel's 1931 etching. After looking at my oil I was still confident that it was by Percy. Percy's painting did not include a horse and cart but a hand cart, and his image did not include the two children in the foreground. Although very similar scenes, the viewing points were taken from slightly different angles, suggesting that the brothers had rendered the scene several feet apart. Had Percy and Lionel painted and drawn the scene at the same time in the early 1930s?

I contacted Associate Professor Grace Karskens, an expert on the Rocks as well as the author of the prize-winning history, *The Colony: a history of early Sydney*. She was fascinated by the painting and the term 'rabbit hutches' to describe the buildings; she wrote:

3

Percy Lindsay (1870–1952),
 joke block published in
Aussie magazine, 1927

4

Cover of the 2010 exhibition
 catalogue, *Painting the Rocks:
 The loss of old Sydney*

I haven't heard of rabbit hutches, but it is not a surprising term for working class housing. Their homes were routinely referred to in animalistic ways by journalists and health experts in this period: 'dens', 'rookeries', 'nests', 'warrens' are the delightful ones that spring to mind. As you probably know, terrace houses were considered synonymous with 'slums' right up till the great turn around in attitudes in the 1970s.

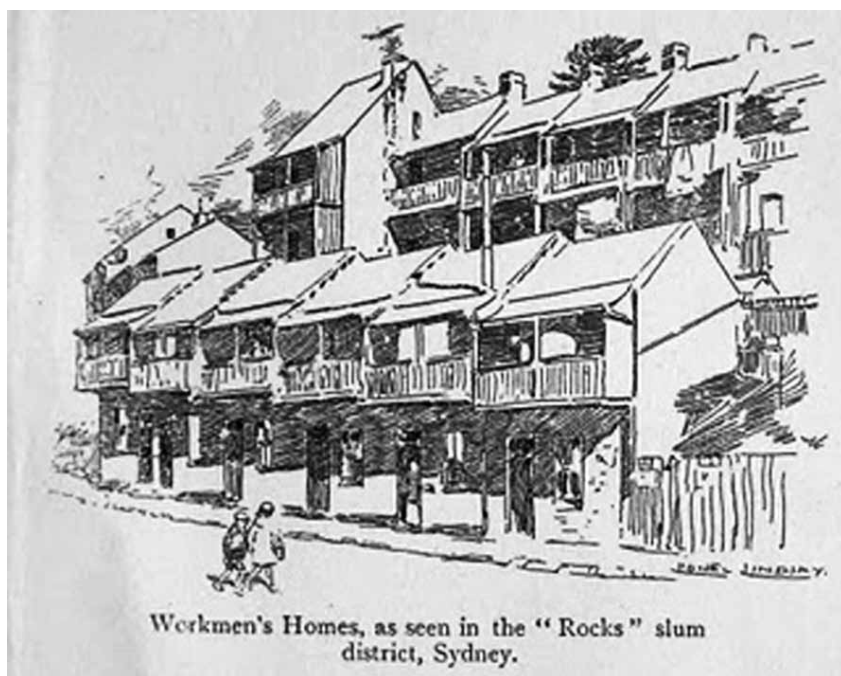
Researching the history of Lower George Street, I discovered that the buildings shown in the works were demolished in the mid-1920s in preparation for the building of the Sydney Harbour Bridge. Therefore my work may have been dated from the early 1920s when redevelopment plans for the neighbourhood were becoming known.

I was happy with this provisional dating when suddenly I discovered in the first issue of *The Lone Hand* magazine a simple line drawing of the same scene by Lionel Lindsay accompanying an article of images of this historic district (plate 6). This magazine was published in May 1907, over a decade before Percy moved to Sydney. This early date could be pegged back even earlier to 1905, when Percy had stayed with Lionel at his home in Lavender Bay while on a holiday to Sydney.

So what have I learnt from this investigation? Firstly, starting from knowing little about the work, we now know, thanks to Lionel Lindsay, the subject of Percy's oil: a streetscape that seems to have evaded the attention of all the other artists working in the area. Secondly, we now have a rough idea when the work was painted because during his extended 1905 holiday in Sydney, Percy painted several works. While we already knew he painted Sydney Harbour, we can now safely assume that he also painted in The Rocks with his brother Lionel who at the time was captivated with recording scenes of old Sydney.

With this new information I was happy to illustrate the work (on page 44) in my biography of the artist, *Percy Lindsay: artist and bohemian*, which was published this year by Australian Scholarly Publishing.

Silas Clifford-Smith is a historian with an interest in art and garden history.



5

Lionel Lindsay (1874–1961),
*Rabbit Hutches, Lower George
Street, Sydney*,
etching, 1931

6

Lionel Lindsay (1874–1961),
*Workmen's Homes, as seen
in the "Rocks" slum district,
Sydney*, line drawing
published in the first issue of
The Lone Hand, May 1907



Captain Wallis' album

1

Attributed to Joseph Lycett (1774–c 1825), *A View of the Cove and Part of Sydney, New South Wales, taken from Dawes Battery*, c 1818. Watercolour, 22 x 33 cm, annotated 'Drawn by a Convict'. State Library of NSW, Sydney

2

Attributed to Joseph Lycett (1774–c 1825), *North and South Heads in Port Jackson*, c 1818. Watercolour, 22 x 33 cm. State Library of NSW, Sydney

3

Attributed to James Wallis (c 1785–1857), *Burigon or Jack, Dick and two botanical specimens*, c 1818. Ink, wash and watercolour, 32 x 46 cm, annotated '2 Natives of New South Wales. Dick killed Burigon one day with one blow'. State Library of NSW, Sydney

JOHN WADE

Canola isn't the only commodity quoted in Canadian dollars. Captain James Wallis's own copy of his *An Historical Account of the Colony of New South Wales*, published in London in 1821, was bought by the State Library of New South Wales on 17 October for \$1,800,000 Canadian. The State Library took the unusual step of announcing, before the sale, that it would bid for the items.



3

London Ontario auctioneer Grant Gardner told *Australiana* that he found the Wallis album in a pile of books stacked at the rear of a clothes closet in May this year, after he was asked to dispose of the estate of a childless couple. Not knowing their significance, he searched for Wallis and Lycett on the internet, then emailed an Australian book auction firm 'but did not receive the courtesy of a reply'. It was probably just as well since, despite being advised to break up the album, Gardner kept it intact.

Wallis was the commandant of the penal colony at Newcastle NSW from 1816 to 1818. The album also contains about 35 original watercolours of Sydney and the Hunter region, portraits of Aborigines and drawings of natural history specimens. A portrait of the Awabakal aborigine Dick has a note 'Dick killed Burigon one day with one blow', although apparently a convict was executed for the crime.¹

Mitchell Librarian Richard Neville said that the find is 'a prime document about the settlement of Australia and is without doubt the most significant pictorial artefact to have been made in colonial NSW during the 1810s.' The album has obvious similarities to the paintings in the Macquarie and Dixon chests, both also in the State Library of NSW.

Four of the drawings in the album are noted as 'Drawn by a Convict', and attributed to the convict artist Joseph Lycett, confirming the suspicion that Wallis supplemented his

own works with those of his charges, without acknowledging their involvement in print.

The year before he died, Wallis gave the album to his wife Mary Ann in 1857, and she in turn gave it to her nephew Lt Colonel Taylor in 1866. Its later history has not been traced.

You can view the album on the website www.gardnnergalleries.com. The Mitchell Library intends to display the album as soon as conservation work will allow after its arrival, to research its contents more thoroughly, and to make digital images available on the library website www.sl.nsw.gov.au.

Notes

- 1 Shane Frost, 'Burigon chief of the Newcastle Tribe', *Australiana* vol 28 no 2 May 2006, 14-19

4

Attributed to James Wallis (c 1785–1857), [*seated group of Aborigines*], c 1818. Watercolour, 32 x 46 cm, detail. State Library of NSW, Sydney

5

Attributed to Joseph Lycett (1774–c 1825), [*View of Sydney Cove, with Government House in the background*], c 1818. Watercolour. State Library of NSW, Sydney



4



5

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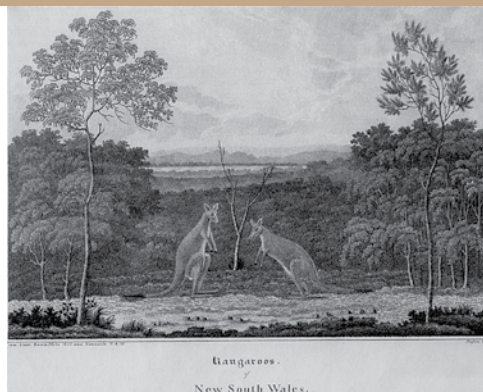
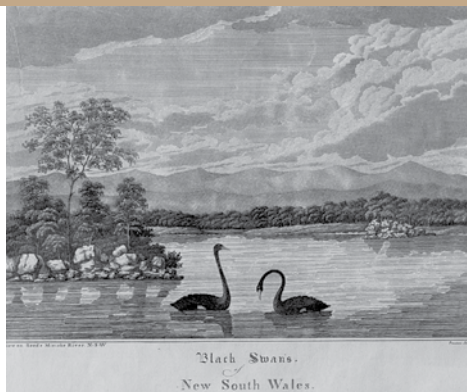
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Black Swans of New South Wales, view on Reid's Mistake River, New South Wales and Kangaroos of New South Wales, view from Seven-Mile Hill near Newcastle, New South Wales

Two engravings by W. Preston being plates from **Captain James Wallis, An Historical Account of The Colony of New South Wales and its Dependent Settlements; in Illustration of Twelve Views Engraved By W. Preston, A Convict...** [etc]. Published by Rudolph Ackermann, London, 1820.

