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COVER: Tasmanian-made, tambour-fronted desk in the form of a Boston secretary, c. 1840,
attributed to Edward Augustus Wilson, see pages 16-21.



The legacy of the gold rush quilt

ANNETTE GERO

Ballaarat Fine Art Gallery will host an exhibition of historic Australian quilts in celebration of the 150th Anniversary of the Eureka Stockade and the first Australian gold rush from 16 September – 13 November 2005. The show will be curated by Dr Annette Gero in association with the Ballaarat Quilters Inc.

What is an Australian gold rush quilt? Those that were made in Australia in by

wives and daughters of the men who came to the gold rush, by Victorian ladies and by children and men who were descendants of those immigrants who came to Australia and settled here during the gold rush. The quilts reflect the history of Australia from 1850 to the Depression and World War II. It's an excuse to look at the social history of early Australia from a different angle.

Many of the gold rush quilts were made by women associated with life in Victorian gold mining towns. Many were dressmakers at some period in

their lives, such as Mary Ann who married a farmer, William Bruton, in Sandhurst (Bendigo) in 1868. She became the local dressmaker in the Bendigo district. The small prints in the centre of her quilt are the left-over scraps from the finest imported chintz, some incorporating fabrics made as early as the 1790s.

Another quilt, a magnificent silk log cabin was made in Bendigo. Mary and John Dick emigrated from Belfast, Ireland to the goldfields of Bendigo with their daughter Jeannette in 1854. When she finished school, Jeannette Dick worked in a Bendigo drapery which catered for the women of the successful diggers who had appetites for silks and satins. At 21 she married Thomas Thomas and assembled her quilt as part of her trousseau, incorporating many of the fabrics fashionable at the time on the gold fields. The quilt contains 238 blocks and 6,000 strips of material.

As gold brought great wealth to Victoria, Melbourne became a wealthy and influential city. Families who did well at the gold fields set up homes and businesses in Melbourne and many quilts were made in this period. There are appliques with our flora and fauna, and fantasies of an Australian coat of arms. Many quilts have native Australian symbols and paraphernalia – kangaroos, emus, koalas, geckos, cicadas, wattle, scenes from Australian country life, names of Australian towns and cities and 'Advance Australia Fair'. Many also express allegiance to Queen Victoria, especially those quilts made to celebrate Queen Victoria's Golden Jubilee in 1887.

Quilts with provenance such as these provide us with some valuable information, not only about the lives of Australian men and women in the 19th and early 20th centuries, but also about the fabrics available and the motivations for decorative work.

Over 40 quilts will be exhibited in the exhibition together with an illustrated catalogue. All quilts will be accompanied by the photos and history of the maker.



Fundraising quilt for Holy Trinity Church, Campbell Creek Victoria, 163 x 196 cm.



Detail of the Fundraising quilt for Holy Trinity Church, Campbell Creek Victoria

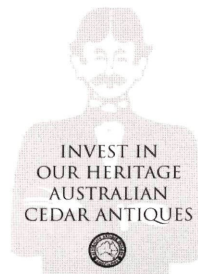
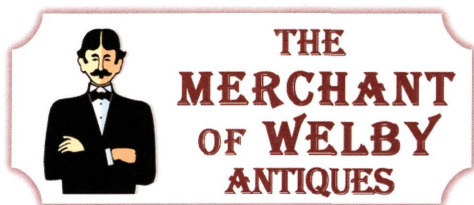
Campbells Creek is 3 km out of Castlemaine on the Ballarat/Daylesford Road. This small town was part of the Castlemaine and Mt Alexander district gold fields in the 1850s and 1860s, one of the richest areas in Victoria.

The Church of England was built in 1872. The solid brick church is quite austere, perhaps implying that the money in the area had started to run out. The quilt was made to raise funds for the church, with members of the congregation each paying sixpence or a shilling for the privilege of seeing their name embroidered on the quilt. There are 150 signatures, names of families in and around the area, as well as several prominent businesses. The quilt was won in a church raffle by M. Dann (signature in one of the larger squares) who was a local identity and member of the congregation.

Businesses on the quilt, some still operating today, include

- Middleton Bros, Five Flags Store, Campbells Creek
- C.P. Archer, Cash Butcher, Campbells Creek
- Best Bros, Home Removers and General Work
- Clarkes Dining Room, opposite Town Hall, best accommodation
- Robertson Bros, Cash Butchers, Castlemaine
- Tonks Bros, Castlemaine
- A. Harris, Quality Draper
- Taylor Bros, Forest St, Castlemaine, corn, chaff and wood merchants

If you know of any gold rush era quilts that might be suitable for display in this exhibition, particularly those in private collections, please contact Dr Annette Gero on 02 9908 2942 or by mail to Box 398, Neutral Bay NSW 2089



**Open Thursday to Monday
10am to 5.30pm**

A Merric Boyd hand built organic form pottery vase c. 1920 sitting atop a 19th century Australian cedar double pedestal partners desk bearing a Government inventory stamp for 1884, exceptional quality. Similar to one in the Governor General's office (see The Australiana Collection, p. 27)

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Whose mark is that?

CHRISTINE ERRATT

The problem of identifying the makers' marks on Australian silver has not been comprehensively addressed by the publication of reference books nor, indeed, by any mandatory register such as occurs with the British hallmarking system.

In an attempt to remedy part of this gap, I am undertaking the research which will lead to the publication of a reference book covering the last 50 years or so of makers' marks applied to silverware made in Australia. It will not cover the marks on jewellery; for those, readers are referred to the significant publication by K. Cavill, G. Cocks and J. Grace *Australian Jewellers Gold & Silversmiths Makers & Marks*.

At a 'Show & Tell' after a meeting of the Australiana Society, to illustrate the problem I showed a collection of Australian silver flatware from the era of my interest – all with different makers' marks (**plate 1**). A paté knife bore the stamps DC as well as a map of Australia with the word 'MADE' inside the map. A spoon had the initials JEH, the letter G; as well as a stamp of a bird – the piping shrike. Two spoons of similar style shared one common mark – a gumnut and gum leaves. However, one spoon also had the initials JAL stamped beside the gumnut.

How would one go about verifying the names of makers associated with these various makers' marks? At present, there is no easy answer.

The paté knife stamped with DC and a map of Australia (**plate 2**) was made

by David Clayton, a Queensland silversmith who has been working in Australia since 1970. He is among a number of smiths who have devised their own secondary stamp indicating the 'proud to be Australian' theme.

The spoon marked JEH (**plate 3**) was made by South Australian silversmith John Edwin Hale (1927-1996). He was granted permission to use the official South Australian state symbol of the piping shrike (a magpie) on his work. Hale added a letter stamp as his own dating system, but it is not necessarily a reliable dating guide. Precise dating of Australian silver during this era has certain difficulties and is beyond the scope of my project. However the years of active silversmithing will be documented and year changes in the use of various stamps will also be documented.

The two similar spoons were both made in the Linton silver style, but one was earlier than the other and each potentially had a different maker. The name Linton is a distinguished one in the art world of Western Australia. James Walter Robert Linton (1869-1947) arrived in Albany from England in 1896, became an artist and teacher and started silverwork in 1904. He used a gumnut and gum leaves stamp.

His son James Alexander Linton (1904-1980) continued the tradition of making fine silverware and incorporated Western Australian wildflower designs into the distinctive range. Spoons had finials that were cast; the bowls were hand beaten and a high standard of skill was evident in all his works. Jamie Linton's workshop used the gumnut and gum leaves stamp as well as a punch with Linton's initials JAL. Unlike the situation in other states, there were no commercial silver manufacturing firms in WA. Individual artist-craftsmen like the Lintons were highly successful and had a captive market.

After Jamie's retirement in 1976, his son John Linton and son-in-law George Lucas were given the right to continue to produce Linton silver. They worked together for a short time and then set up separate workshops. John Linton called his business *Linton Silver* and George Lucas called his *Argenta*.

John Linton and George Lucas do not use the initials JAL on their work, so the answer to the riddle of these spoons is that



Three Australian silver objects: paté knife and two spoons



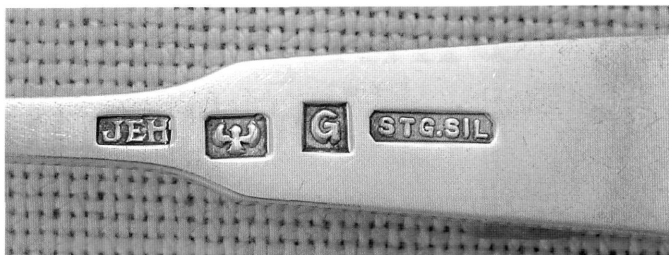
Marks on paté knife made by David Clayton, Qld

the spoon with JAL and the gumnut and gum leaves marks is from the Jamie Linton workshop. The other spoon in the Linton style with only the gumnut and gum leaves mark comes from Argentina and was made by George Lucas. Connoisseurs of modern Linton ware would be able to identify Lucas' standard of excellence.

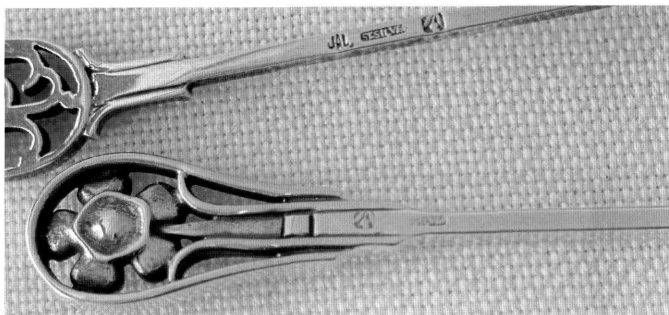
The task of collecting data for this research project is complicated and I would welcome any information that can be provided about makers during the period 1950–2005. I am photographing the marks to be able to present actual images rather than only drawn representations.

This becomes increasingly difficult when the work of deceased smiths needs to be located, especially if their work is not in public collections. So any help is welcome.

I am also very willing to try to identify any marks on silverware from this era which might be unknown to you. My contact details are: Mrs Christine Erratt 02 9958 4455 or cerratt@bigpond.net.au



Marks on spoon made by John Edwin Hale, SA



Marks on Linton spoons, WA

Editorial

Every issue of this magazine goes to over 500 people across Australia and overseas. If we apply the conventional rule that maybe two and a half people read each issue, that means an audience of 1,250. Not bad considering that just a few years back we had under 200 subscribers.

That explosion of membership means that we have few opportunities for personal contact with the majority of our readers, especially those who live outside Sydney. We have been guessing what you want to see in the magazine, and opted for seeking a mix of some authoritative articles, some practical advice, some news of what's happening, some auction prices, some reporting of our events, some book notices. That supplements the ephemeral information which we post on our website, www.australiana.org.

By contrast, we know quite a lot about the people who visit our website, thanks to the statistical report that is generated on it. In the last week, we had over 3,000 hits, and 888 visits. That is well up on the average of 535 visits, showing that we are getting more visits than we used to. The most popular webpages consulted were our home page, the magazine page, and list of auctions and fairs. That suggests that most people are interested in the magazine. Just over 50% of visitors found our site by going through Google, and 10% through Yahoo.

So as far as our magazine *Australiana* goes, we have been flying by the seat of our pants with very little feedback. The ever-increasing membership, and stagnating attendance at meetings, does imply that members value their copies of *Australiana* above all.

A long-standing member and former President, Professor Ken Cavill, has suggested that we survey what our members want the *Australiana* Society and its publication, *Australiana* to do. Your committee will be reviewing how best to do that.

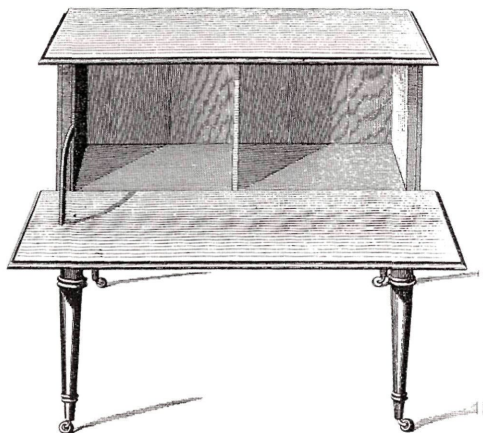
But don't wait till we get that under way – suggestions and contributions are welcome anytime. And if you are a survey expert, don't be bashful about offering your help.

John Wade
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Dining habits and toilet furniture

DECEPTION TABLE.



*Plate 1 Deception Table:
T. Sheraton, Cabinet
Dictionary, 1803*

HELEN & DAVID KELLY

Introduction

During the 18th and early 19th centuries, only the rich could afford to set aside special rooms in their homes as toilets or 'water-closets'. Even then, they did not use those rooms exclusively. Instead, they used the same types of movable toilet furniture as the less well-off.

Toilet furniture was particularly common in the bedroom. The more sophisticated form comprised a seat with a hole in it and with a receptacle underneath. The less sophisticated form was simply a cupboard to house one or more chamber pots.² The former was called a 'close stool' and the latter a 'pot cupboard'.³ Both items continued to be



Plate 2 Australian six legged sideboard with pot cupboard, private collection, NSW. K Okey, 'Brass Galleries on early Australian sideboards', Australiana, Vol 25, No 4, p. 147, plate 4

made throughout the 19th century. Close stools were free-standing, often disguised as a chair; sometimes hidden in a 'night table', 'bed table' or 'wash-stand'⁴ or within a set of bed-steps.⁵ They might even be found in what appeared to be a chest of drawers.⁶ Chamber pots, on the other hand, were generally hidden in a cupboard, which might or might not be made especially for that purpose.⁷ Toilet furniture was not, however, limited to the privacy of the bedroom. Men thought little of going to the toilet in the immediate presence of male companions. King Louis XIV is recorded as having expected his courtiers to be present when he used the 'close stool', both at rising and before retiring to bed. On many occasions he conducted business while sitting on a close stool, and even received ambassadors while in that not exactly dignified position.⁸

Chamber pots in the dining room

The dining room was one place in which toilet furniture was particularly likely to be placed. Chamber pots⁹ were hidden from the sight of women diners in cupboards placed either in the main part of the room, in alcoves, or behind curtains or internal shutters.¹⁰

Sheraton's *Cabinet Dictionary* contains a design for a particularly inventive cupboard of this type. His delightfully named 'Deception Table' (**plate 1**) was a cupboard in the shape of a Pembroke table. It was intended:

To answer the purpose of a pot cupboard or any other secret use which one would hide from the eye of a stranger.

In some cases, the deception table stood separately in the dining room. But some smaller versions could fit neatly between the pedestals in a pedestal sideboard.¹¹

Chamber pots were used by men after dinner, when the women had withdrawn. Conversation typically went on in the dining room for hours afterwards, and large amounts of alcohol were consumed.¹² Toilet facilities close at hand were considered a necessity. These dining habits were replicated in Britain's colonies and former colonies. Recording a visit to the United States in the 1790s, Moreau de Saint-Méry mentioned that chamber pot cupboards were usually available in dining rooms. When they were not



Plate 3 Sideboard with pot cupboard: T. Sheraton, *The Cabinet-Maker's and Upholsterer's Drawing Book*, 1793, plate 26

available, Philadelphia's gentlemen could be seen 'running to the corners of the room hunting night tables and vases which will enable them to hold a greater amount of liquor'.¹³

The practice of placing chamber pots in dining rooms continued into the 19th century. Louis Simon visited Britain from New York in 1810-1811. In his journal of reminiscences of that visit, published in 1817, he asked rhetorically:

Will it be credited that, in the corner of the very dining room, there is a certain convenient piece of furniture, to be used by anybody who wants it?

