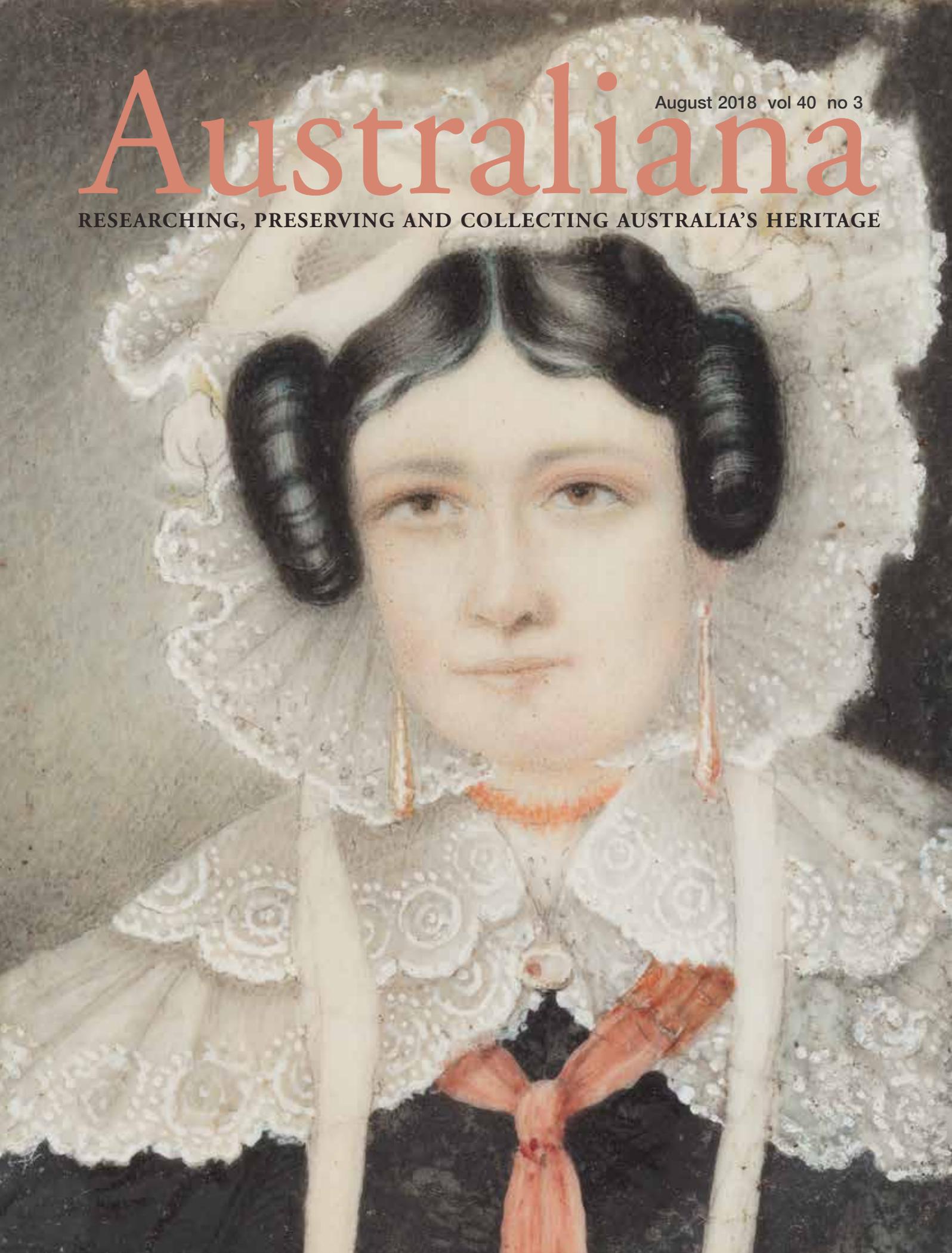


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Moreton Bay pearls in Australian jewellery

Australian colonial artists sought to use local materials and to appropriate local motifs in their artworks for several reasons: to reflect the Australian origin of their work, to distinguish it from the art of other nations, and to foster a stronger sense of connection with the country. Moreton Bay pearls are one of the new, local materials used in jewellery in the 1850s and 1860s, but the study of their use has been neglected up till now. David Bedford looks into the history of the use of Queensland's Moreton Bay pearls and discusses examples used in jewellery made by leading Sydney and Brisbane jewellers.