\$5,000 (the pair) including GST.

Further details and other plates from the Wallis book are on our website.



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William Howitt

woodcarver of distinction

1

William Howitt
(1846-1928), c 1920.

Photograph by
Bartletto, courtesy of
Geoff Miller



Dr Dorothy Erickson has uncovered the lives and art produced by a wide range of early Australian craftspeople. She has rediscovered them through a combination of dedicated research and a search for descendants who might be willing to provide information or still hold some artworks. Here she turns her attention to the British-born wood carver William Howitt (1846–1928), active in both Melbourne and Perth and a medal winner at several international exhibitions.

DOROTHY ERICKSON

Woodcarver extraordinaire William Howitt was born on 7 July 1846 at Winton near Manchester in the United Kingdom to William Howitt, mechanic, and his Spanish wife Betsy Brahma. The young Howitt studied art in Nottingham, Liverpool and London in the early 1860s. By 1866 he was employed restoring church interiors and carving decorative elements for ship's interiors. He married Isabella Patrick in Glasgow in 1869. Their first son, William, was born in Glasgow that year, then three other children in Liverpool and Birmingham between 1873 and 1877.

He must have been ambitious, exhibiting in the Indian and Colonial Exhibition in London in 1886 where he received a Bronze Medal for work exhibited. It is probable that he attended and saw the Australian displays and may even have met members of the Australian contingent, because after the birth of their last child the family migrated to Melbourne aboard the *Lusitania*, arriving in August 1888.

In Melbourne, he worked for five years on commissioned furniture, designed by the architect Joseph Reed (1823-1890) in the Gothic style for St Paul's Anglican Cathedral, where he made the reading desk and pew ends. Particularly striking are the bishop's throne and the pulpit,

which took seven months to carve *in situ* from Tasmanian blackwood.

Howitt became an adviser to the Victorian Government and travelled widely. He advised the timber industry on using timber seasoned by the Rieser process, which Howitt found very satisfactory. Leon Reiser was a Swiss architect living in Australia who sold the patent to the Australian Seasoned Timber Company in Victoria. Doors carved by Howitt were displayed to architects by the Victorian Conservator of Forests, G. S. Perrin, who also wrote an article 'Australian Timbers for Use in the Higher Decorative Artistic Work, Cabinet Making, Fittings, Dadoes etc., with a List of the General & Species Suitable for Railway, Building, Engineering and Harbour Construction works' which was published in *Arts & Crafts: an Illustrated Australasian Magazine of Arts, Handicrafts and Sanitation*.¹ In this Perrin paid tribute to Howitt's skill and illustrated an elaborately carved long case clock made from blue gum for S. J. Browne's home, Kyelah. The carving featured flowers, foliage and scrolling motifs.²

Howitt also worked in marble and stone, sculpting a marble bust of the Rev. Dr Llewellyn. While in Melbourne, Howitt made a pulpit for the Roman Catholic Church of St Peter and St Paul in South Melbourne and carved the models from which were cast the bronze coats of arms on Princes Bridge. In 1893 he carved a reredos and altar for the church of Holy Trinity in Kew. The latter featured carved panels of the Last Supper and Christ washing the disciples' feet (**plate 2**). By this time, Victoria was in the grip of depression and bank crashes. Other pastures beckoned.



2
William Howitt (1846-1928), altar for Holy Trinity, Kew with a central panel featuring Christ washing the disciples' feet



3
William Howitt (1846-1928), panel carved in 1896 of New Zealand pine for an unknown monastery. It appears to be the parable of the Wedding at Cana. Photograph by Bartletto, courtesy of Geoff Miller

4
William Howitt (1846-1928), settee featuring carvings of a chrysanthemum, sunflower and rose, 1900. Photograph by Bartletto, courtesy of Geoff Miller

5
Western Australian Court at L'Exposition Universelle, Paris, 1900. Photograph Battye Library, Perth 606.944





6

Timber Court in the Western Australian pavilion at L'Exposition Universelle, 1900. Lady Forrest's paintings of wild flowers were displayed here, with eight other artists' work in another section.

Photograph Battye Library, Perth 606.944

7

William Howitt (1846-1928), *Marguerite leaving the Church*, exhibited at the Paris Exposition Universelle, 1900.

Photograph by Bartletto, courtesy of Geoff Miller.

Private collection

8

William Howitt (1846-1928), *font* carved from a solid piece of jarrah, 1899. The large piece of timber was discovered when digging up Hay Street to lay tram lines. It was exhibited in the Western Australian pavilion in Paris in 1900. Whereabouts unknown.

Photograph Battye Library, Perth BL 606.944

Howitt, his wife and two daughters moved to Western Australia in 1896 at the height of the gold rushes and quite soon he had government commissions to undertake. Their son Charles had preceded them. Howitt, who probably had introductions to J. Ednie-Brown the Conservator of Forests, was retained by the Forests Commission to make pieces to show the local woods to advantage and promote the local timber industry. In 1899 he was busy at Mr Bickford's factory in Murray Street, Perth making a book of inlaid timbers to exhibit at the Western Australian Agent General's Office in Savoy House in London and preparing further exhibits for the Western Australian Pavilion at the Paris Exhibition of 1900. The exhibit for Savoy House resembled a folding book and was made of inlaid timbers: – jarrah, karri, tuart, marri, jam tree, sandalwood, she-oak, blackbutt, York gum, wandoo, banksia and prickly pear.

In the 1890s the independent colony of Western Australia was the focus of world attention. It had escaped the world depression and the bank collapses of the eastern colonies. The golden mile, as Kalgoorlie-Boulder was known, was the richest concentration of ore the world had ever seen and the Western Australian Government was anxious to promote themselves to the world.

Accordingly, Western Australia had its own pavilion at L'Exposition Universelle held in Paris in 1900 (**plates 5-6**). Extensive displays of wildflower paintings by Margaret Lady Forrest, May Creeth, May Gibbs, Annie Dorrington, Henrietta Finnerty, Dircksey Cowan, Gertrude E. Ford, Mr J. S. Anderson, Mrs E. Hardy of Geraldton and Mrs W. C. Thomas of Albany were set against jarrah panelling and architraves designed by John Grainger (father of Percy) the Chief Architect, who won a gold medal for his design for the entrance to the mineral court.

Howitt's work for this exhibition covered three areas: furniture, caskets and plaques. He exhibited a delicate carved panel entitled *Marguerite leaving the Church* inspired by a passage in Faust (**plate 7**), a font of jarrah (**plate 8**), a marquetry table (**plate 9**) and the sample panels of Western Australian woods decorated with a carving of the foliage of each. The Western Australian Commission was awarded a Bronze Medal for 'Ecclesiastical and Household Art Furniture and Panels with their Foliage of Western Australian Timbers' and a Silver Medal for Household and Art

Furniture made by William Howitt. At a later date, art critic Leslie Rees commented on the Marguerite: 'Although the carving is at no point more than three-eighths of an inch in relief, the girl appears to stand remarkably boldly out of the picture.'³

The Paris exhibits were also shown at the Glasgow International Exhibition in 1902. Here was displayed the font which took Howitt three months to carve from a single piece of jarrah, unearthed when the Hay Street tramway was being constructed. It was one and a half metres high with an octagonal bowl, four large decorated panels and four smaller ones. The symbols of the four evangelists – Matthew's angel, Mark's lion, Luke's ox and John's eagle – were carved on the font which was covered with a conical lid carved with eucalyptus foliage and flowers.

Other works included a jarrah door with carved panels. The octagonal jarrah marquetry table was inlaid with local timbers (**plate 9**). The centrepiece is York gum with a black swan of native pear. Other woods used include she-oak, jarrah, sandalwood, karri and banksia for the Maltese cross, Egyptian border and Greek key border. Howitt did not varnish his work, which was finished with French polish or a light waxing.

Meanwhile in 1901, Howitt received a commission to carve a casket for presentation to the Duke of Cornwall & York when he and his Duchess visited Western Australia on their way home from opening Federal Parliament. He promised to carve a section through a gold mine for the Royal children, which was duly dispatched to London and a thank you letter received via Sir A. Bigg from the Princess of Wales.

