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# AUSTRALIANA

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MAY 1995

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Vol 17 No. 2





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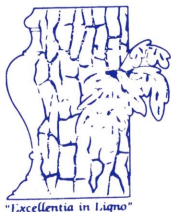
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# AUSTRALIANA

MAY 1995

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Cover: The Bourke Vase by Lawrence Twentyman, c. 1828

# THE AUSTRALIANA SOCIETY

PO BOX 643, WOOLLAHRA NSW 2025



## — SOCIETY PROGRAMME —

### MEETINGS — 1995

**THURSDAY**  
**1 JUNE 1995**

Illustrated talk by Dr Joan Kerr on Australian Women Artists and her role as editor of the recently published 'Heritage the National Women's Art book'. Joan Kerr is currently Visiting Professor at the University of NSW, College of Fine Arts. She is the author of several major Australian publications.

**THURSDAY**  
**3 AUGUST 1995**

Annual General Meeting  
After the AGM Kevin Fahy, our Editor and author of numerous Australiana publications will speak on Early Australian Furniture.

**THURSDAY**  
**5 OCTOBER 1995**

Illustrated talk by Paul Donnelly – Tarnished Silver: the depiction of Aborigines on colonial silver. Paul Donnelly is a curator of decorative arts and design at the Powerhouse Museum, Sydney and a catalogue contributor to the current exhibition at the Mint.

**THURSDAY**  
**7 DECEMBER 1995**

Christmas Party  
Bring along a plate for general sustenance  
Preceded by an illustrated talk by Dr Noris Ioannou on his recent publication – "The Barossa Folk: Germanic Furniture and Craft in Australia".

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Society meetings are held at 7.30pm at the Glover Cottage Hall,  
124 Kent Street, Sydney. Convenient Street parking.  
Drinks served 7.30-8.00pm, followed by Australiana Showcase  
(bring your Australian treasures for general discussion).  
Lectures will commence at 8.30pm.



# Book Notice

Joan Kerr (ed.), "Heritage: The National Women's Art Book: 500 works by 500 Australian Women from colonial times to 1955". 377 colour plates, 250 black and white illustrations, approx. 500 pages. Art and Australia (PO Box 480, Roseville NSW 2069) RRP \$150.

At once an extraordinary picture book and a scholarly biographical dictionary, "Heritage: The National Women's Art Book" presents 500 works of art by 500 Australian women from colonial times to 1995. Conceived and edited by Joan Kerr it is distinguished by her scholarship and permeated by her unique and imaginative voice.

Published on International Women's Day (8 March) 1995 to celebrate the twentieth anniversary of International Women's Year, this is a

comprehensive, collaborative Dictionary of Australian Artist's project, which has involved more than 200 experts on Australian art and craft in exhaustive research and original interpretation.

In one sense it is a catalogue for an exhibition that is too large, too wide-ranging, too comprehensive and too unorthodox ever to be realised in any art gallery. Each of the 500 works – ranging from Mrs Cook's embroidered map of the world showing her husband's voyages, to a watercolour by Cordula Ebatarinja of her Central Australia home – is accompanied by a commentary written by a curator, academic, librarian, collector, artist, critic, family member, friend or the artist herself.

The book is divided into eleven thematic sections beginning with 'Ex-

hibitions and Competitions' and ending with 'National and Heritage'. In between are 'Gender and Identity', 'Happy Families', 'Home Sweet Studio', 'Learning and Earning', 'Social Life and Travel', 'Flora and Fauna', 'Town and Country', 'Grand Themes, Myths and Legends', and 'War Work'. All contain a stunning collection of images, most illustrated in colour and many never before reproduced.

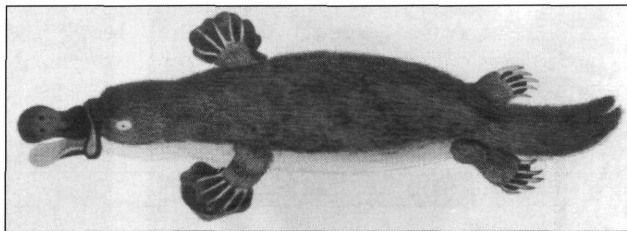
The biographical section, edited by Joan Kerr and Anita Callaway, is comprised of concise entries providing information on the lives and contributions of many women hitherto totally neglected in conventional art histories.

It is an invaluable historical resource and an immensely entertaining cultural record which is a delight to read.

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# Society and Australiana News

## Committee

The Committee of The Australiana Society welcomes to its ranks Ian Stephenson, Curatorial Officer with The National Trust of Australia (NSW); Anne Watson, Powerhouse Curator; Roslyn Maguire, Editor of the Australian Antique Collector and Michael Bogle, Curator with the Historic Houses Trust NSW. All have been past contributors to our Journal or Guest Speakers at our meetings and will be a great asset to the Society.

## Museum of Sydney

Despite the announced March opening of the Museum of Sydney in our last Journal that event has been rescheduled owing to a minor construction problem. For more information telephone Rebecca Charles (02) 251 4611.

## Congratulations

To the National Trust of Australia (NSW) celebrating its Golden Anniversary. For 50 years it has been to the forefront of the Preservation Movement in Australia, and often embittered battles to its cause of Australia's heritage. 1995 also marks the 25th Anniversary of its best known property, Old Government House, Parramatta, which was officially

opened by Her Majesty Queen Elizabeth II, 30 April 1970.

To Dr Joan Kerr, who with her husband Dr Jim Kerr, were the recipients of the Major Sponsor's Award in the 1995 National Trust Heritage Awards. Both have been key figures in Australia's conservation movement and are authors of numerous publications as well as members of various heritage committees.

Congratulations for a somewhat different double goes to Dr Noris Ioannou who in the last few months has published two major works relating to Australiana – 'Australian Studio Glass: the Movement its Makers and their Art' and 'The Barossa Folk: Germanic Furniture and Craft Traditions in Australia' (Both published by Craftsman House, Sydney).

The Australiana Society's Secretary Kevin Skelsey is now a retiree from the UTS from which he recently received its inaugural award (Faculty of Education) for exemplary teaching and course management. Now bereft of a heavy work load he will be able to devote more time to his interests in history, heritage and Australia's fine, industrial and decorative arts. His organizational abilities with those of his wife Wendy, are largely responsible for the success of our Society's bi-monthly meetings.

## Colonial Furniture

Your Editor and Andy Simpson are hard at work on their forthcoming publication – the 'Pictorial Dictionary of Australian Furniture'.

The authors would like to hear from Society members or others any information regarding labelled, marked or well provenanced furniture and makers or retailers to enable them to complete their in-depth research. It is intended to include furniture makers, retailers, upholsterers, wood carvers, &c. as well as picture frame makers &c. The extent of research is Australia wide. Our cut-off date is 1939.

## The Museum, Sydney

The recently opened Mint Museum, a branch of the Powerhouse, presents to its visitors a unique collection of Australia silver, gold and jewellery dating to the 19th century. Many of the exhibits are from private collections. The display is spectacular. It is unlikely that it will ever be repeated. I would urge every member of the Australian Society to visit it once, twice or more often. The opportunity of viewing such a comprehensive collection of Australian silver/gold work is unlikely to occur again. Its Australian jewellery and goldwork exhibits are the finest and most extensive ever assembled.

## Do You Know?

It is Unlikely that few Sydney residents, let alone visitors to our city, are aware of the regular free guided tours available to three of Sydney's great 19th Century buildings of religious worship. All are of major architectural, historical and social significance.

### St Andrew's Cathedral

Every weekday at 11am and 1.45pm and Sunday's after the 10.30am. Service enquiries (02) 265 1661

### St Mary's Cathedral

Every Sunday at noon. Meet inside the College Street entrance. Enquiries (02) 232 3788

### The Great Synagogue

Tuesdays and Thursdays at noon (closed religious and public holidays) – 166 Castlereagh Street. Enquiries (02) 267 2477

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# The 1995 Australia Day Dinner

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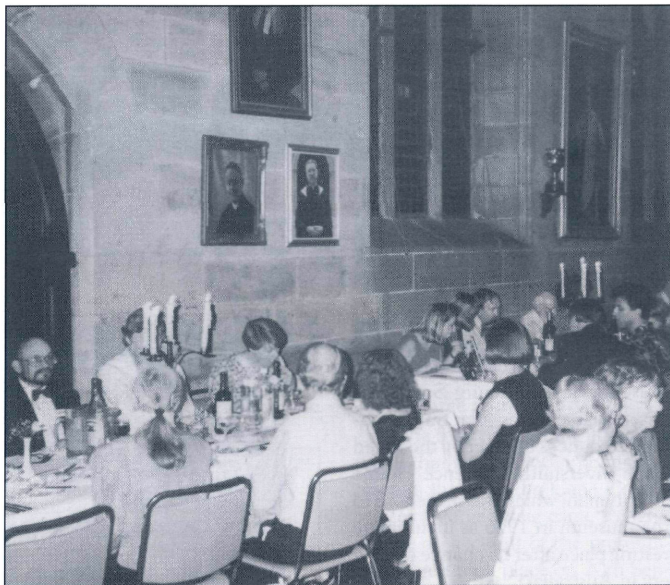
The Australiana Society's Australia Day Dinner was held this year in the Great Hall of St John's College – Sydney University. Designed by the architect William Wardell the college ranks as one of Australia's great Gothic-revival buildings.

