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MAY 2002

VOL. 24 NO. 2



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COVER Gold ring, Victoria, c. 1855-1870.
PHOTO AGNES KOLOZS
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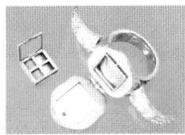
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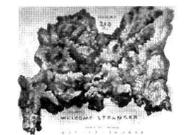
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A Ring fit for a Prince?

A Gold Mining Souvenir from Colonial Victoria

A large, Hungarian state-owned company selling second-hand goods, Bizományi Áruház Vállalat (the Antiques Trading Company), acquired a strange and heavy gold ring (plate 1). It was bought by the Museum of Applied Arts in Budapest in 1964.¹

The Museum put the elaborate ring on show at its “Ékszervasárnapok” (“Jewel Sundays”) events in May 1967. It seems no one really knew what it was, as it was described but not identified in the accompanying brochure. Back on display from 1992 in an exhibition “Periods in European Decorative Arts - Revival Styles in the Nineteenth Century”, it was identified as made in London in the last third of the 19th century.²

This remarkable ring is huge, massive, well-wrought and cast (plates 1 & 2).³ The surface is richly engraved with foliate motifs (plates 1, 2 & 6). An elaborate border of miniature nuggets surrounds the shield-shaped bezel. Fringed with engraved, asymmetric foliage, its smooth centre reveals traces of three fixing points (plate 6). Whatever was attached was already missing when the Museum acquired it, and may even have been deliberately removed to make the ring less recognisable. Three marks are punched inside the hoop under the bezel: HE, a crown and a lion passant facing right (plate 5).



This is no ordinary ring. Its bezel is hinged, opening to reveal a square recess, fitted with a square tray (plates 4 & 5). The lower part of the tray is divided into four smaller, square compartments. Its original contents, almost certainly miniature gold nuggets now lost, may have been protected by a glass or mica window held by the upper frame, as there are no signs of solder to hold the contents in place. Each of the four empty compartments is inscribed on the horizontal dividing walls with the name of a famous Victorian gold mining district: Ballaarat, Bendigo, Ovens [Ovens Valley] and Jim Crow [Daylesford].

When a massive gold ring turned up in Budapest, it took nearly 40 years before an inquisitive curator, Ms Ildikó Pandur, and the internet, made it possible to identify it as Australian. Now she and John Wade speculate on its history.

*Ildikó Pandur
& John Wade*



When the exhibition in Budapest was dismantled in 2000, metalwork curator Ildikó Pandur examined the ring. The workmanship is so precise that the movable parts of the ring are hardly visible. However, she noticed that both sides of the hoop were hinged too. Opening these elaborately engraved, wing-like side-flaps, she discovered on both sides a series of five crescent-shaped niches, each larger than the one below it. The four biggest are each filled with tiny gold nuggets fixed inside, and each is engraved with the same four Victorian place names: Ballarat, Bendigo, Ovens and Jim Crow (plate 3).

Doubtful of the London provenance, she searched the internet, found the Sovereign Hill, Ballarat “Gold 150” website, and emailed for information. Paul Hundley passed her request on to John Wade and, with the help of Gábor Juhász, she sent images by email. From there we collaborated to piece together its history.

The separate colony of Victoria was created in 1851, and the Government offered

a reward of £200 for anyone finding gold within 200 miles (320 km) of Melbourne. James Esmond announced the first discovery of gold, at Clunes in June 1851. In August Thomas Hiscock discovered gold at Ballarat, while John Egan found gold on *Jim Crow* station at Daylesford. Later the same year the rush began at Bendigo, originally called Sandhurst. Gold was found in the Ovens Valley at Beechworth in February 1852, so the earliest possible date for a ring with these inscriptions is 1852.

Victoria’s gold mines were fabulously rich. It was said that gold lay around as pebbles on a [British] beach, which prompted hundreds of thousands to try their luck. In the wake of the Gold Rush, the population of Victoria rose sevenfold, from 77,000 in 1851 to 500,000 in 1856. Diggers came from Britain, Ireland, Europe, America and China. In 1856, Victoria was producing a third of the world’s gold.

Governors, businessmen, actors, singers, miners and visitors returning to Britain,

Plate 1. Gold ring, Victoria, c. 1855-1870.

PHOTO AGNES KOLOZS,
MUSEUM OF APPLIED ARTS,
BUDAPEST

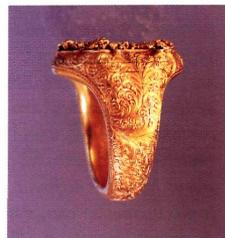


Plate 2. Gold ring, Victoria, c. 1855-1870. (lateral view).

PHOTO AGNES KOLOZS,
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far left
Plate 3. Gold ring, Victoria, c. 1855-1870. (lateral view with side-flaps open).

PHOTO AGNES KOLOZS,
MUSEUM OF APPLIED ARTS,
BUDAPEST

Europe and America commonly took home souvenirs, often jewellery made of Australian gold. Adoring miners showered the entertainer Lola Montez (1820-1861) with gold gifts on her visit to Australia in 1855-56.

The gold rushes introduced a high proportion of Continental craftsmen to the colonial workforce, men such as Hogarth, Erichsen, Qwist, Fischer and Leviny. Their pieces were flamboyant—typically massive, with ostentatious use of gold, and contrasting native gold nuggets with the wrought metal. They often appealed to the “tourist” market as souvenirs of Australia, at first depicting its goldfields, then its unique flora and fauna. The man’s ring now in Budapest embodies these characteristics of Australian jewellery made in the 1850s and 1860s by Continental craftsmen. Its clever construction and elaborate engraving betray a truly superb craftsman.

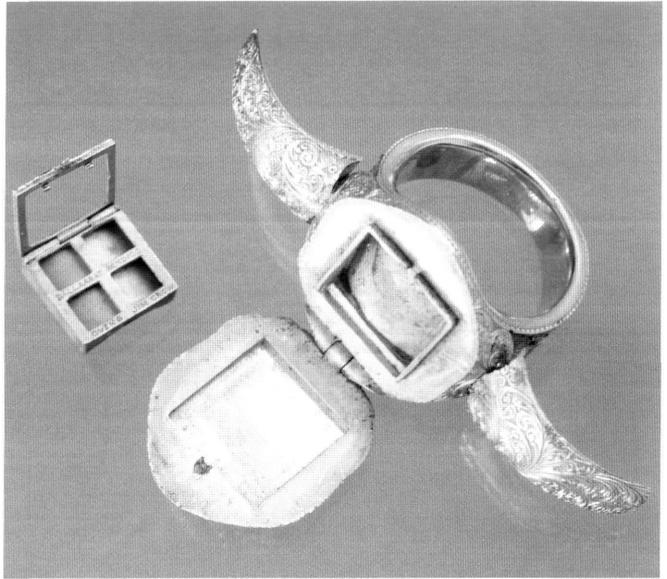


Plate 4. Gold ring, Victoria, c. 1855-1870. (with top and side-flaps open).

PHOTO AGNES KOLOZS. MUSEUM OF APPLIED ARTS, BUDAPEST

Not one but two contemporary references to similar Australian rings have been located. The first was in 1855, when Melbourne daily *The Argus* carried a report of Louis Mier displaying some pieces including a similar, inventive ring:

COLONIAL JEWELLERY. — Mr. Louis Mier, whose pictures of the royal residence at Osborne, and of the royal yacht, executed in sand, were displayed in the exhibition, and will be in the remembrance of our readers, has designed one or two articles of jewellery characterised by considerable ingenuity. A ring of pure colonial gold, is so contrived as to show, in separate compartments, small specimens from the different gold-fields in its native nuggetty form. In another case, a specimen of gold commingled with its quartz matrix, is affixed to a pretty little figure of a kangaroo, and forms an elegant and significant souvenir of the colony. Mr Mier has shown great taste and originality in these designs.⁴

As far as it goes, the description fits the Budapest ring. Mier had exhibited coloured-sand pictures, English imports, in the 1854 Melbourne exhibition, recorded in the catalogue as

*MIER, Barras, 118 Flinders-lane E., Des. — Four Pictures executed in sand from Alum Bay, Isle of Wight.*⁵

Melbourne directories list the firm as “Louis, Mier and Son, merchants” at 118 Flinders Lane East, on the south side near Russell Street, in 1854 and 1855, and then at 110 Bourke Street East in 1856.⁶ The Miers were neither goldsmiths nor jewellers, so we do not know who actually made the gold ring they displayed in 1855. The first *Sands and Kenny Melbourne Directory* for 1857 lists only eleven firms as “working jewellers”, and 54 as watchmakers, silversmiths and jewellers.⁷

The second reference relates to Australia’s first royal visitor. Prince Alfred, the Duke of Edinburgh,⁸ circumnavigated the world as Captain of HMS *Galatea*. During his five-year cruise between 1867 and 1871, the Prince put in to Australia on three occasions; Alfred’s first official visit in 1867-68 attracted enormous attention (plate 7).⁹

The Royal Commission that planned his visit to Victoria spent about £45,000 ensuring that he travelled widely and was seen by as many people as possible. The established towns of the gold mining districts, the source of Victoria’s wealth and advancement, featured prominently. There were two visits to Ballarat, a night in Castlemaine and two days in Bendigo (Sandhurst).

On the eve of the Prince’s arrival at Sandhurst, Mayor John McIntyre invited “persons desirous of presenting the Duke

of Edinburgh with specimens of the resources of the district” to meet him at the Town Hall.¹⁰ Local, Massachusetts-born photographer Benjamin Pierce Batchelder’s (1826-91) photograph of McIntyre shows him bearded and thoughtful, in a pose reminiscent of Abraham Lincoln.¹¹

At 12.30 on Wednesday 18 December 1867, an approaching steam whistle announced the arrival of Prince Alfred’s special train at Bendigo, the engine flying the Royal Standard. It was the hottest day of the summer, the mercury nudging 104° F. At the station, George P. Joseph stood at the head of his blue-uniformed company, an honour guard of the Bendigo Volunteer Rifle Corps welcoming the Prince to the raw, hot and dusty town. He wore his braided cap and jacket proudly displaying his new Captain’s insignia, and flashed the gleaming English presentation sword he had received on his promotion just a week earlier.¹²

After a lunch with the Mayor and dignitaries, the Prince opened the Bendigo Volunteer Rifles Bazaar, a fund-raiser organised by Joseph, their Treasurer. It was quite a day, with 6,000 district schoolchildren singing the National Anthem, and the Jewish citizens, Chinese citizens, and 14 other community groups presenting illuminated addresses to the Prince.¹³ The Prince of course was all too familiar with such events; the previous day, his train had steamed out of Spencer Street, stopping at flag-bedecked Footscray, Sunbury, Gisborne, Kyneton, Malmsbury and finally Castlemaine for officials to present loyal addresses. Children’s choirs sang *God Save the Queen* honouring Queen Victoria, who had just celebrated 30 years on the throne. The patriotic citizens were usually content with His Royal Highness expressing thanks for their loyalty on behalf of himself and his mother, a compliment on the progress they were making, and his pleasure at being among them. Always brief, he failed to impress when he just said “thank you” and sat down.

