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COVER

Rosina Priscilla Starkey (1854–1928), [*Cardinals Wolsey and Campeius confronting Queen Catherine in front of her ladies-in-waiting in the Queen's Chambers, from Shakespeare's Henry VIII, Act III Scene I.*] Berlin woolwork, c. 1868–70, 1800 x 1670 mm.
Collection: Powerhouse Museum, Sydney. Photo Sotha Bourn

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Joseph Hamblin,

cabinet-maker and piano maker



Dorothy Erickson's research for her new book *Inspired by Light and Land: Designers and Makers in Western Australia 1829–1969* has uncovered more information about objects made in Western Australia and their makers. Her previous articles published in *Australiana* on Amy Harvey, William Howitt, Charles May and Henry Passmore were made more rewarding with the collaboration of interested family members, who had already undertaken some research or knew where works existed in the family. The research and connections of Joseph Hamblin's descendant Jill Roy have been crucial to documenting his life and work in England, Perth and Victoria.¹

1

Portrait of Joseph Hamblin, photograph c. 1880-90.
Courtesy of Jill Roy

2

Attributed to Joseph Hamblin (1820–1899), one of a pair of *cellarettes*, jarrah, c. 1848, w 1,000 mm, d 900 mm. Made for Government House, Perth; Hamblin had worked for the refurbishment contractor George Lazenby. Collection: Government House, Perth, photograph courtesy of WA Museum



DOROTHY ERICKSON

Joseph Hamblin (1820–1899) was a cabinet-maker and joiner who included among his occupations undertaking, teaching violin and singing, and piano tuning (**plate 1**). He was one of the most accomplished 19th-century cabinet-makers to work in Western Australia. Although only a few pieces of

furniture can now be attributed to his craftsmanship, several pianos from his Victorian workshop survive.

Hamblin was born on 20 September 1820 at Speenhamland, Newbury in West Berkshire (85 km west of London), son of the Reverend Joseph Hamblin. About 1832, the musical youngster began a nine-year apprenticeship in London with the Broadwood piano company.

Broadwood is one of the oldest and most prestigious piano making companies in the world. The enterprise started in 1728 when a young Swiss, Burkat Shudi, finished his apprenticeship in London with Hermann Tabel and set up in business for himself. Shudi made harpsichords for Handel, the Prince of Wales and George II; the firm has made instruments for the British monarchs ever since. Royal patronage has proved

3

Attributed to Joseph Hamblin (1820–1899), *circular pedestal table with tilt-top*, jarrah, brass fittings, c 1849, h 755 mm diam 1,365 mm. Presumed made for Government House, Perth. Collection: National Gallery of Australia, Canberra, NGA 2010.968.A-B. Photograph courtesy of the National Gallery

useful for the firm, which also tunes the pianofortes. Shudi's daughter married John Broadwood, another fine craftsman, in 1769 and when Shudi died in 1773 John Broadwood inherited a share in the firm which eventually became known as John Broadwood & Sons.²

At the time Joseph Hamblin was apprenticed c 1832, the firm was managed by John's sons. Joseph must have been a gifted and possibly favoured apprentice. Towards the end of his apprenticeship he is reputed to have made a table inlaid with 500 different timbers for Queen Victoria.³ Broadwoods paid him £25 for the work, a large sum for the time, especially for an apprentice. It is speculated that this was a wedding present for Queen Victoria, who married in 1840.

Her husband Prince Albert commissioned a Broadwood 'square piano' for Queen Victoria in 1840 and it is possible that Hamblin worked on that as well. The royal couple particularly enjoyed playing and singing with the visiting German composer Felix Mendelssohn between 1842 and 1847; they got on so well that Mendelssohn once said affectionately that "the only really nice, comfortable house in England ... where one feels completely at home, is Buckingham Palace."⁴

Broadwoods was a large enterprise, by 1842 making 2,500 pianos a year in its factory in Horseferry Road, Westminster. The firm was one of the largest employers of labour in London at the time and made all parts in-house. Hamblin would have witnessed the various trades being undertaken but must have wished for better things for himself.



Hamblin married Rebecca Comley in July 1842. The couple migrated to the colony of Western Australia one week later, on 3 August, as steerage passengers on the *Trusty*, arriving in December at the new settlement at Australind, south of Perth near the current port of Bunbury. Australind was at this time a virtual wilderness. The Western Australian Company, which had promoted the new settlement, had run into difficulties and the *Trusty* was one of the last vessels to bring settlers to the scheme. There had been surveying problems in allocating land, which was not suited to the proposed small farm holdings, and the scheme collapsed.

The Hamblins had not put in money to qualify for a land grant, and had to make their living elsewhere. He may have assisted the Cliftons in erecting the early houses in the settlement, but soon moved on.

By December 1843 when their first child was born they were in Perth, with Joseph working as a carpenter and cabinet-maker for the entrepreneurial and wealthy master builder George Lazenby, a leader of the Methodist community. Edwin Foss Duffield, another of the better known cabinet-makers in 19th-century Western Australia, was an apprentice at the time Lazenby employed Hamblin, who was most likely his tutor. Duffield married Lazenby's daughter.

Lazenby (1807-95), who had himself trained as a cabinet-maker, came from a wealthy family. He had migrated to Western Australia for the climate which benefited his health. He was musical and played the cello and violin and was no doubt attracted to employing a man with Hamblin's skills. A man with a social conscience, Lazenby was at times chairman of the Swan River Mechanics' Institute, member of Perth Road Committee 1842–44 and chairman of the Public Institutions Society in 1855.

There was no ordained Methodist minister in the colony in the first six years so Lazenby became a Methodist lay preacher, one of four with the Hardey brothers and Barnard Clarkson. At this time a stigma was attached to being "Chapel" in a colony controlled primarily by "Church" (of England). In defence, the "Chapel" people were a close-knit group who supported each other.

Lazenby left for England in 1845, with samples for the London market that Hamblin fashioned for him. He advertised that Hamblin would be in charge of his business while he was away:⁵

GEORGE LAZENBY hereby notifies his intention to leave the colony for a short time, on a visit to England, by the *Halifax Packet*.



4

Attributed to Joseph Hamblin (1820–1899), *circular pedestal table*, the top two leaves of solid jarrah, with fiddleback jarrah veneer. This has very similar detailing to the NGA table but is not in such good condition and is minus the lion's paw feet. Auctioned in June 2011 by McKenzie's Auctioneers. The table made for Lt Colonel Molloy at Fairlawn, now missing, was almost identical. Photograph courtesy McKenzie's Auctioneers, Claremont WA

N.B. — G. L. takes this opportunity of returning thanks to his friends and the public for the liberal patronage he has received during a residence among them of upwards of 12 years, and begs to state that he has engaged Mr. Joseph Hamblin to conduct the business for him during his absence ; by a reference to whom all orders will

be punctually attended to. Pianos repaired and tuned by J. H. as usual.

In April 1845, Mrs Hamblin and little Joseph Thomas also left for Adelaide en route for England on the *Victoria* – the same ship as George Lazenby.⁶ The next year, 1846, Joseph made a sideboard in Lazenby's workshop in "native mahogany" – jarrah. It was described as:⁷

Cabinet-Work. — Such of our readers as are admirers of handsome furniture, will do well to visit Mr. Lazenby's, and see the splendid sideboard just made by Mr. Hamblin from our native mahogany. We have rarely seen a finer specimen of mahogany furniture at home, and we are inclined to think that our jarrah, besides its immense superiority in hardness and durability, has also a more rich and close luxuriance of shade and colour, and a greater resemblance to marble in texture, than the real mahogany known in Europe.

Lazenby had the contract to refurbish the first Government House in Perth. The pair of cellarettes in Government House in Perth (**plate 2**) and the



5

Unknown photographer, 'Squire' Samuel Phillips and his wife Sophia (née Roe) in the drawing-room at Culham, Toodyay c. 1893, photograph. The centre pedestal table is possibly by Hamblin, c. 1850. State Library of Western Australia 4103B

superb table with lions' feet, reputedly from Government House (**plate 3**), are attributed to Hamblin.⁸ The vice-regal provenance is likely to be accurate, as one Governor's wife dispersed items in the 1960s. The cellarettes went to other historical collections: one to the National Trust which placed it in Warden Funnerty's House in Coolgardie, and the other to the WA Museum, where it was placed in storage until retrieved in the 1990s.

The cellarettes are of faded jarrah with a lovely patina, 100 cm wide and 90 cm deep. They stand on expertly carved lions' feet. The style is Regency – the style brought to the colony by the earliest settlers. This style is admired today and they retain their usefulness, in spite of their rejection in the 1960s.

The table top is solid jarrah made from two mirrored boards with a thumbnail moulded edge over a solid apron with rolled moulding (**plate 3**). It has a tilt top secured by jarrah pegs and a brass lock, and stands on an octagonal column on a platform base. The column and base are jarrah veneered over pine. The table is now in the collection of the National Gallery of Australia and was featured in its *Out of the West* exhibition in 2011. The tripod base is similar to other pieces seen at auction (**plate 4**) and in old photographs.

Hamblin ceased in Lazenby's employ in 1847 when he sailed on the *Despatch* to join his wife in England. Their second child, George was born in Walworth, London in 1848.

The family returned to Western Australia on the *Ranee*, arriving 13 December 1848 with Joseph's sister Eliza Ellen. Eliza was appointed schoolmistress at Perth Girls' Colonial School where she was apparently a respected teacher from 1849 to 1853. Meanwhile Joseph and Rebecca had two more children in Perth; in 1850 William Harding Hamblin was born and Sarah in December 1851.

On his return, Joseph Hamblin went into business for himself at Mew's Cottage, Bazaar Terrace and may have continued to undertake work for Lazenby when requested. Advertisements in the *Inquirer* list his services as "carpenter,

joiner, cabinet-maker and undertaker", piano tuner and teacher of flute, violin and singing.⁹

1851 Exhibition

Hamblin prepared the Western Australian timber samples sent to the Great Exhibition of the Works of Industry of All Nations held at London's Crystal Palace in 1851. A Perth reporter wrote:

We have been much gratified with a view of several specimens of our colonial timber, which are now under preparation by Mr Hamblin, of Perth, for transmission to the Industrial Exhibition ; one of the blocks is of peculiar beauty and is a section of one of those large excrescences which are found upon the York gum, marbled in the most beautiful and minute manner we can conceive it possible for wood to be, and when well polished we have no doubt will attract much attention at the Exhibition.¹⁰

He was evidently the most skilled and favoured cabinet-maker in Perth while he was there. During his time he was also commissioned to make a chair for the Queen of Spain.¹¹ This would have been for the Benedictine monk Dom Salvado (later Bishop Salvado), an accomplished pianist who gave concerts to raise money for his work with the Aborigines. It is probable Hamblin tuned the piano for Salvado before his Perth fundraising concerts. The Benedictines had monasteries at Subiaco



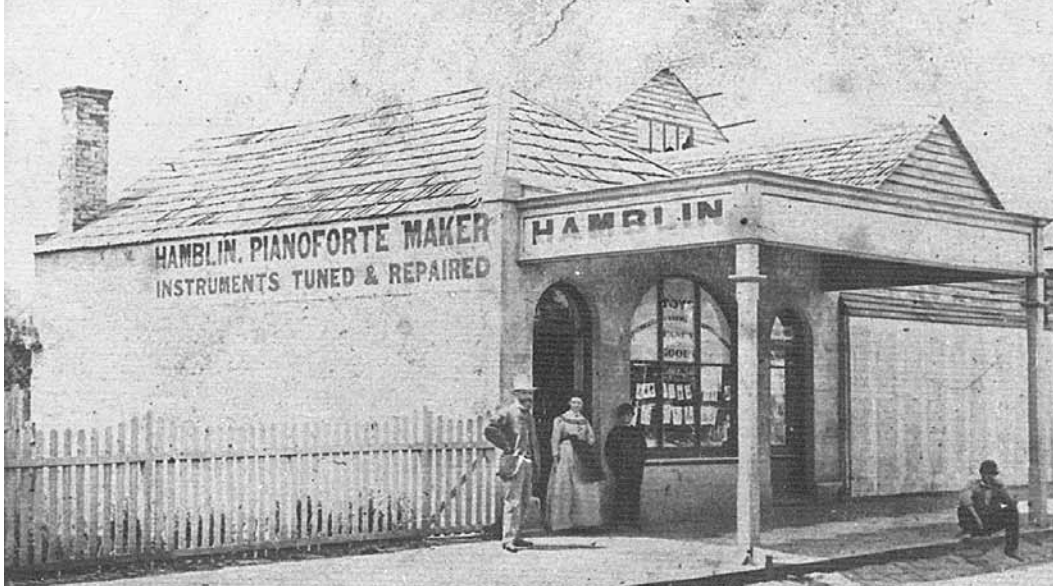
6

T. Humphrey & Co, *Eliza Liddelow née Mason*, daughter of Eliza Hamblin, wearing a gold brooch made by Anthony Fouchard from gold mined at Abbott's by her brother Edward Mason (who later died during WWI), Melbourne, c. 1897, photograph. Collection: State Library of Western Australia 4205P

7

Anthony Fouchard (1843–1899?), *gold bar brooch* made from gold mined at Abbott's, Perth, stamped AF, 1.5 x 4.8 cm. Collection: Western Australian Museum CH72.226,





8

Shop, Hamblin pianoforte maker, Kyneton, photograph c. 1880, with Joseph Hamblin standing to the left. Joseph's small shop was near his home, Rose Cottage. Courtesy of Jill Roy

and New Norcia in the Victoria Plains district. Dom Salvado returned to Spain in 1849 where his brother, Rev. Father Santos Salvado, was Chaplain to the Queen. It would have been at this time that he took the chair with him, presumably hoping for patronage for his monastery.

Hamblin, the clergyman's son, obviously had a social conscience for in 1851 he was the chairman and apparently the driving force of the newly formed Swan River Mechanics' Institute¹²

... established for the purpose of affording means of intellectual recreation and improvement to the Mechanics and other inhabitants of this Colony, and the cooperation and support of all classes is earnestly requested. ... The objects of the Institute are proposed to be attained by carrying out the following plan : — 1st.— By the formation of a Library for the use of the Members, and opening a Reading Room, furnished with Newspapers, Periodicals, &c, &c, to which all members and subscribers to the Institute will have free admission every week-day evening, between the hours of 7 and 10 o'clock. 2ndly.— By the delivering of Lectures occasionally on subjects of an interesting or useful character during the winter session. And lastly — By the formation of classes amongst the members for the acquirement of any particular science or study.

By 23 July 1851 he was advertising the first lectures:¹³

The first of a course of Lectures on Astronomy will be delivered on Wednesday Evening, August 6, by the Rev. D. Turnbull Boyd, M. A., at the Court House, Perth. All Subscribers of 10s. a-year are entitled to two tickets of admission to the Lectures.

The Governor attended this lecture and Hamblin gave the vote of thanks following the talk.¹⁴ The next talk a week later was on "phonography – the system of writing by sound". Another in November was 'On the Works of Living Authors.' By January 1852 he had acquired Governor Fitzgerald as Honorary Patron and J. S. Roe as president, and was announcing the commencement of the building on the site given to them by the "Local Government" and appealing for donations of money and materials to expedite the project.¹⁵

Hamblin made furniture for upper echelon settler families such as Resident Magistrate Lt Colonel John Molloy, reputedly the illegitimate son of the Duke of York (one of Queen Victoria's 'wicked uncles') and also for Captain John Septimus Roe RN, the first Surveyor General, President of the Mechanics' Institute and founder of the collection which became the nucleus of the WA Museum. The Molloy table was reputedly at one stage in *Wallcliffe House* at Margaret River; if so, it may have been destroyed in the bushfire of 2011. The Roe table is probably with one of his descendants.

In the 1870 *Loan Exhibition of Works of Art and Industry* held in the Mechanics' Institute, Captain Roe exhibited a table manufactured by Hamblin which¹⁶

after a wear and tear of thirty two years, only required re polishing to be equal to any newly out of the workshop, testimony sufficient not only to the quality of the workmanship but also of the wood.

The Roe table is possibly that depicted in the portrait of Roe's eldest daughter in her old age as wife of "Squire" Phillips of *Culham* near Toodyay in the Avon valley (**plate 5**).

In June 1852, Eliza Hamblin gave up her teaching to marry Benjamin Mason, a man who had been an apprentice carpenter of Lazenby's. He went on to become a wealthy and influential timber merchant, employing 100 ticket-of-leave men in the timber mills in partnership with the architect Francis Bird and a further 200 at Mason's Landing in Cannington, where Bird built *Woodloes* homestead.

The Mason family later had interests in goldmining in Western Australia, owning the Murchison New King Mine at Abbots. Their son Edward had a brooch made as a present for his sister Eliza who married farmer Frederick Liddelow of Kenwick (**plates 6-7**). The craftsman was Anthony Fouchard, a French émigré jeweller who arrived in 1875 from London.