DAVID BEDFORD

As a child, I enjoyed opening rock oysters for my father to eat, but I never developed a taste for them myself. Perhaps that is some explanation for the fact that, although I completed a biology degree at the University of Queensland, I have until recently been completely ignorant of oysters in Moreton Bay. However, my interest was piqued when reading about the use of Moreton Bay pearls by Sydney jewellers Hogarth and Erichsen, coupled with being able to handle a piece of jewellery attributed to

them with four such pearls (**plate 1**). Because of their small size, these were often known as “seed pearls”.

The thrill of discovering something absolutely new is known to all collectors, and surprisingly that also applies when finding something that is only new to oneself! For me, that thrill included learning that the pearl oyster is a completely different genus, *Pinctada*, to the rock oyster genus *Saccostrea*, the latter commonly known as Sydney Rock Oysters.¹

The story of Moreton Bay pearls is a typical story that has happened throughout Australia: wonderful resources squandered heedlessly. A little

research soon reveals that Moreton Bay once abounded in pearl oysters and that some of them contained such gems.

HISTORICAL RECORDS

The earliest newspaper reference to Moreton Bay pearls that has been located is from 1851, when jeweller Thomas Hale displayed local gold as well as pearls in his shop window in George Street, Sydney.

... Turning from the golden specimens, we come to a beautiful collection of pearls, which Mr. Hale also exhibits. There are about 200, and some of the larger ones are as fine in the quality of the skin, though not in colour, as the famous pearls of Ceylon. They are from the true pearl shells, and have been obtained off Moreton Island, Moreton Bay, by the native blacks, who dive for them...²

A month on, the *Herald* modified its account of the pearls, noting that Henry Watson had sold the pearls to Hale for



1. Hogarth, Erichsen & Co (attributed), openwork carved and engraved gold brooch, the central tree-fern flanked by a jumping kangaroo and an emu, the frame decorated with foliage and set with four natural Moreton Bay pearls. Sydney c 1860. Private collection, ex Anne Schofield Antiques

£1, and already by October 1851 “some of the pearls have been set in rings and brooches for presents to friends in England.”³

A few days later, the *Moreton Bay Courier* reported

PEARL FISHING. - A party of three persons, engaged in the fishing trade at Moreton Bay, and chiefly employed in procuring youngan oil and turtle, recently had their attention directed to the value of the pearl oysters that abound in the bay, and, in consequence, have for the last few days been procuring those animals on the beach at Calowndna [Caloundra], near Bribie's island. A note received from one of the party this week states that they had secured some very large pearls of brilliant lustre. A small one, of rather yellowish cast, has been forwarded to Mr. Eldridge.⁴ The aboriginal native who brought up the note stated that the party had found plenty of pearls - “close up a pint pot full;” but of course allowance must be made for his exaggeration... The party above mentioned are fishing in a different part of the bay from that where the pearls lately forwarded to Mr. Hale, in Sydney, were found. That spot was on Stradbroke Island, at the south end of the bay.⁵

The demand for pearls continued in 1853, when surgeon, “chemist and druggist”⁶ Dr Frederick J. Barton of “Queen-street, North Brisbane” advertised “Moreton Bay Pearls. Wanted To Purchase. A Few, as Specimens. Full value will be given, according to Size, Shape, and Colour.”⁷ Whether Dr Barton intended to use these for jewellery or a pseudo-medical purpose is uncertain.

Evidence about market prices and the viability of the trade is far from clear:

Moreton Bay Pearls.- Latterly the search for pearls on the banks in Moreton Bay has been, apparently, abandoned chiefly, we presume, because of the small prices realised



for those forwarded to Sydney. But a gentleman who has recently returned from that city informs us that the valuation fixed by Sydney jewellers upon Moreton Bay pearls is very far from being so small as might be supposed from the rate at which they purchase them. Our informant paid £5 for one of a lot sent from this district, and this pearl having been broken in the attempt to set it, he purchased a ring with three smaller pearls, of yellow shade, for £5; the gold in the ring being probably worth £1. We understand that the Rev. Mr. Stoebart, chaplain to Lords Henry Scott and S. Ker, has in his possession a pearl from Moreton Bay, which, according to the rate of valuation of the Sydney jewellers, should be worth at least £10.⁸

Pearls from Moreton Bay were displayed in Sydney by the Paris Exhibition Commissioners in 1854,⁹ then subsequently at the Paris Exposition of 1855. In 1855 both N Bartley (presumably Nehemiah Bartley, merchant) and I G Levy¹⁰ advertised in

2.