In 1902 Howitt carved the pulpit and lectern for Christ Church, Claremont. The cost of the project had been donated by Mr Justice Burnside, a parishioner who lived nearby in 'Craigmuir', now part of the grounds of Methodist Ladies College. The lectern is in the form of an eagle on a spherical stem terminated with pierced trefoils in the base. The feathers are realistically carved, and talons firmly grip the sphere. The pulpit is somewhat similar to that Howitt carved for St Peter and St Paul's in Melbourne with floral and foliated patterns. At a later stage he was commissioned to carve a matching prayer desk and choir stalls. These feature a diamond motif.

Technical excellence was his forté. Howitt taught woodcarving to the trade students at

9

William Howitt (1846-1928), *octagonal marquetry table* featuring many Western Australian woods made in 1899 for the Paris Exposition Universelle in 1900, 76 x 70.5 cm. WA Dept of the Environment and Conservation – Forest Products Commission

10

A section of the Franco-British Exhibition in London 1908. The panels are by Howitt, the chair is by Edward Madeley. Photograph Battye Library, Perth 816B/893 Series A

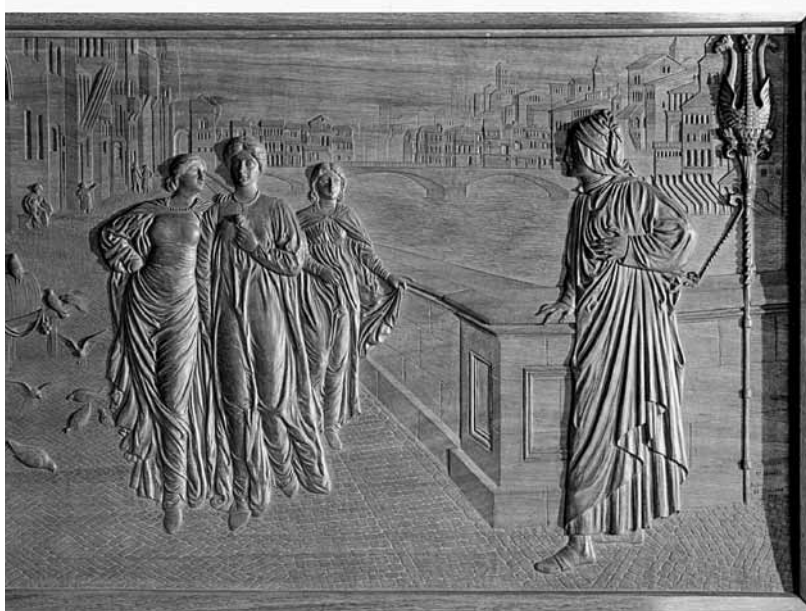




11
William Howitt (1846-1928),
Vestal virgin panels carved
from Kimberley cypress pine,
1911. Whereabouts unknown.

12
William Howitt (1846-1928),
chair carved from Kimberley
cypress, 1911. Forests Products
Commission, WA Dept of
Environment and Conservation

13
William Howitt (1846-1928),
Dante and Beatrice, jarrah
panel, 56.7 x 84 cm, exhibited
in San Francisco and London.
State Art Collection, Art
Gallery of Western Australia



Perth Technical School at the turn of the century and then in the art section until 1906. Woodcarving had begun as a structured two-year course for the trades with 32 graded exercises to be undertaken. In the Art Department he came into conflict with the art teachers James Linton and Fred Williams who considered he did not encourage the students to be individual and develop their own motifs. By 1907 Linton was taking some of the classes in his place and others were employed. Howitt continued to take private students. One of these was Marion St Clair Layman.

Howitt exhibited in Adelaide in 1905, Melbourne and Perth in 1906, the Franco-British Exhibition in London in 1908 (plate

10), at the Museum for Economic Forestry Roubaix, France in 1911, the Panama Exhibition in 1915 in San Francisco and the British Empire Exhibition in London in 1924, winning other medals. In the 1908 exhibition he was awarded a Diploma and the Grand Prize for 'Ecclesiastical and Art Furniture in Western Australian Timber'. The over-mantel carved in 1903 with a central panel showing Lord Nelson in his cabin on board HMS *Victory* may have been part of the Franco-British exhibition held at Shepherd's Bush, London in 1908. An undated cutting in the Howitt archives has a reporter from the London *Standard* writing 'There are specimens of the famous red Jarrah wood carved, for all its hardness, into shapes and designs by Mr Howitt, that would do credit to an art school rich in countless traditions handed down by masters of the middle ages.' According to his great grandson, other pieces exhibited at this exhibition were a table the top of which was one piece of timber, chairs, dinner wagon and sideboard.⁴

In 1911 he carved panels featuring Vestal Virgins in Kimberley cypress (plate 11). These were exhibited in Brennan's Store in Hay Street before going to Roubaix, near Lille in France to win a gold medal. They had been commissioned by a new company set up to exploit a large forest of cypress on the Cambridge Gulf near Wyndham. The carved panels show a delicacy of touch and mastery of technique. He also carved an armchair, formerly in the CALM Museum, then in the Forest Products Commission and due for another move (plate 12).



Of the *Dante and Beatrice* (**plate 13**) purchased by the Western Australian Government from Howitt for the exhibition held in San Francisco in 1915 to celebrate the opening of the Panama Canal and later exhibited at the Wembley exhibition of 1924, art critic Leslie Rees wrote:

Probably the most monumental achievement in plaque-making to which Mr Howitt could lay claim was his copy of Henry Halliday's painting, 'Dante and Beatrice'. The panel, done in jarrah, in 1914, ... is now in the Perth Museum. The great merit of the work is the drawing of the human figure and the carving of the drapery. He has given the light folds of the women's dresses a diaphanous texture which almost reminds one of the draperies of the Grecian Victory Adjusting her Sandal. The gowns which clothe Beatrice and one of her companions in the panel swirl freely and the form of their limbs pressing through the garments is finely carved. And Mr Howitt has retained with an artist's hand the grace which flows from the gentle curves of Beatrice's figure. He has also caught more facial expression than is his wont. The Dante stands motionless, his hand over his heart, his tragic face intent on Beatrice, who returns the gaze with more than mildly-interested eyes.⁵

The 1899 font was exhibited again in 1924 at Wembley. These are recorded in photographs formerly held by the Conservation and Land

Management Museum. Commemorative medals were issued to all exhibitors so as not to cause unpleasantness between Commonwealth countries. *The Dante and Beatrice* is now part of the collection of the Art Gallery of Western Australia.⁶ Howitt also carved a casket featuring another artwork – a popular painting by Harry Bate ARA of Aeneas.

Much of Howitt's commissioned furniture was in a medievalist or neo-renaissance style as seen in the work undertaken for the family of Richard Hardey of Mt Lawley. In 1909 he made a desk, which featured Kathleen Emily Hardey and seven well-known authoresses (**plate 18**). From 1915–18 Howitt's family lived in her home 'Tranby Croft' in Maylands, as she had been detained in London due to World War I. He spent six years carving a dining room suite and other furniture for her. The dining chairs each featured a carved portrait of a world figure:

14
William Howitt (1846-1928), *Dante observing the death of Beatrice*, 1914. Bartletto photograph, whereabouts unknown

15
William Howitt (1846-1928), *Dante mourning Beatrice*, 1914. Bartletto photograph, whereabouts unknown

16
William Howitt (1846-1928), *the Aeneas jarrah casket*, c. 1904–10. Along the front of the casket is carved 'Under the Waves'. Bartletto photograph, whereabouts unknown





17

William Howitt (1846-1928), carved jarrah portrait of his daughter Bessie. She married Frederick Guy Mannering, who owned the Bartletto Photographic Studio and took the heritage photographs reproduced here. Family collection

18

William Howitt (1846-1928), writing desk 1909 made for Mrs Hardey carved with portrait medallions of important women writers of the time, eg Marie Carelli and Ada Willcocks. Bartletto photograph, private collection

19

William Howitt (1846-1928), Joseph Hardey memorial settee, 1918. It features a portrait of Hardey, who was killed at Pozieres in WWI, and the rose of peace between the dogs of war. Private collection



Woodrow Wilson, Marshall Joffre, General Botha, General Birdwood, Maharaja Bikaner (**plates 20-21**), General Haig, Lord Kitchener and King Leopold of the Belgians. Eight-year-old Gretchen Hardey was featured in the sideboard. The carved over-mantel featured a portrait of pioneer Joseph Hardey. Sometime later when the house was sold, the over-mantel and other carved panels were removed and incorporated into a coffer. A settee was decorated with the snarling dogs of war and had a central panel depicting her son Joseph Hardey who was killed at Pozieres in France (**plate 19**). A stool made for Mrs Hardey had the face of Kaiser Wilhelm on the seat so that one could present one's bottom to 'Kaiser Bill'. This furniture was inherited by Hardey descendants in Melbourne.