In 1851 gold had been discovered in the eastern colonies. Convicts were being introduced into Western Australia, so

people were leaving for the gold rushes or to escape from the taint of what would be a penal settlement for the next eighteen years. There had also been some more personal unpleasantness printed in *The Inquirer* newspaper in February 1852, where local workers had been maligned as drunkards, idle and worthless. Hamblin, his brother-in-law Benjamin Mason and a number of other “chapel” tradespeople, some of whom were total abstainers, inserted a rebuttal in the opposing newspaper, *The Perth Gazette*.¹⁷

The Hamblins and four children sailed for South Australia in February 1854 on the brig *Hamlet*. Emma was born in Adelaide in 1854. By 1855 they were at Sandhurst (Bendigo) where Rebecca was born and by 1857 in Kyneton, then called Carlsruhe, where Benjamin was born in 1860. Joseph’s wife died of complications soon after.

Ten months later, with seven children of his own, he remarried the widow Sarah Britcher, a Baptist with two children. They had a further five, four of whom survived. He became a Baptist in 1860 but resigned from the congregation in 1863. Joseph built the Baptist Church in Kyneton as well as the staircase in the local Roman Catholic presbytery and several houses including his own *Rose Cottage*. The cottage and the church have since been demolished. Deeply religious and ever the non-conformist, he joined the Salvation Army in the 1880s. Joseph died of influenza on 19 November 1899, and was buried in Kyneton cemetery by the Plymouth Brethren sect.

Joseph Hamblin and his eldest son Joseph Thomas were listed trading as carpenters in Kyneton from 1862 to 1872 at least, sometimes as piano makers. In 1872 Joseph is recorded as a piano maker on his daughter Sarah’s marriage certificate. Victorian Post Office Directories 1880–1885 list Joseph Hamblin as ‘Pianoforte maker of Kyneton’ (plate 8). Joseph retired about 1885 and the business became Hamblin & Son piano makers 1888–1896 (the son being John Thomas Hamblin). From 1902, Arthur and Henry Hamblin ran Hamblin Bros. Music Warehouse in High Street, Kyneton (plate 9).



9

Hamblin's Piano Factory and Music Warehouse, High Street, Kyneton, photograph c 1910. Courtesy of Jill Roy

10-11

Joseph Hamblin (1820–1899), piano, c 1880. Collection Kyneton Historical Society, photographs courtesy of Larina Strauch



A piano bearing Joseph senior's paper label 'Joseph Hamblin/KYNETON', still in playing order, is in the Kyneton Historical Museum (plates 10-11).¹⁸ This is wooden framed and was used to record a track for the ABC some years ago of an LP record, *To the Ladies and Gentlemen of the Colony* RO 2555 (World Record Club, Melbourne 1976). Another piano is with a descendant in Matong NSW, while the Powerhouse Museum in Sydney has a piano veneered in burr walnut with the label of Hamblin & Son, Kyneton dated to 1907.¹⁹

COLLECTIONS

Government House, Perth
National Gallery of Australia, Canberra
Kyneton Historical Museum, Victoria
Powerhouse Museum, Sydney

EXHIBITIONS

1851 Great Exhibition of the Works of Industry of All Nations, London
1870 Exhibition of Works of Art and Industry, Perth
1888 Centennial International Exhibition, Melbourne

2011 *Out of the West* National Gallery of Australia, Canberra

ACKNOWLEDGEMENTS

Jill Roy not only made her research available, but provided illustrations and further information on pianos by Joseph Hamblin and by his sons.

Dr Dorothy Erickson is a Perth-based design historian and practising jeweller, and frequent contributor to *Australiana*. Later this year she will hold a solo exhibition at Artspace Gallery in Camperdown NSW where her latest book, *Inspired by Light and Land: Designers and Makers in Western Australia 1829–1969*, WA Museum Publications, Perth 2014, will be launched on 2 November.

NOTES

- Jill Roy, "Those Hamblins" typescript, 1995. The only issues of the *Kyneton Guardian* currently available on Trove are from World War I. An earlier version of this article appeared in *The World of Antiques and Art* 2013.
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- Kevin Fahy & Andrew Simpson, *Australian Furniture: Pictorial History and Dictionary 1788-1938*, Sydney, Casuarina Press, 1998, p 59.
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- Perth Gazette and Independent Journal of Politics and News* 8 Aug 1851 p 2.
- Perth Gazette and Independent Journal of Politics and News* 16 Jan 1852 p 3, *Inquirer* 21 Jan 1852 p 1.
- Perth Gazette and West Australian Times* 16 Sept 1870.
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- K Fahy, C Simpson & A Simpson, *Nineteenth-century Australian Furniture*, David Ell Press, Sydney 1985 p 174.
- Powerhouse Museum 2002/130/1.

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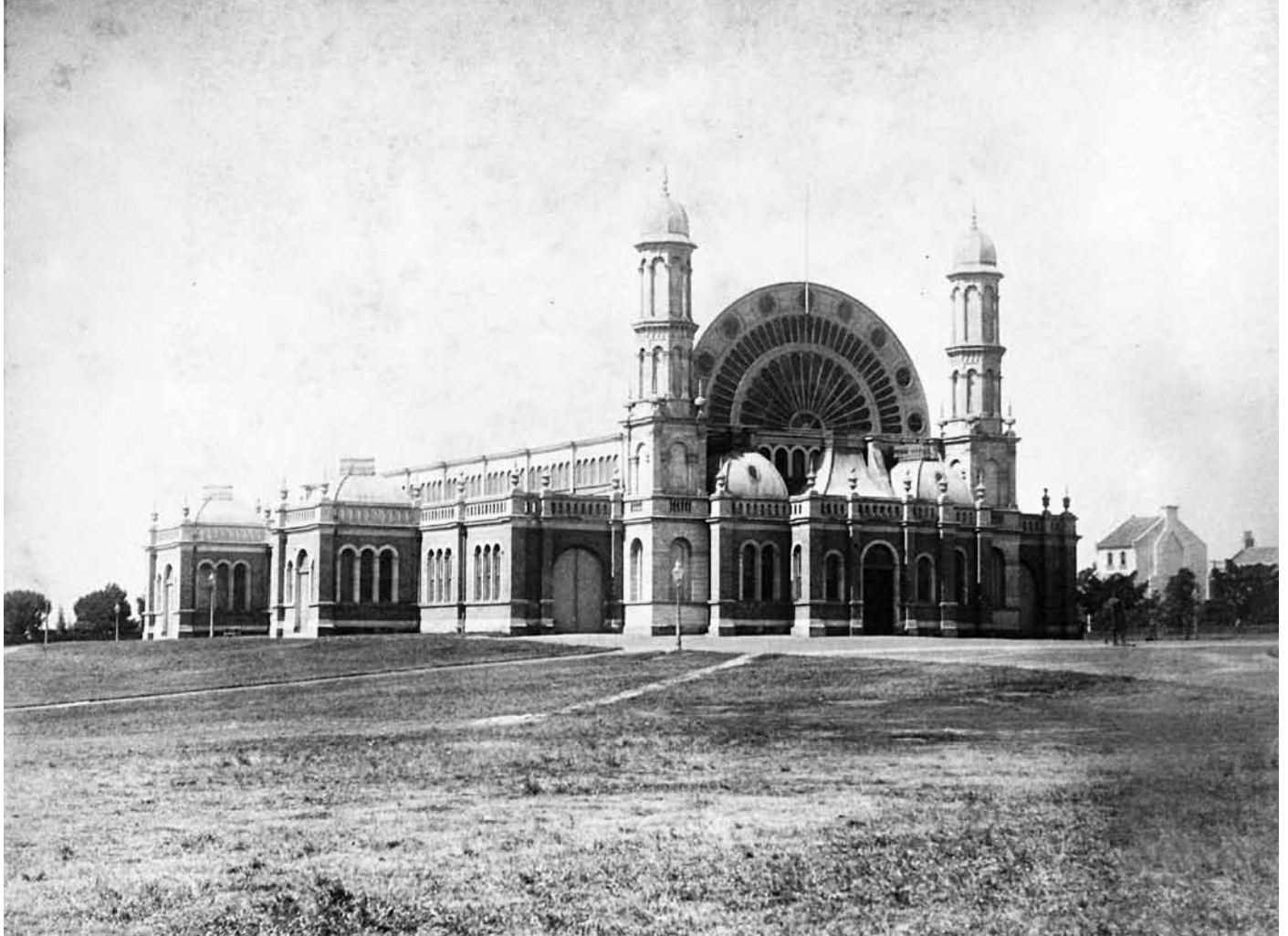


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A Berlin woolwork picture

Tracing the provenance of a Berlin woolwork picture now held in the Powerhouse Museum led to information about the involvement of the Agricultural Society of New South Wales in setting up the 1870 Exhibition in Sydney, a bronze medal awarded at that event, the winner of the medal and maker of this extraordinary item depicting a scene from Shakespeare's play, *Henry VIII*.

1

The Exhibition Building, Prince Alfred Park, Sydney. Photograph. The building was demolished in 1954 for an Olympic pool and ice rink. Collection: City of Sydney Archives 067590

MARGARET CARLISLE

“Products of New South Wales” had been the first exhibition held at the Australian Museum, College Street in 1854, showing colonial goods to be exhibited in Paris at the Exposition Universelle of 1855. The Metropolitan Intercolonial Exhibition of 1870 in Sydney aimed to show the Industrial Progress of New South Wales and to celebrate the centenary of the discovery of the east coast by Lieutenant James Cook:

the hope was to make the various Colonies better acquainted with each other and bring the industry within them to the notice of the World at large.¹

Although New South Wales, the oldest of the Australian colonies, had previously sent contributions to exhibitions in England, France and America, its neighbouring colonies had not been invited to participate in an Australasian display until this exhibition in 1870.



The government of the day appeared to have none of the expertise needed to set up the kind of public show demanded. Without the intervention of the Agricultural Society of New South Wales, it probably would not have happened. The Agricultural Society of NSW held its shows encouraging the arts as well as the agricultural background of Sydney, first at Parramatta, then Prince Alfred Park from 1869, Moore Park from 1882 and finally Homebush from 1998.²

The Society offered itself as an agency for the exhibition, having gained experience in 1869 from its first Metropolitan Intercolonial Exhibition away from Parramatta, held at Prince Alfred Park near the railway terminus between the city and Redfern. The exhibition committee knew that the first requirement of the new site was a proper building to house the event, large enough to display the industrial products of the Australasian colonies.³

Taking over the responsibility of the exhibition and negotiating with the City Corporation to construct a suitable building in Prince Alfred Park, the Agricultural Society agreed to use the building for its future agricultural shows to offset the City's expense; it did so every year until 1881. Before the Society knew that any assistance from the public purse would be given, it was prepared to carry out the project alone.⁴

The photograph (**plate 1**) shows an elegant structure, with a well-lit upper gallery inside for displaying art works (**plate 2**). Despite bad weather, builder John Young managed to erect it in time for the opening on 30 August 1870, when a public holiday was proclaimed, so ensuring a large attendance continuing until the closure one month later.⁵

Among the twenty different classes exhibited – from Fine Art, Machinery and Horticulture to Pigs, Horses and Dogs – was no. 583, Carpets, Tapestry, Furniture Stuffs, Matting etc.⁶

2

Interior of the Exhibition building, Prince Alfred Park, Sydney.

Photograph. Collection: City of Sydney Archives 026189

3

Agricultural Society of New South Wales medal 1870. Obverse:

AGRICULTURAL SOCIETY OF NEW SOUTH WALES,

Hardy Brothers
London & Sydney.

Reverse: PRACTICE with SCIENCE. 1870/
awarded to Miss

Starkey/Class 583/
No.1489/JM. Bronze/
Size: 89 mm. "JM"

Joseph Moore, England.
Private collection



Within this category, no. 1489 was awarded a bronze medal (**plate 3**). The description in the exhibition catalogue records:⁷

1489. Miss Rosina Starkey, Model Public School, Fort-Street, Sydney. A picture in Berlin Wool: Scene from Shakespeare's play, Henry VIII: "Queen Catherine reproaching Cardinal Wolsey". Worked by exhibitor at fifteen years old. Size, 6 feet in height, 5½ feet in breadth. Award :- No. 1489 ; bronze medal. (For excellence of work for so young a girl)

The recipient, Rosina Priscilla Starkey was born in Sydney in 1854,⁸ daughter of John Starkey and Frances (Fanny) E. Critterden, who married in 1847.⁹ Rosina attended Fort Street Model Public School¹⁰ and was probably still a pupil when her large Berlin woolwork picture was entered in the Metropolitan Intercolonial Exhibition, Sydney 1870, winning the bronze medal. She would have been 15 years old then, but her daughters later dated the work to 1868.

Rosina's work drew favourable comment in the press:¹¹

THE EXHIBITION.— In our observations on the leading

manipulative triumphs of the Great Bazaar, we omitted to mention — although we had noted it with pleasure — an exquisite and elaborate specimen of wool-work, from the frame of Miss Rosina Starkey. The design is historical, "The Accusation of Queen Catherine" by "The Wolf of the Tudors", Henry VIII. For accuracy of detail, especially in reference to costume, correctness of grouping, and extraordinary effects of light and shade — considering the materials are mere woollen threads — we have never seen anything equal to this exhibit in wool-work. We congratulate Miss Starkey on her perseverance, skill, and taste, and on the first prize she has deservedly carried off.

Berlin woolwork is a form of *gros-point* embroidery which originated in Germany in the early 19th century. The designs were printed on squared paper, ready to be transferred to the square-meshed canvas panel. The subjects, which could be copied exactly, were usually religious or historical in nature, suitable for girls and women to work at home. The printed pattern showed where the coloured wool yarns supplied were to be used to create the embroidery,

which could then be mounted in a rectangular frame. Germany exported the patterns to Britain, America and Australia. British firms were also producing printed coloured patterns for needlework.

Newspaper advertisements in NSW for Berlin woolwork kits range from 1851 to the 1880s. In 1857, this reassuring advertisement appeared in the *Sydney Morning Herald*:¹²

ELEGANT NOVELTIES in needlework, now on SALE, at Berlin House, 254 George-street, an assortment of new and elegant designs in needlework for embroidery, braidings, crochet, darned netting, and Berlin wool work, and as all these elegant designs are sent complete with every material for completing the same, no lady need be disappointed in the completion of her work. Smoking caps and slippers in great variety. W. READING, 254, George-street.

Fort Street Model School submitted Rosina's woolwork picture again to the 1872 exhibition. While the long report mentions many of the children whose exhibits were included among the "Public Schools Exhibiting", Rosina's work gets special mention:¹³



4

Rosina Priscilla Starkey (1854–1928),
*[Cardinals Wolsey and Campeius
 confronting Queen Catherine in front of her
 ladies-in-waiting in the Queen's Chambers,
 from Shakespeare's Henry VIII, Act III
 Scene I.]* Berlin woolwork,
 c. 1868–70, 1800 x 1670 mm.
 Collection: Powerhouse Museum, Sydney.
 Photo Sotha Bourn

Among the Fort-street fancy
 needlework we particularly noticed a
 large woolwork picture representing
 some supposed historical “scene”
 between Anne Boleyn and Cardinal
 Wolsey in the presence of Catherine
 of Arragon [sic]. This fine large piece
 of work by Rosina Starkey obtained a
 prize at the last Exhibition.

The “scene” appears to be from
Henry VIII, Act III Scene I, when
 Cardinal Thomas Wolsey and the
 bearded Cardinal Campeius [Lorenzo
 Campeggio] confront Henry’s Queen,
 Catherine of Aragon, in front of
 her ladies-in-waiting in the Queen’s
 Chambers. She accuses the two cardinals
 of betraying her, to allow the king to
 divorce her so he can marry
 Anne Boleyn.

The Metropolitan Intercolonial
 Exhibitions held in Sydney from 1870
 led the way for the much grander Sydney
 International Exhibition of 1879 held in
 the imposing Garden Palace in the Botanic
 Gardens. Although she had married Alfred
 George Jenkins on 13 July 1876¹⁴, Rosina’s
 wool picture was yet again entered, this time
 in the Ladies’ Court under the name of
 Miss B. [sic] Starkey.

Award: “First degree of Merit”
 Report: This is the best wool-worked
 picture exhibited, for shades and
 colourings; the blending in the robe
 of the Cardinal has been specially
 carefully studied.¹⁵

The *Sydney Morning Herald*¹⁶ was not
 as enthusiastic about her picture, saying:

The stitches are evenly done and the
 figures are well placed, but the bright
 glaring colouring gives the whole a
 common look.

Probably kept in the home the Jenkins
 family shared in the Sydney suburb of
 Ashfield until Alfred Jenkins passed away
 in 1926, and his wife Rosina in 1928, it
 was left to their daughters, Jacqueline and
 Naomi, now married, to decide its future.

