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In this Issue

- A Royal Visitor • Exploring for the Emperor
- The Breastplate of Geeagong • A Victorian Childhood



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THE AUSTRALIANA SOCIETY

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— SOCIETY PROGRAM —

MEETINGS — 1999

Thursday
1 July 1999
7.30 pm
Annie Wyatt Room
National Trust Centre

Flesh + Blood

Ace Bourke, who explored the history of his family in this exhibition at the Museum of Sydney, contrasting it with contemporary social attitudes and reconciliation, will talk about the exhibition and its reception.

Thursday
2 September 1999
7.30 pm
Annie Wyatt Room
National Trust Centre

'These are a few of my favourite things'

Collector and former ABC-TV set-dresser Robert Hutchinson will illustrate his talk with slides and objects from his richly decorated High Victorian period house 'Aberdour' and from his mountain retreat. The talk will follow the Society A. G. M.

Thursday
4 November 1999

TBA

SOCIETY MEETINGS

Society meetings will be on the first Thursday of every alternate month:
March, May, July, September (A.G.M.), November.

They are held in the Annie Wyatt Room of the National Trust Centre, Observatory Hill, Sydney.
Ample parking available.

Drinks served 7.30-8.00pm, followed by Australiana showcase.
Bring your Australiana treasures along for general discussion.
The lecture will commence at 8.00pm.

A Royal Visitor The Duke of Edinburgh K. G. 1867-68, 1869, 1870-71

John B. Hawkins

Prince Alfred was the first member of the British Royal family to visit Australia. Numerous gold trowels used for laying foundation stones of new buildings, and the novel silver and gold mounted emu eggs were meant to impress by their opulence and innovative use of Australian motifs and materials. This is the first in a three-part series chronicling the remarkable series of lavish and elaborate gifts of Australian craftsmanship presented to the young prince as tokens of Imperial loyalty and indicators of the growing wealth of Britain's Australian colonies.

The discovery in the British Museum Library by Geoffrey Tolson, archivist of the Alfred Hospital in Melbourne, of an undated priced sale catalogue (pl. 1) of an auction held at the Duke of Edinburgh's London residence, Clarence House, circa 1893-4, was the spur to writing this series of articles. This important document lists most of the presentation items given to His Royal Highness on his three Australian visits.¹

His Royal Highness Alfred Ernest Albert (cover) was born at Windsor Castle, England on 6 August 1844, second son of Queen Victoria and Prince Albert the Prince Consort, younger son of the Duke of Saxe-Coburg-Gotha. In 1858 he entered the Royal Navy; he was promoted to Captain and created Duke of Edinburgh in 1866. The following year, Queen Victoria sent him on a world tour as Captain of HMS *Galatea* to include a State Visit to the Emperor of Brazil, followed by two months at the Cape of Good Hope and then to the Antipodes.

Australia's first Royal visitor reached Adelaide on 31 October 1867, spending three weeks in South Australia before sailing for Melbourne, then Tasmania, arriving in Sydney on 21 January 1868, just in time to take part in the Regatta Day

celebrations. On 12 March at Clontarf in Sydney he was shot and wounded by the alcoholic, deranged Irishman Henry James O'Farrell who was hanged for the attempted assassination on 21 April, after the Duke

had left for England on 6 April 1868.

A second, but informal visit occurred the following year when the Duke arrived in Fremantle on 28 January 1869, and visited both Sydney and Melbourne where he dedi-

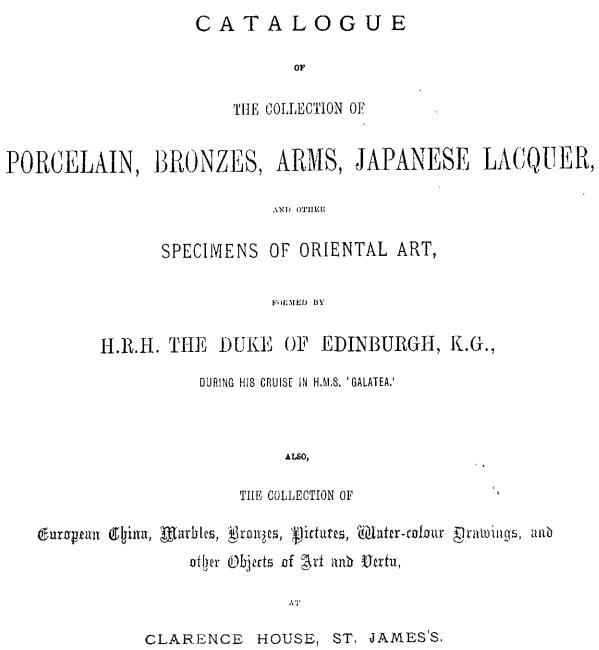


Plate 1. The cover of the undated Clarence House Catalogue. J B Hawkins Australian Silver Photographic Library.

cated hospitals commemorating his miraculous escape from death. He made a further informal visit the following year, arriving in Sydney on the *Galatea* on 15 September, visiting Melbourne for the Cup between 22 October and 19 November before sailing early in 1871 for the United Kingdom.

The prolific gifts presented to the Prince on his various world wide tours as Captain of the *Galatea* were displayed to the public at a special exhibition at the South Kensington Museum (now the V&A) between 1872 and 1875². On his return to Britain, he continued his naval career, becoming Admiral of the Fleet in 1893 prior to succeeding to his uncle's hereditary title and estates as Duke of Saxe-Coburg-Gotha. He died at Rosenau of heart disease on 30 July 1900.

The year 1867 saw the first visit by a member of the British Royal Family to Australia. The visit resulted in a rush of imperialist sentiment with local dignitaries making enormous efforts to entertain and amuse. The visit provided an opportunity to impress the Royal visitor with the presentation of many important gifts. The best craftsmen were employed to produce objects showing the advanced state of colonial progress in the applied and decorative arts, and, as will become evident, no expense was spared.

Gold was the order of the day for Royal gifts, and the ultimate cause of their destruction. We do not know the gold weight in ounces troy of each item but most would have been purchased at the sale for their melt value, the historical link that justified their survival having been broken. Only three Royal presentations are known to survive, and all are silver-mounted: one presented in Hobart now in a private collection, one recently discovered in a wood heap in England and the other in a Tasmanian Museum.

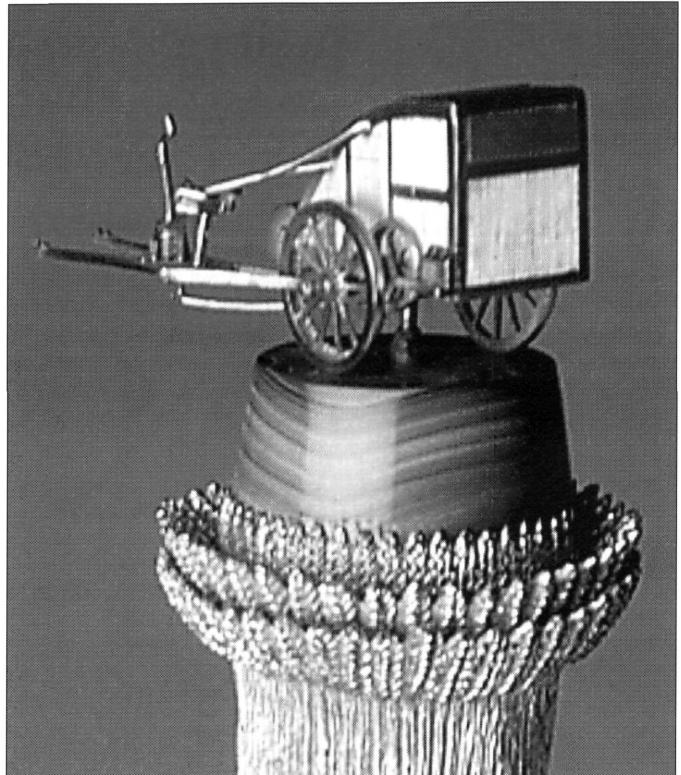


Plate 2. A Gold Model of Ridley's Reaping Machine standing on a Burra Burra malachite base, the whole being the finial to the Ridley Candelabrum by Julius Schomburgk, 1860. J B Hawkins Australian Silver Photographic Library.

With the assistance of three meticulous researchers, Dick Phillips in Adelaide, Ruth Dwyer in Melbourne and Elizabeth Mercer in Tasmania and the *Clarence House Sale Catalogue*, I have investigated the Australian background to these Royal presents from contemporary Australian sources. I have not used the sequence of sale within the catalogue, as there are no lot numbers. For ease of reference I have divided up the Royal gifts on a state by state basis, in date order of presentation.

This article will be published in three parts in consecutive editions of *Australiana*, the first on presents received in South Australia, the second from Victoria and Tasmania, while the

third concentrates on those received in New South Wales.

SILVER AND GOLD
TROWELS, CASKETS,
ADDRESSES, ETC.
PRESENTED TO
H. R. H. THE DUKE OF
EDINBURGH, K. G.

South Australia:

A SILVER AND MALACHITE CASKET, with emblematical figures and devices, containing an illuminated address: presented by the Corporation of Adelaide, the 31st October, 1867.

£100

The casket is described³ as "The casket to be presented by the Ad-

elaide Corporation with the address is now completed. The maker is Mr. Wendt of Rundle-Street, at whose establishment it is to be seen. On the cover is a scroll in silver, with the inscription- "Presented by the Corporation of Adelaide to His Royal Highness the Duke of Edinburgh." In the centre behind the inscription is a globe, the upper half fretted and the lower half plain, and on the globe is an eagle holding in its beak a chain which sweeps along the scroll. About the globe and along the top of the cover are fern leaves, below, still on the cover, are the arms of the city. On one side of the casket are groups of emus and kangaroos; on the other of sheep and cattle. At one end are kangaroos, and at the other emus. At each corner stands an Aboriginal, with a boomerang raised, as in the act of throwing. Trees, fern leaves, and other natural ornaments are introduced, but it is impossible to do justice to this beautiful and tasteful piece of art in any description; we can only recommend the lovers of the ornate and artistic to go and see for themselves."

The entire cost⁴ was £120 and this should be compared with the sale price of £100.

The mention of the use of malachite from the Burra Burra Copper Mine is of interest, in that, when used in New South Wales, the malachite originated from the Peak Downs Mine in Queensland, as evidenced by the Sydney Town Hall Trowel.

A CASKET, of polished wood, mounted in frosted silver, with a group of native ferns, kangaroos, emus, and fern wreaths, and with glazed recesses on each side, the front one containing a model of H.M.S. Galatea anchored in Holdfast Bay: containing an address, mounted in gold and silver, from the Civil Service of the Colony, the 1st November, 1867.

£100

The casket is described⁵ as "The casket to be presented by the Civil Service with an address to His Royal Highness is now completed, and can be seen at the establishment of the manufacturer, Mr Wendt. It is very large, and is made of blackwood, mounted and ornamented with silver.

On the cover, on a ground of fretted silver, are the Royal Arms artistically sheltered by fern foliage, with kangaroos and emus standing or grazing; a snake and a guano [sic] are also introduced in this group with a very natural effect. On one side of the casket is the *Galatea* in full sail on a sil-

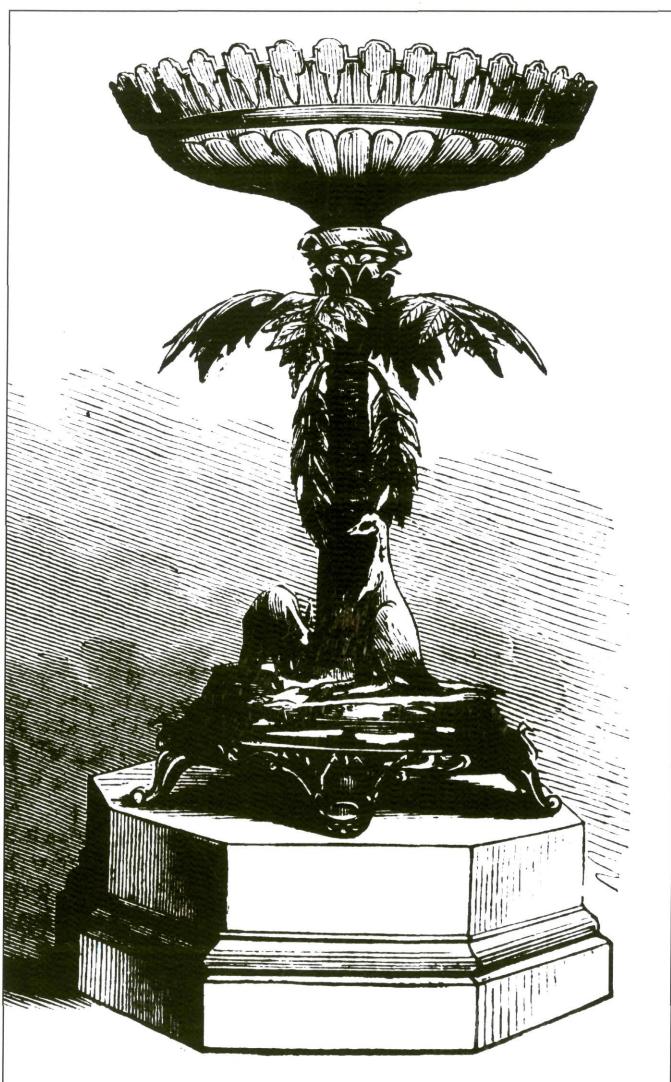


Plate 3. A small epergne by J.M. Wendt, one of a pair exhibited at the Dunedin Exhibition New Zealand 1865, from a line engraving in the Illustrated Melbourne Post of 18 July 1865. J B Hawkins Australian Silver Photographic Library.

ver sea, with other vessels, and the Glenelg Jetty is in the distance. On the other side, among Australian forest scenery, is represented an aboriginal hunt. One native is crouching; a fellow Nimrod in the act of throwing a spear at the prey. Troops of kangaroos and emus are grazing or running about. At one end of the casket is a cannon mounted on battlement, with a pile of balls all ready for action; at the other end is a globe, with compass and sextant, anchor, and other nautical appurtenances. The address itself is mounted on a roller, enclosed in a silver tube, with gold ornamentation, including a cushion, Bible, sword and sceptre, and crown. This looks uncommonly well, and the casket is a beautiful specimen of colonial art."