The citizens of Bendigo, forever eager to outshine Ballarat, illuminated their buildings that night with Chinese lanterns, transparencies and gas lights, many featuring the letters “PA” in honour of Prince Alfred. George Joseph’s shop in fashionable Pall Mall, opposite scraggy parkland, was decorated with “a variety of time-honoured ‘Vauxhall lamps’”.¹⁴ A huge torchlight parade wound through the city, admired by the Prince and his party from the first floor iron balcony of the three-story Shamrock Hotel in Pall Mall.¹⁵

As the Prince and massed crowds watched, rockets and Roman candles stored (against instructions) in the model of HMS *Galatea* mounted on the Volunteer Fire Brigade cart caught fire. In the crush, there was no escape for its crew of four small boys dressed as sailors. Three of them died of burns. That wasn’t the end of the day’s disasters; paper dec-

orations in the grand ballroom in the Prince Albert Hall also caught alight, and the hall was burnt out. Fortunately, Batchelder had captured its patriotic splendour before it went up, as part of a series of photographic souvenirs Batchelder produced commemorating the Prince’s visit.¹⁶

Next day, Thursday 19 December at half past ten, the Prince and his party set out from the Shamrock Hotel in a carriage, specially attired, on a visit to the mines. Just a few yards down Pall Mall, his party halted and filed into George Joseph’s jewellery shop to admire an electrically-driven silver model of a quartz-crushing machine, exhibited at the Intercolonial Exhibition of 1866-7, “designed and executed by Mr Joseph jun.”¹⁷ On the ten-minute visit to Joseph & Co.,¹⁸ George Joseph took the opportunity to present his Royal Highness with “a curiously wrought gold ring of Bendigo gold and local manufacture”.¹⁹ The *Bendigo Independent* reported that “he graciously accepted a present of a curiously carved Bendigo gold ring, made ‘on the premises’ by our enterprising townsmen.”²⁰

The *Bendigo Advertiser* later reported:

The Messrs Joseph’s Present to the Duke of Edinburgh. – In the ring presented by the Messrs Joseph, jewellers, of Pall Mall, to the Prince, on Thursday, His Highness has a remarkably beautiful and ingenious souvenir, not only of Bendigo gold, but of Bendigo workmanship, and of the gold of other fields. The ring was specially manufactured as a present to His Royal Highness, and his visit to Messrs Joseph was for the purpose of receiving it. As we are promised an elaborate description of it, we shall merely remark that the ring showed a shield with the Royal Standard finely

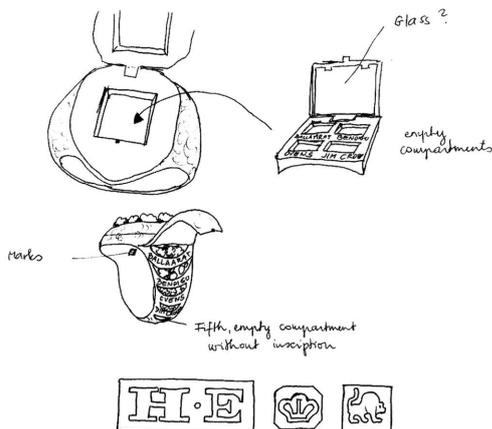


Plate 5. Gold ring, Victoria, c. 1855-1870, drawing of the marks.

MUSEUM OF APPLIED ARTS, BUDAPEST

Plate 6. Gold ring, Victoria, c. 1855-1870, the shield-shaped bezel with nugget border.

PHOTO AGNES KOLOZS. MUSEUM OF APPLIED ARTS, BUDAPEST

engraved on it, and that by touching a spring this and the outside of the circle could be thrown back, revealing tiny boxes containing specimens of gold, and marked with the names of the various districts from which the gold was obtained—such as Ballarat, the Ovens, Wood’s Point, &c. The workmanship was in the best style of Messrs Joseph’s establishment, which means that it could not be excelled anywhere. The present was a very beautiful and appropriate one, and must be regarded with peculiar interest by His Royal Highness, as associated with his visit to one of the earliest and greatest of the goldfields of Victoria.²¹

This, fuller, description is so close to the existing ring that it may be the same one, notwithstanding a discrepancy—Wood’s Point—in the names of the goldfields.²² The ring, representing some of the major goldfields of the Colony of Victoria, is so grand and flashy that it admirably fits the Colonial image of what would be an appropriately handsome gift to Australia’s first Royal visitor, “from a people almost drunk with loyalty.”²³ The grateful Prince awarded Joseph & Co. the Royal Warrant and Letters Patent.²⁴



The ring would have taken some time to make. This present must have been planned for some time, and it cannot have been an off-the-cuff gift. George Joseph’s convenient promotion to Captain in the Volunteer Rifles just a week before was probably part of an elaborate scheme for him to capitalise on the visit for his own social and business advancement.

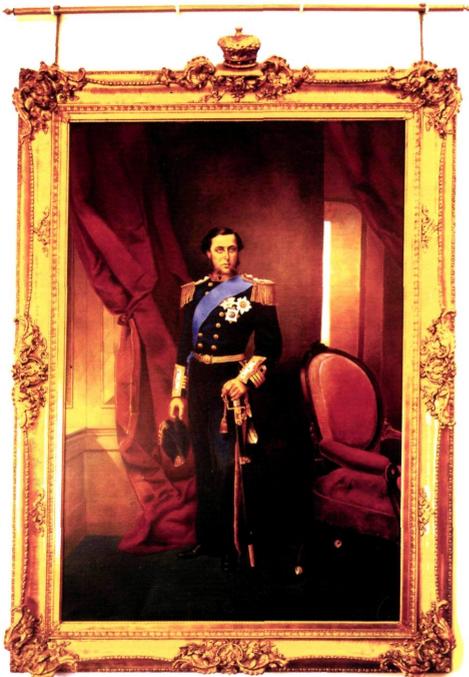
The Prince evidently liked jewellery. Before HMS *Galatea* sailed from Melbourne for Tasmania on 4 January, the Prince himself had a gold ring set with an amethyst made from the gold that he washed out of the Band of Hope claim at Bendigo.²⁵

On his return to England, Prince Alfred displayed the various gifts he received during his cruise at an exhibition held at the South Kensington Museum.²⁶ Most of his valuable trophies at Clarence House, his official residence as Duke of Edinburgh, were listed and either valued or auctioned around 1893-1894,²⁷ before he emigrated to Germany where he succeeded to his late uncle’s title, Duke of Saxe-Coburg-Gotha. The Bendigo ring is not listed in either place.

The ring is stamped with three punches: “HE”, a crown, and a lion passant facing to the right (plate 5). The crown and lion passant no doubt suggested the original diagnosis that the ring was English. However, Australian silversmiths had no formal hallmarking system, and it is very unusual

Plate 7. Eugene Montagu Scott (1835-1909), *Alfred Duke of Edinburgh*, 1868, oil on canvas.

PHOTO ANDREW FROLOWS. SYDNEY TOWN HALL.



for any Australian jewellery before 1870 to be stamped with maker's or retailer's punches.²⁸ The initials HE could be connected to any of several Australian goldsmiths.

Hogarth, Erichsen & Co. are a tempting possibility. They opened their goldsmith's shop at 255 George Street, Sydney in 1853 or 1854. Julius Hogarth (Hougaard), a Dane born in Copenhagen in 1821, and the Norwegian-born Conrad Erichsen had arrived together from Hamburg on the ship *César Godffroy* in 1852 and went in search of gold. They failed, and they may be the same German craftsmen returned from the diggings that Hungarian-born (and therefore German-speaking) Adolphus Blau advertised as being in his employ in 1853.²⁹

Their workshop specialised in making exquisite gold and silver sculptures, jewellery, and presentation metalwork. Both men were exceptionally skilled metalworkers, but less talented as businessman, and their firm went bankrupt in 1860.³⁰

They accepted commissions for local presentations as well as for export. A unique export from their workshop was a silver inkstand made from a cassowary egg and mounted on repoussé silver fern-leaves, the lid surmounted by a figure of a cassowary and its chicks. In early 1860 John Degotardi, the Graz-born Sydney printer, photographer and publisher of the German-language journal *Australische Zeitung* gave the inkstand to Alois Auer (1813-1869), director of the Austro-Hungarian Emperor's Imperial Printing Institute in Vienna.³¹

Though some of their work, for instance a silver and gold inkstand presented to the journalist Samuel Cook in 1857, is stamped "HOGARTH & ERICHSEN SYDNEY",³² and their silver threepenny tokens dated 1860 carry the legend "HOGARTH, ERICHSEN & CO", there is no evidence that they used the mark "HE". Sydney is an unlikely place to manufacture a ring proudly commemorating Victoria's goldfields. After a second bankruptcy, Julius Hogarth went to Melbourne from about 1866 until about 1878, but did not operate there with his former partner. This firm can be discounted.

Henry Elder was a watchmaker and jeweller operating in Melbourne, first at 18 Little Collins Street West from c. 1854 to 1857, later listed in the Melbourne Directories of Sands & Kenny and Sands & McDougall as a "Watchmaker and Jeweller", at 63 Bourke Street East from 1857.³³

Elder exhibited at the 1854 Melbourne exhibition:

*Elder, Henry, 18 Little Collins-st W, Chronometer Maker – A Portable Transit Instrument for ascertaining the rate of chronometers and clocks, the longitude, &c.*³⁴

As his 1854 half-page advertisement, adorned with two Masonic symbols, in the *Official Catalogue Advertiser* proclaimed:

HENRY ELDER (FROM DENT'S LONDON) PRACTICAL CHRONOMETER & WATCH MAKER, 18 LITTLE COLLINS STREET WEST, MELBOURNE, Has always on sale first-class London-made Gold and Silver Watches (with all the latest improvements); English and Colonial Gold Jewellery of every description, first quality at moderate prices; English, French and American Clocks, &c. &c.

Chronometers, Watches, and Clocks Accurately repaired, cleaned and adjusted.

COLONIAL GOLD JEWELLERY OF EVERY DESCRIPTION MADE TO ORDER.

In 1856, Elder was commissioned to make Colonial gold plate for presentation to the touring Irish actor Gustavus Vaughan Brooke, performing at Melbourne's Theatre Royal:

COLONIAL ART. — *An opportunity was afforded us yesterday of inspecting the cup and salver which are to be presented to Mr. Brooke this evening. They have been manufactured by Mr. Henry Elder, 18 Little Collins-street west, and do that gentleman's establishment the highest credit. The design is a modification of one of Digby Wyatt's, furnished to Mr. Elder by the committee, and while the general idea of the original artist has been closely adhered to, the details have been so modified, or elaborated, as much to increase the effect. The cup and salver weigh 40 ounces and are made of gold 20 carats fine, and will cost about £250. They are still in the establishment of the artificer, and we are sure that an inspection of them and the chased and engraved vine leaves and grapes with which they are ornamented would reward a visit to Mr. Elder's. The elegance and beauty of the workmanship requires a closer inspection than the public presentation will enable the spectators of the ceremony to enjoy.*³⁵

The presentation to Brooke was made the next evening, 20 March, at a dinner at the Criterion Hotel, and no doubt sold when he returned to England in reduced circumstances. Brooke (1818-1866) perished on his second voyage to Australia, when the ship *London* was wrecked on 10 January 1866.

At Melbourne's Victorian Exhibition in 1861, Elder exhibited railway clocks. Elder does not seem to have been a working jeweller, but as he offered to make Colonial gold jewellery and did get the Brooke gold commission, he probably used outworkers. Perhaps he employed German or European craftsmen who came out looking for gold and then went back to their trade, as Blau did in Sydney in 1853. Elder's mark (if any) is unknown.

Elder sold the stock and fixtures of his business at 53 Bourke Street East to Edward Fleming, who took possession on 1 January 1868. The next night, the premises caught fire "in a most mysterious manner"; there is no reference to a workshop at the premises in the inquest nor in the report in the *Argus*.³⁶

Henry Elsas is a third possibility. He was trained as an engraver, jeweller and silversmith. Arriving in Victoria in 1854, became a digger on the Mount Alexander fields, and then worked (with Ernest Leviny?) as a working jeweller and silversmith at Castlemaine. Later, he worked at Bendigo in the late 1850s in partnership with the Danish-born silversmith Christian Ludwig Qwist (1818-1877)³⁷ who left Bendigo for Sydney in 1860. We know that the talented Qwist made a number of presentation pieces, including foundation trowels, the Corporation seal and church plate, in gold while working as a jeweller and goldsmith at Bendigo, supplementing his income with photography.³⁸

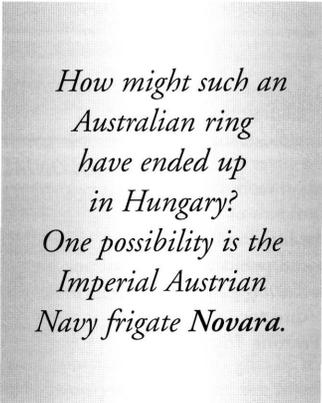
On 23 June 1868, Henry Elsas applied for Naturalization.³⁹ His Memorial states that he was born in Bonn, Prussia, was 41 years old, arrived in Victoria on 5 October 1854 on the *Petura* from London, had been in the Colony of Victoria for 14 years, and was a jeweller in Sandhurst (Bendigo). His application was sworn before the Mayor, John McIntyre, J.P. As he is not listed in Victorian country directories as a jeweller in his own right, Elsas may then have been an outworker or an employee of another firm such as Joseph & Co. As a working jeweller in Bendigo at the time of the Prince's visit, he is a strong candidate as the man who stamped his mark "HE" on the ring.

