

Australiana

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SIMPSON'S ANTIQUES

FINE AUSTRALIAN ANTIQUES



An Australian oil on board of the SS *Governor Blackall*, taken off Sydney
Heads in strong seas with two other ships in the background.

Notes: The *Governor Blackall* 487 gross tons, an iron steamship, 2 masts schooner rigged built by Mort's Dock & Engineering Co., Balmain Sydney. Originally ordered by the Queensland Government, however contract cancelled and purchased in 1872 by ASN Co. 1887 of AUSN Co. Sold June 1888 to North Illawarra Coal Mining Co. September 1890 owned by Moore & Austin. December 1896 G Adams. December 1898 W J Featherstone. Stripped at Sydney December 1910 and sold to Howard Smith Ltd, Melbourne for use as a hulk. Scuttled 16th July 1931 off Sydney Heads.

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INDEX

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All articles appearing in *Australiana* in 2012 are
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4

The Native Police Corps

Andrew Morris

10

Ceremonial maces of Australian universities,
part 2

Christine Erratt

18

Chinese puzzles: the Sydney punchbowls

Elizabeth Ellis

31

Australiana Society annual dinner at *Swifts*

Jim Bertouch

33

Two new colonial exhibitions in Adelaide

36

Reports from the Annual General Meeting of
the Australiana Society

Jim Bertouch and Andrew Morris

ADVERTISERS

Simpson's Antiques	2
The Merchant of Welby	39
Peter Walker Fine Art	39
J B Hawkins Antiques	40

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COVER

Samuel Thomas Gill (1818–1880), *Troopers (Aboriginal) after Bushrangers*
[1871], watercolour, pencil and ink on cream paper signed 'STG',
image 17.6 x 25.8 cm (detail). Collection: State Library of Victoria,
accession H5262 purchased 1872

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Contents

The *Native Police* Corps

One of the first government bodies to employ indigenous people, from 1837 to 1853, was the Native Police Corps of the Port Phillip District – known as the Colony of Victoria from 1851.

1.

George Alexander Gilbert (1815–c.1889),
*Panning for gold on the
Australian goldfields,
Mt Alexander Victoria.*

Watercolour, ink &
pencil signed and dated
'g Gilbert 1852', image
25.0 x 35.0 cm
Private collection. Two
Native Troopers (top
centre) survey the
miners at work



ANDREW MORRIS

Native or Aboriginal police on horseback are depicted on the goldfields in the 1852 watercolour painted by George Alexander Gilbert (**plate 1**), published in the last issue of *Australiana*.¹ Artists William Strutt, S.T. Gill and Thomas Ham, who are more renowned today than Gilbert, were equally fascinated with the life and times of colonial Australians during the gold rushes, and recorded the activities of the Native Police Corps. Native troopers appear frequently in Strutt's magnificent album of watercolours and sketches, *Victoria the Golden: scenes, sketches and jottings from nature 1850-1862*.

The Native Police Corps was established in 1837 and mostly comprised Aboriginal men, recruited at first from the area around Port Phillip Bay, then from further afield (**plate 2**). Trained as mounted troopers and commanded by British officers, they attempted to work with government representing those who occupied their lands, to help establish British law and order in the Port Phillip District (**plate 3**).

When he first saw the Native Police Corps in Melbourne, John Chandler recorded his reaction:

they looked enough to frighten anyone; their black faces, big white eyes, long moustache, long swords, carbines, and a pair of pistols in their holsters, was a caution to timid people.²

The most authoritative and informative book written about the Aboriginal police of the Port Phillip District was written by Marie Hansen Fels.³ Her description of their uniforms conforms to the artists' renderings, especially to Strutt's detailed preliminary sketches (**plate 4**):

The native inhabitants who became police knew their uniforms would mark them from other Aborigines and as Lonsdale noted, at the same time command respect from Europeans towards the wearers as being part of the enforcing arm of the ruling or governing class. The original uniforms supplied to the native police were quite unsatisfactory, the trousers too short and much too wide, they were badly made, the caps too small, the belts far too slight for the purpose for which they were used and the shoes too clumsy for service and didn't last long. Dana put the argument to La Trobe that if the uniforms were made to fit, the men would take better care of them and as a consequence feel greater pride in themselves. La Trobe was persuaded and good, strong cavalry boots, together with tailor-made uniforms of a durable quality fabric that would look good were made up.⁴

The winter uniform was made of a dark green/black fabric, with a red stripe on the side of the trousers, a jacket with red collar and cuffs made of the same woollen fabric, and a cap the same with a red stripe. They wore leather belts, leather cartouche boxes, and carried swords. As well as dress uniforms, they were issued annually with red shirts, blue shirts, moleskin pants, corduroy pants and these are the clothes they probably wore in the field.⁵

The gold rush in Victoria is usually said to begin after the first discovery of payable gold at Clunes in June 1851, but prior to this, the Native Police were present at a number of locations where gold had been found. The earliest of these assignments was a stint during early 1849 guarding the gold discoveries at Daisy Hill, an outstation located 10 miles west of Deep Creek (one of the branches of the Loddon River). When the major gold finds at Buninyong, Ballarat, Mt Alexander and Bendigo became public knowledge during 1851, the Native Police Corps was the only effective policing unit Lieutenant-Governor Charles La Trobe had at his

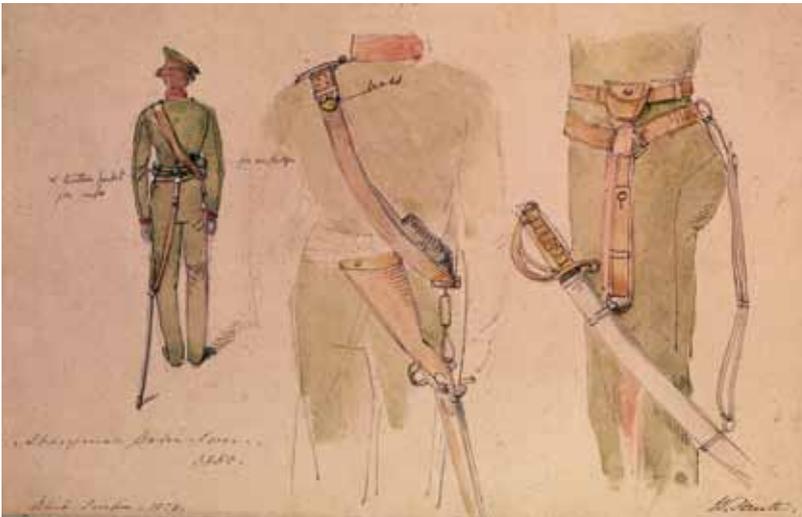


disposal to maintain order and to represent the government on the goldfields.

The total number of men enlisted in the Native Police Corps reached as many as 60 during early 1851, of which 45 were Aboriginal troopers. During 1851, the Port Phillip District separated from the Colony of New South Wales and became the Colony of Victoria. Then gold rushes led to rapid political, social and economic development of the new colony, and the men of Native Police Corps were drawn into this upheaval. The role of the troopers was transformed and their duties changed. From being largely responsible for securing squatters' interests on the frontiers of the colony, they were now required to establish law and order on the goldfields (**plate 5**). The Native Police thus found themselves an integral part of one of the central stories of Victoria's earliest growth.

Officers and troopers of the Native Police were reassigned to Commissioners of Crown Lands to patrol the goldfields (**plates 6 & 7**). However with the rapid onset of the gold rushes this situation changed dramatically. Native Police were suddenly assigned to more and more duties on the goldfields. In the latter

2.
William Thomas Strutt (1825-1915), *Robertson, black trooper (Port Fairy Tribe) 1850*, in *Victoria the Golden: scenes, sketches and jottings from nature 1850-1862*. Pencil & watercolour signed and dated 'Wm Strutt Dec 1850' Collection: Parliamentary Library, Parliament of Victoria



3. William Thomas Strutt (1825-1915), *Aboriginal black troopers, Melbourne police, with English Corporal 1850*, in *Victoria the Golden: scenes, sketches and jottings from nature 1850-1862*. Pencil & watercolour signed and dated 'W Strutt 1850'. Collection: Parliamentary Library, Parliament of Victoria

4. William Thomas Strutt (1825-1915), *Aboriginal police force, 1850*, in *Victoria the Golden: scenes, sketches and jottings from nature 1850-1862*, pencil & watercolour signed and dated 'William Strutt 1851'. Collection: Parliamentary Library, Parliament of Victoria

half of 1851, their additional duties included the unpopular tasks of collecting licence fees and checking issued licences. They were called upon to provide the first armed escorts for the safe transportation of gold to Melbourne. This gold belonged to both private individuals and government officials, as the latter received gold from diggers paying licence fees.

For many of the long-serving troopers, this was a marked departure from the kind of patrolling on the frontiers that had suited them in the past. It also brought members of the Native Police into contact with the new opportunities for instant wealth that were attracting thousands to the goldfields. As a result, many of them began to leave.

Three separate gold rushes occurred during the closing months of 1851, Buninyong-Ballararat during August, Mount Alexander during September and Bendigo during October. Henry Dana and his Native Police Corps were involved in all three in varying ways.⁶

An unidentified gold buyer described the departure of the escort from Mount Alexander on 17 December 1852: it consisted of a chaise

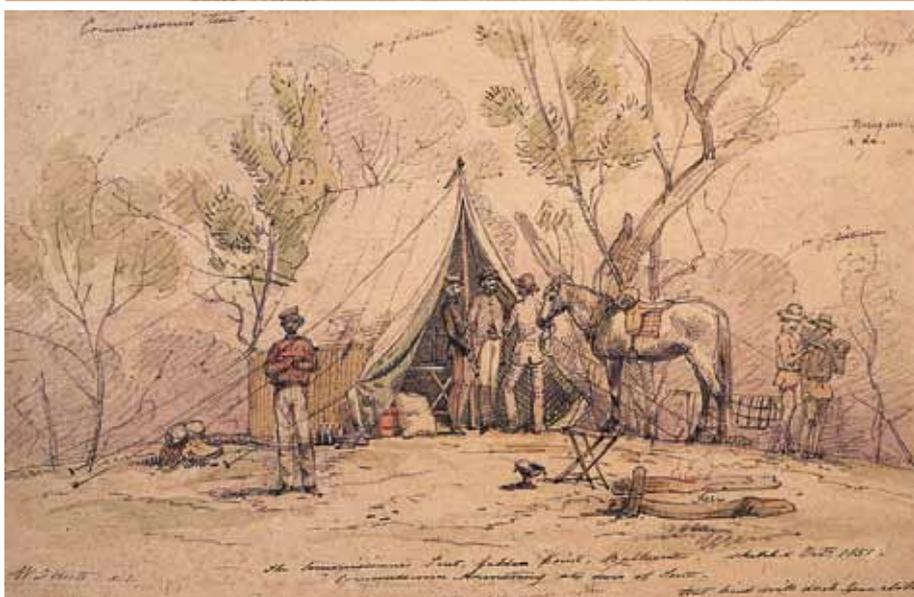
cart driven by an officer, with an armed guard beside him, carrying gold to the value of £25,000, accompanied by two mounted troopers ahead, and six behind, including four native police.⁷

At Mt Alexander, the oft-repeated but apocryphal story started that black troopers were failures on the goldfields because they could not read. Henry Leversha, an old Castlemaine pioneer, told the story years later, when reminiscences of the gold times were being collected for posterity. He said that two Aboriginal troopers looking for licences visited the claim where he was working. He was not there at the time, but his partners showed the troopers a pound note, which seemed to satisfy them and they rode off.

It is a fundamental mistake of the literate to assume that printed pieces of paper look the same to the non-literate and an error to conclude that the Native Troopers, skilled as they were in reading signs, could not notice the difference in the inscription of a bank note and a licence, even if they could not interpret the meaning of that difference. There could be any number of reasons why the troopers simply rode off: they could have been refusing what they took to be a bribe, they could have been going beyond their brief in even asking to see a licence (such a demand being the commissioner's prerogative), they could have been under instructions never to act without a European officer, or they could have gone back to the commissioner's camp and reported no licence at that particular claim.⁸

Their commander, Henry E P Dana (1820–52), struggled to keep the Corps in existence, let alone effective. The revolution unleashed by the gold rushes was also a major factor leading to the disbanding of the Native Police by 1853. Ultimately Dana was unable to overcome the resignations and desertions of his men, prompted by the lure of gold and dissatisfaction with their new duties. Captain Dana's struggle to transform the Native Police Corps for service in the new colony ended on 24 November 1852 when he died at the Melbourne Club of pneumonia contracted while tracking bushrangers (**plate 9**)⁹.

As the Native Police Corps was never formally established by sanction of New South Wales legislature, it is not possible to give a firm date as to when it ceased to exist as a policing unit.



5. William Thomas Strutt (1825-1915), *Black troopers escorting prisoner from Ballarat to Melbourne 1851*, in *Victoria the Golden: scenes, sketches and jottings from nature 1850-1862*. Pencil & watercolour signed and dated 'William Strutt 1851'. Collection: Parliamentary Library, Parliament of Victoria

6. William Thomas Strutt (1825-1915), *The [Gold] Commissioner's tent, Golden Point, Ballarat 1851* in *Victoria the Golden: scenes, sketches and jottings from nature 1850-1862*. Pencil & watercolour signed and dated 'W Strutt 1851', Collection: Parliamentary Library, Parliament of Victoria



7.

Thomas Ham (1821-1870), *Commissioner's Tent, Ballarat 1854*. Coloured engraving, image 15.0 x 20.5 cm, sheet 27.2 x 17.9 cm. Collection: National Library of Australia, image nla.pic-vn3078574-v

8.

William Thomas Strutt (1825-1915), *Conveying Gold from the Diggings to Melbourne. The Government Escort 1851 and The Government Gold Escort, 1852*. From *Victoria the Golden: scenes, sketches and jottings from nature 1850-1862*. Pencil & watercolour signed 'William Strutt'. Collection: Parliamentary Library, Parliament of Victoria





The death of the commanding officer and the formation of the Victoria Police Force during 1853, which brought together all the functions previously performed by separate policing units, are the best indicators we have for when the Corps was disbanded.¹⁰

ANDREW MORRIS is a financial planner and private collector based in the Central Goldfields of Victoria, as well as Treasurer of the Australiana Society.

