

Australiana

November 2012 vol. 34 no. 4





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COVER

Unknown maker, probably Indian. Games table, hardwood with
mother-of-pearl and ebony inlays, Bombay (?), c. 1833.
Made for New South Wales colonial surgeon James Mitchell.
H 74, W 79 and D 55 cm. Collection: Harbeck Rare Books, Brisbane

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James Mitchell's games table

Earlier this year, Brisbane rare book dealer Jörn Harbeck acquired a group of early 19th-century items with a direct and documented provenance to the Scott, Mitchell and Merewether families in New South Wales. The most significant item in the group is a c. 1833 games table made of hardwood with ebony and mother-of-pearl inlays. He argues that the table of Anglo-Indian origin was commissioned for colonial surgeon Dr James Mitchell by his mother-in-law, Augusta Maria Scott.



1
Unknown maker,
probably Indian.
Games table,
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H 74, W 79 and D
55 cm. Collection:
Harbeck Rare
Books, Brisbane

JÖRN HARBECK

From the beginning of the convict settlement at Sydney Cove in 1788, the British colonies in India and Australia were connected through a variety of links. As James Broadbent pointed out in his book *India, China, Australia*,

‘the social links between India and the colony have long been recognised, but imprecisely: the more obvious aspects, such as the influence of the military, have often been crudely overrated and the more subtle links of business and kinship overlooked. Less studied still have been the commodities themselves, the physical evidence of both trade and society.’¹

India, China, Australia surveys the furniture, silver, ceramics and other goods imported from India and China. Broadbent notes that the suite of Indian furniture formerly at Horsley Park, NSW, forms ‘the most important surviving group of provenanced Anglo-Indian furniture in Australia.’² However, not many pieces of furniture identified in this survey have a known colonial provenance. Furthermore, ‘more of the pieces identified have a provenance to Tasmania (Van Diemen’s Land) than to New South Wales.’

Broadbent wonders whether ‘simply, the bulk of imported goods in New South Wales melted into anonymity’.³

The Games Table

Made of hardwood – most likely teak and padouk – that has aged to a rich and lustrous dark yellow and brown patina, the games table is in beautiful original condition. The chess board at the top consists of fields of mother-of-pearl and ebony inlays. It slides out to reveal an interior backgammon board, also inlaid in mother-of-pearl and ebony. Four ebony cradles at the base of each section of the board provide assistance in keeping pieces in place during a game.

There are a further 32 small inlaid squares, one at the tip of each of the 24 backgammon points and four arranged around each of the two central discs. Each of these squares consists of 16 tiny squares of mother-of-pearl and ebony alternating in a checked pattern. Two central round mother-of-pearl inlays (38 mm diameter) are engraved with James Mitchell’s monogram ‘JM’. The table has two compartments with hinged lids at the sides containing a total of eight removable teak boxes of varying sizes for the storage of games pieces. It stands on a column leg with carved twisted rope decoration and on a quadraform base with carved scrolled feet (**plates 1 - 3**).

The table is clearly derived from a design in George Smith’s *The Cabinet Maker and Upholsterer’s Guide*, published in 1826. This form of furniture arrived in Australia around 1830.⁴ While based on Smith’s design, the table is slightly out of proportion. The top is a little too wide and the column a little too fat; the scrolled feet are squashed and elongated and the carved flowers at the top of the feet appear a little too prominent. All of these features are common in furniture made in India to British designs.

The type of hardwood used and the ebony and mother-of-pearl inlays further support an Indian origin, as does the method of construction. For example, the craftsmen used wooden dowels rather than metal screws to apply the four carved feet to the base, while the base itself is attached to the column leg by a double mortise-and-tenon joint.

As Amin Jaffer has pointed out: ‘Indian artisans were renowned for their skills as copyists, and Europeans were astonished by the facility with which they were able to reproduce western objects’.⁵ Jaffer adds that ‘... furniture



designs were disseminated throughout the East Indies in the late eighteenth and early nineteenth centuries, both through printed patterns and the movements of objects themselves’.⁶

The central round monogrammed mother-of-pearl inlays used in this table are reminiscent of Chinese mother-of-pearl gaming counters, which were often engraved with a monogram. When I acquired the table, one of its teak boxes contained a group of 16 Chinese gaming counters in various shapes, all engraved with Chinese scenes. ‘Counters ... can be divided into two categories: bespoke counters with the crest or monogram of a family; and ready-made ones’.⁷ The four rectangular counters acquired with the table are engraved with James Mitchell’s monogram (**plate 4**). Goods such as these counters often reached Australia via

2
Unknown maker, probably Indian. *Games table*, Bombay (?), c. 1833. Showing interior backgammon board and side compartments. Collection: Harbeck Rare Books, Brisbane

3
Unknown maker, probably Indian. *Games table*, Bombay (?), c. 1833. Detail showing mother-of-pearl disc inlay monogrammed ‘JM’. Collection: Harbeck Rare Books, Brisbane



4
Chinese gaming counter, custom-made for James Mitchell and monogrammed 'JM'. Collection: Harbeck Rare Books, Brisbane

India, and the use of inlays inspired by gaming counters further suggests a connection with the subcontinent. Not least, its provenance points to this table being a piece of Anglo-Indian furniture.

Provenance

James Mitchell (1792–1869) was born in Fife, Scotland (**plate 5**). He joined the Army Medical Corps in 1810 and after active service in Europe and America during the Napoleonic Wars ‘was appointed assistant surgeon to the 48th Regiment then stationed in New South Wales and arrived in Sydney in November 1821’.⁸ In June 1823 he was transferred to the Colonial Medical Department as an assistant surgeon and posted to Sydney Hospital. He was promoted to surgeon in 1829.

Mitchell had been granted 2,000 acres (809 ha) at Burragorang in 1822, and in the next fifteen years acquired holdings in the Hunter district by grant and purchase, including the Burwood and Rothbury estates. In 1826 he was a founding member of the Australian Subscription Library, a precursor of the Public, and now State Library of New South Wales.

Only a few months after James Mitchell embarked, Robert and Helenus Scott arrived in New South Wales in early 1822. The Scott brothers had been born in Bombay in India, where their father, Dr Helenus Scott the elder, was an East India Company surgeon and President of the Bombay Medical Board. About 1797 Dr Scott married Augusta Maria Frederick, daughter of Lieutenant-Colonel Charles Frederick. Frederick had ‘entered the

East India Company’s service, as a Captain, about the year 1776’.⁹ He is recorded as serving as a Major in the Bombay Army in 1778.

Augusta Maria Frederick’s birth is usually given as c. 1775, but *Burke’s Peerage* records it as 1776.¹⁰ This means that she was either born in India or was a very young child when her family moved there. Following her father’s death in 1791, she ‘inherited some of the immense wealth which had been amassed by her ancestor Sir John Frederick’,¹¹ who had been a wealthy merchant and Lord Mayor of London in 1662.

The Scotts had six children, and at least the first five were born in Bombay: another Augusta Maria (1798–1871), Robert (1799–1844), Alexander Walker (1800–1883), Helenus John (1802–1879), David Charles Frederick (1804–1881) and Patrick (?1809–1887). They lived at Poway (Powai), then a small village just outside Bombay, where from 1799 they leased the Poway Estate.¹² When Dr Scott was away in Bombay for longer periods he regularly wrote to his wife at Poway.¹³

In 1809 the Scotts returned to England, but ‘restive conditions in Britain ... were dispiriting to resourceful spirits like the Scotts’.¹⁴ There were plans for at least one of the brothers to return to India to practise law: ‘It would have given me much satisfaction to know that Wm Lee is willing to give you & Walker instruction in Sanskrit ... I consider this language as of the greatest consequence to a young man going to India in the Law’.¹⁵

Instead the Scotts, possibly encouraged by Sir Joseph Banks, sought a future in the young colony of New South Wales. In late 1821 Dr Helenus Scott, accompanied by his sons Robert and Helenus, embarked on the *Britomart* for Sydney. Dr Scott died suddenly on the voyage and was buried at the Cape. His two sons received land grants in the Hunter Valley after their arrival in early 1822. Their combined property Glendon, where they soon began breeding blood horses, was adjacent to James Mitchell’s Rothbury. The three men formed a friendship, and ‘their search [for wives] would link them closely forever’.¹⁶

Augusta Maria Scott (**plate 6**), and her daughter continued to live in England and on the continent for many years, Mrs Scott finding ‘quite horrid’ the idea of her sons ‘being surrounded by convicts’.¹⁷ This sentiment was mirrored by what friends in Bombay thought:

Your brother Edward showed me a letter from Van Diemen's Land, by which I was glad to see that Helenus was going to England. I cannot imagine that it should be necessary for the sons of such a man as his Father was to look for employment in a barbarous land.¹⁸

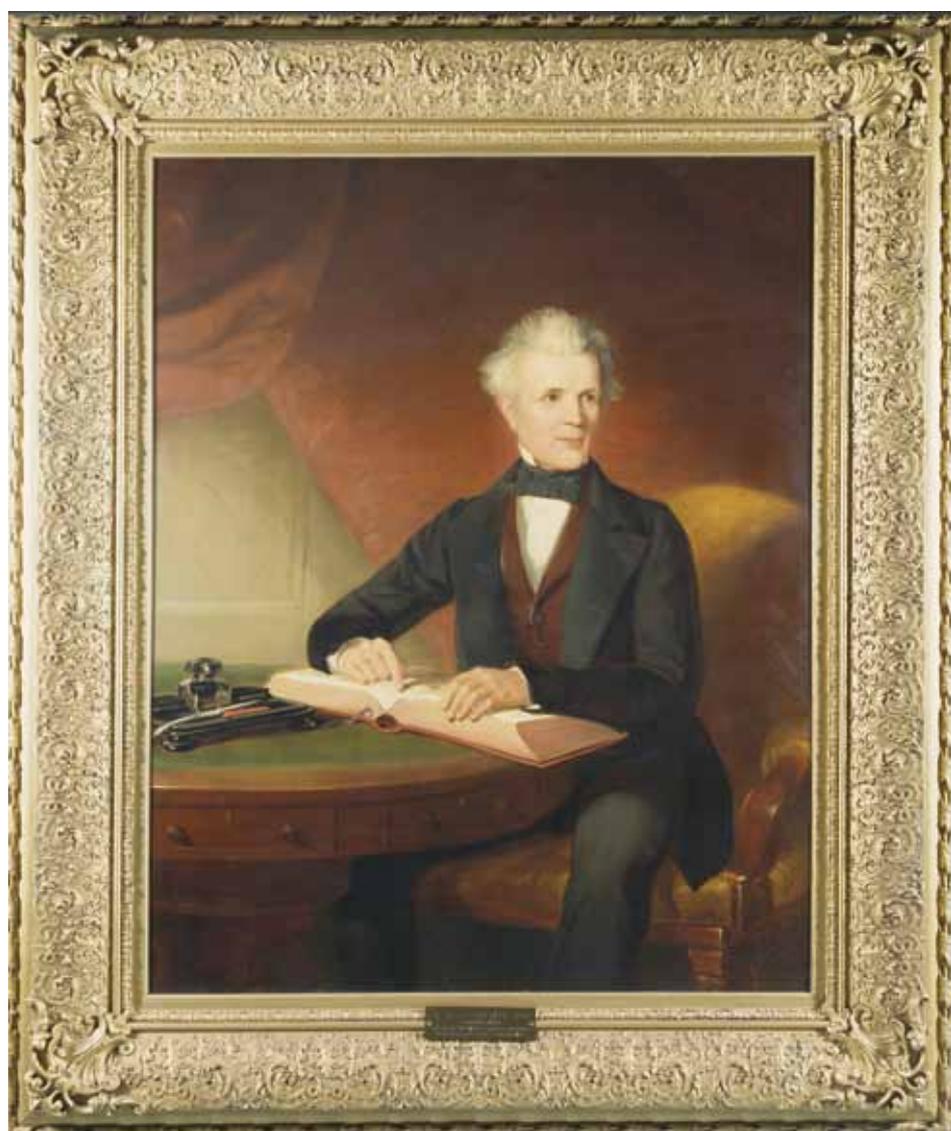
Following her husband's death in 1821, Mrs Scott was left an estate of over £24,000, including property interests in Bombay. Another family friend writes from there:

In regard to the future management of your affairs in this country, I have no prospect of being able to remain long in it ... I would advise the Executor therefore to grant power of attorney to your two brothers, and to join with them anyone or more of the gentlemen connected with the Agency in India whom you would wish to employ. I shall before leaving the country deliver to Major Edward all papers connected with Poway.¹⁹

The third eldest of the six Scott children, Alexander Walker, was also keen to establish himself in Australia. Although without any experience, he 'could not resist the new continent with its ... obvious potential to make money'.²⁰ Walker, as he was known, had decided to become a merchant, had purchased a ship, and named it the *Australia*. He arrived at Newcastle on 17 January 1827.