The entire cost⁶ was £140 and this should be compared with the sale price of £100.

A GOLD TROWEL, with handle of Burra malachite mounted in silver and gold, with a carbuncle at the extremity: presented on the occasion of laying the foundation stone of the Victoria Tower of the New General Post Office, Adelaide, the 1st November 1867.

£40

The trowel is described⁷ as "The mortar was then spread, and Mr. H Brown, of the firm of Brown & Thomson, the contractors, presented His Royal Highness with a very handsome trowel with which to perform the ceremony. The trowel was made of pure gold, and upon the blade the following inscription was beautifully

engraved – 'To H.R.H. the Duke of Edinburgh, on the occasion of his laying the foundation stone of the Victoria Tower, New General Post-Office, Adelaide, South Australia, 1867.' Below the inscription was His Royal Highness's coat of arms with an Emu and Kangaroo on either side - the whole being enclosed in a tasteful border. The handle was composed of Echunga gold, of malachite from the Burra, and of silver. A silver cable encircled the malachite beyond which was a monogram of the Prince. The end of the trowel was composed of solid gold, surmounted by a carbuncle, worked up as a ducal coronet. The level which was to be used by His Royal Highness was silver-plated, the coat-of-arms and plumball [sic] being plated with gold and the top of the level surmounted by an ornamen-

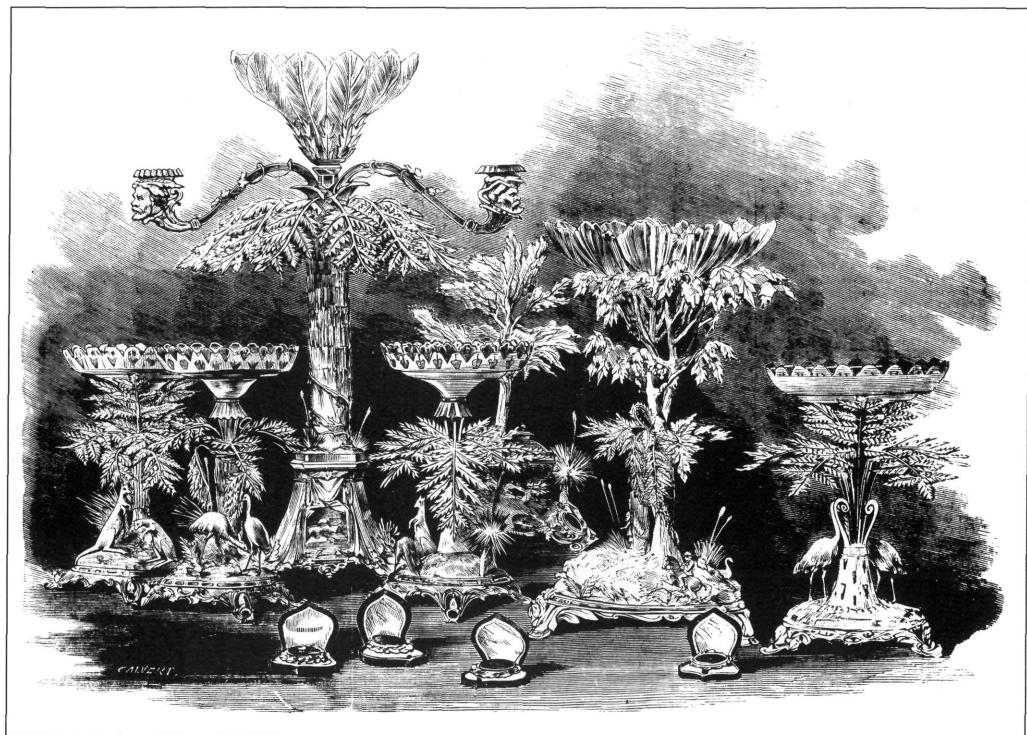


Plate 4. The Duke of Edinburgh's suite comprising a large epergne, right foreground, and four smaller tazzas as exhibited in the Melbourne Exhibition in 1866. Illustrated Melbourne Post, 24 December 1866. J B Hawkins Australian Silver Photographic Library.

tal 'A'. The plumb-line composed of blue silk. The mallet was made of colonial blackwood, the handle being formed of three or four native woods.

"The Duke having passed the trowel over the mortar, the stone was lowered into its place, when His Royal Highness, taking the mallet, struck the stone three times, and then said, 'I declare this stone to be well and truly laid' which brief speech was greeted with a warm hurrah..."

The trowel was manufactured⁸ by Mr John Davis of Rundle Street. Pasquin noted⁹ as "the newspapers inform us that a very handsome specimen of colonial art is to be seen at Mr. Davis's, the watchmaker, in Rundle Street, made for the ceremony of laying the foundation stone of the New Post Office. A very beautiful piece of workmanship... designed, we understand, by Mr. Woods, of Hamilton Woods & Co., architects and engineers..."

Hamilton, Woods & Co. were involved in the design of the New Post Office. I doubt that Mr. Davis was the maker of the trowel, the order would have come to his shop as a leading Adelaide retailer. I suggest that Julius Schomburgk¹⁰ was the maker.

A GOLD TROWEL: presented on the occasion of laying the foundation stone of the Prince Alfred College, near Adelaide, in connection with the Wesleyan Methodist Church of the Colony, the 5th November, 1867.

£30

A Level; and a mallet, PS. [A?] Coll., South Australia

The trowel is described¹¹ as "Messrs. T.G. Waterhouse, J. Colton, M. P, and G. W. Cotton, then advanced and presented the trowel for H.R.H.'s acceptance. The trowel is made of pure gold, and measures about 14 inches in length. On the blade the following inscription is en-



Plate 5. The Duke of Edinburgh at Government House Sydney, painted in 1868 by Mr Montague Scott for the Legislative Assembly of NSW and now in the Sydney Town Hall (detail). Photograph Andrew Frolov.

graved very neatly - 'Presented to H.R.H. the Duke of Edinburgh, K.G., on his laying the foundation-stone of Prince Alfred College, in conjunction with the Wesleyan Methodist Church, South Australia, 1867.' The inscription is surrounded by a very pretty border of sturt-pea foliage and flowers. The handle is joined to the blade by means of twisted roots, about which are seen the Thistle of Scotland and the Rose of England. A portion of the handle is of plain gold, round which a cable is entwined, and at the top of the haft is a ducal coronet. The level, which was presented with the trowel, is made out of Huon pine, and is a nice piece of carving. About the plumb ball are carved flags and anchors, and other nautical emblems, as also the letters A.E.A. The plumb-ball is of gold suspended by silk, Prince Alfred having received

the trowel, proceeded to spread the mortar, and the stone was lowered. His Royal Highness guiding it into its place, and having struck it with the mallet in orthodox fashion, he said, 'I declare this stone to be well and truly laid.'

The level and the mallet were lotted separately, presumably as the 'A' for Alfred had been misread as an 'S'. As no price was given when the lot sold, I imagine the mistake had been realised and the two lots were combined. The Archivist of Prince Alfred College states that contemporary school minutes record that £50 was paid to J.M. Wendt for the trowel.

Woods notes¹² "The trowel presented to the Duke was of gold, engraved on the border with fern leaves and the *Cianthus dampieri*. The handle was of frosted work, ornamented at the point where the blade is fixed

in with the rose, thistle, and shamrock. The level was of Huon pine, bearing the crest and cypher of the Prince, and lions couchant at the ends, exquisitely carved. The plumb-line was of silk, with a golden weight at the end."

A SILVER MODEL OF RIDLEY'S REAPING-MACHINE: containing an Address from the Corporation of Gawler, the 6th November, 1867.

£35

"A special meeting was held of the Gawler Council on the 23rd September, 1867 and a motion was passed that Councillors Jones and Livesey proceed to Adelaide on the following day to ascertain the cost of a casket in the form of a model of Ridley's Reaping Machine, or otherwise, to receive the memorial to be presented to the Duke of Edinburgh. The casket should be obtained for the sum of £45 and be ready within ten days or a fortnight, if this could be achieved they may be empowered to order the same."¹³

"The councillors returned the following day, and at the Council Meeting of the 25th September, 1867 it was agreed that Mr. Wendt make a casket, as per agreement with Councillors Livesey and Jones, placing thereon the Gawler arms and motto, presentation inscription, and field representation, for the sum of forty five pounds. It was understood that the casket should be a model reaping machine, in working order, on the scale of one inch. It will be inlaid with 40 ozs. of silver, and be enclosed in a handsome blackwood box."¹⁴

The design of Ridley's reaping machine is known from the Ridley Presentation Candelabrum and Centrepiece made by Schomburgk, in 1860. A gold model of the machine mounted on a malachite base surrounds this candelabrum (pl 2). I

suggest that Wendt entrusted Schomburgk with this commission, having made the candelabrum and thereby being fully conversant with the required design. Whether it was a working model is as yet unknown.

A SILVER CYLINDRICAL CASE, in form of a telescope: containing an illuminated address from the Agricultural Society of

South Australia, the 7th November, 1867.

£10

The cylindrical case is described¹⁵ as "On Wednesday, November 20, His Royal Highness was presented with a silver casket containing the address of the South Australian Agricultural and Horticultural Society. The casket is made in imita-

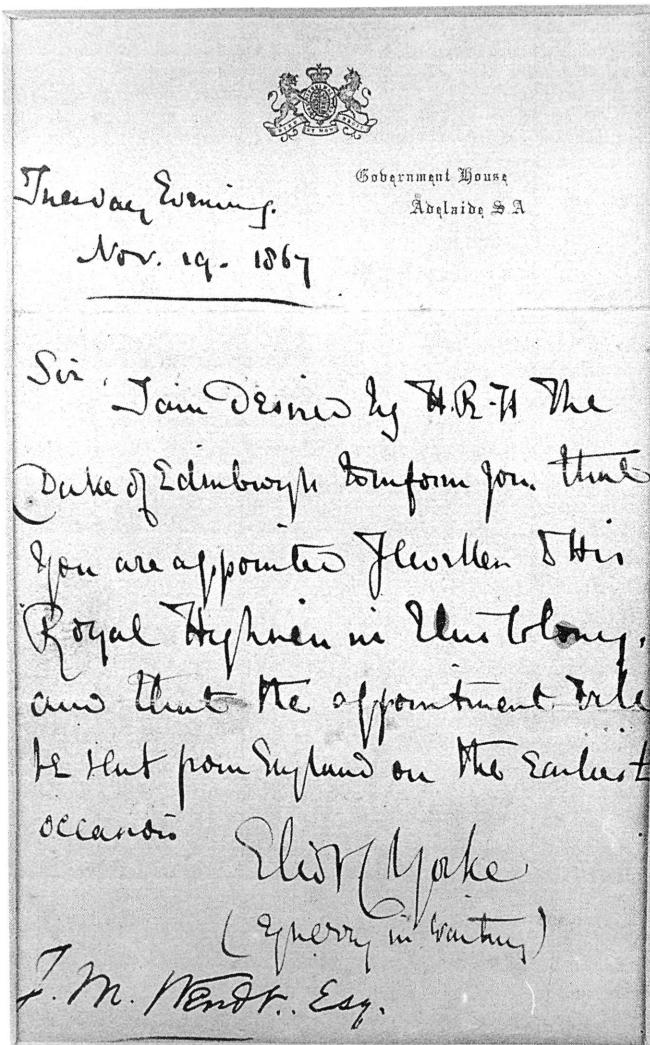


Plate 6. Wendt's Royal Warrant, issued by the Duke of Edinburgh 19 November 1867. J B Hawkins Australian Silver Photographic Library.

tion of a telescope, with glasses at each end, and everything complete. Outside was the following inscription: - 'Presented to H.R.H. the Duke of Edinburgh by the South Australian Agricultural and Horticultural Society, November 7, 1867'. The design of this casket was thoroughly original, and the workmanship unexceptionable."