It was an appropriate setting for our guest speaker Terence Measham, Director of the Powerhouse Museum, Sydney to address over 80 of our members. His topic was 'The Gothic Revival-a personal view'.

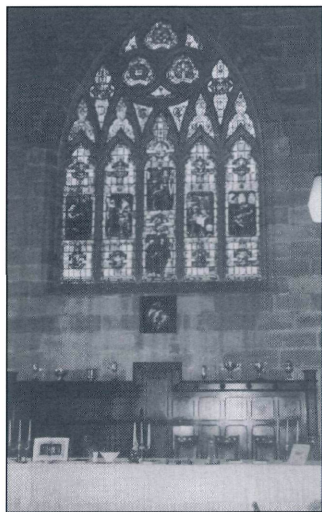
The occasion brought together members, including several from interstate, to celebrate Australia Day.

The Australiana Society is indebted to our guest speaker and to those members of our Society who organised the event.

The evening was an outstanding success, as I am sure will be our next Australia Day Dinner (1996). Mark your diary and await further information. Your Australiana Society Committee will strive to find an equally unique venue.



*Top & lower right: Guests at the 1995 Australia Day Dinner.  
Lower left: The Great Hall, St John's College.*





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# Silver Society of Australia Paper, Presented 6 March 1995

## Governor Bourke's Lost Vase

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*Penny Williams*

So often researchers have all the clues but are unable to find the missing link. The Silver Society of Australia was in fact searching for examples of Cape Silver to enhance the presentation of a paper on the subject and a chance remark across the table at the 1995 Australia Day Dinner 'bridged' that gap.

One of the most impressive pieces of Cape Silver in the Africana Museum, Johannesburg South Africa, is a large rectangular tray weighing 228 ounces of silver by the noted Cape silversmith Lawrence Holme Twentyman, which was presented to the museum in 1976 as its ultimate resting place after its chance discovery in Australia.

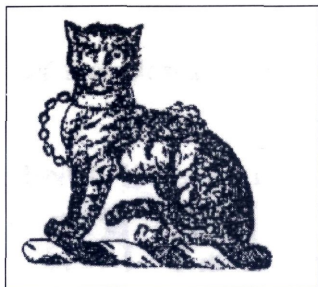
The tray had been presented to Major General Bourke in 1828 on his departure from the Cape Colony at the end of his thirty one month term of office as Lieutenant Governor. Before a British Colony became self governing, the appointed Governor was very powerful, making and en-



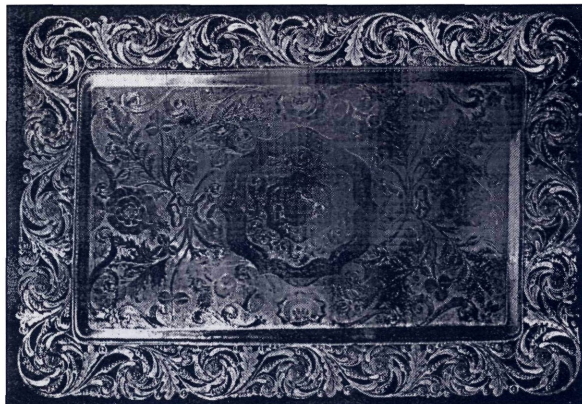
*Richard Bourke, c.1829*



*The Bourke Vase*



The Bourke Crest



The  
Bourke  
Tray

forcing laws. His experience, ability, political affiliations and diplomacy were important to those living under his jurisdiction, and so "the hu-

mane" Governor Bourke was given a significant token by the Cape Colonists in appreciation of his efforts on their behalf. This capability made

him an obvious choice for the appointment as Governor of New South Wales, a role which he accepted three years later.

The interesting thing about the tray is that in the 1960s in London a printed sheet by the Cape Colony printer George Greig came to light. It gave an account of the presentation which took place on 20th September 1828, a few days after the Major General had handed over the government of the Cape to Sir Lowry Cole. When this information surfaced, enquiries at the family home of the Bourkes in Ireland elicited the reply that the tray could be in Australia, and in fact this proved to be correct.

Why then, when Governor Bourke returned to the family home Thornfields, County Limerick, Ireland from New South Wales was his silver found in Australia at least 125 years later?

The simplified family tree shows that his second eldest grandson, Dr Ulick Bourke, ventured out to Australia as a ship's doctor to later settle in NSW as a country GP first in Dungog and then later in Newcastle. In 1910 his eldest brother Richard Vandeleur Bourke, under the terms of his father's will inherited Thornfields and the appurte-

## The Silver Trail

Major General Richard Bourke b. 1777  
Lieutenant Governor Cape Colony 1825-1828  
Governor of New South Wales 1831-1835  
d. 1855 Thornfields Co Limerick Ireland

Eldest Son Richard b. 1812 = Ann O'Grady

Eldest son John Ulick b. 1845 d. 1910 = Elizabeth Agnes Vandeleur

Eldest son Richard Vandeleur b. 1884 Inherited Thornfields & the Appurtenances in 1910, d. 1952

Only son Gerard Peter b. 1921 Inherited Thornfields

No offspring and historical contents of Thornfields culled & auctioned [2.4.1986 George Mealy & Sons Caslecomer, Co Killenny.] Matthew Boulton Sheffield plate candlesticks, etc. acquired by Australiana Fund.

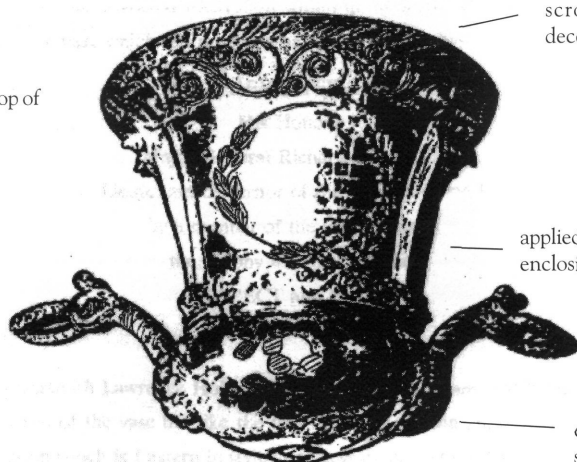
Second son Dr Ulick Lancelot b. 1888 Inherited Contents of Bank Vault not considered to be appurtenances. Arrived in Australia as ship's doctor, settled in NSW as a practising GP, m. 1916 Helen Hickson Merewether. Sent to Ireland for Bourke Silver

Major pieces Bourke Silver sold in Sydney in early 1960's, presentation Cape Silver Tray recognised & acquired for the Africana Museum, Johannesburg.



## Representation of Governor Bourke's Vase

Diameter across top of  
vase 19cms



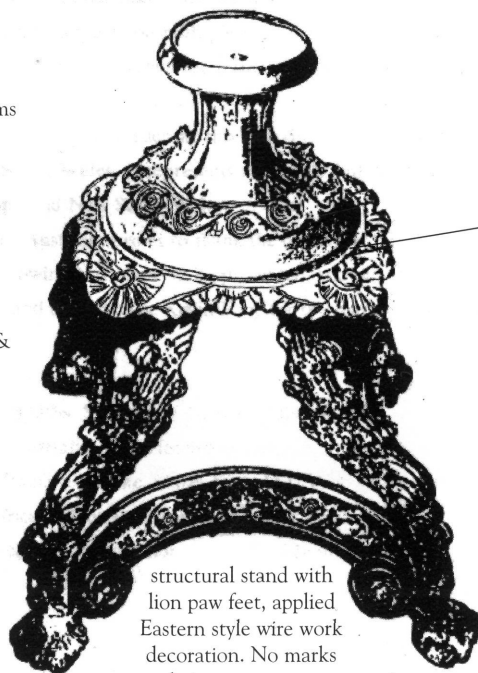
scrolled spiral wire work  
decoration in Eastern style

applied laurel leaf garland  
enclosing inscription

engraved thistle rose &  
shamrock motifs

Height of vase 24cms

total height vase &  
stand 41cms



silver punches for Law-  
rence Twentyman outside  
rim of foot

structural stand with  
lion paw feet, applied  
Eastern style wire work  
decoration. No marks  
obvious on cursory  
examination

The vase has since been repaired and the base verified as cast silver (purity unknown).

nances thereof, but it seems that Irish law did not consider that the appurtenances encompassed the contents of the Bourke bank vault, and so the silver passed to the second son Dr Ulick Bourke. It was subsequently dispatched to Australia when he married Helen Hickson Merewether in 1916. So that in the 1960s the Bourke silver legitimately appeared for sale in the retail outlet of Fairfax & Roberts, in Sydney, when the doctor decided to dispose of his property shortly before his death.