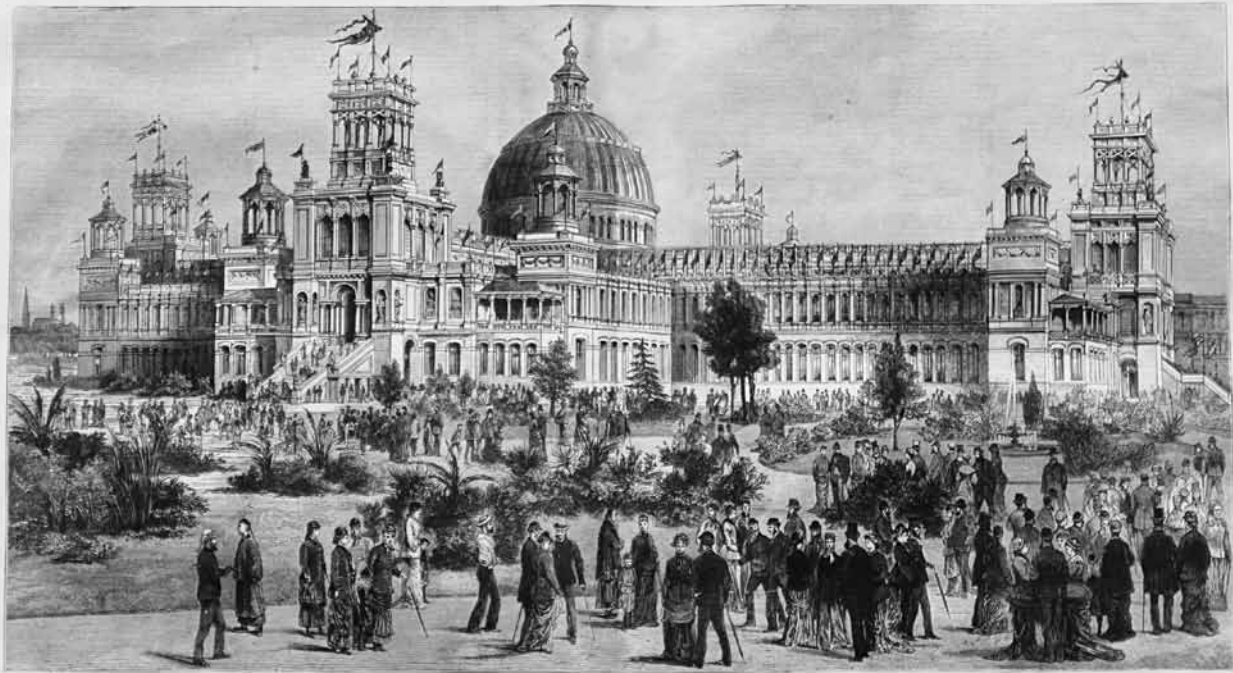
A letter from the Public Library of NSW
 dated June 1929 thanked the Jenkins sisters,
 Jacqueline Trivett and Naomi Hanna, for
 the offer of their mother’s tapestry, saying
 it was “an exceptionally fine piece of
 needlework, and also an artistic production
 of a very high order.”

The Trustees felt that the picture
 could be more effectively displayed in
 some public building, so decided to
 offer it on loan to the Vaucluse House
 Trust for exhibition in the house that
 was formerly the home of the statesman
 W.C. Wentworth. The sisters agreed to
 this and the Library then described it to
 the Vaucluse House Trust:

as about 6 feet by 5 feet, is framed
 and covered with glass, in good order,
 and although worked sixty years ago
 the colours of the wool are as fresh as
 when done.¹⁷

5

"The Australian International Exhibition Building, Sydney, 1879", supplement to *The Graphic*, 26 April 1879. Private collection



THE AUSTRALIAN INTERNATIONAL EXHIBITION BUILDING AT SYDNEY

In 1951, Vaucluse House received a letter from Naomi Hanna stating her sister Jacqueline Trivett had since passed away, and she wished the picture to have a label on it that it had been a gift from both her and her sister. The Trust agreed to this request.¹⁸

WOOL TAPESTRY PICTURE
worked by Rosina Pricilla Starkey at 15 years of Age When a Pupil of Fort St. School Sydney 1868
Was Exhibited in Sydney International Exhibition in 1879–80
Daughter of the Late John Starkey Married Alfred George Jenkins Died 1928
Subject is an Historical Group Depicting Cardinal Wolsley, Catherine of Aragon, Cardinal Campeggio a Group of Court Ladies Presented by Mrs J Trivett & Mrs N Hanna

In a refurbishment of Vaucluse House in the mid-1960s, Rosina Starkey's picture was hung prominently above the fireplace in the drawing room,¹⁹ where many visitors would have seen it over the next twenty or more years.

In 1976, the National Trust borrowed the tapestry for the landmark exhibition organised by the Women's Committee at the S.H. Ervin Gallery, *Australian Antiques. First Fleet to Federation*.²⁰ Then in 1979, the Museum of Applied Arts and Sciences borrowed the woolwork for display in one of its first temporary exhibitions, *The Sydney International Exhibition 1879*. This celebrated the centenary of Australia's first international exhibition, which led to the foundation of the museum a few years later.²¹

Due to the refurbishment of Vaucluse House after it was transferred to the Historic Houses Trust of NSW, the "Tapestry, Berlin woolwork" was transferred to Trustees of the Museum of Applied Arts and Sciences (the Powerhouse Museum), Sydney on 5 February 1998. Now in the Powerhouse Museum Collection, worked by a fifteen-year-old girl nearly 150 years ago, awarded a bronze medal in 1870 and a First Degree of Merit in 1879, it is looking in great condition.

Margaret Carlisle is a retired pharmacist and long-term member of the Australiana Society.

NOTES

- 1 *Report of the Intercolonial Exhibition of 1870 at Sydney*, Thomas Richards, Government Printer, Sydney, 1871, p 1.
- 2 Brian H. Fletcher, *The Grand Parade, A History of the Royal Agricultural Society of New South Wales*, Agricultural Society of NSW, Sydney, 1988.
- 3 *Ibid* p 2.
- 4 *Ibid*.
- 5 *SMH* 31 August 1870.
- 6 *Report, op cit*, p 49.
- 7 *Ibid*.
- 8 BDM NSW 3837-40
- 9 BDM NSW 333-78
- 10 *Report, op cit*, p 49.
- 11 *Freeman's Journal*, 1 Oct 1870 p 7.
- 12 *SMH* 17 July 1857 p 11.
- 13 *SMH* 9 May 1872 p 6.
- 14 BDM NSW 697 & *SMH* 24 July 1876 p 1.
- 15 *The Official Record of the Sydney International Exhibition, 1879*. Thomas Richards, Government Printer, Sydney 1881 p 526.
- 16 *SMH* 15 Mar 1880 p 7.
- 17 Historic Houses Trust records.
- 18 *Ibid*.
- 19 *Australian Women's Weekly* 10 Aug 1966 p 10.
- 20 David Ell (ed.), *Australian Antiques. First Fleet to Federation*, Golden Press & National Trust of Australia NSW Women's Committee, Sydney, 1977 pl 226 on p 132
- 21 John Wade (ed.), *Sydney International Exhibition 1879*, Museum of Applied Arts and Sciences, Sydney, 1979 p 43.



Annual dinner and lecture 2014

PAUL DONNELLY

A beautiful late summer's evening greeted guests to the 2014 Annual Australiana Dinner held this year in the junior common room of Edmund Blackett's splendid mid-1850s neo-gothic building, St Paul's College, at the University of Sydney. One of the first university colleges to be built in Australia, the sandstone walls accepted their first intake of students in 1857 and were the perfect environment for the annual lecture.

Senior Curator of the University of Sydney's Nicholson Museum, Michael Turner FSA, delivered this year's illustrated lecture relating tales of how the Nicholson Museum became Australia's largest collection of antiquities over the past century and a half. Beginning with the obscure origins and 're-birth' of its founder Sir Charles Nicholson himself, over the next half-hour or so we were privy to the intersecting stories of the objects in our own backyard that connect us all to a myriad individuals.

The fascinating stories ranged from archaeologists Sir Flinders Petrie (grandson of Matthew Flinders), Sir Leonard Woolley, Vincent Megaw, James Stewart and Sir Max Mallowan (together with his even more famous novelist wife, Dame Agatha Christie), to wealthy early 19th-century style guru Sir Thomas Hope, naval hero Admiral Lord Nelson, the lascivious Sir William and Emma Hamilton, Enoch Powell (briefly Professor of Greek at Sydney, where he taught E G Whitlam, before becoming more famous as a British conservative politician), and numerous less well-known, but still fascinating personalities such as the 19th-century fakers, Billy and Charley.

If you missed the lecture, or want to know more, there is a display in the Nicholson, *50 Objects, 50 Stories* until October.

Dr Paul Donnelly is a committee member and Acting Principal Curator at the Powerhouse Museum, Sydney.



ABOVE:
Robert Stevens, Judy Higson
and Elizabeth Ellis

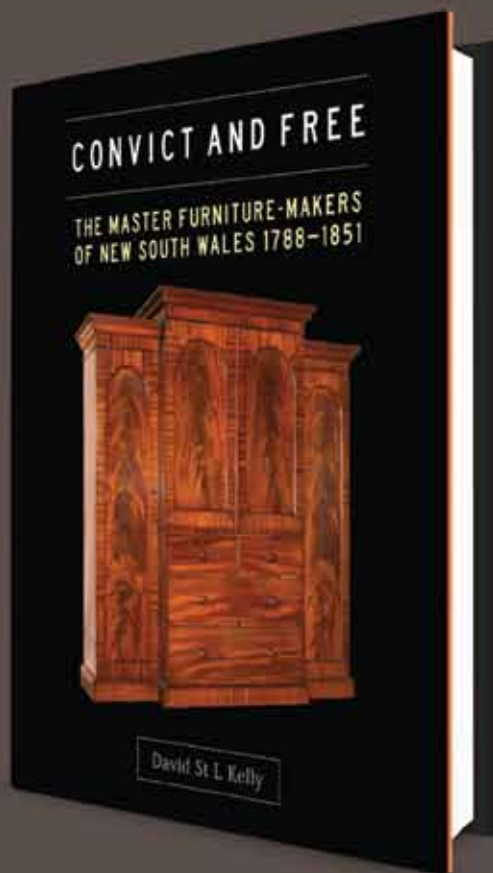
TOP FROM LEFT:
President Jim Bertouch, guest speaker
Michael Turner, and committee member
Andrew Simpson
Sylvia Longfoot and Carol Gerrard
Michel Reymond and Megan Martin

BELOW FROM LEFT:
Howard and Norma Courtney
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The author, David St L Kelly, is a regular contributor to *Australiana*. He is also known for major articles in *Furniture History*, the leading journal in London. He formerly had a distinguished career as a government and academic lawyer. He has written a number of books on a variety of legal topics.

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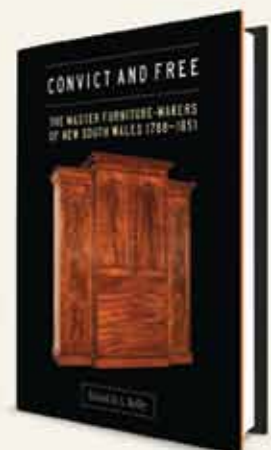
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Taking tea in the colonies

Tea drinking, that very British and colonial habit, is ingrained in our Australian culture and regarded by many as an essential daily ritual. Tea is cheap and plentiful today, but this was not always the case.

JIM BERTOUCHE

Tea leaves were first imported to England from China in the 17th century, initially in very small quantities. Tea was widely regarded as having invigorating and health-promoting properties and thus was eagerly sought after. However, some people feared that “the practice of tea sipping was an effeminate act, sure to destroy British masculinity.”¹

Much of the ensuing tea trade was controlled by the British East India Company, which had been set up in 1600.

Parliament granted it a monopoly in 1698. The importation of tea was inextricably linked with the opium trade. John Barrow wrote in the *Quarterly Review* of 1836

... it is a curious circumstance that we grow poppy in our Indian territories to poison the people of China in return for a wholesome beverage which they prepare almost exclusively for us.²

Less than 70 lb of tea was imported to England in 1701, but demand rose quickly, with 20 million lb per annum

brought in during the 1790s. As demand grew, tea became increasingly expensive, partly because of additional government import duties. The price was about 16 shillings a pound by the end of the 18th century, which made it impossible for poor people to afford it.³ Some resorted to other methods to obtain it, such as buying second-hand tea leaves from inns. Smuggling and adulteration with, among other things, leaves from other shrubs or trees, dust, sand and dried sheep droppings became rife. In 1776 the British Parliament passed the *Adulteration of Tea Act* (17 Geo. III, Act



1
“The Tea Tree of New South Wales”, pl 24 in John White, *Journal of a Voyage to New South Wales*, London, 1790

2
Smilax glycyphylla plant growing on Middle Head, Sydney NSW, January 2014



29) which provided a penalty of £20 for such a practice. A tax on tea sold in colonial America led to the famous Boston Tea Party of 1773, when colonists protesting “no taxation without representation” dumped tea chests overboard in Boston Harbor; this event was later the inspiration of the low-tax, populist Tea Party movement of the 21st century.

Tea at Port Jackson

Cocoa and coffee are listed among goods consigned in 1787 with the First Fleet, as well as “15 tons of drinking water, 5 puncheons of rum and 300 gallons of brandy”, but there is no mention of tea or tea plants.⁴

Despite some popular claims that a portion of tea was given to convicts, there is no evidence that tea was included in the daily ration during the first two years of the colony.⁵ This is somewhat surprising because, by 1788, tea drinking was entrenched in British culture and far from being a luxury item was regarded by many as a necessity.⁶

Because there was no tea in the new settlement,

trials were made with the fragrant leaves of many of the shrubs and trees which abounded. Sometimes green leaves were boiled, and sometimes infusions were made of leaves which had been dried. Liquor named “tea” was the result and the shrubs and trees from which the leaves were obtained were called tea trees (or ti trees).⁷

Campbell identifies these shrubs as *Leptospermum* or *Kunzea* and the trees as *Melaleuca*. *Leptospermum scoparium* or Manuka is also known as Captain Cook’s tea tree. Its leaves were considered to provide an additional and extremely important anti-scorbutic effect.⁸ Cook had tried many different products to try and prevent scurvy among his crew, including fresh fruit and vegetables, spruce beer, saffras, sauerkraut, onions and wild plants and grasses.⁹

Scurvy is a disorder of collagen or connective tissue, characterised by malaise, lethargy, skin spots and bruising,



3-5

Tea caddy, beefwood, pine, NSW origin, c 1825. H 13.5 cm. This is the earliest known Australian tea caddy. Private collection



bleeding from the gums, corkscrew-shaped hairs, jaundice, neuritis and even death. It was known to be particularly common among sailors who were at sea for long periods (hence the name “sea distemper”).¹⁰ James Lind, a surgeon in the Royal Navy, proved it could be treated with citrus fruit and published his findings in 1753.¹¹ However it was not until 1932, when Vitamin C was isolated and identified, that scurvy was recognised as a deficiency of this vitamin.

Unfortunately Lind’s findings were not widely known, and at the time it was impossible to preserve fresh fruit and vegetables for long periods at sea. Thus other ways to prevent scurvy were explored. In November 1788, Surgeon Dennis Conisden, who had sailed on the *Scarborough* in the First Fleet, wrote:

I have sent you some of the sweet tea of this country, which I greatly recommend, and is generally used by the marines and convicts. As such it is a good anti-scorbutic as well as a substitute for tea which is more costly.¹²

John White, Surgeon-General of NSW and a botanical collector, in 1790 describes and illustrates the “Tea Tree of New South Wales” and the “Sweet Tea plant” (plate 1).¹³ White observes

The leaves have the taste of liquorice root accompanied with bitter. They are said to make a kind of tea, not unpleasant to the taste, and good for the scurvy. The plant promises much in the last respect, from its bitter as a tonic, as well as the quantity of saccharine matter it contains.

Campbell describes the local tea substitute (plate 2) as

6-8

Tea caddy, musk, blackwood, cedar and pine with fiddleback blackwood, internal lids and glass surround, Tasmanian origin, c 1835. Private collection.