The 'certain piece of furniture' was a chamber pot, which, as Simon says, men used 'as matter of course, and it occasions no interruption to the conversation'.¹⁴

Chamber pots in sideboards

In an article in *Australiana* in 2003, Keith Okey drew attention to an early 19th century, colonial six-legged sideboard (**plate 2**) which he described as unusual because:

it has a central cupboard with a deep shelf to hold a china urinal for the use of male guests to relieve their over-full bladders when the ladies had retired.¹⁵

Okey's statement caused surprise in some quarters. That is understandable. After all, one would never use a sideboard for such a purpose in polite society today! But the apparent functional anomaly disappears when one realises that, in the late 18th and early 19th

centuries, dining rooms regularly contained toilet furniture. Why not use the sideboard for that purpose as well?

In fact, sideboards at the time were often used to house chamber pots. The practice appears to have commenced in the late 18th century. In *The Cabinet-maker and Upholsterer's Guide*, George Hepplewhite spoke of pedestal sideboards where:

one pedestal serves as a plate-warmer, being provided with racks and a stand for a heater; and is lined with strong tin; the other pedestal is used as a pot-cupboard.¹⁶

In *The Cabinet-Maker and Upholsterer's Drawing-Book*, Thomas Sheraton confirmed this use of sideboard pedestals:

One pedestal is used as a plate-warmer, and is lined with tin; the other as a pot-cupboard, and sometimes it contains a cellaret for wine.¹⁷

The placing of a pot inside a sideboard was not restricted to pedestal sideboards. When six-legged sideboards came into favour, some of them were constructed with a small pot cupboard, which was accessed from a far side of the sideboard. *The Cabinet-Maker and Upholsterer's Drawing-Book* contains an illustration of one with the pot cupboard removed (**plate 3**).¹⁸ Sheraton described their construction in the following terms:

[The] left-hand drawer is, however, sometimes made very short, to give place to a pot cupboard behind,

Pot Cupboards

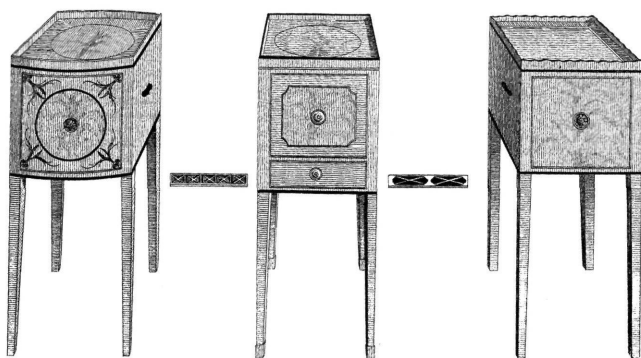


Plate 4 Pot cupboards: G. Hepplewhite, *The Cabinet-Maker's and Upholsterer's Guide*, 1794, plate 84

which opens by a door at the end of the sideboard. This door is made to hide itself in the end-rail as much as possible, both for look and secrecy. For which reason a turnbuckle is not used, but a thumb-spring, which catches at the bottom of the door, and has a communication through the rail, so that by a touch of the finger the door flies open ...¹⁹

The pot cupboard in the side of a sideboard was certainly not an original design by Sheraton. It is also referred to in the *Cabinet-Maker's London Book of Prices* in 1797, which includes in the specifications for a sideboard:

A pot cupboard in the end, cock beaded.²⁰

Chamber pots and other pots

Now it is true that, in speaking of pot cupboards, neither Hepplewhite nor Sheraton referred in terms to 'chamber' pots. But there really cannot be any doubt that that is what they were both talking about. Here are some reasons.

First, both Hepplewhite (plate 4) and Sheraton (plate 5) also used the term 'pot-cupboard' when referring to a stand-alone cupboard for 'genteel' bedrooms. There the reference to chamber-pots is unmistakable. Neither Hepplewhite nor Sheraton would have

used the same term to refer to a cupboard used to house cooking pots rather than chamber pots without warning their readers against the ambiguity. Indeed, they would not have allowed themselves to create that ambiguity in the first place.

Secondly, Sheraton's reference to 'secrecy', in relation to both the six-legged sideboard and the 'deception table'²¹, makes it implausible that he was referring to a cupboard for holding kitchen pots. Keeping the presence of a pot 'secret' suggests the need to avoid possible embarrassment. The appearance of a kitchen pot in the dining room could hardly have done so.

Thirdly, the cupboard in Sheraton's six-legged sideboard was far too small to contain more than a small pot. It would have been an inadequate response to any perceived need for a cooking pot to be in the dining room. In any event, kitchen pots would have been quite out of place in the dining room of a person who owned a sideboard in the Hepplewhite or Sheraton style. Serving plates and tureens, not kitchen pots, were typically used there.²²

Fourthly, in her *Home Comfort: a History of Domestic Arrangements*,²³ Christina Hardyment records the existence today of sideboards in Penrhyn Castle, Wales, which contain chamber pots:

A Pot Cupboard

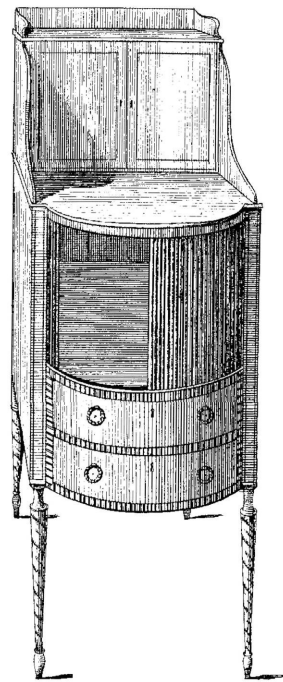


Plate 5 Pot cupboard: T. Sheraton, *The Cabinet-Maker's and Upholsterer's Drawing Book*, 1793, plate 43

In the dining room of Penrhyn Castle, chamber pots were housed in sideboard cupboards for the relief of the gentlemen at the end of the meal, before they settled down to their port and cigars.²⁴

The photo of one such chamber pot, inside the front cupboard of what appears to be an early 19th century sideboard, is reproduced as (plate 6). True, the particular chamber pot could possibly have been put there recently; but why would anyone think of doing so unless the sideboard had originally housed such an item?

Finally, confirmation of our view comes from the fact that the writers who have recently discussed the subject have uniformly accepted that the sideboard pot cupboard was intended to house a chamber pot.²⁵

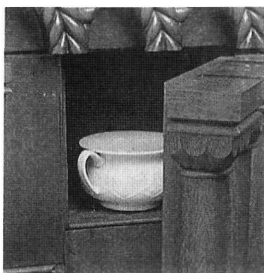


Plate 6 Sideboard cupboard with chamber pot: C. Hardyment, *Home Comfort: a History of Domestic Arrangements, front cover*

Conclusion

The practice of locating chamber pots in dining rooms, whether in separate pot cupboards or in sideboards, appears to have been relatively short-lived. Colleagues have informed us that they have seen a number of *early* colonial sideboards containing a Sheraton-style pot cupboard, but none that was made after about 1830. No-one we have consulted has come across *any* colonial deception table. Even in Britain, neither sideboards with pot cupboards nor deception tables appear to have been designed or made after the first few decades of the 19th century. Certainly, J.C. Loudon made no mention of them in the first edition of his *Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture*, published in 1833. In his (posthumous) 1853 edition, he referred to a more discreet arrangement to meet the needs of male diners:

There is a certain convenience, rather indispensable, viz. a closet to hold utensils sometimes required by gentlemen after dinner. The closet must be made on the outer wall large enough for a person to stand in and with shelves in one corner for the utensils.²⁰

Numerous factors eventually led to the elimination of both toilet furniture and closets from the dining room. They include changes in dining habits; a more refined sense of modesty; the construction of better toilet facilities in separate rooms dedicated to the

purpose; and the developing awareness of the value of hygiene, particularly after the outbreak of cholera in London in 1843. Today, sideboard pot cupboards and

deception tables are, in functional terms at least, merely historical curiosities. Their passing is certainly not something that anyone today is likely to mourn!

NOTES

- ¹ We thank Ben Hodgetts, Conservator, Melbourne, and Jody Wilkinson, Newcastle, for their valuable advice in relation to this article.
- ² Sometimes referred to as 'night vases'.
- ³ We use these terms in preference to the euphemistic 'commode', which covered both forms of furniture. The use of that term in this context was apparently a Victorian innovation: J. Gloag and C. Edwards, *Complete Dictionary of Furniture*, p. 248.
- ⁴ Also called a 'basin stand'; T. Sheraton, *Cabinet Dictionary*, London, 1803; reprinted with an introduction by W.P. Cole and C. Montgomery, Praeger, New York, 1970, 'Basin table'.
- ⁵ A night table or basin stand might also contain a bidet: T. Sheraton, *The Cabinet-Maker's and Upholsterer's Drawing Book*, London, 1793, Plate LXXV; Dover Reprint, New York, 1972, p. 203; T. Sheraton, *Cabinet Dictionary*, 'Bidet'; J. Gloag and C. Edwards, *Complete Dictionary of Furniture*, The Overlook Press, New York, 1991, 'Bidet'. Bidets were also made for use while travelling.
- ⁶ William Smee and Son, *William Smee & Sons' designs of furniture*, London, undated, mid-19th century, p. 113.
- ⁷ In many cases, of course, the chamber pot was simply kept under the bed, a practice that continued well into the 20th century. See, eg, George Orwell, *The Road to Wigan Pier*, Gollancz, London, 1937.
- ⁸ Julie Horan, *The Porcelain God: a social history of the toilet*, Carol Publishing Group, Secaucus, NJ, 1996, p. 54. At least two American Presidents, Johnson and Nixon, are reported to have conducted business with their advisers while sitting on the toilet.
- ⁹ Close stools, discreetly disguised, might also be found there.
- ¹⁰ Elizabeth Wright, *Clean and Decent: the fascinating history of the bathroom & the water closet, and of sundry habits, fashions & accessories of the toilet, principally in Great Britain, France, & America*, Routledge & Paul, London, 1960, p. 87.
- ¹¹ Sheraton, *Cabinet Dictionary*, London, 1803, 'Deception Table'.
- ¹² See, eg, D. Cecil, *Melbourne*, Constable & Co Ltd, London, 1955, p. 28.
- ¹³ *Voyage aux Etats-Unis de l'Amerique 1793-98*, p. 266.
- ¹⁴ *Journal of a Tour and Residence in Great Britain during the years 1810-1811*, Edinburgh, 1817; cited by P. Thornton, *Authentic Décor, the Domestic Interior 1620-1920*, Weidenfeld & Nicolson, London, 1984, p. 147.
- ¹⁵ 'Brass Galleries on Early Australian Sideboards', Vol. 25, No 4, p. 147.
- ¹⁶ *The Cabinet-Maker's and Upholsterer's Guide*, 3rd ed, 1794; Reprinted, Dover, New York, 1969, p. 7.
- ¹⁷ *The Cabinet-Maker's and Upholsterer's Drawing Book*, Dover Reprint, p. 365. See also p. 366.
- ¹⁸ *Idem.*, p. 365. These pot cupboards were most likely to be placed in sideboards that 'are square at the ends, and only a little shaped in front'.
- ¹⁹ *The Cabinet-Maker's and Upholsterer's Drawing Book*, Dover Reprint, p. 364.
- ²⁰ Pp. 118-9.
- ²¹ Sheraton, *Cabinet Dictionary*.
- ²² If the purpose was to keep food warm, a far better method lay in the use of a special warming cupboard known as a 'haster': J. Gloag and C. Edwards, *op.cit.*, p. 387.
- ²³ Academy Chicago in association with the National Trust, Chicago, Ill, 1992.
- ²⁴ P. 181.
- ²⁵ See, eg, J. Gloag, *Georgian Grace, A Social History of Design from 1660-1830*, p. 146-7; P. Thornton, *Authentic Décor, the Domestic Interior 1620-1920*, Weidenfeld & Nicolson, London, 1984, p. 147 *op.cit.* See also J. Gloag and C. Edwards, *op.cit.* *Dictionary of Furniture*, p. 534, where 'pot cupboard' is defined in terms of sideboard pot cupboards. That does not seem correct. The term's main use was in relation to bedroom furniture.
- ²⁶ Longman, Brown, Green and Longman, London, 1853 p. 800.

Darbyshire ceramics

MELISSA HARPLEY

The Second World War created a shortage of imported functional ceramic items for the Australian market, and in so doing opened the way for a number of small Australian commercial art potteries to operate successfully in the immediate post-war years, supplying substitute products. In Western Australia, undoubtedly the most successful of the smaller potteries was

Darbyshire Pottery, which was established by Jean Darbyshire and her husband Bill, and which was active from c. 1947-1956.

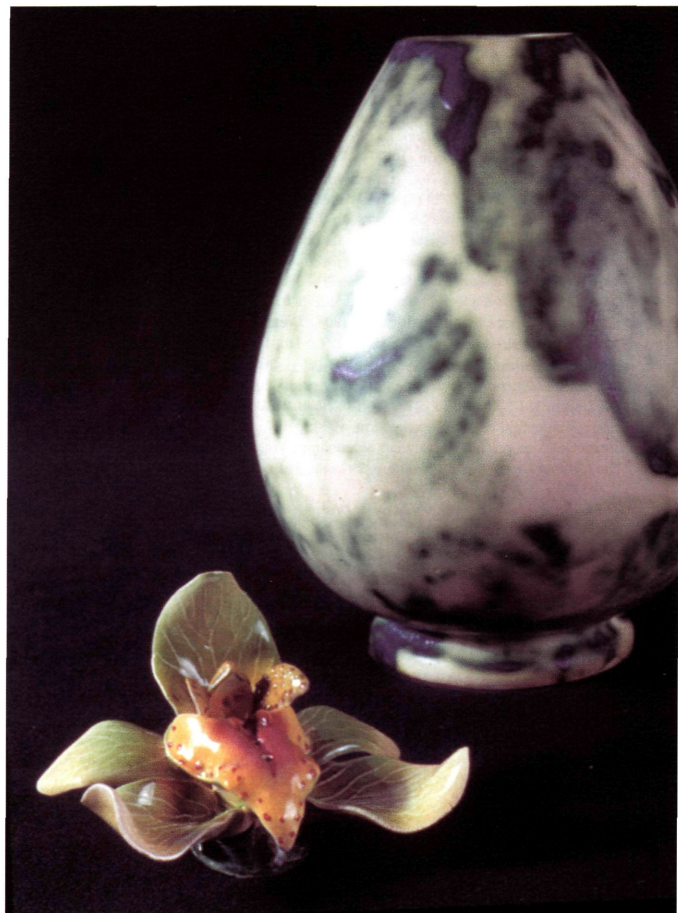
Jean Darbyshire (1910-1996) had studied ceramics in the mid-1930s with the Perth-based studio potter Flora Landells, but following World War II, Darbyshire and her husband decided to go into business independently. By 1948 they had established premises on Wellington Street, Perth, with a staff of ten. In 1952 the business was flourishing to such an extent that Darbyshire

Pottery moved to a purpose-built factory in the Perth suburb of Innaloo. At its height it was a reasonably sized concern, employing 64 staff.