Brush & McDonnell, gold brooch with native flora and fauna and seed pearl. Collection: Trevor Kennedy AM, Sydney

Brisbane that they wanted to buy Moreton Bay pearls.¹¹ On the strength of the response to the pearls shown in the Paris Exposition, the *Moreton Bay Courier* in 1859 advocated the establishment of “pearl fisheries” in Moreton Bay.¹² Thereafter, Moreton Bay pearls were regularly submitted at exhibitions: the Vienna Exhibition in 1873 had “some Moreton Bay pearls set in gold”¹³ while an “enormous Moreton Bay pearl” was shown at the 1878 Paris Exhibition,¹⁴ but these are more in the way of unusual natural specimens, displayed alongside minerals, than jewellery.

In the 20th century, references to Moreton Bay pearls continued in newspapers sporadically. In 1922, the *Brisbane Courier* recorded two significant finds of pearls. The first, in January, stated that



3.

Hogarth, Erichsen & Co, Gold specimen brooch with central oval cartouche of emu and kangaroo flanking a fern tree, framed by two large leaves, and seed pearls, Sydney, c 1860. H L cm, stamped 'HOGARTH / ERICHSEN.' verso. Private collection, Sydney

Moreton Bay Pearls. Although the pearls found in Moreton Bay are generally of the “seed” variety, occasionally a jewel of greater pretensions is discovered. During the recent Christmas holidays a fisherman was the fortunate discoverer of a pearl which has just changed hands at £80.¹⁵

In June the same year, a longer article by “Nut Quad” dwelt in greater detail on the subject of the pearls.¹⁶ He noted that the pearls had often been sent to Sydney for sale. The natural distribution

of the pearls seems to have covered a wide area of the Bay, extending from its southern to its northern limit, as the same article noted that pearls had also been found near the southern end of Stradbroke Island (which, at the time, was one island not the two now in existence).

The last reference that I have found in the newspapers was in the *Courier-Mail* in April 1937, which noted:

PEARLS FOUND IN MORETON BAY

One In Shell Thrown Away At Sandgate.

A pearl shell thrown away by Mr. W. Buckley, son of the proprietor of the Brighton Park Kiosk, at Sandgate, was later opened by a woman for bait for fishing, and found to contain a perfect white pearl valued at £5. A few days later a smaller cream pearl, valued at £1, was found. Mr. Buckley and a friend had been fishing at Brighton Park, and they returned with several shells. Mr. Buckley asked his companion if he

wanted the shells, and when he said he did not they were thrown from the boat on to the beach. Later, a young woman, who was fishing near the kiosk, picked up one of the shells and opened it for bait. A pearl, which rolled out, was white, round, and of perfect lustre. Mrs. Noel Tweddle, of Tara, who is spending a holiday at Sandgate, and who has some knowledge of the value of pearls, valued it at £5. A few days later Mrs. Tweddle [sic] found a smaller cream pearl, which she valued at £1. Mr. S. Buckley, proprietor of the kiosk, said last night that many of the shells were to be found about Sandgate, and his son had opened hundreds without finding a pearl. The shells from which the pearls were obtained were about 2 1/2 or 3in. across. The Director of the Queensland Museum (Mr. Longman) recalled last night that the late Mr. James Clark, a noted authority on pearls, had once told him of having found pearls in Moreton Bay. Mr. Clark had said that all such shells found in the bay should be opened because of the possibility of finding a pearl. The chances of finding one, however, were not great.¹⁷

WHAT HAPPENED?

So, given that some oysters still grow and are in fact farmed in Moreton Bay,¹⁸ why do we no longer see Moreton Bay pearls? The *Atlas of Living Australia* records the pearl oyster as growing in a depth range of below 18 m to about 71 metres, that is, subtidally. The normal edible rock oysters grow intertidally, at much shallower depths.¹⁹

The environmental changes in Moreton Bay have been documented in many places but most recently in 2017 by Daryl McPhee, *Environmental History and Ecology of Moreton Bay*. McPhee makes clear that human activity has removed the subtidal habitat available for these molluscs: “The beds are now subtidally extinct in Moreton Bay.” A similar situation exists all around the eastern Australian coast, but in Moreton

Bay it has been associated with poor land use in the catchment area resulting in extreme siltation during major floods.²⁰

AVAILABILITY OF MORETON BAY PEARLS FOR JEWELLERY

Given the decline in the water quality of Moreton Bay during the latter half of the 19th century, Moreton Bay pearls consequently became increasingly rare. Combined with the ready availability of Western Australian pearls and pearls from other Australian sources after 1861, it would seem that examples of Australian jewellery most likely to contain Moreton Bay pearls will have been made before 1870, with the possible exception of exhibition pieces.