His brother Robert had tried in vain to dissuade him: 'It tends simply to this that unless a man by long experience can understand markets ... he is sure sometimes or other to be taken in'.²¹ Robert Scott's views of his brother's business acumen proved right and 'this and voyages to the colony in 1829 and 1831 proved financially disastrous'.²² Businesses set up later with James Mitchell, including an iron foundry and a salt works, proved more successful.²³

On his last voyage in 1831 Walker Scott brought his mother and sister to New South Wales. Arriving in Sydney on 20 August 1831, at the beginning of the golden age of the 1830s, and bringing her considerable wealth, Mrs Scott purchased Cumberland Place on Bunker's Hill in The Rocks from the wealthy merchant Robert Campbell senior. The house 'had been designed by Francis Greenway in 1825, with early 1830s additions by John Verge'.²⁴ It would have appealed to Mrs Scott, as it 'was



a unique Australian variant... of the upper loggias of the grand merchants' and officials' houses of Calcutta²⁵ (plate 7). Following this 1831 voyage, Walker Scott was keen to establish trade with India. 'The family was now together except for David and Patrick who were in India ... and already there were plans to trade with Calcutta and Bombay, where Patrick could arrange the cargoes'.²⁶

On 22 August 1833 Miss Scott (the younger Augusta Maria) married Dr James Mitchell, 'with whom she had corresponded for some years'.²⁷ The Mitchells moved into Mrs Scott's house, Cumberland Place, where James Mitchell opened a private practice. In *The Australian Colonial House*, James Broadbent gives us a detailed description of Cumberland Place. It

was essentially a large bungalow or verandah-cottage ... The central pavilion was ideally suited to the superior status of

5
Marshall Claxton
1813–81), *Dr James Mitchell*, 1854.
Oil painting in gilt frame.
Collection: Mitchell
Library, State Library of
NSW, ML 7



6
Miss Sharpe
[attributed to],
Augusta Maria Scott,
(c. 1775-1840) 1820.
Watercolour on ivory
miniature. Collection:
Mitchell Library,
State Library of NSW,
MIN 353

the house and to its siting. It formed an impressive entrance piece, with an arcade below and, it appears, a loggia above with ... views over the quay, the town, the Government Domain. ... It is likely that the first-floor room to which the staircase led and which, in turn, opened into the upper loggia was a drawing room ...²⁸

It is highly likely that the games table stood in this drawing room and was used there by the Scott and Mitchell family in their leisure hours and when entertaining visitors.

An inventory of 'Family Treasures' compiled c. 1950 by a descendant of James and Augusta Maria Mitchell describes the games table as 'belonging to Augusta Maria Scott'.²⁹ As it was clearly made for James Mitchell, the family appears to have used the term 'belonging' to describe that it came from Mrs Scott. I suggest that Mrs Scott gave the games table to James

Mitchell, possibly as a wedding gift. Given the Scott brothers' long friendship with Mitchell and the correspondence between them, it seems possible that their sister's marriage to Mitchell had been agreed before her arrival in Sydney. Given also that two of Mrs Scott's sons were in Bombay at the time, David or Patrick Scott may have commissioned the table in Bombay on their mother's behalf.

Why did Mrs Scott go so far afield to commission a piece of furniture when Sydney cabinet-makers were producing high-quality pieces in the 1830s? Augusta Maria Scott had lived in Bombay until the age of 34, and maintained strong links with India after her departure. Her two brothers remained in India and had distinguished careers in the Bombay Army. She corresponded with them and friends there after she left. Two of her sons were in Bombay when she came to Australia in 1831 and another son in Australia was keen to establish trade with India. Most importantly she would have been very familiar with Anglo-Indian furniture and would no doubt have had such furniture in her house at Powai. She may also simply have regarded Anglo-Indian furniture as superior to anything produced in New South Wales.

There is ample evidence that the Scotts appreciated the arts of India and China. A 'beautiful Bombay box', is recorded in Robert Scott's will and left to his sister Augusta Maria Mitchell.³⁰ Augusta Maria Scott owned a Chinese ivory fan, most likely given to her by Dr Scott just before their return to England in 1809, bearing the monograms of five of her six children and her husband's monogram on the guard.³¹ This interest continued after their return to England and in 1816 Dr Scott published *Some Remarks on the Arts of India*.³²

Living at Cumberland Place with Mrs Scott, the Mitchells had three children and continued to prosper through James Mitchell's extensive business dealings. Their first child, born in 1834, was yet another Augusta Maria, later Mrs Edward Christopher Merewether. 1836 saw the arrival of the Mitchells' second child, David Scott Mitchell, Australia's greatest book collector and founder of the Mitchell Library (plate 8). A second daughter, Margaret, was born in 1840.

The table almost certainly entered the Mitchell household at some time in the 1830s and would have been a familiar sight for the Mitchell children at Cumberland Place. We know that David Scott Mitchell was a keen



whist player in later life, and probably played chess too. The Mitchell Library today contains four books on chess from his personal collection and with his ownership entry, including the second edition of Howard Staunton's *Chess-player's handbook*,³³ published in 1848, when Mitchell was 12 years old.

After his father's death in 1869 the table passed into David Scott Mitchell's possession. He continued to live at Cumberland Place until 1871, the year of his mother's death, then 'moved first to another address in Cumberland Street, and, in 1877, to what was then Darlinghurst'.³⁴ His father's games table moved with him and stayed with him all his life.

A 1930 label written by Edith Merewether, the wife of Mitchell's nephew Henry Merewether, is attached under one of the two side lids and records: 'This table [...] came from of David S Mitchell's house.' The inventory of Merewether 'family treasures' records that after David Mitchell's death in 1907 his sister Augusta Maria Merewether asked her son Henry to select nine pieces of furniture from his uncle's house, one for each of her children. The games table was then

passed down through a further three generations in the Merewether family.

Jörn Harbeck is a Brisbane-based dealer in important rare books, manuscripts and historical art. He has recently started dealing in antiques.

Notes

- 1 James Broadbent, *India, China, Australia. Trade and Society 1788 – 1850*, Historic Houses Trust of NSW, Sydney, 2003 p 9.
- 2 *Ibid* p 106.
- 3 *Ibid* p 10.
- 4 Kevin Fahy & Andrew Simpson, *Australian Furniture Pictorial History and Dictionary*, Casuarina Press, Sydney, 1998, p 384.
- 5 Amin Jaffer, *Furniture from British India and Ceylon*, Victoria & Albert Museum, London, 2001 pp 76–7.
- 6 *Ibid* p 94.
- 7 Bill Neal, *Chinese Mother of Pearl gaming counters*, ChezBill, n.p., 2007 p 6.
- 8 Elizabeth Guilford, 'James Mitchell, (1792–1869)', *Australian Dictionary of Biography*, Australian National University, <http://adb.anu.edu.au/biography/mitchell-james-2462/text3295>.
- 9 [John Philippart], *The East India Military Calendar, vol 3*, printed for Kingsbury, Parbury & Allen, London, 1826 pp 285–6.
- 10 Charles Mosley (ed.). *Burke's Peerage and Baronetage and*

7

Conrad Martens (1801–78), [Dr Mitchell's residence, Cumberland Place, The Rocks, Sydney], 1842. Collection: Historic Houses Trust of NSW, Caroline Simpson Collection, L2005/1



8

Dalton's Royal Photographic Studio, *David Scott Mitchell*, 1864. Photographic portrait in *Album of photographs of family and friends*, c. 1863 – 1892. Collection: Mitchell Library, State Library of NSW, PXC 831

Knightage, 107th edition, Burke's Peerage (Genealogical Books) Ltd, Wilmington, Delaware, USA, 2003, vol 1, p 1490. Her elder sister Martha was born in 1775, her younger sister Lucy in 1777. Two brothers, Charles and Edward, followed in 1778 and 1784.

- 11 Paul Brunton, 'The collector collected', *A Grand Obsession. The D S Mitchell Story*, State Library of NSW, Sydney, 2007 p 28.
- 12 <http://en.wikipedia.org/wiki/Powai>
- 13 Scott Family Papers, Mitchell Library, State Library of NSW, ML A2260
- 14 Eileen Chanin, *Book Life. The life and times of David Scott Mitchell*, Australian Scholarly Publishing, North Melbourne, 2011, p 25.
- 15 Dr Helenus Scott to Robert Scott, 10 Oct 1820, Mitchell Library, State Library of NSW, ML A2260.
- 16 Chanin, *op cit* p 23.
- 17 Augusta Maria Scott to Robert Scott, 23 Apr 1823, Scott Family papers, Mitchell Library, State Library of NSW, ML A2260.
- 18 A family friend [signature illegible] to Augusta Maria Scott, 24 Oct 1822, Mitchell Library, State Library of NSW, ML A2260.
- 19 William Jenkins (?) to Augusta Maria Scott, 24 Oct 1824, Mitchell Library, State Library of NSW, ML A2260.
- 20 Marion Ord, *Historical drawings of native flowers. Harriet and Helena Scott*, Craftsman House, Roseville, 1988 p 19.
- 21 Robert Scott to Alexander Walker Scott, 3 Jan 1825, Mitchell Library, State Library of NSW, ML A2263.
- 22 Nancy Gray, 'Scott, Alexander Walker (1800–1883)', *Australian Dictionary of Biography*, Australian National University, <http://adb.anu.edu.au/biography/scott-alexander-walker-4545/text7449>.
- 23 Chanin, *op cit* p 32.
- 24 Elizabeth Ellis, 'David Scott Mitchell. A Life and Bequest', *A Grand Obsession. The DS Mitchell Story*, State Library of NSW, Sydney, 2007 p 4.
- 25 Broadbent, *op cit* p 191.
- 26 Ord, *op cit* p 19. David Scott had become a Captain in the East India Company's service in 1824 and arrived at Sydney in 1835. Patrick Scott, a poet, came to Australia in 1840, the year of his mother's death. He returned to England where he died at Glendon, Surrey, in 1887.
- 27 Nancy Gray, 'Scott, Robert (1799–1844)', *Australian Dictionary of Biography*, Australian National University, <http://adb.anu.edu.au/biography/scott-robert-2642/text3673>.
- 28 James Broadbent, *The Australian Colonial House. Architecture and Society in New South Wales 1788 – 1842*, Hordern House, Sydney, 1997, p 133–4. Extant images of Cumberland Place include two 1831 watercolours by Charles Rodius. 'Cumberland Place', Watercolours of Sydney, Mitchell Library, SSV*/Sp Coll/Rodius/1 and 14); Conrad Martens' 1842 watercolour reproduced here (Historic Houses Trust of NSW, Caroline Simpson Collection: L2005/1) and Martens' associated pencil sketch in the 'Album of cloud studies, mountain, bush and harbour scenes, ca. 1841-1850', folio 71, Mitchell Library, DI PX 28); a c. 1865 photograph of the house with two people on the verandah, believed to be James and Augusta Maria Mitchell, Mitchell Library, SPF / 388; a group of 1901 photographs by the NSW Department of Public Works in *The Old Rocks*. Mitchell Library, OXE 921 (vol.1-3); and a group of six 1912 pencil drawings by Lionel Lindsay: [*Cumberland Place*], Mitchell Library, DG SV1A/73-78).
- 29 An inventory of Merewether 'family treasures', ca. 1950. Photocopy in the author's collection.
- 30 Addenda to Robert Scott's will, 17 July 1844, ML A2263.
- 31 Mitchell Library, State Library of NSW, R 545.
- 32 Helenus Scott, the Elder, 'Some Remarks on the Arts of India with Miscellaneous Observations on Various Subjects', *Journal of Science and Arts*, London, 1816.
- 33 Mitchell Library, State Library of NSW, DSM/794/S.
- 34 Ellis *op cit* p 7.

HARBECK

RARE BOOKS · MANUSCRIPTS · ART & ANTIQUES



MARTENS, Conrad (attr.). 'Rothbury. J. Mitchell Esq. May 2 /41'.

This unsigned pencil sketch (19 x 28.5 cm) of James Mitchell's Rothbury Estate in the Hunter Valley can be attributed to Conrad Martens. Clearly in Martens' style, he is known to have been at the Scott's Glendon property on 3 May 1841. This pencil sketch shows he was at neighbouring Rothbury the day before.

Rothbury Estate was inherited by David Scott Mitchell in 1869 and provided the primary source of income that allowed him to build the magnificent collection of books, manuscripts and pictures that formed the nucleus of the Mitchell Library. This pencil sketch is part of a group of items recently acquired from a direct descendant of James Mitchell.

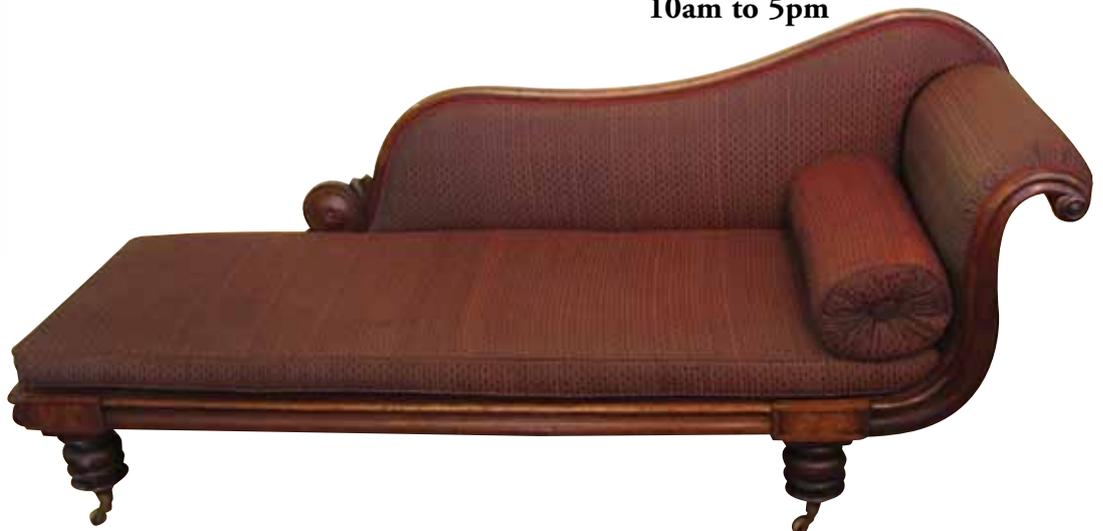
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Treasure trove

You can still find treasures in unexpected places, and doing your homework – especially in back issues of this magazine – can reveal the historical background that adds significantly to our understanding.