Notes

- 1 Andrew Morris, 'Gold! An extraordinary colonial image', *Australiana* vol 34 no 1, Feb 2012, pp 4–13.
- 2 Gold: *The Native Police Corps*, www.sbs.com.au/gold/story.php?storyid=54#
- 3 Marie Hansen Fels: *Good Men and True The Aboriginal Police of the Port Phillip District 1837-1853*, Melbourne UP, Melbourne 1988; see also John O'Sullivan, *Mounted Police of Victoria & Tasmania A history of heroism and duty since 1837*, Rigby, Adelaide 1980, pp 51–72.
- 4 Fels *op cit* pp 84–5
- 5 *Ibid* p 85
- 6 A.E. Creelman, *The Life of a Dilettante George Alexander Gilbert*, 1841-1859, State Library of Victoria accession number MS 11258 November 1979 p 17; Fels *op cit* p 213.
- 7 Fels *op cit* p 216.

8 *Ibid* pp 216–7.

9 The *ADB* entry on Henry Dana, published in 1966, states 'A notable weakness in the system was that Dana failed to take full advantage of the natives' tracking skill, preferring to retain them as a troop of mounted police', but this watercolour (plate 9) suggests otherwise. Norman, Marilyn I., 'Dana, Henry Edward Pulteney (1820–1852)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/dana-henry-edward-pulteney-1952/text2327>, accessed 6 May 2012.

10 Extracts sourced from *Tracking the Native Police* (Public Records Office Victoria), <http://www.prov.vic.gov.au/nativepolice/goldfields.html>

9. Samuel Thomas Gill (1818–1880), *Troopers (Aboriginal) after Bushrangers* [1871]. Watercolour, pencil and ink on cream paper signed 'STG', image 17.6 x 25.8 cm. Collection: State Library of Victoria, accession H5262 purchased 1872.

Ceremonial maces of Australian universities

Part 2

Christine Erratt
continues her
survey of the
ceremonial
maces of
Australia's 39
universities.

21



disciplines taught at the university at that time. These bands are divided into three bands above and four bands below the visible central perspex inner shaft. The mace is 120 cm long.

22 University of Canberra, Canberra ACT, 1991

In 1991, the ACT government presented a ceremonial mace to the University of Canberra. Ragnar Hansen, Head of the Gold and Silver Workshop at the Canberra Institute of the Arts, designed and made the mace.

Locally salvaged Casuarina timber was used along with three sections of sterling silver. The large silver head bears the logo² of the University on its top. The Casuarina shaft is divided by a large silver disc-shaped knob into a short upper shaft and long lower shaft, with a small rounded silver foot knob.

The design is symbolic. The long shaft symbolises a long journey of growing up before reaching school. The large disc along the shaft represents the enormity of education: the many ways one can go and the many decisions to be made. The short part of the shaft symbolises a short jump to the next stage, university education, represented by a seed pod, which bursts forth, leading to the future.

The mace is 98 cm long.

CHRISTINE ERRATT

21

1990 Mace, Charles
Sturt University,
Bathurst, NSW
Photo University
Archives

21 Charles Sturt University, Bathurst NSW¹, 1990

The first mace presented in the 1990s was a gift from the University of New South Wales to Charles Sturt University (CSU) at the installation of CSU's foundation chancellor, Dr David Asimus AO.

Christopher Mullins, then a lecturer in silversmithing at CSU, designed and made the club-like mace. The plain-shaped head and butt are made of sterling silver, with a central inner shaft made of perspex. Seven silver bands surround the shaft and carry different coloured lines of enamel paint, representing the seven

22

1991 Mace,
University of
Canberra,
Canberra, ACT
Photo
Christine Erratt



22



23 James Cook University, Townsville Qld, 1991

The ceremonial mace of James Cook University, then known as James Cook University of North Queensland, was presented to the University on 31 May 1991 by the Townsville City Council, the Townsville Chamber of Commerce and the Roberts, Page, McIntyre and Jackson families.

Initial designs were sketched by staff member and painter, Ron Kelly. After his untimely death, North Queensland sculptor Jane Burnie created a model from the sketches and added some design elements. Brisbane silversmith, David Clayton, was commissioned to make the mace out of sterling silver. The silversmith's materials and techniques dictated some small departures of detail from the model.

The head of the mace is based on the shape of the heraldic shield, with ridges suggestive of a fighting weapon and undulating bands similar to the field of the university's coat of arms. The full arms are embossed on the shaft immediately below the head. The finial on the head is in the shape of a seed pod of the Kapok tree, native to the Townsville region. The untapered shaft is rigid, like the medieval fighting mace. The butt is in the shape of a 'pineapple nulla', a traditional weapon of North Queensland aborigines.

The impressive mace weighs 5 kg and is close to 200 cm long.

24 Australian Catholic University, Sydney NSW, 1992

The Australian National University (ANU) presented a mace to the Australian Catholic University on the occasion of its inauguration ceremony on 23 April 1992.

The mace was designed and made by George Ingham, head of the Wood Workshop at the ANU's Canberra School of Art.

The shaft consists of Tasmanian blackwood with a strong rippled grain, which occurs only when the living tree has grown in conditions of great stress. This parallels the church's development.

The four branches forming the shaft reflect the four points of the compass, which in turn reflect the national character of the university, with campuses in NSW, ACT, Victoria and Queensland. The spreading configuration at the head of the mace is fashioned to contain, but not enclose, the granite stone head. This symbolism represents the university as a container for the ideals of Christian learning. Granite was chosen to reflect the use of stone as a material for tools and symbolic objects by indigenous peoples in the region.

Made of epoxy resin and gold, the university logo is set into the flat disk of the stone head. The combination of stone and epoxy symbolises the meeting of the past and present in universities.

25 University of Western Sydney, Sydney NSW, 1992

The mace of the University of Western Sydney (UWS) was presented by the University of Sydney on 21 August 1992. It was designed and made by Sydney silversmith couple Helge Larsen and Darani Lewers – their second such commission.

A stylised cosmic sphere in sterling silver forms the head of the mace, balanced at its foot by a small sheath of hand-beaten silver. Three slender silver bars resting along this sheath connect the domed base with three raised silver collars, symbolising the structures and systems which provide the parameters of the university's specialist areas of knowledge. The connecting vertical lines represent the acquisition of knowledge and its application through the staff, students and broader community.

23
1991 Mace,
James Cook University,
Townsville, QLD
Photo University
Archives

24
1992 Head of mace,
Australian Catholic
University,
Sydney, NSW
Photo
Christine Erratt



25

steel and gold. The use of hi-technology materials in the mace reflects the strength of a university which, through its numerous research commitments, contributes much to the development of new materials and technologies. The expertise of many RMIT departments went into the creation of the mace.

The dome-shaped head takes its design from the university logo and incorporates an area representing pixels. The carbon fibre shaft tapers to end with a long pointed spike. The mace is 119 cm long.

27 University of Southern Queensland, Toowoomba Qld, 1993

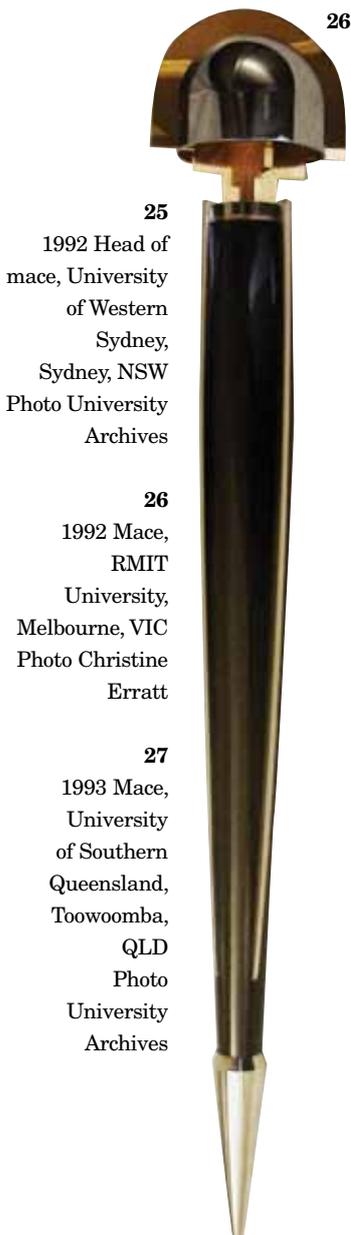
In the following year the ceremonial mace of the University of Southern Queensland was presented in March 1993 as a gift from the then Toowoomba City Council. It was made by Hay's Jewellers of Toowoomba, with jeweller Christopher Beil overseeing the production and doing the majority of the silver work. Glen Hay is credited with the design. Christopher Arnold was responsible for all the timber work.

The head is made of sterling silver with a gilded inlay design. This rises up to support a structure of wood upon which is set the enamelled emblem of the university including the university motto, *Per studia mens nova* (Through study the mind is renewed). A phoenix rising from ashes forms the central part of the logo. Above this, intricate filigree work in sterling silver holds up a phoenix rising up from the ashes surrounded by flames in three-dimensional gold-plated sterling silver.

The cedar shaft is made from timber from the original medical block of Toowoomba General Hospital. It features 38 garnets set spiralling around the shaft. The bulbous foot knob of the shaft base holds a large faceted garnet. The cedar symbolises the healing of humanity through knowledge; the garnets symbolise the purity of learning.



27



26

The shaft is made of myall wood, a reference to the timber featured in the shaft of the University of Sydney's mace made in 1854. This echo of the University of Sydney is an acknowledgement of the strong support that it extended to UWS in its early years.

The three-dimensional silver sphere points to the evolution of knowledge that has led to the modern concept of the universe. Map-like etchings on silver sheet represent the geographic location of the university, while suspended within its sweeping ribs is a golden pyramid on which are etched the coloured logos of the three original campus members (UWS Nepean, UWS Macarthur and UWS Hawkesbury). As the core of the cosmic sphere, the pyramid represents the University which serves regional, state and national interests through its systems of orbits or programs of study.

Atop the sphere, a stylised wattle flower represents the growth essential to the development of the university as a provider of tertiary education for one of the fastest growing areas in Australia.

The mace weighs 2.2 kg.

26 RMIT University, Melbourne Vic, 1992

In 1992, RMIT University commissioned its ceremonial mace, which was first used at the installation of the foundation chancellor, Mr Ivan Deveson AO, in that year.

William Gregory, Dean of Art and Design, proposed the design theme. The mace was designed by Ian Wong, a lecturer in Industrial Design at the university. Wong was the project director for its manufacture, assisted in the design by other staff and honours students from Industrial Design.

Materials used include carbon fibre, computer chips, honeycomb aluminium, stainless

25
1992 Head of mace, University of Western Sydney, Sydney, NSW
Photo University Archives

26
1992 Mace, RMIT University, Melbourne, VIC
Photo Christine Erratt

27
1993 Mace, University of Southern Queensland, Toowoomba, QLD
Photo University Archives



**28 Victoria University,
Melbourne Vic, 1993**

The mace for Victoria University, then known as Victoria University of Technology, was first used at the university's first graduation ceremonies in May 1993. The university itself had commissioned it in July 1992.

The mace was designed and manufactured by Professor Ray Stebbins, Head of Gold and Silversmithing at RMIT University.

The mace is constructed essentially from sterling silver and parcel gilt sterling silver components - over 100 individual silver elements soldered together to form eight basic constructed units that are assembled along a threaded titanium shaft. The external precious metal reflects centuries of traditional values, while internally it is underpinned with titanium alloy, a space age refractory metal created to provide strength and lightness.

In its design, variations on the letter V for Victoria are prominent, repeating on a number of surfaces including the four faces of the head and of the base. Vestiges of architectural imagery including towers and colonnades are evident in the treatment of the traditional spikes of the head and base and of the gilded constructions at either end of the untapered shaft. Bevels and arris³ edges are rendered in a polished form to take full advantage of reflected light while other flat surfaces are satin-finished providing contrast and workable surfaces for handling. The mace is 120 cm long and weighs marginally less than 6 kg.

**29 Swinburne University of
Technology, Melbourne Vic, 1994**

The next ceremonial mace was a gift from the City of Prahran to Swinburne University of Technology on 10 October 1994.

It was designed by Helmut Lueckenhausen of the School of Design at Swinburne University of Technology. Artists and craftsmen involved in the project with the designer were Ian Higgs, cabinet maker; Geoffrey Dunne, Swinburne design graduate; Susan Wraight, netsuke carver; and silversmiths Hendrik Forster and Marion Marshall.

The mace is made from sterling silver, gold and Queensland silky oak timber. The head has eight facets resolving as an open silver finial and crown which contain, from the university coat of arms, a carving of the rampant boar holding an open book, the symbolic representation of learning. Below the head upon a surface of gold are spiralling bands of silver, the top one being engraved with the university motto, *Factum per litteras* (Achievement through learning).

The wooden shaft is barrel-staved and ends in a silver tapered knob with a three-dimensional spiral decoration, an oblique reference to the boar's tail.

**30 Southern Cross University,
Lismore NSW, 1995**

The University of New England presented Southern Cross University with a ceremonial mace at the installation of the foundation Chancellor, Mr Andrew Rogers QC, and graduation ceremony on 7 April 1995.

The mace was designed and made by local furniture maker, Geoffrey Hannah, and represents the uniqueness of the Lismore region, which is the university's main campus. It is primarily made of black bean timber, once part of a post-and-rail fence, split locally at Alstonville in 1880. Sterling silver is also incorporated into the mace, with silversmith Walraven van Heeckeren being responsible for the silverwork.

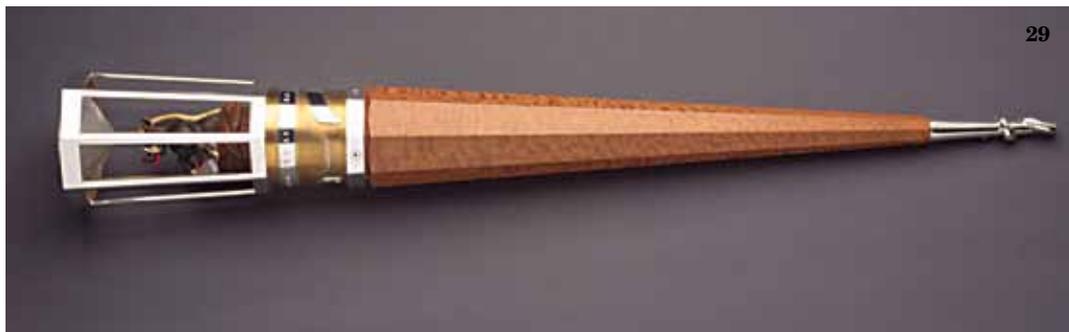
28
1993 Mace, Victoria
University, Melbourne, VIC
Photo Christine Erratt



30

29
1994 Mace,
Swinburne
University of
Technology,
Melbourne, VIC
Photo University
Archives

30
1995 Mace,
Southern Cross
University,
Lismore, NSW
Photo
Clayton Lloyd



29

The head of the mace depicts a lighthouse which could also be interpreted as the traditional symbol of authority – crown and castle. The circular head of the wood has four shield-shaped floral inlays made of natural coloured wood veneers and feature the flowers of the black bean, wattle, bull rushes and spotted gum. A narrow band of silver surrounds the middle of the head above these inlays. Above the silver band is the symbolic design of the top of a turreted lighthouse, its turrets trimmed in silver. The inset windows are made of blue chalcedony found locally in the Mount Warning area; the blue of the chalcedony represents the sea and the sky.