Notes on the Sydney International Exhibition of 1879 claimed that “and some finely mounted colonial pearls which are becoming rather scarce in Sydney through Chinese merchants purchasing them with avidity,”²¹ possibly for ‘medical’ use. However, it is very unlikely that these would have been Moreton Bay pearls as by then commercial pearling was well established in Western Australia. Pearling began in Torres Strait by 1873.²² Brisbane jeweller Charles Allen Brown featured some pearls from Somerset in Cape York in his display at the 1877 Brisbane Exhibition:

The class for jewellery and other ornaments is well represented. Mr. C. A. Brown, of Edward-street, Brisbane, has a glass-case set out with an extremely handsome collection, made exclusively of Queensland materials. In the centre of the case is a large inkstand, with a polished wooden bottom, surrounded by a high silver fern tree, shrubbery, &c, together with the figure of a blackfellow, a couple of emus, and two swans (the latter swimming in a pool in the foreground) made of oxidised silver. Mr. Brown’s display includes a very chaste collection of jewellery, &c, in the manufacture of which trigonias, operculas, nautilus, and other shells, together with pearls

4.

Flavelle Bros, gold brooch presented to Lady Bowen on her departure from Brisbane, 1867, in the form of an Irish harp inset with emeralds and trefoils of Moreton Bay pearls as shamrocks, Brisbane or Sydney, 1867. Private collection, England



from Somerset are made to show to great advantage set in gold and silver. He has also fitted up near his show case, a table at which jewellers are kept at work, and in whose delicate handicraft the visitors to the exhibition manifest considerable interest.²³

Pearls were still being found in Moreton Bay up until 1937, so some later jewellery may contain Moreton Bay pearls; however, the identification of these will be uncertain without an original jeweller’s description or contemporary news account.

AUSTRALIAN JEWELLERY WITH MORETON BAY PEARLS

The *Sydney Morning Herald* in October 1851 recorded that Moreton Bay pearls sent to Thomas Hale in Sydney had been set in rings and brooches as gifts to friends in England.²⁴ Some of those items may remain somewhere in the UK waiting to be discovered. However, unless accompanied by a contemporary

description of the pearls as being from Moreton Bay, attribution will be difficult.

The earliest documented example noted to date, “a Colonial-made ring, of the Turon gold, with a Moreton Bay pearl set in,” was presented by grateful emigrant passengers to Dr William Thompson, Surgeon Superintendent on board the ship *Kate*, sailing from Plymouth to Sydney in 1851.²⁵ The maker is not recorded, though Thomas Hale, recorded in the same newspaper as setting Moreton Bay pearls in rings, would have to be favoured.

ALFRED LORKING

Sydney jeweller Alfred Lorking – the successor to Thomas Hale, who had displayed Moreton Bay pearls in his shop window in George Street, Sydney, and turned out rings and brooches in local gold set with pearls in 1851 – was commissioned to make the presentation gifts for Mrs Keith Stewart (daughter of Governor FitzRoy) before she returned to England on 17 December 1853.



5. Flavelle, Roberts & Sankey (1891-1949), gold bracelet with seed pearls, Queensland, c 1896–1910. Collection: Queensland Art Gallery, Brisbane, purchased 2011 with funds from the Estate of Kathleen Elizabeth Mowle through the Queensland Art Gallery Foundation

THE Hon. Mrs. KEITH STEWART.— On the eve of this lady's departure from the colony, her female friends have presented her with what we must call a "testimonial," since we know not how else to designate a handsome present of ornaments made of Australian gold. Mr. Lorking, of George-street, having been charged with the delicate commission, has manufactured a pair of massive armlets, a large brooch, and a ring, in which are set three native pearls. These rich and characteristic articles are contained in a case made of Australian tortoiseshell; and the workmanship of the whole does great credit to the colony. On the outside of the case is a gold shield, bearing an appropriate inscription setting forth the occasion of the gift.²⁶

The *Illustrated Sydney News* added

... The articles are contained in an elegant tortoise-shell case, which is also of Australian manufacture, and bears a gold shield, on which is the following inscription: "Presented to the Hon. Mrs. Keith Stewart, by the ladies of New South Wales, as a small token of their esteem and regard. Sydney, December, 1853" ...²⁷