DOROTHY ERICKSON

In Australia, we have no chance of finding magnificent hoards of buried ancient gold such as that found in 2009 in a field in Staffordshire, England and now on display in the Birmingham Museum. This is the largest Anglo-Saxon hoard ever found with 3,500 objects, including 5 kg of gold.¹ However, on occasion small treasures are unearthed in unlikely places. Because of their rarity these small finds can excite almost as much fervour as an ancient hoard in those who first behold them.

One such small but significant find was made a few years ago in the midlands of Tasmania. A man was extending his house and when the workmen were digging the trenches for the new foundations, he happened to be watching. Seeing the glint of gold, he investigated. It was rather like watching an episode of *Time Team* – the British archaeology TV series – just a glint among a pile of earth. When cleaned, the object turned out to be a gentleman's dress ring; even more importantly, it was encrusted with small nuggets and bore a maker's mark.

The finder researched and ascertained that the mark was that used by ex-Birmingham convict smith Charles Jones, who had worked in Tasmania. There the matter rested until this year when he decided to sell it. Being a

resourceful gentleman, he took the trouble to check out antique dealers to alert them to the fact that it was for sale.

One he contacted was Trevor Hancock of Trinity Antiques in Perth, a man with a passion for Australian antique jewellery and for getting his finds into public collections for all to share. Interest piqued, Trevor Hancock then had to learn how to buy on e-bay and after a slightly frustrating day on-line managed to acquire the ring.

Once the ring was in his possession, Hancock identified its potential importance and commenced his research in earnest. He was excited to think of putting it in the context of the history of goldsmithing in Australia and after consulting John Hawkins' *Nineteenth-Century Australian Silver* and other references is of the opinion that the piece is the oldest known surviving example of Australian colonial gold jewellery with a maker's mark.

The marks are CJ, lion, Queen Victoria's head and an anchor, all in cartouches. These are the marks of Charles Edward Jones.² Hancock dates the ring to 1852–1855. The nuggets have a water-worn quality, which suggests that the gold was alluvial and it is logical to assume that the nuggets and gold are Tasmanian, particularly as it happens to tie in with a gold rush on land belonging to a client of Jones.

This ring may be the oldest surviving piece of Australian colonial jewellery crafted from

Plates 1–3.

Charles Jones (c. 1810–1864), *gold ring*, Tasmania, c. 1852–55. Photographs Mark Griffin, courtesy Trinity Antiques, Perth

Tasmanian gold and makes a claim to be the oldest surviving example of Australian gold jewellery, given that the oldest documented to date is thought to be that by Gerrard & Sleep of Ballarat c. 1856/59, auctioned on 27 June 2012 at Charles Leski, Melbourne. Two nuggets are missing from the Jones ring and it is bent out of shape, but it is an exciting find and a rare survivor of the melting pot.

Linda Young tells us that

There are many more documentary hints about the popularity of 'big colonial rings' than there are surviving examples, which may well prove the truth of their ready metamorphosis into cash. One is described in an 1855 advertisement: 'A ring of pure colonial gold is so contrived as to show, in separate compartments, small specimens from the different goldfields in its native nuggety form'. (*Argus*, 26 April 1855, p. 5.)³

She states 'the only Australian digger ring known is similar to this description.' She illustrates a massive gold ring, possibly presented in 1867–8 to Queen Victoria's son, the Duke of Edinburgh, who visited Australia and later became Duke of Saxe-Coburg-Gotha. This ring, now in the Museum of Applied Arts in Budapest, was the cover story for *Australiana* magazine in May 2002.⁴

The maker of this newly-discovered ring was Charles Edward Jones (c. 1810–1864), a silversmith and jeweller who was convicted in Worcester in 1832 and arrived in Tasmania aboard the *Georgiana* in 1833. He was described as being 5 ft 6 1/4 inches tall, dark haired and of dark complexion, and aged 23.

Jones was assigned to silversmith David Barclay in Hobart, for whom he worked for seven years until he was granted his certificate of freedom in 1839. Once free he set up his own business, and advertised that he made and repaired jewellery and plate.

He had other ambitions and two years later he married Mary (Cristiana) Thompson and departed for Sydney where he and his wife pursued their acting careers. It was apparently not as successful as they had hoped, for in 1844 they returned to Hobart and set up in Elizabeth Street.

He is known as the maker of silver medals, and significant cups but the gold snuff box said to be c.1845 presented to John Eddington and marked with Jones' marks has been assigned

by Hawkins to Joseph Forrester who also worked for Barclay but left Tasmania in 1846.⁵ Eddington had the shop across the street from Jones and was a member of the Turf Club. If the box was later than 1846 it may well have been made by Jones himself and if c.1852 made with gold from the Tasmanian rushes.

Jones is recorded in Cavill, Cocks and Grace as working in Liverpool Street Hobart from c. 1847–57.⁶ In 1849 he advertised that he was the only manufacturing silversmith and jeweller in the colony. He or his firm was the maker of a splendid silver cup, the New Norfolk Cup of 1850, now in the Tasmanian Museum and Art Gallery Hobart and described by them as 'one of the most ambitious pieces of Tasmanian-made silver, incorporating cast decoration'. He made the Good Samaritan Cup, also in 1850, and also now in the Tasmanian Museum and Art Gallery.

In 2011 another beautiful silver cup by Jones was auctioned at Sotheby's Australia.⁷ It had been presented to James Grant of Tullochgorum by the inhabitants of the Fingal District in north-east Tasmania in appreciation for getting a road put through from Avoca to Falmouth in 1849. Grant was a large landowner on whose land in 1851 gold was discovered, leading to a gold-rush in the area.

Although gold had been discovered by a convict in 1840 at Nine Mile Springs in Northern Tasmania, and then in 1847 in the Beaconsfield area, this ring was found in the Midlands district and was more likely to be from the Tullochgorum area, where the first payable alluvial gold find was registered by James Grant in 1852. The Nook, Mangana and Tower Hill





Creek were all sites in the Fingal district by 1852. It is highly probable that the gold and nuggets for the ring were from this rush. Grant later opened the first reef gold mine in Tasmania in 1856, attracting over 500 miners.⁸

The initials engraved on the ring are TW and possibilities for the original owner include Thomas Woolnough of Launceston who arrived on the *Whirlwind* in January 1855 or Thomas Wright of Cressy nearby. Both towns are in easy reach of the Fingal goldfields district.

Mr and Mrs Jones maintained their interest in theatricals and continued this when they again migrated in 1858 to Sydney. Here he worked as a theatrical agent and treasurer of the Victoria Theatre, and she as an actress. First appearing again in June 1859, Mrs Charles

Jones received favourable reviews for her roles. However, family illness and the depressed state of the theatrical industry led to Charles Jones to stab himself to death at 29 Francis Street, Woolloomooloo on 14 June 1864, leaving his wife and six children in even worse circumstances.⁹

If his ring is acquired for a public collection, undoubtedly more research will be undertaken into Jones' career.

Dr Dorothy Erickson is a Perth-based contemporary jeweller and historian. Her next book *Inspired by Light and Land: Designers and Makers in Western Australian 1829-1969* will be published soon.

Notes

- 1 <http://www.staffordshireboard.org.uk/>
- 2 On Jones, see John Hawkins, *Nineteenth Century Australian Silver*, Antique Collectors' Club, 1990, vol 2 pp 221-229; B.Y. O'Driscoll, 'Charles Jones, convict silversmith of Van Diemen's Land', *Australiana* vol 9 no 1, February 1987 and S. O'Driscoll 'Charlie Jones gives an encore' *Australiana* vol 9 no 4, November 1987; and JM Houstone, *Early Australian Silver* Halstead Press, Sydney 2012 pp 97-99.
- 3 Linda Young, 'Subversive jewellery: Challenges to conservative power from the Victorian goldfields' in http://recollections.nma.gov.au/issues/volume_7_number_1/papers/subversive_jewellery
- 4 Ildikó Pandur & John Wade, 'A Ring fit for a Prince? A Gold Mining Souvenir from Colonial Victoria' *Australiana* May 2002 vol 24, no 2, pp 36-43.
- 5 Hawkins, *op cit*, p 213.
- 6 K Cavill, G Cocks and J Grace, *Australian Jewellers*, Roseville 1992, p 322.
- 7 Sotheby's Australia 5-6 April 2011, lot 309.
- 8 <http://www.tysaustralia.com/goldrush Tasmania.html>
- 9 *Bell's Life*, 18 June 1864 p 2.

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Billy Hughes

doorstops

Billy Hughes was a prominent figure on the Australian political scene between 1894–1952 in both the NSW and Federal Parliaments, serving as a minister and Prime Minister. Because he was controversial, volatile, short, of slight build, with bony features, a large nose and big ears, he was an ideal target for the cartoonists of the day, such as Norman Lindsay, and others.

HOWARD COURTNEY

William Morris Hughes (1862–1952) was born in London to Welsh parents, and migrated to Queensland in 1884. Moving to Sydney two years later, he became active in socialist politics in Balmain, and was elected as Labor member for Lang in 1894. In 1901, he was elected for the Federal seat of West Sydney, which he held till 1916. At the same time he was operating as a union organiser, and writing a weekly column for the *Daily Telegraph* from 1907–1911 espousing Labor policies.

Attorney-General in the Federal Labor Government elected in 1914, he succeeded Andrew Fisher as Prime Minister the following year. After a visit to war-ravaged Europe, he advocated conscription and for doing so was expelled from the Labor Party in 1916; he formed a new party and won the 1917 election.

Hughes, dubbed ‘the little digger’, was and remains a controversial figure. The Labor Party and the unions rejected him for changing sides. Many never forgave him for his pro-conscription stance, which led to the beloved young boxer Les Darcy sailing to America, being denounced in the press as a shirker and subsequently dying of pneumonia in 1917.



1-2
Alfred Worsley
(attributed),
Billy Hughes
door-stop. Metal,
hollow-back,
height 6 inches
(15 cm), made at
Broken Hill NSW
c. 1930s



Hughes had problems in his personal life too: 'Lacking time for a honeymoon, he took his second wife for a drive after the wedding and overturned the car.'¹

I bought the first of my two Billy Hughes doorstops about 30 years ago, and was told at the time that they were made in the Broken Hill mines workshops. A long-time collector/dealer from Broken Hill confirmed this story recently.

The workshops of the Broken Hill mines in the 1920s or 1930s produced a number of caricature statuettes of Billy Hughes. They were made from several different materials, depending on what was available at the time. I assume they were made in their own time, but the work ethic during that period was unless you could 'make a quid on the side' by producing 'foreign orders', the job was not worth having.

Trying to confirm this story, we put out a request for information over the local ABC radio station in July. A listener reported they were indeed made in Broken Hill, and by a man called Alfred Worsley at the Zinc Mine around the 1930s. We don't have any further information on the maker at this stage.

In the six-inch-high caricature doorstops, Billy Hughes is dressed as a dandy in a stylised morning suit. There are two models, a hollow back weighing 1 kg or a full body weighing 1.5 kg. These were then often painted by local ladies' groups for home use or for sale. Other known doorstops made in the workshops, with whatever material was available at that time, were kewpie dolls and a fox head (sometimes called a dingo head), all confirmed by a local expert.

Subsequent items produced commercially in the area in cast iron were a merino sheep, a basket of fruit, and a vase of flowers.