The printed sheet by George Greig posed a further problem however in that it refers to 'a vase' similarly inscribed which accompanied the tray at the presentation to Governor Bourke in 1828. Was the vase also in Australia? Will it ever be found with its inscription still intact?

The answer is Yes! the 'vase' has been found in Australia. It was sadly neglected with the body of the vase detached from the foot, but now restored, it rests on a large four footed stand making the overall height an impressive 41 centimetres. The key to its discovery was the recognition of the Bourke family crest, the cat or cheetah, seated above the armorial within the laurel leaf garland on the reverse face of the vase.

However, it was the engraved inscription within an applied laurel leaf garland on the front face of the vase which left no doubt as to its authenticity.

Presented to

His Honour

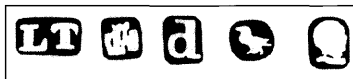
Major General Richard Bourke CB  
Lieutenant Governor of the Cape  
of Good Hope

by a number of the inhabitants of  
the Colony as a mark of their

Respect and Esteem

Sept 20th 1828.

In 1828 an account of the "Piece of plate" is described as consisting of "a silver gilt Vase richly embossed, and enriched with broad filigree borders, a laurel wreath on it's side... elevated on a massive four-armed dead white silver pedestal, correspondingly wrought.



*Lawrence Holme Twentyman*

#### **Silver marks on Governor Bourke's Vase**

*Silver punches to outside rim of foot closest to mark 132 in Stephan Welz book "Cape Silver & Silversmiths" (1976)*

Resting on a silver plateau, with the rose, thistle, and shamrock entwining all over, and a deep scroll, and leaf open-work border supported on four claws".

The Cape silversmith Lawrence Holme Twentyman certainly punched his marks on the outside foot rim of the vase but like the tray there is a certain amount of curious wire work decoration which is East-

ern in style and suggests that whilst Twentyman made the vase, the decorative elements may have been imported from the East. The other decorative feature which appears on both pieces is the stylised engraving of the thistle, rose and shamrock motifs which symbolise respect for the authority of the Government in Britain.

It is rewarding to solve a puzzle such as this and since Governor Bourke was the 8th Governor of New South Wales, it represents a tangible link between the early British Colonies of the Cape and New South Wales.

The Silver Society of Australia wishes to thank the owners of this historically significant piece of silver for allowing this paper to be presented, and our thanks also go to the Australian Society and in particular Kevin Fahy for the loan of reference material.

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Unpublished research documents belonging to D. M. Bourke.

'Africana Notes and News' Vol. 22, No. 5, March 1977.

## *Contributions Please ...*

We require articles urgently for our *Australiana* journal.

We would appreciate if our members doing research into aspects of *Australiana* "would put pen on paper and let us have the fruits of your labours for publications".

Please forward your submissions to: The Editor, *Australiana*, PO Box 322, Roseville NSW 2069.  
Fax (02) 416 7143.



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# “Kingston” – the residence of John Batman, Van Diemen’s Land

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Caressa Crouch

One of my personal enjoyments in collecting Australianiana is the enjoyment gained from the information which is uncovered when researching an object, research usually not necessarily directly relevant to the task at hand. In the process you learn so much about Australia's general social history and gain a better overall understanding of the objects used in those times.

Researching provenance or hearsay can only be clarified by researching original material such as wills, business directories, newspa-

pers, journals, land sale documents etc. Usually more questions are raised than answered with the usual result of lack of substantiation. There exists a general perception that therefore the effort is not justified, however it is the questions raised and general information uncovered that is so enjoyable.

One such project related to an extremely impressive and large cedar bed of circa 1830, obtained from an elderly lady in Tasmania, who had inherited the bed from her father, who had owned "Kingston" is well

known as the former property of John Batman the "founder of Melbourne".

As the bed is large in size, being 5'2" wide and 7'1" long, and hence larger than the norm at the time, it suggested the original owner had thought highly of himself, but it also would not have suited the small stone rubble cottage regarded by many as John Batman's house "Kingston" on the property.

It was then I found out about the ruins of a large house laid out in a U-shaped arrangement with extensive out buildings, kitchen, large cellar,



John Glover (b. Leicestershire, England 1767. – d. Tasmania 1849)  
*Natives in the Eucalypt Forest on Milles Plains; Patterdale Farm, the artist's home and Ben Lomand in the Distance.*  
Oil on canvas 76 x 114 cms. (30" x 45"). A\$ 120,000 – A\$ 180,000  
Illustration of painting. Courtesy of Phillips Fine Art Auctioneers, London.



barns, woolshed with woolwash and sheep dip, nearby on the property.

I then asked the question why this is not regarded as the original homestead of John Batman, and to answer this began an interesting research into original material, which led to the search for the lost John Glover painting of this property sold in England in 1835 entitled, "Ben Lomond from Mr. Bateman's ground, whose house is seen below. The Natives climbed the tree to show their method of catching opossums"<sup>(1)</sup>

"Kingston" is a superfine sheep property in a fertile valley at the base of the majestic Ben Lomond Mountain, in Northern Tasmania, on the old road from Launceston to Avoca. Ben Lomond is a large mountain range of elevated dolerite about 1,500 metres above sea level about seventeen kilometres long and ten kilometres wide running north and south with scenic precipitous escarpments along its edges. At the northern end the escarpment is Legge's Tor at 1,572 metres and at the southern end and in view from "Kingston" is Stack's Bluff at 1,520 metres.

In 1932 "Kingston" comprised 7,832 acres and sold for 16,000 pounds.<sup>(2)</sup> Ninety seven years before this in 1835, John Batman sold "Kingston" for 10,000 pounds for a property of around 5,000 acres.<sup>(3)</sup> An additional 2,200 acres of rental land and 1,200 acres of reserve land may also have been included in this sale.<sup>(4)</sup> Previous to this John Batman had sold his 2,000 acres grant on the 19th September 1831 for 7s 6d an acre to George Carr Clark.

Based on the sale price alone, "Kingston" was a major landholding when owned by John Batman, and this can also be shown when compared to other property sales and their values around the 1830's and 1840's.

The "Glen Ayr" estate established by Alexander Paterson from

1822, near Richmond, was advertised for auction in the *Hobart Town Courier* on the 9th Feb 1841 comprising 5647 acres but due to the economic depression did not sell. The property sold for 3,000 pounds after it was advertised in the 1849 *Hobart Town Courier* for the 8th December for sale without reserve. "The buildings then consisted of homestead, dairy, brew-house and other offices (with water laid on by pipes), barn, hop kilns, stores, men's houses, etc., all of brick and stone."<sup>(5)</sup>

"Quorn Hall" near Campbell Town, an estate of 7,000 acres was sold after 1837 for 18,000 pounds to Walter Glas Cheine, then to David Lord for 20,000 pounds, but then bought for 6,400 pounds by W. J. T. Clarke during the economic depression of the 1840's.<sup>(6)</sup> W. J. T. Clarke also took possession of "Kingston" around the same time after lending the purchase money to John Batman's buyer who later became insolvent.

Both these two properties also show the high prices obtained before the devaluation of land values, in some measure, brought about by John Batman's exploration and the news of immense fertile grazing lands over in the Port Phillip district coupled with the economic depression of the early 1840's.

It has been presumed by some Tasmanian and Mainland historians that the small stone rubble cottage on the property is the first building built on John Batman's land grant; and for this cottage to take the name "Kingston", and from this humble cottage the plan to set out and explore and claim land in the Port Phillip area for the Port Phillip Association was organised.

In fact during my research it also became apparent a major inaccuracy has occurred in not giving John Batman the importance in Tasmanian history he justly deserved, seemingly by the prejudices of the descendants

of the "colonial squirearchy" and the "blinkered" vision that then occurred and affected much of the scholarly research since undertaken.

In regards to The Port Phillip Association, John Batman was the major influence in its conception. After an application in 1827 by John Batman and J. T. Gellibrand to General Darling for permission to land stock at Port Phillip was rejected,<sup>(7)</sup> John Batman with J. T. Gellibrand's legal expertise, formulated an alternative legal approach and formed The Port Phillip Association, approaching Governor Arthur.

The Port Phillip Association comprised a group of wealthy Tasmanian pastoralists who wanted to increase their land holdings by looking to the vacant land across Bass Strait. Initially these men were J. T. Gellibrand who owned 4½ shares, C. Swanston 2½ shares, G. Mercer 3 shares including 2 yet to be allocated, J. Batman, J. Simpson, J. H. Wedge, M. Connolly, Solomon and Henry Arthur owned 1 share each, and J. Sinclair and W. G. Sams each had ½ a share each.<sup>(8)</sup> (The final list included T. Bannister, Jas and Wm. Robertson, J. T. Collicott, A. Cotterill with Solomon withdrawing).<sup>(9)</sup>

Questions may be raised when looking at this list, of the names missing, particularly near neighbours, and to question whether there were any jealousies created, particularly as Governor Arthur's nephew was included, and Governor Arthur wanted Port Phillip to be part of Van Diemen's Land.