The work produced by Darbyshire Pottery always reflected the interests of Jean Darbyshire herself, and Darbyshire remained in the position of production manager throughout the lifetime of the company. Darbyshire's personal interest was in the more 'artistic' lines of figurines and vases, but the staple of the company's business was the production of 'novelty' items, in particular salt and peppershakers and miniature vases.

In part, the development of two lines of production was the result of differences in the sales tax regime operating at the time, where functional items were taxed at a much lower rate than purely decorative ones. The line of salt and pepper shakers produced by Darbyshire Pottery had approximately 60 styles, including fruit, vegetables, animals and flowers. Slip cast, with handmade moulded decorations, the highly sculptural nature of these functional items was Darbyshire's attempt to combine her aesthetic interests with the realities of the market place. This approach was highly successful, especially in the WA market, although the market in the other Australian states, New Zealand and Papua New Guinea responded more to the expensive, purely ornamental items like the very popular series of Aboriginal figures.

One of the factors that gave Darbyshire Pottery a competitive edge was the company's commitment to employing professionally trained European migrants as modellers and ceramic technicians. These included the



*Jean Darbyshire
(Australia, 1910-1996),
Darbyshire Pottery
(established c. 1946, closed
1956) Vase, c. 1953 c
eramic, glazed earthenware,
29 x 15.5 x 15.5 cm,
and Orchid salt- and
peppershakers, c. 1948-1956,
porcelain. Art Gallery of
Western Australia.*

Pair of Darbyshire koala
salt- and peppershakers,
earthenware, h 7 cm.
A strip of transparent
adhesive tape across the
cork in the base is
printed 'Darbyshire WARE'.
Private collection.



Russian sculptor Schura Berusowski and Italian Bruno Guigliarelli, both of whom modelled Aboriginal figures for the pottery. Herta Ostaffi was responsible for assembling the more intricate items, such as adding the clay petals to the cast bodies of the orchid and tulip shakers, and for hand painting items. Jean Darbyshire herself remained actively involved in developing new lines and adopting different techniques for the pottery, and to this end she travelled twice to Japan in the early 1950s, in part to study operations at Noritake.

Production of the functional items remained largely the same during the period of the pottery's operation, making it almost impossible to date individual pieces precisely. The pottery experimented with a number of lines; for example a range of ovoid cups and saucers were manufactured around 1952-54, but they were never a market success. Darbyshire Pottery produced a range of plates with Aboriginal motifs, which were hand painted onto Rosenthal white glazed porcelain blanks, but these again were nowhere near as successful as the shakers.

In spite of receiving good orders for the 1956 Melbourne Olympic Games, by

1956 the company was in receivership with sales dropping dramatically, largely due to the lifting of import tariffs on foreign goods. Jean Darbyshire and her husband Bill left Western Australia in 1960 for South Australia, where they ran a guesthouse in the Barossa Valley.

The Art Gallery of Western Australia has recently been given a representative selection of items of Darbyshire Pottery by the descendants of Jean Darbyshire. These include examples of the production lines of shakers, figurines, miniature vases and Aboriginal figures, as well as examples of the hand painted plates with Aboriginal motifs and the experimental ovoid cups and saucers. Many of them are displayed on the Gallery's concourse level.

Acknowledgment

This article is adapted from one that appeared in *The World of Antiques and Art*, August 2004. Research by Caroline Green, Curtin University of Technology.

Melissa Harpley is Acting Curator
of Australian Art, Art Gallery of
Western Australia

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NEWS FROM THE DEALERS

We do the occasional auction round up, so now we'll mention some of the Australiana dealers who are members of the Society. They support us by advertising and, more importantly, by distributing our promotional brochures and sample magazines to prospective members. You'll also find a list of Australiana dealers on our website www.australiana.org.

Hangings about the gallery

Sharp-eyed viewers of the ABC TV news when the Archibald Prize entries were being received at the Art Gallery of NSW will have noticed a full-length portrait which looked very like Mr and Mrs John Hawkins, now resident in Tasmania. Indeed it was, an entry by Gosford artist Peter Smeeth. Art dealers often get painted for the Archibald – a portrait of Chandler Coventry won in 1983 – but an antique dealer is a rarer subject.

As the Archibald winner is 'preferably of some man or woman distinguished in art, letters, science or politics', we figure Robyn Mayo (Mrs Hawkins) is a good chance of swaying the judges, as a talented artist whose meticulous representations of Australian botanical subjects should be considered by all Australiana collectors.



Back to Woollahra

Australiana Society foundation member Andy Simpson has held a successful exhibition in Woollahra and decided to open a shopfront for Australian antiques again. He'll be sharing premises at 63 Jersey Road, just 100 metres from Queen Street, with Peter Lane and Marie-Francoise Fatton.

Andrew is well known to members from his dealing activities over nearly thirty years and his co-producing some definitive publications, two on Australian furniture and a third on Australian art ceramics, published last year by his imprint Casuarina Press.

The new shop has many fine examples of Australian art ceramics and furniture, selected by Andrew who has a good eye for quality. Andrew believes that his return to a shopfront will give his customers greater accessibility to fine stock, and the opportunity to study and appreciate it better.

Andrew's Australiana sits very comfortably among the stylish European furniture, sculpture, and antiquities of Peter Lane, and the Nepalese art of Marie-Francoise Fatton.

Marvin of Marvellous Melbourne

Marvin Hurnall is expanding – not himself but his premises in Melbourne's East Prahran. New facilities will provide Marvin with working and storage space at the rear of his premises in High Street, so the front can be given over to gallery display. Marvin says it's to cater to the greater interest in collecting Australiana that he's noticed over the last few years.

Marvin sells from the gallery with three catalogue exhibitions a year, mostly of ceramics but including furniture, pokerwork and other Australiana. He is proud to give a 100% guarantee of condition. For collectors outside Melbourne, everything is packed carefully and double-boxed. In 35 years, he claims that he and Australia Post have never had a breakage.

His next show will be in June, highlighted by three dioramas of stuffed birds, one a kookaburra, the second a powerful owl, and the third a sulphur-crested cockatoo, surrounded by smaller birds.

Once a week from midnight till 2 am, he joins talkback radio host Keith McGowan for an antiques and collectibles show on Melbourne radio station 3AW.

Peter Walker

Last year Peter Walker defied the current trend of closing up shop to trade at fairs or over the Internet, and opened a gallery in Walkerville Terrace northeast of Adelaide's



CBD. He's simplified his business name too, now trading as Peter Walker Fine Art, open Thursday to Saturday.

Peter Walker Fine Art specialises in the sale of rare Australian contemporary and colonial art. Clients include major state and regional galleries, libraries and private collectors from around Australia and overseas.

His next exhibition is from 2–19 June with works on paper, both international and Australian. International art includes a good Paul Sandby watercolour, Henri Matisse lithograph, G.A. Pellegrini drawing circa 1690, a 1659 A. Van de Velde engraving, a David Cox watercolour and silhouettes.

Australian artworks include works by Nolan, Fullbrook, Baldessin, William Nicholas, John Fowles and W.B. Gould.

The watercolour by William Nicholas shows the young Marian Fletcher, the daughter of David Fletcher of Fletcher's Glen between Bondi and Tamarama. He was a dentist and the first Mayor of Waverley in 1868 (before that, the Council had a 'Chairman').

Noel Ferguson

Not far off the beaten track is Noel Ferguson, the Merchant of Welby in the NSW Southern Highlands. Noel's shop is on the Old Hume Highway, just south of Mittagong. It's well worth the 3 km detour to check out his furniture and the interesting smalls that Noel turns up. He's open Thursday to Monday.

NEWS

Decorative arts to emerge again in Ultimo

In July, the Powerhouse Museum in Sydney will open its new Decorative Arts and Design Gallery, called *Inspired! Design across time*. Their press release seems to promise a new interpretation of decorative arts and design, juxtaposing items from many eras and cultures.

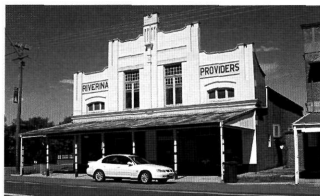
'Inspired!' presents a stunning selection of around 1,000 Australian and international objects across furniture, fashion, textiles, graphics, glass, jewellery and metalwork, collected over the Museum's 125 year history. The exhibition conveys six major themes: *Signatures and superstars* (1960s to now); *Mark of the maker*; *New century: new look*; *Adapting to a new land*; *Looking back, looking forward*; and *Patronage and possibilities* (1700s).

'Case studies explore the many ways in which ideas become reality; from the passion and skill of designers, makers and manufacturers in the development of ideas and products, and their relationships, to the needs and pleasures of the people who use, collect and commission their work.

'Objects range from the most innovative designs of the present, such as furniture by Marc Newson and Zaha Hadid, to rare survivors from the past, like a bust of Baron Schneidel (sic) from the Meissen porcelain factory of the 1700s, a spectacular gilt teaset designed by Napoleon's silversmith and a rare gothic style Governor Macquarie chair.

'Unique contemporary handmade objects by Gwyn Hanssen Pigott and Yvonne Koolmatie sit beside one-off 19th century masterpieces, such as a silver and emu egg cricket trophy by William Kerr; classics by Italian and Swedish manufacturers; and an amazing selection of nineteenth century dress and key pieces by fashion designers including Mariano Fortuny, Akira Isogawa and Vivienne Westwood; as well as a rich selection of wallpaper designs by the legendary Florence Broadhurst.

"The Museum's collection is unique in Australia in that it crosses past and present, Australian and international, and because of the wider scope of the Museum's interests, decorative arts and design can also be considered in the context of technology, industry and social history. *Inspired!* offers a fascinating introduction to the Museum and at the same time gives an important context to related temporary and permanent exhibitions," said Senior curator, Decorative arts and design, Grace Cochrane.'



Museum crosses the border

Holbrook is the new home for Geoff and Kerrie Ford's National Museum of Australian Pottery. They bought the imposing two-storey Riverina Providers store, and after adapting it, they will transfer their extensive 19th century Australian pottery collection from Wodonga to the shopfront museum right on the highway, halfway between Melbourne and Sydney.

During the First World War, Germantown was renamed Holbrook to honour the VC-winning skipper of the British submarine B11 that sank a Turkish battleship at the Dardanelles. With the new pottery museum, Holbrook will add another attraction to the list that includes HMAS *Onaway*, one of the Navy's old Oberon Class boats, and the local museum in the Woolpack Inn.



Mint visit

Following our hastily-reorganised Australia Day dinner this year, our next event was a tour of the refurbished Mint building in Sydney's Macquarie Street, which also houses the Caroline Simpson Library and Research Collection. Curator of the Mint Robert Griffin gave members a tour in March.

Moving on

David Hansen, curator of the Glover exhibition, and Senior Curator of Art and Co-ordinating Curator of Art and Humanities at the Tasmanian Museum and Art Gallery, is leaving on 28 February 2005.

Dr Hansen and his fiancée Heather B. Swann will be spending March-September 2005 in south-west France, where Heather will be artist-in-residence at the Ernst Mach Foundation, Pontiacq. They will return to Australia in spring, when David will take up a

two-year writing Fellowship from the Visual Art/Crafts Board of the Australia Council.

Dr Hansen will maintain a professional association with the TMAG as guest curator of the 2007 touring exhibition 'Poor People: the watercolour portraits of John Dempsey.'

The City of Fremantle Art Collection

The collection began with a bequest of 41 works to the City of Fremantle in 1958 when Claude Hotchin (1898-1977), an enthusiastic patron of the visual arts, donated paintings by Hans Heysen, Margaret Preston, Arthur Streeton, Rupert Bunny and other Australian artists.

In 1978, the family of artist Kathleen O'Connor gave 43 works to the Collection. Kathleen O'Connor (1876-1968) lived in Fremantle during her early life, and her father, the engineer C.Y. O'Connor, had an enduring relationship with Fremantle in supervising the construction of the new harbour.

Sculptor Akio Makigawa made generous gifts to the collection between 1980-81 before he left for Melbourne. With more pieces acquired, the collection has the largest body of Makigawa's work in a public collection in Australia.

In 1984 Dr Ian Berndt donated 40 18th- and 19th-century Japanese woodblock prints and the Visual Arts Board of the Australia Council granted thirteen. Dr Douglas Kagi has been a generous benefactor to the collection, with 12 works by Colin Lanceley donated in 1988.

The collection today numbers over 1,000 works, having grown with donations and acquisitions to include historical and contemporary artworks in a range of media - paintings, prints, drawings, ceramics, photographs and sculpture - mostly by Western Australian and Australian artists.

The collection's early development was greatly influenced by Ian Templeman, inaugural Director of the Fremantle Arts Centre (1972-1989). He defined and promoted professionalism in arts development and an acquisition policy that primarily focused upon building a collection that captured a range of contemporary arts practice in Fremantle and Western Australia. As a result the collection holds a strong body Australian prints and Western Australian ceramics. Templeman was responsible for establishing an ambitious exhibition and acquisition program. His efforts gave birth to the annual Fremantle Print Award in 1976, which has seen award winning prints go to the collection.



Plate 1a-b: Desk closed & open. Rare Tasmanian made tambour-front desk, in the form of a Boston secretary. The rectangular top of Australian cedar, over a pair of fitted tambour doors. The doors banded in a clear pine with dark inclusions that is identified as Oyster Bay pine. The leading edges to the doors is similarly banded, with inset rectangular panels of musk. The ends of the secretary front are similarly panelled. The doors with diamond shaped escutcheons are in southern Tasmanian casuarina, opening to reveal seven pigeon holes with shaped tops edges in Tasmanian myrtle, all over four short and two long flame cedar drawers with re-entrant mitred crossbanding of Tasmanian native cherry. All with finely turned ivory knobs, two replaced. The central door, similarly veneered, contains a pull-out drawer with fitted writing compartment with baleen knob and concealed secret drawer with myrtle veneer. The carcass is Australian cedar and constructed of the best quality. A fold out writing scriptor, with fine flame cedar crossbanding has the leather replaced below a single full-length drawer veneered with book-matched tiger musk veneers, with central casuarina escutcheon, surrounded by show banded veneers of an unidentified acacia. The whole is supported on four tulip-topped legs with finely turned shafts, with rope twist turnings. The legs are a Tasmanian native hardwood, *Phealium squameum*, native tallow wood, or in the 19th century cabinet makers terminology, white wood, these with the original cedar graining. The legs terminate in the original brass ball casters of American type. The desk is in original condition, with revived original polish and no structural losses or repairs



Edward Augustus Wilson,

American-born patriot, cabinetmaker, political convict and 'British Slave'

JOHN HAWKINS

In 2004 through the good offices of Bill Hind, a dealer of many years standing, I acquired this important Tasmanian-made Boston secretary. Members of the Hind family have been dealers of repute in Brisbane for nearly fifty years. Bill's mother purchased the desk in Queensland in 1968 from a family called Judge. I sold a half share in the desk to a Hobart dealer, Warwick Oakman, who was the first to identify its American antecedents and correlate it with the Tasmanian chest of drawers in the National Gallery of Australia in Canberra. Warwick has since sold the desk to a prominent collector of Australian furniture.

Its perambulations gave me time to investigate why such an unusual item should be constructed in a penal colony far from its American, specifically Boston, parents and I tender the following hypothesis.