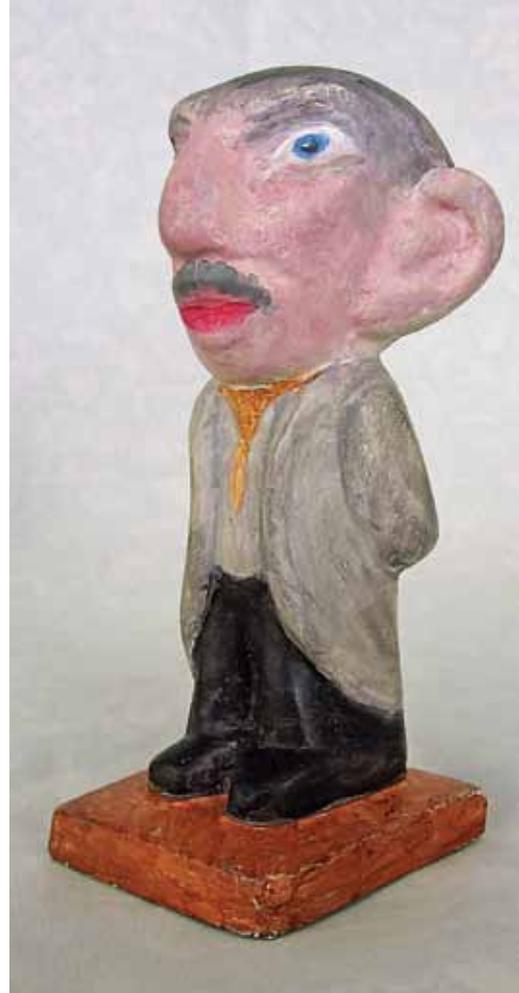
Folklore has it that a couple of Billy Hughes doorstops were cast in 'silver' and spirited out unknown to the management. Acting on that information I have taken a couple of surreptitious scrapings from my two figures, but alas, only 'dross'— although for a while my heart was racing when I polished up the base of the solid Billy Hughes and it came up a bright silver. I had it tested by a silver expert and was told it was a composite material with a large tin component. This may account for some of the 'silver' stories.

Howard Courtney and his wife **Norma** are long-time members of the Australiana Society. Their collection includes memorabilia from Howard's grandfather, Ed 'Tedda' Courtney (1883–1957), a Rugby League International, and, in 1924 in his last playing season, the only man ever to play first grade alongside his son.

Howard is an active volunteer in his local community, in Sailability (a volunteer association taking adults and children with disabilities sailing), Sydney Heritage Fleet, and a member of various heritage organisations and yacht clubs.

Notes

- 1 L. F. Fitzhardinge, 'Hughes, William Morris (Billy) (1862–1952)', *Australian Dictionary of Biography*, vol 9, 1983.



3-5

Alfred Worsley (attributed), *Billy Hughes door-stop*. Metal, solid, painted, height 6 inches (15 cm), made at Broken Hill NSW c. 1930s

Alice Cayley on horseback, undated photograph
inscribed 'LALLA' PARRAMATTA PARK.
Collection: Glenn Cayley, Tamworth NSW



Lalla'

Alice Rochfort Cayley and Jack Castle Harris, part 1

Dr Mark Cabouret continues his series of articles on the Cayley family of painters of Australian birds.

MARK CABOURET

Early in 1888, Neville Henry Cayley brought his family to live at Bowral, a small picturesque rural township set at the base of Mount Gibraltar in the Southern Highlands of New South Wales. Many of the regional properties were still held by their original settlers and this 'squattocracy', along with the Governor's country residence, Hillview, at nearby Sutton Forest, lent to the area great social distinction as well as promoting the likelihood of finding commissions for his work. An invigorating climate made it a favourite summer resort for those keen to quit Sydney during those oppressive months. Artistically, residence at Bowral coincided with the rapid emergence of his second stylistic period in 1887, a change both sudden and dramatic. At this time he was making



2a

Neville Henry Cayley (1854-1903), *Count or Marquis de Raggi's Birds of Paradise*, 1888, watercolour, signed lr N. Cayley 1888, 80.2 x 61.8 cm. Collection: National Library of Australia, Canberra, Gregory MacAlister Mathews Ornithological Collection, NLA Pic R9184

2b

Neville Henry Cayley (1854-1903), *Prince Rudolph's Blue Birds of Paradise*, 1888, watercolour, signed lr N. Cayley 1888, 80.0 x 61.6 cm. Collection: National Library of Australia, Canberra, Gregory MacAlister Mathews Ornithological Collection, NLA Pic R9183



final preparations in forming his outstanding collection of paintings which were hung in August 1888 at The Centennial International Exhibition in Melbourne. His prospects as an artist of national standing probably seemed as expansive as the wonderful view from his house and this confidence was reflected in an heroic expansion in the size and complexity of many of his productions. The depiction of gamebirds, both *vive* and *qui vive* as Game Trophies and Game Pantries, predominated in his work. At the same time he enjoyed the distinction of being provided with more exotic species by Dr Edward P. Ramsay as they became available through collectors in New Guinea and the adjacent islands (**plate 2**).¹ Cayley was a distinctive presence, inclined to wear a red hunting jacket in public.

He leased a house on the lower slopes of Mount Gibraltar, commanding a fine view over Bowral, Moss Vale and the surrounding district from its verandah. It was appropriately named Bona Vista. Cayley was very pleased with this residence as it enabled him to create a fine studio, the opportunity to provide art instruction to students, a quiet environment for him to work and splendid views.² The house survives but long ago underwent a name change to Byways.

Neville Henry Cayley discontinued advertising locally for pupils after 28 September 1889. While this may suggest that he had obtained as many pupils as he could manage,

it coincided with the birth of his second child, Alice Rochfort Cayley, at home on 14 September 1889.³ The artist was then aged 35 and was very much on the ascent.

Dr Davidson acted as accoucheur assisted by a nurse, Mrs Scott. The birth was registered on 11 November at Bowral. The informant was the artist himself and he introduced two errors, that he was born in 'Dover England' and that he had married Alice's mother on 4 June 1884 rather than 4 June 1885.⁴ Presumably the former was intended to distance himself from Norwich, his true birthplace, while the second was to disguise the fact that Lois was pregnant with Neville William at the time of their marriage.

Despite the tendency shown by Neville Henry Cayley to introduce secondary Christian names which were distinctive within the Cayley pedigree, in this instance he honoured his second and older sister, Alice Murkin Caley (b 1852), and Doyle Rochfort, the husband of another sister, Constance Mary Caley.

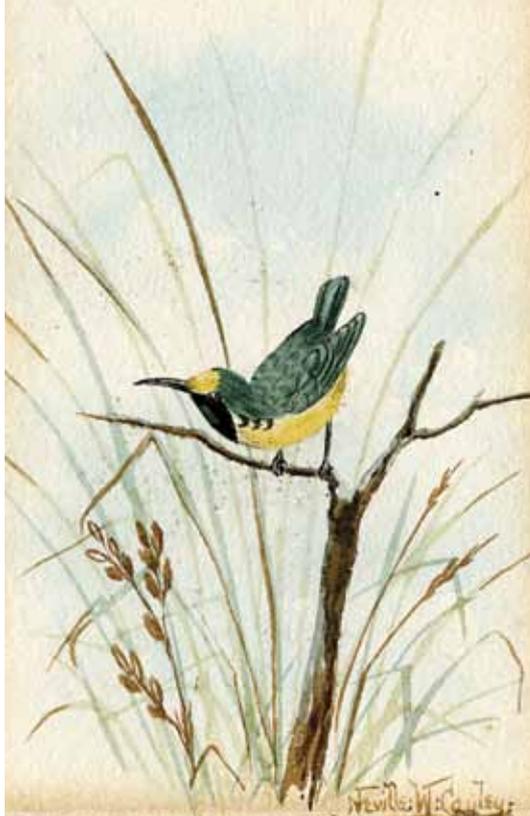
Regardless of the bond between Neville Henry Caley and his siblings and mother, it was probably the birth of his daughter Alice, early evidence of deteriorating health due to chronic renal failure and his escalating workload that precluded him from realising his ambition, as occasionally stated privately² and publically, of returning to England.⁵

Before leaving the district for Sydney in April-May, 1890, Neville Henry Cayley entrusted

3
Eden Studios, Neville William, Dorothy Lois (Doris) and Alice Rochfort Cayley, Sydney, c. 1897, photograph. Collection: Cheryl Macfarlane, Maleny Qld (great granddaughter of Arthur Gabriel Gregory, an uncle of Lois Emmeline Cayley)

4
Alice Cayley (1889–1960), *Male Superb Fairy-wren*, 1907, watercolour, signed lc A. Cayley- , 15.5 x 10.5 cm. Note en reverse 'Wishing you all a very Merry Christmas, & a bright & Happy New Year. Love from all at "Roseneath" 1907.' Author's collection

5
Neville William Cayley (1886–1950), *BLUE WREN [Male Superb Fairy-wren]*, 1907, watercolour, signed ll N.W.C. -07- . 13.8 x 8.5 cm. Collection: Tricia Haines née Gregory, Sydney



4
Neville William Cayley (1886–1950), *triptych, Pacific Black Duck 'Hard-Hit', Olive-backed Sunbird (?)*; and *Red-backed Fairy-wren*, c. 1905, watercolour, 14.3 x 8.9 cm, undated. Author's collection

John Morris, local storekeeper and auctioneer, to auction 20 watercolour drawings in January 1890 and a further 20 paintings and his household furniture and effects in April. The most expensive painting and another depicting a 'Regent Bird' were purchased by H H Scott who was possibly Hazlett Scott and related to Mrs Scott, the nurse present at the birth of Alice.

5
Roseneath, East Maitland, with the funeral procession of George Clift leaving the house, 1912, photograph. Collection: Peter Clift

Neville Henry Cayley was generous within his means when it came to donating money and paintings in aid of worthy causes such as that of two Mute Swans 'entitled "Gliding" the proceeds

of which are to be devoted to the relief fund which has been opened in aid of the sufferers from the Bulli colliery disaster...' of 23 March 1887.⁶ He promoted a strong social conscience in his children and at an early age they were involved in fundraising activities. On 21 April 1900, Alice helped at a local charity event:⁷

SALE OF WORK.

A sale of work was held at Wiley-street, Waverley, by the pupils of Eurocah School, on Wednesday, April 11, in aid of the Patriotic Fund.

In May 1901, his three children Neville, Alice and Doris (**plate 3**) were rewarded for their contribution to 'Vivienne's Penny Fund' or 'Cot Fund', a fund-raiser for the Sydney Children's Hospital.

Neville Henry Cayley exerted a considerable and beneficial influence on his children despite his early death aged 49 on 7 May 1903. Both Neville William and Alice Rochfort were to become natural history artists. His influence in this area was not restricted to the studio. Various gifts to the Australian Museum as well as later references by Neville William Cayley to field work with his father suggest that he encouraged in them the ability to observe accurately their natural surroundings.⁸

On 12 April 1902, Alice Cayley donated three eggs which formerly belonged to a pair



of Grey-crowned Babblers to the Australian Museum.⁹ These eggs had probably been collected at Cooreel, a property referred to within the family as 'Ryan's Place', between Dungog and Stroud. The family's association with this area arose out of the childhood friendship between Alice's mother, Lois Emmeline *neé* Gregory and Florence Wilcox, a daughter of James Fowler Wilcox, naturalist of South Grafton, who married grazier Edwin Smith of Munni station. These properties were situated in very good country for field work, as Dungog and Stroud are close to the Mokeray Ranges and Barrington Tops. The present owner of Cooreel, Mr Peter Ryan, in 2006 recalled both Alice and Neville W. Cayley visiting the property for holidays and such a close relationship developed between him and Alice that he referred to her as his Aunt Alice.

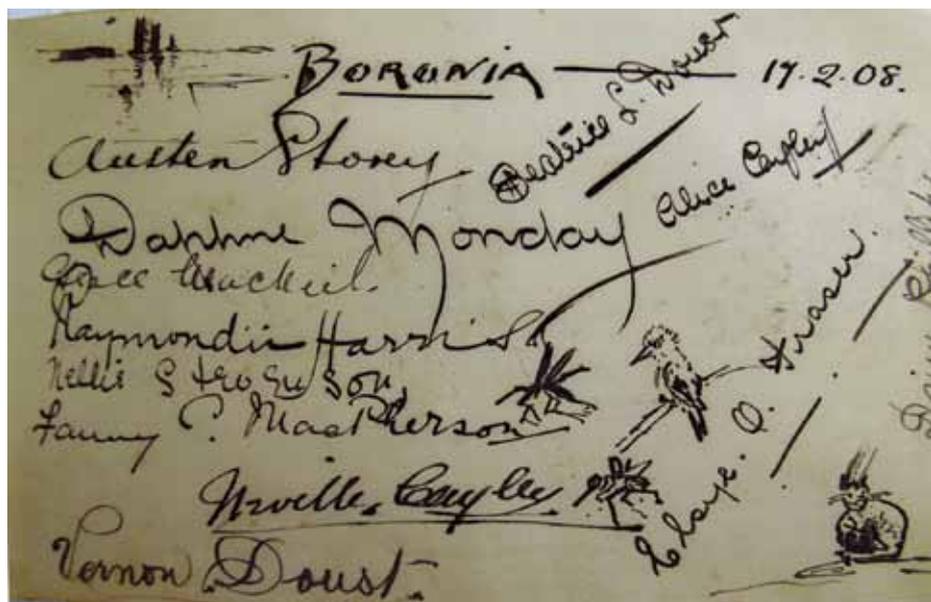
When Lois and the children were holidaying at 'Ryan's Place' at Christmas 1907, they probably visited East Maitland en route, 40 km south of their destination. A small watercolour drawing by Alice depicting a male Superb Fairy-wren (**plate 4**) bears a Christmas greeting *en reverse*, 'Wishing you all a very Merry Christmas, & a bright & Happy New Year. Love from all at "Roseneath" 1907'. This and an impromptu watercolour sketch interpreting her father's original design of *Jack's Courtship* (**plate 6**) are the earliest dated works by Alice Cayley known to me, the next bearing a date of 1915.