The Museum of Applied Arts and Sciences in Sydney has a brooch with a large cluster of seed pearls representing grapes, in a box labelled A. Lorking late Hale; these may or may not be Moreton Bay pearls.²⁸

Alfred Lorking had arrived in Sydney with his wife on 20 February 1852.²⁹ The following year he took over the business of Thomas Hale, in whose

employ he had been "for some time past".³⁰ Lorking advertised that he would still buy gold, and "...Parties desirous of having their own gold manufactured into article of Jewellery, may rely upon their orders being executed upon the premises on the shortest notice."³¹

Six years later, Lorking, announced his retirement in January 1859; his stock in trade was auctioned by Purkis & Lambert on 28 February 1859,³² so he would have sold this brooch within the period 1853 to 1859. As Lorking acquired Hale's stock in 1853, it is possible but unlikely that it may have been made a year or two earlier by Hale, and retailed by Lorking.

BRUSH & MACDONNELL

A gold brooch now in the Trevor Kennedy collection (**plate 2**) comes in a fitted box that shows it was retailed by Brush & MacDonnell of George Street, Sydney. The top consists of an oval with kangaroo and emu flanking a tree fern, with a pendant consisting of vine leaves and seed pearl. The style is typical of Hogarth, Erichsen & Co and may have been made by them, about 1858–60.

HOGARTH, ERICHSEN & CO.

Hogarth, Erichsen & Co., always eager to exploit native motifs, native materials and publicity, were among the jewellers to use Moreton Bay pearls, documented as early as October 1857.

... golden bracelet of the most elaborate workmanship ... and the Moreton Bay pearls complete a triumph of artistic skill.³³

Contemporary newspapers describe several other examples by them, and some are extant.

GOLD MANUFACTURES.— We have inspected some articles of jewellery manufactured by Messrs. Hogarth and Erichsen, of George-street, which are superior to anything of the kind we have seen produced in the colony. One of these articles, an armlet of pure gold, is a work of

exquisite beauty. It consists of nine graduated plates linked together, and elaborately worked throughout into a kind of panoramic representation of the principal objects in Australian scenery. On the centre plate there is an aboriginal black standing beside his native grass-tree. The central figures of the smaller plates are the kangaroo, the opossum, the emu and the eagle, interspersed among Australian foliage, of which the rock lily, waratah, gum, native pear and fern are conspicuous. The centre part of the bracelet is ornamented with three gold pendants, the larger one fashioned into a display of native weapons, the smaller representing nine leaves, with Moreton Bay pearls affixed to each as drops. This rich jewel of chased gold is finished with an exact taste highly creditable to the artisans and to the colony. Another of the articles is a brooch of similar workmanship, the centre figures being a kangaroo and an emu, surrounded by vines and ferns. There is a pendant to this jewel also consisting of a "moonstone" delicately set in gold. The other articles are nearly duplicates of those described; the whole have been manufactured to order as presents to persons in Europe.³⁴

The *Sydney Morning Herald* described another piece of Hogarth and Erichsen's work in 1858:

... The third of these brooches, if not the most beautiful, is perhaps the most attractive and represents a white cockatoo sitting in his pride, crest erected, on a native tree, with a Moreton Bay pearl again somewhat oddly introduced in his claw. This, however, is not so incongruous, as the cockatoo is a chartered libertine and picks up unconsidered trifles where he will. The object of introducing these pearls was to exhibit the productions of Australia, and for this purpose and not for meretricious adornment were they introduced into these specimens.³⁵

An extant gold specimen brooch with Australian flora and fauna bears the rare

stamp "HOGARTH / ERICHSEN." on the reverse (**plate 3**). The central oval cartouche has figures of an emu and kangaroo flanking a fern tree, framed by two large leaves, and seed pearls. It was made in Sydney, c 1857–60.