A creeping plant with hard wiry branches and black berries, which grows among sandstone, has leaves with a taste somewhat like liquorice, and was used in lieu of China tea. Its botanical name is *Smilax glycyphylla*, but the popular name is Sweet Sarsaparilla and tea made from this plant was known as Botany Bay Sweet Tea. It was used to treat chest complaints as well as scurvy.¹⁴

The perception that *Smilax glycyphylla* might cure scurvy was common. In the 1790s, John Bradley and Watkin Tench, among others, make this claim.¹⁵ However, it has since been established that “native sarsaparilla leaves do not contain enough vitamin C ... thousands of leaves would be needed daily to allay just one person’s scurvy.”¹⁶

Early settlers in the Australian colonies were intent on maintaining the tradition of “taking tea” and there are many documented examples of officers having tea with their colleagues. There were regular tea parties at Government House, which even included a captured “man of this country”, Arabanoo, who was being taught “civilized practices.”¹⁷

Tea parties were popular among recreational activities for the “few ladies in the leisure class,” according to Newling, who cites a passage from Helen King’s book

Captain Porter’s wife and Elizabeth Macarthur enjoyed little boating parties on the harbour ... and chose some pleasant point of land such as Garden Island, “where we sent for our tea equipage and drank Tea on the turf.”¹⁸

Tea imports

In the early days of the colony, there were attempts to start a trade in tea leaves. From 1792 officers of the NSW Corps started regular shipping runs to China and India to import tea and other consumables.¹⁹ In January 1796, the American vessel *Otter* arrived in Port Jackson from Boston,²⁰ and the captain, Ebenezer Dorr, offered a few goods for

sale, including four and a half chests of Bohea tea.²¹ The visit of the *Otter* was famous for another reason, as the Scottish political prisoner Thomas Muir escaped on her when she sailed.

Eventually colonial merchants started to trade with China and exchange goods from the South Seas for tea leaves. Such goods included tortoiseshell, pearl shell, sandalwood and shark fins, which found a ready market in Canton.²² Simeon Lord placed an advertisement in the *Sydney Gazette* of 1804 that asks

WANTED a Quantity of SHARKS FINS properly dried and preserved ... Application to be made to Mr Lord.²³

Lord was already a successful merchant by 1804.²⁴ He established many trading links and in 1805 sent a cargo of Fijian sandalwood to Canton on an American sealing vessel, *Criterion*. The ship returned with a Chinese cargo, which “most likely included tealeaves” and Lord was known to have traded tea and other commodities from his commission warehouse in Macquarie Place.²⁵

On 11 April 1806, the ship *William Pitt* arrived in Sydney Cove, having brought a supply of tea along with its cargo of 117 female convicts. Soon the *Sydney Gazette* had noted that

On Thursday a quantity of tea landed from the *William Pitt* reduced the price of a commodity to ten shillings per pound that had a day or two before, with little exception as to quality, sold at forty eight.²⁶

Another merchant, George Frederick Read (1788–1860), had established a trade between Hobart Town, Sydney, Batavia, Calcutta and Canton from 1812.²⁷ In May 1814, as master of the *Amelia*, he brought tea, sugar, rum and tobacco from Calcutta to Sydney and returned with wine and whale oil.

Eventually, regular trading in tea leaves became well established in the colony although not always without problems. Adelaide’s *Southern Australian* reported in 1839

The rupture in Canton between the Chinese authorities and the traders, appears by our latest accounts to be as far from being amicably settled as ever. The following extracts, which we take from late Sydney journals, shew plainly enough that if the tea trade must be continued, it will be necessary to bring John Chinaman to his senses in rather a rough way. The indignities which the European nations have suffered from the authorities of China, for the sake of this enervating drug, have been no less numerous than disgraceful; but we think it is pretty evident that matters are now arrived at that crisis, when it becomes absolutely necessary on the part of traders to China either to relinquish the trade altogether, or to compel the Chinese into reason.²⁸

Storing tea: tea caddies and teapots

Given their relative scarcity and cost, tea leaves had to be stored securely, leading to the construction of items designed specifically for the purpose.

Tea caddies and teapots were first made in the mid-18th century in Britain and subsequently many were constructed in colonial India and other British colonies, including Australia. The name *caddy* is most likely derived from the Malay word *kati* which is a measure of weight, between 1 and 1¹/₃ lb. Alternatively, Sheraton suggested that caddy is derived from Cadus or Cad, an ancient measure for wine, and “now applied to various kinds of tea chests, of square, octagon and circular shapes.”²⁹

Originally, caddies or canisters were made from porcelain, and subsequently from tortoise shell, pewter, brass and silver. Ultimately construction used mahogany, rosewood and other decorative timbers, often inlaid with ebony or brass. Wooden tea caddies had the advantage of being able to be fitted with locks to keep the valuable tea leaves secure, and were usually lined in tin or lead to keep the tea fresh. Sarcophagus-shaped timber caddies became very popular. Caddies usually contained two



9-11

Teapoy, cedar, with circular brass ant trap to base of column, NSW origin, c 1840. H 78 cm. Private collection, ex Ruth Simon collection

Eventually tea caddies were combined with tea tables to make what is now known as a teapoy. The word *teapoy* is derived from the Hindi or Urdu word *tipai* for “three” and relates to a three-legged or tripod-based table. Such tables were used to support a container of tea or a tea service. Later tea tables became more elaborate with a fold-over top. They were indistinguishable from card tables in design, except for the absence of a baize lining. The scarcity and value of tea-leaves led to the almost universal incorporation of a lock with a key in both caddies and teapoys.³¹

Australian examples of tea-related furniture are fairly rare, particularly teapoys and tea tables. Fahy, Simpson and Simpson depict cedar, blackwood and casuarina tea caddies (plates 226, 228, 230) cedar teapoys (plates 228, 229), a cedar tea table (plate 473) and a casuarina tea table (plate 425).³² Fahy and Simpson show tea caddies constructed from native timbers including cypress pine, native cherry and a combination of different timbers including musk, sheoak, huon pine, myrtle and blackwood (plates 66, 67, 68).³³

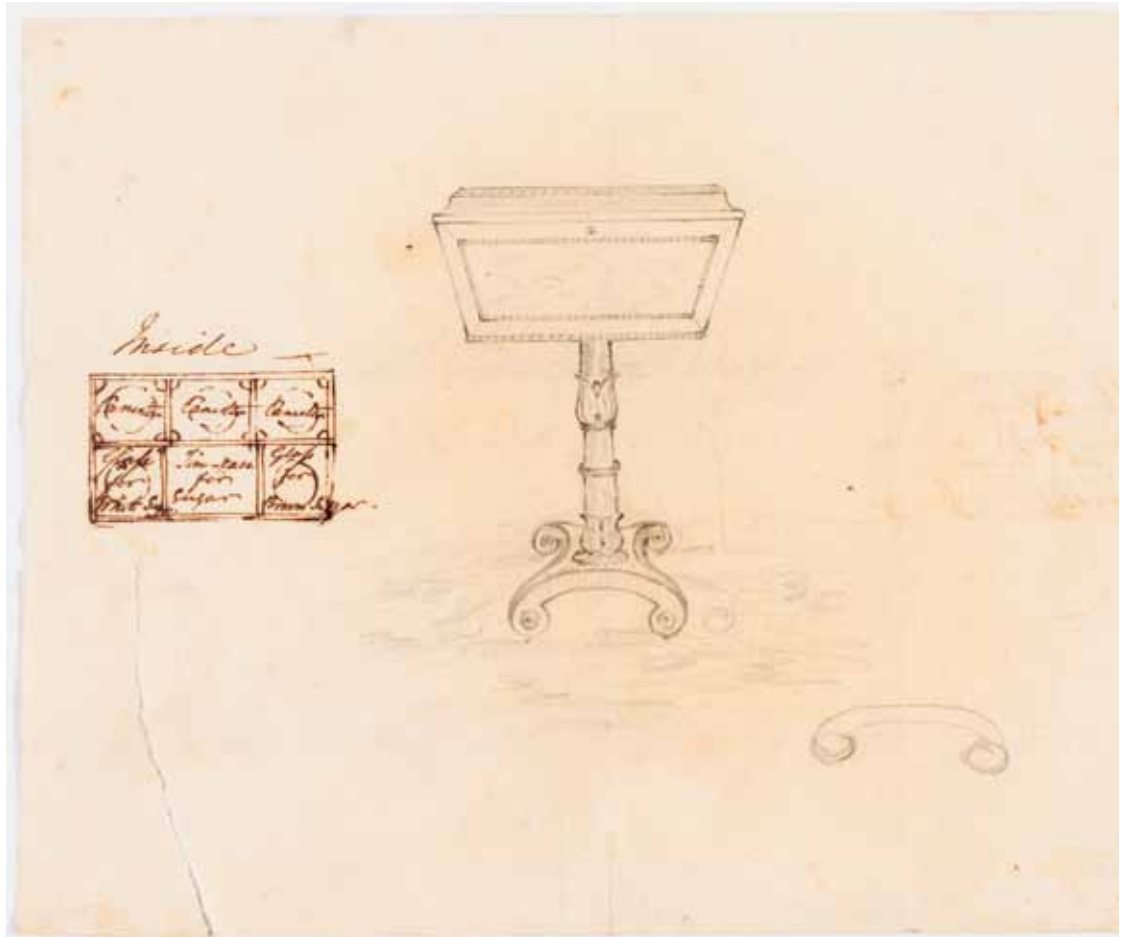
or more internal compartments fitted with removable lids, often with space for a glass bowl in between. Exotic timbers sent back from the early Australian settlements were used to make tea

caddies in Britain. Thomas Hope’s book on furniture shows illustrations for a tea table, tea chest and even a tea urn, all influenced by Egyptian design concepts.³⁰



12

Robert Scott, drawing of teapoy and interior, c 1835. Collection: Mitchell Library, Sydney



The earliest known Australian-made tea caddy, c 1825, is of NSW origin (**plates 3–5**).³⁴ Of simple design it shows the classic sarcophagus shape and is made from scrub beefwood, veneered on to pine. The two internal compartments show the remains of the tin lining and have solid beefwood lids with tiny turned solid beefwood knobs. The lock has an ebonised beefwood escutcheon.

The musk tea caddy (**plates 6–8**) is of Tasmanian origin and is also made in the sarcophagus shape. It is of excellent proportions and displays beautiful cuts of show timber with the characteristic walnut-like figure of musk. The internal compartments have lids of figured blackwood and the same timber is used for the surround for the glass bowl and the ring handles at either end. Other timbers used are pine and cedar and the knobs on the internal lids are ivory. Objects made from musk are extremely rare.

The cedar teapoy c 1840 of NSW origin (**plates 9–11**), while of a somewhat heavy and colonial

appearance, is unusual for two reasons. Firstly, because of the incorporation of a Bramah lock, which was “famed for its resistance to lock picking and tampering.”³⁵ Such locks were expensive and usually only incorporated into superior pieces of furniture, such as bookcases, wing wardrobes or gentlemen’s presses. Obviously the contents of the teapoy were valuable.

Secondly however the most interesting and apparently unique part of the design is the incorporation of a brass ant-trap at the base of the pedestal. This feature allows resolution of the debate concerning the use of glass “mixing” bowls which were frequently incorporated in tea caddies and teapoy. Clearly these were not for mixing tea, but rather for holding something sweet and therefore pest-attracting. Most likely this was sugar, but an alternative is condensed milk, which was widely used before the invention of refrigeration.³⁶

The Scott papers in the Mitchell library show drawings of a sarcophagus-shaped teapoy, which was somewhat

unusually included among drawings of farm houses, buildings, gates and fences.³⁷ Bombay-born Robert Scott was an early settler in NSW, having arrived with his brother Helenus in 1822, but it is not known whether the teapoy was ever constructed. A drawing of the teapoy’s interior shows six compartments, three labelled “canister”, one “glass for white sugar,” one “glass for brown sugar” and one “tin case for sugar” (**plate 12**).³⁸

Although there are examples of silverware made in the early days of the colony, there does not appear to be any evidence of locally produced crockery. Early settlers brought items such as teacups and saucers with them, while merchants imported them from Britain and China. An exhibition titled *Taking Tea: from teapoy to teabags*, held at *Elizabeth Bay House* in December 1991, showed several English 19th-century tea services, but no Australian examples.³⁹

Hawkins illustrates a silver three-piece tea service c 1827 made by Alexander Dick and bearing the monogram of George Allen (now in the National



13–17

Teapoy, blackwood, cedar, casuarina, myrtle, Huon pine, native cherry, eucalypt, pine, ivory and silver, Tasmanian origin, presented to Rev. Benjamin Cardrosso, Hobart, 1830. H 83 cm. Collection: Wesley Hobart Museum

Gallery of Australia, Canberra).⁴⁰ It comprises a teapot, creamer and sugar bowl. He also illustrates silver teaspoons by Dick c 1826 (retailed by James Robertson) and Henry Cohen c 1829 and silver sugar tongs with shell nips by Dick c 1826. The explorer John Oxley had an Indian silver teapot, made by Hippolitus Poinand of Calcutta, and engraved with his crest.⁴¹ Early silversmiths in Van Diemen's Land included James Grove, who was also an engraver, and David Barclay who arrived in 1830. Thomas Bock and Charles Bruce were engravers and early arrivals in Tasmania, but examples of tea-related silverware made by them, have not yet appeared.⁴²

The Carvosso teapoy

This teapoy (**plates 13–18**) is arguably the finest example made in Australia and has an impeccable provenance. It is in the collection of the Wesley Hobart Museum. In 19th-century Australia, the Wesleyan or Methodist Church promoted temperance, so tea was an important beverage at church events. Churches held annual “tea meetings” – lunches with “a cup of that which cheers but does not inebriate” – to raise funds for the minister's annual stipend.⁴³

The teapoy is constructed predominantly from cedar and blackwood with five internal, tin-lined, cedar compartments in the pine strung, sarcophagus-shaped “caddy.” The blackwood column is magnificently carved and turned, with design elements that include rope-twist spiral reeding, acanthus leaves and an egg-and-dart border. The cedar quadriform base is veneered with blackwood on the top and has cross-banded casuarina-veneered edges. The teapoy is supported on carved lion's paw cedar feet. The feet are enhanced with a trailing, acanthus leaf inspired, carved decoration.

The top of the opening lid is made from imported mahogany while the inner lining to the top is of Huon pine. The sides of the top and the body of the caddy section are cedar and the lock has a whalebone escutcheon. The stringing is of an unknown pine, possibly Tasmanian. Each internal cedar compartment has a lid of another timber including Tasmanian native cherry, myrtle and honeysuckle, and (possibly) Oyster Bay pine. A velvet-lined cavity would have held a glass bowl, which is now missing.

On the top of the lid is an inset rectangular silver plaque bordered by cedar knulling (**plate 16**). The worn inscription reads “Presented to the Revd B. Carvosso as a mark of Esteem by the hearers at Melville Street Chapel Hobart Town Van Diemen's Land Jan. 20th 1830.”

The Carvosso connection

The Reverend Benjamin Carvosso trained in England as a Methodist minister and in 1819 was commissioned to become a



missionary in New South Wales.⁴⁴ He and his wife sailed to Van Diemen's Land on the *Saracen*, with the first port of call being Hobart Town, after four months at sea. Three days after arrival, on 28 April 1820, he preached the first Methodist sermon in the colony from the front steps of the Courthouse in Murray Street. He had sought and received permission from Lt Governor Sorell to conduct the service and his wife Deborah led the singing. The service went ahead despite the warning "that any attempt to preach in the open air would almost certainly be greeted by missiles and insults."⁴⁵

Deborah Carvosso records her first impressions of the island in a diary entry dated 15 May 1820.

Van Diemen's Land is an Island about the size of Ireland. The country is fine, the soil is good and the climate, I suppose, is almost unequalled... The number of English Colonists including the convicts is about six thousand. The black natives, the original inhabitants of the land are few and seldom seen. Their appearance differs a little from the natives of New Holland. Hobart



Town is ten miles from the entrance of the Derwent Harbour. The town is very neat. There are many good brick houses. The inhabitants are about two thousand. The river runs many miles further into the interior. The land has a very beautiful appearance on each side of the river. The mountains rise on either hand in constant succession in the distance; some of which are stupendously high and all covered with trees that are evergreen. The appearance of the country was certainly beautiful to us.⁴⁶

After eight days in Hobart the couple sailed on to Sydney where they served in three circuits in New South Wales.⁴⁷

In 1825 the Reverend Carvosso and his wife were posted back to Hobart to lead the Methodist Church in Van Diemen's Land. According to Stansell, they were instrumental in calling a meeting on 19 September 1825 for the purpose of establishing a Public and Church Library, which is claimed to have been Australia's first public library. At the meeting the considerable sum of £10 was collected and Carvosso donated 50 of his own books.⁴⁸

other pious and benevolent objects, she was among the foremost of the friendly leading spirits.⁵¹

Cabinet maker

The maker of the teapoy is unknown but it would have been expensive to construct given the sophisticated standard of cabinet work and variety of timbers used. It is possible that the maker was a member of the church or even one of the “hearers” referred to on the plaque. There was a small number of cabinet makers operating in Hobart Town in the 1820s, including Samuel Whittaker and John Lapine, but the most important was Joseph William Woolley.⁵² He had arrived in Van Diemen’s Land in 1822 and his name first appears as a cabinet maker in 1831.⁵³ In the Directory in James Ross’s *Van Diemen’s Land Almanac* he is said to have had premises in Macquarie Street a few doors south of Murray Street.⁵⁴ This would have placed his workshop only about four blocks from the Methodist church in Melville Street.