The Duke's attendance at the 1867 Society's Show provided an opportunity for all the major South Australian presentations to His Royal Highness to be exhibited. Woods¹⁶ states that "The collection of gold and silversmiths' work was extremely elaborate and beautiful, and the caskets in which the various addresses had been presented to the Prince attracted so much notice that it became necessary to fence the cases round with a strong barricade to prevent the crowd from overturning the tables on which they stood. Some centre pieces and corner ornaments of plated [sic] silver manufactured by Mr. J.M. Wendt, pleased His Royal Highness so much that he purchased them, in order to take them to England with him."

This latter statement is of great interest in that Wendt exhibited at the Dunedin Exhibition in 1865 a pair of epergnes and a centrepiece (pl 3). These were then exhibited at Melbourne in 1866 with the addition of another pair of epergnes (pl 4), where the suite is described¹⁷ as "An epergne of sterling and two pairs of tazzas of sterling silver," before being returned to Adelaide. The purchase by the Duke of this important suite of South Australian silver is confirmed by an entry in the *South Australian Advertiser*:¹⁸

"We are informed that H.R.H. the Duke of Edinburgh has purchased the handsome epergne shown at the Exhibition by Mr. J.M. Wendt, together with a set of four tazzas to

match the epergne. Such silver work as is shown in these articles will reflect very great credit on the manufacturers and on the colony generally."

In the second edition of the *Catalogue* of the exhibition at the South Kensington Museum¹⁹, items 27-31 are obviously the suite purchased from Wendt at the Agricultural & Horticultural Society Exhibition:

"Items 27-31 S. Australia - Five epergnes one large & one smaller of cut glass, mounted on unfrosted silver, with representation of the aborigines flora & fauna of the Colony."

For several other items however, we have not yet found a record of their presentation to, or purchase by, the Prince:

"Item 32 S. Australia - Fore paw or pad of a Kangaroo mounted in silver on marble stand."

Item 33 S. Australia - A figure of a Kangaroo in silver on marble stand."

In the Wendt Centenary book²⁰ which did not illustrate any of the 1865-66 or 1867 material referred to above, it states that the Duke had commissioned Wendt to make a further 400 guineas worth which he despatched to his mother Queen Victoria. As this book was published in 1954, nearly 100 years after the event, I suggest the price was right, the items were not commissioned, nor were they sent to Queen Victoria but were purchased on the Duke's own account, for his own use.

A SILVER TROWEL, with ivory handle: presented on the occasion of laying the foundation stone of the Prince Alfred's Sailors' Home at Port Adelaide, the 18th February, 1869.

£5

The trowel is described²¹ as "Mr. Charnock having requested H.R.H. to lay the stone, Mr. Thomas handed to H.R.H. a handsome silver trowel,

bearing the following inscription: - 'Used by H.R.H. the Duke of Edinburgh in laying the first stone of the Prince Alfred Sailors' Home, Port Adelaide, on February 18 1869.'

Gold , A one -pound piece	
Adelaide, S.A., 1852	£1
Gold ditto	£1
Gold ditto	£1
Gold, washed out of a dish of earth in the presence of H.R.H. The Duke of Edinburgh at Echunga – about 5 dwts.	£1

From the above presentations it may be inferred that Wendt's retail shop had made an almost clean sweep of orders for Royal presents, capped off by the purchase of the epergne and four tazzas. Steiner, the other South Australian retailer of substance had by comparison fared extremely badly. Various clues as to the reasons exist. The Mortlock Library (SRG 666-1) has a book comprising the minutes and clippings of the Duke of Edinburgh's Reception Committee, which notes that at the first public meeting of this Committee on 20 July 1867, a large General Committee was formed, two of the members being the silversmiths J.M. Wendt and John Davis. Their appointment must have added considerable weight to making decisions over the manufacture of Royal gifts.

The Committee appointed Mr Townsend Duryea as official photographer to the Royal visit. Though his work was used to prepare the engravings for *The Illustrated London News* articles concerning the Royal visit, his studio and entire collection of glass plate negatives were destroyed in a fire in 1875²². If any readers of *Australiana* have traced a contemporary Duryea photograph relating to the above Royal gifts, I would be delighted to hear from them.

The Register of 2 November 1867 notes that "Messrs S. Schlank, C.E. Firnhaber and J.M. Wendt were presented to His Royal Highness." This

reference may provide a clue as to who made the caskets for Wendt. Wendt was rewarded with the Royal Warrant for his efforts by the Duke of Edinburgh on 19 November 1867 (pl 6). Was it on the occasion of this Royal audience that he was informed of his impending appointment? He may have been presenting those workmen responsible to the Duke.

During the writing of this article various items have been located as being presented to His Royal Highness, which did not appear in the Clarence House sale catalogue. The following have been extracted from Woods²³ who published shortly after the events in 1868:

page 39. Presentation from the German residents "The address was presented in a casket, made of blackwood, inlaid with more than thirty different varieties of colonial timber, and shaped so as to resemble a blazing torch."

page 62. Gawler tree planting "... the spade which had been prepared for the use of His Royal Highness had not come... it had been forwarded to Kapunda by mistake. There was nothing for it now but to make use of the only appliance which was to hand. This took the shape of an old garden spade, very much worn, and extremely dirty." The original spade appears to have surfaced in England, for the Gawler Public Library received a letter from Wiltshire last year, a correspondent writing that he had found part of a shovel with an attached silver plate in his wood heap.

page 73. A & H Society prize medals presented by H.R.H. "Fifty gold medals were distributed on this occasion, and about seventy silver ones. The remainder were left ... to be handed to those who were entitled to them."

page 106. On his departure from the Choral Societies in the Province, "... a copy of the anthem, "The Favoured Nation," was presented to the

Prince by a Miss Hince. It was enclosed in a silver casket..."

page 110. When taken to witness the launch of a new lifeboat "Lieutenant Douglas, President of the Marine Board, presented His Royal Highness with an elegant model of the boat."

On his return visit to South Australia in 1869 he was presented with²⁴ "An ingot of silver which is one of the specimens, bears the following inscription engraved upon it:- 'This ingot of silver from native argentiferous ore is presented to H.R.H. the Duke of Edinburgh, K.G., &c, by the Talisker Mining Company (Ltd) in commemoration of His Royal Highness's visit to South Australia.' "

In conclusion, the visit of the Duke of Edinburgh to South Australia resulted in the grant of the Royal Warrant to one silversmith, Wendt. As a result he placed a large cast-iron Royal coat of arms over the entrance to his shop, a commemorative landmark for the rest of the century in the city of Adelaide.

Notes

- 1 For accounts of the tour, see ADB vol. 4, p. 128 q.v. 'Edinburgh'; Brian McKinlay, *The First Royal Tour 1867-68*, Rigby, Adelaide 1970.
- 2 A Guide to the Works of Art and Sciences collected by Captain His Royal Highness the Duke of Edinburgh K.G. during his five years' cruise around the world in H.M.S. Galatea (1867-1871) and lent for exhibition in the South Kensington Museum, February 1872. Third edition with extra plates, published by John Strangeways, London. This is the only illustrated version of the Catalogue; only three out of the 50 pages are devoted to Australian artifacts, the rest being mainly Japanese lacquer, Indian art and artifacts, and Malay swords. Australia received only one showcase out of 49 for Royal Gifts. The only comment relating to silver is "However, the Australian silversmiths are not far behind their brethren of the Mother Country and all are, it is to be hoped, gradually becoming alive to the true principles of art."
- 3 *The South Australian Advertiser* 12 October 1867, page 2, col d.
- 4 *The Register* 14 October 1867.
- 5 *The South Australian Advertiser* 26 October 1867, page 2, col. e.
- 6 *The Register* 28 October 1867.
- 7 *The South Australian Advertiser* 2 November 1867, page 3, col. a.
- 8 *The Register* 2 October 1867.
- 9 *The Pastoral, Mineral, and Agricultural Advocate* ed. by Eustace Revely Mitford (Pasquin), 5 October 1867, page 230.
- 10 J.B. Hawkins, *Australian Silver*, 1990, vol 2, page 76.
- 11 *The South Australian Advertiser* 6 November 1867, page 2, col g.
- 12 J.D. Woods, *Narrative of a Visit of H.R.H. the Duke of Edinburgh to South Australia*, Adelaide, 1868, page 50.
- 13 E.H. Coombe, *History of Gawler, 1837-1908*, Adelaide 1908, page 58.
- 14 J. B. Hawkins, *op. cit.* vol. 2, pages 42-43.
- 15 *The South Australian Advertiser* 21 November 1867, page 2, col. e.
- 16 J.D. Woods, *op. cit.* vol. 2, page 68.
- 17 J. B. Hawkins, *op. cit.* vol 2, pages 285-286
- 18 *The South Australian Advertiser* 16 November 1867, page 2, col. e.
- 19 Catalogue /of /selections from the Objects of Science and Art / Collected by HRH the Duke of Edinburgh / together with Water Colours Sketches & Drawings /in illustrations of the Cruise / expressly executed by Messrs O. W. Brierley and N. Chevalier / lent for exhibition at the South Kensington Museum /for two months / 2nd edition under revision / London /printed by Eyre and Spottiswoode for H.M.S.O.
- 20 *Wendt's 100 Years 1854-1954*, Adelaide 1954.
- 21 *The South Australian Advertiser* 19 February 1869, page 3, col. c.
- 22 ADB vol. 4, page 120.
- 23 J.D. Woods, *op. cit.*, page 50
- 24 *The South Australian Advertiser* 19 February 1869

The Breastplate of Geeagong

Caroline Webber

Governor Macquarie initiated the practice of giving Aborigines brass breastplates, "badges of distinction" and "badges of merit", at a ceremony at Parramatta on 28 December 1816. Several hundred are known to exist, and 185 were exhibited in a touring exhibition, *Poignant Regalia*, mounted by Tania Cleary of the Historic Houses Trust of NSW in 1993.

Aboriginal breastplates have a long history within the relationship of the Australian Aboriginal and European settler, with the first breastplate being presented in the time of Governor Macquarie and evidence of breastplates still being presented in the 1930s. European settlers perceived breastplates as rewards and as proof of position and status, and as

such presented them to the indigenous people, although their significance within the Aboriginal community is debatable.

The breastplate illustrated here dates to the period 1836-40. It is sand-cast in brass, crescentic, and has holes in each apex where a chain would have been attached for hanging it around the neck of the wearer.

The anterior surface is smooth and polished with slight scratching and pitting, while the reverse is pitted and oxidised with evidence of casting. The reverse also has a tight group of indentations in a short stabbed pattern. These indentations are present on many breastplates and Troy¹ identified them as most likely being a form of personalising the breastplates by



their Aboriginal owner. The breastplate has a slight buckle and indentation, and measures 133 mm by 108 mm.

The depiction of an Aboriginal with boomerang and spear in the engraving of the breastplate is important because there are few known breastplates that have designs actually depicting Aboriginality. Significantly the execution of the inscription and illustrations on this breastplate is closely related to several others², and I would suggest that the same hand is evident in the work of many breastplates. Further research may result in the establishment of the identity of the engraver. An example of a closely related breastplate to this one of Geeagong is one held in the collection of the National Museum of Australia, which was presented to Sawyer, King of Wickham-Hill³ in South Australia. The same hand – probably in Sydney - engraved both.

Geeagong, the Aboriginal to whom this breastplate was presented, was a member of the Five Islands Tribe, which inhabited the Illawarra region of NSW. Tindale gives the tribal name as Thurawal⁴.

In the 1800s the Government recorded its distribution of blankets given to Aborigines in the form of written Returns, and from these records we can obtain some information on Geeagong. He is most probably the Aborigine listed in the Shoalhaven Return of 2 May 1837 as "Geargong", aged 28, having two wives and one female child. In the 16 May 1840 Return for the Five Islands Tribe he is listed as "Goegong", aged 35 and still with two wives and a female child, while the Government Return of 27 May 1842 states that "Geeagong" was still 35 years old with two wives, but no mention is made of any children.⁵ Interestingly, Geeagong was the only tribe member to have more than one wife, or to be presented with two blankets, and

these probably indicate his standing in his community.