John Batman in charge of an expedition for the Port Phillip Association landed at Port Phillip on the 26th May 1835, and in recognising aboriginal ownership of land, obtained a deed signed by the aboriginal elders, for 600,000 acres in return for "blankets and other objects of native desire, and an annual payment of similar articles to the value of 200 pounds."<sup>(10)</sup>





grant for this work.)<sup>(15)</sup>

The first residence John Batman built on his original 600 acres was a weatherboard house 36 feet by 24 feet value 300 pounds, as described by John Batman in his 12th May 1828 application for a grant of more land.<sup>(16)</sup> As is usual on establishing a land holding, a simple cottage is built usually of timber which is obtained near at hand from the clearing of fields, and built in the first year to cover the immediate need of shelter.

This land grant is now marked on maps as being 645 acres No. 3 1/347 Granted to W. J. T. Clarke and Hy Reed, but this is the Brisbane Grant to John Batman for 600 acres dated June 1823.<sup>(17)</sup> There has been an understandable confusion with this land grant and the 600 acres alongside this grant, Lot 30 formally 600 acres now 640 acres which was purchased by John Batman. When John Batman sold "Kingston" to Edmund and Jane Bryant, they mortgaged this land plus other grants to W. J. T. Clarke to secure a loan of 5,000 pounds plus interest.<sup>(18)</sup> John Batman at first only received half the payment for the property.<sup>(19)</sup> Due to financial difficulties Edmund Bryant could not meet his mortgage.

On the 13 May 1843 the *Hobart Town Courier* recorded the insolvency of Edmund Bryant and the notification that a meeting of his creditors for the purpose of superseding the insolvency had been called to prevent the unnecessary sacrifice of his property in law expenses. Henry Reed and W. J. T. Clark on the 20th October 1845 made an application for a Grant for this land grant (as with other sections of "Kingston") after an Indenture dated 1844 handed possession from William Bryant to H. Reed and W. J. T. Clark.

Along with the weatherboard house 36 feet by 24 feet valued at 300 pounds, in 1828, there were kitchen, stables and outbuildings valued at

150 pounds and a barn 62 feet by 22 feet valued at 200 pounds. He had also cleared 300 acres of land, ran 250 cattle and 2,900 sheep and had complete 5 miles of fences. John Batman also maintained 5 convict servants and had employed 10 free mechanics and labourers. Also on the property at this time were his wife Eliza and three of their children, Maria (b 5/9/1824), Lucy (b 11/12/1826), and Eliza (b 1/11/1827).<sup>(20)</sup>

One of the "free mechanics and labourers" would have been his brother Henry who had a 100 acre grant marked off adjoining this land grant but on the other side of the Ben Lomond Rivulet.<sup>(20)</sup> This land grant was purchased by John Batman who then applied for its title.<sup>(21)</sup> It is now marked on the Parish of Uplands Map as p. 28, 100 acres granted to John Batman.

This house appears to be the one which is described in official papers during the search for Eliza Callaghan escaped convict, who became John Batman's wife. In the list of runaway convicts for 25th February 1825 she had "absconded from the service of P. A. Mulgrave, Esq." who was Superintendent of Police at Launceston in 1824 and Police Magistrate in 1825 and settler at the Western Lagoon from where Eliza had absconded. P. A. Mulgrave, sent out a constable to John Batman's after Hugh Gallacher (or Gollocher) a convict servant of John Batman, swore a statement that the runaway convict Elizabeth Callaghan was "now at or concealed about the House or Premises of the said John Batman"<sup>(22)</sup>

Constable James Burton describes how John Batman's cook would not or could not open the locked door of the house. His assistant in the search Joseph Abraham in his statement swore "Burton handed me the Axe and told me to break open the door, I told Mr. Bateman's Man he had better bring the Key of

the Door than to have any violence committed upon the House, Burton then went round to the back of the house and shortly after called me and said that the Window was open, I looked through the front window and saw Mr. Bateman's Man get in at the Window at the back of the House".

When comparing the layout of the later brick building it did not seem possible to see through from one side of the house to the other through a window. Therefore this is most probably the weatherboard house with a window in the front which allowed you to see into the back of the house.

They also described a women's gown and cap upon a bed, needlework lying on a table and a pair of small slippers in the parlour as described by Abraham but a bedroom by Burton. Both are suspicious of the large fire in the house which appeared to have wood recently placed on it. One of John Batman's assigned convicts Edward Russell also gave information sworn before P. A. Mulgrave J. P. on the 20th November 1825 of Eliza Callaghan sleeping at the house every night and having taken "Tea Things into the House, and that she was there; I took the Tea Things into the sitting Room, my master went with me, there was a woman on the Sofa".

Thomas Nelson overseer on the Reverend Mr. Youl's property nearby when denying knowing of Eliza Callaghan's existence, after being accused by John Batman's assigned convict George Paton of talking to her when he came to borrow a pair of steelyards stated, "I found the Key of Mr. Batmans House last Sabbath day under some Paling and the Chimney end of the house .....I know Mr. Batman's Bedroom, I did not speak with any person at the Bed Room Window". He also stated that he lived in Mr. Batman's service from October 1824 until February 1825.<sup>(23)</sup>

So from these descriptions it ap-

pears that the house is of one storey as no mention is made of searching upstairs. Other buildings mentioned in the sworn statements are stables and a kitchen building, with George Paton living in a hut nearby presumably looking after the sheep and cattle. From the sworn statements it seems it was felt that Eliza was hiding somewhere inside. I would like to suggest that she was hiding in the cellar of the outbuilding which served as the storehouse, which was accessed from the house. This is now incorporated into one wing of the larger homestead "Kingston", and is constructed of rock rubble with stone quoins and lintels.

From the development of the buildings in the U-shaped layout, this appears to be used as a storeroom with the cellar underneath and measures 30 feet by 17½ feet. This would be a necessary structure in an early Tasmanian homestead as protection for store goods such as flour, sugar etc., against theft from convict servants, marauding escaped convicts and aborigines particularly in such an isolated valley as "Kingston" is situated.

This explains a description of where Eliza was hiding in "Impressions of Australia Felix" by Richard Howitt when in 1845 he wrote "an outcast and outlaw - whom he had met with in the fastness of the mountains, and secluded in the solitary woods; too interesting a bushranger to be readily delivered by him up to the public authorities. It is said that she attended him as Kaled did Lara, in male habiliments; and that she was secreted at times at his country location under ground".

Eliza Callaghan continued to live with John

Batman as an escaped convict and bearing him three children before their marriage on 29th March 1828, and a further five children after the marriage. Eliza's pardon was not gazetted until 19 April 1833.<sup>(24)</sup>

The moralistic question of what Tasmanian gentlemen did with their "Ladies" and "Housekeepers" and their illegitimate children, as well as what to do with them when marrying a "Miss" of the right family connections, was an issue raised on numerous occasions in Van Diemen's Land. For John Batman to legitimize such a union, has in the 20th century been considered not the behaviour of gentlemen. The 19th century took a more realistic approach, particularly if provision was made for the children.

The name "Kingston" is not used in early correspondence instead the following descriptions are found. In John Batman's statement of 21st Nov 1825 he said, "I am a Settler on the South Esk River, in the district of Bathurst". Also used in 1825 were "Mr. John Batman of the South Esk River", also "Mr. John Batman of Morven", and in his marriage memorial of 10th January 1828 it states

"The Memorial of John Batman of Benlomond Van Diemen's Land, Settler."

Further research is needed in this, as the 1828 application for land in my opinion has "Kingston" Ben Lomond in different hand writing from the rest of the application. The first clear use of the address "Kingston", Ben Lomond appears in a letter by John Batman dated 24th May 1830.<sup>(25)</sup> The first use of the name "Kingston" may be a means of dating the building of the main brick homestead now in ruins. The dating to 1829-1830 of the main building appears from construction to be very likely.

Now let us look at the ruins of "Kingston" the true residence of John Batman. From the diagram, (the measurements which are reasonably accurate), a U-shaped layout exists with the main residence at the front. (43 feet by 32 feet) This has a hallway running through the middle with two rooms either side. The outside walls were of red brick, about 18 inches thick, and appeared to have mud as cement which was thickened with what appeared like horsehair. It was not apparent if an external render

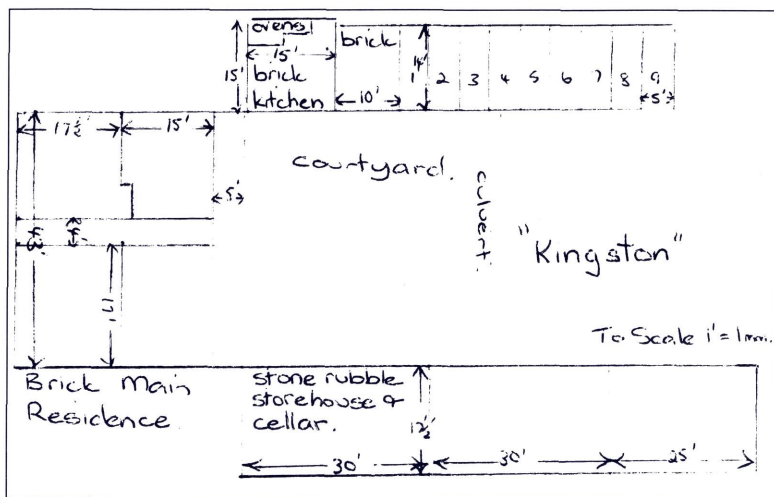


Diagram of layout of "Kingston".



covered the outer walls although likely.