No signed or stamped pieces of furniture from his workshop are known, but other pieces of furniture attributed to him by Hawkins⁵⁵ show similar paw feet, beading and egg-and-dart moulding. While these were common features on English furniture of the day, there would have been only a handful of cabinet makers in Van Diemen’s Land in the 1820s capable of producing such a sophisticated object.

Hawkins has listed the names of convict chair makers and cabinet makers working in the Hobart Lumber Yard in February 1828, and has documented the names of possible retailers or cabinet makers who may have been involved in furnishing Government House, Hobart between 1827 and 1840.⁵⁶ The list of free settlers includes Woolley as well as Robert Household, Thomas Household and James Jeffrey. Given the fine cabinetry displayed in the teapoy, it would seem reasonable to suggest that one of these cabinet makers would have constructed the teapoy. Of Hawkins’ ten contenders, two can be ruled out as they did not arrive in Hobart until after 1830, which is when the teapoy was presented.



The Carvosso clock

In 1830 the Reverend Benjamin Carvosso presented to the Wesleyan Church a clock which was mounted in the balustrade at the northern end facing the preacher (and challenging them to keep their remarks within definite time limits). The clock can still be seen in the Church in Melville Street, Hobart and an inscription on the clock face reads “For use of the Wesleyan Chapel, Hobart Town, Van Diemen’s Land. Presented by B. Carvosso, A.D. 1830. Makers: J and G Mackie, City Road, London.”

Benjamin Carvosso made a significant contribution to the establishment of the Methodist Church in Australia, which is reflected in the elaborate teapoy and teaset which were presented to him on 20 January 1830, to mark the end of his tenure. Rev. Hutchinson, who arrived on 31 January 1830,⁴⁹ replaced Carvosso, who sailed from Hobart with his wife and five children on 11 March.⁵⁰ It is not clear whether the teapoy was actually put to use, although in the memoirs of his wife Deborah, the Reverend Carvosso writes

In a large number of Society Tea Meetings connected with the Library, Wesleyan Sunday School and various

The identity of the “hearers” referred to on the plaque is not known but is taken to be Church congregation. The maker of the silver plaque is unknown.

Further history of the teapoy

The Carvosso family finally arrived back in England in late July 1830. The “silver tea pot and spoons etc were packed and accompanied the Carvossos back to England.”⁵⁷ It is not known whether these items of silverware were made locally and there are no known illustrations or drawings of them.

The subsequent whereabouts of the teapoy after 1830 are not clear. One account suggests that it was too bulky to take back to England and that Benjamin Carvosso donated it to the Church before leaving for England.⁵⁸ However the same author states elsewhere that “The teapoy, being too bulky for shipment, stayed with members of the family in Australia. It was donated to the Church by the Carvosso family in 1952.”⁵⁹

Conclusion

It is clear that taking tea, with all of the associated rituals, was established almost from the outset of British settlement in the colonies at Sydney Cove and Hobart Town, and became a focal point for both social and business activities. There was a flourishing trade in importation of tea leaves in exchange for exotic local products. Early settlers “made do” with substitutes for the real thing, notably *Smilax glycyphylla*, but claims that the NSW tea-tree was an antidote for scurvy are erroneous.

Tea “equipage”, often of extremely high quality, was made in NSW and Van Diemen’s Land with notable examples of ceremonial tea furniture, mainly constructed from native timbers, being held in private and public collections.

ACKNOWLEDGEMENTS

I am indebted to the staff at the Wesley Church in Hobart for opening the museum and allowing me to photograph the Carvosso teapoy. Photos in this article were taken by the author or provided by Andrew Simpson, with permission.

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A. S. Trood, a silver medal and Belle Vue Hall School



John Locksley Kemp, a descendant of Richard Kemp, gave a silver medal, passed down through the Kemp family, to the Powerhouse Museum in 1984. Very little was known about the medal's history until Karen Eaton came across it by chance while viewing the Museum's on-line collection database. Also a descendant of Richard Kemp, an intrigued Karen set about discovering all she could about Belle Vue Hall School and its headmaster Abel Trood. She explores Trood's life in England, America and Australia, reveals student life and activities at the school he established at Belle Vue Hall, and the life and demolition of the building itself.

KAREN EATON

It is said that everyone has their own unique story, while objects collected for their historical value also have a tale to tell. However, the stories behind these artefacts are often lost or obscured by the passage of time.

Sydney's Powerhouse Museum holds a silver medal awarded to a 13-year-old Sydney schoolboy, Richard Kemp, nearly 180 years ago (**plate 1**).¹ The medal, with a suspension loop, is inscribed

1

Silver medal presented by A.S. Trood to Master Richard Kemp in 1836, silver, diam 39 mm. The obverse of the medal is blank. Collection Powerhouse Museum, Sydney, N21292, gift of John Locksley Kemp 1984.

Reward of Merit
Presented to
Master Kemp
by A. S. Trood
Belle Vue Hall
Kent St. Sydney
1836

The formal inscription did not include the year of presentation. However, another hand has crudely formed the numerals 1836 below the original engraving. Although likely to have been awarded that year, it would seem questionable that Kemp himself engraved the date into the silver disc; perhaps a son, daughter or grandchild did so, proud of the connection to an earlier time in history. While it was not unusual for early colonial schools to present medals to their students,² the Belle Vue Hall medal is now a rare

example. Though there must have been other half-yearly medal award ceremonies, only one is recorded in the press: in June 1837, 14 Belle Vue Hall students received medals in a "half-yearly distribution of handsome silver medals ... for their improvement in the different branches of literature and for good conduct".³ The headmaster Mr A.S. Trood presented medals to Masters C. Smith, G. Smith, W. Dargin, J. Blanch, J. Wyatt, L. Moore, R. Cracknell, W. Woolcott, P. Cullen, I. Simmons, W. Roberts, J. Langdon, J. Fowler, and J. Holt.

Abel Salter Trood was born on 31 December 1795 in Bishops Hull (now a suburb of Taunton), Somerset, England to Henry Trood, a baker, and Margaret (née Salter), and baptised Non Conformist on 28 December 1796 at Bishops Hull.⁴

Teaching in the USA, c. 1817–1820

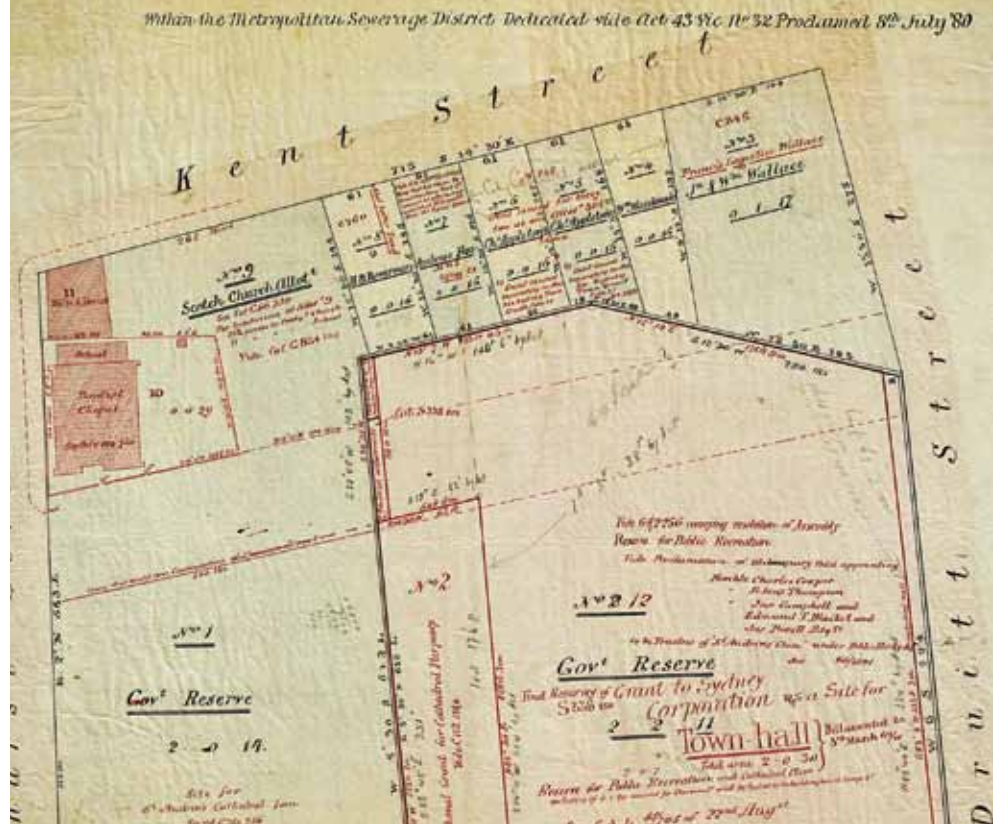
As a young man full of enthusiasm and prepared for adventure, Trood left England for the USA, possibly about 1816 and certainly by 1817, first teaching in New York and later in Philadelphia. When Trood reached Philadelphia and established himself there he advertised that he had taught in Europe and New York in the “old system” and had recently obtained practical experience of the Lancasterian teaching system, developed by English Quaker Joseph Lancaster. Trood demonstrated his confidence in this new education method by opening Trood’s Lancasterian Academy at No 5 Apple-tree Alley, Philadelphia on 24 June 1817.⁵

Perhaps seeing a future for himself in the exciting new world of America, Trood applied for naturalisation in October 1818.⁶ In December, in an impetuous act, Trood married Eliza Shoemaker, an 18-year-old pupil teacher. Eliza, a Quaker, was ostracised and condemned for marrying “a man not in the membership of the Society of Friends [Quakers] and without her parents’ consent”. Trood was accused of using a “hireling minister” to conduct the marriage ceremony. By May 1819 Eliza had been given formal notice she was no longer considered a member of the Society. In July Eliza was given an opportunity to appeal but did not do so.⁷

In the freezing cold of midwinter, Eliza gave birth to a stillborn child. The baby girl was interred the following day, Saturday 8 January 1820, in the Quaker grounds near Fourth and Mulberry (now Arch) Streets, Philadelphia. The burial records do not record the mother’s name stating only that “Abel S Trood father” was “not a member of the Society of Friends”.⁸ Trood’s American venture had come to a sad, bitter end and the couple left Philadelphia for England.

Teaching in England 1820–c. 1833

By July 1820 they were living in St James’ Street, Taunton where Trood set



up an academy and Eliza conducted a preparatory school. Trood promoted his academy through the pages of *The Taunton Courier* and his brother “Mr Thos Trood’s Book Store” in High Street, Taunton. During the brief winter vacation at the end of 1820, Trood offered daily classes in geography and penmanship.⁹

In July 1821, Trood acquired a spacious house in Canon Street, Taunton “suitable for both boarders and day pupils” where he set up his Commercial and Mathematical Academy. Newspaper notices do not mention Trood’s American experience or the Monitorial Education System, referring only to “Mr T’s mode of teaching”.

Trood offered a wide range of subjects and claimed that with his practical knowledge of navigation he could “prepare any young gentleman for the sea” in a very brief period. During the December vacation, he held classes in writing for two hours each day. The “School for Mathematics etc” re-opened on 21 January 1822.¹⁰

There is no mention of Eliza’s Preparatory School at the Canon Street establishment nor of her infant daughter, Mary Ann, who was buried at St James’ Church, Taunton on 31 July 1822.¹¹ Eliza’s third child, another daughter

2

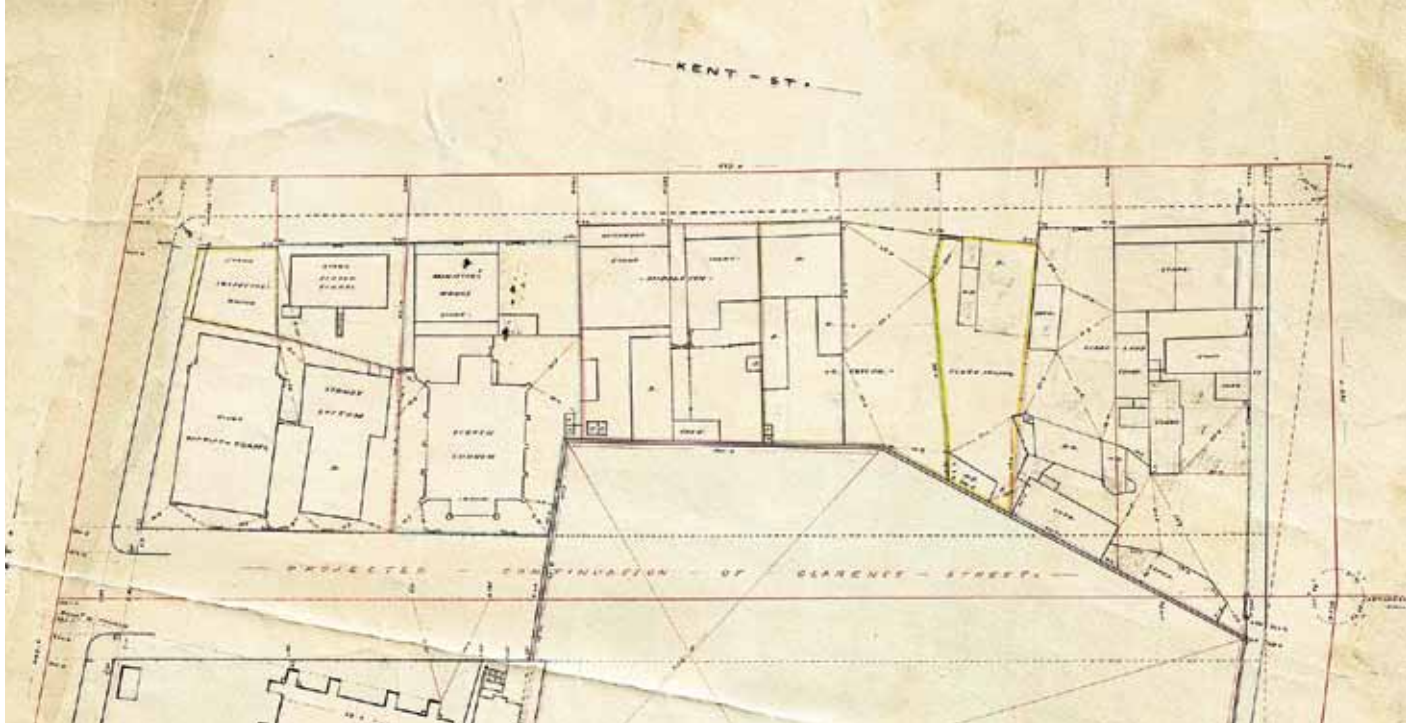
Map of Sydney 1833. Belle Vue Hall is No 8, on the eastern side of Kent Street next to the Scots Kirk, labelled “H. B. Bowerman” and overwritten in red “Abel Salter Trood”. No 7, labelled “Ambrose Foss”, becomes Belle Vue Cottage. Both back onto the “Govt Reserve” or Old Burial Ground, noted “site for Town Hall”. Collection: City of Sydney Archives, City map 1833 Section 19

also named Mary Ann, was born in March 1824. Mary had almost reached her second birthday when a shocking event occurred in February 1826. Eliza, aged 26, was found dead in her bed, suffocated when the curtains, then the bedclothes, caught alight.

The subsequent inquest revealed that Eliza had been

upwards of two years in a lamentable state of bodily infirmity, which confined her to her room ... [Eliza’s] bedroom being on the ground floor and other residents of the house sleeping on the upper level.

Witnesses at the inquest spoke of the affectionate care offered to Eliza by relatives and friends and of the particular



3 Map of Sydney 1855, showing Belle Vue Hall and Belle Vue Cottage edged in red as the property of James Middleton (detail). Collection: City of Sydney Archives City map 1855 Section 26

care provided by her husband. Eliza was buried in St James', Taunton, on 6 February 1826.^{12,13}

Eight months after Eliza's death, Trood married 18-year-old Amy Nash of Lyngford in St James' Church, Taunton on 17 October 1826.¹⁴ Over the following six years it seems Trood continued to teach in Taunton and possibly later in London, although concrete details of this period have proved elusive.