Wells' *Geographical Dictionary or Gazetteer of the Australian Colonies*⁶, published in 1848, lists Woodstock as being situated in the County of Camden, NSW, at Jamberoo, about four miles from the township of Kiama. Woodstock Mills was situated on the Minnamurra River, in the Woodstock Estate, and was a flour and sawmill operation established by Captain John G. Collins and Mr William Hart in 1836.

Fortunately for researchers, a large amount of contemporary documentary evidence is available on the business operation of Woodstock Mills.⁷ A long article in the *Sydney Morning Herald* of 7 February 1843 reports on the slander case bought by Captain Collins against a Mr Elwin, detailing many significant concerns regarding the Woodstock Mills business.

Captain Collins appears to be somewhat of a business entrepreneur. As well as the mill interest, he had property at Jamberoo and a large holding of 800 acres at Kangaroo Valley. His partner, William Hart, was a businessman resident in London and seems to have supplied only capital for the venture.

Woodstock Mills was established to supply both flour and sawn timber to what was seen as the burgeoning markets for these commodities in Sydney and the spreading settlements of the Illawarra region. Unfortunately court reports indicate that problems with cash flow were evident in the early 1840s. The mill was advertised for sale in the *Sydney Morning Herald* on 2 December 1842 and the partnership dissolved on 5 January 1843.

Geeagong's breastplate is a rare reminder of the early days of European colonisation in Australia. Its history involves an interesting saga in the settlement of rural NSW and an

example of the Europeans' attempt to bridge the cultural gap between the settlers and indigenous people.

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Notes

1 Troy, Jakelin, *King Plates: A History of Aboriginal Gorgets*, Aboriginal Studies Press, Canberra 1993, p. 59

2 See Cleary, Tania, *Poignant Regalia. 19th Century Aboriginal Breastplates and Images*, Historic Houses Trust of NSW, Sydney, 1993, nos. 2, 3, 4, 5, 14, 20 and 48.

3 National Museum of Australia, collection number 1985.59.387, illustrated in Cleary, op. cit. no. 68 p. 67.

4 Tindale, N. B., *Aboriginal Tribes of Australia*, Australian National University Press, Canberra, 1974, p.198.

5 Organ, Michael, *A Documentary History of the Illawarra and South Coast Aborigines, 1770 – 1850*. Aboriginal Education Unit, Wollongong University, 1990,

pp. 214, 256, 273.

6 Wells, W. H., *A Geographical Dictionary or Gazetteer of the Australian Colonies*, A . W. Ford, Sydney, 1848

7 See *Sydney Morning Herald*, 25/8/1842, 2/10/1842, 2/12/1842, 7/2/1843, 12/6/1843 and *The Australian*, 14/9/1842.

A Victorian Childhood at Rouse Hill

Scott Carlin

Rouse Hill House was finished in 1818 and lived in by seven generations of the Rouse family. Now managed by the Historic Houses Trust of NSW, it opens to the public in mid-June, showing the collections belonging to the NSW Government and the private collection of Australiana Society member Mrs Miriam Hamilton.

Our concept of childhood owes much to the Victorians. Late Victorians, as a result of the Aesthetic Movement, saw childhood as a distinct, critical phase of development and placed great emphasis on improving the domestic environment to promote the artistic and imaginative development of children.

Rouse Hill House's extraordinary record of seven generations of an Australian family reflects changing attitudes to childhood, through its evidence of the way Rouse and Terry children were educated, dressed and socialised through music, drama, and play. This record is richest for the childhoods of fourth generation descendants, Nina Rouse (later Terry, 1875-1968) and Kathleen Rouse (1878-1932). It reveals contrasts between the two sisters and Nina's transmission of the interests of her parent's generation to her grandchildren.

Nina and Kathleen Rouse were born in the late 1870s, when their family's prosperity and social position were most assured. They were the daughters of Edwin Stephen (1849-1931) and Bessie Rouse (née Buchanan 1843-1924). Edwin Stephen Rouse had moved to Rouse Hill in 1855 from the family's major country property Guntawang, near Mudgee, NSW. His father Edwin Rouse (1806-1862) had inherited Rouse Hill from its builder, Richard Rouse (1774-1852). Edwin and Hannah Rouse (1819-1907) refur-



Plate 1. The Schoolroom, Rouse Hill. Photograph by Christopher Shain, 1990

nished Rouse Hill, establishing the present function and character of its rooms. Their daughters Emma, Lizzie and Phoebe took their lessons at the schoolroom's centre table (pl. 1). Its secretaire-bookcase contains two generations of school books, writing equipment and drawing albums as a result of Nina and Kathleen also taking their lessons there.

Nina and Kathleen Rouse's early years reflect a growing perception of the needs of children and coincided with Bessie and Edwin Stephen's interest in improvements at Rouse Hill. These concerns reflect the influence of the Aesthetic Movement and are tangible at Rouse Hill today through its surviving 1885 'Aesthetic' wallpaper and much of its arty bric-a-brac.

While Nina's nurse was Mary Beckhouse, wife of coachman Jack Beckhouse, Kathleen was entrusted

to the more sensitive Sarah Frances Cockram (c 1850-1913), who had emigrated to Sydney in 1878 following the death of her own two children.¹ Mrs Cockram, known as Nana by the children, remained at Rouse Hill for the rest of her life and contributed clothing, fancy dress and dolls' costumes through her skill with the sewing machine.

Nina was initially sent to school in Sydney, but did not enjoy the experience. Consequently Geraldine Anderson (1861-1922), a genteel young woman in reduced circumstances was employed as a governess. Her strengths as a teacher appear to have been music and French. French and geography appealed greatly to the romantically inclined Kathleen, who later travelled extensively. Nina's geography exam paper reveals that she was not academic, although her in-

terests and proficiency in music lasted throughout her life.

Enlightened Victorian views of childhood found their most immediate expression through children's book illustration. Beautifully produced books illustrated by Aesthetic Movement artists such as Walter Crane, Randolph Caldecott and Kate Greenaway fired Kathleen and Nina Rouse's imagination. Many of these were sent from England by their grandmother, Hannah.

Kate Greenaway depicted children in self-consciously old-fashioned costumes that reinforced the growing perception of children's separateness from the cares of adulthood, a time of play and learning. A bonnet from the Hamilton Rouse Hill collection suggests that Nina and Kathleen wore elements of Aesthetic dress. Kathleen's 'wise owl' inkstand (pl. 4) is one of the many 'Aesthetic' objects given to the sisters for their nursery and schoolroom. Nina and Kathleen also possessed American books and chromolithographic prints, such as *The Skating Girl* (pl. 9), which provided different role models, portraying children as fun loving consumers.

Kathleen Rouse benefited most from the creative impetus given to late Victorian children. She possessed a rich romantic imagination and elaborated play to an extraordinary degree through her dolls and the fictitious personae, countries and languages that she developed for them and recorded in her writings. Her family encouraged her interest in dolls from a very early age, as demonstrated by a home made infant's dress and doll's dress in matching fabrics (pl. 5). Kathleen and her dolls continued to be dressed in complementary styles as



Plate 2. Nina and Kathleen Rouse c. 1883. Historic Houses Trust of NSW.

seen in a number of studio photographs, in which Nina and Kathleen are also dressed alike (pl. 2).

In 1890, Mrs Robertson² wrote "Kathleen was ... a most original and interesting child. She used to have grand pageants with her



Plate 3. Fancy dress costumes. Little Bo-Peep c. 1885. Historic Houses Trust of NSW.

dolls. There was always either a wedding or a funeral going on. She could not exist without a wedding party frequently and as she only had one gentleman doll, funerals were necessarily as frequent as weddings so that the way might be prepared for a new bride (pl. 6)."

Kathleen's gentleman doll survives and was known as the Duke of Silversod by Nina Terrey's grandchildren.³ He wears a black velvet knickerbocker suit, based on that of the central character of Frances Hodgson Burnett's 'Aesthetic' novel *Little Lord Fauntleroy* (1886) which in turn copied the 'antique' costume of Aesthetic Movement exponent Oscar Wilde. 'Silversod' is a variant of 'Silsasod', a title which appears, together with the names of over thirty elaborately named dolls, in Kathleen's copy of *Kate Greenaway's Birthday Book*, presented to her when she was four years old (pl. 7).

Kathleen's writings began in 1885, when she was seven. Her early fiction is based on the Kingdoms of Goldland (or Golland), the Archipelago and Fairyland and provinces of Silasod and Tomore. Her *Cockeldon's History of Golland* (1887), while based on school history texts, is probably a formalising of her doll



Plate 4. Aesthetic nursery and schoolroom objects c. 1885 glass lamp font painted in Mary Gregory style, lamp mat embroidered with Kate Greenaway-style scene, spelter inkwell and tray. Hamilton Rouse Hill Trust collection. Photograph by Jenni Carter

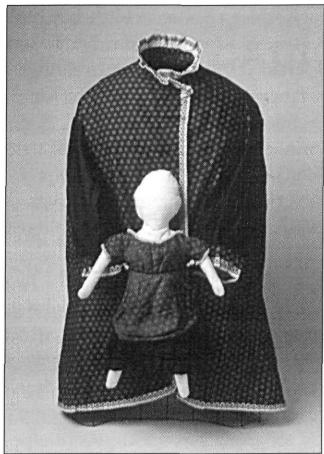


Plate 5. Child's dress and doll's dress c. 1882
Hamilton Rouse Hill Trust collection
Photograph by Jenni Carter

tableaux of marriages, coronations and funerals. Cockeldon's Second Study of the Golland Language (1888-9) is Kathleen's own version of a foreign



Plate 8. Doll c. 1885
The Miriam Hamilton collection
Photograph by Jenni Carter

language school primer, written appropriately in the exercise book for 'Italian Conversation' used by her aunt Emma Rouse, in 1860. The primer contains short tales in Kathleen's invented language for translation by students. Kathleen later wrote her own versions of popular Victorian melodramatic novels and produced the *Rouse Hill Gazette* to record the social lives of her dolls.



Plate 6. Doll's wedding dress c. 1885 and wedding invitation, 1891. The Miriam Hamilton collection; and Historic Houses Trust collection, donated by Mrs E. M. Paton.
Photograph by Jenni Carter

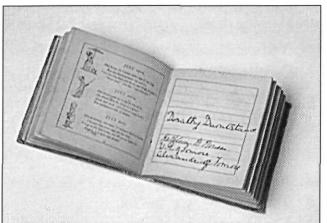


Plate 7. Kathleen Rouse's copy of Kate Greenaway's Birthday Book (1882)
The Miriam Hamilton collection



Plate 9. The Skating Girl c. 1885. American chromolithograph, framed by H. W. Callan, Sydney, Historic Houses Trust of NSW

Rouse Hill figured in her imaginary world as 'Green Square', with two doll's houses arranged in the nursery. The larger doll's house, by family tradition, was made for Nina and part of its furniture collection, assembled from card, tin foil, wallpaper and shells survives (pl. 11). The smaller doll's house, whose hinged facade resembles that of an English terrace house, belonged to Kathleen (pl. 10).

Kathleen's 'grand pageants' matched her family's zest for amateur theatricals which were often staged in the Arcade at Rouse Hill and raised funds for local charities. Printed invitations survive for a number of these. In 1888, Nina and Kathleen's grandmother Hannah Rouse encouraged them to put on a presentation of the witches' scene from *Macbeth*.⁴ Penny readings were another aspect of the Rouses' literary performance, involving an aspect of the sisters' education in literature, speech and deportment.

Music was an important part of the arcade entertainments. Nina and Kathleen both learned to play the piano. Nina was probably the more musical of the two sisters, continuing singing lessons with Fraulein Fast for many years after her marriage to George Terry (1871-1957), who possessed a fine tenor voice.

As a child, Nina took dancing lessons from Pricey, her mother's former governess, at Windsor. In 1885, she wrote -

"My favourite indoor amusement is dancing. What is more inspiring than dancing to good swinging music, on a good floor! One seems to forget oneself as one glides round the room. Another thing is listening to good music, it always sends cold shudders (sic) down my back!!!"⁵

Nina was to become the more social of the two sisters, particularly within her extended family. Her interest in horse riding was possibly

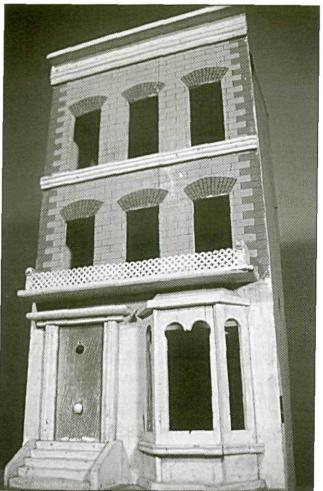


Plate 10. Doll's house c. 1885
The Miriam Hamilton collection
Photograph by Ross Heathcote

predetermined by her family's long standing reputation as breeders of champion carriage and race horses, many of which were stabled in Rouse Hill's flamboyant stables designed by Horbury Hunt, completed in 1876.