6
Alice Cayley (1889–1960), *Jack's Courtship*, 1907, watercolour signed Ir A. Cayley – 07, page size 9.5 x 16.0 cm in B.L. Doust's autograph album Collection: Glenn Cayley, Tamworth NSW

7
"Boronia" Cronulla November 15th 1913, photograph. Author's collection

8
Beatrice Lucy Doust, *autograph album*, page labelled 'Boronia 17-2-08', with signatures of Beatrice Doust, Alice and Neville Cayley and friends. Page size 9.5 x 16.0 cm. Collection: Glenn Cayley, Tamworth NSW





9
Alice and Jack Castle Harris (attributed), *Selection of incised, embossed and hand-painted leather and suede work*. Collection: Marvin Hurnall, Melbourne

10
Circular centrepiece with leather surface and suede below, incised, embossed and painted featuring non-specific robins suggestive of the genus *Petroica* along with sprays of eucalypt leaves, nuts and blossoms. Collection: Marvin Hurnall, Melbourne

The first work was executed on a purpose-made grey, embossed card with serrated edges with an applied sheet of watercolour paper measuring 15.5 x 10.5 cm. The card shows no evidence of having been hinged and therefore was complete in itself and any message was presumably to be written on the reverse. This card is identical to those with superimposed pieces of watercolour paper upon which 19-year-old Neville W. Cayley created three distinctive designs c. 1905 to create a triptych (plate 4a-c), and a further painting in the author's collection of an Australian Shelduck 'Hard Hit', which was painted around the same time and then mounted and framed by William Aldenhoven. This raises the possibility that William Aldenhoven was encouraging Alice and her brother's artistic careers after the recent death of their father.

The closest comparison between the contemporary work of Alice and Neville William includes a virtual mirror image of her study (plate 4) with 'BLUE WREN', signed with his initials and also dated [19]07 (plate 5). This painting was applied to a white card which he then contrived into a postcard and sent to his future wife, Beatrice Lucy Doust. The card postmarked Sutherland 14 August 1907 gave his address as Boronia, at Cronulla. This work anticipated that by Alice by four months. The similarities between the earliest works by Alice and Neville W. Cayley are striking and suggest a common source of inspiration in their father's studio.

Roseneath, 9 Day Street, East Maitland, (plate 5) was built by Samuel Clift (1791–1862) between 1837–45. A fine example of a colonial Georgian inn of two stories, built in sandstock brick over sandstone cellars, it was originally known as the Queen Victoria Inn. When Lois Emmeline Cayley brought her children to Roseneath in 1907, the inn had become the private town residence of George Clift (1843–1912), the youngest son of Samuel and Ann Clift. The inn's name was changed to Roseneath, after its extensive rose gardens.

Alice, no doubt, enjoyed daily contact with her father while working in his studio and like her brother, Neville William, three years and eight months her senior, was thereby influenced in her choice of a career. She may have received formal instruction from her father, as he took pupils and offered lessons in drawing and painting. She was only 13 when he died. Within six months of his death in 1903, Lois took her children from Waverley to live at Cronulla.

The first official record of Alice residing there appears in the NSW Electoral Roll for the Commonwealth Electoral Division of Lang, Subdivision of Sutherland, where she was identified, as was her mother, in 1913 as being engaged in 'home duties' at Nicholson Parade, Cronulla. This probably referred to the guesthouse Boronia (plate 7). The family had moved here from Bundoran in Gerrale Street, Cronulla, Lois' first guesthouse in the area, before 17 February 1908 when Alice was among the signatories in an autograph album compiled by Beatrice Lucy Doust (plate 8). Neville William Cayley's postcard to Beatrice places this move to Boronia before 14 August 1907. The inclusion of Alice's small watercolour drawing entitled *Jack's Courtship* dated '07 (plate 6) suggests the possibility of an early association between her and Beatrice Doust.



Neville William Cayley was identified in the same 1913 electoral roll as an 'artist' at the same address. Within two years, the family removed to Wahgunyah, also on Nicholson Parade, on the western margin of the Cronulla peninsula, close to Boronia.

Darook Park, a large tract of essentially untouched native vegetation with wildflowers, banksias and eucalypts, extended down to the beach, made all the more fascinating by aboriginal rock engravings, extensive middens and other sites of aboriginal activity as well as views across the beautiful bay to Burraneer Point, Port Hacking and the National Park. This setting must have helped enormously to consolidate in both Alice and her brother their love for the Australian bush, its birdlife and flora.

Lois Cayley probably continued to operate her guesthouse in Nicholson Parade until the sale of Charles Butcher's Wahgunyah Estate on 1 January 1918. She may have continued her business at Boronia, if this property was not already subdivided and sold, until 1919–20 when she is known to have left the district. She was not recorded in the *Sands' Sydney and Suburban Directory* for 1922 or 1923 but by October 1923, she had removed to 65 Bay Road, North Sydney.

On 15 December 1917 Neville William Cayley, then resident at Waratah Street in Cronulla, married Beadee or Beatrice Lucy Doust, also resident at Cronulla, at the Methodist Church in Stanmore Road, Stanmore.¹⁰ By August 1919, the couple came to live at The Grange at No. 217 in the same road and it is very likely that at this time they

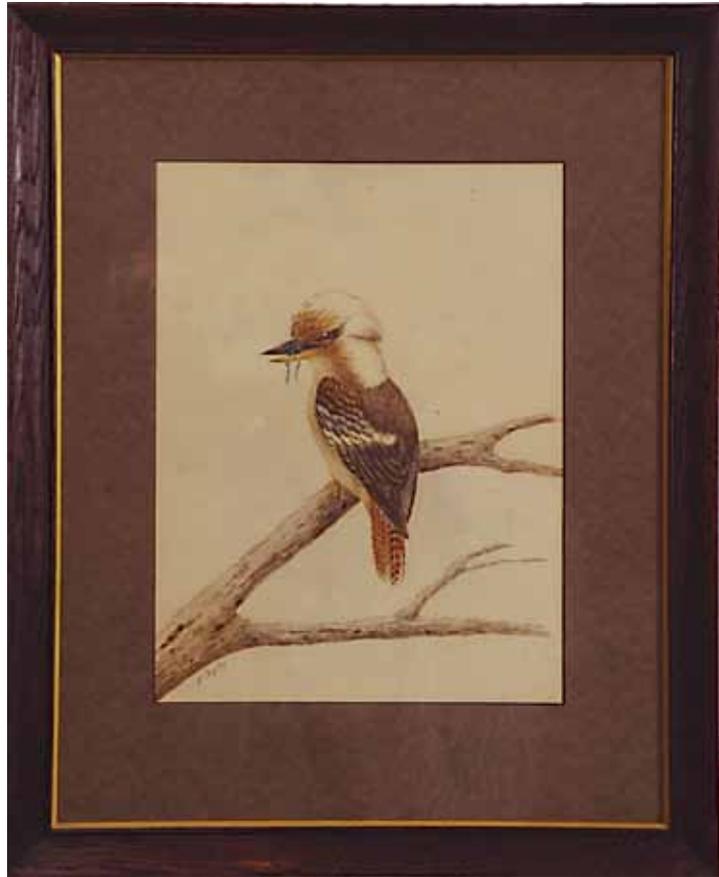


11a-b Alice Cayley (1889–1960), *Two male Stubble Quail in repose and in flight with one 'Hard Hit'*, pair of watercolours signed lr A. Cayley - , undated, 27.8 x 36.7 cm. Author's collection

11c Neville William Cayley (1886–1950), *Two male Stubble Quail in repose*, c. 1905, watercolour, probably one of a pair, signed lr Neville:W:Cayley:, undated, 31 x 46 cm. Author's collection

shared their home with his mother, Alice, sister Doris, and Doris' husband Harold Cunningham.¹¹

On 18 January 1922, Neville William wrote to his friend Frederick C. Morse, owner of Coocalla station in western NSW.¹² He suggested when Morse was next in Sydney they share a meal, but he was unable to offer accommodation as he was sharing his residence, probably with his



12a

Alice Cayley (1889–1960),
Laughing Kookaburra
turning to the left and
holding a frog, watercolour,
signed ll A. Cayley ,
undated, 35.0 x 26.2 cm.
Author’ collection

12b

Frederick Thomas ‘Tom’
Flower (1857–1936),
Laughing Kookaburra
turning to the left and
holding a frog, watercolour,
signed lr ‘Neville:Cayley:
1896’, 55.6 x 45.4 cm.
Author’s collection

BACKGROUND IMAGE

Alice Cayley (1889-1960),
Male and female
Superb Fairy-wrens, signed
lc A. Cayley, 26.8 x 15.4 cm.
Author’s collection

mother and sisters. His son, Neville Clive Cayley, told me in November 1984 that ‘Collectively Alice and her husband Jack Castle Harris together with Doris and her husband were for many years literally kept financially by N.W.C.’¹³

Alice married John Castle Harris (13.5.1893 – 7.4.1967), known as Jack, on 31 December 1923 at St James’s Church, Sydney. Their Certificate of Marriage revealed that both resided at Coogee and both were artists. Her ‘Age last Birthday’ is vague, first given as 30 years, the correct age of her future husband, then changed to 32, short of her actual 34. She gave her father’s preferred name, Neville Henry Penniston (misspelt Peniston) Edward Stillingfleet Cayley.¹⁴

Alice was known as ‘Lalla’ (pronounced phonetically ‘La La’) by her husband, family and close friends. This nickname almost certainly referred to Lalla Rookh, the Indian princess who was the protagonist in a popular, romantic and fictional poem written by Thomas Moore (1779–1852), first published in 1817. It is not known who first bestowed this name on her.

A family friend, Charles Attwater, thought that Lois Emmeline Cayley *née* Gregory was a quarter caste Indian¹⁵ and no doubt this had some bearing on the selection of this pet name. In reality, Alice was a mustefino, one-sixteenth African ancestry, her great great great grandfather being John Cranbrook who ‘was baptised in

1764 in Rochester, Kent, where he is described as “a black boy aged about 13 years” ... young John next appears in official records in 1772, when he married Ann Wallis in the City of London ... his occupation is given as greengrocer in the entry for his burial, aged 42, in 1796. ...”¹⁶

On 3 June 1924, perhaps as part of a belated honeymoon, the couple planned a trip to Grafton where Alice intended to exhibit her paintings and work in suede:¹⁷

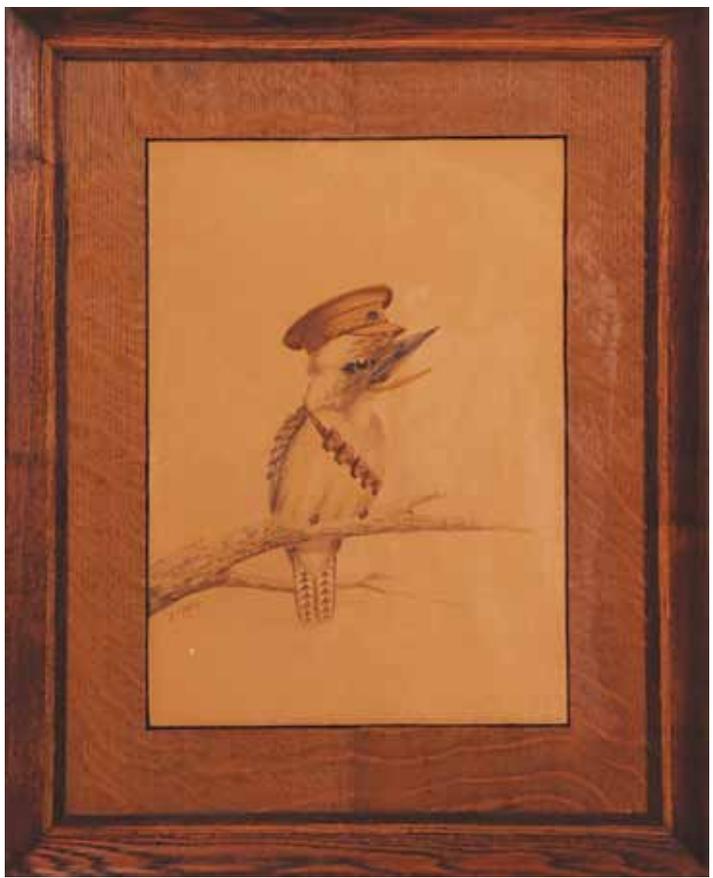
Mrs. J. Castle Harris, a daughter of the late Mr. Neville Cayley, the well-known bird painter, intends to hold an exhibition of her paintings and suede work in Grafton at an early date. Mrs. Catsle [sic] Harris, is a native of Yamba, where her parents resided for many years. She, like her brother (Mr. N. V. Cayley), inherits much of her father’s great gift. During her visit to Grafton Mrs. Castle Harris will be accompanied by her husband, who at present is a member of the Melba Grand Opera Co.