Fifty or so American patriots and thirteen British soldiers were killed during an abortive invasion of the British Colony of Upper Canada by sympathisers from the United States bent on inspiring another republican revolution. After the Battle of the Windmill from 12-16 November 1838 near Prescott, Ontario, 92 American patriots were transported to Van Diemen's Land. Seven book-length accounts by patriots describing their travails in Van Diemen's Land were later published in America. From these and other sources, Cassandra Pybus and Hamish Maxwell-Stewart published their authoritative book *American Citizens British Slaves*, a constant source of reference throughout this article.¹

Edward Augustus Wilson had been born on 13 August 1812 to Andrew Wilson and Mary Bradshaw² at Pompey, Onondaga County, New York.³ Captured during the invasion, the young man was tried by the Militia General Court Martial at Fort Henry in Kingston, Ontario. Found guilty of 'piratical invasion of Upper Canada', Wilson was sentenced to life on 8 December 1838⁴, and taken to Quebec where he boarded HMS *Buffalo* along with 79 others on 25 September 1839.⁵ The decision to send them to Van Diemen's Land was taken by Lieutenant-Governor George Arthur, formerly of Hobart.

HMS *Buffalo* sailed direct to Hobart via Rio de Janeiro in 140 days, arriving on 12 February 1840. A further 58 French-speaking convicts from Lower Canada remained on board and were sent on to Sydney to be incarcerated at Concord, where Canada Bay and Exile Bay commemorate their stay.

Wilson's arrival in Australia as both a political convict and cabinetmaker was not an Australian first. I have recorded and discussed the activities of both Lawrence Butler,⁶ convicted after the 1798 uprising in the south of Ireland, who arrived on the *Atlas* in 1802, and Alexander Hart⁷, a Scot from Glasgow, convicted at Stirling after the Carron uprising of 1819. Skilled men such as these had little or no reason to seek work in the convict colonies but their stylistic imprint on furniture constructed on arrival in the traditions of their apprenticeship was considerable.

Plate 1d. Detail of American brass-enclosed castor, a seemingly unique American fitting. The quilled decoration reversed on each leg is a sign of quality and doubles the time and labour required in the turning

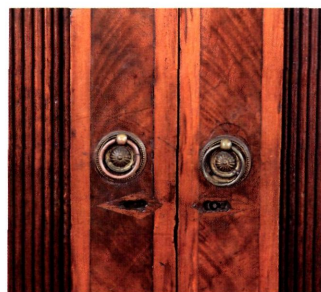


Plate 1c. Sliding tambour shutter fronts are difficult to make, being constructed from thin pieces of wood glued to a canvas backing. The brass handles are a later addition





Left: Plate 1e. The tambour open, to reveal the veneered decorated drawer fronts

Below left: Plate 1f. The original sliders, probably originally fitted with ring-turned whale dentine handles, now later brass rings. Original brass hinges



Under Sir John Franklin, appointed in 1837 to replace Governor Arthur at Hobart, the convict system in Van Diemen's Land was changing from assignment to probation. Franklin tried to introduce the new probationary system gradually. Assignment to domestic service ceased in July 1839 but assignment in towns did not finally come to an end until July 1840.⁸ At this moment, Franklin had to deal with 79 American political convicts who had no love for the British, but neither were they convicted criminals.

The men from HMS *Buffalo* landed at New Town and were marched through the streets of Hobart to Sandy Bay. This departure from the norm was authorised by Franklin on a suggestion from Arthur in Canada. In his dispatch to the Colonial Office, Franklin stated 'I have not allowed these men to pass through the usual ordeal out of the Convict Barracks, not wishing them to be thrown amongst the usual class of Thieves and Rogues who are kept in such places of punishment.'⁹

Franklin addressed the patriot convicts for over two hours from his horse. Linus Miller, a patriot, was struck by the irony of the fact that this man 'so destitute of honourable feelings and principles could be related to one of the founding fathers of Yankee republican

virtue ... a nephew of our immortal Benjamin Franklin.'¹⁰

Allotted a special station at Sandy Bay, the patriots worked as a gang on the road to Hobart. They were allowed access to the Colonial Hospital and attended St Georges Church, Battery Point. Under the new probationary system, they suffered as a group.¹¹ After four months in June 1840, they were moved inland to the Lovely Banks Probation Station, north of what is now Kempton, to keep them away from American whalers. Four of the patriots had already been sent to Port Arthur for attempting to board American whale ships and escape.

At Lovely Banks, they helped construct a new probation station and submitted a petition to W.E. Lawrence, a member of the Legislative Council. This petition dated 16 August 1840¹² was signed by them all and written by Linus Miller

'... Our sufferings have hitherto been very severe for men to endure, who have been accustomed to enjoy all that is desirable in life, many of my companions are considerably advanced in years, their health impaired by the vigors of imprisonment, and their spirits broken by sorrow and want ...
Linus Wilson Miller.'

Plate 2. Unknown maker, Tasmania.
Chest of drawers, c. 1840. Cedar,
166.0 x 133.5 x 62.5cm. National
Gallery of Australia, Canberra. The
form of this chest is American,
suggesting that it was made by a
United States-trained cabinet maker
working in Tasmania (such as E.A
Wilson), or commissioned to a design
provided by an American client.



It was to no avail. Miller and Stewart wrote to the visiting magistrate that they were being 'treated far worse than African slaves'.¹³ As a result they decided to facilitate a mass breakout with the help of American whalemens then in port. They were captured and sent to Port Arthur, the remaining prisoners being moved to a more secure location at Green Ponds, now Kempton.

On 16 July 1841 Wilson was sent, together with 22 other patriots, to Browns River just south of Hobart. At least ten of these were carpenters¹⁴ and five skilled metal workers, although Wilson was the only cabinetmaker. They were allowed quarters of their own and permitted to construct a hut for their own use.

Seventy patriots were granted tickets of leave on 10 February 1842. All are listed in the *Hobart Town Gazette* 11 February 1842, on condition that they 'reside in the following Districts only: Fingal, Campbell Town, Oatlands, Bothwell, Hamilton and Swan Port ... they shall not be allowed to leave their respective Districts without the sanction of the Chief Police Magistrate being first obtained.'

After receiving his ticket of leave, Wilson may have spent a year at Browns River. It would appear that he was free to do as he wished and Browns River

gave him access to Hobart, his movements being constricted only from 25 July 1842 when he was listed as working at Campbell Town.

At Campbell Town, Wilson may have worked for another Scottish family, George and Marion Wilson at 'Ceres', a property granted to George Wilson in 1831. Their daughter Margaret, born 1834 was to marry in 1857 the Rev. Loughlan Campbell. That family still has a letter to and photograph of Mary Ann Sly, whom they may have employed. The letter from Margaret Wilson to her mother Marion states that she is knitting for her servant Mary Ann's baby.¹⁵

In late 1843, the patriots gained an important new conduit for their appeals with the appointment of Elisha Hathaway Junior to the post of United States Consul at Hobart Town (plate 4). Hathaway arrived in Hobart on the *Waterwitch* in November 1843 from Sydney where he had lived with his family from March 1843.¹⁶ His wife and child came to Hobart in February 1844.¹⁷

Hathaway's appointment, only four years after the first US consulate in Australia was established at Sydney, may well have been made with two distinct American concerns in mind. American whalers in the Pacific used Hobart as a centre for repairs, supplies

and administration and for sailors' rest and recuperation, in the process making Hobart Town a vibrant and rich port. Hathaway also had to deal with some 75 patriots incarcerated under British law and sentenced to life in the colony.

Late in 1843, having concluded a treaty to resolve the United States' border dispute with Britain, Everett, the Ambassador to the Court of St James in London made an appointment with Lord Stanley, the Colonial Secretary, to discuss a full pardon for the patriots¹⁸ He discovered that the process was complex and slow, so he applied directly to the Prime Minister, Lord Aberdeen, using a direction from the US President dated January 1844. Twenty-eight free pardons were promptly granted and Ambassador Everett requested the help of the newly approved consul, Elisha Hathaway, in petitioning for those outstanding.

The 28 pardons were dispatched from London in May 1844 and were gazetted on 27 November 1844. One of these was for Edward Augustus Wilson. Wilson may well have been in contact with Hathaway from his arrival in Hobart in November 1843. By this date, Wilson was confined to the district of Campbell Town and had fallen in love, requesting permission to marry Mary



Plate 3a: A simple example of a Boston secretary, circa 1810



Plate 3b: The finest example of its type by John Seymour & Son, Boston circa 1800. Sold the American Art Association, January 1930 for US\$30,000

Ann Sly of Hobart in May 1844.¹⁹ They did not marry until 4 November 1844, at St Andrew's Church in Hobart.²⁰ The delay may have been a result of the need to obtain from the American Consul the US death certificate of his wife from his first marriage in America.

On 27 January 1845 the whaler *Steiglitz*, captained by Selah Young from Sag Harbour, New York, left Hobart with 25 patriots for the Sandwich Islands (Hawaii). On board were Mr and Mrs Edward Wilson. They remained in the Sandwich Islands, as their first child was born there on 29 September 1845.²¹

They were back on the west coast of America by 1850 and are to be found in the census, he as a cabinetmaker with one daughter, Elbryanna,²² living in Oregon City. They moved to Umatilla, Oregon in 1863 where Mary Ann ran Wilson's Hotel, 'a first class hotel' and the family prospered.

Hathaway lived in a cottage in Elboden Place at the top of Davey Street in Hobart. On his departure early in 1854, his effects were sold at auction. The newspaper auction notice shows he was a man of substance and interest

NOTES

¹ Cassandra Pybus and Hamish Maxwell-Stewart, *American Citizens, British Slaves*, Melbourne, MUP, 2002.

² Gloria Jesser, Edward A Wilson article published in the *Columbia Gorge Genealogical Society Journal Newsletter*, July 2004 and November 2004.

³ Pybus & Maxwell-Stewart, *op.cit.* p. 241.

⁴ See E. A. Wilson's Conduct Record, AOT 31/48 'Police number 2656, Tried Province of Upper Canada, Ticket of Leave 10 February 1842, Free Pardon 10 December 1844, no further offences whilst in Colony, sent to Brown's River 16/7/41, Campbell Town 25/7/42. Widower with one child.'

⁵ The Indent Record, AOT Con 27/8 gives his height as 5' 9", age 27, and occupation cabinetmaker from New York State.

⁶ J B Hawkins 'The Botany Bay Wood in Australian Furniture Part II'. *Australian Antique Collector* no. 50, 1995 p.32.

⁷ J B Hawkins, Quilled on the Cann. Alexander Hart, Cabinetmaker, Glaswegian, Scottish Radical and Convict. *Australiana*, November 2001.

⁸ Kathleen Fitzpatrick, *Sir John Franklin in Tasmania*, Melbourne 1949, p. 257.

⁹ Pybus & Maxwell-Stewart, *op. cit.* p.74.

¹⁰ *Ibid.* p. 80.

¹¹ *Ibid.* pp. 100-105.

¹² AOT C805/268/6962

¹³ Pybus & Maxwell-Stewart, *op. cit.* p.127.

¹⁴ J B Hawkins, Australian Decorative Arts in the Clyde Bank Collection, Australiana, May 2003, p. 56. Here I draw the distinctions between, Carpenters, Joiners and Cabinet makers.

¹⁵ Gloria Jesser, *op.cit.*, November 2004.

¹⁶ GO 1/54, pp. 367-380.

¹⁷ MB 2/3917 p. 289.

¹⁸ Pybus & Maxwell-Stewart, *op. cit.* pp. 192-193.

¹⁹ Mary Ann's mother, Sarah Sly, posted the permission to marry in the *Hobart Gazette* 17 May 1844.

²⁰ Marriage Certificate no. 1443. Wilson's occupation is given as cabinet maker; she signed by her mark so was illiterate. The minister was Rev. J. Little, Church of Scotland, witnesses John Passmidge and Theophilus Hillhouse.

²¹ Gloria Jesser, *op. cit.*

²² *Ibid.* Elbryanna appears only in the 1852 Census.

²³ Mrs Mary Morton Allport's Diary, transcribed, 151 pages, Allport Library, Hobart.

²⁴ *Hobart Town Courier*, 4 February 1854, for a full description of the dinner attended by 60 gentlemen and presided over by The Speaker.

GOVERNMENT NOTICE.

No. 160.

Colonial Secretary's Office, 7th November, 1844.

THE Lieutenant-Governor has directed the publication of the following instrument, approving of the appointment of Mr. Elisha Hathaway, Junior, as Consul for the United States of America for the Port of Hobart Town, and such other Ports as shall be nearer thereto than to the residence of any other Consul or Vice-Consul of the said United States.

By His Excellency's Command,
J. E. BICHENO.

VICTORIA R.

Victoria, by the Grace of God, Queen of the United Kingdom of Great Britain and Ireland, Defender of the Faith, &c. &c. &c.

To all Our loving Subjects whom it may concern.

GREETING—

WHEREAS the President of the United States of America has, by a Commission bearing date the twenty-ninth day of November, one thousand eight hundred and forty-two, constituted Mr. Elisha Hathaway, Junior, to be Consul for the said United States for the Port of Hobart Town, in Van Diemen's Land, and such other Ports as shall be nearer thereto than to the residence of any other Consul or Vice-Consul of the said United States, to assist the citizens of the said United States in their commerce and traffic there; and We having approved of the said Elisha Hathaway as Consul for the said United States, according to the Commission before mentioned, Our Will and Pleasure is, and We do hereby require you to receive, confirm, and as there may be occasion favourably to assist him the said Elisha Hathaway in the exercise of his post, giving and allowing unto him all privileges, immunities, and advantages thereunto belonging.

Given at Our Court at Buckingham Palace, the twenty-sixth day of June, one thousand eight hundred and forty-four, in the eighth year of Our reign.

By Her Majesty's Command,
ABERDEEN.

JAMES BARNARD, Government Printer, 35, Macquarie-street.

Plate 4. Government notice appointing Hathaway, Hobart Gazette, 12 November 1844

(plate 5). A copy of the printed catalogue has not been located. The family had become close friends with the Allports, a leading Tasmanian family then also living in Elboden Place.

Mary Morton Allport kept a diary.²³ On 6 August 1853, she wrote 'I went with Mrs Hathaway to look at some American furniture, but it was all made for sale only.' This obscure note may be interpreted in various ways, but at least it shows Mrs Hathaway's interest in American furniture. The Hathaways departed Hobart-Town on the Derwentwater after a farewell dinner in the Legislative Council Chamber.²⁴

The survival of two Tasmanian-made items of colonial furniture of American design (plates 1 & 2) is more than coincidence. The creation of one may be considered the exception, the survival of two would indicate a greater number, some as yet unfound.

I have set out to discover an American cabinetmaker working in Tasmania in the 1840s, for the extant furniture requires a customer with an American background, ordering furniture in a style that he could comprehend, to remind him of home or as

Household Furniture,
ELEGANTLY-BOUND BOOKS,
PLATE, PLATED-WARE,

CHINA, GLASS,

FINE ENGRAVINGS,

And Effects of

E. HATHAWAY, ESQ.

MESRS. HAY AND IVEY

Are favoured with instructions from
E. HATHAWAY, ESQ.,

Who is proceeding to Europe by the Derwentwater,

to SELL BY PUBLIC AUCTION,

On the premises, at the top of Bayview-street, on FRIDAY, the 20th January, at 11 o'clock for half-past 12, punctually

THE whole of his EFFECTS, comprising in the

Drawing-room

Brussels carpet and rug to match

Steel fender and iron

Steel pan for ashes

Couch, mahogany, with blue damask

Chairs to match

Fancy chairs

Loop table, card tables

A very superior cottage piano-forte, by ticks and co., in handsome mahogany case

Music stool

a status symbol pertaining to his American position or antecedents.