After his wife Isabella died in 1924, Howitt lived with his daughter Mary Jane Legge in Claremont until his death on 19 June 1928. A fellow artist said; 'He has carved everything from a ship's figurehead to the tiniest coat of arms for a royal casket. He was one of the finest wood carvers in Australia.'⁷ Leslie Rees wrote a fine obituary and later summed up Howitt's career:

Howitt was a man possessing remarkable dexterity with the chisel, which he used in making furniture, decorative panels and ornaments. So much so did he love to carve that his work sometimes becomes florid through excess of design.⁸

Brian de Garis in the *Australian Dictionary of Biography* concluded

Although his effects were sometimes florid through excess of design, Howitt's work had a practical as well as an artistic dimension in that he was expert in the qualities and use of a wide range of native timbers and an effective propagandist for their value.⁹

Collections represented

- Art Gallery of WA: carved panel, Dante and Beatrice, 1914
- Western Australian Museum: inlaid Premier's table
- WA Dept of Environment & Conservation (formerly CALM, formerly Forests Commission, various sites): carved cypress chair, octagonal table, side table, casket, library of timbers and a collection of glass negatives of the various exhibitions
- Christ Church, Claremont WA: pulpit, prayer desk, lectern, choir stalls
- St Paul's Anglican Cathedral, Melbourne: pulpit,



- Bishop's throne, reading desk, and pew ends
- Holy Trinity, Kew, Vic: reredos and altar
- Roman Catholic Church of St Peter and St Paul, South Melbourne: pulpit
- St Ildephonsus College, New Norcia WA: Shield trophy
- Private collections Perth: settee, fruit bowls, side table, Robbie Burns tray, panel & mirror, smoking case, panel of Bessie Mannering
- Private collections, Melbourne: suites of furniture made for the Hardey family, long case clock.

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- *The Times* (London) 28 May 1908, p 5
- AGWA files/ family archives:
- Howitt family history/biography typescript
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- *The Age* June 1896
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- Undated cutting Melbourne newspaper 1906
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- 'Local wood-carving', *West Australian* 10 Jan 1907 p 6
- 'The Cypress pine forests at Kimberley' *Daily News* 18 March 1911
- 'The liedertafel's serenade', *West Australian* 9 July 1914 p 8
- 'Robert Burns in jarrah', *Western Mail* (Perth) 17 July 1914 p 32



- 'Art in Perth. Mr W Howitt's wood carving', *Sunday Times* (Perth) 29 July 1917 p S6
- 'Art in jarrah', undated cutting late 1920s
- *West Australian* 1899, Feb 1900, 9 May 1917, 23 June 1928, 5 July 1928
- 'Valuable carvings could be in Perth', *Sunday Times* 23 March 1980

Acknowledgment

The modern photographs are by Geoffrey Miller, Howitt's great grandson, for whom I am indebted for much of the original research.

Dr Dorothy Erickson is a well-known Western Australian historian and internationally renowned contemporary jeweller who has published extensively on Western Australia's artists and craft practitioners. Her latest book, *Gold and silversmithing in Western Australia: a history* was reviewed in our May 2011 issue.

Notes

- 1 Vol 1 no 1 (October 1895), pp 12, 13.
- 2 See T. Lane & J. Serle, *Australians at Home*, OUP, Melbourne 1990, ill 351.
- 3 *West Australian* 30 June 1928.
- 4 Geoffrey Miller, 'William Howitt: Woodcarver, Sculptor and Furniture Maker, 1846-1928', in *Early Days* vol 12, pt 3, 2003 pp 277-278.
- 5 Leslie Rees, 'Perth', *Art in Australia*, 3rd Series no 26, Dec 1928.
- 6 See 'Art in Perth. Mr W Howitt's wood carving' *Sunday Times* (Perth) 29 July 1917 p S6.
- 7 Geoffrey Miller, *op cit* p 282.
- 8 Leslie Rees, *op cit*.
- 9 Brian de Garis, 'William Howitt', *ADB*, 1983, p 384.

20

William Howitt (1846-1928), *World leaders – the Maharaja Bikaner chair*. This is part of a set made 1914-18. Private collection

21

William Howitt (1846-1928), *Maharaja Bikaner chair*, detail, 1914-18. Private collection

Essie Jenyns and her *Australian terriers*

The acclaimed Australian-born Shakespearian actress Essie Jenyns (1864–1920) gave up the stage for marriage, charity work and to promote the breeding of Australian terriers.



JOHN HAWKINS

Elizabeth Esther Helen Jennings, or Essie, was born in Brisbane on 5 October 1864, the second child of Charles Jennings, chemist, and his wife Emily, née Morse (Moss). Her father died in 1871 and in 1877 her mother went on the stage as Kate Arden, marrying the actor William James Holloway, her manager. Young Elizabeth soon joined her mother and step-father on the stage; as Essie Jenyns, she had her first speaking role in 1879 at the Theatre Royal, Hobart.¹

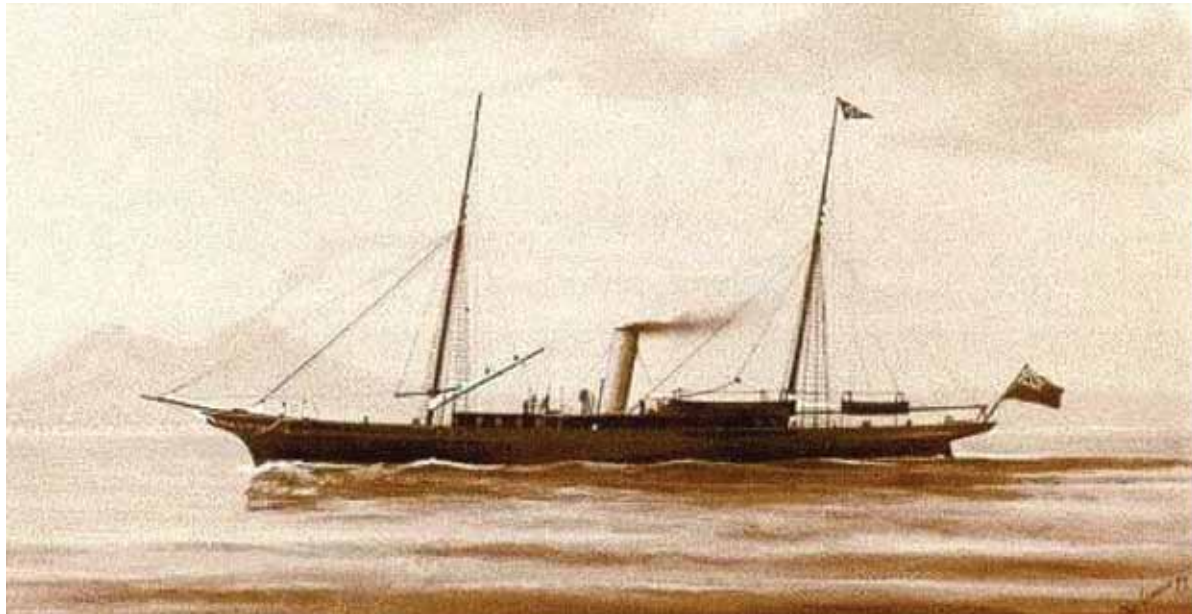
In 1884, Essie visited Europe with her mother and Holloway. She saw the famous French actress Sarah Bernhardt on stage, watched the foremost French directors instruct students at the Paris Conservatoire, and in London saw the actress Mary Anderson, in whose roles she was to excel.

With his own Shakespeare Company, Holloway opened in Sydney in September 1886, claiming that Essie, who had not acted overseas, had been 'pronounced by eminent critics to be the foremost actress in Australia.'

1

Essie Jenyns as Portia, in *The Merchant of Venice*. The State Library of NSW now holds the Jenyns second folio Shakespeare of 1632 presented by four admirers in Hobart in 1887, one of whom was John Robert Wood, later to become her husband. Image courtesy State Library of Victoria

Imogen was launched in August 1890 from Fleming & Ferguson's yard on the River Clyde. She was originally commissioned by Mr. J R Wood of Newcastle as a wedding present for his bride Miss Essie Jenyns



She was praised for her 'pleasing' performance and voice in the melodrama; overnight she became the star Holloway had advertised.

During her first Sydney season, an enraptured reviewer wrote

...we have no English-speaking actress equal in potentialities to Miss Essie Jenyns. Her greatest danger will be in the indiscriminate applause which will be given to her.²

After 14 weeks at the New Opera House and then 16 at the Criterion Theatre in Sydney, she played for 20 weeks at the major theatres in Melbourne, Adelaide, Hobart and Brisbane, excelling in such leading roles as Juliet, Rosalind and Portia (**plate 1**). Just weeks after she opened as Juliet, her portrait appeared in the press.³

One reviewer observed that audiences were so mesmerised by her great beauty and fascination that they were unable to judge her acting. Although she showed little original interpretation, smitten admirers claimed that she had 'infinitely more soul' than any contemporary actress – and she was a native-born Australian.