While this reference is marred by several inaccuracies, it does suggest that Alice was the principal artist and Jack merely her companion. Examples of painted, embossed and incised leatherwork table centrepieces from this period suggest otherwise (**plates 9**



13
 Alice Cayley (1889–1960), *Australian Magpie*,
 watercolour, signed ll A. Cayley-, undated, 45 x 35 cm.
 Collection: Greg Currie, Sydney

14
 Alice Cayley (1889–1960), *Laughing Kookaburra
 in cap and bandolier of an officer of the Australian
 Imperial Force*, watercolour, signed ll A. Cayley-,
 c. 1915, 35.0 x 25.8 cm. Author's collection



15
 Alice Cayley (1889–1960), *Laughing Kookaburra perched on a
 branch, looking to the left*, watercolour, signed lc A. Cayley - ,
 undated, 17.2 x 12.7 cm. Author's collection

& 10). These examples of Australian floral designs with waratah, flannel flowers and wattle as well as Laughing Kookaburras, a Superb Parrot, Swallows and Robins are not in any way representative of other work by Alice, her father or brother. They suggest the work of another hand and are consistent with designs appearing on contemporary pokerwork or pyrography.

By November 1927, Neville and Beatrice Cayley had moved to harbourside Collins Avenue, Rose Bay. Alice and her husband Jack probably shared this residence, as in the same month they both became Associate Members of The Royal Zoological Society of NSW and gave their address as 'c/o N.W. Cayley, "Myriam,"



16

Alice Cayley (1889–1960), *Two Laughing Kookaburras 'Jack's Courtship'* [detail], watercolour, signed lr A. Cayley - , undated, 18.7 x 11.2 cm. Author's collection

BACKGROUND IMAGE

Alice Cayley (1889-1960), *Yellow-rumped Thornbill*, signed lr A. Cayley, 15.3 x 10.2 cm. Author's collection

Collins Avenue, Rose Bay.¹⁸ It is likely, based on recollections by Neville Cayley III, that the couple were still to some degree financially dependent on her brother from whom, he believed, she also received some artistic tuition.¹⁹ She was to become a minor painter of Australian bird life.

The quality and variety of her work as an artist have never been assessed. Alice was a decorative painter, not an ornithological artist or illustrator. Birds were her principal subject matter, through the inescapable influence of her father and brother. Her intention was to create a pleasing design, as her knowledge of avian anatomy was restricted to surface appearance and her knowledge of pterylography (the study of feather tracts) was likewise wanting.

Alice R. Cayley's own *oeuvre* was small. If she were fully occupied as an artist, then she may have made a greater contribution to her husband's work than has been previously recognised. While her execution was distinctive, her artwork was clearly derived from that of her father and brother, largely confined to small, decorative works. These naïve watercolour drawings typically portrayed Australian bird species including the Laughing Kookaburra, the Black-backed race of the Australian Magpie, the

Superb and Red-backed Fairy-wrens and other diminutive yet colourful passerines.

A pair of paintings depicting two male Stubble Quail reveal her indebtedness to her father. They are unusual among her general subject matter, yet among her finest works (**plate 11a-b**). Both paintings derive from original designs by her father and, as with similarly derived work by Neville W. Cayley during the early part of his career, represent direct plagiarism. The leading bird in flight which escaped the sportsman's shot appears to be a novel design. As with early work by her brother, however, such 'discoveries' generally mean that her father's original remains to be located. In support of this contention is the conceptually identical work to Alice's birds 'in repose' executed by her brother c. 1905 (**plate 11c**).

Alice simply signed her works 'A. Cayley -' which remained, with minor variations, almost constant throughout her career. Occasionally a full stop replaced the dash following her surname or both were omitted. She sometimes elaborated the letters to include a cap on the C and by using a Greek epsilon instead of e. Despite this lack of embellishment, each letter was formed in the same manner as that of her father and brother. She rarely dated her work on the face of her paintings.

Sporting scenes were seldom the subject of her brush, the only other examples known are those, not surprisingly, of a Pacific Black Duck 'Hard Hit' (**plate 21c**). Alice appears to have not been attracted to the depiction of native birds *qui vive* and so Game Trophies and Game Pantries; so expertly developed by her father , are completely absent from her oeuvre.

Her various depictions of the Laughing Kookaburra are likewise inspired by her father's work. An unusually large painting (**plate 12a**) depicts the bird with a distressed frog seized in its bill. Although Neville Henry Cayley drew several examples of parent Laughing Kookaburras presenting frogs to nestlings in tree hollows, I have not yet located a painting depicting an individual adult bird in this attitude.

A watercolour drawing by Frederick Thomas Flower which he signed 'Neville:Cayley: 1896' (**plate 12b**) indicates that Neville Henry Cayley's original painting awaits discovery, or that she used this plagiarised interpretation as her model.

It is likely that she intended this drawing as a companion piece to a study of a carolling



Australian Magpie of the same size. A fine but even larger watercolour drawing measuring 45 x 35 cm, her largest known painting, depicts this subject (**plate 13**).

Alice followed her father's example by depicting the Laughing Kookaburra as the subject of whimsical studies, and her patriotic interest was expressed in her watercolour drawing of a bird with the cap and bandolier of an officer of the Australian Imperial Force in World War I (**plate 14**).

This watercolour of a 'Digger Kookaburra' is unusually large, measuring 35.0 x 25.8 cm, and once hung in the office of Henry Badgery, Chairman of James R. Lawson and Co., auctioneers in Sydney. The design is reminiscent of patriotic postcards of the period and these almost certainly acted as her source

17a Neville Henry Cayley (1854–1903), *Two Laughing Kookaburras on a branch*, watercolour, signed *lr Neville:Cayley: -1893- No. 1*. 57.5 x 49.5 cm. Author's collection

17b Neville Henry Cayley (1854–1903), *Two Laughing Kookaburras on a branch*, signed *lr Neville:Cayley - 1893*. Lithograph published by William Aldenhoven's Art Gallery, 74 Hunter St, Sydney, 1893, 63 x 51 cm. Author's collection

17c Alice Cayley (1889–1960), *Two Laughing Kookaburras on a branch*, watercolour, signed *lr A. Cayley-*, undated, 27.5 x 22.3 cm. Author's collection



18

Alice Cayley (1889–1960), *Three Laughing Kookaburras on a branch*, watercolour, signed ll A. Cayley, undated, oval 15 x 26 cm. Author's collection

BACKGROUND IMAGE

Alice Cayley (1889–1960), *Two Diamond Firetails*, signed lc A. Cayley, 27.3 x 18.2 cm. Author's collection

of inspiration. This and a single bird (**plate 15**) illustrate well a pathognomonic feature in her designs, the conspicuous and segmented eye ring. While this device was presumably intended to create a wide-eyed, quaint or endearing attribute in her subjects, it assists in differentiating her few unsigned works, which have later unscrupulously had the false 'signature' of Neville Cayley added.

Alice Cayley's Laughing Kookaburras were distinctive if not ornithologically accurate compared to those so expertly drawn by her father and brother. Typically, she drew individual birds, pairs in conclave (**plates 16 & 17c**) and rarely, larger groups (**plate 18**). I have not yet seen any painting inspired by her father's masterpiece, *Jack's Yarn*, a study of nine birds which was originally painted in 1887, hung at the Centennial International Exhibition in Melbourne and plagiarised by both Neville William Cayley and George Frederick Gregory.

Further examples of direct plagiarism include her study of two Laughing Kookaburras, one in a cachinnatory mood while its companion studies the ground below with 'his eye just riveted on some object ready for a dart' (**plate 17c**).²⁰ Her father painted this subject as early as 1880 and 1881. Alice, however, probably took

as her model her father's original design dated 1893 (**plate 17a**) which was reproduced as a lithograph (**plate 17b**) in the same year or one of the plagiarised copies by her brother which were derived from the same original design.

Another example of direct plagiarism shows a Laughing Kookaburra with a Red-bellied Black Snake under its foot (**plate 19e**). Clear similarities exist between this small work and the larger and more inspiring pieces by her father (**plate 19a**) and brother (**plate 19b**) in which the bird does not have one foot upon the reptile, but especially so with that of her father's principal plagiarist, Frederick Thomas Flower (**plate 19c**). Her work forms a virtual mirror image of an early but undated work by her brother, executed c. 1910 (**plate 19d**).

A third example of direct plagiarism involved her interpretation of her father's study of a Pacific Black Duck 'Hard-Hit'. An especially fine example was signed at lower right *N. Cayley 1886* and inscribed *en reverse* above William Aldenhoven's initials 'This is the best Duck he ever painted' (**plate 20a**). Such direct plagiarism was evident in a very early work by her brother, undated but executed c. 1905 (**plate 4a**) and an especially good if not inexplicably precocious example dated -06- (**plate 20b**). Her own study



19a Neville Henry Cayley (1854–1903), *Laughing Kookaburra with a Red-bellied Black Snake*, watercolour, signed lr *Neville:Cayley: -1901-*, 48.0 x 35.8 cm. Author's Collection.

19b Neville William Cayley (1886–1950), *Laughing Kookaburra with a Red-bellied Black Snake*, watercolour, signed lr *N.W. Cayley -*, c. 1928, 60 x 48 cm. Author's collection

19c Frederick Thomas 'Tom' Flower (1857–1936), *Laughing Kookaburra with a Red-bellied Black Snake*, watercolour, signed lr *Neville:Cayley: 1897*, 55.5 x 45.5 cm. Author's collection

19d Neville William Cayley (1886–1950), *Laughing Kookaburra with a Red-bellied Black Snake*, c. 1910 signed lr *N.W. Cayley-*, undated, 34.7 x 24.0 cm. Author's collection

19e Alice Cayley (1889–1960), *Laughing Kookaburra with a Red-bellied Black Snake*, signed ll *A.Cayley-*, undated, 15.3 x 10.2 cm. Author's collection



20a

Neville Henry Cayley (1854–1903),
Pacific Black Duck 'Hard-Hit', watercolour signed lr
 N. Cayley 1886, 41.5 x 31.5 cm. Author's collection

20b

Neville William Cayley (1886–1950) *Pacific Black Duck
 'Hard-Hit'*, watercolour signed ll N:W:Cayley" -06-, 48.0 x
 34.2 cm. Author's collection



(plate 21c), dated Xmas 1918, reveals not only her direct indebtedness to her father but also the lack of progress in her artistic development compared to that of her brother.

Alice Cayley intended a remarkable series of six small watercolour drawings as Christmas presents (plate 21a-f). These were mounted using oak veneers and framed with the apparent purpose of being appreciated as a growing series which possibly commenced in 1915 and, with an interruption in 1917, ran until 1921. She may have sold these as small framed studies through a gallery or other commercial outlet. The series reveals a clear indebtedness in subject matter to her father in all of the studies and an obvious lack of artistic development during this period of six years.

The technique employed in the 1918 and 1920 designs reveals a debt to her brother through her achieving a sense of depth to her background foliage by the use of blue-green to depict the distant and rather ghostly forms of sedges or grass. This element was to become characteristic of her brother's work.

Typically, Alice Cayley's avian studies were of small vertical rectangular or oval format, depicting a single bird or less often a pair of colourful or 'quaint' passerines perched on a twig or blade of grass, set against the background of a spray of seeding grasses. Her work was primarily decorative and is reminiscent of



21 Alice Cayley (1889–1960), a series of six watercolours framed more or less uniformly in oak veneered mountboards and each with Christmas greetings and date. Author's Collection.

21a *Laughing Kookaburra in slouch hat and bandolier of the Australian Imperial Forces*, signed ll A. Cayley and at lr 'With the Compliments of A. Cayley- Xmas 1915', 18.4 x 11.3 x cm

21b *Australian Magpie*, signed lr A. Cayley- and inscribed at ll 'With the Compliments of A. Cayley- Christmas 1916.' 18.4 x 11.2 cm

21c *Pacific Black Duck 'Hard Hit'*, unsigned but inscribed lr "With the Compliments of A. Cayley Xmas 1918" 19.3 x 14.3 cm

21d *Cachinnatory Laughing Kookaburra*, signed lr A. Cayley and inscribed lr 'With the Compliments of A. Cayley Xmas 1919' 19.3 x 12.5 cm

21e *Scarlet Honeyeater*, signed lr A. Cayley- and inscribed lr 'With the Compliments of A. Cayley Xmas 1920' 19.3 x 12.2 cm

21f *Dignity and Impudence, [Laughing Kookaburra with a male Superb Fairy-wren]* signed lr A. Cayley- and inscribed lr 'Christmas Greetings 1921.' 20.5 x 12.4 cm



22
Alice Cayley (1889–1960),
Male Southern Emu-wren, signed Ir A. Cayley.
undated. Author's
collection

23
Jack Castle-Harris
(potter) and Alice Harris
(né Cayley) (painter),
ceramic plaque, 18 x 12.5
x 1.25 cm. Collection:
Port of Yamba Historical
Society, Yamba, NSW. A
gift from Mrs Marjorie
Innes of Angourie who
noted on the reverse that
it had been given to her
by either the artist and
potter or their neighbours,
the Gormleys, McIntosh
Street, Gordon NSW

vignette painting on porcelain. Frequently, and presumably when a particular subject proved popular and saleable, the bird was reproduced with minor variations in accompanying foliage.