The internal walls were about 14 inches thick and had evidence of striated render which had a white plaster set over this. Unfortunately due to the use of mud as cement, large complete sections of the walls had all of the cement washed out and had tumbled to the ground. There also appeared to be a hall running along the back of the house or remains of a verandah.

Looking from the front of the house, the left hand wing had a large kitchen also of red brick, 15 feet by 15 feet, with large oven and baking oven, at the time still reasonably complete, adjoining another room 10 feet wide by 15 feet deep. Attached to this appeared 9 very small rooms, only 5 feet wide by 14 feet deep, which used both stone rubble and brick in the foundation remains. Suggestions from cells to horse stables have been given for these rooms.

On the right hand wing, closest to the house was the storehouse, 17 1/2 feet deep by 30 feet long constructed of stone rubble walls with sandstone sparrow picked quoins and lintels. The whole of this area had a cellar which had two windows in it covered by timber lattice instead of glass. Adjoining this were two sections about 30 feet long and 25 feet long which could also have been made of stone rubble or of timber.

Nearby to this group of buildings but to the right are the foundations of a building which had a stone sheep wash, a trench with small stone steps leading into and out of it. Another interesting building foundation had another trench with small steps into and out of it, around which were rectangular cement lined cavities, possibly part of a hot water sheep wash and boiling tank.

The earliest description I could find of "Kingston" was in the *Hobart Town Courier* on the 26th October

1841, when it was put up for sale only three years after the registration of indentures of lease and release dated 26th and 27th February 1838 between John Batman and Edmund Bryant, although six years after purchase from John Batman, on the 18th August 1835. Except for the missing actual sale document between John Batman and Edmund and Jane Bryant this is one of the best descriptions found.

The "highly important sale of valuable landed property, stud of thoroughbred horses pure Herefords and Devon Cattle and Sheep, of the most important breeds etc"....."That deservedly admired and invaluable Estate of Kingston so advantageously intersected by the never failing stream the Ben Lomond Rivulet"....."upwards of 200 acres are completely laid down in English grass and clover, the whole under irrigation from the present main carrier, while the same cut can be made available for several hundred acres more" ..... "comprises Five thousand Acres of Land, situated 30 miles from Launceston"...."While the House is fit for the occupation of a large family, with the great convenience of having water so laid on as to be capable of being carried into every room. The outbuildings, barn, stables, loose boxes etc. are most conveniently arranged, in fact the whole Establishment such a one as may well excite the envy of every one who has seen it. There is a most conveniently arranged Dairy Establishment forming another homestead with a comfortable dwelling house, recently built, containing 13 rooms, large dairy, cow sheds etc., Terms: 7,500 pounds of the purchase money may remain secured on the land for a term of years at 10% interest, for the remainder, a deposit of 15% by bill at 3 months, and bills for the balance at 6, 9, 12, 15 and 18 months, bearing 10% interest and secured on the property if

required"....."After the sale of the Estate".... "the stud of thoroughbred Horses comprising the best blood in the colony amongst which are several 2 year olds and yearlings, the product of that unrivalled racehorse Mozart, with a number of thoroughbred Mares"... "the herd of highly improved Cattle, consisting principally of pure Hereford and Devon Cows and Heifers, also several pure bulls,"..... "the different flocks of sheep"... "a considerable number of pure Leicester Rams"... "also a flock of South Downs"... "the whole of the Agricultural Implements etc."..

From this description a number of points emerge. The first, is the conclusion that can be made from the description of the property and the fact the property did not sell, is that the economic recession is well underway in Tasmania, even with the further improvements such as the recently completed 13 room homestead.

The second point, is that the dairy homestead still stands in very good repair today, and had always been presumed to date to the 1870's or 1880's. The previous manager and his wife Jack and Dot Rigby and their two daughters, lived in this house for 36 years before their retirement. This building is in front of the small stone rubble cottage mis-named "Kingston", along side are also the remains of red brick walls, possible the remains of John Batman's cow sheds. Taking into account the addition of two windows in the side walls of the the stone rubble cottage during restoration, these rooms may not have all been used for accommodation, but for the separation of milk in the manufacture of butter and cheese and its storage in a darkened and cool room. After a quantity was produced the dairy produce would have been sent to the nearby markets of Avoca, Evandale, Perth, Longford, Launceston and Campbell Town.

"Kingston" was well suited to dairy cattle having a constant supply of water from the Ben Lomond Rivulet.

John Batman did have dairy cattle as can be seen when George Augustus Robinson mentions sending his son over to John Batman's to remove two natives, one who minded the swine and one the milking cattle but was unsuccessful as he would not give them up.<sup>(26)</sup>

The third point, and a rare feature found in early houses and mentioned for "Kingston", is the supply of running water to rooms inside, instead of having to collect the water from an outside well. It is interesting to note that the "Glen Ayr" homestead also had water laid on in pipes which suggests a similar builder for a house of similar age.

The fourth point, is John Batman's homestead "Kingston" was of a size suitable for a large family and from the general layout of the ruins of the main house suggests a two storey house. In a conversation with me, Major R. A. C. Cameron did confirm the ruins were of two storeys with a shingle roof in the 1930's although in very poor condition. Another acquaintance remembered while bushwalking in the 1950's, elegant fluted stone chimney tops lying on the ground.

A further description when owned by Edmund Bryant is found in the 1842 and 1843 census in which "Kingston" is described as being built of stone in 1842 and brick and wood in 1843. Twenty three people resided there in 1842, eight were free comprising Edmund and Jane plus their children. In 1843 Jane and the young children appear to be elsewhere, with 23 people dwelling there comprising one land owner, three single females between 14 and 21 years, four shepherds, eleven gardeners, one stockman and three domestic servants.<sup>(27)</sup>

After compiling this information I began searching for a sketch or

painting of this property, particularly any done by John Glover who was a neighbour. Although John Glover's property "Patterdale" would in these times not be considered to be connected to "Kingston", a main road from Avoca to Launceston passed through "Kingston" and over hills to "Patterdale" on the Nile River at this period. A sketching outing by John Glover of the area seemed highly likely.

The climb to the summit of Ben Lomond in January 1933, by John Glover and John Batman, and others, has been well documented. John Glover made numerous sketches as he did so such as recorded by J. H. Wedge in his diary, "Glover took a view of this place - We called this place Pigeons Well - having been discovered by a Sydney native of that name". The aborigine is John Pigeon one of the John Batman's Sydney natives, Pigeon's Well is now called Lake Youl.

Two paintings by John Glover relating to John Batman were among the sixty-eight paintings by John Glover in the 1835 Exhibition and Sale at 106 New Bond Street, London. The original descriptions by John Glover are, "Ben Lomond from Batemans Lookout, so named on account of Mr. Bateman frequenting this spot to entrap the Natives. Mr. Bateman and two Sydney natives on the left of the picture, a Native fire in the distance, and below, two Blacks catching Opossums." and "Ben Lomond from Mr. Bateman's Ground, whose house is seen below. The Natives climbed the tree to show their method of catching opossums."

The painting which included John Batman would be the only one known to have his likeness painted in his life time, as his portrait sketch was apparently done after his death. However, both paintings were sold at the exhibition, which apparently was a great success, but at the start of my

research, the whereabouts of both paintings were unknown. The John Glover sketch books held in various institutions in Hobart, Sydney and Canberra appeared not to contain sketches of these views.

When reading Dr. Clifford Craig's last published book "Notes on Tasmaniana", I came across a coloured illustration of a John Glover painting which immediately appeared to be mis-titled. All the elements of the description were in this painting, a house could be seen below, a large range of mountains could be seen in the background covered with cloud, and natives in the foreground, were climbing a large tree by cutting footholds in the trunk, climbing towards a large hollow in the trunk of the tree. However, elements of a "Patterdale" landscape were wrong, mainly the closed in background of very high mountains not found at "Patterdale", and the absence of the large and very level Mill's Plain.

Apparently I was not the only one to question the title "Patterdale", as this question had been raised before the sale in London, hence a photograph of the painting was sent to Dr. Craig for confirmation, who then referred it to a friend, who confirmed it being "Patterdale".