Wilson may have contacted the newly arrived American Consul with regard to his status as a widower, his pending Tasmanian marriage and stating his wish to return to America, thereby providing the contact for making these items of Tasmanian American furniture.

Acknowledgments

I would like to acknowledge the help of Warwick Oakman who was the first to point out the American design of this Tasmanian desk. On a guided National Trust tour of Hobart, Des Hanlon alerted me to the memorial to the American patriots at Battery Point and the existence of the Pybus and Maxwell-Stewart history of their activities in Tasmania.

John Hawkins is a leading Australian antiques dealer who relocated to Tasmania in 2003. He has written many articles and books, mostly on Australian antiques and British clocks.

Choice engravings, framed
Fancy tables, (Bonomans
A large and valuable collection
of books, handsomely bound.
Cedar book shelves, with drawers
below.
Chimney ornaments, curtains,
bell-pulls, &c.

Dining-room.

Telescope dining table
Brussels carpet and rug
Hair covered chairs
Hair-covered sofa
Chest of drawers, work table
Small sideboard, medicine chest
Fender and iron, nest of fancy
tables.
Fine engravings, neatly framed
A small quantity of silver plate
Curtains, bell-pulls, chimney ornaments, &c. &c.

Bedroom.

Handsome mahogany French
bedstead and hangings
A large guard robe
Handsome marble top chest of
drawers, with large toilet glass
attached
Carpeting, chairs, curtains
A cut's revolver, in case complete
Hair mattresses
Chamber crockery,

Iron bedstead and furniture
Carpeting
Handsome wardrobe
Large clothes press, with drawers
Toilet table, toilet glass
Washstand and crockery
Hair mattresses, bolsters, &c.
Chairs, curtains, &c.

French bedstead, pine
Mattresses and bedding
Chest of drawers
Toilet glass, washstand & crockery
Linen press, chairs, lup bath
Picture, matting
Nursery stove, guard and fender
Servant's bedsteads, bedding, &c.

Kitchen.

Kitchen range, with oven and
boiler
Fender and iron
Tables, chairs, roasting screen
Tea and coffee pots, plated ware
China, crockery, and glass
Kitchen utensils, meat safe

Store rooms and pantry, containing a variety of essentials

A superior milch cow, choice fowls, ducks, pigs, water carts, tubs buckets, rocking horse, garden tools,

And sundry effects,

Full particulars of which will be published in catalogue to be issued prior to the sale.

Terms—Under 50L, cash.

Plate 5. Auction notice of the sale of household effects of Elisha Hathaway. The Tasmanian Trade Circular, 3 January 1854



*Thomas Griffiths Wainewright
(1794-1847), Portrait of
Henrietta Maria Garrett
(1824-1883), unsigned,
watercolour on paper,
27.5 x 22.5 cm.
Private collection, Hobart*

Thomas Griffiths Wainewright: dilettante, or simply misunderstood?

ANDREW MORRIS

Literally volumes have been written about Thomas Griffiths Wainewright (1794-1847), both here and abroad, including many contributing their dashes of fiction. Not in dispute is that T.G. Wainewright is one of Australia's more seductive

colonial portraitists, having been granted an assisted passage to Van Diemen's Land during 1837 after his conviction for forgery, not murder (for which he was so pilloried before and after his ultimate demise).

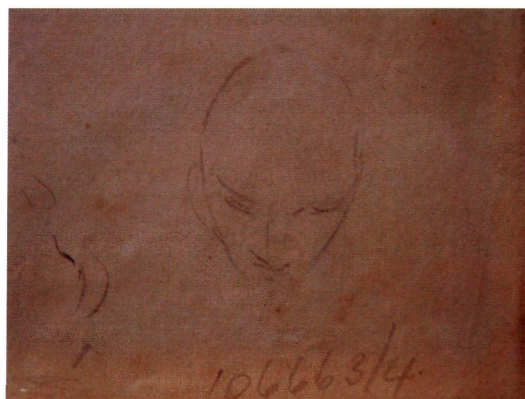
Our interest here is whether Wainewright's oeuvre intentionally accentuated his assumed belief in female insipidity, whether he beguiles us even today because he flattered the likeness of

his sitters, or more importantly is there evidence he painstakingly pursued his obvious artistic inclination earnestly and sensitively.

While incarcerated he acquired a reputation as a model prisoner. From 1840, this allowed him to work as an orderly at the Colonial Hospital in Hobart Town, which in turn provided him with comparative freedom to paint during the short duration of the rest of his life.¹ Dr



Above: Thomas Griffiths Wainewright (1794-1847), Portrait of Henrietta Maria Garrett (1824-1883), unsigned, pencil on paper, 21.4 x 18.5 cm. Private collection, Victoria



Above right: Thomas Griffiths Wainewright (1794-1847), small sketch of a bald head of Henrietta, verso image of pencil sketch. Private collection, Victoria



Right: Thomas Griffiths Wainewright (1794-1847), half-torso portrait of Henrietta, verso image of pencil sketch. Private collection, Victoria

Robert Kennedy Nuttall became his acquaintance at this time, and is likely to have encouraged Wainewright's return to painting, albeit now on a more modest scale as a result of his restricted circumstances. Dr Nuttall accumulated a number of works by Wainewright and became a notable patron.²

Less than 100 colonial works attributed to Wainewright are known to have survived to this day. He signed or initialled only a handful of these.

Illustrated are several works drawn by Wainewright depicting Henrietta Maria Garrett (1824-1883), including three preliminary pencil sketches on paper and her completed watercolour housed in an equally impressive contemporary musk frame. With one exception, all known preliminary drawings are brought together for the first time from both the front and backs of three different art works held in private collections in Victoria and Tasmania.

Each work retains impeccable provenance, but more on that later.

Henrietta was the grand-daughter of Lieutenant John Bowen RN (1780-1827), arguably Tasmania's first Governor, who arrived at Risdon Cove on the Derwent River on 12 September 1803.

Arising out of earlier explorations during 1798 by Bass and Flinders, it seems Bowen's official orders from NSW Governor Philip Gidley King were to act as the settlement's Commandant and to name the new settlement Hobart, after Lord Robert Hobart, the incumbent Under Secretary of State for War and Colonies; the primary objective would have been to ward off French endeavours. Governor King told Sir Joseph Banks that 'I shall leave it to Mr Bowen to fix a more eligible spot if one presents itself'. Bowen did not. Only five months later and armed with official sanction from Sydney, Lieutenant-

Colonel David Collins did, when he arrived 15 February 1804.³

Bowen and his mistress Martha Hayes (1787-1871) had twin daughters, Henrietta and Martha Charlotte, born 3 April 1805. The sisters carried their father's surname. When Lt Bowen left Van Diemen's Land, Rev. Knopwood reputedly acted as guardian to the Bowen twins. Their position in the fledgling society was further assured when Governor Collins became their godfather.⁴

Henrietta died 14 June 1823, while on 6 December 1823 Martha Charlotte Bowen married the rather erratic Dr Robert Stocker Garrett (second Assistant Colonial Surgeon), who was evidently introduced to her by Knopwood. Their first daughter Henrietta Maria Garrett (named after Martha's late twin sister) was born 12 October 1824.

Wainewright's preliminary pencil sketch of Henrietta recently came to



Thomas Griffiths Wainewright (1794–1847), Portrait of a Young Officer (with 'dancing' Henrietta verso), unsigned, pencil on paper, 21.4 x 18.5 cm. Private collection, Tasmania; photograph courtesy Lawson-Menzies Auctioneers Sydney

Left: Artist Unknown, Lieutenant John Bowen RN (1780–1827), c. 1828, miniature watercolour on ivory, 6.5 x 5.2 cm sight (oval). Tasmanian Museum & Art Gallery, Gift of the Estate of G. Stephenson 1953, accession number AG2265

light via a James R. Lawson auction,⁵ together with three other drawings by Wainewright from the Robert Crossland collection. Crossland published an image of this sketch in his reference work, *Wainewright in Tasmania*.⁶

Right up until the 2001 Lawson sale, the female sitter in this particular sketch was rather tediously described as 'Portrait of a Young Woman (Sitter Unknown)'. However, Nevin Hurst, proprietor of the Masterpiece Fine Art Gallery Hobart, accurately made the connection with a finished pencil and watercolour portrait, the subject being identified through its Garrett family provenance as Henrietta Maria Garrett.

The image to the verso of the sketch

portrays a half torso pencil sketch of a seated and posing Henrietta, with an additional sketch lower right of only her head, without hair. The number 106663/4 may have a Crossland reference/research connotation.

Provenance for the preliminary pencil sketch is:

Dr Robert Kennedy Nuttall,
assistant surgeon Colonial Hospital,
Hobart Town⁷

by descent to his son,
Professor G.H.F. Nuttall
Robert Crossland

James R. Lawson auction
23–24 April 2001

Private Collection, Tasmania
Private Collection, Victoria

As alluded to earlier, yet another drawing of Henrietta can be found on the back of a different pencil sketch drawn by Wainewright, that of an elegant officer. This work's provenance is identical to the main pencil sketch. Curling writes that Professor Nuttall unframed these sketches and discovered on the back of the 'Young Officer' a faint but graceful girl dancing, dressed in the fashion of Wainewright's youth – a three-quarter length figure, with her arms ending midway between elbow and shoulder.⁸ This work exists today in a private collection in northern Tasmania. Efforts to obtain an image of the 'dancing' Henrietta for publication with this paper were unsuccessful.

Provenance for the finished watercolour is:
Henrietta Maria Garrett (1824-1883).

Henrietta married S.R. Dawson in 1854⁹

by descent to her daughter, Octavia
Charlotte Dawson (1856-1928). Octavia
married Philip Gidley King (1853-1931),
grandson of Governor Philip Gidley King
by descent to her daughter, Beatrice
Charlotte King (1887-1982). Beatrice
married Mitford Wilmot

by descent to her daughter, Meriel
Antoinette Winchester Wilmot (1921-).
Meriel married Sir R. Douglas Wright
(1907-1990) in 1964 (here referred to as
Lady Wright)

Christie's Melbourne Sale No. 20,
19 June 1978

Private Collection,

Western Australia 1979

Private Collections

Private Collection, Tasmania

For many years, the Wainwright
watercolour portrait of Henrietta hung in the
dining room of the King family home in
Ormond, Melbourne. Regrettably, no
particular care was taken of it and it suffered
the steam and fumes emanating through the
kitchen door and from countless hot meals
eaten in the dining room. As it was painted
on fragile paper, by the time it came into the
possession of Lady Wright (Henrietta's great-
grand-daughter), it was in very poor
condition indeed. Some restoration was
undertaken in Melbourne and Lady Wright
recalls the restorer commenting that 'great
granny had become rather spotty'.

Some 30 years on, the conservator recalls
that before and after photographs were
probably taken. Backing was removed from
the watercolour itself, which was stuck with
tape that was holding together at least three
pieces, with several smaller central pieces
that had been drawn and added by a
previous restorer. It was heavily foxed and
very dirty, possibly due to lack of glass some
time in the past. The tape and stains were
removed from the rear, as well as the over-
painting where possible, returning the pH
before attempting to clean the image and
remove the foxing. After rejoining the
segments with archival paper or mulberry
paper and pH neutral glue, the watercolour
was chamber treated for several days,
before being mounted onto museum board
and returned to her frame.¹⁰

A pencil notation held by Lady Wright
places a date of circa 1845-1846 on the
watercolour. However as Lady Wright
concedes, this information has not been
verified and can be used only as a

*Artist Unknown,
Martha Hayes
(1787-1871), c.
1830, miniature
watercolour on pearl
shell. Collection P.
Sinclair, Victoria. In
1988 Geoffrey
Stillwell indicated this
portrait was likely
painted by Thomas
Bock*



*Henrietta Maria Garrett's
silver tea service with
Bowen crest & conjoined
initials 'CBG',
representing Charlotte
(Henrietta's mother),
Bowen (Henrietta's
grandfather) and Garrett
(Henrietta's surname).
Photograph courtesy
Lady Wright, Henrietta's
great-grand-daughter*





Thomas Griffiths Wainewright (1794-1847), A Group of Figures with a Rocky Coastline Beyond, pencil sketch from Henrietta's scrap book, current whereabouts unknown. The mustachioed gentleman standing to the right of the group bears a striking resemblance to Wainewright's self-portrait illustrated on page 2 of Crossland. Photograph courtesy Lady Wright.

guide. If accurate, this would place Henrietta's age between 22 and 23 when she sat for Wainewright at a time and place when the artist may already have been granted his ticket of leave.

Intriguingly, the 1978 Christie's catalogue divulges that the Wainewright watercolour of Henrietta was removed from a scrap book originally pieced together by Henrietta during the 1840s. It also contained a considerable amount of other material – verses, landscape sketches, prints, etc. – typical of their period and indicative of the family's lifestyle. A member of Captain Ross's Antarctic expedition, which called into Hobart in 1841, drew a pencil sketch of HMS Terror off the coast of Van Diemen's Land. Visitors and friends have written impromptu verses and Wainewright contributed, probably upon her or her family's request, the watercolour and four other pencil drawings of theatrical scenes. The whereabouts of the theatrical scenes are unknown, but one of them undoubtedly includes a self-portrait of Wainewright himself.

Of equal interest is that Henrietta's mother, Martha Charlotte Garrett (née Bowen), ran a finishing school in Elizabeth Street, Hobart in the 1830s and 1840s. In their establishment, the young gentlewomen of Hobart were taught music, drama, deportment and art. It is possible, though there is as yet no proof, that

Wainewright gave occasional drawing classes at the finishing school after he received his ticket of leave on 18 December 1845 (and a conditional pardon the following year).¹¹ Wainewright's apparent intimate access to Henrietta's scrapbook tends to support this hypothesis, rather than impair it.

In the preliminary drawing, Henrietta does seem younger than 22 or 23, which would place Wainewright as an indentured convict when he sketched her. However in her final watercolour she does look older, which indicates 1845-1846 as more probable, especially given the known date of Wainewright's release from detention, and conceivable apprehension felt by the Garrett family towards retaining a convict to depict her.

Records held by Lady Wright reveal that Henrietta's daughter, Octavia Charlotte King, donated the remains of the aforementioned scrap book to a 'Hobart Museum (? Library)'. Sadly this scrap book remains unaccounted for.¹²

The similarities between the first-mentioned pencil sketch, the other drawings to the verso and the finished portrait are unmistakable. Even a superficial examination of the image on the back of the main pencil sketch confirms each of these preparatory drawings are of the same young lady – Henrietta Maria Garrett – her head tilted towards our left, the identical position

and style of her ringlets, combined with the ever present head-band.

Wainewright reputedly stated just prior to his death by apoplexy that 'all he wished to live for was to go home [to England] and murder the person who had transported him'.¹³ If true, this statement was more likely made in light of the harshest conditions he was first subjected to upon arriving in Hobart as a convicted felon: working in chains on the roads.

Rather paradoxically what he has captured with his exquisite portrayals of Henrietta Maria Garrett is nothing short of triumphantly revealing the glowing inner beauty of a young woman about to embark on her adult life's journey. Wainewright's illustrations of her are by no means mediocre. She is composed to look as beautiful as she may well have been. Efforts to locate a contemporary photograph were unsuccessful.