Examples of paintings observing this format in the author's collection include the following species:

- Superb Fairy-wren
- A single bird
 - A pair of birds (p 24)
- Red-backed Fairy-wren
- Two studies of single birds
- Southern Emu-wren
- A single bird (**plate 22**)
- Orange Chat
- A single bird
- Scarlet Honeyeater
- A single bird
 - A pair of birds
- Non-specific Robin (derived from the Scarlet Robin incorrectly given white instead of black from chin to lower throat)
- A single bird

Diamond Firetail

- A single bird
- A pair of birds (p 28)

Red-browed Finch

- A pair of birds

Mistletoebird

- A single bird

Yellow-rumped Thornbill

- A single bird (p 26)

Alice Cayley's watercolours seldom appeared for sale by public auction during her lifetime. On 21 October 1926, however, James R Lawson auctioned the contents of Clarendon House, the home of Mrs Keith Jacobs, Yarranabbe Road, Darling Point NSW. 'Lot 214c. 2 Small Water Colours by A. Cayley' sold for 4/- each.

Despite the versatility of her father and brother in painting a wide range of natural history subjects and evident to a lesser degree in the sculpture of her husband, Alice Cayley restricted her subject matter entirely to birds. All her known paintings are watercolours and none has yet been discovered in which she used gouache, gum Arabic or oils.

Alice assisted her husband in applying some of her decorative birds to his ceramic plaques or tiles (**plate 23**). Neville Clive Cayley informed me in 1984 that 'the tiles being glazed and baked by her husband, a potter and sculptor ... She painted well but not commercially'.²¹ This practice of painting birds upon ceramics may have been inspired by similar works available commercially at the time. Perhaps the most notable was the Worcester Porcelain hand decorated with Australian birds and flowers after Ellis Rowan's original paintings sold through Prouds (**plate 24**). Jack Castle Harris, wounded during active service in World War I, was engaged at this point in miscellaneous artistic work and had not yet evolved into the distinguished potter for which he would gain his greatest recognition.

Alice Cayley predeceased her husband and died on 11 August 1960 in her 69th year.²² The couple then lived at 251 Western Highway at Lawson in the Blue Mountains. She died from an 'Acute cardiac arrest due to coronary heart disease and acute intestinal obstruction due to strangulated femoral hernia.' She was cremated four days later at the Northern Suburbs Crematorium. She died, as did her sister Dorothy, without children.

Acknowledgments

My wife Heather and sons, Tiercel and Paris, have assisted in all ways possible during many years of research. My secretary, Marilyn Crowe, has shown remarkable ability and endurance. My friend Andrew Keep of Ulverstone, Tasmania sold to me on 31 July 2010 his entire collection of the works of Alice Cayley which he had assiduously collected over many years. Neville D. Cayley of Bundaberg, Queensland lent photographs of Alice and Jack Castle Harris. Glenn Cayley of Tamworth, NSW made available Beatrice Doust's autograph album and further photographs. Cheryl Macfarlane made available the fine photograph of Neville William, Dorothy Lois and Alice Rochfort Cayley as children and Leigh and Tricia Haines kindly provided her image of a 'BLUE WREN' painted by Neville William Cayley in 1907 from her collection. John McNamara and other members of The Port of Yamba Historical Society, Yamba, NSW provided photographs of the wall plaque created by Alice and Jack Castle Harris. Marvin Hurnall of Hurnall's Antiques



& Decorative Arts, Melbourne lent photographs of pieces of leatherwork from his remarkable collection of the works of Jack Castle Harris. Photography of original paintings in author's collection by Domenic Romeo.

Dr Mark Cabouret is a Melbourne medical practitioner who has spent almost 30 years researching and collecting the works of the Cayley family. He welcomes information on the Cayleys and can be contacted at 2 Collins St, Melbourne or at markcabouret@melbsecretarial.com.au

Alice's husband, the potter Jack Castle Harris, will be the subject of the next article in this series.

24
Royal Worcester Porcelain, after a design by Mrs Ellis Rowan, *cup and saucer painted with Kookaburras*, c 1920, retailed by Proud's Sydney. Courtesy Alan Landis Antiques

25
Alice seated on the front of the running board of 'Whiffy' a '2 yrs old' driven by Jack Castle Harris, with Pat and Lorraine Fitzgerald. Photograph inscribed 'The Ranch, Toongabbie NSW' and dated 3-1-42. Collection Glenn Cayley, Tamworth NSW





26
Alice Cayley with her two horses, Ken and Opal, Toongabbie, NSW c. 1942, photograph.
 Author's collection

27
Alice Cayley, photograph, undated.
 Collection, Glenn Cayley, Tamworth NSW

Notes

- 1 This remarkable pair of paintings was probably those referred to by the artist in a letter to Dr Edward P. Ramsay from Bowral dated July 5/89² in which he stated "...I have sent a painting of Blue Paradise Bird by Rail in a tin case for your inspection = I am kept going + my pictures sell before painted in England so it is not a bad sign – I shall make a move in that direction in a few months but I will do the other "unique" birds for you before I go, be assured. I sold the original painting to Mr. Smith of Smith & Rosso (contractors) but the bird was too stiff + fat – Kindly let me know of the safe arrival of picture as I had one stolen lately out of a case. The Price of picture is 12 guineas = Aldenhoven the dealer got 60 for a pair but I am under a complement for loan of specimen.'
- 2 Ramsay Papers, vols 5,6 &7, compiled by J.S.P Ramsay 1968. Mitchell Library, State Library of NSW, ML MSS 1589/5-7 (CY2695-6)
- 3 *Bowral Free Press and Berrima District Intelligence* 'Birth' 12 Oct 1889.
- 4 NSW Birth Certificate 16887/1889.
- 5 *Sydney Morning Herald* 29 Mar 1887 p 7. Berrima District Historical and Family History Society, Mittagong, NSW, A V J Parry Papers, box 22 (40) K53808/2.
- 6 *SMH* 29 Mar 1887 p 7.
- 7 *SMH* 21 Apr 1900 p 9.
- 8 N W Cayley, *Australian Parrots*, Angus & Robertson, Sydney 1938 and John Hicks, *Girriki, Teller of Tale*, Associated Newspapers, Sydney, 1945, foreword by N W Cayley.

- 9 Australian Museum, Sydney, accession nos 0:12694-0:12696.
- 10 NSW Marriage Certificate 1917/011625, original in author's collection.
- 11 Dorothy Lois ('Doris') was born at Glebe on 5 July 1893, married a solicitor, Harold or 'Hal' Joseph Cunningham on 1 July 1915, and never developed an inclination to be an artist.
- 12 Angus & Robertson Archives, Mitchell Library, State Library of NSW, Sydney. Uncatalogued Section. File: Morse, F.C. Coocalla. Garah. NSW ML mss 3269 box I.
- 13 Neville Cayley III, personal communication 4 November 1984. Written response to author's questionnaire about the lives and work of N H P and N W Cayley.
- 14 NSW Marriage Certificate 39/1924, original in author's collection.
- 15 *Laws* vol vii p131; interview with Mr Charles Attwater, 22 June 1933, Clarence River Historical Society, Grafton NSW
- 16 K Chater, 'Settling in England', *Ancestors* Oct 2009 pp 32-33.
- 17 *Daily Examiner* Grafton 3 June 1924.
- 18 'Associate Members', *Australian Zoologist*, vol 5 part 1, 18 Nov 1927.
- 19 See n 13.
- 20 'Animal portraiture and bird drawing', *Clarence and Richmond Examiner and New England Advertiser*, 16 July 1881 p 2.
- 21 See n. 13
- 22 NSW Death Certificate 1960/028146, Alice Rochford [sic] Harris.

Exhibition review

Bounty

Nineteenth-century South Australian gold and silver

Art Gallery of South Australia 2 June to 5 August 2012

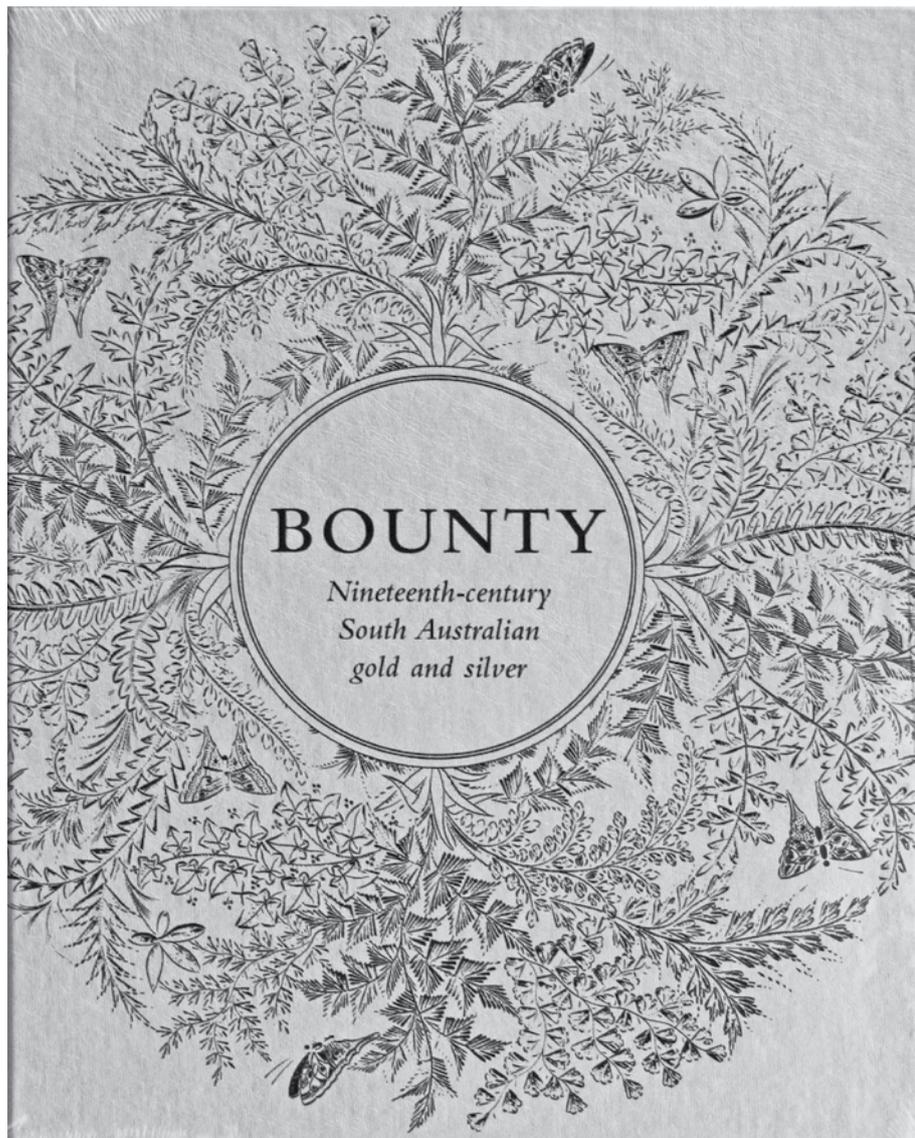
RICHARD PHILLIPS

The exhibition *Bounty* at the Art Gallery of South Australia is the first major survey of the field. Concentrating on the two dominant retailers of the period, Wendt and Steiner, and bringing to the fore the exceptional talents of Firnhaber and Schomburgk, this exhibition highlights the rivalries, shifting allegiances, and interwoven networks involved in producing some of Australia's finest works in precious metals.

Rather than being an encyclopaedic coverage of the field, this survey and its accompanying catalogue takes a selective approach, using specific areas and chapters to explain and highlight the artworks and the development of the trade.

Entry to the exhibition is through a small foyer displaying some texts and artworks relating to early European sightings of what became known as South Australia. In one corner is a showcase containing a recent acquisition, Henry Steiner's own scrapbook and photograph album, relating to his trade and business. This awaits further research, but shows the full magnificence of a leading Adelaide jeweller's shop at its height. Alongside the book are small dies and models illustrative of workshop practice.

The main exhibition space is a single darkened room, partly divided by a long double sided showcase. Along two walls are set small groups of objects in well-lit niches. Another wall displays artworks relating to the objects and their milieu, with flat showcases below, as well as the Hahndorf Rifle Club Kingship apron,



the Tinline Salver, and items from the Adelaide Assay Office.

Island cabinets contain a trio of Steiner gold ewers, the Short candelabrum, masterworks of Julius Schomburgk, the City of Adelaide gold Mayoral Chain and silver mace, and a group of early mounted emu eggs. Exhibits relating to the sources of early mining wealth and precious metals are ranged across the end of the long showcase, while within its length on a specially constructed table stands the Ridley candelabrum, flanked by a pair of silver tazzas shown by Wendt at the Dunedin Exhibition of 1865.

The access to items not previously seen or published, and the researches of the curator Robert Reason and his associates, along with the contributions by Australiana Society members John Hawkins and Peter Lane have given great depth to this exhibition. Dr Pauline Payne, Visiting Research Fellow at the University of Adelaide, and herself a Schomburgk descendant has contributed a definitive biography of Julius Schomburgk, throwing new light on the foundation of his skills and his influence on the Wendt workshop.

The earliest group of items on view shows the interrelationship between Firnhaber and Pace from 1847 to 1849. It includes the James Miller cup of 1847, a set of six silver and gilt egg spoons bearing the Davenport crest of c 1848, and a spoon of c 1848 on which marks used by Firnhaber have been over stamped by those of Pace. These latter Pace marks (illustrated in the catalogue) were also used on the plain 1848-49 communion set from Magill, and are similar to those used in London for 1848-49.