How might such an Australian ring have ended up in Hungary? One possibility is the Imperial Austrian Navy frigate *Novara*, 42-guns, which sailed on a two-year global expedition sponsored by the Austrian Academy of Sciences in 1857. The ship dropped anchor in Sydney Harbour in 1858. Led by Karl Scherzer, the expedition returned to Trieste with thousands of zoological, geological, botanical and ethnographical rarities—including three gold nuggets from New Zealand—a collection which was deposited in the Naturhistorisches Museum in Vienna. Scientists filled several bulky tomes with their observations. Scherzer himself popularised the most interesting adventures of the circumnavigation in two volumes.⁴⁰ During their brief stay in Sydney (between 5 November and 7 December), the members of the expedition met, among others, John Degotardi,⁴¹ who published a report on the *Novara* in the 6 November 1858 issue of his newspaper.⁴² Although there were no Hungarians among the scientists, the crew included several. First mate Béla Gaál, ensign Ernő Jakoby, cadets Kálmán Kalmár, Mihály Máriássy and Gusztáv Semsey, or the ship's surgeon Ede Schwarz,⁴³ Some of the officers, scientists or crew may well have taken Australian gold home as a souvenir.

However, a stronger possibility is suggested by the missing ornament originally set in the shield. Might this have been "a shield with the Royal Standard finely engraved on it", as on the ring presented to Prince Alfred in December 1867? Such a motif, and its fine and meticulous execution, might have endeared the ring to the Prince, who could have taken it with him to Germany. If so, the removal of such a shield suggests that the ring may have been lost or stolen many years ago,

possibly from the Schloss Friedenstein at Gotha in East Germany, its identifying insignia removed, and pawned. We cannot be certain of this but, in the current state of knowledge, it is a likely scenario.

Circumstantial evidence suggests that Henry Elsas made this ring at the premises of Joseph & Co. at Bendigo for Prince Alfred in 1867, to commemorate his visit to Victoria. If so, it shows that Henry Elsas was a very fine jeweller working at Bendigo, in the goldfields of Victoria. With Elsas and Qwist both working in Bendigo, it means that we need to spread our nets wider in the search for Australian craftsmen. It remains a mystery why other examples with the marks of Elsas or Joseph have not come to light so far, but maybe we just have not looked hard enough.



*How might such an
Australian ring
have ended up
in Hungary?
One possibility is the
Imperial Austrian
Navy frigate Novara.*

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Notes

- ¹ This article is a major revision of Ildiko Pandur and John Wade, "A Unique Piece of Jewellery in the Collection of the Museum of Applied Arts: a Souvenir from the Colony of Victoria, Australia" in *Ars Decorativa* (Budapest) 20, 2001, pp. 77-93.
- ² *Periods in European Decorative Arts, Revival Styles in the Nineteenth Century*, Budapest 1992, no. 455.
- ³ Inv. No. 64.198. H. 34.5 mm, w. 32 mm, inner diameter of hoop 22.5 mm, greatest width of the bezel 28 mm. It now weighs 64.1g and the gold is 97.5% pure.
- ⁴ *Argus* (Melbourne), 26 Apr 1855, p. 5. Quoted in Anne Schofield & Kevin Fahy, *Australian Jewellery*, David Ell Press, Balmain 1990, p. 32.
- ⁵ *Official Catalogue of the Melbourne Exhibition 1854 in Connexion with the Paris Exhibition 1855* Melbourne, 1854, p. 33.
- ⁶ *Melbourne Commercial ... Directory* 1854, p. 21; 1855, p. 23; 1856 p. 3.
- ⁷ *Sands & Kenny's Commercial and General Melbourne Directory for 1857*, pp. 141-143. Working jewellers include Kilpatrick, Lamborn & Wagner and Edward Schafer, but none of the firms has the initials HE.
- ⁸ Prince Alfred Ernest Albert, Duke of Edinburgh (1844-1900) was the fourth child and second son of Queen Victoria (1819-1901) and Prince Albert (1819-1861). He and his wife Mary (died in 1920), daughter of Czar Alexander II had a daughter named for the mother, who later married Ferdinand King of Rumania (1865-1927). Their son became King Charles II of Rumania (1893-1953), while their daughter Mary married Alexander I (1888-1934) and became Queen of Yugoslavia. Alfred, who served in the Royal Navy from 1858, received the title Duke of Edinburgh in 1866.
- ⁹ John Hawkins, "A Royal Visitor: The Duke of Edinburgh KG 1867-68, 1869, 1870-71. Part 1," *Australiana* 21 no. 2 May 1999, pp. 33-40, "Part 2," *Australiana* 21 no. 3 Aug 1999, pp. 65-78, "Part 3," *Australiana* 21 no. 4 Nov 1999, pp. 98-106.
- ¹⁰ *Bendigo Advertiser* 17 Dec 1867 p. 2.
- ¹¹ State Library of Victoria Acc. No. H6399.
- ¹² *Bendigo Advertiser* 13 Dec 1867 p. 2. The sword was inscribed "Presented to Captain G.P. Joseph, by the non-commissioned officers and privates of the Bendigo Volunteer Rifle Corps, on the occasion of his promotion to the rank of Captain, as a mark of their esteem and regard, Sandhurst, 12th December 1867."
- ¹³ These are listed fitfully in the *Bendigo Advertiser*, and collated in J.G. Knight, *Narrative of the Visit of His Royal Highness the Duke of Edinburgh to the Colony of Victoria, Australia*, Mason, Firth & Co., Melbourne, 1868 pp. 142-147.
- ¹⁴ *Bendigo Advertiser* 19 Dec 1867 p. 3.
- ¹⁵ The Shamrock Hotel is shown in a photograph album, Views of Bendigo No. 13 by Nicholas Caire c. 1875 (NLA) and a wood engraving c. 1873 showing a night scene (NLA).
- ¹⁶ *Bendigo Advertiser* 21 Dec 1867 p. 2.
- ¹⁷ *Bendigo Independent*, 20 Dec 1867 p. 2; Knight, *op. cit.* p. 148.
- ¹⁸ George P. Joseph founded this firm by 1860. J.B. Hawkins, *Nineteenth Century Silver*, Antique Collectors Club, Woodbridge, Suffolk, 1990, vol. 1 p. 339f; *Bendigo Advertiser* 10 Apr 1860; 23 May 1860; 4 Dec 1861; 30 May 1863; 15 May 1865; 13 Sept 1866; 20 Apr 1867; E.F. Bailliere's *Official Post Office Directory of Victoria* 1869, p. 509. Joseph advertised extensively in the *Bendigo Advertiser*.
- ¹⁹ *Bendigo Advertiser* 20 Dec 1867 p. 2.
- ²⁰ *Bendigo Independent*, 20 Dec 1867 p. 2. Ms Ruth Dwyer kindly provided this reference.
- ²¹ *Bendigo Advertiser* 23 Dec 1867 p. 2. Though Joseph was in daily contact with the Bendigo newspapers providing temperature and barometric pressure reports, I have been unable to find a more detailed description of the ring in the *Advertiser* between 1 Dec 1867 and 5 Feb 1868.
- ²² Wood's Point, 115 km east of Melbourne, was a major goldfield of the 1860s, but not part of the Ballarat-Mount Alexander-Bendigo fields.
- ²³ *Bendigo Advertiser* 27 Dec 1867 p. 3.
- ²⁴ *Bendigo Advertiser* 1 Feb 1868 p. 2 c. 3; Hawkins 1999, "Part 2," p. 69 and n. 16. (p 78); Hawkins 1990, vol 1, p. 341.
- ²⁵ *Bendigo Advertiser* 20 Dec 1867, 7 Jan 1868 p. 2
- ²⁶ John Strangeways, *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 left for exhibition in the South Kensington Museum*, London: February 1872. The third edition of the 50-page catalogue is illustrated, and devotes three pages to Australian souvenirs. Hawkins 1999, "Part 1" p. 40 n. 2.
- ²⁷ Hawkins 1999 (see n. 10).
- ²⁸ Some of the earliest known examples are by C.L. Qwist.
- ²⁹ *Sydney Morning Herald* 8 Mar 1853 p. 2.
- ³⁰ John Hawkins, "Julius Hogarth: Behind the Shopfront. Part 1: The First Bankruptcy," *Australiana* vol. 22 no. 2, May 2000, pp. 36-50, p. 36; John Wade, "Julius Hogarth", in Tom Stannage (ed.), *Gold and Civilisation* Art Exhibitions Australia, Sydney & National Museum of Australia, Canberra 2001, pp. 92-93.
- ³¹ *Allgemeine Zeitung* (Augsburg), 5 June 1860, no. 157, p. 2616. Quoted in John Fletcher, *John Degotardi, Printer, Publisher and Photographer*, Sydney, Book Collectors Society of Australia, Studies in Australian Bibliography no. 25, 1984 p. 51; Hawkins 1990 vol. I, p. 133.
- ³² Silver and gold rectangular inkstand with figure of an Aboriginal man seated in a bark shelter, the two inkwells with gold nugget finials, stamped "Hogarth & Erichsen/ Sydney", engraved "Samuel Cook/ Presented by his Literary Associates/ Herald Office/ Sydney May 21 1857." Christie's Melbourne 30 Nov 1992, lot 197; now private collection, Sydney. E. Czernis-Ryl, "Early Australian Silver Statuette: A Story of Julius Hogarth and Ricketty Dick" *Australian Antique Dealers Fair*, Sydney 1996, pp. 6-10, fig. 5. The cup presented to John Thompson is stamped "HOGARTH ERICHSEN SYDNEY.", Hawkins 1999, vol. 1 p. 131, pl. 99.
- ³³ Hawkins 1990, vol. II pp. 266, 271 & 272.
- ³⁴ *Official Catalogue of the Melbourne Exhibition 1854*, p. 15.
- ³⁵ *Argus* 19 Mar 1856 p. 5.
- ³⁶ *Argus* 9 Jan 1868 p. 5. Ruth Dwyer provided this reference and made this observation.
- ³⁷ Hawkins 1990 vol. I, p. 335 gives some of this information, which is derived from a letter to him by the late Frank Cusack (1919-2001). It is supplemented in Frank Cusack (ed.) *Bendigo, the German Chapter*, German Heritage Society, Bendigo, 1998 p. 159.
- ³⁸ Hawkins 1990 vol. I, p. 122ff.
- ³⁹ National Archives of Australia: Colony of Victoria, Letters of Naturalization; A712/1, 1868/S8745. Ms Irene Sullivan of the NAA kindly provided the documentation.

If you seek their memorials look around:

Colours and Guidons in the Cathedral Church of St John the Evangelist, Brisbane

Colours and Guidons are an integral part of British military heraldry and ecclesiastical history. They are presented to infantry and cavalry units in recognition of outstanding deeds and action in war. From 1751 onwards British Army infantry regiments carried two companion Colours – the first or Royal Colour and the second or Regimental Colour. The Royal Colour was carried as a symbol of the Regiment's loyalty and duty to the Sovereign and, in the past, to the Empire. The Regimental Colour, the most revered item of an infantry battalion, was carried as a symbol of the history, tradition, loyalty and spirit of the Regiment. Colours and Guidons were rallying points for infantry and cavalry battalions. They were borne by soldiers of outstanding integrity, and defended by acts of gallantry and self-sacrifice.