In May 1860, *The Australian Home Companion and Band of Hope Journal* wrote:

COLONIAL ART.-We observe amongst the many *Objets de Vertus* exhibited in the establishment of Messrs. Hogarth and Erichson, some splendid gold bracelets, ornamented with pearls, and manufactured on the premises from colonial gold; the designs are unique and appropriate, and are well deserving of inspection.³⁶

In September that same year, the *Sydney Morning Herald* recorded an elaborate silver inkstand made "as far as possible of colonial materials":

COLONIAL WORKS OF ART. – Our attention was called yesterday to a beautiful work of art, exhibited in the window of the shop of Messrs. Hogarth and Erichson [sic]. It is an inkstand, and professes to be made as far as possible of colonial materials. The feet of the stand are formed out of hardened colonial fruit. The table is of colonial slate, over which is spread a second entablature of colonial copper, richly ornamented with colonial devices. The centre ornament is of silver, not colonial. It represents a white cedar tree, blasted by some storm, but with something of verdure still growing out of it; the little blossoms, the parasites which cling to it, and the correctly delineated ferns which surround the root of it, and carefully and richly displayed. The little possum on the top of the tree, and the golden images of cockatoos about, leave no doubt as to the nationality of this beautiful ornament. But the most beautiful feature in it remains to be described. At the foot of the tree is seated the figure of an aboriginal mother, sculptured with great art and

beauty and rendered in oxidised silver. She has her piccaninny at her breast, and the net in which it is her wont to carry it waves on her back. The arms of her husband – his tomahawk, his war club – are hung upon a stray branch of the tree above them. This figure forms the seal of the inkstand, and is set with a glorious amethyst. The penholder is made in a linked chain of colonial gold, united at the joints by colonial pearls. Altogether it is a work (both of design and workmanship) worthy of the inspection of all admirers of taste and art.³⁷

In addition to the contemporary descriptions quoted above, recent publications have included a number of items attributed to Hogarth and Erichsen that contain seed pearls, almost certainly from Moreton Bay given the contemporary reports of items they made.

T T JONES

The "Jones" mentioned in 1862 newspapers must be Timothy Tillotson Jones (c 1809–97), watchmaker and jeweller then of 330 George Street.³⁸ He made a gold and enamel Masonic presentation medal in 1862 that the press reported seeing and congratulated the maker on his skill and refinement. The *Herald* praised his jewelled brooch incorporating Moreton Bay pearls:

... At the same time was observed an elegant gold jewelled brooch, the work of the same establishment. A bright gold vine stalk, in a triangular shape, encloses a few leaves exquisitely wrought in dead metal, from which is pendant a cluster of grapes, formed by the small Moreton Bay pearls. A pleasing relief is obtained by the insertion of a small creeper, which, after clinging to the main vine stem, shoots out its pretty emerald flowerets among the grapes and leaves. This article, though displaying more taste than the medal, does not go beyond the excellence of its execution; both are highly creditable to the atelier of the exhibitor.³⁹

FLAVELLE BROS

When All Hallows' School in Brisbane wanted a present in 1867 for their patron Lady Bowen, wife of the departing governor Sir George Bowen, they turned to jewellers Flavelle Bros, who had opened a branch in Brisbane in 1861.⁴⁰ They chose an Irish harp, reflecting the Sisters' Irish origin and Lady Bowen's love of music. It was manufactured of Queensland gold, set with Queensland emeralds, and trefoils of Moreton Bay pearls representing shamrocks (plate 4).

Flavelle Brothers obviously liked the design and its association with Lady Bowen, for two years later, a similar brooch was offered as a prize in a long-running Art Union:

15th Prize.-A Harp Brooch (on the Model of Brian Boru's, preserved at Trinity College, Dublin), of Queensland Gold, enchased and engraved, set with Shamrocks of Moreton Bay Pearls and Peak Downs Malachite (A purchaser has guaranteed to offer £15 for this prize).⁴¹

The Queensland Art Gallery has a gold bracelet retailed by their successors, Flavelle, Roberts & Sankey, with nine linked shells, each set with a seed pearl, with similar detachable pendant (plate 5). The bracelet is dated c 1896–1910, and the pearls are probably from the Torres Strait.⁴²

SUMMARY

This is a partial list of known examples of early jewellery that contains seed pearls or other similar pearls. Curators and collectors may like to examine their early Australian jewellery items, and to suggest the possible source of the pearls in their items. It would be of great interest if any items made in Brisbane have contemporary descriptions as including Moreton Bay pearls.