Rouse Hill possesses a remarkable collection of fancy dress costumes, some of which may have been associated with the arcade concerts. A Little Bo-Peep costume (pl. 3), incorporating painted panels by Bessie Rouse was probably made for Nina



Plate 11. Doll's house furniture c. 1885
The Miriam Hamilton collection
Photograph by Christopher Shain



Plate 12. Hill's Alphabet Blocks c.1880. Box inscribed 'Kathleen B. Rouse'
Historic Houses Trust of NSW

or Kathleen Rouse. A Little Boy Blue costume survives, which Nina's son Gerald Terry remembered wearing to a fancy dress party held at The King's School, Parramatta c. 1908. A diminutive blue-black velvet Little Lord Fauntleroy suit was also probably made for one of Nina's sons c. 1910. It has been much worn, altered and repaired. Nina's granddaughter Caroline Thornton recalled "Two generations later [Nina] was always ready to join in with us children when we acted out plays and she always enjoyed the sheer pleasure of 'dressing up' with us. She kept a supply of old clothes in the cupboard especially for this purpose."⁶

As the Rouse and Terry family fortunes went into decline in the early 20th century, Nina Terry's preservation of Rouse Hill plunged its rooms into dormancy. The doll's houses remained in the nursery, awaiting Rouse Hill's occasional reawakening as Green Square by Nina's grandchildren, who were encouraged to explore the realms of imagination through dressing up, music, drama and playing with the mementos of a Victorian childhood.

Many thanks to Mrs Miriam Hamilton for information and access to her private collection, and to Mrs Caroline Thornton for providing access to manuscripts and photographs from the collection of her father, Mr Gerald Terry.

Notes

- 1 Andrew Montana, 'The Poetics of Play: Kathleen Rouse, her dolls and Mrs Cockram,' *Australiana*, August 1997, p.73.
- 2 Caroline Rouse Thornton, *Rouse Hill House and the Rouses*, published by C. R. Thornton, Western Australia, 1988, p. 160.
- 3 Caroline Thornton, letter dated 12.12.1998
- 4 Thornton, op. cit. p. 161.
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- 6 Thornton, op. cit. pp. 161-2.

Exploring for the Emperor

Martin Terry

This is an edited version of a talk given as part of the programs enlivening the exhibition Terre Napoléon, at the Museum of Sydney until 30 May, then at the National Library in Canberra from late June. Here National Maritime Museum curator Martin Terry reflects on the expedition's personalities, and the interaction between the artists and the naval officers.

In June 1815, as they had been doing for hundreds of years, the English were fighting the French, this time near a small town outside Brussels. The English were hard pressed, but at the last moment their Prussian allies arrived and saved the day. That evening the allied commander, Arthur Wellesley, the Duke of Wellington, wept as he heard of his comrades who had fallen that day in the clash against the most mesmerising figure of the era, Napoléon Bonaparte.

Some months later when the news reached faraway Sydney, some of the old timers in the colony may have cast their minds back a dozen years or so, when another great Napoleonic enterprise, the Baudin expedition, encamped at Bennelong Point.

Nearly two centuries ago, Nicolas Baudin and his officers and scientists and artists, were actually here on the site of our first Government House, mixing freely with Governor King, his Lieutenant-Governor William Paterson, the explorer Matthew Flinders and his artists Ferdinand Bauer and William Westall. This place was also a crucial halfway house between the French visitors and the rather streetwise Aboriginal inhabitants of Sydney town.

And down the road at dusty George Street, François Péron - of whom there is much more to be said, mostly by himself - who had begun the voyage as its most junior scien-

tist, but had now muscled his way into a position of baffling prominence, established Australia's first museum of natural history – if only for a month or two.

Although temporarily at peace, what was Baudin doing here, at the English ends of the earth and so far from home? While we're today interested in Péron's self-serving military assessments of the colony, on display for the first time in Australia, it should be stressed that the voyage was initiated primarily by the Parisian scientific community rather than the Navy. And on the subject of New Holland, Napoléon himself is mute, although Baudin was to name rather a large part of it, indeed larger than France itself, after him.

Napoléon however had supported the publication that commemorated the La Pérouse expedition. That he would endorse an expedition, sponsored by an exiled King and which had ended in failure, was an interesting signal, one received by those hard, suave scientists who had survived the Terror. In a slick piece of timing the Institute which had succeeded the royalist Academy of Sciences proposed the expedition to Napoléon in March 1800, six days after defeating the Turks in Egypt.

Its aims were distinctly Napoleonic in spirit:

"since discoveries in the sciences (are) amongst the chief records of the glory and prosperity of nations, a generous competition

has been established, and a new field opened for rivalry among governments ... The exertions of England have of late years been particularly distinguished; and in the glorious struggle, it is France alone that has any title to dispute its superiority."

Baudin himself came to prominence really as a successful botanical collector in the Caribbean, but his new assignment would have tested the patience of Job. It's out of print, but Christine Cornell's *The Journal of Post Captain Nicolas Baudin*¹ is a terrific read. The journal was his only friend, and here are the private thoughts of a man struggling to navigate between the needs of the officers, and those of the scientists, and rather failing both. He's a commander on the verge of a nervous breakdown.

The *Géographe* and her accompanying ship the *Naturaliste* left Le Havre in October 1800. At Mauritius, some graffiti lampooned "the expedition that flopped"², and those sensitive to warning signs feigned illness and left the mission. This setback was nonetheless the opportunity for several others to rise to prominence, the most important of whom were François Péron (1775-1810) and the artists Nicolas-Martin Petit (1777-1806) and Charles-Alexandre Lesueur (1778-1846).

Péron was to write the official account of the voyage. There was hardly anyone left, and he splashily places himself at centre stage. He's energetic, opinionated, literally one-

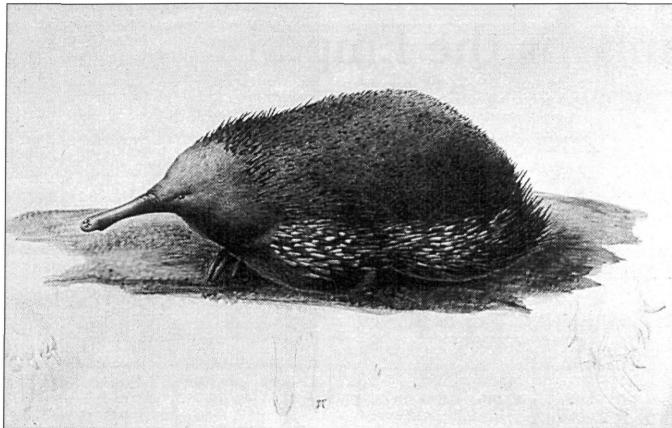


Plate 1. CA Lesueur, *Tasmanian Spiny Ant-eater*, watercolour, Museum d'Histoire Naturelle.

eyed from a war injury, and a bitchy snob. As luck would have it, he wasn't a bad observer either. He rather stumbled upon it, but Péron's great contribution was to help pioneer what might be called marine biology and oceanography. Prior to the voyage he proposed to Georges Cuvier, principal scientific strategist of the mission, "are we not at present reduced to futile speculation on the depth of the seas and their relative salinity? And viewing the wide expanse of the ocean, are there not innumerable molluscs and zoophytes which might be discovered and described and observed for their behaviour?"³

And now gusting across the Indian Ocean he was able to put theory into practice. The problem was that a box jellyfish, trailing its toxic tresses, is almost beyond literal description, and to be classified, put in its place in the order of things, must be classified visually. For once words failed Péron, and it seems quite amazing that with Péron's encouragement, an unknown like Lesueur would become one of the great scientific illustrators of his day. By 'great', I mean not that every watercolour is scientifically accurate - they are not - but that he had an intuitive grasp of the structure of a fish or bird or animal, and is able to con-

vey that in an authoritative and convincing manner (pl 1).

Crossing the Indian Ocean, Baudin arrived off the coast of New Holland in May 1801, confirming as the Dutch had done for 200 years that it was "arid, disagreeable and dreary." I won't take you every step of the way of Baudin's itinerary; for that I would suggest Frank Horner's *The French Reconnaissance* is indispensable, but in January 1802, they were off the south-east coast of Van Diemen's Land. This was more like it, and in one of the great descriptions of Australian landscape, Péron described their arrival:

"The weather was cold and the sky foggy, with long streamers of mist thrown against the grey flanks of the mountains and forests. Soon showers of rain, hail and sleet took the place of the mist. Numerous flocks of gannets, seagulls, cormorants and terns flying from the nearby rocks surrounded our ships, adding their sharp cries to the roar of the waters. A long file of white snouted dolphins and a few big whales crowded around us. In a word, every element seemed to gather round to give a touch of solemnity to our landing on this shore, warning us we were reach-

ing the furthest boundaries of the southern world."⁴

Here began the powerful portraits executed by Nicolas-Martin Petit, many of which are among the highlights of this exhibition (pl 2). Petit was probably a student from the art school at the Louvre that had been established by the great Neo-classical artist Jacques Louis David (1748-1825). As such, Petit is the first professionally trained artist to be in Australia.

David, who had moved from the Republican austerity of Madame Récamier poised on her sofa to the chronicler of Napoleonic triumph, was quite a scary person. During the Terror he had disgracefully denounced fellow artists, and I'm sure that strings were pulled to get one of his most gifted students onto Baudin's entourage, disguised on the muster book as a gunner's mate.

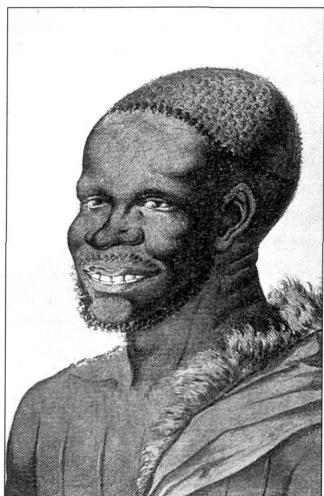


Plate 2. NM Petit, *Portrait of Grou-Agara, an Aborigine from Van Diemen's Land*, watercolour, Museum d'Histoire Naturelle.

Petit's Tasmanian portraits were executed in circumstances very different to those that would be encountered in Sydney. In VDL he had to work very quickly and the watercol-

ours that are so admired today were worked up from sketches later on board when he had time. That is, a process of recollection and transformation began. This process continued in Paris when the illustrations were being prepared for publication.

Petit died shortly after returning home and the instructions to the engravers from either Lesueur or Péron are recalling observations made six years before. This is not to question their role as 'evidence'. It's not our inclination today to prod and probe, let alone be hooked up to Regnier's measurer of savage strength as Péron half-heartedly attempted. Anthropologists have examined this archive and by and large it's an accurate assessment of what we know of the Tasmanian people. For myself I find the images arrestingly vivid, and one is quite transported back to Oyster Cove and a Tasmania prior to the terrible disruptions of that island.

The French arrived in Sydney in June 1802 and were warmly received. "The whole of the country was open to the excursions of our suite", wrote Péron, "and we were even permitted to wear our arms... In short the English government behaved to us with such generosity, that they acquired our warmest gratitude."⁵

But the cordiality with which they were received was only to be expected, for Baudin was reaping a dividend from a long-established friendship between the Royal Society and its French equivalents. The superglue of this relationship was Sir Joseph Banks.

Oddly, Banks never went to France, but France frequently came to him, and with a huge correspondence, he was quite *au fait* with what was happening in French scientific circles. There's some espionage going on here. Until Trafalgar in 1805 the Kingdom was under threat. Banks, despite a seemingly lofty disinterest in politics, as scientific

counsellor to the Royal family was clearly deeply committed to, and privy to, Britain's strategic objectives.

For example, Banks would have been interested to hear from Governor King's dispatch to Admiralty Secretary Evan Nepean that when the *Géographe* arrived in Port Jackson, her crew was severely afflicted with scurvy.

Health had a strategic value. If crews were fitter, they'd sail further and fight harder but scurvy meant there were fewer crew to man the yards, which would be of value to one's opponents. That the French in the 1800s were still wrestling with something the English seemed to have solved in the 1770s is one of the baffling footnotes in French maritime history.