Wainewright reproduced the likeness of his clientele using expressive line-work, some with rather elongated necks, some with extravagant cupid-bow shaped mouths, while others were refined using various features they may not even have possessed, such as fashionably exaggerated sloping shoulders, large bright eyes and glossy hair.¹⁴ Naturally the allure of monetary gain would have, out of necessity, played its part in this process. That conceded, it should be affirmed that Wainewright delicately expressed a lighter and more refined style compared with other colonial artists of similar genre, indicative of his heightened sense of observation.¹⁵

When Wainewright reached his ultimate destination of Hobart Town 168 years ago, the arduous life he had to endure as a convict was evidently not enough to dampen his artistic spirit. Despite an apparent lack and variety of rudimentary drawing materials, he was able to compose some exceptional portraits with obvious flare and undoubted skill.

Thomas Griffiths Wainewright was, by no objective assessment, simply a dilettante! He was clearly a fellow driven by more than mere pursuit of alleged Regency dandyism, and his preliminary drawings and final watercolour of Henrietta Maria Garrett reveal his strong aesthetic talents in action.

Andrew Morris is an accountant with particular interests in Australia's early banking institutions and their banknotes, but more recently in colonial convict artists and their art (primarily from Van Diemen's Land).

NOTES

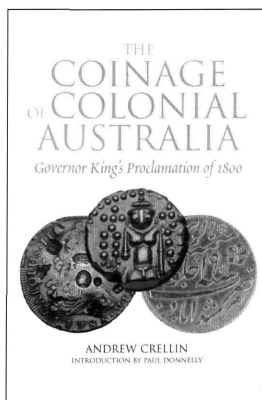
- ¹ Tony Anderson, 'Wainewright' in Joan Kerr (editor), *The Dictionary of Australian Artists - Painters, Sketchers, Photographers and Engravers to 1870*, Oxford UP, Melbourne 1992, p. 827-8.
- ² Peter R. Walker, 'Thomas Griffiths Wainewright's Reunion of Eros and Psyche and Lothaire of Bourgogne', *Australiana* August 2001, p. 89.
- ³ Terry Newman, project manager Parliamentary History Project, 'Bowen Refuses to Bow Out' www.parliament.tas.gov.au/php/Bowen.htm last updated December 2003.
- ⁴ Life at Sarah Island 1823-1825, www.members.trump.net.au/ahvem/Family/Wright/Life_at_Sarah_Island.html.
- ⁵ James R. Lawson sale 3475 lot 95, Australian & European Paintings, Sydney 23-24 April 2001
- ⁶ Robert Crossland, *Wainewright in Tasmania*, Melbourne UP, Parkville 2nd edition 1960, pl. 24 after p. 114.
- ⁷ Jonathon Curling, *Janus Weathercock, The Life of Thomas Griffiths Wainewright 1794-1847*, Nelson, Melbourne 1938, p. 333.
- ⁸ *ibid.*
- ⁹ Private correspondence to the author from Lady Meriel A.W. Wilmot-Wright, great-great-great-grand-daughter of Lt John Bowen and Martha Hayes, enclosing a copy of the Christie's catalogue. Sir Douglas and Lady Wright disposed of their watercolour of Henrietta for personal reasons. The author thanks Lady Wright, of Chichester England, for her generosity.
- ¹⁰ Private correspondence to the author from Ian and Marilyn Mooney, now consultant conservators of fine art based in North Staffordshire, England.
- ¹¹ Crossland *op. cit.* p. 119. The ticket of leave was essentially a form of parole certificate where Wainewright was obliged to report regularly to police within the colonial boundaries, but he was permitted to work for himself for the rest of his sentence.
- ¹² Institutions contacted included the Tasmaniana Library, the Allport Library and Museum of Fine Arts, the Archives Office of Tasmania, and the Tasmanian Museum & Art Gallery. Lady Wright recalls giving or selling some silk theatre programs to 'the Museum'; Wainewright may have illustrated one advertising a play.
- ¹³ Quoted in Curling *op. cit.* p. 348.
- ¹⁴ Ron Radford & Jane Hylton, *Australian Colonial Art 1800-1900*, Art Gallery Board of South Australia, Adelaide 1995, p. 62.
- ¹⁵ Jocelyn Hackforth-Jones, *The Convict Artists*, Macmillan, Melbourne 1977, p. 78.

BOOK REVIEW

THE COINAGE OF COLONIAL AUSTRALIA

Andrew Crellin, introduction by Paul Donnelly

Monetarium in association with the Powerhouse Museum, 2004. 250 x 180 mm, 120 pp., illustrations, hard cover, \$75



Most of us have problems with money, and Australia's third Governor, Philip Gidley King, was no exception. It had taken longer than the British Government expected to establish a self-sufficient economy at the convict settlement. The colony had no domestic coinage, and its citizens could not agree on, or did not know, the values of all the foreign coins that were circulating in the economy, brought in by merchants who traded all over the globe. Colonists often fell back on promissory notes or barter - and everyone knows that the officers of the NSW Corps dealt in the currency of rum.

On 19 November 1800 however, 132,000 copper 'cartwheel' pennies arrived from London. Governor King sent out a proclamation to give certainty to traders, by setting the comparative values of all the common coins then circulating in the colony. The coins came from the major trading nations and their colonies: Britain, Spain, Portugal and the Netherlands, even Indian coins issued by the British East India Company.

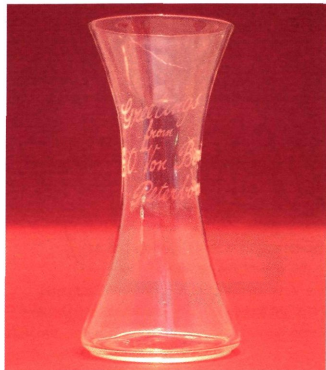
Coin collectors are nothing if not rigorous, so many aim to collect the entire series of Governor King's 'Proclamation coins'. In this book, numismatist Andrew Crellin outlines each coin: its history, its usage in colonial New South Wales, its description and variants, with a numismatic overview which gives a practical guide to the qualities and features of the coins which might be available to the collector.

Illustrations are taken from the NSW state collection, now housed in the Powerhouse Museum but garnered originally from the other major institutions, the State Library, Art Gallery and Australian Museum, and curated by Paul Donnelly, who wrote the illuminating introduction. Coins are difficult to display, so publication is clearly the best way to make them available to everyone. It's refreshing to see a public museum involved in publishing part of its collection, and David Ell deserves to be commended for suggesting the idea, and for guiding the publication to fruition.

John Wade

COLLECTORS CORNER

Here's your opportunity to ask about items of Australiana, or to tell us about items of Australiana, without having to go to the trouble of writing a whole article!



Engraved glass vase

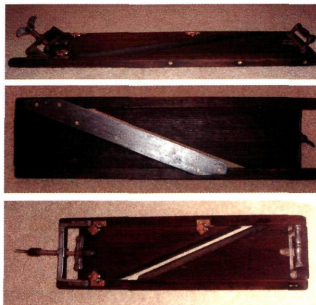
South Australia provides rich pickings for those of us who like commemorative and commercial glasses engraved and etched with personal messages. Many of them were produced at the Adelaide Royal Show at least until the 1950s, and maybe a South Australian reader can enlighten us who the engravers were.

Poking through an antique shop in the old mining town of Burra, I came across a waisted glass vase, 16 cm high and 7.5 cm in diameter, engraved 'Greetings/ from/ E.O. Von Bertouch/ Peterborough'. It looks like it was made between the 1930s and 1950s. Now this reminded me of one of our former Committee members, Dr Jim Bertouch, so I bought it partly on the off chance it might be related to his family.

Indeed it was. Not only was the name of the town of Petersburg in South Australia changed to Peterborough during World War I, but some of the family dropped the German 'von' from their name too. Not all of them – for E.O. Von Bertouch is still listed on the Peterborough War Memorial as having served overseas in World War II.

Ricketts & Thorp

The email brings us many queries about Australiana and I'll share one with you, from Daniel Prince. He asked 'I was just wondering if you know anything about this slicer of some kind? It has



and Art Nouveau in style, so should be dated around 1930. Someone brought along to one of our meetings a glazed ceramic koala with a Rosedale sticker and mark under the base. It's not as cute as the Grace Seccombe ones, but then it's not as expensive either. Geoff Ford's *Encyclopaedia of Australia Potter's Marks* records that the Rosedale line was made at Arncliffe NSW by Worthington & Comber between 1954 and 1962, while Dorothy Johnston (*The People's Potteries*, pp 94-95) records further information about the English modeller Jack Moss.

He had found our website on a Google search for 'Ricketts and Thorp'. We referred this query to Alan Perry, who wrote our article on Ricketts and Thorp in last year's magazine. Alan asked around among his colleagues from the firm, and reported that the object was a bread slicer, made under contract for the Australian Army during World War II.

Chinese kangaroo clocks

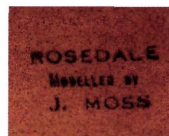
At our exhibition at Elizabeth Bay House in 1981, we presented a kangaroo clock. The cataloguer postulated that it was made c. 1930, as it had been given as a wedding present in 1932. Subsequently, David Dolan wrote an article on kangaroo clocks to dispel the belief that they were from the Federation era (*Australiana Society Newsletter* 1981 no. 3 p. 11-12). He demonstrated that they were German

and Art Nouveau in style, so should be dated around 1930.

Like many other antiques, these popular clocks are now being reproduced to order in China. So if you see one, be careful that it's an original and not a copy. As the photograph shows, the moulds for the copies have shrunk a little.

Rosedale koala

Someone brought along to one of our meetings a glazed ceramic koala with a Rosedale sticker and mark under the base. It's not as cute as the Grace Seccombe ones, but then it's not as expensive either. Geoff Ford's *Encyclopaedia of Australia Potter's Marks* records that the Rosedale line was made at Arncliffe NSW by Worthington & Comber between 1954 and 1962, while Dorothy Johnston (*The People's Potteries*, pp 94-95) records further information about the English modeller Jack Moss.



The lost Strasburg Clock

ALAN J ROBB

Introduction

The working model of the Strasburg Clock in the Powerhouse Museum, Sydney, has drawn the crowds since it was first displayed in 1890. But it was not the only such model seen in Australia.

The creator of the model, Richard Bartholomew Smith (1862-1942), is reported to have begun work on the model on 26 January 1887 and completed the task in late 1889 or 1890.¹

It was stated that Smith had never seen the original Strasburg clock and could find no accurate description of the mechanism. The only printed material Smith claimed to have seen was a handbook in German printed by the Strasburg Cathedral authorities. This was translated by Mr George Bosch, of Sydney, and enabled Smith to begin his work.²

While it may be true that Smith had never seen the original clock, it is unlikely that Smith based his model only on a translation of a book about the clock. He was undoubtedly familiar with another model of the Strasburg clock on exhibition in Sydney while his model was under construction, and which had been touring Australia for some years.

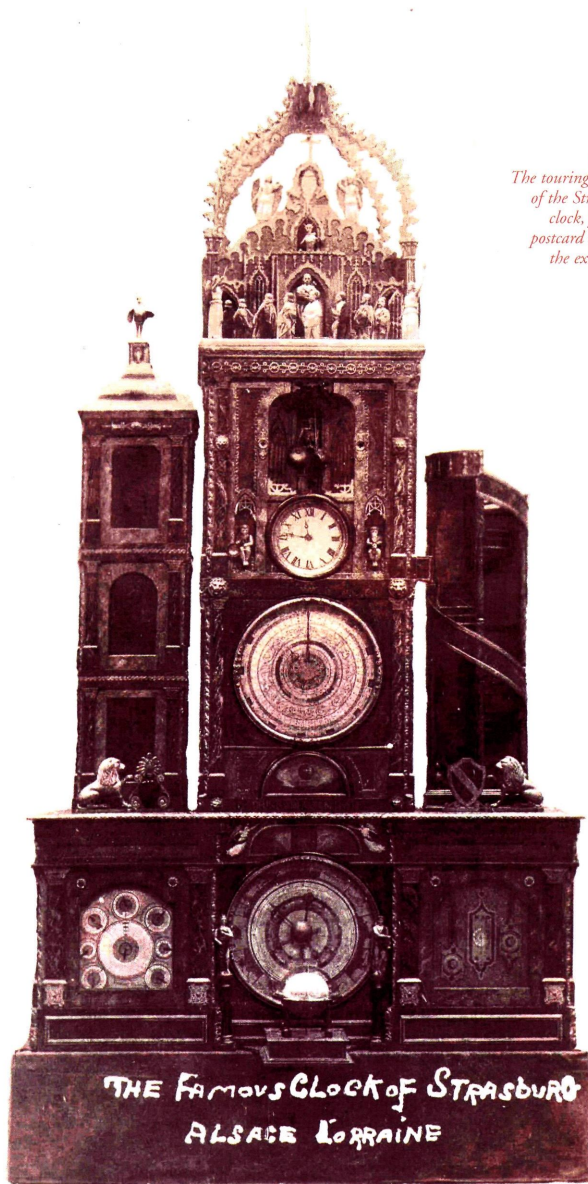
The touring model in Sydney

On Friday 3 December 1886, a travelling showman, Mr C. Jameson, announced in the Amusements column of the *Sydney Morning Herald* that 'The only perfect model of the Great Astronomical, Mechanical and Apostolic Clock of Strasburg ever constructed'³ would be on display from Saturday 4 December in the Apollo Hall, Kidman's Buildings, Market Street. Admission would be 1s for adults and 6d for children.

The model was described as being 12 feet high and 6 feet wide. The exhibition was open daily from 2 to 5 and 7 to 10 pm. Lectures were given by Mr Jameson and the procession of the apostles was activated every 15 minutes.

On Saturday 19 February 1887, twelve weeks after the exhibition commenced, it was announced that special arrangements

Plate 1
*The touring model
of the Strasburg
clock, from a
postcard sold by
the exhibitor*



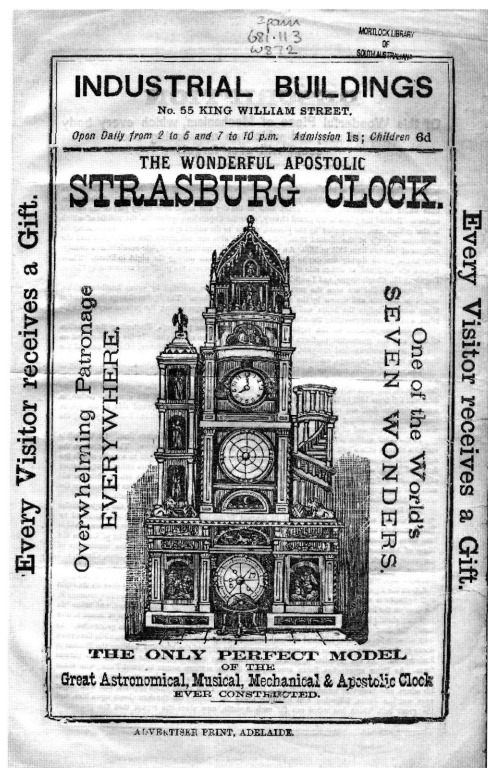


Plate 2 The leaflet given to visitors, showing the woodcut of the clock

1851⁹ where it was sold prior to being exhibited in the USA. Ulrich Goldschmidt was 'a native of Wissemburg, apprenticed, when an orphan lad some fourteen years old, to Maybaum, the celebrated watchmaker of the Rue des Arcades.'¹⁰

After its time in America the touring model returned to London. There it was purchased by Mr Jameson, who brought it to Australia. Its tour commenced at Adelaide in June 1882.¹¹

A leaflet from its Adelaide exhibition is reproduced by courtesy of the Mortlock Library of South Australia. Although the front page of the brochure bears the imprint 'Advertiser Print, Adelaide' it is apparent from comparisons with other material in the Robb Collection that the exhibitor arrived with a stock of brochures and these were overprinted locally in each town or city with the venue and other details. In Adelaide the overprinting also included the inducement 'Every Visitor receives a Gift.'