ACKNOWLEDGMENTS

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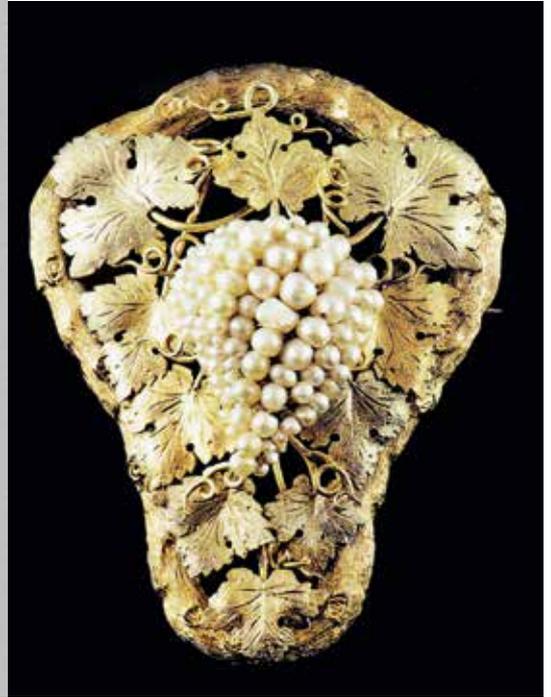
NOTES

- 1 *Atlas of Living Australia* <http://bie.ala.org.au/species/um:lsid:biodiversity.org.au:afd.taxon:59a4c622-453b-4747-bd08-014e0708586a> accessed 24 Aug 2017.
- 2 *SMH* 6 Sep 1851 p 4, copied in *Moreton Bay Courier* 22 Sep 1851 p 1.
- 3 *SMH* 6 Oct 1851 p 2.
- 4 Presumably Ambrose Eldridge, chemist, druggist and merchant of North Brisbane.
- 5 *MBC* 25 Oct 1851 p 3. Murray Johnstone (ed.), *Brisbane: Moreton Bay Matters*, Brisbane History Group Papers no 19, 2002.
- 6 Obituary, *Courier* 3 Sep 1863 p 2.
- 7 *MBC* 23 Jul 1853 p 3.
- 8 *MBC* 3 Sep 1853 p 2.
- 9 *MBC* 26 Aug 1854 p 1.
- 10 Levi advertised from 1855 to 1857 as chronometer maker, watchmaker and jeweller of Queen St opposite Mr Robertson's store, later opposite the Court House; his wife was a milliner (see eg *MBC* 12 May 1855 p 3) so either might have used pearls.
- 11 *MBC* 24 Nov 1855 p 3.
- 12 *MBC* 25 Jun 1859 p 2.
- 13 *Maryborough Chronicle* 30 Sep 1873 p 2.
- 14 *Morning Bulletin* (Rockhampton) 1 Aug 1878 p 2.
- 15 *Brisbane Courier* 24 Jan 1922 p 6.
- 16 *Brisbane Courier* 3 Jun 1922 p 17.
- 17 *Courier-Mail* 30 Apr 1937 p 15.
- 18 The Moreton Bay Rock Oyster Company <http://www.moretonbayrockoysters.com.au/> accessed 23 Aug 2017.
- 19 See n 1..
- 20 Daryl McPhee, *Environmental History and Ecology of Moreton Bay*, CSIRO Publishing 2017.
- 21 Government Printer, Sydney 1880; quoted in Anne Schofield & Kevin Fahy, *Australian Jewellery: 19th and early 20th century*. David Ell Press, Sydney 1990 p 65.
- 22 In 1873, F. L. Jardine & Co of Somerset, Cape York, was employing five boats in the