Rising up from the top of the head are two intersecting silver rectangular shapes each decorated with the university logo – the stars of the Southern Cross hovering above waves. Each grouping has one gilded star and one gilded wave; this represents the lighthouse beacon.

The upper portion of the wooden shaft is untapered and unadorned apart from two small rounded wooden bands for ease of handling when carried by the Esquire Bedell. Entwined around the shaft is a cast silver decoration of the flowers and leaves of *Hoya australis*. Above and below the decorated shaft are two silver bands each set with eight green cabochons of jasper, also from the Mount Warning area, and representing the green of the rainforest.

The foot knob is a plain turned wooden orb, above which is another small rounded wooden band. In the end of the orb is a large silver-set cabochon of chalcedony.

The 2 kg mace is 107 cm long.

31 University of Ballarat, Ballarat Vic, 1995

The ceremonial mace of the University of Ballarat was commissioned by the university in 1995 and first used at the graduation ceremonies in May 1996.

It was designed and made by Trefor Prest, a Victorian sculptor.

The mace is fabricated in brass and copper and includes gold plating and enamelling. The head of the mace has protruding spikes and is surmounted by a poppet head, referring to gold mining, which underpinned the development of Ballarat. The symbolic egg-shaped head enfolds and nurtures the development of knowledge and learning. The lining of the head is gold plated, recognising once again the economic and cultural heritage of Ballarat. The protruding spikes recall the Eureka Stockade, as does the enamel representation of the Eureka Flag which lies within the head. The Eureka Flag forms part of the university's logo.

The brass and copper shaft is untapered. Between the head and the shaft are three sections of metal. These three 'branches' represent the tree of knowledge.

Centrally on the shaft is a representation of a bark scar on an Aboriginal 'canoe tree'. This suggests the integration of the black and white Australian traditions while recognising that indigenous culture long pre-dates the arrival of Europeans in Australia. The lower part of the shaft culminates in a device suggestive of scientific or surveying and measuring technology. This represents precision and accuracy as embodied in the academic pursuits of the university.

The mace is 100 cm long.

32 Central Queensland University, Rockhampton Qld, 1997

Two years later, the ceremonial mace of Central Queensland University (CQU) was first used at the graduation ceremonies in June 1997 in Rockhampton.

The mace was a gift from the Darumbal people, the traditional owners of the land of the Rockhampton campus. The land has a special significance for them as a place of learning for more than 40,000 years. At the suggestion of the then Chancellor, the Hon. Justice Stanley Jones, it was made into a club shape rather than a weapon-like shape. It is seen to be a 'coming

31
1996 Mace, University of Ballarat, Ballarat, VIC
Photo Christine Erratt

Opposite Page 32

1997 Mace, Central Queensland University, Rockhampton, QLD
Photo University Archives

33
1999 Mace, University of the Sunshine Coast, Sunshine Coast, QLD
Photo University Archives

34
2002 Mace, Edith Cowan University, Perth, WA
Photo supplied by Glenice Matthews





32

in peace' onto the land of the Darumbul. The mace is made of wood and was decorated by Darumbul artist Doug Hatfield.

In 2005, Rockhampton indigenous artist Kate Oates was commissioned to decorate seven more maces of the same shape as the original mace. These maces were given to the other campuses of CQU. The original mace was given to the Mackay campus.

The design of the maces depicts Moondangutta (the rainbow serpent), one of the most powerful figures in Aboriginal culture. Moondangutta is believed to possess great power and strength and is the essential source of sustenance and regeneration.

The maces are poignant symbols of the university's responsibility to work for the sustenance of the present world and to ensure that future generations are not disadvantaged, but are enriched by the university's efforts.

33 The University of the Sunshine Coast, Sippy Downs Qld, 1999

The University of the Sunshine Coast commissioned a ceremonial mace to be made for use at the inaugural graduation ceremony held on 13 April 1999. Minale Tattersfield Bryce designed the mace. Colin Blumson was responsible for detail and construction – his second such commission.

Blumson carved the mace from a single piece of local red cedar felled in 1937. Sterling silver was also used. The mace is 150 cm long and weighs 18 kg.

The head is a tapered cylinder of wood with three narrow rings of silver, denoting levels of scholarship from undergraduate to masters to doctorate. The head itself represents the community, environment and student body. Rising from the top of the head is a silver crown. This East West North South crown relates to the university symbol in its design. The crown sits on a spherical mound of timber

representing the globe. The university name is engraved on a broad band of silver that surrounds the crown. The broad band binds together the university, its community and the environment.

From the band, four fluid ribbons of silver flow downwards, symbolising the four major rivers of the Sunshine Coast, as well as the flow of sunshine. The head of the mace is connected to the shaft by a tapered silver collar which represents the basis of knowledge (teaching and research). This is engraved with open books – the traditional symbol of learning. The shaft is simply tapered wood with a central and a lower silver band. The foot knob is a golden ball representing opportunity.

34 Edith Cowan University, Joondalup WA, 2002

The first ceremonial mace of the new millennium was the ceremonial mace of Edith Cowan University (ECU), commissioned by the university in 2001 in readiness for the forthcoming centenary celebrations in 2002 of the university's predecessor institutions. Glenice Lesley Matthews, a Western Australian gold and silversmith, designed and made the mace.

The 135 cm long hand-crafted mace is made of fine silver, sterling silver, 9ct yellow gold and the rare curly-grained Jarrah wood. It is also set with chrysoprase and amethyst. The design is based on the history of the eight colleges of higher education coming together as one university. It also reflects the essence of the new campus at Joondalup, WA and the future of the University as a leading academic facility.

The head of the mace has a sweeping cone-like silver structure which is bold and soaring upward. It reflects the architecture of the new administrative building of the University. This section incorporates the modern ECU icons - waves, the Southern Cross, sunburst and the flame of knowledge. Chrysoprase and amethyst



34



33

are set within the decorative elements. This modern iconography represents the true spirit of the new ECU – a melting pot of a new and vigorous community of people from many different backgrounds: non-traditional, free, fresh, spirited and young.

The slightly tapered shaft is made of curly-grained Jarrah and has a central silver band. At the foot of the mace is a silver sphere decorated with the eight crests of the former colleges, which amalgamated to form the university. Supporting the sphere are four silver kangaroo paw flowers, representing the natural resources of Western Australia. The kangaroo paws, native to WA, are attached to a finial of silver which culminates with a traditional silver orb.

35 Bond University, Robina Qld, 2003

The year 2003 saw Bond University receiving the gift of a ceremonial mace from Dr John and Mrs Allison Kearney.

It was designed by Ian Ferguson, an Australian metal artist who at that time was about to take up a research position at the University of Manchester Institute of Science and Technology in the UK. The mace was fabricated in collaboration with Melbourne-based metal artist Karl Millard.

All the metal fittings are sterling silver. Ferguson made the *mokume gane*⁴ ball which forms part of the head of the mace. It consists of 27 layers of copper and iron, spun, then patterned and planished to shape. There are eight angular arches making a spiky frame around the mokume gane ball, harking back to the original ideal of the mace as a weapon.

These arches support a bezel-set coat of arms of the university, engraved in fine silver, filled with *champlevé*⁵ enamel.

The cylindrical shaft is shaped from gidgee (*Acacia cambagei*), a native Australian timber, commonly used by Aborigines for spears. The shaft ends in a silver ball within four angular arches of a spiky frame – a smaller, less ornate and similar design to the head.

The mace is 105 cm long.

36 Griffith University, Brisbane Qld, 2005

In 2005 Griffith University commissioned a new mace, designed by Michael Bryce of Minale Tattersfield Bryce. John Sorensen was responsible for the woodcarving; Barbara Heath and Juan-Luis Gonzalez were responsible for the metalwork, enamelling and fitting of the entire object.

A silver goanna, representing a connection with the environment, climbs the stainless steel perforated shaft, which represents industry and technology. A leaf pattern representing native flora adorns the stainless steel. The head is a carved timber pod with silver bands representing the leaves of a book, the traditional symbol of learning. Above and below the timber are bands of silver – the lower one representing the various campuses of the university and the upper band bearing the engraved name of the university. The top of the head is a red enamelled disc bearing the University logo of an open book. A silver and red cord with two tassels is attached to the mace, representing academic ceremony.

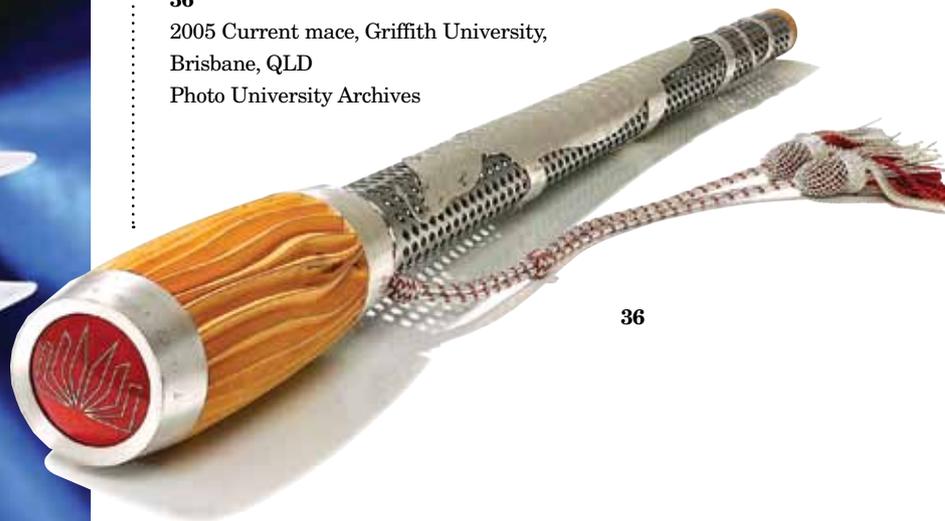


35

Head of mace, Bond University, Gold Coast, QLD Photo University Archives

36

2005 Current mace, Griffith University, Brisbane, QLD Photo University Archives



37 Murdoch University, Perth WA, 2007

Two years later, in 2007, a ceremonial mace was presented to Murdoch University by the historian Emeritus Professor Geoffrey Bolton AO and Mrs Carol Bolton. Professor Bolton had been the Chancellor of Murdoch University from 2002-2006.

Western Australian woodworker Simon Parsons designed and made the mace from local timbers collected from the forest floor. The design of the mace makes reference to its original function as a weapon and the aesthetic qualities of its origin are emphasised. Parsons refined its proportions to create a more elegant object.

The head is made of Marri wood and is carved into a star shape – the inspiration being the Crown Jewels and hence making reference to the opulence with which ceremonial maces became associated.

A band of Jarrah divides the head from the shaft which is made of Tuart wood. A knop of Tuart wood is located on the lower third of the slightly tapered shaft. At either end of the mace is a decorative piece of turned Jarrah burl. The Jarrah burl is highly decorative with its grain – another reference to the opulence of royal ceremonies.

The mace is 110 cm long.

Conclusion

This study of the 37 ceremonial maces of Australian universities reveals an abundant diversity of designs and materials used. Each is a masterful creation both in design and construction. Thirty-five universities are represented, as two universities have replaced their original maces with new maces and all are included in the study. Three Australian universities do not have maces at the current time – University of South Australia, Curtin University of Technology and Notre Dame University.

A fourth university, Charles Darwin University in the Northern Territory, is to be presented with a ceremonial mace as the gift of Flinders University. Manufacture has been delayed but when this mace is completed, now expected to be July 2012, we will complete the survey in an addendum.

Precious metals, traditionally used in ceremonial maces in the past, are incorporated in 32 of the maces. Five maces, two of which are fully constructed of wood, do not include precious metals. Much use is made of materials local and pertinent to the individual universities, such as locally sourced gemstones and timber.

Benefactors have presented 26 of the maces to universities and 11 have been commissioned

by universities themselves. There can be a great disparity in the number of years between the inauguration of a university and the gaining of a ceremonial mace.

Individual weights and lengths vary considerably – the heaviest being 18 kg. Symbolism in design abounds with frequent use of: the open book as the traditional symbol for learning; the lighthouse symbolising authority; and various symbolic representations for the different levels of university qualifications. Architectural styles of individual universities are reflected in some of the mace designs.

Many of the maces have had individual stands and cases made for them as part of the overall commission. Stands are used to display the mace safely during ceremonies. Other items of university regalia can include a chair for the Chancellor and occasionally a staff or rod. Often the chair and the mace are designed in harmony and the same timber is used in each, if the mace has a wooden component.

University colours are often used within the decoration of maces as are logos and coats of arms. Nineteen universities have been granted coats of arms by the College of Arms in London. A number of universities have adopted coats of arms rather than having been granted them. University mottos are also often included in the design. These are diverse and offer themselves as an interesting study in their own right.

The ancient custom of having a ceremonial mace used in the presence of the chancellor or council of the university as a symbol of authority is observed in the majority of Australian universities despite the 'youthful modernity' of many of the universities.

⋮ **Christine Erratt** is a researcher and the
⋮ author of 'Marks on Australian Silver
⋮ 1950-2005' available through Parker Press
⋮ (Australia), www.parkerpressbooks.com.au.

Notes

- 1 Many universities are multi-campus, so the location listed is the principal campus.
- 2 Throughout the text, only those universities granted coats of arms by the College of Arms have had the term 'coat of arms' used to describe part or all of the arms. Some universities have not applied to have coats of arms granted and instead have adopted 'coats of arms', others use a less elaborate design as a 'symbol'. For these universities, the word 'logo' is used to describe such designs.
- 3 Arris – the sharp edge or ridge formed by two surfaces meeting at an angle
- 4 Mokume gane – Japanese for 'wood grain.' A Japanese metal-working technique in which sheets of metal are fused together and then forged, rolled, formed and filed to create a wood grain or other pattern.
- 5 Champlevé – enamelwork in which hollows made in a metal surface are filled with coloured enamel



37
2007 Mace,
Murdoch
University,
Perth, WA
Photo
Christine Erratt

Chinese puzzles:

the Sydney punchbowls



One of the greatest rarities in the collection of the Mitchell Library, Sydney is a Chinese export ware punchbowl hand-painted around its exterior with a scene of Sydney Cove circa 1820. Only two examples of Chinese porcelain with views of early Sydney are known, although punchbowls made in China for export dating from the 17th century and decorated with European and American scenes are well documented and highly regarded by ceramics collectors.