The Colours and Guidons in St John's Cathedral were laid up when their Regimental unit was disbanded or when they required new or replacement Colours. Once Colours are laid up they are not carried again; laying up is analogous to an internment and removal to an exhumation of a body. Colours are consecrated symbols, emblazoned with scrolls carrying the names of the unit's famous battles or campaigns. When Colours and Guidons are laid up they are deposited in a Cathedral, church or other public building for safekeeping. No one can sell or deal in old Colours and under no circumstance are they allowed to pass into the possession of an individual. Colours and Guidons deteriorate within these consecrated spaces so that they can serve as reminders of the sacrifices made by former members of the Regiment.

Before 1948 Australia did not maintain a standing army. It had a small regular force and a militia or volunteer corps. Regimental units were largely raised from local civilian populations and could be identified by a regional title. Upon Federation in 1901, the colonial military forces were amalgamated into the Commonwealth Military Forces. On 24 May 1906, Lady Northcote, wife of the Governor-General, presented Colours, patterned on those of the British Army, to the 1st Battalion, 1st Australian Infantry Regiment in the Sydney Domain. This Battalion was the first to receive Colours since the formation of the Commonwealth Military Forces. The Colours were a gift of the Women's Branch of the British Empire League. The Regimental Colour was embroidered with roses and thistles signifying Queen Victoria's reign and the Queen's Colour displayed the conjoined crosses of St George, St Andrew and St Patrick.

At the outbreak of both World Wars, Australia raised volunteer expeditionary forces - the First and Second Australian Imperial Force (AIF). These forces did not possess Colours and the militia, except for a few battalions in World War II, did not go overseas. Australian units have only recently taken Colours on active service and thus have only recently been called upon to defend them with their lives. Therefore Colours generally would not have the same meaning to an Australian soldier as they have to a British soldier. The Royal Australian Regiment was the only formation to take its Colours on overseas service, to Malaya and later Malaysia and Singapore, but they were not taken into battle. In Australia, Infantry Battalions and the Royal



Tania Cleary

Hanging in the ambulatory of the Cathedral Church of St John the Evangelist (St John's), Brisbane are some of the most significant Kings' and Queens' Colours and Guidons laid up in Queensland. The Colours and Guidons commemorate Queensland's military involvement in international conflicts commencing in 1899 with the South African War and finishing with campaigns fought by Australian troops in Vietnam in 1972. Colours and Guidons have been hanging in St John's Cathedral for decades and show signs of deterioration which reflect not carelessness, but respect for regimental tradition.

Plate 1. Guidon 5th Light Horse Regiment, Wide Bay and Burnett Regiment.

PHOTO TANIA CLEARY. ST JOHN'S CATHEDRAL, BRISBANE.

Military College carry the Queen's and Regimental Colours, while armoured units converted from Light Horse units carry Guidons.

In 1926 the Imperial Military Board issued design instructions which detailed every aspect of the manufacture of Colours and Guidons. Today the Master General of the Ordnance is responsible for their design and manufacture and the Adjutant General is responsible for their ceremonial presentation and laying up. The Queen approves designs that, upon completion, are issued to the unit that arranges the presentation of the new Colours and the laying up of old. Guidons and Colours are consecrated prior to their presentation. The consecration is performed by three Chaplains-General: one Anglican, one Roman Catholic and one from the protestant denominations. They are consecrated in accordance with paragraph 1771 of the King's Regulations. Colours are highly valued and carefully guarded. Uncased Guidons and Colours are saluted with the highest honours, namely, *arms presented, trumpets or bugles sounding the salute, drums beating a ruffle* (King's Regulations paragraph 888). All pay similar honours when Guidons or Colours pass by. Officers and soldiers, regardless of rank, salute them and civilians are expected to treat them with respect.

Royal Colours

Edward VII, George V, George VI and Queen Elizabeth II have presented Colours to Australian regi-

ments. Initially, the Royal Colour was a Great Union with the cross of St George conjoined with the crosses of St Andrew and St Patrick on a blue silk field. The crimson circle in the centre of the Colour contained the unit's Regimental number and territorial designation with the Royal, or other, title embroidered within the whole. The central motif was ensigned by the Imperial Crown. In 1969 Queen Elizabeth II approved changes to Australia's Royal Colour which, since then, has been the Australian National Flag. In the canton on the Union Jack an Imperial Crown surmounts the crimson circle which bears the Regimental title.

Regimental Colours

Regimental Colours typify a unit's loyalty and adherence to itself, to the memory of its past and of the deeds of those who have gone before. A Regimental Colour is a rectangular silk banner fringed with gold bullion. It hangs on a pike that ends in a Royal Crest, around which gold and crimson cords and tassels are tied. In 1960 the dark green field was replaced with royal blue after the Regiments became "Royal". The centre of the Colour contains the unit's Regimental badge borne within a circle containing the territorial title. A wreath of wattle (the leaves embroidered in light green silk and the blossom in gold) surrounds the circle and the whole motif is ensigned by the Imperial Crown. The unit's number is embroidered in gold Roman numerals in the top corner next to the pike. The knot badge, war service lettering, and lines of the battle honour scrolls are embroidered in gold. Both faces of the banner are identical.



Plate 2. Archbishop's Cathedra and Canon Stalls with Royal Colour, 6th Battalion, Royal Australian Regiment, visible in background.

PHOTO TANIA CLEARY. ST JOHN'S CATHEDRAL, BRISBANE.

Early Queensland Colours

The first presentation of Colours in Queensland dates from 1882 when Miss Kennedy, daughter of colonial Governor Sir Arthur Kennedy, presented Colours to the 3rd Queenslanders, Kennedy Regiment at Eagle Farm Racecourse. The 3rd Queenslanders consisted of four Companies located at Charters Towers, Townsville, Mackay and Rockhampton. The Anglican Bishop of Brisbane, Bishop Hale, performed the consecration.

The Kennedy Regiment was formed in 1860, seven months after Queensland separated from New South Wales and gained self-government. A militia or volunteer corps, based on Canadian lines, was formed to defend the new colony and members of local rifle clubs were trained in militia tactics to support the force. In 1914 the North Queensland rifle clubs became part of the Kennedy Regiment and were mobilised for active service in Port Moresby.

On 29 March 1886, Lady Musgrave, wife of the colonial Governor, presented Colours to the 1st Queenslanders or 1st Regiment of Queensland Infantry, Moreton Regiment, at New Farm Park in Brisbane. This Regiment was formed in 1879 and consisted of five Companies each located at north, south, east and west Brisbane and Ipswich. In 1899 many members volunteered for service in South Africa, for which the battle honour *South Africa 1901-02* was granted in 1902. The 1st Queenslanders was redesignated the 9th Australian Infantry Regiment in 1901 and, during World War I, became the 9th Infantry Battalion. In 1913 the title Moreton Regiment was removed from the 9th Battalion and given to the 7th Infantry Battalion which became the 7th Infantry Moreton Battalion. Members of the 9th Battalion served during World War II. In 1945 the unit was disbanded.

Each Regiment was entitled to emblazon up to 10 battle honours for each World War on its Colour. The battle honours were selected from a list of all the battles fought by the Regiment provided the headquarters and at least half the strength of the unit was present at the engagement. Battle honours are carried on the Regimental Colours and Guidons because it was the Regiment's bravery and tenacity that won them.

Guidons

In 1913 Australian Light Horse Regiments of the militia were entitled to possess and carry Guidons but the official presentation of Guidons began in 1927 when battle honours for World War I were awarded. Rectangular in shape with two rounded swallow tails, Guidons are made of crimson silk damask fringed with gold bullion. They are sewn onto a lance which terminates in a Royal Crest, below which are tied gold and crimson silk tassels and cords. The centre of the Guidon includes a circular motif containing the Regiment's numeric and territorial designation, colour patch and crest. A wreath of wattle blossom and leaves under an Imperial Crown encase these.

Embroidery on the Guidon is elaborate and dense with detail. The unit number is embroidered in gold silk Roman numerals in the top corner near the Royal Crest. Gold silk wattle leaves and blossom surround the central motif; the colour patch is coloured silk; the lettering and lines of the circle are gold silk and the battle honours are embroidered in black lettering on gold scrolls. The Guidons of the 2nd and 14th Light Horse (QMI) share the regimental motto – FORWARD – and both display eleven battle honours: one for the Boer War and ten for World War I. Battle honours are arranged according to scroll numbers and follow the pattern: 1 (upper left) - 2 (upper right) and so on until 9 (lower left) - 10 (lower right) to 11 under the central device. Both faces of the Guidon are identical.

Battle honours are carried on the Regimental Colours and Guidons because it was the Regiment's bravery and tenacity that won them.

The 2nd Queenslander's, Wide Bay and Burnett Regiment comprised one Company at Maryborough and one at Gympie. The Commandant of the Queensland Defence Force, Colonel G.A. French, presented Colours to the 2nd Queenslanders, on 24 August 1887 in Maryborough. The Colours were a gift of the *ladies of the town and the district* and the Regimental Chaplain consecrated them. The Colours were laid up in St Paul's Church, Maryborough, on 29 August 1937.

All three sets of Colours were identical except for the territorial titles.

In 1903 the Secretary of State for the Colonies informed the Commonwealth Government that Colours had been especially designed and prepared for presentation to the various colonial contingents that served in the South African Wars in recognition of their valuable services to the Empire. The South African Wars were fought between British Forces and the Boer Republics of Transvaal, Cape Colony and Orange Free States to grant political rights to its colonists working in the South African gold fields. Between 1899 and 1902 Queensland sent 2,950 officers and men to South Africa, with 92 killed in action or dying of disease.

Of the 35 Colours made available for Australia six were issued to Queensland. Queensland's 5th Light Horse Brigade, comprising the 13th, 14th and 15th Australian Light Horse Regiments, received Colours. The review parade, consecration ceremony and presentation took place in Melbourne on Edward VII's birthday, 14 November 1904. Edward VII later presented banners to the infantry battalions represented in South Africa including Queensland's Moreton and Kennedy Regiments and the Queensland Rifles. The Governor-General, the Earl of Dudley, presented the banners in Sydney on 8 July 1911. The banners were not Royal Colours but honourable insignia presented by the King as a special mark of favour in recognition of the valuable services rendered in South Africa between 1899 and 1902. No battle honours were borne upon the banners.

Guidons in St John's Cathedral

The Queensland Mounted Infantry (QMI) Guidons laid up in St John's Cathedral hang from lances located behind the stalls on the north side of the ambulatory between the Lady Chapel and the Chancel walls. The Guidons include those from the 2nd, 5th and 11th Light Horse Regiments. The Guidons have exceptional provenance. Their cultural significance derives from their historical association with Queensland's volunteer war effort. Light Horse Regiments were mounted rifles adept at scouting and screening. Armed with a rifle and bayonet the volunteers were trained to dismount, fight on foot, remount and move on.

The 2nd Light Horse Regiment Moreton Regiment (QMI) has its genesis in the formation of the Brisbane Troop of the Queensland Mounted Rifles in February 1860, a volunteer unit raised by Governor Bowen seven months after the formation of Queensland as a separate Colony. The 2nd Light Horse Regiment established itself as mounted infantry on South Africa's Sunnyside, Kimberley, Paardenberg and Diamond Hill battlefields between 1899 and 1902. The Regiment sailed from Moreton Bay on 25 September 1914 as part of the First AIF and during World War I served as infantry at Gallipoli, as cameliers in Sinai and as cavalry in Palestine. Its battle honours include *South Africa 1899-1902, Gallipoli, Egypt and Palestine, Defence of Anzac, Sari Bair, Rumani, Maghdara-Rafah, Gaza-Beersheba, Jerusalem, Jaffa, Jericho, Jordan (Amman) and Megiddo*. On 30 April 1919, after seven days of quarantine at Fort Lytton, the returned men of the Regiment marched through the streets of Brisbane taking the salute at Albert Square. The 2nd Light Horse Regiment was then dismissed at the drill hall in Adelaide Street.

In 1927 the 2nd Light Horse Regiment (QMI) was renamed 2nd (Moreton) Light Horse (QMI). Brigadier-General L.C. Wilson presented its Guidon to the Regiment on Sunday 18 March 1928 at Enoggera Military Barracks, Brisbane.