Between 1886 and 1888, Essie made 480 appearances, but in May 1888 the star announced her farewell season. Her last performance was on 29 June.⁴

At the height of her success, on 5 December 1888 Essie married John Robert Wood (1865–1928), a prominent cricketer and the son of a wealthy Newcastle brewer. A right hand bat and medium pace bowler, Wood played two matches for NSW, with a highest score of 81 and best bowling of 3–65.⁵

Holloway had had plans for Essie to try her luck in London, but she saw marriage as an excuse to retire from the stage. Her early retirement into respectable and wealthy domesticity made her the heroine of women's magazines.

News of the hugely popular wedding was telegraphed from Sydney and reported with minor variations in newspapers all over Australia:

Miss Essie Jenyns, the popular actress, was married to Mr. John R. Wood of Newcastle, at St. Andrew's Cathedral to-day. The event excited great interest and the press of the general public in the cathedral was so great that the marriage party had difficulty in making their way through the building. The crushing and rushing of the crowd inside and outside of the building brought about many disgraceful scenes. Some ladies and children received very rough treatment, many, including the bride, being reduced to a fainting condition. The Cathedral fittings were seriously damaged, seats, railings, and gas standards being broken down, curtains torn, carved woodwork chipped and broken, and all the handsome floral decorations destroyed.⁶

The couple spent their honeymoon in Europe, in part on the yacht *Imogen* (**plate 2**), which was commissioned by Essie's husband John Wood as her wedding present and launched in August 1890 from Fleming & Ferguson's yard on the Clyde. After a three-year voyage around the Mediterranean,⁷ the vessel was sold in 1893 and Mr and Mrs Wood returned to their magnificent home, Jesmond House, in Newcastle (**plate 3**).



3 Jesmond House, built in the 1870s and once regarded as Newcastle's most fashionable house, with its landmark tower attributed to architect James Henderson. Local brewer and owner John Wood extended and remodelled it. Following Wood's death in 1888, the house was occupied by his son J.R. Wood and wife Essie Jenyns. Plays were occasionally performed in the gardens. After the Woods left for Edinburgh in 1907, Jesmond House was sold in 1928 and converted into flats. Image courtesy University of Newcastle

Essie developed other interests, including charity work and dogs. Her aim was to breed the perfect Australian Terrier, so to encourage Australasian breeders she designed and presented a silver trophy cup (**plates 4 & 5**) to the Kennel Club of NSW in 1906, to be presented to the best Australian terrier in their annual show, to be held for a year subject to suitable security, until it was won for a third time. Names of the winners were to be inscribed on the cup.⁸

The cup was first awarded at the Kennel Club show in November 1906:

The Woodstock challenge trophy presented by Mrs J. R. Wood of Newcastle, for Australian terriers was also on view. It is a cup, massively made of solid Australian silver, adorned with a gem obtained from each of the States and New Zealand, and, it will be interesting for advocates of local production to know, is the work of Australian silversmiths. Under the circumstances the cup for the first time was appropriately won by a dog called Australian Colours.⁹

The cup is illustrated in *The Illustrated Kennel News* of December 1907 with two pages of text regarding Mrs Wood's Australian Terriers (**plate 6**). One page is devoted to pictures, the other to letter-press on terriers. Photographs include Mrs Wood with her terriers Woodstock Duke and Doongarah Wahn on the eve of their departure by ship from Sydney in 1907 and the £30 trophy she presented to the Kennel Club of NSW for the best Australian terrier exhibited at its shows.¹⁰

The *Sydney Morning Herald* reports¹¹

The editor of our English contemporary is eulogistic of the little terriers "made in Australia." He says: "they fill the want of a small active, game little dog that can stand a hot Australian summer ... The little fellows are certain at no distant time to take a very firm hold of the English doggy world."

Woodstock Duke and Doongarah Wahn, backed by a brewing fortune from Newcastle NSW, took the Australian terrier to the world in 1907 when the family left for Scotland. Essie, on the leisurely trip with her husband to Britain via Asia, reported that she had sent eleven of her dogs to London on the *Salamis*, including 'seven rough-coated Australian terriers'. These were placed in quarantine for three months, and, she wrote,

It will be a test during the coming winter to see if the seven little Australians and the others can stand the extreme change.¹²

By 1908, the Woods were living on a 350-acre property, 'Collington', at Bexhill on Sea where she found that the dogs were 'excellent sporting terriers',¹³ with a city residence at Putney Hill, London. She fitted in well with the English country life, even appearing with her dogs in *Country Life*.¹⁴

On a later visit to Australia, Essie died suddenly at Killara, Sydney, on 6 August 1920 and was buried by an Anglican minister in the Presbyterian section of the Sandgate Cemetery at Newcastle. She was survived by her husband, son John and daughter Lyl. Her estate was valued at £1,697. She left her presentation copy of what was then considered the first folio of Shakespeare (1623) to the Art Gallery of NSW as a gesture to the people of Sydney 'for their loyalty to me'.¹⁵ In 1922 her remains were disinterred, cremated and buried in Waverley cemetery.

Notes

- 1 Helen M van Der Poorten, 'Jennings, Elizabeth Esther Helen (1864–1920)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/jennings-elizabeth-esther-helen-3855/text6129>, accessed 29 Sept 2011
- 2 *Sydney Morning Herald* 23 Oct 1886 p 15
- 3 *Australian Town & Country Journal* 23 October 1886 p 19
- 4 *SMH* 26 May 1888 p 12; 27 June 1888 p 18
- 5 <http://www.espnricinfo.com/australia/content/player/8252>, accessed 6 October 2011.
- 6 E.g. *Argus* 6 Dec 1888 p 7; *SA Register* 6 Dec 1888

- p 5; *Brisbane Courier* 6 Dec 1888 p 5; *Launceston Examiner* 8 Dec 1888 p 3. For fuller descriptions see *SMH* 6 Dec 1888 p 8 & 9.
- 7 Essie Wood, *Yachting Ways and Yachting Days*, London 1892
- 8 *SMH* 12 Sept 1906 p 4
- 9 *SMH* 19 Nov 1906 p 6
- 10 *SMH* 5 Feb 1908 p 6
- 11 *Ibid*
- 12 *SMH* 10 July 1907 p 6. Ethel Turner's novel *Seven Little Australians* had been published in 1894.
- 13 *Queenslander* 19 Dec 1908 p 29
- 14 *Ibid*.
- 15 Since transferred to the State Library of NSW, it is now regarded as a 1632 edition.
- 16 St Paul's letter to the Corinthians, *Corinthians* Ch 9 v 24, as altered by John Bunyan (1628–88) in his sermon *The Heavenly Footman*.
- 17 R. Maguire, 'Italian jewellers in NSW' *Australiana* vol 26 no 3, August 2004, p 10-12
- 18 *Tasmanian Mail*, 26 Dec 1908. p 22

5A

Woodstock Challenge Cup, 'Proud' mark top of right handle, 1906

5B

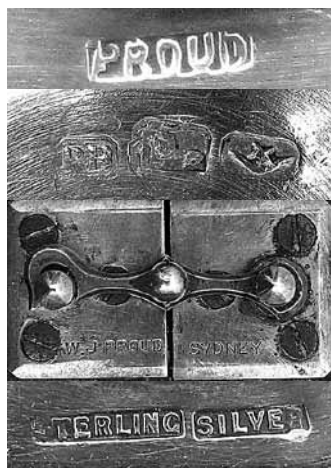
Woodstock Challenge Cup, mark to base of 'PB' for Priora Brothers, maker John Priora, 1906

5C

Woodstock Challenge Cup, W J Proud Sydney marks to the front clasp of the oval cedar case, 1906