Surgeon James Thomson soon had the French back on their feet, and they were largely free to explore the town and the County. In Tasmania, against a backdrop of magnificent forest, humans and nature had been engaged in a mysterious but titanic struggle for survival. In Sydney, by contrast, ringing to the sound of the axe and the falling tree, nature was being tamed, and the criminal reformed.

It was a place of transformation. Travelling to Parramatta, "cut through dense forests... the high road was in effect a seemingly endless avenue of trees and greenery"⁶ wrote Péron. "We observed some rural sheds, in which now live in peace many formerly lawless individuals. These wretches by the most baffling of metamorphoses, have become hard-working husbands and law-abiding subjects. We noticed how tender was the care of the mothers for their children and reflected that, only a few years before, many of these women were dejected prostitutes."⁷

The most extensive adaptation of the Australian landscape was at Government House. The French

scientists had probably visited the botanical gardens at Pamplemousse at Mauritius, in turn based on the Jardin des Plantes in Paris, and it is as a Botanic Garden that Péron describes the scene:

"Behind these (powder) magazines is the Governor's house... in front of which is a fine garden, that descends to the seashore; already in this garden may be seen the Norfolk Island pine, the superb columbia growing by the side of the bamboo of Asia, farther on is the Portuguese orange and canary fig, ripening beneath the shade of the French apple tree; the cherry, peach, pear and apricot are interspersed among the banksia, correia, melaleuca, casuarina, eucalyptus and a great number of their indigenous trees."⁸

As the landscape had been domesticated to the foothills of the Blue Mountains, so too Aboriginal Sydneysiders seemed like the amiable natives many of the French would have encountered in the Caribbean, and Sydney had all the makings of a creole culture.

The corroboree (pl 3) is a highlight of ceremonial life, and Lesueur's drawings have a great sense of first-hand experience. Perhaps with their friends from Government House they were invited to attend one. It can't have been far away and I'm opting for a nearby wooded area, perhaps close to Farm Cove.

If France couldn't have the country, it could at least have the collections:

"We suspended all our intended researches, and for three weeks employed ourselves day and night in this delicate and difficult branch of our duty. It may be imagined what we had to undergo, when it is known that we arranged in the most methodical manner more than 40,000

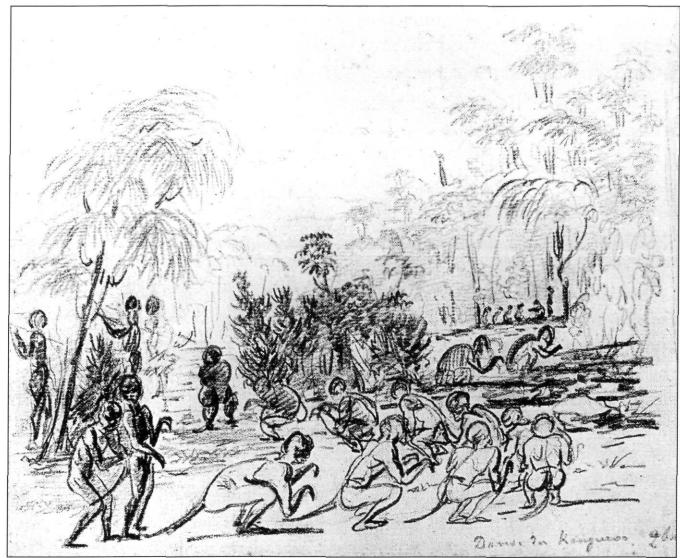


Plate 3. CA Lesueur, Corroboree "Danse du Kangourou" pencil sketch, Muséum d'Histoire Naturelle, Lesueur Collection no. 16001.

animals of all sorts and descriptions... Thirty three large packing cases were filled with these collections, which were more valuable and numerous than any voyagers had ever sent to Europe."

There had obviously been earlier collectors and collections, but I don't think Sydneysiders before would have seen the natural history of the continent so comprehensively displayed, so museologically structured. Here for example was the collection of indigenous artefacts bought from George Bass, over there were hundreds of birds, shot and stuffed by Lesueur, and beside them the pelts of kangaroos and wombats. And out the back some assigned convicts were knocking together dozens of packing cases, so that at times it must have seemed as if the very country was being parcelled up and sent to France.

The expedition returned in 1804. Baudin, not commemorated by any Australian place name, had died en route to Mauritius. It's been sug-

gested that they returned amid an atmosphere of displeasure. I disagree somewhat. There were simply too many things happening. And if anything, the significance of the voyage was readily grasped by the Empress Josephine herself. A fascinating exhibit⁹ a year ago placed her firmly at the centre of French science, with her encouragement of artists like Redouté, and botanists such as Aimé Bonpland who'd gone to South



Plate 4. Australian fauna – kangaroos, emus and black swans – among the Australian flora planted at Malmaison. Engraving after Lesueur, from Péron's Atlas.

America with Alexander von Humboldt.

Estranged from the Emperor proclaimed in 1804, the centre of her life was her chateau Malmaison. It was to here that the birds and animals that had survived the trip home were transported (pl. 4). I love the image of these befuddled creatures, plucked from Kangaroo Island, carried down the dusty road to Malmaison as in a Roman triumph. She also received some tortoises, and from the Cape, a gnu and a zebra. And shortly this melancholy Empress in her beautiful haute couture, was befriending them and perhaps feeding them by hand, her only true companions being black swans, emus and kangaroos. Josephine had to be the driving force for the publication; the frontispiece celebrates her collaboration.

The importance of Josephine and Malmaison culminates in an extremely interesting watercolour, sold recently and now in an Australian private collection. John McPhee has noted how reminiscent it is of images of the Garden of Eden, as seen particularly in Dutch art with its great aviaries and menageries of birds and animals all in unlikely society. There is even on the foreshore a tiny aboriginal Adam and Eve. Dated 1807 and surmounted by an eagle it was perhaps intended for the Empress (pl. 5).

Nursing grievances to the end, Péron died aged 35 of tuberculosis. Lesueur, who except for once being bitten by a snake, never seems to have had a day off work, grieved for his friend and sought a new life. He travelled to the New World with a wealthy amateur geologist, William Maclure. Philadelphia, then the largest and wealthiest American city, was their base. Lesueur was quickly admitted to the inner circle of American science; his calling card was decorated with emus and kangaroos.

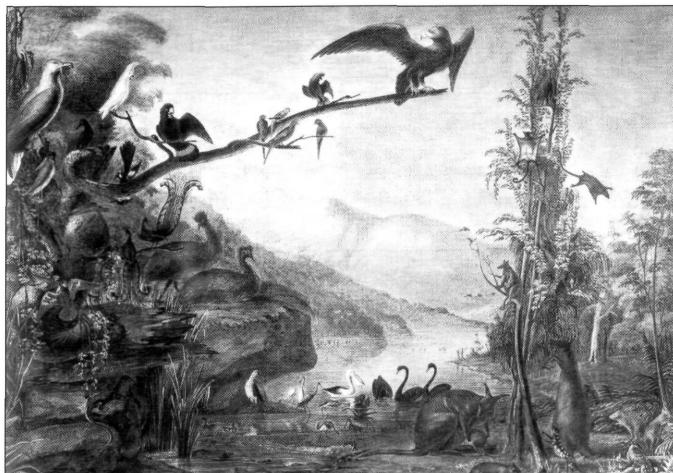


Plate 5. Charles-Alexandre Lesueur, *Animaux de la Nouvelle Hollande*, watercolour, signed and dated "Lesueur 1807". Sold by Christie's Melbourne 26 August 1997, lot 27. Photograph courtesy Christie's Australia.

The Peale family was at the centre of American museological culture, and it's a measure of Charles-Alexandre Lesueur's reputation that, along with a painting of Joseph Banks painted by Rembrandt Peale, they wanted a portrait of him for their Gallery of Important Men. I rather love the painting, as self-conscious as it is. Depicted by Charles Wilson Peale, the sitter is enjoying himself: sitting up straight and sporting a freshly bought silk waistcoat, surrounded by his various accoutrements, presenting himself as a successful scientific emigré.

And in a delicious irony, Lesueur met a travelling French artist, Jacques Milbert. Milbert had been one of the three artists appointed to the *Géographe* but who had left in Mauritius, thus enabling Lesueur to succeed him and become famous.

After a decade of geologising, Maclure decided to leave Philadelphia for the Utopian community New Harmony in Indiana that had been founded in 1814. Accompanied by Lesueur and natural scientists they sailed down the Ohio on the *Philanthropist* in 1824, and in the thin

scratchy style that characterised the Sydney drawings Lesueur drew the small towns they passed through, Pittsburgh, Economy, Beaver, Wheeling.

Communities built only on ideas rarely prosper. It collapsed and Lesueur found himself in somewhat straightened circumstances back in Philadelphia. The problem was that while he was to explore lithography as a richer interpretative tool for illustration, he had become, it must be said, a bit old hat. The publication in 1828 of the first part of Audubon's *The Birds of America* completely rewrote conventional notions of scientific illustration. A naturalised American, Audubon who bragged of training with David (it seems unlikely) wasn't interested in drawing stuffed specimens sitting on studio twigs, but observed them extensively in the wild, before shooting them of course, but then placed them in luxurious, almost hyper-real settings.

Unhappily now the tentacles of the French bureaucracy stretched out, even to Philadelphia. The Treasury had tired of paying a pension to someone who was for all intents and

purposes an American citizen; he'd been there for 22 years under Presidents Monroe, Adams and Jackson. If he wanted to keep receiving it he would have to return home.

Lesueur arrived in 1837, spending some time in Paris living near the Jardin des Plantes before travelling to Le Havre from where he had left 40 years before. Le Havre suffered greatly in World War 2, but despite a wonderfully loopy cultural centre by the designer of Brasilia, Oscar Niemeyer, the city is rather industrial and anonymous. Back in the 1840s Lesueur must have been quite a curiosity himself with his American-inflected French, and wandering bachelor ways. Here he pottered about, and was then appointed curator of the museum from which this exhibition came. It must have been an odd sensation, to be a steward of one's own collection, but he didn't live to enjoy it, dying in 1846, a few months after his appointment.

But a collection is always a curator's best legacy. While Australia since 1987 has had several opportunities to study this material. It's marvellous that on this occasion they can be viewed on the site where 198 years ago, many of them were executed.

Notes

- 1 Christine Cornell, *The Journal of Post Captain Nicolas Baudin*, Adelaide, Libraries Board of South Australia, 1974.
- 2 *Ibid.* p. 125
- 3 Colin Wallace, *The Lost Australia of François Péron*, London, Nottingham Court Press, 1984, p. 33
- 4 *Ibid.* p. 73
- 5 *Ibid.*
- 6 *Ibid.* p. 105
- 7 *Ibid.* p. 106
- 8 *Ibid.* p. 107
- 9 *Josephine et les sciences naturelles* at Malmaison.

Garden Collectibles

Carella Crouch

Our indefatigable Treasurer reports on the Australiana Society Lecture given on Thursday 2 July 1998 by historic garden design consultants Colleen Morris and Michael Lehany.

The lecture held at the Annie Wyatt Room at the National Trust Centre, Observatory Hill, Sydney presented by Colleen Morris and Michael Lehany was entitled "Garden Collectibles." The keen interest drew such a large attendance of members and friends that the committee was not sure the room was going to hold everybody!

Colleen Morris concentrated at the beginning of her lecture on the type and style of garden ornaments being used in the early period both here and in England, illustrating the topic with slides from a wide variety of Australian historic gardens, gardening magazines and trade catalogues.

From the beginning of the colony she explained that many garden ornaments were imported from England. The rise in popularity of garden ornaments such as urns, fountains, garden borders, flower pots, garden seating and garden buildings was made possible through various gardening publications and magazines. By the 1830s, the development of 'composition stone' for the manufacture of such ornaments as urns, fountains and sun dials, resulted in these garden objects becoming available for all keen gardeners with means, instead of the very rich, when previously carved out of solid stone.

Composition stone garden ornaments were illustrated in John C. Loudon's *The Gardeners Magazine* and Loudon's other publications, particularly those products made by the firm of Austin, Coade and Seeley.

Copies of these magazines were in Australia in 1841, as the Subscription Library in Sydney held them, with eight pages of the Austin and Seeley catalogue bound into the magazine. The fountain at Elizabeth Bay House, Sydney, is of composition stone and appears to be from an 1857 catalogue, along with the fountain bowl at Rose Bay Lodge, Sydney.

Composition stone is more durable than sandstone, but there is a problem with identifying the manufacturing firm as very few were labelled. In the 1860s the firm Ransome's of England patented concrete stone but didn't stamp their product.