In 1930 the 2nd (Moreton) Light Horse Regiment (QMI) amalgamated with the 14th (West Moreton) Light Horse (QMI) to form the 2nd/14th Light Horse (QMI). The units remained linked until the outbreak of World War II when members enlisted for the Second AIF and variously fought as cavalry, infantry, light horsemen or riflemen. In 1940 the 2nd/14th Light Horse (QMI) was



Plate 3. Deteriorated Royal Colour, 15th Battalion, the Oxley Regiment.

PHOTO TANIA CLEARY.
ST JOHN'S CATHEDRAL,
BRISBANE.

unlinked and the 2nd Reconnaissance Battalion Moreton Light Horse (QMI) and the 14th Light Horse (Machine Gun) Regiment were formed. During this period armoured vehicles replaced horses.

In November 1971, Governor-General Sir Paul Hasluck presented a new Guidon to the 2nd/14th Light Horse Regiment (QMI). The original 2nd and 14th Light Horse Guidons were laid up in St John's Cathedral on Sunday 20 August 1972 after the Archbishop of Brisbane, F.R. Arnott, received them. The Guidon of the 14th Light Horse Regiment was removed to the Australian War Memorial, Canberra, shortly afterwards. It has since been returned to the 2nd/14th Regiment but not to St John's Cathedral.

The Guidons of the 5th and the 11th Light Horse Regiments (QMI) were laid up in St John's Cathedral on Sunday 16 August 1959 after the Archbishop of Brisbane, W.P. Baddeley, received them.

The 5th Light Horse Regiment, Wide Bay and Burnett, (QMI) was a volunteer regiment wholly formed in Queensland as part of the Second Light Horse Brigade. The Second Light Horse Brigade comprised the 5th, 6th and 7th Regiments, the latter two Regiments being wholly formed in New South Wales. The Second Light Horse Brigade left Sydney on 21 December 1914. The 5th Light Horse Regiment received the battle honour *South Africa 1899-1902* in 1902 and battle honours for World War I in 1927. These include *Defence of Anzac, Sari Bair, Rumani, Egypt 1915-17, Gaza-Beersheba, Jerusalem, Jordan (Es Salt), Jordan (Amman), Megiddo and Palestine 1917-18*.

The centre of the red silk damask Guidon is embroidered WIDE BAY AND BURNETT, FIFTH LIGHT HORSE REGT, QMI and its motto FORWARD embroidered on a boomerang. The Guidon bears the maker's label DAVID JONES LIMITED, REGALIA MAKERS, SYDNEY, NEW SOUTH WALES. David Jones became official contractors for all military ornaments to the Commonwealth Military Forces and manufactured Commonwealth regalia in their Surry Hills factory in Sydney.

The 11th Light Horse Regiment, Darling Downs, can trace its origins to 1860 when Queensland's first Governor, Sir George Ferguson Bowen, established the Queensland Mounted Rifles. The Mounted Rifles became the Queensland Light Horse in 1865 and the Queensland Mounted Infantry in 1875. In 1899 the Queensland Mounted Infantry provided the first contingent of Australian troops for service in South Africa. After the Boer War and Federation the Queensland Mounted Infantry became known as the Light Horse and the 12th Light Horse was established in Toowoomba – this Regiment formed the nucleus of the 11th Light Horse (Darling Downs).

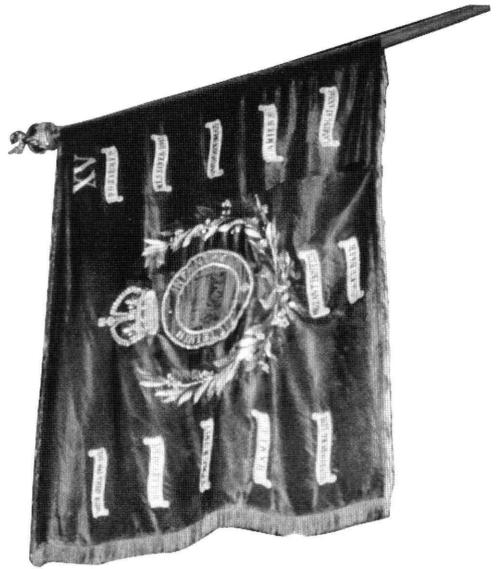


Plate 4. Regimental Colour, 15th Battalion, the Oxley Regiment.

PHOTO TANIA CLEARY, ST JOHN'S CATHEDRAL, BRISBANE.

The 11th Light Horse Regiment served in World War I on Gallipoli as infantry, in Egypt, Sinai, Palestine and Syria as Light Horse and as Lord Allenby's Cavalry. Battle honours on the yellow silk damask Guidon include *South Africa 1899-1902, Gallipoli 1915, Rumani, Egypt 1915-17, Gaza-Beersheba, Jerusalem, Jordan (Es Salt), Megiddo, Sharon, Damascus and Palestine 1917-18*.

Royal and Regimental Colours in St John's Cathedral

The Royal and Regimental Colours laid up in St John's Cathedral are located in the southern ambulatory between the stalls and the Chapel of the Holy Spirit. They include the Colours of the 9th and 15th Infantry Battalions and the 6th Battalion, Royal Australian Regiment. Like the Guidons laid up in the northern ambulatory these Colours are culturally significant and emotionally charged memorials to the volunteers who lost their lives in battle.

The Colours of the 9th Infantry Battalion were laid up on 23 March 1969. The 9th Infantry Battalion embarked for service in the Middle East on 22 September 1914. The 9th Battalion landed the first man, Lt Duncan Chapman of Maryborough Queensland, ashore at Gallipoli on 25 April 1915; 236 men were killed in action and 390 were wounded before the unit was evacuated to Mena in November 1915.

The battle honours on the dark green silk King's Colour relate to actions in World War I (*The Salient* 1917), the Middle East (*Giarabub, Defence of Tobruk*) and New Guinea and Borneo during World War II. They include *Giarabub, Sanananda-Cape Killerton, Milne Bay, Hongorai River, Balikpapan, Shaggy Ridge, Cape Endaiadere-Semeni Creek and Mosigetta*.

The battle honours on the Regimental Colour include *South Africa 1900-02* and honours from Gallipoli and the Western Front including *Pozieres, Ypres 1917, Hazlebrouch, Hindenburg Line, Somme 1916-18, Bullecourt, Menin Road, Amiens, Landing at Anzac, Defence of Anzac and For King and Country*. With the exception of *South Africa, Landing at Anzac and Defence of Anzac* the battle honours relate to actions in France and Belgium during World War I.

The Royal and Regimental Colours belonging to the 15th Battalion, Oxley Regiment, were laid up in St John's Cathedral on 11 July 1953. The 15th Battalion was formed as a result of the large number of recruits offering their services to the Empire during the months of September and October 1914. The battle honours on the Royal Colour relate to North African battles and battles fought between 1941-1945 in the south-west Pacific. They include: *Defence of Tobruk, Lae-Nadzab, West Point 23, Finschhafen, El Alamein Tambu Bay, Bumbi River, Liberation of Australian New Guinea, Borneo and Mivo Ford*.

The battle honours on the dark green Regimental Colour with the exception of *South Africa and Landing at Anzac*, relate to actions in France and Belgium during World War

I. Battle honours include *South Africa 1900-01, Bullecourt, Ypres 1917, Hamel, Hindenburg Line, Pozieres, Messines 1917, Polygon Wood, Amiens and Landing at Anzac*.

The 6th Battalion Royal Australian Regiment was raised in Brisbane at Alamein Barracks, Enoggera, on 6 June 1965. On 10 May 1968 the Governor-General, Lord Casey, presented the 6th Battalion with the Queen's and Regimental Colours. On 15 September 1988 the Battalion was presented with new Colours and the old were laid up in St John's Cathedral on 13 November 1988.

No battle honours are emblazoned on the Queen's Colour. The battle honours embroidered on the dark blue Regimental Colour include *Korea 1950-53, Kapyong, Vietnam 1965-72 and Long Tan Duty First*. Each Battalion of the Royal Australian Regiment had the battle honours *Korea 1950-53* and *Kapyong* emblazoned on their Colours. The 6th Battalion served in Vietnam between 1966-67 and served a second tour of duty between 1969-70. Between 1973-74 the Battalion was in Singapore and in 1975 moved to Darwin to assist in the clean-up after Cyclone Tracey.

If you seek the memorials of the Australian men who sacrificed their lives for Queen Victoria, King Edward VII, King George V, King George VI and Queen Elizabeth II look around the Cathedrals and churches of this nation. You will find them hanging quietly and expressing, with reserved dignity, the sentiments captured by Australian poet George Essex Evans in his poem *Elands River* when he wrote of the Boer War volunteers:

*They called us to surrender, and they
let their canons lag
They offered us our freedom for
the striking of the flag
Army stores lay there in mounds
Worth one hundred thousand pounds
And we lay battered round them
behind mound and sconce
and crag
But we sent the answer in
They could take what they could win
We hadn't come five thousand miles
to fly the coward's rag*

▶ NOTES CONTINUED FROM PAGE 43

⁴⁰ Dr Karl von Scherzer, *Reise der Osterreichischen Fregatte Novara um die Erde, in den Jahren 1857, 1858, 1859, I-II*, Vienna: Druck und Verlag von Carl Gerold's Sohn. (Scherzer 1866).

⁴¹ In Sydney, expedition members met Governor Sir William Denison; Sir Daniel Cooper; Alfred Denison, Sir William Macarthur; botanist William Macleay; zoologist Dr George Bennett; Vice-Provost of the University Francis L. Merewether; missionary the Rev. L.E. Threlkeld; the Rev. Dr John Dunmore Lang; Edward Hill; director of the Botanic Gardens Charles Moore; secretary of the Australian Museum George French Angas; Walter Scott MP; publisher & printer John Degotardi; Stuart Alexander Donaldson; H.L. Schrader; geologist the Rev. W.B. Clarke; Prussian Consul Wilhelm Kirchner; and geologist William Keene. Scherzer 1866, vol. II, appendix IV, p. 4.

⁴² Scherzer 1866 vol. II p. 204.

⁴³ László Bagossy (ed.), *Encyclopaedia Hungarica, I-IV*, Calgary 1994, vol. II, p. 701.

Welcoming the Stranger

Ruth Dwyer



The Victorian fossickers who found the 2,283 oz Welcome Stranger, the world's largest alluvial gold nugget, gave away bits as souvenirs. Ruth Dwyer tracks down one piece mounted as a brooch, and researches the jewellers responsible.

The largest alluvial gold nugget in the world, the *Welcome Stranger*, was found on the eastern slope of Bulldog Gully not far from the Black Reef outcrop, near Moliagul, 60 km west Bendigo in Victoria, on 5 February 1869.¹ Melbourne jewellers were later to play a part in creating a souvenir of the occasion for one young lady of the district.

"D--n it, I wish it was a nugget, and had broken the pick." John Deason² was working his puddler's claim near the roots of a tree, a little below the surface. He bent, began to scrape away the topsoil, gained a glimpse, and in a frenzy gradually uncovered a huge mass of gold. He called to his mate, Richard Oates.³ Together the two impoverished Cornishmen gazed upon the monster (plate 1). They had come as miners to Victoria in 1854 and had been puddling in the Moliagul district for some years past as well as farming on a small holding. Deason's occupation of this land permitted him to work 80 acres in the goldfields district, but only under annual lease. In these circumstances the *Welcome Stranger* was a most appropriate name for their nugget.⁴

The nugget was taken to Deason's hut, smelted in the fire to begin to free the little quartz it contained and to remove the oxides. Deason sat with it during the night. With great difficulty the *Welcome Stranger* was loaded into a cart and transported to Dunolly to the London Chartered Bank (plate 2). It is most unfortunate that a photograph was not taken nor a model made prior to the breaking up and weighing of the nugget. Troy weight was 210 pounds. After the breaking up and smelting, it was found to contain 2,268 oz 10 dwt 14 grs. Many small

Plate 1. Postcard c. 1910, a re-enactment of the discovery of the *Welcome Stranger* on 5 February 1869 showing John and Catherine Deason and Richard Oates.