1.

Hongs at Canton,
c. 1810, artist
unknown. Oil on
copper. Reproduced
courtesy of the
Peabody Essex
Museum, Salem MA
and Massachusetts
Institute of
Technology,
Visualizing Cultures

ELIZABETH ELLIS

While the Silk Road from the Far East had existed for many centuries, trade between European nations and China entered a new phase with the expansion of the Dutch East India Company (VOC) in the 17th century. By the mid-18th century, wealthy Europeans had developed a seemingly insatiable appetite for Chinese ceramics, fabrics (especially silk), sandalwood and the fashionable new drinks of tea and punch (made from wine or spirits, mixed with fruit juice and spices brought from the East). The vogue for chinoiserie spread rapidly to architecture, furniture and pattern designs for china, fabrics and clothing.¹

Concurrently with the growth of the European China trade, the Chinese emperors imposed a policy of isolation and protectionism from the rest of the world. As a compromise

and through stringent negotiations, a small number of European nations was allowed access to the port city of Canton (now Guangzhou) on the Pearl (Zhujiang) River delta. Here the Europeans maintained their segregated quayside trading bases, factories and warehouses known as 'hongs' (**plate 1**). Their ships were allowed to load great quantities of goods for sale in Europe and naturally these trading rights were eagerly sought and protected.

By the early 19th century, thirteen nations were represented, including the French, Danish, Spanish, Swedish, Americans, British and Dutch. The all-powerful English East India Company was a major player in the China trade and fiercely guarded its shipping routes, trading monopolies and concessions from other rivals.

Of all the Chinese export ware goods destined for European markets, porcelain was the most keenly sought after. The main centres for porcelain manufacture were Canton and the



inland city of Jingdezhen (formerly Ching-te-chen) in the northern province of Kiangsi, midway between Shanghai and Canton. The imperial potteries and porcelain factories were located at Jingdezhen for almost two millennia. Sometimes called 'Porcelain City', over 3,000 kilns were operating there by the 18th century and Jingdezhen is still the main centre of porcelain production in China.

For the export trade, blank unpainted pieces were wrapped in straw, placed in carrying boxes and transported from Jingdezhen to Canton 800 km by road, or by ship from Shanghai. On arrival in Canton, skilled ceramic artists would then paint and glaze the porcelain to order for European merchants and traders (plates 2-5).

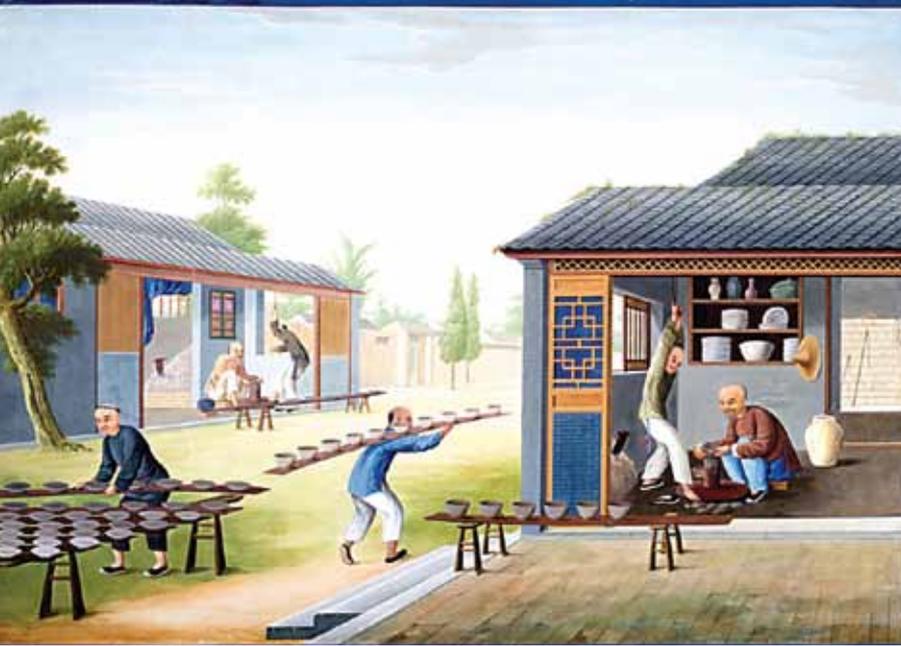
From the early 18th century, large punchbowls were a popular luxury item in the wide range of ceramic objects made for the Chinese export trade. Entire dinner services were painted on commission, often with

armorial bearings or decorated with copied images of European, American and Chinese scenery and city views. Border and edge trims were generally left to the choice of Chinese porcelain painters who incorporated beautiful traditional famille rose floral motifs such as intertwined chrysanthemums, peonies, cherry and plum blossom (plate 6).²

Early Chinese-Australian trade

Trading between the newly established colony of New South Wales and China opened up in 1788 soon after the foundation of the settlement at Sydney Cove, when three transports of the First Fleet, *Charlotte*, *Lady Penrhyn* and *Scarborough*, which had been chartered by the Royal Navy from the East India Company, returned home to England via Canton after taking on cargoes of tea for the London market.

2.
Porcelain Manufacture Series: Large Kilns; Potter's Wheel; Enamelling; Packing, c. 1825, artist unknown. Gouache on paper. Purchased 1983. Reproduced courtesy of the Peabody Essex Museum, Salem MA and Massachusetts Institute of Technology, Visualizing Cultures



Even before the arrival of the First Fleet, in 1787 the whaler *Alliance*, the first US ship recorded in Australian waters, sailed along the east coast of Australia searching out new routes to China and the Far East. Within a decade, vessels from Maine, Pennsylvania and Massachusetts, such as the *Philadelphia* in 1792 and the *Hope* in 1793, started to call at Sydney en route to China.³ The development of the sealing and whaling industries in the Southern Ocean and the South Pacific gave added incentives to come this way.

Some of the early NSW settlers had their own ideas about how to get to China, which figured vividly in their imaginations as a kind of promised land. Governor Phillip wrote that some of the convicts 'have left the settlement to go to China which they suppose to be at a distance of only one hundred and fifty miles'.⁴ David Collins recounted that the first Irish convicts who arrived on the ship *Queen* in 1791 took off into the bush being, as he put it, 'prepossessed with the possibility of penetrating through the woods to China. Most, however, knew that China was seawards and the source of goods much desired in the struggling outpost'.⁵ A published letter 'written by a female pen' from Port Jackson in 1789 described the desolation of the place, adding 'we are comforted with the hopes of supply of tea from China ...'⁶

By the late 1790s, English and Scottish merchant houses in Calcutta and Madras began to exploit a loophole in the East India Company's monopoly which enabled trading between Sydney, India and Canton. In 1797, the *Sydney Cove* out of Calcutta bound for Sydney and carrying a speculative cargo, including three crates of mainly blue and white underglaze-painted Chinese porcelain, for the firm of Campbell & Clarke, was wrecked on Preservation Island in the Furneaux Group off the north-east tip of Tasmania.⁷

From its earliest issues in 1803, the colony's first newspaper, the *Sydney Gazette and New South Wales Advertiser*, carried repeated advertisements for local sales of 'china' and

3-5.

Porcelain Manufacture Series: Large Kilns; Potter's Wheel; Enamelling; Packing, c. 1825, artist unknown. Gouache on paper. Purchased 1983. Reproduced courtesy of the Peabody Essex Museum, Salem MA and Massachusetts Institute of Technology, Visualizing Cultures

all manner of goods from the East, including Chinese punchbowls.⁸ By the time of Lachlan Macquarie's governorship (1810–1822), entrepreneurial Sydney merchants such as the two Robert Campbells, Senior and Junior (uncle and nephew), John Palmer, Richard Brooks, Garnham Blaxcell, Thomas and Mary Reibey, Simeon Lord, Richard 'China' Jones and Alexander and Edward Riley were all involved in regular lucrative shipments of cargoes from Indian and Cantonese suppliers. A decade later, sea captain John Coghill, who settled at Braidwood (NSW) in the 1830s, was a major figure in the China trade, and acquired export ware paintings and furniture for his new house 'Bedervale.'

The earliest specially commissioned orders of Chinese porcelain for Sydney clients were two dessert services dating from about 1812 for Hannibal Macarthur and his uncle, John Macarthur, arranged by their friend and agent Walter Davidson in Canton. The designs are the same in both cases – borders of leaves and grapes/berries, with intertwined monograms: 'JEMcA' (John and Elizabeth Macarthur) and 'HAMcA' (Hannibal and Anne Macarthur).⁹ From the same period is another dessert service commissioned by Alexander Riley, with his and his wife Sophia's initials similarly intertwined.¹⁰

Scottish-born Walter Stevenson Davidson had strong connections with NSW settlers and merchants, the Rileys and the Macarthurs in particular, for over a decade from 1811 when he set up business in Canton as an agent for Baring Brothers & Company. As a naturalised Portuguese citizen (fortuitously and opportunistically), Davidson was one of the few Britons operating in Canton who was able to escape the East India Company's restrictions. As his biographer has described:

He also shared in trade between Canton and Sydney, helping Alexander Riley and Robert Campbell by arranging to have cargoes carried in American ships. By 1816 he was sole proprietor of Davidson & Co., importing opium and cotton and exporting tea and silver. In 1822 he withdrew from Canton, returned to England and married his cousin [Anne Matheson], the granddaughter of Sir William Farquhar.¹¹

A number of pieces from Lieutenant Hanbury Clements's Cantonese dinner service survive in the Powerhouse Museum, Sydney. These probably date from the early 1820s and are painted with broad scrollwork decorative borders and centerpieces of the Clements family crest.¹²



6. Chinese export ware punchbowl painted with image of hongs at Canton, c. 1785. Collection of the late Mrs Caroline Simpson OAM, reproduced courtesy of the Historic Houses Trust of NSW

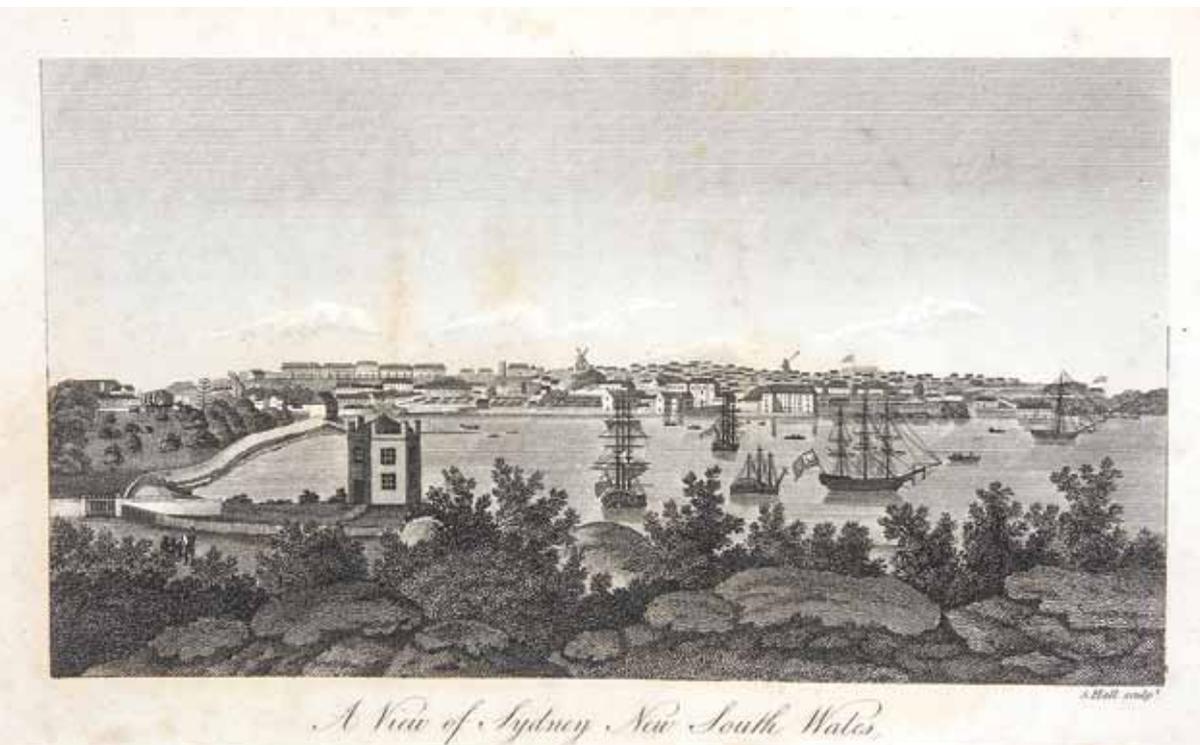
7. Chinese export ware armorial 'Brown FitzHugh' pattern plate from the Gabriel Henry Manigault service, Charleston, South Carolina, 1820-23. G.H. Manigault was the brother of the merchant Charles Izard Manigault who may have commissioned the service while in Canton. Collection: Australian National Maritime Museum, purchased 2003



Charles Izard Manigault (1795-1874), an American merchant and collector from Charleston, South Carolina commissioned convict engraver Samuel Clayton to produce a bookplate for him while visiting Sydney in 1818. Later in Canton, Manigault's bookplate was copied as the centerpiece for his personal commission of Chinese porcelain (plate 7).¹³ However, there are only two known punchbowls with Sydney scenes, one in the Mitchell Library where it has been since 1926 (plate 8), and the other acquired in 2006 by the Australian National Maritime Museum, Sydney (plate 9). Both were generous gifts. They represent spectacular mementoes from a time only three decades after its foundation when Sydney had already become a multi-national port and a destination on Asian and Pacific trade routes.

8. Chinese export ware punchbowl featuring a view of Sydney Cove, c. 1820. Collection: Mitchell Library, State Library of NSW, gift from W.A. Little 1926

9. Chinese export ware punchbowl featuring 'A View of the Town of Sydney in New South Wales', c. 1820. Collection: Australian National Maritime Museum, gift from Peter Frelinghuysen 2006



10. *A View of Sydney New South Wales*, S. Hall Sculpt., c. 1814, probably after J.W. Lewin, engraved frontispiece in W.C. Wentworth, *A Statistical, Historical and Political Description ... of New South Wales*, second edition, London, 1820, Reproduced courtesy of Hordern House, Sydney

They are large specimens almost exactly the same size, each approximately 45 cm in diameter, 17 cm high and weighing about 5.4 kg. Both date from about 1820, at the end of the Jia Qing (Chia Ch'ing) reign (1796-1820).¹⁴ Both have Cantonese origins, possibly made in Jindezhen, then finished in Canton, and are clear glaze on hard paste porcelain painted with polychrome famille rose overglaze enamel and gilding.