Other previously unpublished marks taken from the exhibits and shown in the catalogue include those attributed to Julius Schomburgk c1860, also Henry Muirhead c1850, and Carl Rettig c1869. The unmarked medal for William Pybus is now shown, by virtue of a court case, to have been made by Firnhaber.

The well focussed attention of the AGSA, and its ability to buy or attract some of the best Australian gold and silver work on the market over recent years, has enabled it to display here some of the most spectacular works of Julius Schomburgk, along with the rather more sober and solid products of Firnhaber. Their collaboration on important items is detailed in the literature, and is a triumph of this exhibition.

Silver relating to the church is shown in three distinctive styles, from the simple Pace-marked

Magill communion set to the more complex Butterfield-designed Firnhaber set of 1850 and the graceful and beautifully proportioned chalice, paten and flagon for Blakiston, also by Firnhaber.

The latest of the Firnhaber church works is the chalice, paten and monstrance of 1867 from Salisbury. In these the dignity of the chalice with its fine chasing of wheat-ears and fruiting vine around the foot is reflected in the lobed base and intricate wreath of wheat-ears and vines around the centre of the monstrance. The paten is of utter simplicity.

Allied to these is the Meucke cup of 1858, presented to Pastor Meucke of Tanunda and made by his brother in law, Julius Schomburgk. A large covered goblet with chased wheat-sheaf, vine and fruit decoration, as well as rocaille scrollwork and a cast kangaroo finial, this may well have been another collaboration with Firnhaber.

Three magnificent standing cups dating between 1861 and 1865, the Ridley candelabrum of 1860, along with the Hanson salver and the later Wendt workshop Mt Barker centrepiece all testify to the outstanding talents of Julius Schomburgk, as does the mounting for the Great Exhibition medal. Attributed to him are the silver and malachite seal (cat. 45) and the gold bracelet with inset scene (cat. 49).

Normally seen on just one day a year, the array of medals dating from 1864 to 2010 that forms the Kingship Apron of the Hahndorf Rifle Club displays the skills of many Adelaide jewellers and medallists, while the 1859 medal for the kingship of the Adelaide German Rifle Club demonstrates the interrelations between the contestants and their mainly Germanic suppliers. This finely crafted and large medal (cat. 47) was produced by Schomburgk and won by his former business partner Lellmann, who won the kingship again in 1864, thereby gaining a gold medal by Wendt.

Medals and medallions produced for the various lodges, Friendly Societies, and for agricultural and sporting pursuits include several by Firnhaber, the earliest dating to 1848. Among them are two large decorations for the Ancient Order of Foresters, presented in 1853 and 1858, cut from sheet silver and with centrally inset die-struck motifs under glass, mounted within circular chased decorative bands.

Displayed with these is a very similar medal presented in Adelaide in 1859 but with London hallmarks and the punch-mark of A

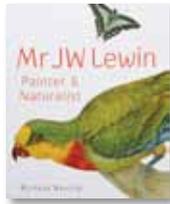
Australiana books

We are happy to recommend these books, four written by members of the Australiana Society.

RICHARD NEVILLE

Mr J W Lewin Painter and Naturalist

New South Publishing, Sydney, 2012. 272 pages, colour plates, index, softcover, 260 x 218 mm. ISBN 9781742233277, \$39.95

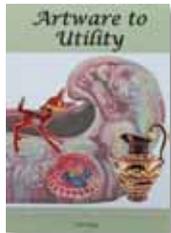


John Lewin was the first professional artist to arrive free in Australia, in 1800. Mitchell Librarian Richard Neville captures the life and work of natural history artist John William Lewin (1770–1819) in this book, which complements the exhibition of Lewin's works shown in Sydney and Canberra in 2012. Neville examines why a young man would come to a convict colony, how he reacted to the native fauna and flora, how he coped in an isolated community, and rose to the status of 'gentleman'. Neville's illuminating, perceptive and balanced text is enhanced by Di Quick's contemporary design of this artfully, intelligently produced work.

TED IMPEY

Artware to Utility, the story of Modern Ceramic Products and Mingay

MCP BA Printing and Publishing, Brookvale NSW, 2012. 176 pages, colour and b&w illustrations, index, hardcover, 305 x 220 mm. ISBN 9780646567082, \$75 from mcpmingay.com



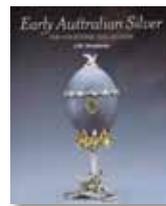
Modern Ceramic Products (MCP) began in 1944 when the author's father John installed a pottery kiln under his veranda at Longueville. With a capital injection in 1946, the pottery expanded and adopted for their wares the name Mingay, after a large pastoral holding. Businessmen, chemists and engineers were joined by potters, designers and general hands to make and distribute products to a post-

war market ravenous for art pottery. Greek immigrant Orpheus Arfaras joined the firm, producing his exquisitely painted ancient Greek reproductions. Taken over by Porter & Galbraith, it was eventually subsumed into PGH, with art pottery production ceasing in the mid-1960s. The author has gathered and illustrated in colour many hundreds of MCP products, and captured the history through newspaper stories, work photographs, typed price lists and reminiscences.

JOHN HOUSTONE

Early Australian silver. The Houstone Collection

Halstead Press, Ultimo NSW, 2012. 320 pages, colour illustrations, index, hardcover, 275 x 225 mm. ISBN 9781920831943 \$79.95



John Houstone has been collecting early Australian silver relentlessly for nearly 50 years, a pioneer who would not be deterred from assembling the finest documented collection in this field. Here he modestly and generously presents his collection and his research into the lives of the makers, many of whom are still generally unknown. Houstone is one of the major early collectors of Australiana, and his book will become a classic.

JOHN RAMSLAND

From Antarctica to the Gold rushes. In the wake of the Erebus

Brolga Publishing, Melbourne, 2011. 376 pages, colour and b&w illustrations, index, soft cover, 210x 1365 mm. ISBN 9781921596926, \$26.99



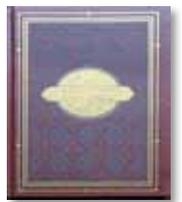
This is the story of Commander Alexander Smith RN (1812–72),

shipwreck victim, polar explorer, astronomer, goldfields commissioner, grazier and member of parliament. His younger brother Bernhard Smith gets an entry in the *Australian Dictionary of Biography*, but Alexander doesn't, at least not yet. The omission is not surprising, as his papers were preserved but unpublished. The custodian invited Emeritus Professor John Ramsland to publish them, revealing an amazing, adventurous life of a man on many frontiers of 19th-century life. Unusually for a historian, Ramsland understands the importance of visual material to help readers immerse themselves in the story and its context.

JANE HYLTON

South Australia Illustrated. Colonial Painting in the Land of Promise

Art Gallery of South Australia, Adelaide, 2012. 275 pages, colour illustrations, hardcover, 305 x 255 mm. ISBN 9781921668081 \$60



This year, the Art Gallery of South Australia has produced two magnificent books on the state's 19th-century art – *Bounty* on its silversmiths and this one on its artists. With a traditional gold embossed cover and marbled boards, the volume invites you to snuggle into an armchair and enjoy the feast of landscapes, historical scenes, portraits and decorative works illustrated. Emeritus Curator Jane Hylton observes that South Australia's strong tradition of visual arts derives from the fact that four trained artists came on the first immigrant vessels; only 12 years after settlement, artists were holding a group exhibition. But later artists became isolated, conservative and narcissistic, until exposed to inter-colonial influences in the 1890s.



The Peter Walker Fine Art Writing Award

For many years, Adelaide art dealer Peter Walker has generously sponsored a cash award for the article judged to be the best published in *Australiana* magazine in each calendar year.

This award has helped us achieve a high standard of research, writing and publication. As our present Peter Walker Fine Art Writing Award judge, Elizabeth Ellis OAM, Emeritus Curator, Mitchell Library, Sydney, writes:

'It is no exaggeration to say that *Australiana* has become the journal of choice for those with personal and professional interests in Australian decorative arts. It provides a unique and much appreciated source for the publication of original research and information found nowhere else on a wide variety of different subjects in its general fields of interest.'

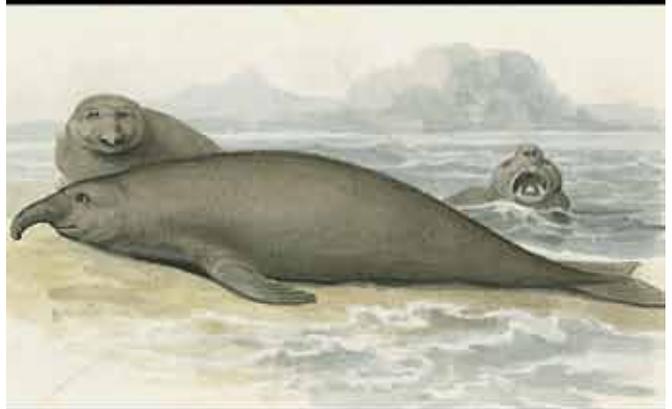
The Peter Walker Fine Art Writing Award has encouraged contributors as well as rewarded and recognised them for their work. Previous winners have included Dr Dorothy Erickson, Robyn Lake, Robert Warnecke, John Edwards, Andrew Morris and Bob Fredman.

Judging is always an interesting challenge, and takes into account a number of factors such as originality, use of sources, use of illustrations, thoroughness, interpretation, balance, documentation, writing style, and not least how it adds to or changes our knowledge and perceptions of the subject of the article.

The 2012 award will be announced in the February 2013 issue of *Australiana*.

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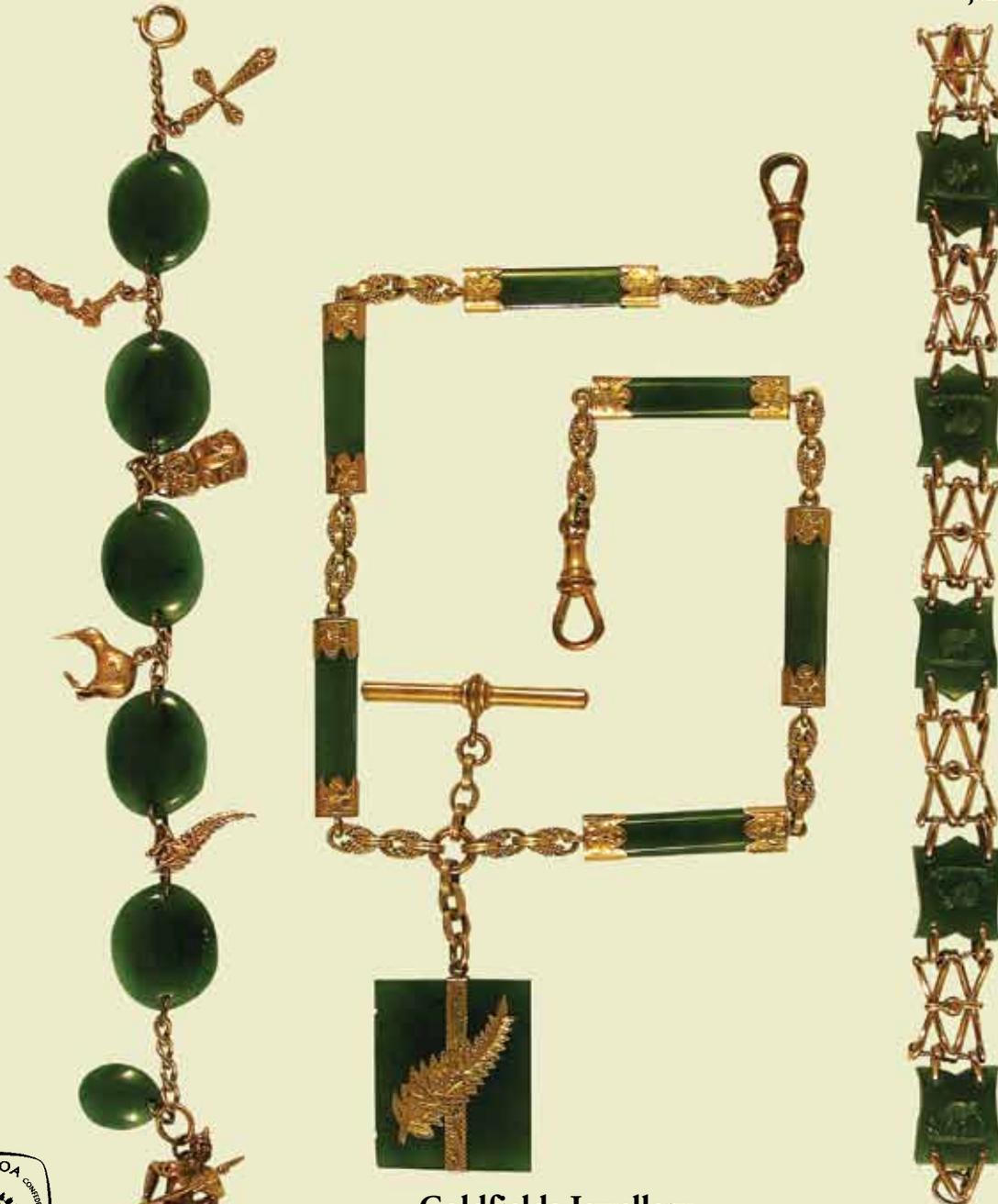
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