5D

Woodstock Challenge Cup, 'Sterling Silver' mark top of left handle, 1906

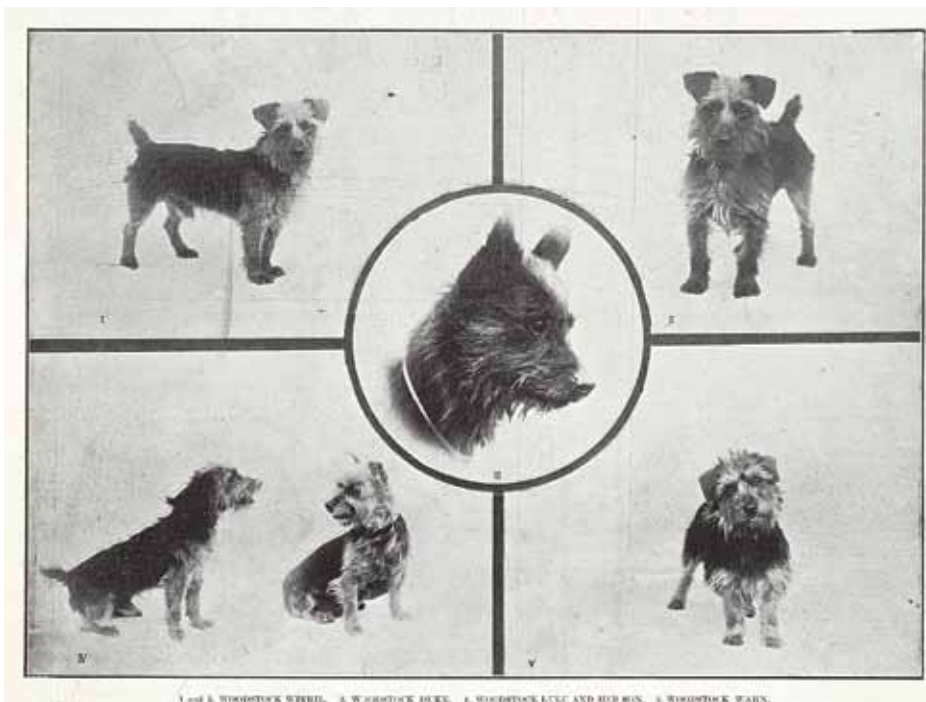


4

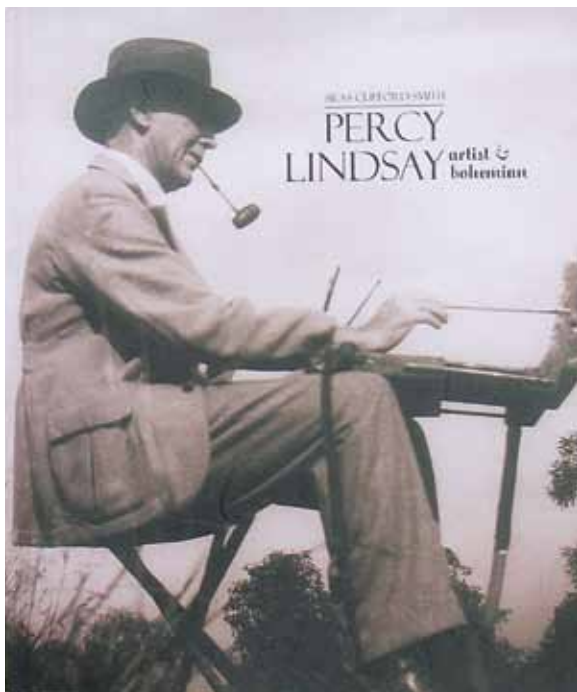
A possibly unique Australian silver, gem set, enameled art nouveau presentation cup, in its original oval, silver-mounted cedar case. The difficult-to-make enameled inscription reads 'So strive that ye May Obtain'¹⁶ with a separate detachable shield 'Woodstock Challenge Cup'. The base is set with opals (NSW), the stem and the handles with greenstone (New Zealand), Gaspiete (WA) and Rock Crystal (SA); the stones from Tasmania, Victoria and Queensland have so far not been identified. The cup was made by John Priora¹⁷ (d. 1938) and retailed by Prouds Ltd, 1906. Image from J B Hawkins Photograph Library

6

Essie Jenyns's terriers. In forwarding the accompanying photographs Mrs Wood (née Essie Jenyns) writes: 'I am sending you these photographs of my Australian terriers, the dog I have so successfully introduced to England and which has been so much admired, in the hope it may interest my old friends in Tasmania. When shown at the Crystal Palace (the Kennel Club) last month, they were spoken of in several papers as the brightest spot in the show. That among 3,000 dogs was great praise. Mr. Milburn, shipowner, of Victoria, was the only other exhibitor under this class. At the coming Ladies' Kennel Club Show in London I am showing ten dogs under the class for Australian rough-coated terriers.'¹⁸



Book review



Silas Clifford-Smith,
**PERCY LINDSAY,
ARTIST AND BOHEMIAN.**
Australian Scholarly Publishing,
North Melbourne Vic, 2011
Soft cover, 25 x 21 cm, 143 pp,
colour & b&w illustrations, appendices.
RRP \$59.95
ISBN 978 1 921509 89 6

Reviewed by Stephen Scheduling

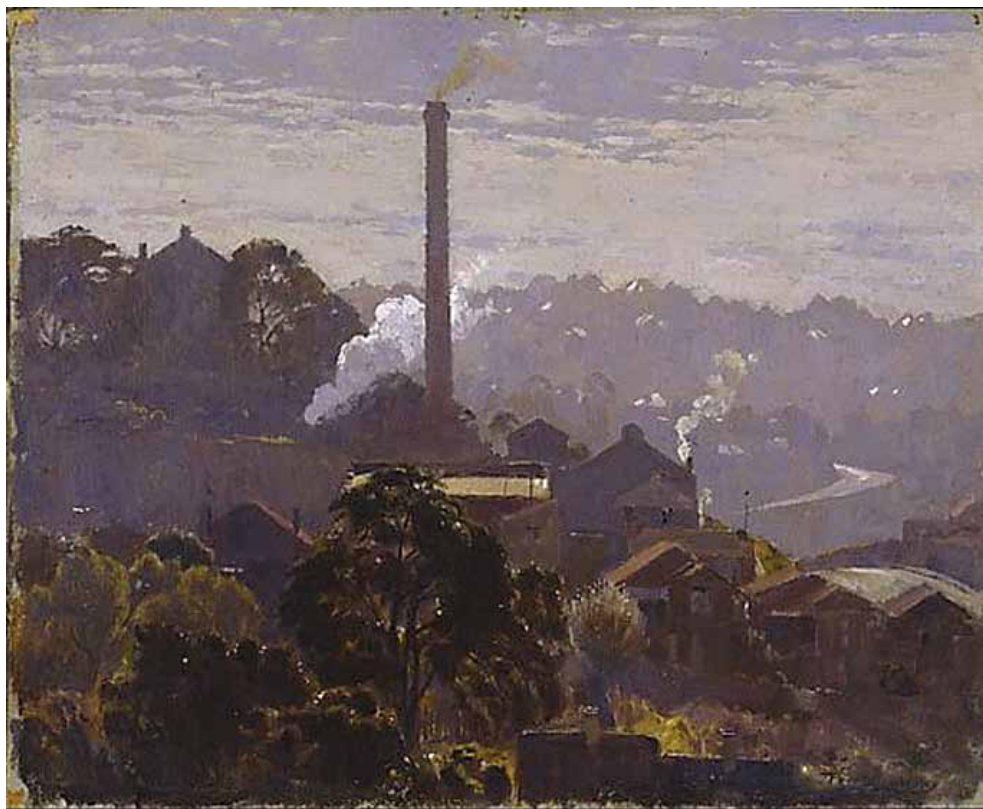
This is the first book devoted exclusively to Percy Lindsay, the eldest sibling of artists Lionel, Norman, Daryl and Ruby. It is an Australian art book that certainly deserved to be written. There must be hundreds of books on, or by, or relating to Norman Lindsay. But nothing previously published on Percy, apart from the catalogue of the 1975 exhibition at the Ballarat Art Gallery (which was described at the time as the most popular exhibition ever staged at the Gallery).

And here's the thing: there are plenty who think that Percy was the best of the artists in the extended Lindsay family. Some in the family were inclined to this view. Daryl, a Director of the National Gallery of Victoria as well as an artist, is quoted in the book as saying: 'one of those little landscapes of Percy's... would knock the rest of [the Lindsay's] rotten.'

Biographer Silas Clifford-Smith goes about the task of restoring Percy's reputation with marvellous enthusiasm. The project must have been hugely daunting given the oceans of words written about the Lindsay family that needed to be waded through.

The first chapter is titled The Bee Hive. The artistic Lindsays swarmed out of the township of Creswick in Victoria 'like bees'. According to Norman's son Jack, Percy was the least ambitious of these bees and, also, 'quite lacking in the Lindsay disputatiousness'. His public profile was certainly lower. It has taken some nice literary detective work on the part of Clifford-Smith to bring his character to life.

Percy comes across as genial, eccentric, mischievous and perhaps hedonistic. He loved a drink and many were concerned that he mixed too frequently with 'low life' and 'boozing idlers'. The book is littered with amusing stories, such as the one about Percy's friend, 'an awfully decent chap, having a hell of a time. Had to pawn his parrot for two quid last week, and had to go to the pawn shop every day to feed the bird.' An hotelier was said to own the largest collection of Percy's oil paintings, the implication being that paintings were being traded for beer. The art collector Donald R. Sheumack, who collected Percys, described him as 'the most loved of the Lindsay clan'.



One of the benefits to art historians of a book like this is that it provides useful tidbits of information on lesser-known artists such as John Miller Marshall (an early teacher of Percy), George Benson and George Aubrey Aria. The book has an appendix with thumbnail sketches of many of these artists whose biographical details are normally hard to find.