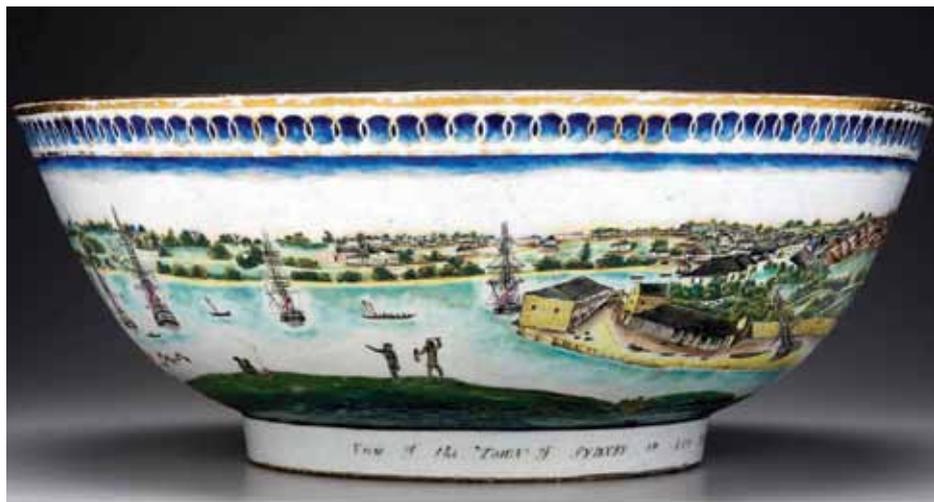
The two could be considered a 'harlequin' pair with their complementary views of Sydney Cove, one taken from the eastern side of the Cove, the other from the western shore. This pairing follows a standard convention in late 18th- and early 19th-century topographical art of painting double views of the same scene from opposite vantage points. Both bowls have the same centre piece image of a group of Aboriginal figures.

The Mitchell Library punchbowl

The general practice for export ware was to supply Chinese ceramic artists with an engraving or drawing for copying onto unpainted blank pieces for specific commissions. These were usually arranged by a merchant or sea captain on behalf of his client back in Europe, America or Britain. The continuous image painted around the outside of the Mitchell Library's bowl relates most directly – but not exactly, with differences in depictions and positions of ships in Sydney Cove and in the foreground foliage – to an engraving which appeared as the frontispiece in William Charles Wentworth's *A Statistical, Historical and Political Description of ... New South Wales*, second edition, (London, 1820), with a reduced later version appearing as a vignette in Joseph Cross's *Map of Part of New South Wales ...* (London, 1825) (**plate 10**). Both these prints probably derive from an unlocated original drawing by artist John William Lewin, and which may date back to circa 1814.¹⁵

The scene is from the eastern shore of Sydney Cove where present day East Circular Quay is situated (**plate 8**). The two-storey tower-like building positioned prominently in the foreground (and out of all proportion to its actual modest size) is the little sandstone cottage built by Governor Macquarie in 1812 for his favourite boatman, Jamaican-born convict Billy Blue. To the left of the cottage, facing a sandy beach where the Circular Quay ferry wharves now stand is First Government House. A merchant vessel flying a version of either the red or white ensign¹⁶ is anchored in the Cove,

On the western shore is The Rocks district, with windmills on the ridge, and Robert



Campbell's residence, *Wharf House*, and his warehouses to the left of Dawes Point (**plate 11**). The large three-storey yellow building is the Commissariat Building whose site is now occupied by the Museum of Contemporary Art.

All these details are quite identifiable and clearly depicted, and testimony to the skills of Chinese copyists. That the colouring bears a general resemblance to the settlement at Sydney Cove as it appears in other contemporary images implies that an original watercolour or hand coloured engraving was used for copying, rather than a black and white print or drawing.

The Australian National Maritime Museum punchbowl

The Maritime Museum punchbowl is painted with a fascinating and unusual panorama of Sydney Cove which can be dated between 1812 and 1818. In its entirety this view is not known in any other version, either as a contemporary print, painting or drawing. It can be assumed that the commissioner provided an original artwork to the Chinese ceramics painter and that this has not survived or is lost.

11
Chinese punchbowl featuring a view of Sydney Cove, c. 1820, showing The Rocks with windmills on the ridge, Robert Campbell's residence *Wharf House*, and his warehouses to the south of Dawes Point. Collection: Mitchell Library, State Library of NSW, gift from W.A. Little 1926

12.
Chinese punchbowl showing Campbell's Cove with Robert Campbell's warehouses and the roof of Campbell's *Wharf House*. Collection: Australian National Maritime Museum, gift from Peter Frelinghuysen 2006



View of the Cove and Part of Sydney, New South Wales, taken from Dawes' Point

13. [A View of the Cove and Part of Sydney, New South Wales, taken from Dawes' Point], c. 1818, by Joseph Lycett. Watercolour inscribed 'Drawn by a Convict.' Collection: Mitchell Library, State Library of NSW, purchased 2011

14. A View of the Cove and Part of Sydney. New South Wales. Taken from Dawes' Battery, Engrav'd by W. Preston from an Original Drawing by Capt. Wallis. 46th Regt. Published Sydney, 1819. Collection: Mitchell Library, State Library of NSW

The vantage point is from beneath Dawes Point (shown with its flagstaff and before its extensions with the Francis Greenway-designed fortifications, begun in 1818 and completed in 1821) looking directly into Campbell's Cove with Robert Campbell's warehouses and the roof of Campbell's Wharf House as the immediate focal points (**plate 12**). It is a similar, but not identical position to that in the view of Sydney Cove after an original watercolour by convict artist Joseph Lycett (**plate 13**)¹⁷ which appeared in an engraving version as plate 2 in James Wallis's *An Historical Account of the Colony of New South Wales* ... first issued in Sydney in January 1819 and published as a handsome folio volume including text by Rudolph Ackermann in London in 1821 (**plate 14**).

In the Wallis-Lycett images, the gun emplacements of the Dawes Point fortifications dominate the foreground; these do not appear in the punchbowl view which has a grassy slope and figures of an Aboriginal man and woman in the equivalent position. In both the Wallis-Lycett images and also the punchbowl view, First Government House at the head of Sydney Cove is clearly visible – and around the eastern shore of the Cove is a small rendition of Billy Blue's house. However, the punchbowl's vista extends considerably further than the Wallis-Lycett views, including Bennelong Point (with no sign of Fort Macquarie, begun in 1818) and beyond, taking in Garden Island and the eastern side of the Harbour, almost as far as the Macquarie Lighthouse on South Head (**plate 14**).

To the right of Campbell's Wharf is a feature of The Rocks rarely shown from this angle in any of the early 19th century views of the town, and not at all in the Wallis-Lycett views: the extensive stone walls marking boundaries between properties (**plate 15**).¹⁸ Therefore, while the engraving and watercolour have some close similarities to part of the punchbowl view, any claims for Wallis (or rather Lycett) as the creator of the image copied onto the bowl by the Chinese ceramics artist do not hold true.

The centrepiece

The composition which forms the inner centre pieces in the tondo of both bowls is another of their unresolved puzzles (**plate 16**). The image is of a group of four male Aborigines with club, shield and spears; one female with a baby on her shoulders standing and turned slightly away from the rest of the figures and one female who is cowed and being beaten by the males. This represents a depiction of a preliminary ceremony for a marriage.¹⁹ As with the exterior panorama, no directly related surviving version which could

be the original used by the bowls' painter or painters has yet been discovered.

The closest match, which is by no means exact but depicts a similar event, is a drawing after an apparently now-lost original sketch by Nicolas-Martin Petit, artist on the French expedition of Nicolas Baudin (1800-1804). Petit's drawing was later copied by Sebastien Leroy and engraved for publication as plate 104 in the *Atlas Historique* of the voyage around the world (1817-1820) led by Louis-Claude de Saulces de Freycinet (**plate 17**).²⁰ The engraving is entitled *Port-Jackson, Nlle Hollande. Cérémonie préliminaire d'un mariage, chez les sauvages* [Ceremony before a marriage among the natives].. Like the punchbowls' paintings, the engraving is in the French style of explicit depiction of anthropological and ethnographic details, rather than the contemporaneous English preference for more generalised or caricature images of indigenous people and their activities.

This may seem an unusual choice for the bowls' centrepieces, but possibly the subject of an Aboriginal marriage ceremony could be an oblique clue that the bowls' original purpose was as a marriage gift. That the same image was used for both bowls implies that the Cantonese ceramic painter(s) were copying from the same drawing and finishing them at the same place and time.

Border decoration

The Museum's bowl with its outer edge trim of gilded looped circles on a cobalt blue ground edged with narrow gold bands, and a repeat of the blue beneath as an irregular skyline, differs from the more traditional Chinese outer border design in vermilion, rose and gilt on the Mitchell punchbowl. In the latter the skyline is indicated by an uneven shadow effect beneath the border. In both bowls the wide internal borders painted in a traditional Chinese floral motif are almost the same design. The Museum bowl has a narrow inner rim edging in vermilion with a repeated gold star motif and thin gold bands while the Mitchell bowl has a broader double band of gold and an unusual dark brown with an inner edge of white. The foot ring of the Mitchell bowl has a single narrow gold band and gilded lower edge; the Museum bowl's foot ring is plain but lettered in black 'A View of the TOWN OF SYDNEY IN NEW SOUTH WALES'.

Painted monograms

The mysterious and tantalisingly illegible gilded monogram initials on the Mitchell bowl (they appear to be T or FCA over B, although HA and HCA have also been suggested)²¹ have



proved difficult to decipher due to partial paint loss and the Chinese artist's attempts to replicate copperplate script (**plate 19**). They are almost certainly those of the intended owner of the bowl, as was common with punchbowls for European and American owners – or possibly, as with the Macarthur and Riley dessert services, the monogram could represent a combination of initials of husband and wife.

The monogram initials on the Museum punchbowl are very faintly etched onto the glaze and can just be made out in a raking light. They appear to be the same as those on the Mitchell bowl, but without the B beneath and with no apparent paint residue, leading to one hypothesis that they were never painted in; another is that the paint on the initials has been removed at a later date

The first possibility may imply that the Museum punchbowl was not accepted by the commissioner for his client and the initials never finished; the second that the ownership changed and the obsolete initials were erased. However, the bowl's outer edge bands are quite rubbed with considerable loss of gilding, so perhaps the thinly applied gold paint of the monogram was simply rubbed off by assiduous cleaning over the years.

The spaces for both bowls' monograms are set between deep unpainted Vs edged with green foliage painted like Chinese-style landscape vignettes, and wreathed with a standard export ware gilded vine leaf and berry/grape design. A smaller variant of a similar vine/berry design is painted on the Macarthur dessert service.

It is tempting to suggest a Campbell family association with both bowls, considering the prominence given to their warehouses in the painted views. The main problem with this idea is that the initials do not obviously correlate with those of any direct family members.

15.

Chinese punchbowl showing Campbell's Wharf and stone walls behind Campbell's Cove with Dawes' Point before the Francis Greenway alterations and additions. Collection: Australian National Maritime Museum, gift from Peter Frelinghuysen 2006

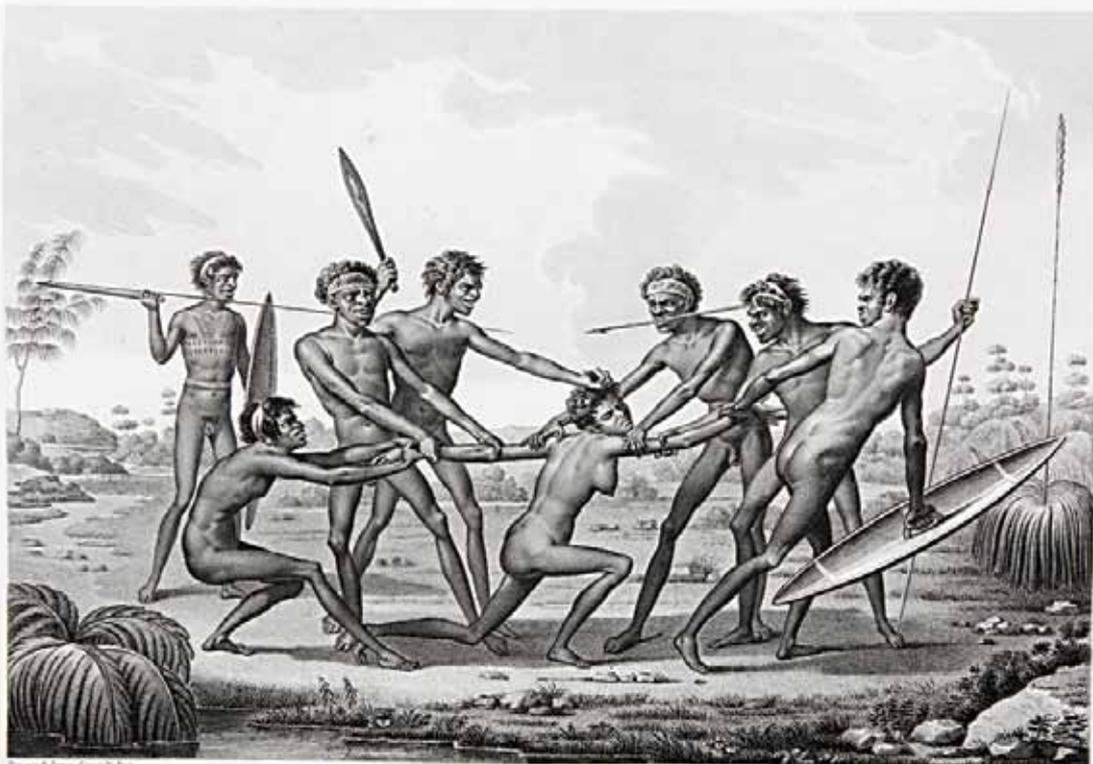


It is perhaps worth more than a passing thought that Sir Joseph Banks, among his manifold interests, kept an observant eye on the development of trade with China in the late 18th century and the attempt to establish a British embassy in China by Lord Macartney in 1792–94.²² Sir Joseph went so far as to jot down some undated notes on porcelain production in the city of Jingdezhen²³ and in 1803, he wrote on behalf of his wife, Dorothea (née Hugessen), enclosing a list of her collection of 'old China', to a Baron William Furk (?) for his information and opinion.²⁴

James Broadbent has commented sagely

Although the bowls must have been commissioned by someone with an interest in or association with Sydney and, perhaps, with colonial trade, it is possible considering that neither bowl has any known Australian provenance, that they were commissioned as souvenirs of the colony rather than being commissioned for export to the colony.²⁵

This suggestion is supported by the first appearance of both bowls in England within a few years of each other in the late 1920s and early 1930s, and that the Mitchell Library's bowl is known to have been in England since the 1840s.