Sydney 1833–1844

Some time prior to 1833, Trood determined to try his luck in the expanding colony of NSW. Accompanied by his daughter Mary, second wife Amy and her younger sister, Harriet Nash, Trood, aged 37, arrived at Sydney on the *Westmoreland* on 18 May 1833. Listed among the more than 60 passengers were a Bounty Immigrant and his family, Mr Abel Trodd [sic], carver

and gilder [sic], Mrs Amy Trodd, Miss H Nash and Mary Ann Trodd. The misspelling of Trood was not uncommon and Abel was a teacher not a craftsman.^{15,16}

One *Westmoreland* passenger complained bitterly that the four-month voyage had been a misery and alleged that the only livestock shipped were five small sheep and five pigs, water casks stacked on the upper deck were exposed to the tropical sun causing it to spoil and the "wines were of a quality so deleterious that the surgeon of the vessel forbade their use".¹⁷

Less than a month after Trood's arrival, *The Sydney Monitor* reported

Some one or two years back the education of youth was contained to two or three private Academies besides the Public Institutions of the Colony. Scarcely a month passes, without the introduction of a new Academy and yet all appear to be remunerated. A gentleman, Mr Trood, has this week opened an Academy in Upper Pitt-Street, where every branch of Education is advertised to be taught ... English Grammar, Reading, Writing (plain and ornamental), Epistolary composition, Arithmetic, the Elements of Euclid, Algebra, Geography, the use of Globes, Latin, French &c, Short-hand (as used by

London Reporters), Practical Land Surveying and Navigation.¹⁸

Trood claimed experience teaching in "schools of the highest respectability in London" and that he used fresh teaching methods allowing scholars to

acquire a better knowledge of the languages in two years, than by the old method in seven. Instead of anyone finding his lessons a task, and irksome to him, he will soon ascertain that they are amusing and instructive; he will perceive his own improvement, and will anticipate with delight his advancement in life.¹⁹

Trood opened his Academy in Upper Pitt Street in July 1833, and by October his wife Amy had opened a Day School for Girls at the same address. Evening classes were provided for boys and lessons could be arranged for young ladies to be educated in "their own houses, after school hours, in beautiful handwriting, use of globes &c".²⁰

Early in 1834, Trood was briefly employed by the Police Department, but in April he "resigned that situation, to recommence his school" in a new location on the eastern side of Kent Street between Bathurst and Druitt Streets at Belle Vue Hall, where Town Hall House now stands (**plate 2**). Belle

Vue Hall was a fine two-storey stone building with verandas on the front, a slate roof and a “splendid view from the balcony of Darling Harbour”;²¹ there were 11 rooms, a kitchen, wine cellar, coach-house, stable and yards.²²

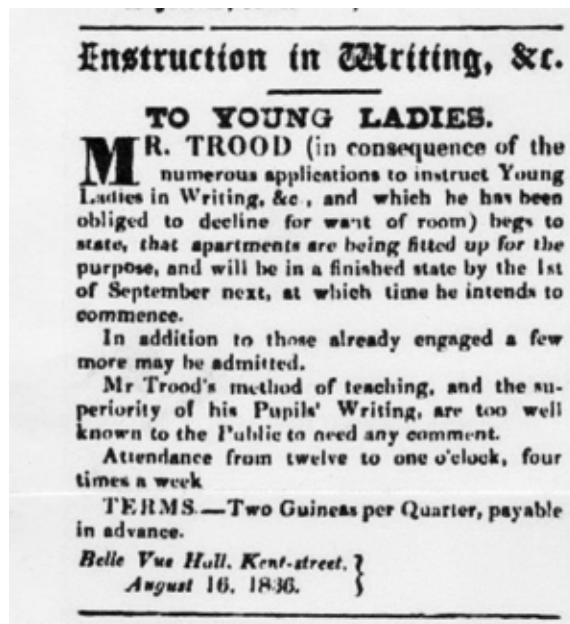
Joseph Frederick Castle (known as Frederick) was an assistant master, already teaching at Belle Vue Hall in 1834.²³ In May 1835 Trood advertised for another assistant,²⁴ and more extensively in January 1836 for two assistant masters.²⁵ The first time he asked for written applications the second for applicants to apply in person before 9 am or after 4 pm. He advertised for another assistant master in June 1837²⁶ and a maths master in July 1837.²⁷ Assistant master John Monck left Belle Vue Hall to establish his own school and on 1 November 1837 began a series of advertisements seeking pupils;²⁸ the next day Trood advertises for his replacement.²⁹ Trood is hunting more assistants in February 1838 and again in March.³⁰

In mid 1835, the auctioneer Samuel Lyons advertised a “commodious family cottage” in the ‘most respectable part of Kent St South’³¹

Situated in a retired yet flourishing part of the town. It must be obvious that when the improvements contemplated by government take place, viz – throwing open the old burial ground and disposing of the site, as well as the levelling of the street, now in active progress ... property will be greatly increased in value.

Trood purchased this cottage “only two doors distant from the new Scots Kirk” for £550 on 26 June 1835.³² The verandah cottage had seven rooms, kitchen, outhouses and a large shed, on a block 40 by 95 feet. This would become “Belle Vue Cottage”, adjacent to Belle Vue Hall, and advertised for sale again in 1853 (plate 3).³³

However, it is unlikely that the family lived in this cottage and it was possibly used for masters’ accommodation. Trood offered the building to let in April 1837.³⁴ Belle Vue Hall was described in 1844 as being ‘for many years the



4

Trood's advertisement to attract young ladies to his school. *Sydney Herald* 25 Aug 1836 p 1

residence of Mr A. S. Trood’ and decades later Trood’s daughter Mary described herself as being formerly of Belle Vue Hall, Sydney.^{35,36,37,38}

School life

At Belle Vue Hall School, young gentlemen were admitted as day pupils and boarders. Classes were also provided, in separate apartments, for a limited number of young ladies, four times a week, from 12 to one o’clock, the terms being two guineas per quarter payable in advance (plate 4). The young ladies had ‘the advantage of being taught Writing, Arithmetic by Mr T and French, Music, Drawing & Dancing by approved masters.’³⁹

It seems the young scholars were well turned out. In February 1836, *The Sydney Herald* reported on their encounter with Sir Richard Bourke

As the pupils of Mr Trood’s school were taking a walk, on Tuesday evening last, they were accosted by His Excellency the Governor who spoke in the highest terms on the becoming deportment and handsome uniform of the young gentlemen of Belle Vue Hall Establishment.⁴⁰

After a wild stormy night in September 1834, word spread quickly of a dreadful shipwreck that had occurred just inside the Heads of Port

Jackson at the height of the tempest and Trood’s students received a dramatic first-hand account of the survival of a boy from the wreck. *The Sydney Herald* reported

the lad, one of the persons saved from the wreck of the *Edward Lombe* has been sent to the school of Mr Trood until Mr Castle can make further provision for him. As soon as it was known in the school who was the new schoolfellow, the boys began to buzz about a subscription. A Committee of some of the elder youths was formed to carry it into effect and shortly after, every boy’s pocket was emptied of his top-money, this amounting to 17 shillings one-and-a-half pence was immediately transferred to the unfortunate lad.^{41, 42}

Further schoolboy excitement of a more macabre nature occurred the following year when headstones and graves were being removed from the Old Burial Grounds (on George St, where Sydney Town Hall now stands) for re-internment elsewhere, a cedar coffin of a woman buried some 33 years earlier was opened and the body, remarkably preserved by a mass of “snuff-brown clay”, was revealed to the astonished eyes of some of Trood’s students. Many years later, Richard Kemp wrote an account of the episode.⁴³



FROM TOWN HALL TOWER.

1873.

5

View from the Town Hall tower, 1873, to Darling Harbour. Belle Vue Hall and Cottage are visible bottom right, to the right of the Scots Church.

Collection: City of Sydney Archives

I saw a grave opened at the south-west corner (of the Old Burial Grounds) ... probably some of my school-fellows who saw it may also remember, as I know we were very much surprised to see the body, where we expected to see only bones.

Perhaps the students often wandered through the graveyard; in 1837 some of Trood's pupils were reported to be "amusing themselves there" after school.⁴⁴

Another memorable event was the bewildering sight of snow falling in Sydney, for the first time in recorded history, on Tuesday 28 June 1836.⁴⁵ In his old age Kemp recalled the winter cold snap.⁴⁶

The weather of the last few weeks recalls to my mind that of 1836 when snow fell in Sydney. I was at that time a pupil at Belle Vue Boarding House and Day School. Being the first up

... I saw what I thought were feathers floating gracefully down from the roof of the house. I at once roused all the other fellows, telling them that there was someone on the roof emptying a feather bed. Our noise soon brought the master ... and he told us it was snow, so we made all haste down to the yard and had a little fun with it – but the fall ceased about eight-o'clock.

The Belle Vue Hall boys played social cricket from time to time. In March 1838, four students from the Sydney College put out a challenge to any four youths of the Australian College or Mr Trood's school to play a game.⁴⁷ Perhaps some of the boys were playing cricket when window glass at St Andrew's Kirk nearby was broken that year.^{48,49}

Demolition of the Windows of St. Andrew's Kirk. Several of the young gentlemen of Mr. Trood's Academy appeared at the Police-office on Thursday to answer the charge preferred against them of demolishing window glass and perpetrating other sacrilegious pranks, to the manifest damage of St. Andrew's Kirk. It appeared that only two panes of glass had been accidentally broken by them; had malice been proved to have

acted them (the Bench observed), they must have been convicted. As the parties who committed the act, however, must have possessed more physical strength, so effectually to complete the work of destruction, than these young gentlemen could possibly be expected to have, the case against them was dismissed.

In addition to subject masters and household help employed at Belle Vue Hall, Trood was assigned convict servants. Most were young domestics such as Sarah Hall and Catherine Rourke who gave little trouble. However one assigned servant, Margaret White, an Irish woman engaged in "all-work", absconded from her station in April 1834 and did not bother to return.^{50,51}

Another convict, Robert May, in a drunken frenzy, seized a boiling copper tea-kettle from the kitchen hob and whirled it about, scalding the housekeeper's cat and making the bespectacled old woman run for the constable. May received 50 lashes for his misconduct.⁵²

Trood reported a valuable silver gilt snuffbox missing in January 1836 and offered a generous £5 reward. The snuffbox was Trood's remaining link to a much admired cousin, William Lindsay, a veterinary surgeon, formerly with the East India Company, who was supposed to have "destroyed himself" in the Botany Swamp in 1835.^{53,54} Francis Hyndes, a teaching assistant, had abruptly left Belle Vue Hall about the time of the robbery. The following July, Hyndes was apprehended in Market Street with the snuffbox in his possession; in October he was sentenced to five years servitude in Van Diemen's Land – a somewhat fitting end as Hyndes had made a number of trips to Launceston during the period he was at large.^{55,56,57,58}

In May 1838 Trood announced that he intended to retire on 1 July and that J. Frederick Castle would take over the establishment.⁵⁹

Trood planned to leave Sydney sometime after October; a horse and chaise, household furniture and educational items including globes, a superior 14-day clock, mangle and Bell 62 lb washing machine were sold at auction.^{60,61}

However, Trood and Amy remained in the colony for another five years; perhaps the imminent arrival of Trood's brother, Thomas, a printer who established the Albion Printing Office in King Street, caused them to change their plans.⁶²

Over the next few years in premises in York Street and later in O'Connell Street, Amy conducted an academy for young ladies. She awarded prizes in 1839.⁶³

We have been requested to give insertion to the following notice respecting Mrs Trood's thriving academy in York-street: – The following young Ladies, Pupils of Mrs Trood, were presented by that lady, with handsome prizes, for general improvement, &c., on Wednesday, Miss Leary of York-street, Miss Eliza Holt, of George-street, Miss Jones, and Miss Mary Jones of York-Street, Miss Flood of Elizabeth-street, Miss C. Bourne, of Sussex-street, Miss Roberts, daughter of Mrs Roberts of Pitt-street, Miss Robertson, daughter of Mr Robertson, Architect, Miss Simons, daughter of Mrs Sparke of the Royal Hotel, George-street and Miss Caroline and Miss Louisa Sparke, daughters of Mr Sparke, Royal Hotel. The two last mentioned young ladies, on account of their tender age, have astonished every one who has witnessed their progress, as the elder of them is not more than six, writes a very neat hand for so young a child.

During this period while Amy was occupied with her Academy, Trood took limited classes, offering instruction in stenography in 12 lessons from six to seven in the evening for any gentlemen intended for the 'Pulpit, Bar or Senate'. He bathed regularly at the Fig Tree in Woolloomooloo Bay. Apparently a fit man, he played a major role in the rescue of a drowning man there in February 1840.^{64,65,66}

Trood moved in the right social circles. He was invited to attend the levee at Government House to welcome the new Governor, Sir George Gibbs in February 1838⁶⁷ and in 1842 and 1843, he attended

the levees at Government house to mark Her Majesty's birthday.⁶⁸

In 1840, Trood was insured for £1,100 with the Mutual Insurance Association, while his brother Thomas was insured for £1,300.⁶⁹

Although Trood had done well in Sydney and he and Amy were widely known and respected, after a little over a decade since their arrival the couple quit the Colony. On a hot summer's day, 19 January 1844, they left Sydney by the fast sailing vessel *Persian*.⁷⁰ Back in England Trood continued to teach and established Dartmouth House Academy in Lower Tulse Hill, London from (and very likely prior to) June 1849 until 1856.^{71,72}

Belle Vue Hall 1838–1907

A long-time assistant of Trood, Joseph Frederick Castle, became the new headmaster at Belle Vue Hall.⁷³ Castle announced that

Treatment of the pupils is mild but firm, every effort is made to adduce latent talent, and in order to excite a generous emulation, and to avoid as much as possible corporal punishment, rewards will be distributed to the several classes at the close of each half-year.

The curriculum included Greek and Roman classics, mathematics, merchant's accounts, mapping, trigonometry, surveying, and navigation. Castle's fees were 35 guineas per annum for boarders under 12 years of age and 40 guineas for boys above 12, washing an extra one guinea per quarter. "Each Gentleman to be provided with bed and bedding, six towels, knife, fork and spoon." Tuition for day pupils was 12 guineas per year.⁷⁴

Castle's wife Eliza (née Goulstone), died suddenly on 10 August 1839 at her residence, Belle Vue Hall, about a month after their marriage. Perhaps this event was the catalyst for Castle's departure from Belle Vue Hall by January the following year.⁷⁵

For a dozen more years, Belle Vue Hall continued to be associated with education in Sydney. In 1840 a Mrs Perrier⁷⁶ removed her establishment from Hunter Street to "Bellevue House", late the residence of Mr Castle.⁷⁷ In January 1842, initially sharing

the premises with Mrs Perrier, the Rev Thomas Aitken established his "Classical, Mathematical and Mercantile Academy" there. Mrs Wardlow opened her Belle Vue House Academy for Young Ladies in 1843.^{78,79,80}

In 1850, well after Trood had left Sydney, his son-in-law William Rogers was handling the letting of Belle Vue Hall.⁸¹

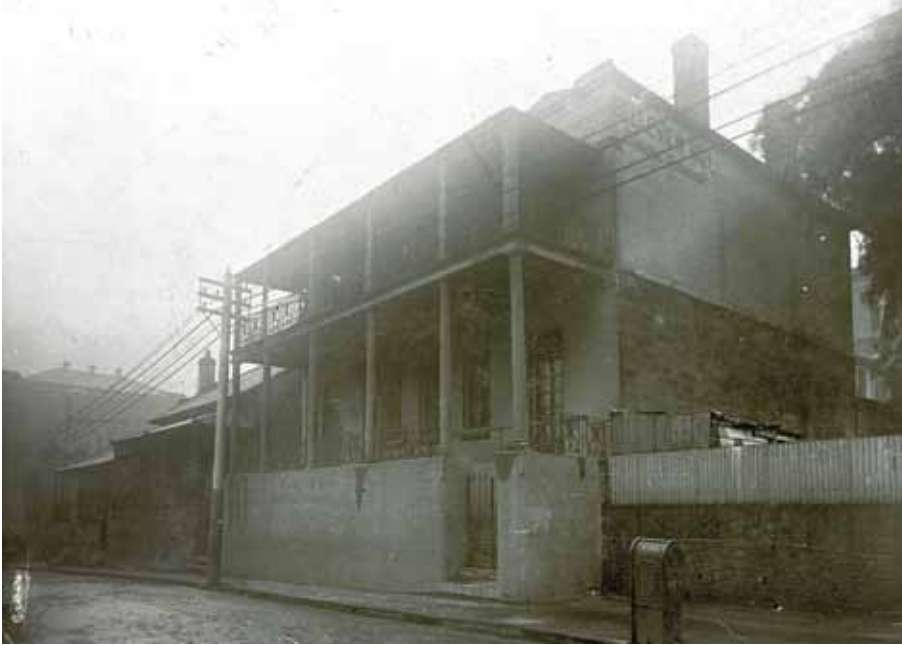
TO LET, Bell Vue Hall, Kent-street, near Bathurst-street, now in the occupation of Miss Moore as a Ladies' Seminary, consisting of eleven rooms and two yards, a pump of excellent water, coach-house, and stabling. Enquire of Mr W. E. Rogers, at Mrs [Anne] Trood's, Albion Printing Office, King street East.