- pearl fishery of Torres Straits, *Telegraph* (Brisbane) 28 Jul 1873 p 3.
- 23 *Brisbane Courier* 23 Aug 1877 p 3.
 - 24 See n 3.
 - 25 *SMH* 11 Oct 1851 p 1.
 - 26 *SMH* 17 Dec 1853 p 7.
 - 27 *Illustrated Sydney News* 17 Dec 1853 p 3.
 - 28 MAAS inv A9871, see <https://collection.maas.museum/object/206188> accessed 22 Nov 2017. Illustrated in E Czernis-Ryl (ed), *Brilliant: Australian Gold and Silver 1851-1950*, Powerhouse Publishing, Sydney 2011 p 24; A. Schofield & K. Fahy, *Australian Jewellery 19th and early 20th century*. David Ell Press, Sydney 1990 p 219.
 - 29 *Empire* 21 Feb 1852 p 2.
 - 30 *Empire* 19 Apr 1853 p 1.
 - 31 *Ibid*.
 - 32 *SMH* 25 Feb 1859 p 6.
 - 33 *SMH* 10 Oct 1857 p 6; also *Empire* 7 Oct 1857 p 5.
 - 34 *Empire* 7 Oct 1857 p 7; *SMH* 10 Oct 1857.
 - 35 *SMH* 10 Jun 1858 p 6.
 - 36 *The Australian Home Companion and Band of Hope Journal* 19 May 1860 p 239.
 - 37 *SMH* 29 Sep 1860 p 6.
 - 38 Michel Reymond, "Timothy Tillston [sic] Jones, Sydney jeweller", *Australiana* 13 no 2, May 1991 p 48f. Death notices give his name as Timothy Tillotson Jones when he died at his home 'Tangley' at Ashfield on 16 July 1897 aged 78; see *DT* 17 Jul 1897 p 1; *SMH* 17 Jul 1897 p 1. A probate notice confirms the spelling *SMH* 20 July 1897 p 1.
 - 39 *SMH* 11 Apr 1862 p 4; *Sydney Mail* 12 Apr 1862 p 4.
 - 40 Dianne Byrne, "Lady Bowen's Irish Harp Brooch – a missing piece of Queensland colonial jewellery" *Australiana* 37 no 2, May 2015 pp 6–10; "Lady Bowen's Irish harp brooch – a Queensland colonial treasure rediscovered" *Australiana* 38 no 1, Feb 2016 pp 4–7.
 - 41 *Brisbane Courier* 27 Jan 1869 p 1 and many other ads.
 - 42 QAGOMA 2011.253a-b.

NOTES FOR AUSTRALIAN OR ENGLISH (OPPOSITE PAGE)

- 1 Cash Brown *Bling 19th century goldfields jewellery*, MADE, Ballarat 2016 p 66.
- 2 British Museum 1978.1002.848.a, http://www.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?partid=1&assetid=606447001&objectid=63106 accessed 2 Dec 2017.
- 3 *The Illustrated exhibitor: a tribute to the world's industrial jubilee; comprising sketches by pen and pencil of the principal objects in the Great Exhibition of the Industry of all Nations, 1851*, John Cassell, London c 1851 p 95.
- 4 Lorking imported clocks, brooches and other items of jewellery from Britain, eg *SMH* 27 May 1853 p 4.
- 5 See for instance, the auction of Lola Montez's "massive" Australian jewellery in San Francisco; P Hundley & J Wade, *Australiana* 2007 no 1 pp 5–10.



Australian or English?

A gold brooch similar to the one in MAAS (plate 6), with pearls forming a bunch of grapes, in a private collection (plate 7) was shown in the gold jewellery exhibition *Bling* held in Ballarat in 2016.¹ However, brooches of this form may be English; the heavy grapevine border with gold vine leaves and clusters of seed pearls imitating grapes is also found in a brooch in the British Museum, which is described as English c 1840–1860. The curator notes that

brooches of this type were shown at the Great Exhibition in London in 1851, as ‘a new and ingenious [sic] brooch by Messrs Benson of 63 Cornhill’. *Art Journal Catalogue*, p. 95.²

I could not locate this source, but Michael Lech located this reference with an illustration of Benson’s 1851 brooch (plates 8–9):

We give, above, an illustration of a new ingenious brooch exhibited by Messrs. Benson, of 63, Cornhill. It is a clever and graceful adaptation of a conventional idea, and as such deserves particular mention. It is executed in both gold and silver.³

It is unclear if these brooches were imported from England or made by Lorking, using local pearls. Lorking could have seen them at the 1851 Exhibition or in its publications and copied them, or

imported English examples; he certainly imported British brooches.⁴ Australian gold jewellery tends to be more massive than English jewellery and this may be a clue to the origin of an item.⁵ Lorking certainly had or retained Hale’s stock or Brisbane connections, for the gold cup he supplied for presentation to C.G. Plunkett in 1853 came with “an elegant case of Moreton Bay Tortoise-shell”.

6. Alfred Lorking, retailer, gold brooch with vine leaves and bunches of grapes made of seed pearls, English or Australian, c 1853–59. Collection: Museum of Applied Arts and Sciences, NSW

7. Gold brooch with seed pearls, English or Australian, c 1860. Private collection

8. An English gold vine brooch with seed pearl grapes together with the 1851 engraving. This is the probable prototype for the seed pearl brooches imported or made by Lorking in Sydney

9. Benson, gold brooch with seed pearls, English, London c 1851. Illustrated in *The illustrated exhibitor : a tribute to the world’s industrial jubilee ; comprising sketches by pen and pencil of the principal objects in the Great Exhibition of the Industry of all Nations, 1851*, John Cassell, London c 1851 p 95