The Adelaide leaflet also refers indirectly to the model's American tour:

This Model has been Exhibited
IN ALL THE PRINCIPAL CITIES OF
EVERY STATE IN THE UNION,
And endorsed by nearly 1,000,000
People as the
Finest Piece of Mechanism
THE WORLD HAS EVER SEEN!

had been made to admit schools at reduced prices and family concessions were also offered at Saturday matinees.⁴ After 22 weeks the matinees were extended to Mondays as well as Saturdays.⁵

Although the *Herald* advertisements announced "Last weeks" from 10 May 1887 no closing date was specified until 14 July when it was stated that Saturday 16 July would be 'positively the last day'. The clock's 32 week exhibition in Sydney had come to an end.

Mr Jameson, and his agent William Giffert, ensured that the citizens of Sydney were well aware of the Strasburg clock, both the model and the original. Visitors were given a four page leaflet detailing the model and its origin. They were also able to purchase, at a cost of one shilling, a 24 page booklet entitled *Historical Sketch of the Cathedral of Strasburg and the famous astronomical and mechanical clock*.

Kidman's Buildings were on the corner of Market and George Streets.

Richard Bartholomew Smith spent most of his working and private life in cramped and untidy premises on Oxford Street, Darlinghurst⁶, a short walking distance from Kidman's Buildings. He could not have been unaware of the presence of the touring model during those 32 weeks.

Indeed it is possible to envisage Smith seeing it and deciding that he could make a more attractive model. In 1887 the touring model was about 37 years old and had been travelling for much of its life. Transport by sea and especially by land would have taken its toll, mechanically and aesthetically.

So where did the touring model come from and what happened to it?

A short history of the touring model

According to publicity of the time, the touring model was constructed by Ulric Goldschmidt⁷ in Strasburg in 1849⁸ and taken to London by its maker around

There seems no doubt that it was in Philadelphia in 1876 at the time of the International Exhibition and World's Fair celebrating the 100th anniversary of the beginning of the American Revolution. This would support the claim that it was patronised by over 100,000 people in Philadelphia.¹²

The booklet, *Historical Sketch of the Cathedral of Strasburg and the famous astronomical and mechanical clock*, also dates from the American tour. It bears the notation 'Entered according to the Act of Congress, in the year 1878, by B.S. Murray, of Boston, in the Office of the Librarian of Congress, at Washington DC.' Murray's identity is not known but possibly he was the author and/or publisher of the booklet.

It is not known where the clock moved to immediately after its Adelaide exhibition. Its next recorded appearance is at Hobart from 5 March until 7 April 1883. Further research is needed to identify where else it was exhibited in

Australia for the next 18 months.

On 21 January 1885 it appeared in Dunedin, New Zealand. The publicity announced that it had been exhibited 'for the last two years throughout Australia'.¹³

It continued travelling the North and South Islands of New Zealand until September 1886. Then, on 4 December its arrival in Sydney was announced.

What did the model look like?

Although the touring model was depicted on the leaflet and in the booklet by a woodcut it is now known that this was not a totally accurate representation of the actual model. Photographic postcards in the Robb Collection provide a truer picture of the clock. The postcards were sold or given away on a subsequent tour.

The woodcut shows a timepiece with Arabic numerals; the photograph shows the model's were Roman. The woodcut shows paintings on either side of the orrery in the base. The photograph, and the description in the leaflet, make it clear that the compartment contained two integral parts of the mechanism. On the right, 'three pendants, illustrating the equation of time and the geocentric northern and southern declination of the sun' and on the left 'an ecclesiastical compute, with all its indications calculated forever.' These sections are also found on Smith's model and the clock in Strasburg Cathedral.

The time dial shown on the woodcut and on the touring model is located above the orrery; Smith followed the Cathedral style and places it below the orrery.

The woodcut suggests that the sections above the dial, where the apostles process, were rounded or bowed, as is the case with the Cathedral clock. The photograph shows that the model had no such bowing.

The woodcut indicates a free-standing spiral stairway leading in to the clock. The photograph shows the touring model has some form of backing, presumably for stability when in transit.

The operation of the clock was described in the leaflet thus:

Every quarter of an hour the cherub on the left of the dial strikes a warning note on its bell, then the figure representing the quarter completed moves slowly off through the door on the right; as the quarter is struck on the bell in front of Death, the cherub



holding the sand-glass reverses it, the door on the left opens and the figure representing the next quarter steps forward and takes his position; should it be the hour, Death strikes the number on the large bell – a burst of music is now heard, the door in the right portico of the chapel opens, and the Apostles appear in procession. As they advance the angels of Life and Death simultaneously turn toward

Plate 3 An undated photograph of RB Smith's Strasbourg Clock Model, as displayed in the Museum of Applied Arts and Sciences at Harris Street, Ultimo NSW. Photograph courtesy Powerhouse Museum



Plate 4 The Strasbourg Cathedral Clock. Photograph courtesy Powerhouse Museum

them. Meanwhile the centre doors gradually open, and the Saviour advances to the edge of the platform holding the Banner of Redemption. As the Apostles approach, each turns and bows lowly to the Saviour, who blesses them. As Peter approaches, Satan appears, and by his motions seems to tempt Peter, who alone does not bow but turns his back in denial upon his Lord; then the cock on the weight-tower flaps his wings and crows in memory of Peter's temptation. Then Satan again appears, and with eager eye watches Judas, following him stealthily along the balcony till the door closes upon him, and the great bell, which has tolled one for each Apostle, now gives the signal that the procession is over.

Admission to the exhibition cost 1s for adults and 6d for children, as it had in Australia.

What then became of Mr Jameson and the touring Strasburg Clock? Two more tours of Australia and New Zealand have been identified.

The 1890s tour

The clock next appears in Christchurch in March 1893. Economic times were hard. Admission prices had been halved and additional entertainment was offered to attract patronage. Advertisements touted 'the world-renowned Professor McLean, who has been highly appreciated through the colonies in his mimicking and musical performances; also Mr Lacey, the clever ventriloquist.'¹⁴

No mention was made of Mr Jameson or his agent Mr Giffett.

On 29 November 1893, the clock appeared in the North Island town of Gisborne for one week. Admission charges had been restored to 1s and 6d and the advertisement again showed 'C. Jameson, Proprietor'. No mention was made of Professor McLean or Mr Lacey, although an added attraction was present in the form of a mechanical piano. Many people visited the hall to see it alone.¹⁵ The clock then travelled to Wellington.

On 12 February 1894 Mr Jameson expressed himself 'well satisfied with the patronage given him in Wellington' and announced that he proposed to tour the central North Island 'going first to Masterton and then to Carterton, Greytown and Napier.'¹⁶ Unfortunately he was to contract typhoid fever and died in Dannevirke (between Greytown and Napier) on 29 May.

A copy of his death certificate shows that his surname was, in fact, Edmiston. His given names were Clifford Jameson which he obviously used for professional purposes. He had married Mary Elizabeth Newman at St Phillip's Church, Collingwood, Victoria about 10 years earlier and at his death left a seven year-old daughter. He had been in New Zealand for about 11 months.

In October 1894 the Strasburg clock was advertised for 'absolute sale' by tender by the New Zealand Accident Insurance Company, Christchurch. It was stated that 'Over £100 in cash has been taken at the doors in a week.'¹⁷

The next known appearance of the model is in February 1897¹⁸ when it again went on display in Christchurch. The advertisement did not mention the name of its new proprietor but elsewhere in the paper (p. 5) it was reported that 'Mr W Lacey has arrived in Christchurch with the model of the celebrated Strasburg clock which was shown here some three or four years ago.' It is possible that this was the same Mr Lacey who had been the 'clever ventriloquist' on the 1893 tour. An 1893 advertisement gave his name as Neil Lacey but the W Lacey may be a misprint.

No further information has been discovered until the clock reappears in 1922 on what seems to have been its final Australasian tour. But it now was attributed to a different maker.

The 1920s tour

Leaflets in the Robb Collection show that the pamphlet had been reset, probably more than once, but the same plate had been used for the front illustration.

The description of the mechanism is unchanged from the 1880s pamphlet – even the hours of exhibition and admission prices were the same forty years later – but the creator of the model was now claimed to be ‘Enrique’¹⁹ Pellier ... a native of Lorraine, apprenticed when an orphan lad some fourteen years old to Maybaum, the celebrated watchmaker of the Rue des Arcades.²⁰

An addition to the front cover provides the clue for the change in creator. It was the insertion of the paragraph: ‘Strasbourg, the capital of Alsace-Lorraine, the French provinces taken by Germany, in 1871. Restored to France 1918’. Clearly it was politically unacceptable after 1918 to attribute the creation of the model to anyone but a French orphan.

A Wellington advertisement²¹ shows that the clock was touring New Zealand after completing a tour of Australia. It had been exhibited at:

Auckland	5 weeks
Sydney	19 weeks
Melbourne	19 weeks
Perth	7 weeks
Adelaide	7 weeks
Hobart	5 weeks
Launceston	5 weeks.

From Wellington, the clock – now claimed to weigh two tons – travelled to the South Island, opening in Christchurch on 29 January 1923 and Dunedin on 6 May 1923.

It was noted that the clock was on its third visit to New Zealand and had toured the world ‘continuously for nearly 75 years.’²² The pamphlet had by now raised the number of people who had ‘endorsed’ it to ‘nearly 4,000,000’.

The Dunedin exhibition ended on 9 June 1923. Shortly before it closed the announcement was made that the model was to return to Alsace-Lorraine.²³ This does not appear to have happened. The evidence suggests that it was taken to Sydney and put into storage for over 25 years.

On 7 August, 1959 the Vice-chancellor of the NSW University of Technology (now the University of New South Wales) received a letter from Frank Cridland Pty Ltd, Customs and Transport Agents, Bonded and Free Store Proprietors:

Dear Sir,

For many years we have stored a Strasbourg Clock similar, we believe, to the one at the Museum of Applied Arts and Sciences, Ultimo. Recently our Client, for certain personal reasons, gave us instructions to have it destroyed.

However, after some discussion, we received our Client’s authority to donate the clock, if possible, to some worthy and appropriate institution instead.

With this in mind we contacted Professor J.F. Clark who kindly agreed to make the necessary representations to your Committee of Management. Professor Clark now informs us that the University is pleased to accept this gift.

Therefore, on behalf of our Client, we formally make the unconditional donation of this Strasbourg Clock to the N.S.W. University of Technology.

We should like to emphasise that our Client must remain completely anonymous and that if, by any chance, the family name is anywhere on the clock, this must be erased before its use.

We should be pleased to have your formal acceptance and any instructions for delivery, at your convenience.

Yours faithfully,
Frank Cridland Pty Ltd

E.A. Petrie
Secretary

A note on the university’s file dated 13.3.1968 records that the condition ensuring anonymity of the donor was met ‘as far as is known.’²⁴

In 1971 the University of New South Wales donated the clock to the Museum of Applied Arts and Sciences (now the Powerhouse Museum). It was packed into seven crates and deposited in an old warehouse in Alexandria, Sydney, which the museum leased from the Australian Wool Board.²⁵

The museum was then the owner of *two* models of the Strasbourg Clock! But in 1976 ‘the clock inexplicably vanished.’²⁶ It remains a mystery whether the seven crates were dumped or whether they are gathering dust somewhere else.

All that remains in the Powerhouse Museum of this lost model of the clock is a small business card which appears to date from the 1920s tour.

On one side it bears the words:

W. J. Boosuit
Presents – Strasbourg Clock Exhibition
On the reverse it says:
Just completed a tour of Australasia:
Sydney 17 weeks
Hobart 4 weeks
Melbourne 19 weeks
Auckland 4 weeks
Brisbane 6 weeks
Wellington 4 weeks
Adelaide 6 weeks
Christchurch 4 weeks
Perth 6 weeks
Dunedin 5 weeks
Launceston 4 weeks
Invercargill 4 weeks

We know that there were only three tours of Australia and New Zealand, and that no other models of the clock toured this part of the world. The duration of the stopovers in the cities listed above is almost identical to those in the Wellington advertisement of 1922. Thus it appears very probable that Mr Boosuit was the unnamed entrepreneur who took the clock on its final tour. It is possible that he was also the person who put it into storage with Frank Cridland Pty Ltd.

Unlike the model still in the Powerhouse Museum, whose maker is known beyond all doubt, it is possible that the maker of the touring model was not even Ulrich Goldschmidt. A French colleague says that no-one in Alsace is aware of him or his having made a model of the famous clock²⁷.

There is no doubt that the touring model was an important part of the Australian scene from 1882, nor that it must have inspired Richard Bartholomew Smith in the creation of his model of the Strasbourg Clock²⁸.

The Strasbourg clock model is undergoing further conservation and will be back on display in the Powerhouse Museum, 500 Harris Street Ultimo NSW in August 2005.

Alan J Robb is a Senior Lecturer in accountancy at the University of Canterbury, Christchurch, New Zealand

NOTES

- ¹ Anon, 'Model of the Strasburg Clock', *Scientific American*, vol 100, 1909 pp. 389-390
- ² 'Strassburg Clock, Replica in Sydney, Wonderful mechanism, Restarting Ceremony.' *Sydney Morning Herald*, 20 March 1924
- ³ *Sydney Morning Herald*, 3 Dec 1886, p. 2
- ⁴ *Sydney Morning Herald*, 19 February 1887
- ⁵ *Sydney Morning Herald*, 10 May 1887
- ⁶ D Barrett, *The 'Strasburg' clock model*. PowerHouse Museum, 1992 p.6
- ⁷ Anon, *The Wonderful Apostolic Strasburg Clock*, 1886, pamphlet given to visitors
- ⁸ *Evening Star*, Dunedin, 16 May 1923
- ⁹ *The Press*, Christchurch, 3 Feb 1923.
- ¹⁰ Anon, *The Wonderful Apostolic Strasburg Clock*, 1886, pamphlet given to visitors
- ¹¹ *The Mercury*, Hobart 8 Mar 1883
- ¹² *The Mercury*, Hobart, 8 Mar 1883
- ¹³ *The Evening Star*, Dunedin, 21 Jan 1885
- ¹⁴ *The Press*, 19 April 1893
- ¹⁵ *Pottery Bay Herald*, 4 December 1893
- ¹⁶ *NZ Times*, 12 February 1894
- ¹⁷ *Lyttelton Times*, 6 October 1894
- ¹⁸ *Lyttelton Times*, 27 February 1897, p.1.
- ¹⁹ In some newspaper advertisements for the tour this was spelled 'Henri'
- ²⁰ Anon, *The Wonderful Apostolic Strasburg Clock*, 1923
- ²¹ *NZ Times*, 29 August 1922
- ²² *Otago Daily Times*, 30 May 1923
- ²³ *Otago Daily Times*, 5 June 1923
- ²⁴ Email from K. Brennan (Assistant University Archivist) to author, 3 December 1998
- ²⁵ Letter from D. Barrett, Curator Powerhouse Museum, to author, 26 October 1998
- ²⁶ *ibid.*
- ²⁷ Email from Denis Roegel to author, 23 January 2004
- ²⁸ The town of Strassburg in Alsace-Lorraine has been disputed territory between France and Germany, hence the various spellings of the name.