The paintings title apparently applied by the auctioneer was "Natives in the Eucalyptus Forest on Milles Plains; Patterdale Farm, the artist's home and Ben Lomond in the distance." Estimate A\$ 120,000 - A\$ 180,000. However as Dr. Craig wrote "When the news of the sale arrived it was astonishing to find that it had brought 500,000 pounds. This news was immediately picked up by the media in Australia and museum directors holding Glover's spoke at once of revising their estimates of the value of Glovers' held in their museums, and particularly if they were Tasmanian ones."<sup>(28)</sup>

Presumably this is the same



painting titled "Patterdale" mentioned in the *Sydney Morning Herald* of the 18th June 1994 in an article by Colleen Ryan and Kate McClymont titled "Bond's Trail Leads the Art World to the First of Our Missing Explorers". In this article, and talking about the Flinders portrait it alleged "The Herald has established that it was taken from the Bond gallery in the company's headquarters in 1989, after Jurg Bollag, a Swiss financial consultant closely associated with Bond, provided documentary evidence that his company owned the portrait. A Rupert Glover painting, "Patterdale Farm", was removed in a similar manner at the same time."

Of more importance to my research was not determining the present whereabouts of the painting, but of determining whether the view matched the scenery and position of John Batman's property. When looking at the outbuildings in the painting they appeared to be on the right hand side of the main homestead, when they were actually on the left hand side.

There were various landscape features in the painting which could be used to determine the site used by John Glover to make his sketch. This was a pronounced point on a ridge line when lined up with the ruins, the fall of the land in the foreground and a distant valley and its position in relation to the rest coupled with another pronounced hump in a distant ridge line. After two attempts, the first shortened due to a typical sou'west storm front, a site extremely close to that used by John Glover revealed a landscape with all the elements of the painting. Of most importance was the realization that the outbuildings of woolwash and woolshed re-aligned at the angle viewed, to now seem as if they were on the right of the main house. Also of interest is to be on this site in the two types of weather, the first a cloudy

day as John Glover viewed it, with the distant valley being revealed by the sun then disappearing, which he highlighted in whites, and the main bulk of Ben Lomond covered in cloud again ably portrayed in the painting.

To return on a sunny day and experience the clarity seen in distant views so unique to Tasmania, was to be shocked by the magnificence of Ben Lomond and Stack's Bluff so well hidden previously by cloud. Stack's Bluff is just outside of the paintings panoramic view on the right.

This painting shows an established homestead of two stories and appears from the reproduction to have a similar roof line to Patterdale, which would not be surprising, as both were possibly built around the same time. It is interesting at this point to question the apparent falling out with John Batman and John Glover which has been reinforced through the writings of N. J. B. Plomley and the letter sent by Miss E. F. Mills to the Public Library of N. S. W. on the 25th June 1934 who wrote of the description by John Glover of John Batman (which was on the back of a painting of Batman's Look-out) as being "a rogue, thief, cheat and liar, a murderer of blacks and the vilest man I have ever known".<sup>(29)</sup> When this painting and inscription is finally viewed it's whereabouts being unknown, it will be of interest to examine whether this is written by John Glover or by his son, the more critical and intolerant John Glover Junior.

Did neighbourly relations break down from the fighting over the road maintainence, an issue of importance to John Glover and his son's who would have wanted access to Avoca, and an issue which created bad relations elsewhere in Van Diemen's Land. As George Augustus Robinson wrote in his diary "Said he would pay for the road, but he has never done so, so Glover informed me."<sup>(30)</sup>

Only one other sketch by Emma von Stieglitz appears to be an earlier view, around 1835, from a completely different angle, labelled as Batts Town and described as "This settlement close to Ben Lomond, probably near Avoca but at the present time its exact location remains a mystery. Stack's Bluff is shown on early maps as Batts or Butts. Scott's map of 1824, for example shows "Ben Lomond" or "Batts".<sup>(31)</sup> This sketch shows a single storied building with a twin hipped roof with two small huts in a nearby field. Although I did not take this view along with me, I believe it may be John Batman's first weather-board building, and architecturally it would be of interest to relate this twin hipped roof, with others in the immediate area. The stone rubble store room had not yet been built.

Although Edmund Bryant lost "Kingston" due to financial difficulties, it was consolidated by Roderick O'Connor to a property of around 7,653 acres by bringing together 600 acres from an insolvency from E. Lovell, 4,802 acres purchased from Henry Reed and 2,251 acres purchased from C. F. Frovano.

Of most surprise was to find Roderick O'Connor, one of the richest men in the colony, residing at "Kingston" for a number of years and not at "Benham" in the Fingal Valley. On the 13th February 1856 he recorded in his will that "Roderick O'Connor, formally of the United Kingdom called Ireland, and now of Kingston and also of Benham near Avoca in Tasmania",<sup>(32)</sup> and in the District Valuation Rolls of 1858 Roderick O'Connor was residing at "Kingston".

Roderick O'Connor died at his seat "Benham", and willed the property "Kingston" which included all of the livestock, household furniture and household stores to John Bomford, when he came of age, the second son of his deceased foreman,



as well as allowances for his brothers and sister, and for their mother Jane Bomford to be provided with board and lodging etc. for her life time. The rest of Roderick O'Connor's extensive landholdings, which included the 20,000 acres of "Connorville", 3,000 acres of "Benham", 9,000 acres of "Mount Pleasant", 6,160 acres of "Foremarc", 9,000 acres of "Summerhill" and other properties totalling 47,754 acres of prime grazing land plus 20 acres in or near Launceston passed to his natural son Arthur Ratigan commonly called Arthur O'Connor.

"Kingston" continued to increase in acreage with John Bede Bomford advertising the property for rent in the *Mercury* of 2nd January 1867 as containing 10,000 acres of good agricultural, Dairy and Pastoral land with "a house, extensive gardens, and all the usual out offices, a large woolhouse fitted up with wool press, and every convenience for getting up wool in a first class manner, a permanent sheep wash, a commodious sheep dip, and large boiling tank". Apparently at this time washing sheep in hot water before shearing increased the value obtained from the fleeces, and was practised by other nearby properties such as "Woolmers" and "Panshanger".

Renting property was a financially stable and secure method of investment. In the 1876 John Whitehead of "Winburn" wrote to England to illustrate how rents had increased over the last few years and gave "Kingston" as an example saying "Kingston" was let for "1,500 pound against 700 pounds five years ago to the same men, the Falkners,"<sup>(33)</sup> who used the property as a horsestud.

So from this advertisement we can see only the main homestead is rented, possibly because the weatherboard house for the dairy may have been used by the mother, or by John Bede Bomford himself. This adver-

tisement indicates, in my opinion, the downfall for the building "Kingston", as it appears that for the rest of the life of the main homestead, as now, the property had tenants or managers, with the owners such as Dan Archer of "Longford Hall" living elsewhere. With the forming of the present road into Launceston access became difficult, the shingles would have leaked and possibly damage occurred from the water pipes supplying every room, and if not used as living quarters would have naturally decayed to its irreparable condition in the 1930's and through time, its importance was forgotten.

It will now be of interest to see if the National Gallery of Victoria will try and obtain John Glover's painting of "Kingston", where ever it is, to show the people of Melbourne that the idea of settling Port Phillip by John Batman came while living in a substantial Tasmanian homestead and not from a humble stone cottage.

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# The first Exhibitions of Early Australian Decorative Arts: SYDNEY 1929, 1941 & 1953

Kevin Fahy

Several catalogued loan exhibitions by the Royal Australian Historical Society in 1920, 1922, 1938 and 1951 were to feature a considerable amount of early Australian pictorial material together with 'Objects of Historical Interest'. Of the latter, while Australiana, few, if any exhibits could be considered as examples of Australian decorative arts.

The Burdekin House Exhibition, Sydney 1929 displayed 'A loan collection of good furnishing, including old and modern furniture and fittings ... &c.' It gave prominence to contemporary Australian furniture designed for the occasion by local artists as Roi de Mestre, Hera Roberts and Adrian Feint, manufactured by Beard Watson & Co., William Grant & Co. and Anthony Hordern & Sons Ltd. Few examples of early Australian furniture appear amongst its exhibits predominantly of then fashionable 17th and 18th century English and European collectables.

Some of the few include —

Pair of colonial cedar card tables, c.1830, on an octagonal stem, shaped plinth and bun feet (Cat. No. 274)

Colonial cedar veneered long case clock with a trunk in the form of a fluted Doric column, on an octagonal moulded plinth, by F. Jones, Sydney (Cat. No. 289) Francis Jones is listed in a Sydney Directory for 1857 in partnership with T.T. Jones as watch and clockmakers, said to have been established locally in 1853.

Two circular dining tables with gadrooned edgings, on turned

pedestals and claw feet (Cat. Nos. 296 & 297)

One of cedar was described 'Early Tasmanian, c.1830', the other of unspecified timber claimed 'Formerly the property of Governor Macquarie'.

A mahogany cased Georgian bracket clock with brass inlay, ring drop handles and silvered brass dial by A. Dick, London (Cat. No. 219) is likely to arouse the curiosity of early Australian silver collectors.

The loan exhibition 'An Englishman's Home From 1700-1941' held at David Jones Art Gallery, Sydney in 1941 continued fashionable interest in contemporary furnishings with rooms arranged by Mrs Hall Best and Mrs H.A. Sweetapple. An 'Early Australian Room' was organised by Mrs Gregory Blaxland. It featured diverse items of historical Australiana owned by descendants of prominent early colonial families.