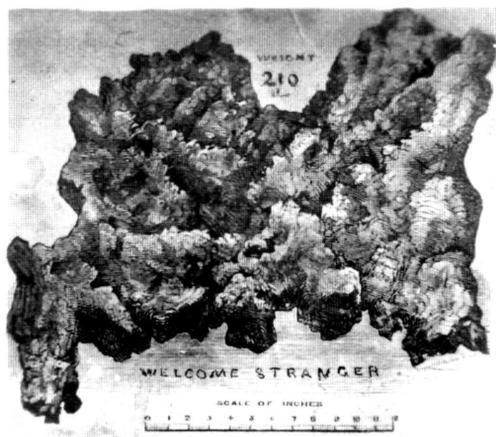


Plate 2. Postcard c. 1910, the *Welcome Stranger*, drawn by Charles Webber as it lay on the floor of the bank, the drawing then photographed with the scale below. Charles was the son of a Dunolly watchmaker and jeweller, also Charles Webber.

pieces had previously been given away to friends. Deason and Oates received an advance of £9,000 from the bank, the final payment to be determined after assay in Melbourne. Today a monument erected by the Mines Department in 1897 commemorates the discovery of the *Welcome Stranger* at Bulldog Gully (plate 3).⁵

Many years later, in Melbourne, Henry Newman was approached by a young lady, Ruth Male, from Kooreh South between St Arnaud and Dunolly in Central Victoria. She had been presented with gold from the *Welcome Stranger* as a gift to celebrate her attaining full age in 1888 (plate 4). Ruth Male was the ninth child of William Male, farmer, and his wife, Hannah. Many years later, two of her daughters, interviewed separately, confirmed the source of the gold. Both said it was a gift; in the reticent Victorian words of one, 'from a gentleman admirer'. The name of the disappointed suitor has been lost with the passage of time. Ruth Male married another in 1900.⁶

Henry Newman⁷ was born c. 1824 in Vilna, in the palatinate of Lithuania, then a province of the Russian Empire. His parents are unknown. He immigrated to England as a young man and was naturalised. The last listing of Newman in Britten's *Old Clocks and Watches and their Makers* is as a watchmaker and jeweller at 89 Britannia Street, City Road, London, in 1849. On 14 August 1852 he boarded the *Prince Alfred* and disembarked in Melbourne in December of that year. After



WELCOME STRANGER MONUMENT. DUNOLLY. SERIES. M. 22.

Plate 3. Postcard, c.1910, the monument. The inscription reads *WELCOME STRANGER NUGGET* On this spot the largest nugget of gold found in the world was discovered on the 5th February 1869 by JOHN DEASON and RICHARD OATES Weight 2316 oz, Value £9553 Erected by the Mines Department 1897 HENRY FOSTER Minister of Mines. D. J. DUGGAN M.L.A. Member for Dunolly.

spending time on the goldfields at Ballarat, he was established as a watchmaker, goldsmith and jeweller by 17 November 1853 when he bought gold from a miner and mishandled the payment for same. At his premises at 24 William Street, Melbourne, on 23 January 1854, a burglary resulted in the loss of stock, namely one ship's chronometer, two or three dozen gold brooches in a mahogany case, about a dozen silver guards, gold pencil cases, watches and a variety of unset stones, including rubies.⁸

On a return trip to Europe, Newman wed Margaret Bolton of Braddon on 26 July 1856 at St George's Chapel, Braddon, Isle of Man. Newman gave his current residence as Germany.⁹ They boarded the steamer



F. J. Stubbs Photographer

Plate 4. F.J. Stubbs, photographer, [Frederick J. Stubbs of St Arnaud], 1889, Ruth Male very soon after attaining the full age of 21 years.

Great Britain in Liverpool on 16 February 1857 to return to Melbourne and were listed as extra passengers below the foot of a completed manifest. On his return, Newman continued as a watchmaker and jeweller from 1859 at 119 Elizabeth Street, founding a business which was to last until 1944, although at different locations. Among early employees were Andrew and John Ingram, Thomas Gaunt and Sylla Denis. Two of Newman's sons, George Henry (died 1919) and Frederick Arthur became involved in the business in the later nineteenth century. In 1912, it became H. Newman and Sons Pty Ltd at 84 & 86 Elizabeth Street.

Henry Newman died wealthy at the family residence, *Sadova*, in William Street in 1913 aged 89 leaving personal estate of £12,175. He possessed no real estate. At this time his 12,000 shares in the business were paid up to £1 a share. Henry Newman had taken no part in the public life of Melbourne, but was remembered for his many charitable acts, such as acting as a banker when buying gold from miners, thus ensuring all monies were not dissipated in celebration of a good strike. When Frederick died in 1937 towards the end of the Depression, the business was still trading, but in liquidation.¹⁰

Henry Newman advertised widely, a practice also followed throughout part of the twentieth century. Even today, high on the wall at No. 82 at the south end of Elizabeth Street a Newman advertisement may still be seen. Perhaps the most comprehensive description of the business was in *Wise's Post Office Directory* of 1903 - "H. Newman, Watchmaker, Jeweller, Silver and Goldsmith, Optician, Lapidary, Diamond Setter, Opal Merchant, etc." From the early 1890s, Newman and his rival, McBean, placed advertisements each claiming superiority of their opal jewellery. Tullie Wollaston, opal dealer of Adelaide, was probably the source of these stones.¹¹

In 1900, Newman, to be joined by Wollaston, became involved in the pearling industry in Broome. They owned 26 luggers, a schooner, the Governor Broome Hotel and a store selling pearl's supplies, in what was to become an unsuccessful venture. Later, however, Newman was to promote jewellery set with these gems. Examples of their jewellery have been documented. Pieces sometimes appear for sale in Melbourne. Henry

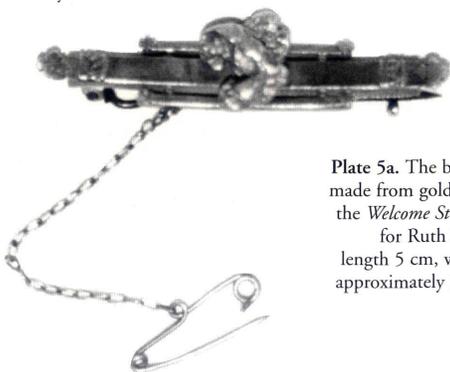


Plate 5a. The brooch made from gold from the *Welcome Stranger* for Ruth Male, length 5 cm, weight approximately 7 gm.



Plate 5b. Reverse of the brooch showing the retailer's mark of NEWMAN, a fleece, "15" and the maker's mark of Robert H. Parker, a Bell showing the Tongue.



Plate 6. The original burgundy paper-covered box.

Newman was also responsible for the manufacture of many substantial presentation pieces, both in silver and gold. A number of these survive. He may also have been an engraver, as is suggested by John Hawkins in *Nineteenth Century Australian Silver*, and further by an engraved christening mug in a leather case carrying Newman's trade label. The inscription indicates that it was presented to John Harold Kemp of Hawthorn by his godfather, William Foy, in 1893. It was made by Hilliard & Thomason in Birmingham in 1875-76.¹²

Ruth Male's goldfields piece from Henry Newman in Elizabeth Street is a triple-bar yellow gold brooch with a centrally mounted nugget and applied scroll decoration with small crosses to the terminals of the bars (plate 5). It rests upon black velvet in the original box; the lid is lined with pale blue satin. The worn burgundy paper-covered box, with the bevelled edge tooled in gold, bears within the red and gold trade label of H. NEWMAN JEWELLER 175 & 177 ELIZABETH ST MELBOURNE (plates 6 & 7). The date of manufacture must have been between 1890 and 1894 as the *Sands & McDougall Melbourne Directories* list Newman at this address for these years only. The brooch is clearly stamped NEWMAN, a fleece and "15". There is also a fourth punch mark, a Bell showing the Tongue.

This fourth mark is identified in *The Australian Manufacturing Jewellers', Watchmakers' and Opticians' Gazette* as that of R.H. Parker. Newman had obviously commissioned the piece from an outside source, and thus was the retailer. It is not known who was responsible for the design. Robert Henry Parker was born in North Adelaide on 3 November 1856, the eldest child of William Parker, and Olivia, formerly Heaslip. William Parker was, during his life, variously described

as a dealer, labourer or builder. The family travelled to Melbourne c. 1860 to later take up residence in Regent Street, Richmond. Robert Parker did his apprenticeship with Jacob Bernstein who was initially in Ballarat, later occupying premises in Melbourne, firstly at 54 Bourke Street West from 1872-76, then at 44A Little Bourke Street until 1881. Bernstein, Jewish and Russian-born, has not been previously identified as a manufacturing jeweller. He died in 1884 aged 50. Parker was also to work in his native city of Adelaide for a period of 18 months, followed by employment with the manufacturing jeweller George Armfield of Collingwood.¹³

In 1884, the Parker family was first listed at No. 5 Regent Street Richmond. In this year, Robert Henry Parker (plate 8) began manufacturing on his own account using the family's address of 5 Regent Street, Richmond, on his billhead. In 1889, "Goldstein & Parker, jwlr's.", were listed at Little Collins Street, Melbourne. In 1890, they moved to the Temperance Buildings at 136 Swanston Street and clearly indicated that they were manufacturing jewellers. In 1890 Parker's residential address was listed as "Parker, Robt. H., (Goldstein & Parker), 48 Rowe Street, North Fitzroy". His partner was Aaron E. Goldstein, apparently also a young man. The partnership between Goldstein and Parker ceased in 1893.¹⁴

In 1894, the business was "Parker, Robert H., mfg. jeweller, 136 Swanston Street", Melbourne, where he remained until 1903. For the next years until 1917 he appears to have been at 23 Lithgow Street, Abbotsford. In 1918, Parker was occupying premises at 84 Elizabeth Street in the same building as Henry Newman & Sons. This continued until 1929. It is known that Parker received many commissions from Newman. In 1932, Parker is listed for the first time at 294 Little Collins Street. In this year, the business became Robert H. Parker & Sons. Henry Getty, known as Getty (1891-1985), and Robert Henry Parker jnr, otherwise Bert

Plate 7. Henry Newman's trade label, 1890-1894.

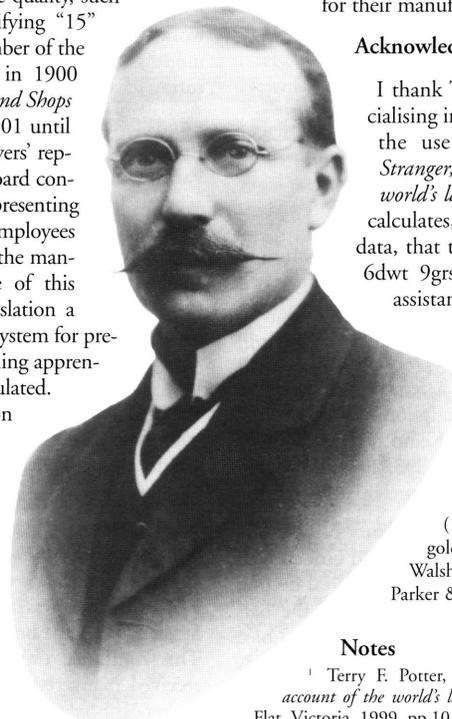


(1903-1977), had joined their father as manufacturing jewellers some years before. Robert Parker snr died the following year, on 11 July 1933, having already passed the business to his sons.¹⁵

Robert Parker was one of the early members of The Manufacturing Jewellers' Association of Victoria, a body formed in 1889 to attempt to regulate the marking system, in particular to guarantee quality, such as, in this case, the fleece signifying "15" carat gold. Parker was also a member of the Jewellers' Wages Board formed in 1900 after the passing of the *Factories and Shops Acts* of 1885 and 1890. From 1901 until 1911, Parker served as an employers' representative on this Board. The Board consisted of ten members, five representing employers, the remainder being employees working in different branches of the manufacturing trade. One objective of this body was to introduce into legislation a government guarantee stamping system for precious metals. Regulations concerning apprentices and improvers were formulated. Technical courses of instruction were planned, as were "divisions of an elevating character". Minimum wages for both male and female employees including polishers, lappers, chasers, gem mounters and bangle makers were determined. From mid 1901 for a 48 hour week, most males received a minimum of 50s, with a chaser and engraver being paid at least 60s. Females were employed for the same period at not less than 30s. Apprentices and improvers were paid according to experience, the starting wage being 5s a week. Robert Parker was employing seven such jewellers by 1900. No figures are available for other years. Cavill, Cocks & Grace show a selection of jewellery identified as having been made by Parker. Ruth Male's goldfields brooch adds yet another to these.¹⁶