Miss Moore advertised that she had left Belle Vue Hall and moved her school to Woolloomooloo in August 1851.⁸² Belle Vue Hall or Bellevue House as it was sometimes referred to, was again offered for lease.⁸³

TO LET, those spacious premises known as Belle Vue Hall, Kent-street, or Bathurst-street, consisting of eleven rooms, besides kitchen, &c, now undergoing a thorough repair, and having been many years known as a Boarding School. Particulars of Mr CUMMINS, Odd Fellows' Institute, opposite, with whom are the keys; or, of Mr A. LENEHAN, Upholsterer, Castlereagh-street North.⁸⁴

For a brief period between 1852 and 1853 Belle Vue Hall became known as Edmonton House Academy, conducted by Mr M. M. Solomon.⁸⁵ The adjoining building, Solomon's residence, Belle Vue Cottage, was offered for public auction in February 1853.⁸⁶ In February 1854, new owner James Middleton advertised Belle Vue Hall (recently repaired and painted inside and out and water laid on) to let.⁸⁷

By 1856, it was a rooming house, offering "genteel apartments, with or without board" in two-line ads; the frequent ads showed it had a high turnover. By September, Mrs Webb was the proprietor.⁸⁸ In October, it was available for rent, "with or without



6

Belle View Hall Boarding Establishment, 472 Kent Street, Sydney, photograph, 1907. Collection: City of Sydney Archives

7

(opposite page) House, Belle Vue Cottage (right), and Belle View Hall Boarding Establishment, 466-468-470 Kent Street, Sydney, photograph, 1907. Collection: City of Sydney Archives

furniture ... from the balcony it has a splendid view of Darling Harbour". At the end of term, in December, the "Misses Wardley" announced they had moved their school from Belle Vue Hall.⁸⁹

Many years later, in June 1882, during an inspection led by the Mayor, City Health Officer and other officials of cheap lodging-houses and private dwellings in Kent Street, Bellevue was described as being "quite a mansion in the early days of Sydney". The inspection party discovered the house had been partitioned into 14 rooms and at the rear of the main building, a brick structure "formerly a school kept by Mr Castle" had been divided and sub-divided upstairs and down presenting a "most wretched appearance". One member of the inspection party, Mr Watkins, Assistant Inspector of Nuisances, related how he had been "thrashed in it 40 years before".

Upwards of 50 people were "accommodated" between the two buildings, one of the inmates remarking, "what can you expect for sixpence?" The inspection committee ordered Bellevue to be thoroughly repaired and the "back building condemned".⁹⁰

Some four years later, in 1886, Mrs Mullin advertised her Belle Vue Hall boarding establishment, Kent and Bathurst Streets (near Town Hall) as having "GOOD ACCOMMODATION FOR TRAVELLERS. Plunge and shower baths. Piano. MODERATE CHARGES."⁹¹

Belle Vue Hall, which had played a significant part in the history of education

in Sydney, was resumed and demolished by Sydney City Council in 1907 when a "monster sale" was held of "first-class" building materials, including Bangor slates, ashlar stone, hardwood joists and flooring, panel doors and French casements.⁹² The building and its neighbours were photographed before demolition (plates 5–7).

Afterword

Harriet, Amy's sister, had been in Sydney a scant two months when, aged 18, she married Henry Castle⁹³ in St James' Church, Sydney on 27 July 1833. Henry, together with his partner Richard Dawson established the Australian Foundry in George St, Sydney. Harriet, Henry and their young children returned to England about 1836.^{94,95}

Trood's daughter Mary was a young bride of 16 years when she married a man almost twice her age, William Edwards Rogers by special licence at St James's Church in June 1840.⁹⁶ Mary remained in the colony.⁹⁷ Abel's brother, Thomas, also remained in Sydney where he died aged 51 after a protracted illness on 6 January 1850.⁹⁸

Abel Salter Trood, late of Newton Abbot, Devon died on 14 May 1868, aged 72. Sydney newspapers reported his death in July. His daughter Mary, by this time living New Zealand, did not learn of his death until December.^{99,100}

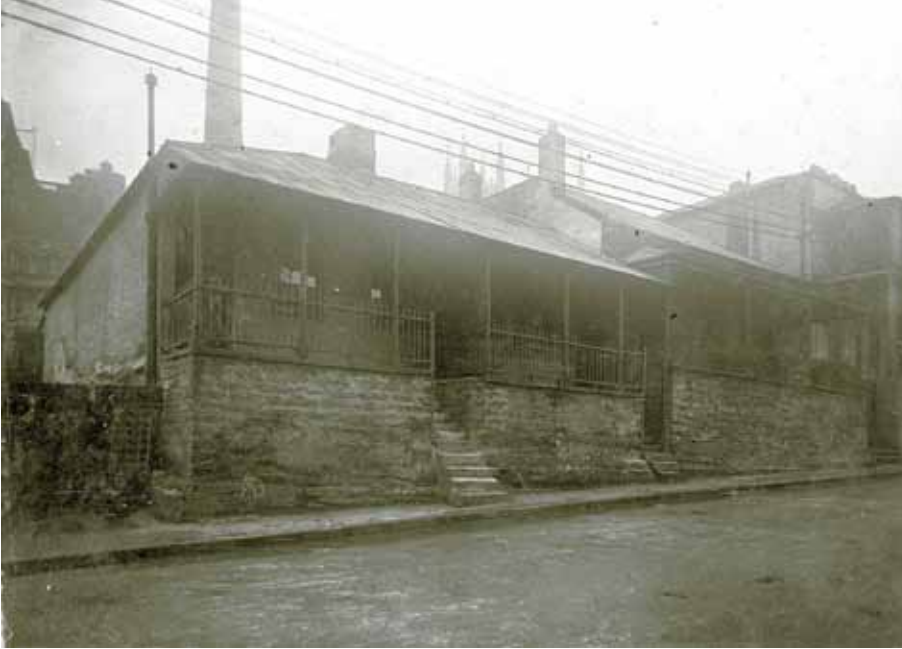
After Abel's death Amy returned to Taunton; she died there on 20 February 1871, aged 63.¹⁰¹

The medal's recipient, Richard Hinde Fox Kemp was born in North George Street, Sydney on 18 March 1823, the eldest son of Richard Kemp and Susannah (née Fox). He married Sarah Sophia Hyland in Sydney in 1848 and moved to the Shoalhaven on the south coast of NSW in 1851, returning to Sydney in 1870. Richard took a lively interest in politics, trade and commerce throughout his life. He died at Ashfield on 6 January 1906.¹⁰²

ACKNOWLEDGEMENTS

Thanks to Les Carlisle for his opinion on the medal, Michel Reymond for his advice on where to look for information relating to buildings in Sydney, and especially to Margaret Betteridge, Curator of the Sydney Town Hall Collection, and Naomi Crago of the City of Sydney Archives for locating and providing the maps and photographs of Belle Vue Hall. Without their expertise there would have been no illustrations to show the location and appearance of the buildings.

Since she retired from the NSW Education Department **Karen Eaton** has indulged her passion for colonial history, particularly in relation to Sydney, publishing the *The Sailmaker's Son: Biographical Sketch of Richard Hinde Fox Kemp* in 2012. A passionate photographer, mostly of Australian native plants and birds, she lives on the NSW North Coast. Karen can be contacted at eaton.karen@icloud.com.



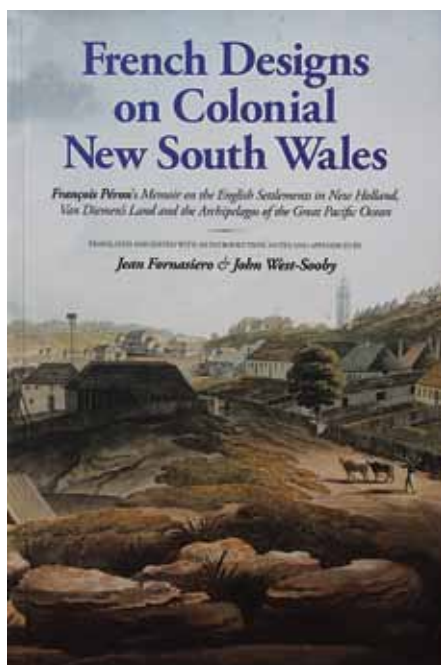
NOTES

- 1 Powerhouse Museum, Sydney. Medal, reg no N21292, displayed in the Museum's On-Line Collection Database at <http://www.powerhousemuseum.com>.
- 2 See for example Leslie J. Carlisle, "The Sydney Grammar School medals 1819–1825", *Australiana* 33 no 1, Feb 2011, pp 28-35
- 3 *Sydney Herald (SH)* 26 Jun 1837 p 2, the spelling of Cracknell corrected SH 29 Jun 1837 p 2; *Sydney Monitor (SM)* 28 Jun 1837 p 2, omitting P. Cullen
- 4 Ancestry England Selected Births & Christenings 1538-1975
- 5 Charles Calvert Ellis, *Lancasterian Schools in Philadelphia* 1907. Established by Joseph Lancaster (1778–1838) the Monitorial System required advanced students to teach less advanced ones under the guidance of adult masters, educating more students at less cost. For a time the Lancasterian System was a popular and influential method of teaching, later displaced by the modern system of placing students in age groups. www.constitution.org/lanc/default.htm 6 Apr 2014
- 6 Ancestry US & Canada Passenger & Immigration Index 1818; Naturalisation Records 1789–1880.
- 7 Eliza and her siblings became Quakers at the request of their parents Joseph & Mary in July 1809; *Ancestry Quaker Monthly Meeting Index* 27 May 1819; *Ancestry Society of Friends Joint Committee Report* 27 Jul 1819
- 8 *Ancestry Quaker Meeting Records* January 1820
- 9 *Taunton Courier* 13 Dec 1820 p 1; 4 Jul 1821 p 2; 12 Dec 1821 p 1
- 10 *Taunton Courier* 4 Jul 1821 p 2
- 11 Dustydocs.com.au 25 Apr 2014 Taunton St James Burials 1812–1841
- 12 www.paulhyb.homecall.com.uk/inquests 10 Apr 2014 Taunton Inquests 1825–1830
- 13 www.wsom.org.uk/ 9 Jun 2014 Taunton St James burials 1813-1841
- 14 *Bath Chronicle & Weekly Gazette* 26 Oct 1826. No records of children born of the marriage have been found in England or NSW.
- 15 *Sydney Gazette (SG)* 21 May 1833. *Westmoreland* carried only passengers and cargo, an infant was born during the passage and there were no deaths.
- 16 Biographical Database of Australia Person

ID B#10024447401

- 17 *Colonial Times* 9 Jul 1833 p 3. The passenger, Sydney Stephen, was in dispute with the Captain about payment of his passage, however other passengers agreed the voyage was harrowing.
- 18 *SM* 19 Jun 1833 p 2; see also *SG* 15 Jun 1833 p 3
- 19 *SH* 20 Jun 1833 p 1
- 20 *Sydney Morning Herald (SMH)* 23 Sept 1833 p 3
- 21 *SMH* 9 Oct 1856 p 8
- 22 *Australian* 21 Apr 1834 p 2; *City of Sydney Archives Assessment Books* 1845-1948; *Australian Town & Country Journal* 17 Jun 1882 p 15; *SMH* 17 July 1844 p 2; *SMH* 26 Jul 1851 p 4
- 23 *SH* 8 Sept 1834 p 1
- 24 *SH* 25 May 1835 p 3
- 25 *SG* 9 Jan 1836 p 3, *Colonist* 14 Jan 1836 p 8, *SH* 11 Jan 1836 p 3
- 26 *Colonist* 22 June 1837 p 4
- 27 *SH* 120 July 1837 p 3
- 28 *SM* 1 Nov 1837 p 1
- 29 *SH* 2 Nov 1837 p 3
- 30 *Australian* 2 Feb 1838 p 4; *SH* 15 Mar 1838 p 3
- 31 *Colonist* 25 June 1835 p 8
- 32 *SG* 27 June 1835 p 3
- 33 *Empire* 3 Feb 1853 p 4
- 34 *SH* 24 Apr 1837 p 4
- 35 *Colonist* 25 Jun 1835; *SG* 27 Jun 1835 p 3
- 36 *SH* 24 Apr 1837 (cottage to let)
- 37 *Timaru Herald* 6 Jan 1869
- 38 *SH* 24 Apr 1837 p 4
- 39 *SH* 17 Apr 1834 p 1
- 40 *SH* 4 Feb 1836 p 3
- 41 *SH* 8 Sept 1834 p 1
- 42 *SM* 30 Aug 1834 p 4
- 43 *SMH* 20 Jul 1888 p 5
- 44 *SG* 21 Oct 1837 p 2
- 45 *SMH* 29 June 1836 p 2
- 46 *SMH* 9 Jul 1904 p 4; *Colonist* 30 Jun 1836 p 4; *SG* 30 Jun 1836 p 4
- 47 *Australian* 2 Mar 1838 p 2
- 48 *SG* 14 Apr 1838 p 2
- 49 *SG* 24 Feb 1838
- 50 Biographical Database of Australia, *Hall-Sarah & Elizabeth* 1836; *Rourke-Sarah & Elizabeth* 1837
- 51 *SG* 5 Apr 1834 p 3
- 52 *SG* 22 Oct 1836 p 3
- 53 Decisions of the Superior Courts of NSW
- 1788-1899 re Lindsay 1835
- 54 William Lindsay was given the snuffbox, engraved with the names of 22 of his close relatives (including Trood) and friends, before he departed England for India. Lindsay arrived in Sydney in 1834 and established himself at Petersham. Some newspaper reports at the time incorrectly named William as 'James' *SH* 2 Apr 1835 p 3
- 55 *SH* 2 Apr 1835 p 3
- 56 *SH* 4 February 1836 p 4
- 57 *SH* 4 Jul 1836 p 2
- 58 *SM* 10 Oct 1836 p 2
- 59 *SH* 23 May 1838 p 2
- 60 *SM* 23 May 1838 p 2
- 61 *Colonist* 23 Jun 1838 p 3
- 62 Thomas, wife and two children arrived on the barque *Alfred* on 15 Jan 1839; *SM* 18 Jan 1839 p 2
- 63 *SM* 20 Dec 1839 p 2
- 64 *SH* 27 Dec 1839 p 1
- 65 *Australasian Chronicle (AC)* 8 Jun 1841 p 3
- 66 *AC* 14 Feb 1840 p 2
- 67 *Australian* 27 Feb 1838 p 2
- 68 *SH* 25 May 1842 p 2; *SMH* 25 May 1843 p 2
- 69 *SH* 30 Oct 1840 p 2
- 70 *SMH* 12 Jan 1844; 20 Jan 1844 p 2
- 71 Ancestry Post Office London Directory 1851 and 1856; Proceedings of the Old Bailey Ref t18531024-1122 (At Dartmouth House Trood employed a cook, three other servants, plus a gardener and his wife.)
- 72 *London Daily News* 6 Jun 1849; 2 Dec 1856
- 73 *SM* 23 May 1838 p 2
- 74 *SG* 3 Jul 1838 p 3
- 75 Marriage NSW BDM V1839151 23B/1839; death Eliza H. NSW BDM V1839610 23A/1839
- 76 Perrier incorrectly named Perrin
- 77 *SG* 4 Jan 1840 p 3
- 78 *SH* 13 Jan 1842 p 3
- 79 *SH* 19 Jul 1842 p 1
- 80 *SMH* 2 June 1843 p 3 Trood was involved in insolvency proceedings against Charles Wardlow, who owed Trood £24 in rent, *SMH* 23 Aug 1843 p 2
- 81 *SMH* 22 Aug 1850 p 1
- 82 *SMH* 13 Aug 1851 p 1
- 83 *SMH* 25 Jul 1851 p 4
- 84 *SH* 25 July 1851 p 4
- 85 *Empire* 3 Feb 1852 p 1; *SMH* 19 No 1853 p 9
- 86 *Empire* 3 Feb 1853 p 4
- 87 *SMH* 24 Feb 1854 p 1
- 88 *SMH* 16 Apr 1856 p 1; *SMH* 27 Sep 1856 p 10
- 89 *SMH* 9 Oct 1856 p 8; *SMH* 29 Dec 1856 p 8
- 90 *Australian Town & Country Journal* 17 Jun 1882 p 15
- 91 *SMH* 12 June 1886 p 21
- 92 *SMH* 26 Jun 1907 p 15
- 93 As far as is known Henry Castle was not related to Headmaster Joseph Frederick Castle
- 94 Robert & Linda Tait, *History of Castle Shipbreaking*
- 95 NSW BDM V1833/184 17/1833 Marriage Henry Castle and Harriet Nush (sic)
- 96 *SH* 26 Jun 1840; NSW BDM V1840149 24B/1840
- 97 *SM* 14 Dec 1838 p 2
- 98 *Bell's Life in Sydney* 12 Jan 1850 p 3
- 99 *Empire* 13 Jul 1868 p 1; *Timaru Herald NZ* 6 Jan 1869 p 2
- 100 Ancestry Wills 1868 Effects <£800
- 101 Ancestry Wills 1871 Effects <£600
- 102 Karen Eaton, *The Sailor's Son A Biographical Sketch of Richard Hinde Fox Kemp 1823-1906*. Privately published 2012.

Book reviews



REVIEW BY EMERITUS PROFESSOR JOHN RAMSLAND

Jean Fornasiero & John West-Soooby (eds & translators), *French Designs on Colonial New South Wales. François Péron's Memoir on the English Settlements in New Holland, Van Diemen's Land and the Archipelagos of the Great Pacific Ocean*,

The Friends of the State Library of South Australia, Adelaide, 2014, 396 pages.