A significant exhibit for Australian collectors was a bookcase 'Australian made of Richmond River cedar' formerly the property of the late Miss Rose Scott (1847-1925), pioneer of Women's Suffrage. One of a pair, they were probably made for Helenus Scott, Rose Scott's father, a pioneer of Hunter River NSW settlement. The second of the pair was purchased by the distinguished Australian poet Dorothea McKellar (1885-1968) and later sold by her Estate [III. D.Ell (ed.), *First Fleet to Federation: Australian Antiques*, Sydney 1977, p1.49].

Other items included early glass-

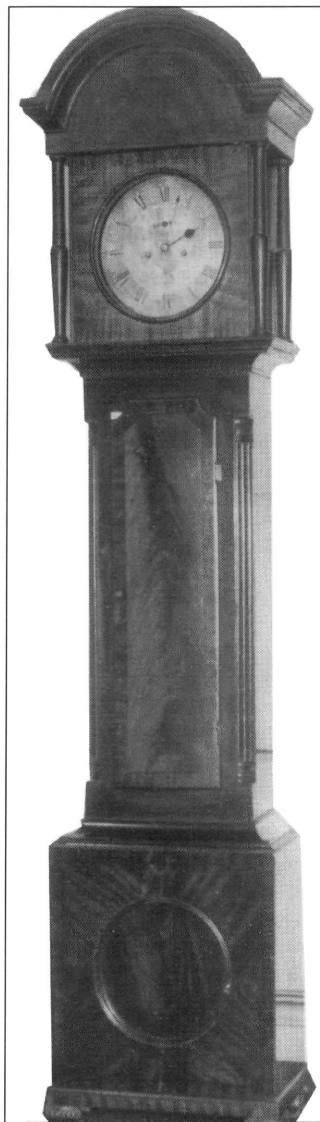


Fig.1



were made from Australian sand (probably for James King of Irrawang Pottery fame) and a silver salver 'made by the convicts'. The latter, one of a pair made for Alfred Stephen, Attorney General of Van Diemen's Land, in 1839 was of Australian manufacture from the workshop of the Hobart silversmith David Barclay. Major examples of Australian decorative arts, the salvers were to feature in later exhibitions and several publications [III. D.Ell (ed.) *First Fleet to Federation: Australian Antiques*, Sydney 1977, p.147].

Historicism continued as the guide to Australiana. It was not until 1953 that Australian decorative arts, described as 'Furniture and Ornaments' began to receive serious recognition.

In that year 'A Retrospective Exhibition of Australian Painting arranged by the National Art Gallery Society of New South Wales of works from the Collection supplemented by paintings and period furniture from public and private collections' was held at the Art Gallery of New South Wales. A prominent Sydney antique dealer, Stanley Lipscombe, arranged and lectured on the 'Furniture and Ornaments' provided by several individual owners and collectors. While the display of early Australian decorative arts numbered less than 20 their quality was high. Major works by early Australian furniture makers, silversmiths and a long-case clockmaker took precedence over several important items of historical Australiana<sup>2</sup>.

The following extract from the original catalogue is significant although it is unlikely that any of these exhibits remain in the hands of their then listed owners.

#### **Furniture and Ornaments**

179 Early Colonial Cedar Grandfather Clock: Maker James Oatley, Sydney, 1823. [Lent by Mr. J.D.K. Roche]<sup>1</sup> Fig. 1

180 Early Colonial Cedar Pembroke Table (ca. 1820). [Lent by Mr. R.H. Cox]

181 Early Colonial Cedar Display

Cabinet (ca. 1820). (Formerly the property of Bishop Nixon of Tasmania.)<sup>2</sup> [Lent by Mrs L. Maher] Fig.2



Fig. 2



Fig. 3

182 Small Early Colonial Cedar Baby's Armchair on stand, with fluted legs (ca. 1830). (The back of the chair is carved with fluted and scroll motif with reeded arms, exemplifying English Regency influence, and original morocco leather-covered seat.)<sup>3</sup> [Lent by Mr Colin Ross Munro] Fig.3

183 Early Colonial Cedar Side-Table with a Cabinet above and two doors enclosing a nest of drawers (ca. 1825). (Formerly the property of Captain Mann, Greenwich House.)<sup>4</sup> [Lent by Mr J. Marsh] Fig.4

184 Cedar Mercurial Barometer (ca. 1855). Maker: A. Tornaghi, Sydney.<sup>5</sup> [Lent by Mr J. Marsh]

185 Celestial Globe (Carey's) surmounted on an early Colonial Cedar Tripod Base (ca. 1816). [Lent by Mr J. Barker]

186 Early Colonial Cedar Corner Cupboard with Panelled Doors (ca. 1810).<sup>6</sup> [Lent by Mr B. Giekie] Fig. 5

187 Early Colonial Cedar Chiffonier (ca. 1825). [Lent by Mr B. Giekie]

188 Pair early 19th Century Colonial Cedar Torches.<sup>7</sup> [Lent by Mr N. Smith] Fig. 6



Fig. 4

- 189 Early Colonial Work and Games Table veneered and cross banded with New South Wales timbers (ca. 1825).<sup>8</sup> [Lent by Mr W.F. Bradshaw] Fig. 7
- 190 Early Colonial Cedar Bookcase. [Lent by Mr W.F. Bradshaw]
- 191 Cedar Console Table with carved scroll legs with acanthus leaf motif and a slate top, bearing contemporary label 'Moore's Bazaar. Pitt Street, Sydney' (ca. 1845).<sup>9</sup> [Lent by Mr A. Briskie]
- 192 Early Colonial Cedar Console Table (ca. 1835).<sup>10</sup> [Lent by Mr K. Bernard Smith]
- 193 Pair George III Silver Mugs (ca. 1810). [Lent by Mr J. Marsh]
- 194 Silver Mug (ca. 1835. Maker: Alexander Dick.<sup>11</sup> [Lent by Mr J. Marsh]
- 195 Pair Silver Salvers, hand beaten out of Spanish Dollars by the convicts with inscription, 'Presented by the members of the legal profession in Van Dieman's (sic) Land to Alfred Stephen Esquire (formerly Attorney General of that colony upon his promotion to the Bench of NSW, 16th April 1839'.<sup>12</sup> [Lent by Mr Alister Stephen]
- 196 Silver Rosewater Ewer, Lisbon, presented by Don Pedro, Governor of Mexico, to Governor Bligh (ca. 1710). [Lent by Mr E.V. Roberts]
- 197 Colonial Cedar Bookshelves. [Lent by Miss R. Davy]
- 198 George II Silver Tankard with plain cylindrical body and domed cover (London 1734). (Formerly the property of Governor King.) [Lent by Mr P.G. King]
- 199 Circular Tortoiseshell Snuff Box with carved cameo depicting doves inset on cover bearing an inscription on a gold band, 'Presented as a token of gratitude to P.G.K. (Governor King) from Dr. J. Harris (founder of the Bank of NSW)'<sup>13</sup>. [Lent by Mr P.G. King]
- 200 Governor King's Spectacle Case (dated 1806).<sup>14</sup> [Lent by Mr P.G. King]

#### Notes

1. This long-case clock is not dated 1823 but 1822 and numbered 21. Eight long clocks by the early Sydney clock maker James Oatley (c. 1770-1839) made in 1822 are recorded, by far his most productive year. Of some two dozen signed examples his work, between 1818 and 1827 only 18 are dated and numbered (nos 15-23 for 1822).
2. Ill. The Rustic Charm, '1988 Commemorative Col-



Fig. 5



lection of Fine Colonial Furniture', Mosman NSW 1988, pp.16-19; G. Cornall, 'Memories', Perth 1990, p.202.

2. Bishop Nixon arrived at Hobart in 1843. The 'Display Cabinet' or bookcase would date to that period.
3. The elaborately carved chair back rail derives from the volute of the classical Ionic Column capital.
4. Gother Kerr Mann (1809-1899) of Greenwich House, Sydney owned several major examples of early Australian furniture that were dispersed at auction by his descendants during the 1950s. (see Note 8).
5. Angelo Tornaghi (1823-1906), inventor, watch and instrument maker, arrived in Sydney during the 1850s where he was resident and later Mayor of Hunters Hill, NSW.
6. Ill. C. Craig, et al, 'Early Colonial Furniture in New South and Van Diemen's Land', Melbourne 1972, p.70.
7. These 'Torches' or candlestick lampstands are now in the collection of The National Trust of Australia (NSW) at Old Government House, Parramatta, a gift of Mr N. Smith.  
Ill. C. Craig, et al, 'Early Colonial Furniture in New South Wales and Van Diemen's land', Melbourne 1972, p.125.
8. Ill. C. Craig, et al, 'Early Colonial Furniture in New South Wales and Van Diemen's Land', Melbourne 1972, p.132; D. Ell (ed.) 'First Fleet to Federation: Sydney 1977, p.36; K. Fahy, et al, 'Nineteenth Century Australian Furniture, Sydney 1985, p. 491. Also see pp.28 & 268.  
'Table with draught-board top, lyre base in the possession of the Misses Gother Mann was exhibited in 'An Englishman's Home From 1700-1941 (278). (See Note 4).
9. Moores Labour Bazaar were extensive retailers of local and imported furniture in Sydney during the mid 19th century.
10. Now in the collection of The National Trust of Australia (NSW) at Experiment Farm Cottage, Parramatta NSW, a gift of the late K. Bernard Smith.  
Ill. C. Craig, et al, 'Early Colonial Furniture in New South and Van Diemen's Land', Melbourne 1972, p.134.