PORT-JACKSON, N° 11. CÉRÉMONIE PRÉLIMINAIRE D'UN MARIAGE, CHEZ LES SAUVAGES.

16.

Punchbowl showing centre piece image of preliminary ceremony to an Aboriginal marriage; also inner edge painted border. Collection: Mitchell Library, State Library of NSW, gift from W.A. Little 1926

17.

Port-Jackson. Nlle Hollande. Cérémonie préliminaire d'un mariage, chez les sauvages, Engraving after a drawing by Sebastien Leroy from an original sketch by Nicolas-Martin Petit, in Louis-Claude de Saulces de Freycinet, *Voyage autour du Monde ... Atlas Historique ...* Paris, 1825, pl. 104. Reproduced courtesy of Hordern House, Sydney

Provenance

The Mitchell bowl was presented to the Library by Sydney antiques dealer, auctioneer and collector William Augustus Little²⁶ in November 1926. Earlier that year, on 2 March, the *Sydney Morning Herald* reported under the heading 'Bookshop Find. Relic of Early Sydney' that Little had discovered, in a London bookshop in the Marylebone Road a

punchbowl with paintings of Sydney in 1810, executed to the order of Major Antill who was Governor Macquarie's aide-de-camp. Experts at the Victoria and Albert Museum regard it as authentic and wish to retain it, but Mr. Little is presenting the relic to the Mitchell Library.²⁷

The reference to Henry Colden Antill²⁸ as the commissioner of the bowl raises the question whether the monogram initials could represent 'HCA'. This has been referred to several times over the past 80 years, not least by the first Mitchell Librarian, Hugh Wright, who asked Harry Antill, a descendant of H.C. Antill and still living at the time on the original family land grant, *Jarvisfield*, near Picton, NSW.

In his notes of their discussion, Wright recorded that 'Mr Harry Antill ... is positive that it [the punchbowl] was never possessed by the Antills, and he never heard such a gift was intended by the Governor [Macquarie]'.²⁹ This statement was made over a century after the bowl's creation, so Harry Antill's certainty could be queried. But in his support, there is no written evidence in any known documents of the 1820s or before, manuscript or printed, associating Macquarie or H.C. Antill with the bowl.

It is tempting to consider the initials 'HA' over 'B' and their possible association with Henry, 3rd Earl Bathurst and previously 2nd Lord Apsley, Baron of Apsley, Sussex, Secretary of State for War and the Colonies from 1812 to 1827, thus encompassing the whole of Macquarie's term as governor of New South Wales, as well as Thomas Brisbane's and part of Ralph Darling's governorships. Earl Bathurst was a serial colonial dedicatee, with the town of Bathurst named for him, as well as the Apsley River and Bathurst Falls in northern NSW (by Surveyor-General John Oxley in September 1818 on his second inland journey of exploration) – and of course Joseph Lycett's fulsome dedication to him in *Views in Australia, or New South Wales & Van Diemen's Land Delineated* ... (London, 1824-25).

Sir Thomas Brisbane should not be ignored as another contender, with the combination of his and his wife's (Anna Maria) initials.

When W. A. Little donated his bowl to the Library, the *Sydney Evening News* ran a short article on 3 November 1926, basically repeating the *Herald's* piece from March 1926. In July 1927, Miss



Jessie Stead, a school teacher of The Boulevard, Lewisham, Sydney wrote to Hugh Wright stating that on 6 August 1923 she 'was taken to visit an old lady, Miss Hall of "Highfield", 63 Seabrook Rd, Hythe [Kent] England', that she had seen the punchbowl there, recognised it as Australian and suggested that it should belong to the City of Sydney. Miss Hall told Miss Stead that her father had acquired it the late-1840s 'merely as a work of art'. Jessie Stead added that according to notes written by Miss Hall (apparently no longer extant), the latter believed the bowl was commissioned for William Bligh.³⁰

Following this visit, Jessie Stead's uncle, Mr Sydney Stead of Folkestone (UK) informed her that Miss Hall had decided to offer the bowl to the New South Wales Government for £50. Some months later, Sir Timothy Coghlan, the Agent-General for NSW,³¹ called on Miss Hall, took the bowl back to London, and subsequently purchased it himself

18.
Punchbowl showing painted border on interior rim. Collection: Australian National Maritime Museum, gift from Peter Frelinghuysen 2006

19.
Punchbowl showing gilded monogram. Collection: Mitchell Library, State Library of NSW, gift from W.A. Little 1926

20.

Punchbowl
showing space
for monogram.

Collection:
Australian National
Maritime Museum,
gift from Peter
Frelinghuysen
2006



for £40 for his personal collection. Miss Stead added a pencilled postscript to her letter that, according to her own notes and letters from her uncle, 'Sir T. Coghlan must have sold the bowl to the second-hand shopkeeper (Mr Edwards) in Marylebone [Road]. He [Edwards] deals in Australiana. J.S.'

This is the first reference to Francis Edwards³² as the antiquarian bookseller who handled the sale of the bowl to W.A. Little and the transaction must have occurred before Sir Timothy's death on 30 April 1926 because Little was in possession of the bowl in February 1926 when he took it to the Victoria & Albert Museum for assessment by W.B. Honey of the Department of Ceramics, and as reported in the *Sydney Morning Herald's* piece of 2 March. By November 1926 the bowl was in the Mitchell Library's possession after Little had donated it.

By contrast, the 20th century provenance of the Museum punchbowl is a salutary tale of institutional collecting and how attitudes can change over the decades. In May 1932, the Chairman of the National Art-Collections Fund in England wrote to the then Director of the National Art Gallery of NSW, James MacDonald: 'I enclose herewith a photograph of a porcelain bowl enamelled in brilliant colours with a view of Sydney, circa 1790 [sic]. It has been suggested by my Committee that such a work would be of special interest to whatever Museum in Sydney concerns itself with objects of this character ...'³³

Some months later, in August 1932, MacDonald referred the offer to William Ifould, Principal Librarian of the Public Library of NSW, which administered the Mitchell Library.

Ifould replied to Sir Robert Witt that the bowl was not required by the Library as a very similar one was already held. Although the punchbowl would have been well within the collecting interests of another Sydney institution, the Museum of Applied Arts and Sciences, no record of an approach or referral there appears to have survived.³⁴

Sir Robert wrote back to Mr Ifould in October 1932, informing him that during the intervening months the owner of the bowl in England (whose name was never disclosed and is unknown to this day) had already parted with it to an undisclosed private buyer – while the Sydney cultural heads had been taking their time refusing the offer. All this seems incomprehensible today, but it does show how times have changed in an appreciation of Australian historical material.

In 1988 interest in the 'lost' bowl re-emerged with the bicentenary of European settlement in Australia. This was an era of different attitudes about the collecting of Australiana compared to the 1930s and there were a few heady years when records for prices paid for Australian colonial paintings and artifacts were broken with every new auction, and items which had been sold for a few thousand a few years earlier went under the hammer for hundreds of thousands of dollars. The mythical second Sydney punchbowl became one of the missing treasures to be hunted down and some keen searchers went out looking for it.

The last recorded information about the bowl remained the 1932 correspondence and photographs sent by Sir Robert Witt held in the Mitchell Library until astute *Australian*

Financial Review 'Saleroom' journalist Terry Ingram tracked it down again through sourcing a modest catalogue of a display in 1979 of 'Chinese Export Porcelain' at the Newark, New Jersey (USA) Museum.³⁵ It had been lent anonymously by its owner, Peter Frelinghuysen II (1916-2011), a former US Congressman (R, NJ 1953-1975) who inherited an outstanding Chinese export ware porcelain collection from his mother, and which he continued.³⁶

The bowl had been acquired in the early 1930s by Mr Frelinghuysen's parents in a private negotiation with the owner while the National Art-Collections Fund was attempting to raise the interest of the Sydney cultural institutions and give them first offer on it.³⁷ In 1998, to coincide with *Views of the Pearl River Delta: Macau, Canton and Hong Kong*, a loan exhibition from the Peabody Essex Museum, Salem, Massachusetts, at the Australian National Maritime Museum, Sydney, Paul Hundley, Senior Curator of the Maritime Museum's USA Gallery, contacted Mr Frelinghuysen and persuaded him to lend his punchbowl to supplement the exhibition. The Mitchell Library also lent its punchbowl and so the two were displayed together for the first time.

In May 2006, the Maritime Museum announced that that it had successfully negotiated the acquisition of Mr Frelinghuysen's punchbowl which had been valued at AUD\$330,000. The Museum's press release stated it was acquired by the museum as a partial gift from Mr Frelinghuysen through the American Friends of the Australian National Maritime Museum, a charitable organisation recognised by the US Internal Revenue Service, which enabled Mr Frelinghuysen to receive appropriate taxation benefits.³⁸ The punchbowl has been on display in the Museum's USA Gallery ever since.

Since 2010 antiquarian dealers Hordern House of Sydney have been involved in the creation of a replica of the Mitchell Library's punchbowl, made in precisely the same manner as the originals at a traditional porcelain factory in Jingdezhen and hand painted by Chinese ceramics artists using age-old techniques. The limited edition facsimiles are due for release in late 2012.

Elizabeth Ellis OAM is the inaugural Emeritus Curator of the Mitchell Library. Before she retired in 2008, she combined the roles of Mitchell Librarian and Assistant State Librarian, Collections. She began her career at the National Library of Australia where she became Curator of Maps, then became the Mitchell Library's Curator of Pictures before she became Mitchell Librarian. She added many other notable items to the Mitchell Library's collections, including artworks by Conrad Martens, Eugene von Guérard, Frederick Garling and First Fleet artists.

Elizabeth is the author of several books on Australian colonial art, including *Conrad Martens: Life & Art*, and *Rare & Curious: the Secret History of Governor Macquarie's Collector's Chest* – an item which she spent 30 years tracking down.

Notes

- 1 For further information, see, for example, Carl L. Crossman, *The Decorative Arts of the China Trade: Paintings, Furnishings and Exotic Curiosities*, Antique Collectors Club, Woodbridge, Suffolk UK, 1991; David S. Howard & John Ayers, *China for the West: Chinese Porcelain and Decorative Art for Export ...* 2 vols, Sotheby Parke Bernet, New York, 1978; Dawn Jacobson, *Chinoiserie*, Phaidon, London, 1993; and Rose Kerr & Luisa Mengoni, *Chinese Export Ceramics*, V&A Publishing, London, 2011.
- 2 A punchbowl 37 cm in diameter with a continuous painted view of the 'Hongs' is held by the Historic Houses Trust of NSW, Sydney. This was sold on 25 November 1998 at the Colchester (UK) rooms of auctioneers Reeman, Dansie for £61,000 to the late Mrs Caroline Simpson OAM whose collection is now with the HHT.
- 3 John Wade, 'Young America and Young Australia: 200 years of US trade', *Australiana*, vol. 14, no. 4, Nov 1992, p. 89-96.
- 4 Governor Arthur Phillip, Despatch to Under Secretary [Evan] Nepean, Sydney, 18 November 1791, in *Historical Records of NSW*, vol. 1, part 2 – Phillip 1783-1792, Government Printer, Sydney, 1892, p. 556-7.
- 5 David Collins, *An Account of the English Colony in New South Wales ...* vol. 2, London, 1802, p. 75.
- 6 Cutting from unidentified contemporary English newspaper of anonymous letter 'written by a female pen' from Port Jackson, 14 November 1789, in Papers of Sir Joseph Banks, section 6, series 36.01, State Library of NSW website, www2.sl.nsw.gov.au/banks/.
- 7 Michael Nash, *Cargo for the Colony: The Wreck of the Merchant Ship Sydney Cove*, Braxus Press, Sydney, 1996, p. 82-3; also Mark Staniforth & Mike Nash, *Chinese Export Porcelain from the Wreck of the Sydney Cove (1797)*, Brolga Press for the Australian Institute for Maritime Archaeology, 1998.
- 8 *Sydney Gazette and New South Wales Advertiser*. Examples of advertisements including Chinese punchbowls are 17 Dec. 1810 (Thomas Reibey); 12 Dec. 1811 (Mrs [Mary] Reibey); 23 May 1818 (Robert Campbell Junior); 11 May 1816 (James Underwood); 2 March 1818 (Jones & Riley).