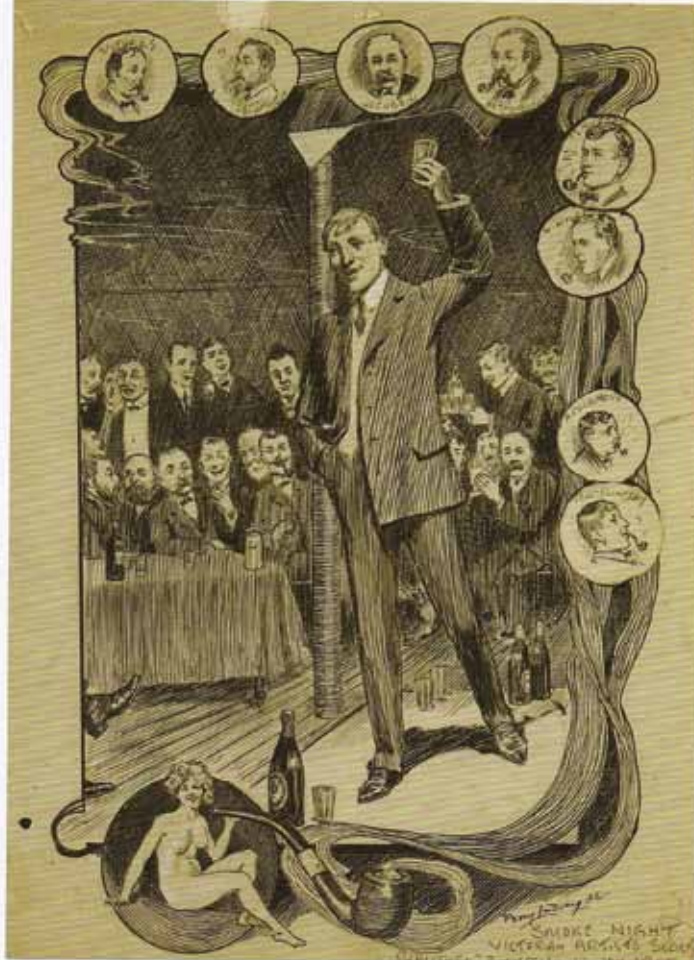
As Percy's character emerges so does valuable information about the fabric of artistic social life and in particular the Bohemian scene in Australia. We learn about wacky artists' clubs such as The Prehistoric Order of Cannibals where the proceedings parodied the Masonic lodges. And we also learn the nitty-gritty about how artists survived. A strength of the book is the way in which it delineates the life of a black and white artist in Australia. For Percy it seemed to be a happy but hand-to-mouth existence. To illustrate a book, around 1920, he was paid £12. He illustrated over 100 books. He created over 2,000 illustrations including about 1,200 drawings for *The Bulletin*. He ended up on the old-age pension.

Percy died in 1952 at the age of 82. There was a huge funeral and Lloyd Rees described his death as a 'symbolic end to an era'. That era was characterised by bitter disputes in the Australian art world. Percy Lindsay aligned himself with a group known as the XV Independent Artists Group which was opposed to the Menzies-driven Australian Academy of Art. Little has been written about the Independent Artists Group. It wanted to do its own thing and claimed it was 'not concerned with isms'. Clifford-Smith sheds light on this while also giving a sense of the rivalry between the two main Sydney art societies – the Society of Artists and the Royal Art Society (Percy moved from the first to the latter in 1937).

Percy had eight solo exhibitions between the wars and they could be considered critically successful; appendixes in the book include a chronology of his exhibiting history as well as a bibliography. So why isn't his reputation greater today? Clifford-Smith speculates that Percy's love of fun is partly responsible for his lack of focus on pushing his career. He also 'steered away from large, attention-grabbing works'.

Percy Lindsay,
Fossicking for gold,
1894, oil on canvas,
29.5 x 21.8 cm.
Sold at Sotheby's
Australia, 4 May 2009,
Lot 12, Ken & Rona
Eastaugh Collection
(not illustrated)

Percy Lindsay (1870-
1952), *Into the light*,
c 1938, oil on canvas
on hardboard,
38.1 x 47.9 cm.
Art Gallery of NSW,
purchased 1938
(see p 117)



Percy Lindsay (1870-1952),
Smoke Night, Victorian
Artists' Society, 1906, pen
and ink. Art Gallery of
Ballarat (see p 33)

Clifford-Smith is clearly an admirer of Percy's later work. But it is hard to argue a case that Percy was significantly superior to other traditional, neo-impressionist artists working in Sydney between the wars, artists such as Robert Campbell, Will Ashton, James R. Jackson, Fred Leist, Lance Solomon or Norman Lloyd.

I think Percy's real strength lies in his series of 1890s oil paintings of township and mining subjects. These have an immediacy, an earthiness and a rawness to them which may be partly due to a youthful lack of technique but which helps gives them a unique and honest quality. And the dry surface quality of these paintings conveys a sense of any dusty, sun-bleached, rural Australian landscape where individuals are optimistically 'giving it a go'.

These 1890s paintings might be less polished than Percy's later oils but they do not look out of place alongside acknowledged masterpieces by the great impressionists of the Heidelberg School. Over the past 20 years only a half-dozen or so of Percy's works have sold at auction for more than \$10,000, the top price being around \$40,000. The top-priced half-dozen have all been 1890s works.

And now a quibble: the quality of the oil paintings that are reproduced in the book is not great. It looks as if the original paintings have yellow glazes over them.

But this is a very worthwhile book and I was left with the strong feeling that we need another full-scale exhibition of Percy's paintings.

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Stephen Scheduling is the author of
A Small Unsigned Painting (Random
House, 1998) and *The National Picture*
(Random House, 2002). He is also
a partner in Scheduling Berry Fine Art
(www.schedulingberry.com), specialising
in early Australian art and is an obsessive
collector of art books and information on
Australian artists.

Pre-1820 *silversmiths and allied tradesmen* in Australia

This revised list of tradesmen is a work in progress and an attempt to provide some sort of reference for those wanting to know who may have made silver items in Australia's early years. There is no suggestion it is complete and hopefully it will develop as a database.

JOLYON WARWICK JAMES

In the early years of the Australian colonies, there were no known or recorded specialised silversmithing workshops. Any production was largely *ad hoc*. This list is an indication of who, in the period up to 1820, might have been capable of undertaking work in silver if and when it was called for. It includes those with experience in any form of metal work, thus having a transfer capacity to silversmithing. Alternative spelling for names frequently occurred. Aliases, name changes and alternative names are also encountered

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- *NSW Census* 1828 (Mitchell Library)
- *Sydney Gazette* 1803 – 1820 (Mitchell Library)
- Selected shipping Indents (NSW state Archives)

- 2 Unrecorded indent – also listed in *1828 Census*.
- 3 <http://firstfleet.uow.edu.au/search.html>. The Charlotte medal (ANMM) is attributed to him.

No occupation recorded at his trial, and Barrett was the first man hanged in NSW, on 27 February 1788.

- 4 *Sydney Gazette* 23 & 30 October 1803 advertises work undertaken.
- 5 Indent of Batavia
- 6 Gale Glynn, 'Criminal proceedings involving silver and silversmiths', *Silver Society Journal* no 15, 2003, p 79.
- 7 Marjorie Tipping, *Convicts Unbound - the story of the Calcutta convicts and their settlement in Australia*, 1988.
- 8 *Sydney Gazette* 15 & 29 May 1803, 10 June 1804 advertises work undertaken. Advertises his departure 22 July 1804.
- 9 *Sydney Gazette* 9 October 1803 advertises work undertaken.
- 10 John Wade, 'Even Earlier Emu Eggs', *Australiana*, February 2011, vol 33 no 1

Note

n/c = not confirmed ie a person recorded as convicted and sentenced to transportation (presumably to Australia) but the carrying out of the sentence and arrival in Australia has not been confirmed.

Jolyon Warwick James is a silver consultant, historian and valuer, based in Australia. He is a member of the Federal Executive Committee of the Australian Antique and Art Dealers Association (AAADA), Australian representative and board member of CINOA, President of the NSW Chapter of AAADA, Chairman of the Australian Antique and Art Market Federation and a Freeman of the Worshipful Company of Goldsmiths.