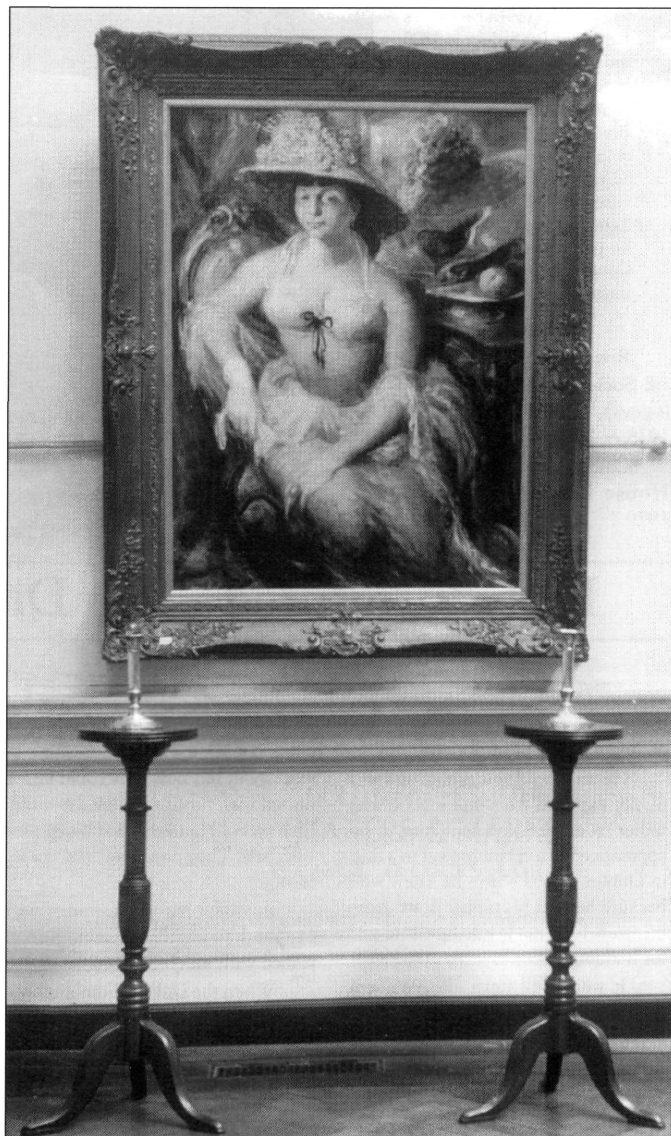


Fig. 6

11. Alexander Dick (c. 1800-1843) a Scottish born silversmith arrived in Sydney 1824. His locally marked silverwork is highly prized by Australiana collectors.
12. The salvers bear the mark of the Scottish born silversmith David Barclay (c. 1804-1884) who arrived in Hobart 1830.
13. Ill. J. Hawkins, 'Australian Silver 1800-1900', Sydney 1973, p.125; D. Ell (ed.), 'First Fleet to Federation: Australian Antiques', Sydney 1977, p.87; J.B. Hawkins, 'Nineteenth Century Australian Silver', England 1990, Vol. 2, p.217.
13. Likely of English manufacture the engraving is local, probably by John Aus-

tin (c. 1760-1837), an engraver, who arrived at Sydney in 1800 and is known to have engraved work for Governor King.

14. Ferdinand Meurant (1765-1844), a jeweller and associate of John Austin, also arrived at Sydney 1800. Apart from providing jewellery to Governor King's wife, family and friends he is recorded as 'Mending Governor King's Spectacles generally once a week'.

#### References

Royal Australian Historical Society Exhibition, (catalogues), Sydney 1920, 1922, 1938 & 1951.

Catalogue: The Burdekin House Exhibition, Sydney 1929.



Fig. 7

The Home, November 1929.

An Englishman's Home From 1700-1941, (catalogue), Sydney 1941.

A Representative Exhibition of Australian Painting ... supplemented by paintings and period furniture from public and private collections, (catalogue), Sydney 1953.

Daily Telegraph, 3 October 1953, p.18.

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## Early furniture in Van Diemen's Land

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Mary Cree

William Ormsby Hamilton was born the youngest son of James, Marquess of Abercorn, in Sligo, Ireland.

He was a wild young man and was finally expelled from his school. His father in desperation sent him to be apprenticed to a cabinetmaker in a firm in Dublin. It was a firm he knew well because he sent his timber down from his estate to be made into furniture and for building.

It went well until alas, William went home for his holidays and got the French governess, a refugee of the French Revolution, "into trouble" and was banished by his angry father.

William married Anne Marie and they set sail for Van Diemen's Land in the "Lindsays" in 1831 with some of his friends from the cabinetmaking firm in Dublin.

They arrived on the 24th of June 1832 – deep in the winter – and soon bought a house, No. 8 Argyle Street Hobart Town.

With John McLoughlin who had come out in the ship with him as a part-

ner, they started a cabinetmaking firm in a land that had few of the kind. Great houses had been built with convict labour but now they could be furnished with furniture copied from the Irish pieces Hamilton had bought out with him. They prospered and made a fortune.

In 1840 his partnership with McLoughlin was dissolved but he continued with much distinction.

When the Duke of Edinburgh visited Tasmania in 1868 it was noted that "Mona Vale", where he stayed had many pieces of furniture made by Hamilton and Sons. A "large dining room table and in the boudoir a beautifully inlaid worktable, also a fourposter bed made especially for the Duke to use during his stay.

They made furniture out of the butter coloured Huon Pine and also out of the local Blackwood. There are many beautiful pieces of Hamilton furniture, made in the original Tasmanian woods, to be found in Australia and New Zealand to where it was also ex-

ported.

William died a wealthy man in Hobart, Tasmania in his 79th year in 1885 – his furniture is to be found in some of the early houses in Tasmania and in museums in Tasmania and New Zealand.

#### References

In 1836 William Hamilton was living in 8 Argyle Street Hobart Town (Van Diemen's Land Annual, 1836).

Dissolution of partnership with John McLoughlin – Hobart Town Courier, 11 September 1840.

Furniture made for "Mona Vale" was described in the Mercury, 20 Jan. 1868, at the time of the Duke of Edinburgh's visit.

William Hamilton and Sons. General Importers, Cabinet and chair makers at 6 Elizabeth Street Hobart advertised in Macphail's National Directory of Tasmania 1867-68.

Mary Cree is the author of "Emily Ida (1862-1913) A Victorian Matriarch in Colonial Tasmania", State Library of Tasmania, Hobart 1993.



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## J. B. HAWKINS ANTIQUES



*Femur Bone of Dinornis parvus (New Zealand Moa)  
from the collection of Sir Richard Owen*

'So far as my skill in interpreting an osseous fragment may be credited, I am willing to risk my reputation for it on the statement that there has existed, if there does not now exist, in New Zealand, a struthious bird nearly, if not quite, equal in size to the Ostrich, belonging to a heavier and more sluggish species'.

So wrote Sir Richard Owen in the Journals of the Zoological Society in 1839. His exciting words aroused enormous interest; not only were the Moas widely discussed but in the colony itself their traces were claimed right up until the closing decades of the last century but what makes the Owen announcement all the more remarkable is that he declared their existence on the strength of a six inch piece of femur bone brought from New Zealand that year by Dr John Rule.

Owen was given several bones over the years which substantiated his bold claim. The example being offered is illustrated in the Transactions of the Zoological Society Vol. 11 Part 8 (1883) having been in Owen's collection. The price for this fascinating relic of zoological history? A mere \$800 for the bone and the book.

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## J. B. HAWKINS ANTIQUES



This cast silver statuette is another version by Julius Hogarth of his contemporary, the Sydney aborigine, Rickety Dick – “Rickety Dick, in his younger days. It is really worth the while of any solemn misanthrope to take a peep at the dogged face of this inimitable little savage through the looking glass, a more irresistible and happy representation we have seldom seen”. (SMH 21 Sept 1858) This quote relates to the seated version occurring in the 1862 Exhibition gold group and the inkwells of which there are two.

Julius Hogarth used the standing version modelled on the above in his threepenny trade tokens of 1860. This statuette is probably the earliest Australian made and designed sculpture, it portrays the aborigine as the noble savage and a worthy inheritor of his tribal traditions. I suggest that this statuette is the unsold “silver statuette exhibited by Hogarth at the Paris Exposition of 1855 being later raffled for approximately forty pounds. The silver token illustrated, measuring 16mm in diameter, sold for \$23,000 in 1981. This 15cm high original silver and gold statuette may be purchased for \$12,500.