In Sydney, artificial stone was definitely being manufactured by the 'Australian Marble Works' by 1859, when they presented two Grecian vases on pedestals and plinths, manufactured from Marulan sandstone and Portland cement, to the Botanic Gardens.

Using Loudon's *Gardeners Magazine*, Colleen Morris went through the various products illustrated, showing similar or identical products in either historic photographs or recent photographs of old NSW gardens. Items such as cast iron garden seating were illustrated by an archival photograph of a chair on the verandah of William Wright's Drummoynes House, Sydney. The new house and its incipient garden is unfortunately one of those illustrated, in an 1850s photograph taken by Professor John Smith, in the current Hyde Park Barracks exhibition, *Demolished Houses of Sydney*. Built

about 1853, Drummoynes House made way for home units about 1970.

Wire basket-weave garden edging and terracotta garden edging tiles were very popular in all local historic gardens, illustrations of them appearing in *The Gardeners Chronicle* of 1864. A copy of this magazine is known to have been held by the Botanic Gardens, Sydney.

Imported illustrated magazines were the reason how such British designs appeared very quickly in the Australian colonies. In the same year a Sydney manufacturer, Mr Gilbert MacArthur of Clyde Pottery, advertised that he could produce terracotta ornaments in a variety of styles, and would probably have been producing garden edging tiles too. Thomas Field's City Pottery in George Street was certainly advertising 'Garden-border Tiles' for sale before 1872.

A garden edging tile from Rouse Hill House from the 1860s which has a water drain incorporated into the design and appears to be extruded instead of pressed, could have been manufactured by a nearby firm run by Mr Holroyd, in Western Sydney, who in the 1860s imported a new drain machine from Melbourne, and was making pipes and drain tiles at his pottery.

Colleen also illustrated and explained the rise in the interest in rustic designs in garden ornaments and buildings in England and Australia which started in the 1830s, was promoted by Loudon and other writers, and which has continued right up to the present. The use of

shells, particularly the clam shell, twisted and distorted timber garden furniture, and summer houses and other garden buildings which incorporated the trunks of tree ferns and other rustic building materials, all gave a distinct rustic design to gardens.

A variety of rustic timber garden furniture made from twisted branches and roots appeared in a rare 1904 *Sydney Gardening Magazine*, while a Mr Kernal of Turramurra in 1926 was producing rustic seats and garden furniture.

Michael Lehany then took over and confessed that his own personal collecting hobby was terracotta garden ornaments, particularly garden edging tiles and flower pots. These are more readily available to a wider range of collectors than fountains, urns and sundials.

The shape of terracotta garden pots developed from the simple turned pot of the late 18th century, a cone shape with reinforced rim. Examples still found at Camden Park, of the 1840s to 1850s, would have been used for propagating in the potting shed.

Recent photographs of the potting shed at Rouse Hill House, which still survives in relatively good condition, show its shelving for propagating ornamental plants. Once established, these plants would have then been put out into the garden and moved around as required.

He illustrated various wirework plant stands, along with the wirework plant stand at Rouse Hill House, still surviving with its inner tin lining to prevent water from escaping onto verandah or conservatory floors.

A wide range of rustic pipe

planters and quirky pots still survive, made by pottery pipe makers, either as standard products or more likely indulging their sense of whimsy in their own time at 'the end of day', and usually in salt glaze.

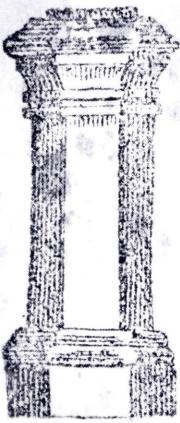
Various garden tiles were illustrated, mostly salt glazed, as well as many brought to the meeting by Michael. Most garden border tiles were hand-made in timber moulds and pressed, and many bear their various maker's impressed stamp. They were widely used in old gardens, in many different patterns, and are still readily available and very collectable.

Another area worth collecting are the earlier form of garden edging based upon contemporary brick stocks, where a distinctive ornamental mark has been incorporated into the top face of the brick, e.g. an indented diamond, club, heart, or spade. These are sometimes combined with an ornamental 'cut' top (also moulded) of an indented diamond, curved corners, etc. These are sometimes found in mid to late 19th century garden sites in the country. They vary widely in the colour of the clay and the impurities, depending upon the local clay pits.

Whether individual garden ornaments were collected as a separate category, or as a decorative touch in the restoration of a old or a reproduction garden, an understanding of the development of the design of garden ornaments is useful. Beware, however, that as in Britain, garden edging tiles, cast iron furniture, urns and statuary have become very stealable!

If you are looking for a landscape architect specialising in restoring historic gardens, you can contact Colleen Morris at 33-35 Ilka Street Lilyfield 2040 and Michael Lehany at 372 Norton Street Leichhardt, telephone (02) 9564 6757.

CITY POTTERY.



TO BUILDERS, CONTRACTORS, and OTHERS.—The undersigned has always on hand a large Stock of Superior Stoneware Pipes, of all sizes, with all necessary bends and junctures; also, small Pipes for draining Orangeries, Farms, &c., with or without sockets, at the lowest possible price.

TO GINGER BEER BREWERS, WINE AND SPIRIT MERCHANTS, AND OTHERS

T. E. has on hand a large Stock of Ginger Beer Bottles; also, Wine and Spirit Bottles, from one to five Gallons; Covered Jars, of all sizes, suitable for Butter, Pickling, Preserving, &c., of the best quality.

Chimney Pots, Closet Pans, Garden-border Tiles, Telegraph Insulators, Porous Cells for Batteries, and all varieties of Small Wares.

T. E. FIELD, City Pottery, George-street South, Sydney

Thomas Field was advertising 'Garden-border Tiles' in his advertisements in *The Sydney Morning Herald* in the late 1860s.

Australiana News

HMB Endeavour

American researcher Dr Kathy Abbass is searching for the sunken remains of James Cook's discovery ship, HMB *Endeavour*, in the waters of Newport Harbour, Rhode Island – scene of the America's Cup victory by *Australia II* in 1983.

Her claim is based on her research into what happened to *Endeavour* when she was paid off, and renamed *Lord Sandwich*. While several ships were named after that famous gambler, *Endeavour* is remarkably similar in dimensions to the bark *Lord Sandwich*, a prison ship scuttled by the British to blockade Newport's outer harbour against the marauding French. *Lord Sandwich* was one of ten transports scuttled in August 1778, during the War of Independence. Only three of these ships were of similar size to *Endeavour*, 368 tons.

Australian National Maritime Museum curator Paul Hundley dived on one wreck in March with members of Dr Abbass's Rhode Island Marine Archaeology Program. The site consists of about 24 metres of timber hull remains, partly covered by silt. The National Maritime Museum hopes to send a small team of Australians to examine the wreck in more detail next August.

The National Maritime Museum already has the sternpost of a ship originally thought to be *Endeavour*. However, Mike Connell and Des Liddy demonstrated in 1997 that this is more likely to be from Cook's *Resolution*, which ended its days abandoned and aground on the Newport waterfront in 1793, after a second career as a French whaler.

Manning Valley Furniture

Timber getters trekked up the coastal rivers of northern New South Wales

to cut cedar from the 1790s. During the Heritage Festival in April, the Greater Taree City Council and the Manning River Historical Society held an exhibition, *Manning Valley Furniture of the 19th Century*. Curator Garry Smith prepared an illustrated catalogue and an historical account of furniture manufacture in the area.

The importance of regional studies of this kind should not be underestimated. Garry Smith has written a well-researched text that will be read with great interest by all those concerned with early Australian furniture, both collectors and historians. Copies of the catalogue, essential for any furniture collector's reference library, are available from the Manning Region Art Gallery for \$10 plus postage.

Copies of Garry Smith's reprint of an 1897 furniture catalogue by A. Hall & Co, of Sydney, one of the earliest of its kind in Australia, are still available. No furniture collector should be without a copy, at \$17 including postage. Copies of both catalogues are available from Garry Smith, 240 Metz Road, via Taree NSW 2430, tel (02) 6553 7536.

Thimbles

Thimbles don't sound the most interesting of artefacts, but Kevin Fahy assures us that a new book on thimbles is both interesting and full of information about Australian jewellers.

Susan Jean Gowan's *Thimbles of Australia* includes every known type of thimble relating to Australia, from the gold and silver to the nasty, illustrated in nearly 300 photographs, including illustrations of the maker's marks and backstamps. The 136 page paperback is available from Kangaroo

Press, Box 14, The Gap Qld 4061, telephone (07) 3300 1107 for \$34.95 including postage.

Pottery

Rathdowne Antiques at 290 Rathdowne St, North Carlton in Melbourne held a sale exhibition in March called "100 Years of Australian Pottery". Enquiries (03) 9347 1906.

New AGSA Curator

Alisa Bunbury MA has been appointed to the position of Assistant Curator, Prints, Drawings and Photographs at the Art Gallery of South Australia. She previously catalogued the Vizard Collection, curated a touring exhibition of pottery by Marguerite Mahood and spent six months on a scholarship at the British Museum.

Concerts at Government House

Many members went on our special tours of Government House, Sydney superbly led by curators Ann Toy and Robert Griffin. With the State election convincingly won by the Carr Government, the House is likely to stay accessible to the public when not required for Vice-Regal functions. From April till November, there's a series of House Music concerts in the Ballroom featuring distinguished musicians The Australian Trio, Ensemble 24, the Sydney Soloists and the Australian Chamber Orchestra. Tickets \$55 each include parking and champagne, bookings (02) 9518 6866.

Forgery in Australian Art

'Forgery is Australian Art' is a collaborative program between the Ian Potter Conservation Centre, Melbourne

University's School of Art History, Classical Studies, Cinema Studies and Archaeology, and Lauraine Diggins Fine Art.

Lauraine Diggins donated funds to the project as a result of becoming aware that four paintings in their May/June 1998 were catalogued incorrectly as works of Streeton, Roberts and Nerli. Lauraine Diggins refunded the purchase price to the buyers, the Victoria Police are investigating, and everyone on the catalogue mailing list has been sent stickers to add to the catalogue entries, ensuring that if the paintings surface again, the Lauraine Diggins provenance will be useless.

Advice on forgeries is available to individuals and institutions from the Ian Potter Conservation Centre.

Our Authors

Scott Carlin

Scott Carlin has been a curator with the Historic Houses Trust of NSW since 1990, based at Rouse Hill estate, Hyde Park Barracks museum and Elizabeth Bay House. He has been closely involved with developing the collection and interpretation of Elizabeth Bay House, and his special interests include textiles and the design of the domestic interior. Scott Carlin's exhibitions and publications include *Floorcoverings in Australia 1800-1950*, *Sydney Quilt Stories* and, most recently, *A Victorian Childhood*.

Caressa Crouch

Caressa Crouch is an active collector, researcher, and avid reader. She has served on the Committee of the Australiana Society since 1993 and regularly contributes to *Australiana*.

Heroic Rescue

A silver medal presented in 1853 to seaman Charles Plummer for rescuing passengers and crew from the SS *Monumental City* came up for auction at Nobles in April.

Monumental City was the first steamship to cross the Pacific. She was sailing from Melbourne to Sydney in May 1853 and when she hit a reef off Tullaberga Island east of Mallacoota and began to break up. The courageous Plummer grabbed the initiative, taking a line ashore in one of the boats, saving 54 lives. It sold for \$12,000, with the National Maritime Museum the underbidder.

1999 Heritage Awards

Members Kevin Fahy and Andrew

John B. Hawkins

John Hawkins was born and educated in England, attending the Royal Military Academy Sandhurst, and he was commissioned into the Middlesex Regiment in 1962. Resigning his commission he emigrated to Australia in 1967 to open his well known antique business. In 1973 he wrote the catalogue of an exhibition held by the National Trust in Sydney, titled *Australian Silver 1800-1900*. He has written three further books *Thomas Cole and Victorian Clockmaking* (1975), *The Al Tajir Collection of Silver* (1985) and *Nineteenth Century Australian Silver* (1990), and many important articles for Australian magazines and journals. He lives at Whitley in the Southern Highlands and is acknowledged as having assembled some of the foremost collections of antiques both internationally and within Australia. He has been President of the Australian Antique Deal-

Simpson were honoured with the Print Media prize in the 1999 NSW Heritage Awards for their book, *Australian Furniture, Pictorial History and Dictionary*. Judges hailed the book as "the most comprehensive survey of quality furniture, its marks and makers, yet undertaken in Australia."

Committee Member Anne Watson was commended as editor of the book accompanying the Power House exhibition *Beyond Architecture, Marion Mahony and Walter Burley Griffin in America, Australia and India*.

The Historic House Trust won the Education award for their travelling exhibition *Bush Lives Bush Futures* curated by Sheri Burke.

ers Association since 1993.