What of the other small nuggets either kept or given away by Deason and Oates? In 1941, one small nugget from the *Welcome Stranger* was presented to the Museum of Victoria by Mrs Louisa Ann Deason. It is contained under glass in a small velvet-lined wooden box with cabriole legs. The silver plate attached bears the inscription *The only remaining piece of the famous Welcome Stranger nugget*

in the possession of the family of the finder, John Deason, found in February 1869 by John Deason and Richard Oates. Weight 2.136 oz, value £9,553. Many more pieces of the *Welcome Stranger* must be still in the possession of other families today, as approximately ten ounces was given away to friends by Deason and Oates. As time passes, more jewellery made from nuggets from the *Welcome Stranger* may be located. The goldsmiths responsible for their manufacture may also be identified.¹⁷



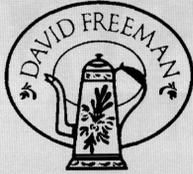
Acknowledgements

I thank Terry F. Potter, a geologist specialising in gold, for his interest including the use of his book, *The Welcome Stranger, A definitive account of the world's largest alluvial gold nugget*. Terry calculates, using all the now available data, that the refined weight was 2,283oz 6dwt 9grs. I have also appreciated the assistance of members of the Male family, Dr Thomas A. Darragh, Robert Wuchatsch when in London, and Andrew J. Walsh, the present owner of Robert H. Parker & Sons.

Plate 8. Robert H. Parker snr (1856-1933), maker of Ruth Male's goldfields brooch, courtesy Andrew J. Walsh, the present owner of Robert H. Parker & Sons.

Notes

- ¹ Terry F. Potter, *The Welcome Stranger, A definitive account of the world's largest alluvial gold nugget*, Kangaroo Flat, Victoria, 1999, pp.10, 38.
- ² John Deason, born c.1830 in Cornwall, was the son of Thomas and Elizabeth, formerly Jenkin. He died in Moliagul in 1915.
- ³ Richard Oates/Oats, the son of Richard Oats and Elizabeth, formerly Barnett, born 17 April 1827 at St Just, Penwith (Land's End), Cornwall, died at Woodstock on Loddon, Central Victoria, in 1906.
- ⁴ *Dunolly & Betheshire Express*, 12 February 1869, n.p. There are a number of different accounts of the finding of the *Welcome Stranger* in newspapers and elsewhere, not contemporary, but of later years. Some, including Terry Potter, suggest that these were to conceal the actual location of the nugget which may have been outside the original claim.
- ⁵ *ibid.*
- ⁶ Interviews and communications with members of the Male family.
- ⁷ Australian Archives, A712/1, 1862/W1413, Naturalization papers, Henry Newman. Henry Newman's name at birth appears not to have survived in European records. Those for Lithuania are not complete having been partly destroyed during World War



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II. Matching English Naturalization records with available births in Lithuania and other relevant parts of Europe did not produce an appropriate record of Newman's birth. A possibility is Herman Christian Theodor(e) Neumann born in Prussia and naturalised in England on 31 March 1846. Another is Elias Neuman, born in Russia and naturalised in England on 30 March 1852. Newman may have been Jewish. Descendants contacted could not provide relevant information.

⁸ *Argus*, 18 November 1853, p. 8. Newman paid the miner a £20 note instead of £1; *Victoria Police Gazette*, 27 January 1854, p. 48.

⁹ Isle of Man, General Registry for 1856, p. 34, No. 68.

¹⁰ *Sands & Kenny Melbourne Directory* 1859; *Sands & McDougall Melbourne and Victorian Directories*, various; *Argus*, various; PROV VPRS 28/P/3 Unit 423 132/718, Probate Papers of Henry Newman; PROV VPRS 7591/P/2 Unit 1068 303/447 Will of Frederick Arthur Newman; PROV VPRS 8268/P1 Defunct Companies, C0015477X, F.A. Newman's Proprietary Ltd. These papers contained a very long listing of those who had outstanding accounts with Newman's. The list read as a Who's Who of Melbourne and included Bob Menzies.

¹¹ For example, *Argus*, 17 October 1891, p. 1.

¹² *Argus*, various; K. Cavill, G. Cocks & J. Grace, *Australian Jewellers, Gold & Silversmiths, Makers & Marks*, CGC Gold, Roseville NSW, 1992, pp. 176-178; J.B. Hawkins, *Nineteenth Century Australian Silver*, Antique Collectors' Club, Woodbridge, Suffolk, England, 1990, pp. 245-246.

¹³ Births in South Australia, 3 November 1856, Robert Henry Parker born North Adelaide to William Parker and Olivia, formerly Heaslip, Book 7, p. 314; Marriages in Victoria, 1887, Robert Henry Parker born Adelaide to Ellen Caldwell Shegog, No. 903;

City of Richmond Rate Books, 1870-1884. *Sands & McDougall Melbourne Directories*, 1872-1881; Hilary L. Rubenstein, *The Jews in Victoria 1835-1985*, George Allen & Unwin, Sydney, 1986, p. 109; Index to Deaths in Victoria, 1884, No. 13023, Jacob Bernstein; *The Australian Manufacturing Jewellers', Watchmakers' and Opticians' Gazette*, 1 August 1933, p. 19.

¹⁴ *Sands & McDougall Melbourne Directories* 1884-1894.

¹⁵ *Sands & McDougall Melbourne Directories*, 1894-1932; children born to Robert Henry Parker and Ellen Caldwell, formerly Shegog, in Victoria included Henry Getty, 1891, No. 10926, Benjamin Newman, 1902, No. 17551, and Robert Henry, 1903, No. 24902; *Argus*, 12 July 1933, p. 1, Deaths, "Parker - On 11 July 1933, Robert Henry, ... fond father of ... Getty ... Bert ... aged 76 years."

¹⁶ PROV VPRS 5466/P Unit 113, Factories and Shops Acts, Wages Board, Jewellers; *Victoria Government Gazette*, Government Printer, Melbourne, 19 July 1901, pp. 2,752-3; Cavill, Cocks & Grace, *op.cit.*, pp. 183-4.

¹⁷ Information from the Museum of Victoria. It has been possible, with the assistance of Terry Potter, to locate a number of other nuggets given away by Deason and Oates. John Jesse, the manager of the London Chartered Bank in Dunolly, was given a small nugget which was made into a ring, the design incorporating vine leaves, tendrils and grapes, now owned by a descendant. The Cook family had their nugget made into a pendant of 9 carat gold set with stones, possibly garnets, now in the possession of a great grand-daughter. It is known that three other families have fragments from the *Welcome Stranger*. From another source, a fourth family has a piece which has been made into a brooch. The makers of the ring, pendant and brooch identified above are unknown at this time.

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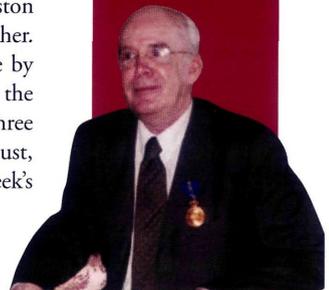
If Kevin Fahy, who in the Australia Day honours was made a Member of the Order of Australia for service to the community (particularly through research into the history of Australian furniture making and the decorative arts), had looked after his own interests as well as those of the public he would be very well off indeed. A few weeks before the announcement of his award, a clock made by Australia's most esteemed early colonial clock maker, James Oatley, arrived at Old Government House, Parramatta, as a result of a bequest Fahy had initiated. He had persuaded an elderly spinster that Old Government House was the ideal location for the clock, so saving the National Trust of Australia, which administers the property, a potential outlay of \$100,000 plus.

When in the '60s he pioneered the collecting of Australian colonial furniture, Fahy met another of Sydney's "old girls". He cast his eye lustfully on a colonial cedar four-poster bed which was the preserve of a large labrador. Fahy said how much he admired the dog and was suitably rewarded. The woman left him Mowbray, complete with feeding dish and plastic bone but no bed. Mowbray provided immeasurable support for Fahy during his recovery from a skiing accident when it looked like he might never walk again.

Fahy's passion for colonial furniture resulted in the publication in 1972 of *Early Colonial Furniture in NSW and Van Diemen's Land* with Launceston collector Clifford Craig as co-author and E. Graeme Robertson as photographer. It set the standard for many books on Australiana, including several more by Fahy, which put its study and appreciation to a level higher perhaps than the colonial art of any similar settlements, except possibly the US. After Fahy's three decades of support for Australia's heritage through service to the National Trust, the Australiana Fund and the Australiana Society the surprise in last week's announcement was simply that it had not been made long before.

*Reprinted with permission of Terry Ingram, "Saleroom" correspondent,
Australian Financial Review 31 January 2002.*

*Terry
Ingram*



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The 1872 Melbourne Young Head Sovereign

ALTHOUGH A MINT DID NOT operate in Victoria until 1872, the Legislative Council of Victoria vigorously lobbied with Sydney & Adelaide for the right to operate one as early as the 1850's. As time passed, the steadily increasing amounts of gold being dug out of the rich goldfields of Western Victoria somewhat forced the issue, and the Melbourne Mint opened on June 12th, 1872.

AT THE TIME OF ITS CLOSURE IN 1931, the Melbourne Mint had produced the highest number of sovereigns issued by any branch of the Royal Mint - a true reflection of the richness of the goldfields of Bendigo & Ballarat. It was at these same goldfields that the notorious Eureka Stockade took place back in 1854 - an event influential in shaping the Australian psyche. The wealth of the Victorian goldfields, often when spent as gold sovereigns from the Melbourne Mint, forever transformed the architecture, society and culture of Australia. Much of this transformation may be traced through a collection of sovereigns from the Melbourne Mint.

A COMPLETE SET OF MELBOURNE MINT SOVEREIGNS spans 59 years, 7 obverse and reverse types, and 72 dates. Although a complete Melbourne sovereign set is nowhere as difficult to achieve as one from the Sydney Mint, there are enough truly rare coins in this series to present even the most earnest and well-funded collector with a challenge. Many dates from the Melbourne Mint present themselves but once or twice a decade in superior quality, and are coveted by discerning collectors when they do happen to become available.

FOR COLLECTORS LOOKING TO SELECT just one representative gold sovereign from the Melbourne Mint, the Queen Victoria Young Head obverse may be considered to be the preferred choice. The full spectrum of rarity and affordability may be found in both the Shield & St George series, leaving the collector with a wide range from which to select a coin that best captures the Eureka spirit of the Victorian goldfields.

THE 1872 ST. GEORGE REVERSE sovereign is the first coin produced by the Melbourne Mint. It is regarded by collectors as the key date in the Young Head St George series, and is very seldom seen in *Uncirculated* or better condition. This rarity may be explained by the fact that many sovereigns minted at Melbourne in the 1870's were of the Shield reverse type, and were exported to the Indian sub continent, to be used in trade within Asia.

CHINESE MERCHANTS WERE OFTEN RELUCTANT to accept sovereigns featuring Benedetto Pistrucci's moving depiction of St. George slaying the dragon, the design was deemed to be a slight on their emperor, whose revered position was often personified as a dragon. The majority of the small number of St George reverse sovereigns produced by Melbourne during 1872 were undoubtedly placed into circulation, spent by successful diggers on the luxuries of colonial life.

by Andrew Crellin

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Dear Sirs,

Re: Gillows Furniture at *Woolmers*

I read with great interest John Hawkins's article on his recent discoveries in connection with the *Woolmers* furniture (*Australiana* vol, 24 no. 1, February 2002, pp. 4-19).