From the Strasburg Clock leaflet, c. 1885

History of the model

This model is remarkable not only for its extreme fidelity to the great original, but for the vicissitudes and fate of its unhappy maker. The ancient city of Strasburg possesses two great points of interest to the traveller – the famous Cathedral, and the marvellous Clock. Proudly does she preserve the one, eagerly yet carefully repairing the ravages of time, and jealously does she guard the other. Since the time when her inhabitants put out the eyes of the maker of the clock, in the fourteenth century, lest he should construct another, down to the present day, at the close of the nineteenth, they have looked with jealous eye, or threatened with condign punishment all who attempted to investigate its mysteries, or imitate its wonderful movements. Great indeed was their surprise when the jealousy of a rival in the affections of Madeleine Maybaum impelled Fritz Von Augle to disclose to the authorities that their lynx-eyed vigilance had been evaded, and that a model, one-fifth the size of their cherished original, was completed by Ulric Goldschmidt, a fellow-workman. Ulrich was a native of Wissenburg, apprenticed when an orphan lad some fourteen years old, to Maybaum, the celebrated watchmaker of the Rue des Arcades.

A stranger in the city, his first visit was, of course, to the Church and the world-renowned Clock. Astonished and bewildered, he returned to his master's shop, there to begin his daily life of an apprentice. But his toil was a labor of love. Steadily and earnestly he devoted himself to his art, longing for the time when his maturing mind could grasp the wonderful mechanism of this giant of horology. After four years' hard application to his business, he had far outstripped his fellow-apprentices, and was as conversant with all the endless delicate details of the business as those who had grown gray in its pursuit. Kindly the elder Maybaum encouraged the youth, while the gentle Madeleine smiled her sweetest on the fair-haired studious apprentice. Fritz Von Augle, a graceless, idle youth, who on the strength of his good looks alone, dared to raise his eyes to his master's daughter, saw this and hated him accordingly. But Ulric heeded him not; engrossed in his business, secure in the affection of Madeleine, he was at peace with the world. Mid-day always found him in the Church; midnight poring over dusty

parchments, pamphlets, treatises, and every work devoted to the measurement of time. On his eighteenth birthday, which he had been spending with his master's family, he returned to his lonely chamber, when suddenly a flood of inspiration seemed to fall upon him; he seemed to see the last difficulties cleared from his vision; he saw the secret movements of that mechanism which haunted his life; he started from his chair, and cried with the ancient Greek, 'Eureka! Eureka!' 'I will make another; other nations shall see what Strasburg guards so jealously. I will be rich; I will return, and then Madeleine will be mine.'

After his daily labour he retired to his lonely chamber, and there commenced the darling work of his life. Allowing himself the barest necessities, he devoted the remainder of his scanty resources to the purchase of materials; for six years he struggled on, enjoying the esteem of his master and the love of Madeleine, buoyed up by the hope of final success, and still kept his secret, even from Madeleine. In vain had she questioned him on the cause of his close application to studies; smiling he answered she should know in time, and would be proud of him some day. Von Augle's jealous soul looked with envy on their happiness, and determined to mar it. He whispered in Madeleine's ear that Ulric had another lover; but she knew the worthlessness of his character, and boldly answered that he slandered his fellow-workman. Incited by hatred and jealousy, he determined to discover the true reason. By stealth and cunning he gained admission to Ulric's lofty, bare, old-fashioned chamber on the very night that Ulric had completed his weary task. Astonishment was the first feeling that mastered him – then hate; he remembered the fate of the maker of the first clock; he remembered the old edict, still extant on the statutes of the city; he rushed to the nearest magistrate and told his vengeful tale. Ulric was arrested, taken from the side of Madeleine, to whom he was breaking the joyous news of its completion. The model was seized by the city and placed with portions of the old clock in the Frauenhaus. Next day he was arraigned, and sentenced to be banished from the city, never to return to it again. He departed to his native town of Wissenburg, with tearful eyes and a breaking heart; but there he found no rest. He thought of Madeleine; he thought

of the labor of long weary years, and he determined, come what may, to regain the model rudely snatched from him in the very moment when, in the full glow of honest pride, he related to his betrothed the achievement of his wonderful undertaking.

Staining his skin, and dying his long fair hair, he returned in disguise to Strasburg, and day after day he haunted the building that contained his treasure. Chance at last befriended him. A little politic, though trifling, assistance rendered to an old porter at the Frauenhaus led to an acquaintanceship, and after the space of a few days he was installed as assistant porter, he having given the old man to understand that he was in quest of employment. Now was his golden opportunity; with the keys of the building at his girdle, he searched for, and at last found his darling model. He embraced it, he wept over it as if it had been a living thing. But, would he worship it in secret? No; he would show it to the world; he would bid defiance to the narrow-minded laws of Strasburg. Armed with this resolution, he commenced the work of carefully removing to a place of safety all the intricate mechanical movements, all the loved figures and statues on which so many happy hours he had patiently wrought; everything in the cases that was portable he concealed until at last the tall case stood denuded of all that gave it life.

Ten years ago, the boy Ulric stood gazing in speechless wonder at the great clock in the vast Cathedral – tonight, the man Ulric, furtively guarding two immense cases, is impatiently waiting for the midnight train to convey him and his dismembered mechanism far from the hated walls of Strasburg.

He arrived in Paris, thence to London his destination. He landed in safety but penniless and in ill health. He applied for work, but his ignorance of the language, and his absent ways (for his mind was with the object of his youthful passion, or that which equally shared his thoughts – his model,) made him ill-suited to his new masters. Finally, driven to desperation by want, he offered his mechanism for sale. No one would purchase it; he explained its meaning – he was laughed at as a monomaniac. Then he fell sick. In his delirium he constantly raved of Madeleine, of his Model, of his master, of all his former life

and acquaintances. The kind old landlady, a German woman, wrote to Madeleine, and she, true woman as she was, left her father and her home to minister at the sickbed of her lover. When he awoke to reason, the first face he saw was that he loved best on earth. By careful nursing he soon recovered, and they were married; but fortune seemed to frown on them, and his utmost endeavours could scarcely keep the wolf from the door. One absorbing thought filled the mind of Goldschmidt; but, alas, the privations he had endured, the want he had suffered, his utter helplessness in a foreign land, the unnatural strain upon his faculties, proved too much for his mind, taxed as it had been from too early a period with thoughts and calculations unsuited to his age, so that on the day a son was born to him, the last remnant of reason fled from him forever. Though they suffered from want, he could not be separated from the work of his hands; so the loving

wife and mother, unused as she was to toil and labor, performed the meanest drudgery for their daily crust.

At length death closed the eyes of Ulric Goldschmidt, after a short life devoted with unceasing thought to one object – fulfilment of the dream of his boyhood. The present proprietor of the Model, being in London at the time, and accidentally hearing the circumstances from a bystander, as the humble funeral cortege passed by, determined that such a mechanical marvel should not be lost. Some days after the funeral he called on the widow Goldschmidt, who delivered it over to him, though reluctantly, this marvellous monument to patience, ingenuity, and devotion to science, for a sum that will enable the widow Madeleine to spend the remainder of her life in competence, and it is to be hoped, bring up the youthful Ulric to lead a happier life, than did his gifted, ill-fated father.

Peter Walker Australiana Writing Award

Peter Walker Fine Art generously continue to sponsor a cash award of \$250 for the best article submitted to *Australiana* each year. The 2004 Award went to Robert Warneke for his article on a scrimshaw box in May 2004

All articles appearing in *Australiana* Volume 27 are eligible for the 2005 award. Articles do not have to be lengthy but should be illustrated. A Style Guide is on the website or available from the editors.

Australiana Encouragement Award

An anonymous donor made available an award of \$100 in 2004 for a writer who was not a professional curator. This was awarded to John Edwards for his article on the 19th century painter Edward Baker Boulton in the August 2004 issue.

Advertising in Australiana

Over 500 copies of each issue of *Australiana* magazine are distributed to collectors, dealers, institutions and libraries interested in collecting and preserving *Australiana* in all states. Rates range from just \$100 for a quarter page in black and white to \$440 for a full page in colour. Specifications are on our website www.australiana.org

To advertise, contact the editors on 02 9389 4404, 0408 212 242 or by email at info@australiana.org



Augustus Earle, Great Britain/Australia, 1793-1838, Mr Barnett Levey, and Mrs Barnett Levey, c. 1825, Sydney, oil on canvas, 69.0 x 53.5 cm (each). Art Gallery of South Australia, gift of Douglas and Barbara Mullins 2004

Augustus Earle's portraits of Barnett Levey and his wife

TRACEY LOCK-WEIR

Augustus Earle was the most accomplished artist working in Sydney in the 1820s, and although he remained in the colony for just over three years, his influence was immediate and enduring. He quickly established himself as the colony's leading artist, receiving lucrative oil portrait commissions from Sydney's establishment and *nouveau riche*.

Earle also painted more personal oil portraits of artistic identities, often those from within his own circle, such as this pair of extremely rare portraits of the 'amateur' actor and flamboyant Sydney entrepreneur *Mr Barnett Levey*, c.1825 and his wife, *Mrs Barnett Levey*, c.1825.

Augustus Earle and Barnett Levey shared a passion for the performing arts

in Sydney in the mid 1820s. Both worked together in a least one well-documented concert in Sydney in 1826, Earle as the director and painter of a classically themed *trompe l'oeil* backdrop, and Levey as the comedic singer of 'the pleasures being possessed of a scolding wife and squalling brats affords'. Displaying typical colonial versatility, in 1826 they were also merchant neighbours, each with his own establishment, only one block apart in the commercial heart of George Street, Sydney.

This handsome pair of portraits was possibly commissioned to celebrate Levey's 1825 marriage to Sarah Emma Wilson, the stepdaughter of one of Australia's first silversmiths, Jacob Josephson. Dressed in formal Regency attire, *Mr Barnett Levey* and *Mrs Barnett Levey* show all the attributes of a highly

cultured Sydney couple.

Both portraits remain in their original, early 19th-century gilded frames decorated with 'compo ornament', and are among the earliest known examples of Australian colonial frame mouldings.

These portraits are two of only 16 known extant commissioned colonial oil portraits of settlers by Augustus Earle. The most recent gift to the Art Gallery of South Australia's Australian art collection from our astonishingly generous donors Douglas and Barbara Mullins, they are now on permanent display in the M.J.M. Carter gallery.

Tracey Lock-Weir is Curator of Australian Art at the Art Gallery of South Australia, Adelaide



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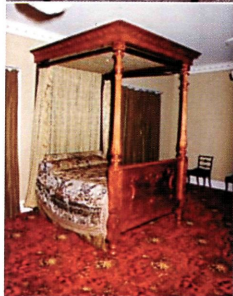
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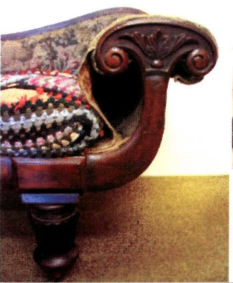
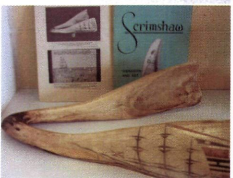
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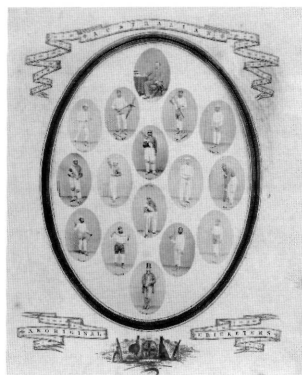
Auction results at recent Lawson-Menzies sales



Don Bradman's 1946-47 baggy green Australian Test cricket cap
Lot 628, 4 April 2005,
estimate \$100,000 – 150,000, sold \$95,000



Victor Trumper's Australian Test cricket cap
Lot 291, 16 December 2004,
Estimate \$70,000 – 100,000, sold \$83,475



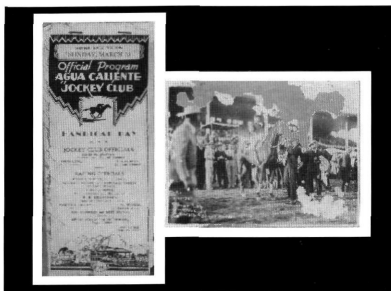
An original 1867 composite photograph by Peter Dawson of Hamilton, Victoria showing individual portraits of fourteen Aboriginal cricketers and two officials who formed the very first Australian cricket team to tour England in 1868
Lot 489, 18 July 2004,
estimate \$2,000 – 3,000, sold \$16,695



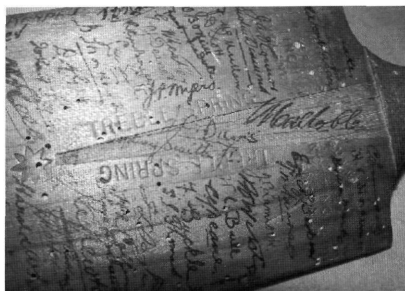
Lionel Rose, World Championship Bantamweight Boxing Belt 1968
Lot 711, 4 April 2005
4 April 2005, estimate \$20,000 – 30,000, sold \$32,197



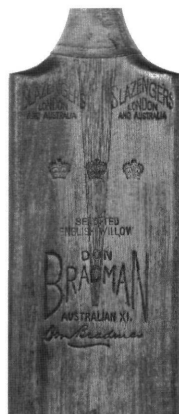
Phar Lap amber glass trophy, one of only eight made at the Australian Glass Works in 1932
Lot 512, 4 April 2005
sold after auction for \$6,000



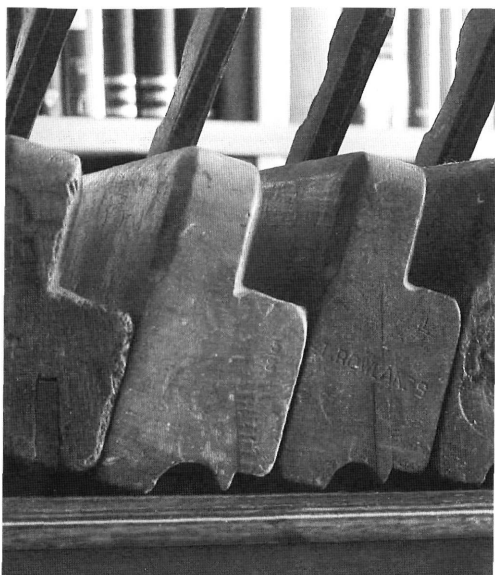
Bill Elliot's own copy of the Official Program of the Agua Caliente Jockey Club for 20 March 1932, 9.8 x 22 cm, pasted down to a larger card from the original floral presentation to Phar Lap at this race
Lot 513, 4 April 2005,
estimate \$3,000 – 4,000, sold \$14,310



Victor Trumper's Cricket Bat 1907 - match-used
Lot 292, 16 December 2004
Estimate \$20 000 – 25 000, sold \$26,000



Slazenger 'Don Bradman' Autograph short handle bat, inscribed in ink on the shoulder DON BRADMAN, Bradman, Captain of Australia and South Australia, used this during the 1946-47 Ashes series
Lot 670, 18 July 2004,
Estimate \$12,000 – 16,000, sold \$34,582



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