NAME	DATE OF ARRIVAL	OCCUPATION IN UK (working as, in Australia)	SOURCE
1. Arnott (Arnet), Thomas	1803	Watchmaker	7
2. Austin, Henry	1806	Jeweller	1
3. Austin, John	1800	Engraver, jeweller/silversmith	1
4. Barrett, Thomas	1788	No trade noted (engraver?? D 1788)	3
5. Bayliss, John	1788	Silversmith	6
6. Bean, William	1803	Mathematical instrument maker	7
7. Butler, Thomas	1818	Jeweller	1
8. Clayton, Samuel	1816	Jeweller, engraver	1
9. Clement, William	1815	Jeweller	1
10. Cope, Sydney	?	No details	1
11. Davies (Davis), Joseph	1803	Watchmaker	1
12. Davis, Joseph	1803	Cutler	1
13. Davis, William	1800	Cutler	1
14. Downes, John	1794 n/c	Silversmith	6
15. Duff, William	1792	Silversmith (?)	1
16. Francis, Richard	1801 n/c	Jeweller	6
17. Fawkner (Faulkner etc), John	1803	Metal refiner	7
18. Garrett (Garratt), Richard	1803	Spur-maker	7
19. Glass, John	1813	Spoonmaker (sawyer)	2
20. Goddard, Benjamin	1813	Watchmaker	1
21. Grove, James	1803	Die sinker and engraver	1,7
22. Hamilton, William	1811	???	?
23. Harbourn, William	1815	Watchmaker	1
24. Harley, Walter	1815	Silversmith	1
25. Henshall (Henschel), William	1802	Whitesmith, cutler, silversmith	1
26. Hinshaw (Henshall), John	1814	Silversmith, plater	1
27. Hogg, William	1788	Silversmith, (farmer)	1
28. Holmes, William	1797 n/c	Silversmith	6
29. Hopkins, Alexander	1803	Gun maker	
30. Jacobs, John	1816	Watchmaker	1
31. Jennens (Jennings), Joseph	1814	Silversmith, (publican)	1
32. Jones, Thomas	1813	Goldsmith	1
33. Josephson, Jacob	1818	Jeweller	1
34. Johnson, Thomas	1797	Watchmaker	1
35. Kidman, Richard	1803	Clockmaker	7
36. King, James	1818	Watchmaker	1
37. Lane, Henry	1802	Clock and clock case maker	1,9
38. Leach, William (John)	1803	Watchmaker	7
39. Levey, Joseph	1811	Watchmaker	1
40. Lockley, John	1788	Watchmaker, (farmer)	1
41. Lowe, Anthony	1803	Blacksmith	7
42. McNeall, James	1799	Buckle maker	1
43. Margetts, John	1803	Silversmith	6,7
44. Merrick, Charles	1810	Watchmaker	1
45. Meurant, Ferdinand	1800	Jeweller	1
46. Moreton, William	1790	(Watchmaker, goldsmith & jeweller)	1,8
47. Myers, David	1817	Watchmaker, jeweller	1
48. Noah, William	1797 n/c	Silversmith	6
49. Oatley, James	1815	Clock and watchmaker	1
50. Randall, Thomas	pre 1803	(Smith, brazier, tinwork)	4
51. Penny (Pinny, Pinney), John	1788	Jeweller (farmer)	1
52. Podio, Peter	1798 n/c	Silversmith	6
53. Pritchard, William	1815	Silversmith	1
54. Ralph, Robert	1791 n/c	Journeyman	6
55. Roberts, William	1811	Jeweller	1
56. Rotchfort (Rochford etc), James (Joseph)	1803	Blacksmith	7
57. Scully (Souly, Sully), William	1806	Jeweller, gold and silversmith	1
58. Sidaway (Sedway), Robert	1788	Watchcase maker (publican)	1
59. Slater, Sarah (Mary?)	1788	Watch-chain maker?	1
60. Slater, Thomas (++) several)	1813 ++	Various trades	10
61. Sly, John	1811	Engraver	1
62. Smith, George	1802 n/c	Silversmith	6
63. Smith, Hartley	1815	Watchmaker	1
64. Smith, William	1814	Goldsmith, Jeweller	1
65. Southcote, William	1819	Watchmaker	1
66. Spencer, William	1818	Silversmith	5
67. Storey, Thomas	1803	Whitesmith	7
68. Webb, Stephen	1818	Jeweller	5
69. Wolfell, Jno, Fred	1794 n/c	Goldsmith	6
70. Yates, James	1818	Silversmith and brazier	5



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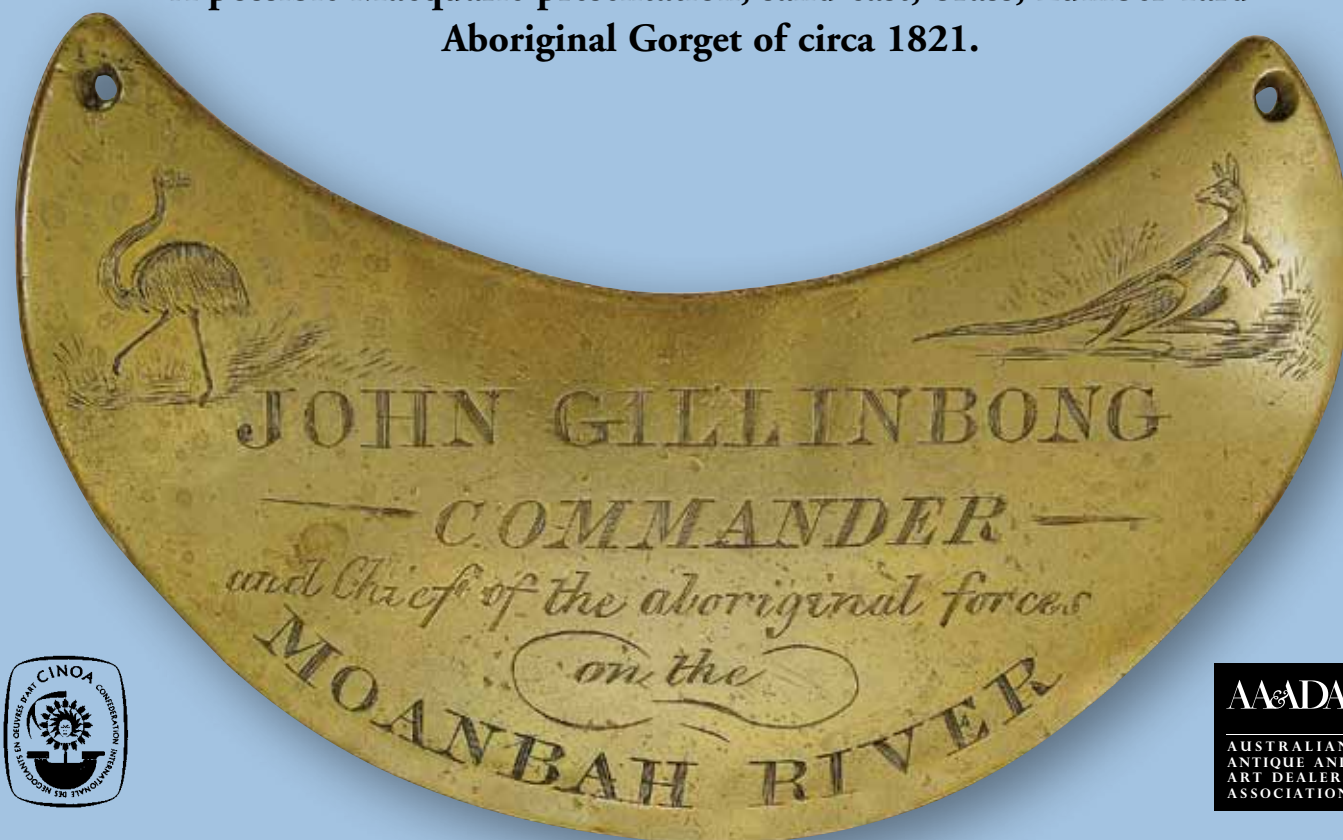


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A possible Macquarie presentation, sand cast, brass, Lumber Yard Aboriginal Gorget of circa 1821.



Captain John Maunder Gill of the 46th Regiment arrived with his Regiment in 1813 and after a short stint as ADC to Macquarie he was appointed Acting Engineer in charge of the Sydney Lumber Yard (1814 to late 1817).

Soon after his arrival he adopted an aboriginal boy who took his name John M. Gill.

Biriban or Johnny McGill or I suggest John Gillinbong was born at Bahtahbah, now Belmont in NSW, into the Awabagal language group centred on Newcastle and Lake Macquarie. He acquired his European name from Gill who brought him up at the Military Barracks in Sydney where he learnt to speak and possibly write English, hence the inscription.

On Gill's departure Biriban moved to Newcastle possibly under the care of Capt James Wallis for he was painted there for "ceremony" by the convict artist Richard Browne (1776-1824) the image now in the National Library of Australia titled "Magill".

Wallis was appointed Commandant of Macquarie's new settlement in 1816 and he gifted an Old Sheffield watter, sold by me to the Mitchell Library, to "Capt Gill" on Gill's departure to England to get married in 1817.

This Gorget is a very early sand cast example. The Moanbah River may relate to the Moonbah River a tributary of the Snowy River in Southern New South Wales. The New South Wales aborigines from time immemorial had made special visits to this area to collect and eat the Bogan moths when in season. I suggest Commander relates to Biriban's military background. Biriban or McGill was to receive another gorget in 1830 from Governor Darling inscribed "Barabahn or MacGill, Chief of the Tribe of Bartabah on Lake Macquarie a Reward for his assistance in reducing his Native Tongue to a written Language". The Reverend Lancelot Threlkeld for whom McGill acted as interpreter from 1824 and an informant over language stated "McGill spoke the English language fluently.... a noble specimen of his race my companion and teacher in the language for many years".

McGill died in Newcastle on 14th April 1846.