- 9 James Broadbent, 'Ceramics', in *India, China, Australia: Trade and Society*, Historic Houses Trust of NSW, Sydney, 2003, illus. p. 140, 146-7. In 2010-11, the Historic Houses Trust produced replicas of a dessert dish, and berry basket and stand from John and Elizabeth Macarthur's service.
- 10 James Broadbent, 'A Chinese export dessert service', *Australiana*, vol. 27, no. 4, Nov 2005, p. 15-6. The Riley dessert plate was exhibited in *Yin-Yang: China in Australia* [catalogue] by Zeny Edwards et al., S.H. Ervin Gallery, National Trust of Australia (NSW), Sydney, 2008.
- 11 'Davidson, Walter Stevenson (1785-1869)', in *Australian Dictionary of Biography*, ANU, Canberra <http://adb.anu.edu/biography>. See also Jane de Falbe, *My Dear Miss Macarthur: The Recollections of Emmeline Maria Macarthur* (1828-1911), Kangaroo Press, Kenthurst, NSW, 1988, ch. 7.
- 12 Broadbent, 'Ceramics', *op. cit.*, p. 147-8.
- 13 John Houstone & Richard Neville, 'Samuel Clayton', *Design & Art Australia Online*, http://www.daao.org.au/bio/samuel-clayton/#artist_biography. See also Maurice D. McInnis, Gibbes Museum of Art [and] Historic Charleston Foundation, *In Pursuit of Refinement: Charlestonians Abroad, 1740-1860*, University of South Carolina Press, Charleston SC, 1998, p. 295, no. 116 & p. 328, no. 141.
- 14 Ms signed note on letterhead paper: 'Punchbowl, porcelain, painted with a picture of Sydney Harbour. Chinese; reign of Chia Ch'ing (1796-1820). W.B. Honey, 25th Feb 1926. Dept. of Ceramics. Victoria & Albert Museum, S. Kensington, London, S.W.7.' Ap 64, folder 1, Mitchell Library. William Bowyer Honey, CBE FSA (1889-1956) was Keeper of the Department of Ceramics from 1938 until 1950 and author of many books about pottery and porcelain, including Chinese porcelain.
- 15 Tim McCormick, et al., *First Views in Australia: A History of Early Sydney*, David Ell Press with Longueville Publications, Chippendale, NSW, 1987, p. 178-9, pl. 142-3. John William Lewin (1770-1819) was Australia's first professional artist who produced many paintings for Governor Macquarie and his senior officers, as well as several commissions for Alexander Riley.
- 16 This is not a regular Red Ensign as it incorporates the red cross of St George. It is probably a misinterpretation of the White Ensign by the Chinese ceramics painter. The ships depicted on the Maritime Museum's bowl also fly a version of the White Ensign of the Royal Navy, erroneously coloured slightly pink.
- 17 Captain James Wallis ... his 1821 Australian volume ... Sunday, October 16th, 2011 [auction sale catalogue], Gardner Galleries, London, Ontario, Canada, 2011, p. 14. This album was acquired by the Mitchell Library.
- 18 *The Freycinet Collection ... 26 September 2002* [auction catalogue], Christie's, London, 2002, lots 78-9, p. 118-121.
- 19 Various European observers described such ceremonies. David Collins recoiled at the violence he witnessed: *An Account of the English Colony in New South Wales ...* vol. 1, London, 1798, p. 559.
- 20 *The Freycinet Collection, op. cit.*, lot 92, p. 142. As young officers, Louis de Freycinet and his older brother, Henri, sailed with Baudin's voyage to the Southern Lands, and so knew expedition artist N-M Petit (1777-1804) well. The image was used again after being redrawn by Louis de Sainson and engraved for Dumont D'Urville's *Voyage Pittoresque autour du Monde*, vol. 2, Paris, 1835.
- 21 Hugh Wright, Unsigned manuscript notes on the punchbowl written on Mitchell Library letterhead. Ap 64, folder 1, Mitchell Library. He wrote that 'The monogram has caused much discussion. Is it H.A., H.C.A. or F.C.A. ...?' In 1926, a London calligrapher copied the initials in an attempt by bookseller Francis Edwards to decipher them. See copy on tracing paper with stamp of Francis Edwards on reverse, Ap 64, folder 1. The letter 'B' beneath the main monogram has lost significant details, its gilding either flaking or rubbed off in the intervening decades. This is confirmed by comparison between the initial as it now appears on the bowl and photographs taken by A.C, Cooper, London, probably early 1926, Ap 64, folder 1.
- 22 Papers of Sir Joseph Banks, *op. cit.*, 'China – Foreign Relations – 18th century'.
- 23 *Ibid*, section 16, series 88.08, undated. 'Thoughts on the State of Kintsi [sic]. In the town of Kin te Cheng [sic] there are said to be a million ... employed in the manufacture of China ...', undated.
- 24 *Ibid*, section 15, series 73.082, 30 August 1803. Banks wrote 'She [Lady Banks] is a little Old China mad ...'
- 25 Broadbent, 'Ceramics', *op. cit.*, p. 148
- 26 Shireen Huda, *Pedigree and Panache: A History of the Art Auction in Australia*, ANU E Press, Canberra, 2008, p.57-8.
- 27 The article was also published in the *Adelaide Advertiser* and Broken Hill *Barrier Mail*, 2 March 1926 and in the *Perth Western Mail* on 11 March. *Sydney Mail*, 14 July 1926 carried a line etching of the bowl with a short caption abridged from the text of the March newspaper articles on a page of unrelated illustrations.
- 28 J.M. Antill, 'Henry Colden Antill (1779-1852)' in *ADB*.
- 29 Wright, *op. cit.* See also fn 21.
- 30 Jessie Stead, ALS to Mr [Hugh] Wright, 2 July 1927, with postscript dated 3 July 1927. Ap 64, folder 1.
- 31 Neville Hicks, 'Coghlan, Sir Timothy Augustine (1855-1926)', *ADB*. Coghlan was Agent-General for NSW in London on several terms-of-duty from 1905 until his death.
- 32 London antiquarian bookseller Francis Edwards Ltd of 83 Marylebone High Street had vast knowledge of and long experience with dealing in rare Australiana and would have immediately recognised the view of Sydney on the bowl. The firm's clientele numbered all the great Australiana collectors of the era, including William Dixon in Sydney, James Edge-Partington in London and the Mitchell Library itself, one of Francis Edwards' best customers, as David Scott Mitchell had been before his death. It seems strange that the punchbowl was not offered first to any of these well known, longstanding clients.
- 33 Sir Robert Witt, Typescript letter, with four accompanying black and white photographs to James MacDonald, 21 May 1922. Ap 64, folder 2. Two photos are reproduced in Tim McCormick, et al, *First Views in Australia*, *op. cit.*, p. 142-3, pl. 186.
- 34 Email from Powerhouse Museum Archives to author, 27 February 2012.
- 35 Terry Ingram, 'Saleroom: Newark museum packs Aussie punch', in *Australian Financial Review*, 25 August 1988, p. 40. Newark Museum Association. *Chinese Export Porcelain, A Loan Exhibition from New Jersey Collections*, The Newark Museum, Newark, NJ, 1979. Sydney antique dealer and ceramics expert Randall Reed may have been the first to notice the bowl's existence via the catalogue.
- 36 Australian National Maritime Museum, <http://emuseum.anmm.gov.au/code/emuseum.asp>.
- 37 Sir Robert Witt, Typescript letter to W.H. Ifould, 31 October 1932. Ap 64, folder 2.
- 38 '... National Maritime Museum acquires valuable early Sydney punch bowl', in *ICMM* [International Congress of Maritime Museums] *News*, vol. 28, issue 2, mid-2006, p. 6.



Australiana Society annual dinner at *Swifts*

The Society annual dinner and lecture held at *Swifts* in Darling Point in Sydney on 11 February proved to be a very popular and highly successful event.

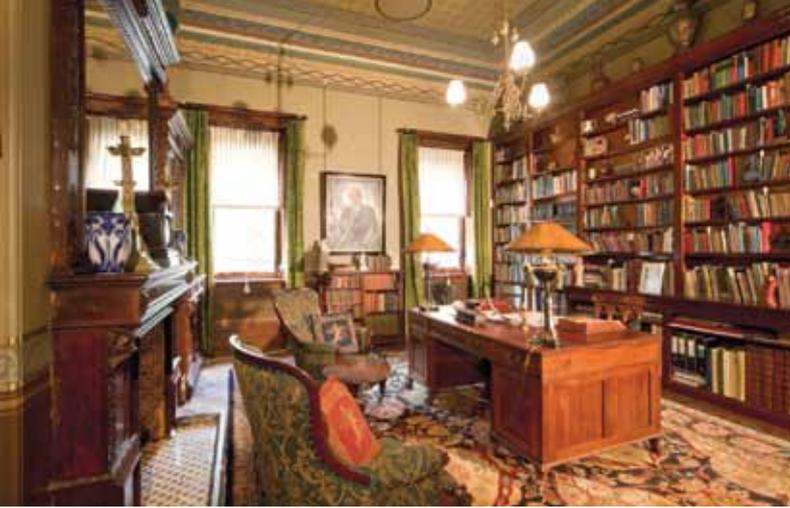
JIM BERTOUCH

Swifts has been described by the Australian Heritage Commission as '... perhaps the grandest house remaining in Sydney.' Mrs Kerry Jones, one of the current owners and a Society life member, generously invited members to an 'open house' evening in which guests could freely move around and inspect the garden and formal ground floor rooms of the property.

Following dinner the invited speaker, well known eminent architect and architectural historian Clive Lucas, gave a short presentation on the history and restoration of *Swifts*.

The fascinating talk revealed that the property had been owned at various times by two 'beer barons'. Robert Tooth commissioned the original

Clive Lucas,
photograph by
Montalbetti
and Campbell



Left:
The library

Right: The
drawing room

Below: The
Moorish room

Photographs
by Eric Sierens



gothic, sandstone mansion in 1875 to a design by G.A. Morell, named after the family home in Kent. In the 1880s, (Sir) Robert Lucas-Tooth (1844-1915) enclosed the original structure in the stone castellated envelope which we see today, specifying that the ballroom be larger than that at Government House.

Edmund Resch purchased *Swifts* in 1900. In 1963 the property was left to the Catholic Church by Resch's son, and the original ballroom was converted into a chapel, which became a popular wedding venue.

Clive Lucas explained that during this period of occupation by the Catholic Archbishop, all of the portraits of famous musicians and composers, which had been painted on the walls of the ballroom, were systematically removed. At various times wallpaper had been applied over the other painted decorations on the walls, and the contrasting painted colours on cornices and ceiling roses were lost.



In 1986 the building and property was sold to a developer and fell into disrepair.

Doug and Greta Moran purchased the estate in 1997, by then in a dilapidated state. Many of the original features had been damaged or lost. Clive Lucas, Stapleton & Partners were engaged to renovate the property, which surprisingly was still sitting on the original 3.5 acre (14,000 m²) parcel of land. Despite the daunting setback of a freak hailstorm in 1999, which destroyed the new Welsh slate roof and caused considerable water damage, the building was eventually restored to its High Victorian style.

Swifts is constructed from Sydney sandstone and resembles a castle in appearance with arcades and parapets. The magnificent painted wall and ceiling decorations and portraits have all been restored, with the non-original wallpaper having been removed. Ornate, oversized fireplaces, some with hand-painted glazed tiles, decorate the formal rooms. Some of the original cedar joinery is still present and there is some Victorian cedar furniture made by Hudson Brothers of Redfern.

The property is sited at the end of Darling Point in an elevated position and must originally have had magnificent harbour views, now significantly obscured by modern apartment blocks. The garden is being restored under the supervision of Dr James Broadbent.

During the evening, the opportunity to wander around the garden and formal rooms provided a wonderful experience and the furnishings and decorations are magnificent. The charming, small proportioned Moorish smoking room was particularly popular.

Given the enthusiastic response from Society members, who attended in record numbers, the opportunity to hear Clive Lucas talk about the history and painstaking restoration of *Swifts*, while sitting in the beautiful ballroom, was irresistible. It was possible only because of the tireless efforts of Annette and Bill Blinco and the generosity of Kerry Jones.

TWO NEW COLONIAL EXHIBITIONS IN ADELAIDE

Bounty

19th-century South Australian gold and silver

With its rich tradition of immigrant silversmiths, and wealthy pastoralists and businessmen to support them, Adelaide holds a special place in the development of Australian arts in precious metals. When you also have a state gallery whose successive directors have long focused on collecting, which displays furniture and metalcraft alongside paintings and sculpture, and has a fierce belief in maintaining traditional scholarship within the curatorial pool, expect a top show when the Art Gallery of South Australia presents *Bounty: Nineteenth-century South Australian gold and silver*.

John Pace, Charles Firnhaber, Julius Schomburgk, Jochim Wendt and Henry Steiner, and later August Brunkhorst and Frederick Bassé, are among Adelaide's skilful and creative



1. Attributed to Julius SCHOMBURGK
Australia, 1819 – 1893
Bracelet c.1860, Adelaide, gold
6.1 x 6.8 x 6.1 cm
Gift of Miss Jane Peacock 1945
Art Gallery of South Australia, Adelaide

2. C.E. FIRNHABER
Australia, 1806 – 1880
Chalice and paten, c.1855, Adelaide
silver, gilt interior of chalice, gilt star on paten
chalice 24.3 x 12.7 diameter, paten 2.5 x 23.3 cm diameter
Flagon, c.1855, Adelaide. Silver, silver gilt, silver gilt
interior, 32.0 x 19.0 x 13.2 cm. On long-term loan from St
James's Anglican Church, Blakiston





3. Detail:
Henry STEINER
Australia, 1835 – 1914,
City of Adelaide
mayoral chain
1882, Adelaide
gold, silver, enamel
chain 160.0 cm long
pendant 13.5 x 9.0 cm
On loan from the City of
Adelaide Council Civic
Collection, Item 060

gold- and silversmiths represented. Most of them were German, and they came to South Australia in hope of a new life and to be able to follow their trade, in a colony already with a strong German element. Nevertheless, they explored their new environment, depicting the indigenous people, animals and flora.

The Art Gallery of South Australia's curator of European and Australian decorative arts Robert Reason has gathered items from AGSA and private collections such as church communion silver, the 1852 gold Adelaide pound, Friendly society medallions, civic regalia and presentations to worthy citizens and sporting victors to show aspects of 19th-century society. The products of the colony's silversmiths and their inter-relationships display that strong sense of community, style and culture which Adelaide still possesses, and which make it an ideal city to visit

South Australia

Illustrated



4 . Alexander Schramm , Australia, 1814 – 1864,
Adelaide, a tribe of natives on the banks on the River Torrens 1850,
Adelaide , oil on canvas , 86.7 x 130.2 cm
Purchased 2005. National Gallery of Australia, Canberra

Jane Hylton's survey of the development of painting in South Australia from colonisation in 1836 through to Federation in 1901 offers new insights and research into this often-overlooked aspect of Australia's art, as well as a rare opportunity to see the state's past as never before. Hylton has spent a lifetime specialising in South Australian and colonial art.

Taking its name from the George French Angas folio that served as a major promotional publication for the colony from 1846, *South Australia Illustrated* draws almost 200 works of art from the Gallery's collection supplemented with loans from private and public collections. J.M Skipper's naïve 1836 watercolours provide insight into the first days of arrival, while surveyor-general William Light's landscapes of the late 1830s are more topographical. S.T. Gill's lively street scenes record growth and success and G.F. Angas's watercolours – intended as images for *South Australia Illustrated* published in London – encouraged further emigration. Aboriginal people are the

5.



6.

main focus of Alexander Schramm, while they interact with settlers in works by Charles Hill and in portraits by John Crossland.

Towards the latter part of the century, works by H.P. Gill, Louis Tannert and Alice and Helen Hambidge reflect a growing interest in figurative and genre painting, while the landscapes of young Hans Heysen suggest a burgeoning interest in national identity through landscape.

For further information, including details on the extensive public program of talks, tours, children's activities and members events visit artgallery.sa.gov.au.