We prepared the conservation plan for the property in 1995 and at that time I discovered the furnishing plan (Plate 11 in the article). While I have seen similar plans prepared for English houses, I have never before seen an Australian example and I thought it interesting enough to send a copy to the library of the Historic Houses Trust at Lyndhurst in Sydney. However, I made no connection with Gillows.

The one intriguing thing about all this is the date of the construction of the house. Young William Archer (he returned from architectural studies in England in October 1842) would seem to be its designer as there are numerous doodles in the papers which suggest his numerous thoughts on how he might aggrandise the family house. However the proof for its actual date of construction is a letter written in March 1845. This, you will see from the Hawkins article, is some years after the purchase of the furniture.

I believe the Gillows bookcases were always meant for the dining room and I do not believe there was an intention to build a library.

Yours faithfully,

Clive Lucas,

Clive Lucas, Stapleton & Partners

Art Pottery 1900-1950

The compilers John Freeland and Keith Free together with the editor Kevin Fahy AM of the proposed publication *Australian Art Pottery 1900-1950* are keen to hear from members of the Society who have in their collection pieces of Australian Art or Studio Pottery that the panel may consider for inclusion.

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Donald Friend's Diaries

John Wade

At the age of 14, Donald Friend began writing and illustrating diaries. He continued doing it for most of his life, filling 49 of them with his thoughts, experiences and art.

When he gave 44 of his diaries to the National Library in 1983, Friend discovered that by looking through his old diaries that he was still “self-centred, conceited, atrociously snobbish, frivolous, obsessed with aristocratic delusions ... a superior human being, a genius destined for fame, moving wittily around in a world composed of romantic subject-matter, arranged for my own delectation.” The National Library has built a publishing program around the diaries.

In such a massive work, it's not difficult to find items of interest, whether it's his growing up with a passion for



exploring the world of culture, his devoted love for his mother or disdain for his distant father, or the constant rumours swirling in wartime army camps.

Friend has an interest in everything, including the past. He collects lithographs by S.T. Gill, as well as etchings by Hogarth and Rowlandson that will shape his drawing technique and his wicked sense of humour. For a time, he even lives in a flat at the artists' squat in Elizabeth Bay House: Friend's three 1942 views of the staircase of Elizabeth Bay House, with wartime partygoers tumbling down the sweeping curves, drew inspiration from Rowlandson's *The Exhibition Staircase* of 150 years earlier.

Friend sets up another artists' haunt at the old gold-mining town of Hill End in 1947 with Tas Drysdale, joined by Paul Haefliger and Jean Bellette. But his is not an academic curiosity; his presence adds a layer of interest to the places he visits.

Lou Klepac describes Donald Friend as being seen as the “pornographer for the rich” in 1981, after his return



Plate 1: Donald Friend (1915-1989), [Self Portrait with Glasses] c.8 March 1944, pen and ink and wash; 24.7 x 20.3 cm.

NATIONAL LIBRARY OF AUSTRALIA, MANUSCRIPT COLLECTION
MS5959/22/46

Plate 2: Donald Friend (1915-1989), *The Cottage from the Back Lawn ... [Hill End]* c.29 November 1948, pen and ink and watercolour; 31.3 x 24.3 cm.

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MS5959/34/97

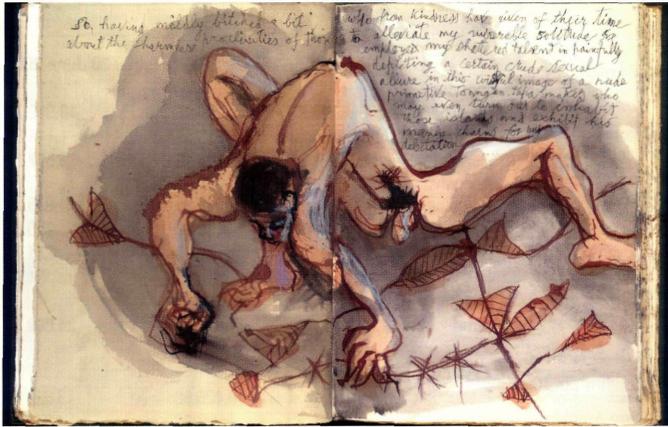


Plate 3: Donald Friend (1915-1989), [A Nude Primitive Tongan Tapu Maker] 15 November 1987, (drawing made with right hand following a stroke), pen and ink and watercolour; 33.5 x 24.1 cm.

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MS5959/47/78-79

Plate 4: Donald Friend (1915-1989), Off Duty 2 May 1943, pen and ink, wash and watercolour; 25 x 20.6 cm.

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MANUSCRIPT COLLECTION MS5959/14/10

Plate 5: Donald Friend (1915-1989), Gunners Reading 'The Pyjama Girl Mystery' c.8 March 1944, pen and ink and wash; 24.7 x 20.3 cm.

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Plate 6: Donald Friend (1915-1989), [A Mackerel Sky', Bondi Junction] 23 May 1982, watercolour; 32.3 x 20.2 cm.

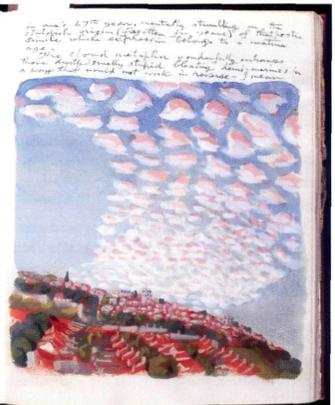
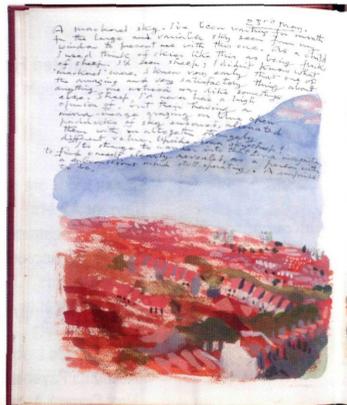
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from Bali. Yet his watercolour of a mackerel sky shows his eye for beauty, even from his cramped, depressing flat in Bondi Junction. Soon after, he moved to a small terrace house in Paddington, producing bright and colourful watercolour interiors and still-lives, until his death in 1989.

Klepac's large-format book is a perceptive and well-illustrated survey. The first volume of Friend's diaries, edited by Gray, is a pleasure to hold, and makes great reading; it is one to read on winter evenings, or to keep by the bed.

The Diaries of Donald Friend, Volume I, edited by Anne Gray. National Library of Australia, Canberra 2001, casebound 210 x 150 mm, 485 pp, b&w ill., \$49.95 plus \$5 postage

The Genius of Donald Friend. Drawings from the Diaries 1942-1989, selected and introduced by Lou Klepac. National Library of Australia, Canberra 2000, casebound 305 x 248 mm, 144 pp. 116 colour ill., \$59.95 plus \$5 postage



PRESIDENT'S REPORT

Last year we changed our Constitution and our financial reporting year to the calendar year, bringing it into line with the membership year. This means our AGM will be held early in the year.

This report covers the six months 1 August to 31 December 2001, when we held two general meetings. In September, John Freeland spoke on Australian ceramics to a packed house at the National Trust Centre, while in November Les Carlisle revealed some of the fruits of his recent research on Australian historical medals, aided by David Jones who displayed his collection of Federation material.

Membership stands at an all-time high, with well over 300 members across Australia. Our magazine *Australiana* helps to link Members together and goes from strength to strength, attracting quality articles on a range of subjects. Our magazine is where we publish research and articles of lasting value.

Though our Members are dispersed, we now have the tools to bring them closer together—our website, www.australiana.org, and email. We can keep members up to date with news, put them in touch with other researchers and collectors, and develop our activities across Australia.

We have achieved strong growth in revenue both from subscriptions and other sources. Our financial situation is strong and we can fund expansion, improve services to members and hold subscriptions down.

This is a considerable turn-around from our position three years ago and I would like to thank our committee, members and authors for their contributions to the welfare of the Australiana Society, which has never been healthier.

John Wade

TREASURER'S REPORT

It is my pleasure to submit my report and financial statements of the Society for the year ended 31 December 2001. At the 2000 AGM, Members approved changing our reporting period from 30 June to 31 December. This is the first full year in which the membership year has coincided with our financial year. Members should note that the comparative figures in the accompanying financial statements are for the year ended 30 June 2000.

We are now listed on the Australian Government's Register of Cultural Organisations. From 1 January 2002, the Australian Taxation Office recognises the Society as a Deductible Gift Recipient (DGR). Donations to the Society will now be tax-deductible and shown in a separate account. The ATO has also confirmed the Society's Income Tax Exempt Charity status, effective from 1 January 2002.

We benefited initially from the introduction of GST, though not by the amount of paperwork we have to cope with. When GST was introduced, we applied for and gained a refund of sales tax we had paid on the stock of magazines then held. This refund of \$2,886 received in the past year is not part of the current operating surplus and is shown separately.

The Society has never been in such a sound financial position and one that offers the ability to expand benefits of membership. At 1 January 2001 (the start of the year just completed) our membership stood at 285 and at the close of this year it stands at 320 members. This gives us strength of purpose and resources.

During the past year, the committee has:

- secured a better production cost arrangement with our printers so that proportionally our magazine costs have reduced
- introduced an internet presence, www.australiana.org
- presented another sparkling Australia Day function
- increased our event and interests program.

All this and we have kept membership fees the same!

I look forward to an exciting and interesting year – one that will deliver you even more benefits for your membership.

Caressa Crouch

INCOME & EXPENDITURE STATEMENT for the year ended 31 December 2001

	31 Dec 2001	30 June 2000
Income		
Subscriptions (320 vs. 269)	16,004.45	13,910.25
<i>Australiana</i> sales, back copies	1,213.55	1,119.89
<i>Australiana</i> advertising	4,428.18	3,577.25
Annual dinner including raffle & auction	4,900.99	4,876.00
Donations – Peter R Walker	250.00	250.00
Donations – other	50.00	237.75
Interest received	36.33	91.23
Sundries	135.53	0
Total	27,019.03	24,062.37

Expenditure - *Australiana*

Production	14,426.00	13,632.61
Postage	1,887.72	856.22
Stationery	60.75	263.45
Peter R Walker Writing Award	250.00	250.00
Sub-Total	16,624.47	15,002.28

Expenditure - General

Brochures	0	740.00
Website	526.30	0
Corporate Affairs fee	0	47.00
Subscriptions to RAHS	247.00	80.00
Stationery & postage	333.14	150.55
Insurance	364.55	265.22
Annual Dinner expenses	3,027.40	3,122.00
Govt taxes & bank charges	66.58	50.35
Meeting expenses	395.59	88.80
GST Uncollected	0	19.25
Sub-Total	4,960.56	4,563.17
Total	21,585.03	19,565.45

Nett Surplus/(Deficit)	5,434.00	4,496.92
Recovery of Sales Tax	2,886.00	0
Total Surplus/(Deficit)	8,320.00	4,496.92

BALANCE SHEET AT 31 DECEMBER 2001

Accumulated Funds

Balance brought fwd 1 Jan 2001	12,266.48	15,144.26
Plus surplus	8,320.00	4,496.92
Total	20,586.48	19,641.18

These funds are represented by

Current Assets		
Cash & Investment Account	19,720.37	19,705.58
Donations Account	537.75	237.75
Trade Debtors	1,249.00	347.50
GST Refundable	331.66	0
Current Assets	21,838.78	20,291.83
Less Current Liabilities		
Accounts Payable	1,252.30	650.65
Nett Current Assets	20,586.48	19,641.18

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PETER R. WALKER *AUSTRALIANA* WRITING AWARD

Peter R. Walker Pty Ltd, Dealers in Fine Art, generously continue to sponsor a cash award of \$250 for the best article submitted to *Australiana* this year. All articles appearing in *Australiana* Volume 24 are eligible to receive the 2002 award.

Last year's award went to Bob Fredman for his article "Dates and Doubts".



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The Henry Steiner Melbourne Exhibition Centrepiece of 1880

Standing 61cm high

Visible in a contemporary photograph of Steiner's Exhibition Cabinet,
see JB Hawkins, *19th Century Australian Silver*, plate 521.