Caroline Webber

Caroline Webber has a degree in Classics from the University of Adelaide and now works in the publishing industry in Sydney. She enjoys travelling widely and studying all facets of the arts, and these interests are reflected in the eclectic collection of items, from many different regions and periods, that decorate her house.

Martin Terry

Martin Terry graduated from the University of Sydney and has worked at the Art Gallery of NSW and the National Gallery of Australia. Since 1987 he has been Curator of Exploration at the Australian National Maritime Museum. He has written many articles about art and exploration, and is the author of the acclaimed new book, *Maritime Paintings of Early Australia 1788-1900*.

Letters

Dear Editors

As an avid reader of Australian novels, I am personally interested in the background descriptions of geographical areas and houses etc. contained in the novel's setting. One novel recently read with a very descriptive word picture of an attic room and its furnishings is contained in *The Escape of the Notorious Sir William Heans (and the Mystery of Mr Daunt) A Romance of Tasmania* by William Hay (1875-1945), a South Australian novelist.

First printed in 1918 with the first Australian edition in 1955, the novel is set in Hobart in 1836 and in my reprint there is a detailed analysis of the geographical and historical background by E. Morris Miller, as William Hay used buildings in Hobart as part of the story.

The room in the main character's lodgings was described thus:

"It was a long, low attic, but quite sumptuous in its way. Dotted about a ripped and faded amber carpet were some little chairs of sun-blistered marquetry, roughly mended with pine, and against the walls, quite a sumptuousness of stowed-away, old-time furniture – heavy, fan-backed arm-chairs, bursten and threadbare, their legs straight and uncompromising; Grecian sofas, black, with faded terra-cotta cushions, such as we see in David's portraits, and since become so universal an object in our Colonial huts and homesteads; also dolphin-armed and even gilt chairs, and others yet with corkscrew legs and remnants of tasselled cushions. There they were along the walls: little but the patched wood left of their travelled pride: the seats of some of them mere webs or nests of cloth, whose ends hung to the floor in curious and amazing festoons..."

"Against the left hand wall was a tall, red rosewood bookcase, with bars instead of glass, inhabited by a drunken row of casuals in one shelf: -a tattered novel called *Lochandu*, a tome entitled *Literary Gems*, described as 'from grave to gay, from lively to severe', the Wolf

of Badnoch, some odd remnants of Gibbon's *Decline and Fall*, a stray from *The Hobart Town Magazine* and six green-marbled volumes of Langhorne's *Plutarch* ...

"On the other side of the room, near the chimney, was a row of brown samplers in frames, to the verses of which Sir William gave, through his eyeglass, some pondering contemplation. We may suppose that he gained, like the cynical ladies who worked them in with their cotton, some consolation from that dry passage from Aurelius:- Thou seest how few the things are which if a man lays hold of, he is able to live a life which flows in quiet. Or a tonic sadness from this little poem: –

Sic Passim.

The world's a stage; and the players know full well

That they must part, when ring's the caller's bell.

Yea, they must part and mourn their faithful loves;

The cote is silent; sundered all the doves!

"To the right of the samplers, in the dark corner, was a large, dim painting in a gilt frame, with indistinct boats and a muddy blue sky punctured by three holes, such as might have been made by a musket ball."

"[The landlady said] she had been told by a Mr. Six, a prisoner, and 'a gentleman with learning', that it had been painted by 'a mad artist', with 'a kind of gambler's name' like 'Totem'. There was yet another picture to the left of the chimney, hardly decipherable under a covering of soot and age ..."

"It was Sir William's habit to sit at the fire in a low, walnut-wood chair, having a seat of vari-coloured patterns, while he took his meals off a tiny gilt-legged table, propped for security in the corner of the whitewashed chimney ..."

"For writing or drawing out his plans, Heans used the desk of a little

travelling escritoire, yellow, brass-handled, and covered with voyage-marks. Near this, for the convenience of writing, he had drawn up a great armless, 'cello-backed chair, having in its back a carved Greek vase, and from which the green brocade had rotted and the gimp hung in shreds."

That William Hay saw this room while writing the novel in Hobart, seems unquestionable from the delightful word pictures, and if the furniture and other objects were in this condition in 1917, no wonder our antiques have wear and tear!

Despite some critical acclaim as Hay's masterpiece it was also dismissed as a trivial example of overwriting. One critic went so far as to describe the author as "a crashing bore" and his opus as a "swirling muck of words". Time will probably provide his redemption.

Carella Crouch

Dear Editors

I am researching the Victorian pastime of crest collecting, and the firms which published crest albums and sets of crests. The hobby is now almost unknown in the UK, and I would guess the same is true of Australia.

I have written two essays which were published in *The Antique Dealer & Collectors Guide* in England, in explanation of my interests.

Does any reader, I wonder, have any knowledge of the hobby in Australia, or of any albums in private or institutional hands, or of any material which might bear on the hobby? I should be most grateful for whatever information you may be able to give me.

Edward Law,
Bishopsough, Bennettsbridge,
Co. Kilkenny, Ireland,
E-mail to: LawE@SEHB.ie

Australiana Exhibition Calendar

Plan your leisure or travel around these current and future exhibitions. Please send information on forthcoming exhibitions to the Editors.

ACT

Canberra

National Gallery of Australia

Parkes Place, Parkes ACT 2600

Tel (02) 6240 6502

www.nga.gov.au

10 – 5 daily

Till 14 June: *Inside and outside - John Brack*, paintings, drawings and prints by Brack mainly from the NGA collection, looking at his work in the domestic sphere, streets, racecourses and dance halls.

National Library of Australia

Parkes Place, Parkes ACT 2600

Tel (02) 6262 1279

fax (02) 6273 5483

www.nla.gov.au

9 – 9 Mon-Thurs, 9 – 5 Fri-Sun

Till August: *Birds*. Bird illustrations in Aboriginal and early colonial art to the National Photographic Index of Australian Birds, curated by Dr Elizabeth Lawson.

From 9 July: *Terre Napoléon: Australia through French eyes – the explorations of Captain Baudin 1800-1804*, 46 watercolours and delicate sketches from the Lesueur Collection at Le Havre. Glorious catalogue. Curator: Sue Hunt. Sponsor: BNP.

National Portrait Gallery

Old Parliament House, King Georges Terrace, Parkes ACT 2600

Tel (02) 6270 8222 fax (02) 6270 8181

www.portrait.gov.au

9 – 4pm daily

NEW SOUTH WALES

Sydney

Elizabeth Bay House

7 Onslow Ave, Elizabeth Bay 2011

Tel (02) 9356 3022

10 – 4.30 Tues-Sun

\$6 adult, \$3 concession, \$15 family

4 December to 30 April 2000,

The Doll's House.

Hyde Park Barracks

Queen's Square, Sydney 2000

Tel (02) 9223 8922

10 – 5 daily

\$6 adult, \$3 concession, \$15 family

Till 26 September, *Demolished!*

Houses of Sydney. Evocative black and white photographs of grand houses, cottages, streets and suburbs now demolished, including Wynyard Square, Woollahra House, the Vineyard at Rydalmerie tragically destroyed for a Rheem factory carpark, and The Rangers at Mosman. Curator: Joy Hughes.

16 October to end 2001, *Convicts!* A new look at the story of Australia's 160,000 convict men and women and their place in world history, shown in the former convict barracks.

Clyde Bank

43 Lower Fort Street, The Rocks 2000

Tel (02) 9241 4776

Wed & Sat 10 am – 6 pm

\$8 adult.

An album of life-size silhouettes of prominent people in the colony of NSW, made between 1848 and 1853 by Marianne Collinson Campbell, is now on display at Clyde Bank (c. 1824).

Museum of Sydney

Phillip & Bridge Sts, Sydney 2000

Tel (02) 9251 5988

www.mos.nsw.gov.au

10 – 5 daily

\$6 adult, \$3 concession, \$15 family

Till 30 May, *Terre Napoléon: Australia through French eyes – the explorations of Captain Baudin 1800-1804*, 46 watercolours and sketches from the Lesueur Collection at Le Havre. Glorious catalogue. Curator: Sue Hunt. Sponsor: BNP.

Till 12 June to 5 September, *Art Deco*. Celebrating the enduring influence of Art Deco of our photography, art and architecture, from our pubs and cinemas to our homes, monuments and skyscrapers.

Till 18 September to 5 December, *Unhinged! The Yuendumu Doors*. A travelling exhibition from the SA Museum, showing twelve of 30 doors painted by the Warlpiri people.

S H Ervin Museum

Observatory Hill, Sydney 2000

Tel (02) 9258 0123

www.nsw.nationaltrust.org.au

11-5 Tues-Fri, 12-5 Sat-Sun

\$5 adult, \$3 concession

Till 14 June: *Politically Incorrect: A Retrospective of Clarice Beckett*. Forgotten for three decades after her death, Melbourne tonalist impressionist landscape painter Clarice Beckett (1887-1935) is now being resurrected as "the most original painter in Australia". Curated by Rosalind Hollinrake.

State Library of NSW

Macquarie St, Sydney 2000

Tel (02) 9273 1414 fax 9273 1255

www.slnsw.gov.au

9-5 Mon-Fri, 11-5 Sat-Sun

The Picture Gallery: Australian Paintings pre 1880, with 45 major portraits and landscape paintings, four bronze medallions and two marble busts, from the outstanding SLNSW historical collection. Sponsored by Macquarie Bank.

Till 6 June: *Australians in Black & White (The Most Public Art)*. A companion exhibition to the S H Ervin exhibition, showcasing prints, cartoons, caricature and commercial illustration on recurring themes in Australian society such as sport, sex, work and women, curated by Joan Kerr, Craig Judd and Jo Holder. Sponsored by OzEmail.

Till June: *Bass's Back*, selected letters of George Bass, his wife Elizabeth, mother and the Waterhouse family, between 1798 and 1803, when he disappeared in command of a speculative voyage on the *Venus*. Thirty letters by Bass and 21 written to him were bought by the Library at Christie's in April 1998 for nearly a million dollars.

Till October: *The Summer Game*, 28 rare works from the Library's cricket collection.

Till 29 August: *Sydney Eccentrics*. Documenting characters such as Billy Blue, Bea Miles, Domain orators (remember Webster ?), Madam Lash (just a Cranbrookum, really) and various bohemian figures happily tolerated in Sydney. Sponsored by Perpetual.

Willoughby Historical Society
58 Johnson St, Chatswood

Tel (02) 9958 4337
1st Sun 1.30-4, 2nd & 4th Thurs 10 – 4
Until August 1999: *Mashman Pottery*.

SOUTH AUSTRALIA

Adelaide
Art Gallery of South Australia
North Terrace, Adelaide 5000
Tel (08) 8207 7000 fax 8207 7070
www.artgallery.sa.gov.au
10 – 5 daily

6 August - 19 September: *Politically Incorrect: A Retrospective of Clarice Beckett*. Forgotten for three decades after her death, Victorian tonal impressionist landscape painter Clarice Beckett (1887-1935) is now being resurrected as "the most original painter in Australia". Curated by Rosalind Hollinrake.

20 August - 7 October: *Evening Shadows*, bringing together 50 of the 100 or so known copies of H. J. Johnstone's painting *Evening Shadows, backwater of the Murray, South Australia*, the first acquisition by the Gallery, and a favourite with the public ever since.

TASMANIA

Hobart
Tasmanian Museum & Art Gallery
40 Macquarie St, Hobart TAS 7000
10-5 daily

Till 23 May: *A Celebration of Ceramics*, ceramics from the TMAG collection.

VICTORIA

Melbourne

Immigration Museum
Old Customs House,
400 Flinders St, Melbourne 3000
Tel (03) 9927 2700

Permanent exhibition: *The Journey Begins*.

Opened last November, the Immigration Museum presents the immigration experience from the 19th century to recent times.

Australiana Writing Awards

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Peter R Walker Pty Ltd, Dealers in Fine Art, are sponsoring a cash award of \$250 for the best article submitted to *Australiana* for each of the next two years.

Articles appearing in *Australiana* Volume 21, 1999 are eligible to receive the first award, to be presented at the Australia Day Dinner in 2000. Members and non-members, including students, are encouraged to submit entries. The Society Committee is considering the best method of selecting the winner.

Contributions

The Editors welcome contributions to the magazine *Australiana* at any time. Contributions should preferably be submitted both in typed hard copy and in Microsoft Word on floppy disc or by email to johnwade@anmm.gov.au. Use the current issue as a style guide for presentation of text, plates, notes and references. Photographs will reproduce best from black and white prints. Please include a short biography.

The Editors will wherever possible send you the edited text of your article for checking prior to publication. Be sure to include your address and telephone number and keep a copy of your text in case it goes missing.



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