A lengthy title, but for a magnificently appointed book. It not only provides a translation of Péron's memoir for the first time, but insightfully explores every relevant nook and cranny of colonial history of the period.

The book is considerably enhanced by art works and contemporary maps, particularly those by Charles-Alexandre Lesueur held in the Museum of Natural History, Le Havre. There are engravings by Francis Jukes and others of the time. The majority of art works are little known in the English-speaking world.

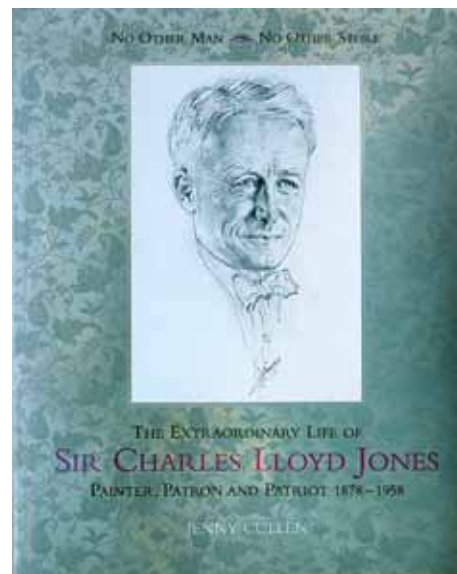
Péron's fame rests on the vast collection of marine specimens he gathered on the Baudin expedition between 1801 and 1803, but his *mémoires* are espionage observations of British settlements in the southern seas. While Nicolas Baudin thought Péron slightly crazy, on his return to France, Péron, on his own initiative, wrote his account of his observations of British colonies and settlements.

He formally addressed his report to Citizen Fourcroy, Member of the Council of State, and it is indeed in the form of an espionage report on the enemy at the height of the Napoleonic Wars. But he had nothing but praise for the settlement of Sydney in Port Jackson which he viewed as an almost perfect convict colony:

It seems hardly likely that thieves, brigands and prostitutes could produce a decent generation for the future, and yet we shall see that, for the next generation, the situation is shaping up quite differently. ... we were struck both by the beauty of the children and the lively and animated expression of their faces. All of these children are raised with the greatest care by their parents and are dressed with remarkable cleanliness.

Thus Péron praises the achievements of the colony. He commented favourably on the towns and settlements of Parramatta, Toongabbie, Castle Hill, the Blue Mountains, as well as more remote British settlements south and north of Sydney – he then moves on to Van Diemen's Land. From there, his espionage report to the Napoleonic government examines the growing tentacles of the British Empire throughout the South Pacific, particularly Norfolk Island, New Zealand, Peru and Chile. The Memoir is an articulated military view of the then enemy.

Fornasiero and West-Soooby have meritoriously unfolded new perspectives on British Imperial History seen through the lens of a European enemy.



REVIEW BY SILAS CLIFFORD-SMITH

Jenny Cullen

No other man, No other store. The extraordinary life of Sir Charles Lloyd Jones: painter, patron and patriot 1878–1958.

Macmillan, Melbourne 2013. Hardback, 239 pages, \$110. ISBN 978-1-921394-83-6

There are many fine artists who barely rate a mention in the history of Australian art, so it was gratifying to read a long overdue biography of Charles Lloyd Jones (1878–1958). Jones is best known today as the Managing Director of David Jones department store during its boom times in the first half of the last century. While his leadership of DJ's is certainly of interest, it is his close involvement with the visual arts that deserves to be better known.

Following the accidental death of his beloved father Edward Lloyd Jones in 1894, Charles – or “CL”, as he was often known – was able to turn his back on a career in the family business for the life of a professional artist. Jones initially trained under Julian Ashton in Sydney during the late 1890s and

this book includes many fine examples of the impressionist works he painted during this time. These works are of a high standard and are reminiscent of the work of several of the Heidelberg School artists of the time. In *St Kilda Pier* (illustrated) we see a work that could easily have been painted by fellow Ashton student, Charles Conder.

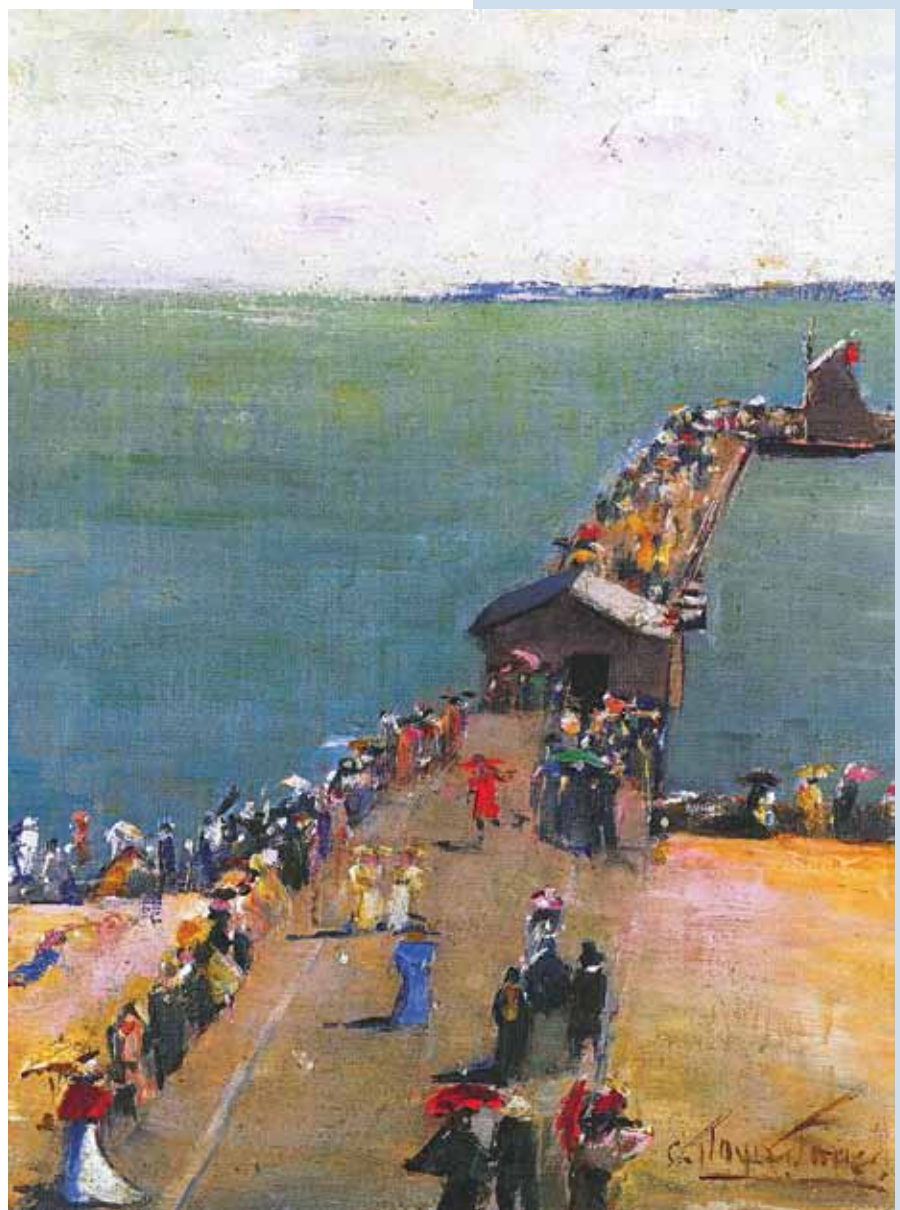
Jones was highly regarded by Ashton and continued his studies at the prestigious Slade art school in London. But after his work was rejected by the Royal Academy of Art in London, he eschewed being a professional artist and began his long career working for the family business. While Jones worked hard to learn retailing, he didn't turn his back on art completely. From his time working with Ashton he had developed a love of advertising posters and he designed some of these with D H Souter. Later he organised an exhibition of international and local poster art at a Sydney exhibition. Regrettably, this exhibition is not mentioned in the text and none of these designs are illustrated in this book.

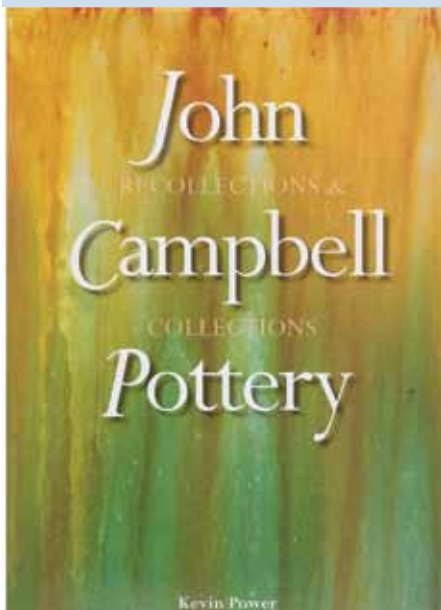
While retailing dominated his adult life, Jones continued his involvement with the arts. Perhaps his most significant contribution was his commercial partnership with Sydney Ure Smith which saw Jones finance the publication of *Art in Australia* and the *Home* magazine. Another Jones initiative was his establishment of the David Jones Art Gallery in Sydney. While not the first department store gallery in Australia, this important commercial venue displayed and sold the works of Modernist artists during the 1930s and 40s, a time when avant-garde works were excluded from the walls of state galleries.

Although Jones's own art did not develop much beyond impressionism, his artistic taste was supportive of newer styles and he became a trustee of the Art Gallery of NSW during a time of cultural transition. Jones was an important friend and patron of William Dobell, especially after the legal dispute that followed the awarding of the

1943 Archibald Prize to Dobell for his portrait of Joshua Smith.

This is very much a family history which lauds the deeds of not only CL but also the greater David Jones family. While hardly a hagiography, this work concentrates too much on the retail history of the firm and not enough on his art and artistic milieu. Despite these criticisms, the book was a joy to read and certainly left me with a wish to discover more of his art and see more of his paintings and prints in Australian collections. The best way to do this is by making Jones the subject of a retrospective at a reputable institution such as the Art Gallery of NSW or the National Gallery of Australia.





REVIEW BY TIMOTHY CHA

Kevin Power,

John Campbell Pottery –

Recollections & Collections.

Published by Kevin Power,

Wollstonecraft NSW 2014.

Design and production: David

Jones; Printed and bound:

Ligare Pty Ltd, 168 pages. ISBN

9780646916835 hardback \$85

plus \$25 p&p from the author,

JCPbooks@hotmail.com, or

approx \$95 from selected antique

dealers and bookshops.

Produced from its premises in Launceston, Tasmania, Campbell's pottery products were shipped to shops and agents in Tasmania, mainland Australia, New Zealand and as far as India and the USA. Examples can be found regularly at antique shops and auction rooms throughout Australia. The vast majority of pieces available today to collectors were produced during the 1920s to 1940s when there was a significant output of hand-thrown domestic and decorative pottery.

This book is an excellent introduction to Campbell's pottery. It begins with the history of Campbell's Pottery and the Campbell family members who were involved with the Pottery. The operation of the Pottery, its production processes, and its range of products are covered in the following chapters.

The story of Campbell's Pottery begins with the early life of John Campbell who, at the very young age of 12, started as an apprentice at Bendigo Pottery. Campbell relocated to Launceston in 1880, where he partnered with William Jory to form Jory & Campbell Steam Brick Works. In little less than a year, John Campbell purchased the Launceston Steam Brick, Pipe, Tile and Pottery Works, which was eventually to become Campbell's Pottery.

Campbell's Pottery was a family-owned business and throughout its nearly 100 years of operation, John Campbell and family members were the driving force in its operations and in determining the direction and output of pottery wares.

The extensive range of Campbell pottery ware is discussed in detail with an introduction to each shape such as ashtrays, flowerpots, vases, etc., the production period, styles, glazes and, where known, the Campbell family members who were involved with its production. The categories of each pottery ware type are presented in alphabetical order together with photographs of the relevant pottery.

The marks used by the Pottery are covered in a brief chapter. The types and the range of marks are covered together with pictures of examples. The information is useful as an introduction

but the chapter is by no means meant to be *the* reference on Campbell Pottery marks. The author acknowledges that much research remains to be undertaken, and the challenge of producing a detailed guide on Campbell marks is expected to be undertaken by another researcher.

A pottery catalogue is included as a separate chapter of the book. This is probably more a high level survey of Campbell pottery rather than a reference catalogue. Each entry includes a photograph of the pottery item, with a brief description, approximate date/period of production, measurements, details of any marks and any other additional information.

There are approximately 225 entries in the catalogue with some entries containing multiple examples of the same type. The usefulness of the catalogue is somewhat hindered by the entries not being grouped together by object types. For example, entries for vases are listed throughout the catalogue – you need to scan the entire catalogue to locate all the entries for vases. The catalogue could also have been made more useful by including photographs of the marks with the pottery. Perhaps this can be a follow-on project for the author or his fellow Campbell Pottery researchers.

The three final chapters contain relevant and useful information related to Campbell's Pottery: the Tasmanian International Exhibition held in Launceston in 1891 where John Campbell exhibited and was awarded medals for his display; the wages books of the Pottery, now held in the archives of the QVMAG; and a list of the company names used by the Pottery from its beginning in 1880 to the 1950s.

The book is a very welcomed reference on John Campbell pottery. It provides a fascinating history on the founding and operation of Campbell's Pottery, together with a wealth of information on the wide range of Campbell pottery ware. For those with an interest in pottery and Australiana, this is an essential reference to be added to the shelves of your cedar bookcase.



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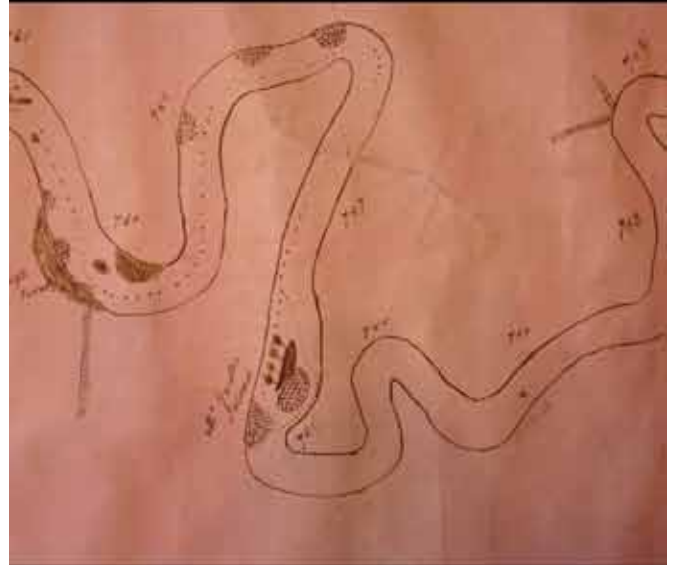
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Mid 19th century colonial Australian cedar secretaire bookcase c 1845,
h 240 w 134 d 56 cm

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MURRAY RIVER MANUSCRIPT ROLL CHART



A very rare Murray River Manuscript Roll Chart by H. Hart of Goolwa, SA, circa 1885.

This map covers 126 miles of the Murray River, being the section between 700 miles and 826 miles from Albury.

Black ink with lead pencil and blue pencil annotations on pink waxed linen.

526 x 39 cm

Accompanying the map is the brass mechanical Massey's Patent Ship's Log which Captain Hart used to construct the map and navigate the river.

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The repair to the silver mount saw the engraving damaged.

Before repair

After repair



The Nimrod Expedition

Mounted in silver and suitably inscribed, this small rock was collected from the top of Mount Hope when named on its ascension by Shackleton for the view south from its summit provided him with hope of future success, gifted to Elspeth wife of Sir William Beardmore his principal supporter.

The British Antarctic Expedition of 1907 to 1909 known as the Nimrod Expedition was the first of three expeditions to the Antarctic led by Shackleton in an effort to reach the South Pole. His scientific team included the future Australasian Antarctic Expedition leader, Douglas Mawson, and its transport arrangements were based on Manchurian ponies, motor traction and sled dogs.

When the expedition was conceived in 1906 Shackleton was working for the Glasgow shipbuilder and car manufacturer Sir William Beardmore. Beardmore lent him £7,000 and supplied him with a company motor car for in Shackleton's words (*The Autocar* 19th October 1907) the "sprint to the pole". Mount Hope is situated the foot of the Beardmore glacier, Shackleton records: "we reached the base of the mountain which we hoped to climb in order to gain a view of the surrounding country... with great difficulty we clambered up this rock face and then ascended a gentle slope... from the top of this ridge there burst upon our view the open road to the south, for there stretched before us a great glacier... stretching away south inland until the last seemingly to merge into inland ice". Shackleton named this glacier after the wife of his patron; it provided him access to the polar plateau, a route also used by Scott in his doomed attempt of 1911.