5. J. M. Crossland, Australia, 1800 – 1858, *Portrait of Nannultera, a young Poonindie cricketer* 1854, Adelaide, oil on canvas, 99.0 x 78.8 cm Rex Nan Kivell Collection. National Library of Australia and the National Gallery of Australia, Canberra
6. Martha Berkeley, Australia, 1813 – 1899, *Georgina, Emily and Augusta Rose* c.1848, Adelaide, oil on metal, 36.4 x 39.5 cm. M.J.M. Carter AO Collection 2007. Given in memory of Betty McIlwham and fellow Gallery Guides' education programs for children. Art Gallery of South Australia, Adelaide
7. John Michael Skipper, Australia, 1815 – 1883, *Glenelg Beach, South Australia 1836* 1836, Glenelg, South Australia, watercolour on paper, 18.0 x 16.5 cm d'Auvergne Boxall Bequest Fund 1991 Art Gallery of South Australia, Adelaide

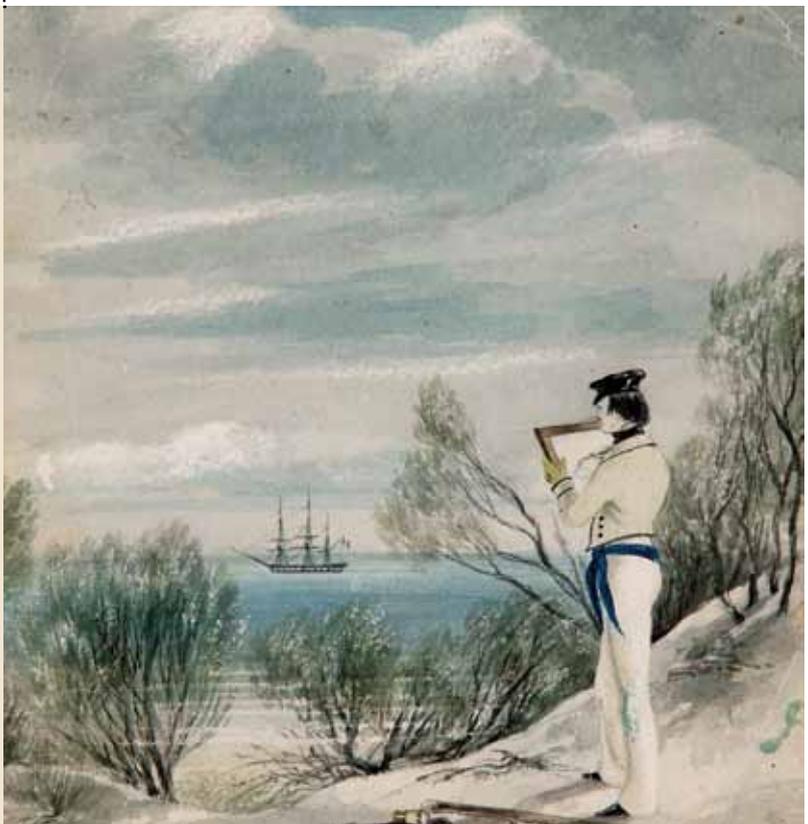
Both exhibitions run from Saturday 2 June to Sunday 5 August 2012. Ticket price admits to exhibitions *Bounty, South Australia Illustrated: colonial painting in the Land of Promise* and *From the street*.

Bounty: Nineteenth-century South Australian gold and silver

Robert Reason, John Hawkins, Pauline Payne, Gary Morgan and Peter Lane contribute to the exhibition book, RR \$40

South Australia Illustrated: colonial painting in the Land of Promise

Jane Hylton's unwavering commitment to researching South Australian colonial art has materialised in this first-ever book on the subject which presents new insights and repositions South Australian colonial art in the story of Australian art, RR \$60



7.

Reports from the Annual General Meeting of the
Australiana Society
Incorporated 16 April 2012

PRESIDENT'S REPORT 2011

JIM BERTOUCHE

It is a pleasure to present the President's annual report for the Society. As you will recall, I had only been in the chair for about four months, when I presented my first report last April. At that time I indicated that the committee had a number of rather ambitious plans for 2011/12, and I am pleased to report that many of these have now been achieved.

We started the year with a visit to Trevor Kennedy's Australiana collection, which was arranged by Lesley Garrett. It was an outstanding success and was completely oversubscribed. Judging by the conversations that I overheard, the size and diversity of the collection took most people by surprise and created great interest and discussion. In fact it was extremely difficult to take it all in. On reflection I think we could stage this event on a regular basis, to help satisfy all those disappointed people who were on the reserve list, and allow others a second look!

In July, we returned to the Annie Wyatt room at Observatory Hill, and listened to presentations from Eva Czernis-Ryl and Ken Cavill related to their new book titled *Brilliant. Australian Gold and Silver 1851-1950*. For people interested in heavy metal ... I don't mean music! ... this was a wonderful presentation and discussion, illustrated with many of the objects from the book, including the Hogarth and Erichsen brooch on the front cover, which the Powerhouse Museum acquired 35 years ago.

As promised in last year's report, the traditional and very popular 'show and tell' segment of our regular meetings was restarted in September. On that occasion, we listened to an extremely entertaining talk by Donna Braye, librarian at the Mosman Library, in which she presented the background and reasons for staging a series of

exhibitions of Australian pottery at the library. She proved to be a very passionate speaker and Greg Currie made the extraordinarily generous gesture of bringing along a large number of his wonderful studio pottery pieces, many of which had been shown in the exhibitions. The opportunity to handle and examine these very valuable objects was a real treat. This was followed by 'show and tell' from members of the society about their own Australian pottery objects. We heard that one of our members, Ted Impey, has written a book on MCP and Mingay pottery, which has recently been launched. The positive feedback received has encouraged your committee to plan further 'show and tell' events.

Later in September we staged a membership drive at the AAADA antique fair at the suggestion of Andrew Simpson. The Society stand, decorated with objects of Australian interest, looked fantastic and created a great deal of attention. I must thank Tim Cha for coordinating all of the elements, including the manning of the stand, a job which he did with great professionalism – so well, that we attracted 27 new members! I also wanted to thank all those members who generously gave their time to being present on the stand to answer questions about the Society.

Last year, I mentioned that we wanted to promote closer ties with other like-minded groups. This came to fruition in December, with Christmas drinks at Penelope Seidler's house in Killara in conjunction with members of the Australiana Fund. Earlier in the day we had inspected the Rose Seidler house and this was followed by a most enjoyable afternoon in the beautiful concrete, pavilion style home designed by Harry Seidler and featuring a creek in full flow in the background!

And then of course we had our signature event, the celebration of Australia Day, with a superb

evening reception in the ballroom at Swifts in Darling Point, attended by almost 100 members and guests. To cap it off we had the unique opportunity of listening to an after-dinner talk by Clive Lucas, whose firm had been responsible for the wonderful restoration of the building. It certainly looked different from when my wife and I were married there over 30 years ago! It was a truly wonderful night and the positive feedback and animated discussion that was generated by the evening has really stimulated the Committee to come up with a similar, if not better, venue for next year. I must particularly acknowledge the extraordinary contribution made by Annette and Bill Blinco.

I am pleased to report that during the year your committee has been busy with a number of other projects including digitisation of all back copies of *Australiana*, which means we now have a permanent record of all the articles, rather than relying on the small number of complete hard copy sets.

It also gives me great pleasure to announce that, following an extraordinary meeting in November, the Committee has resolved to make available a sum of \$5,000 per annum 'to a public, charitable or similar institution to assist in acquiring objects of *Australiana* interest.' The award is to be made at the discretion of the Committee and the Committee has mandated that any recipient is to acknowledge that funds were provided by the *Australiana* Society. Applications will be invited via an advertisement placed in the journal, which will include the rules and regulations.

I'm personally very excited by this development because it means we are now doing something

tangible about preserving objects from our heritage and members will be able to see the results through the acknowledgement of the Society's contribution. This has been a long held aim of the Society and, after all, it really epitomises our philosophy. I must acknowledge the part played by Paul Donnelly who stimulated the discussion in the first place.

I want to conclude by acknowledging the contribution of all members of the Committee during the year. I have to tell you that everyone has been working hard, none more so than our Secretary Michael Lech, Vice President Annette Blinco, Treasurer Andrew Morris and elder statesmen Andy Simpson and Michel Reymond, who of course were instrumental in forming this Society nearly 35 years ago! Since the last AGM David Barsby and Silas Clifford Smith have resigned to pursue other interests. I would like to acknowledge David's contribution to the Society particularly in helping to set up the website and electronic data base. Their resignations mean we do have space for more committee members. Let the Secretary know if you are interested!

For the next 12 months we are planning further visits to houses and collections, more 'show and tell' sessions and I am hoping to arrange our first interstate meeting. We want to stimulate more and more interest in the Society and to keep building our membership, particularly younger members. I think the key to this is to broaden our approach to *Australiana* by having as much diversity as possible in the events that we put on.

So can I conclude by thanking you all for your attendance and by proposing a toast to the Society for a very long and healthy future.

TREASURER'S REPORT YEAR ENDED 31 DECEMBER 2011

Your Society generated a cash surplus of \$6,208 during the 2011 calendar year, a most pleasing result indeed compared with the 2010 deficit of \$1,530. Membership income grew by a modest 5%, while our largest expenditures relating to production of our quarterly magazine were contained.

Overall the Society had invested a respectable \$74,360 in cash and investment reserves (the prior year: \$68,150) at 31 December 2011.

As outlined by the President, during 2011 your Committee has resolved to endorse many initiatives and set aside future monies in support of them.

Personally I would like to thank Michael Lech, our Secretary, and all Committee members for their assistance in my role as honorary Treasurer.

I look forward to continued support from renewing subscribers, donors and advertisers. I'm sure you would all agree, *Australiana* continues to be a wonderful scholarly publication.

Andrew Morris FCA
Grad Diploma Financial Planning
Honorary Treasurer

Australiana Society Incorporated

Profit & Loss Statement

	31/12/2011	31/12/2010
Income		
Subscriptions from Members	15,750.16	14,995.35
Subscriptions from Members (Life)	0.00	3,000.00
Advertising in Australiana	8,322.73	10,709.09
Australia Day & other events	7,910.00	2,240.00
Interest Received	4,472.14	2,754.49
Donations Received	2,140.00	700.00
Sponsorship - Peter Walker Fine Art	400.00	0.00
Sales of Australiana (back copies)	704.55	775.45
Total Income	39,699.58	35,174.38
Expenditure - Australiana		
Production	18,006.00	24,102.73
Editorial Fees	4,504.23	4,200.55
Postage & Stationery	3,591.85	3,699.95
Writing Awards	400.00	0.00
	26,502.08	32,003.23
Expenditure - General		
Australia Day & other events	4,469.74	2,645.45
Website & Internet	513.42	723.50
Insurance	440.00	440.00
Merchant & Bank Fees	620.99	577.65
General Meeting & Event Expenses	725.05	192.73
Subscriptions to RAHS	220.00	0.00
Corporate Affairs Filing Fees (2 years)	0.00	122.00
	6,989.20	4,701.33
Total Expenditure	33,491.28	36,704.56
SURPLUS (DEFICIT) FOR YEAR	\$6,208.30	-\$1,530.18
Balance Sheet		
Assets		
Cash at Westpac Bank	12,890.66	4,002.53
Donations Account (Westpac)	361.24	359.69
Interest Bearing Term Deposit (Westpac)	64,642.71	64,208.39
GST Refundable	540.71	740.13
Total Assets	78,435.32	69,310.74
Less Liabilities		
Subs Raised/Collected in Advance (for 2012)	3,490.94	786.47
GST Payable	580.46	368.65
NET ASSETS	\$74,363.92	\$68,155.62
Members' Accumulated Funds		
Balance Brought Forward	68,155.62	69,685.80
Surplus (Deficit) for year	6,208.30	-1,530.18
MEMBERS' FUNDS	\$74,363.92	\$68,155.62



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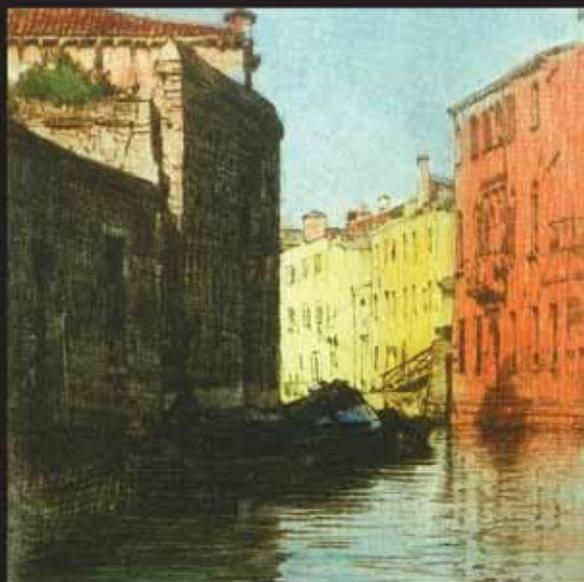
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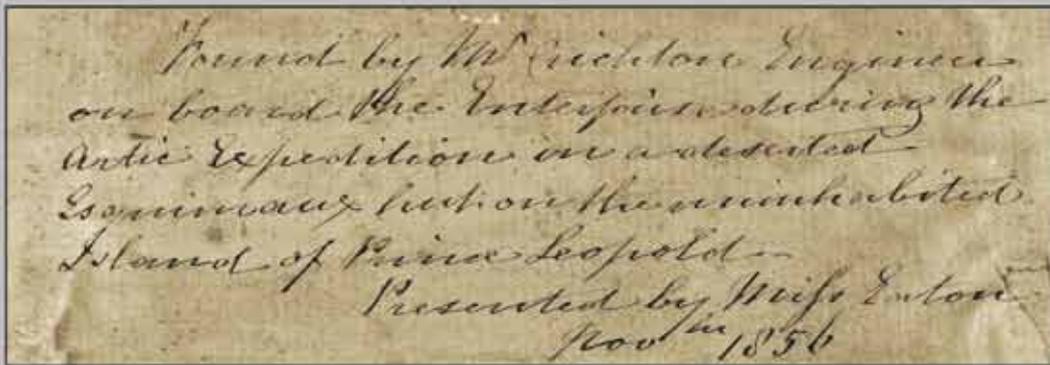


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A European relic from the Capt. Sir James Clark Ross Expedition 1848 – 1850 searching for Sir John Franklin



This hand-held European artifact made from whale bone is labelled "Found by Mr Crichton Engineer on board the Enterprise during the Arctic Expedition in a deserted Esquimaux hut on the uninhabited Island of Prince Leopold. Presented by Miss Eaton? Nov 1856".

Port Leopold on Prince Leopold Island was the 1848–49 wintering place of the Ross Expedition looking for Sir John Franklin, former Governor of Tasmania, then still missing whilst searching for a North West Passage. A rock carved "E & I 1849" for *Enterprise* and *Investigator* still survives near the beach to commemorate this event. HMS *Enterprise* was commanded by Lt W.H. Browne RN who published a series of six lithographs of the voyage from sketches taken at Port Leopold.

This scraper, spade or weapon? bears traces of blood, is of European form and a remarkable link to these times as Jane, Lady Franklin promoted the search for her now missing husband.

