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February 2015 vol 37 no 1





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COVER

Chamberlain's Worcester porcelain stand with twin moulded grip handles together
with a tea, coffee, and breakfast cup and saucer from the service made for
Dudley Fereday, Sheriff of Van Diemen's Land, c 1824–5. Stand w 34 cm.
Collection: Caressa Crouch and Carl Gonsalves.

Photograph courtesy Mossgreen Auctions, sale 22 February 2015 lot 290

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Letters to the Editor

From Christine Erratt
Re: “Ceremonial
maces of Australian
universities”,
Australiana 2012 & 2013

On 1 January 2014, the University of Ballarat and the Gippsland campus of Monash University amalgamated to form Federation University Australia. The ceremonial mace formerly used at the University of Ballarat is currently in use as the ceremonial mace for the new university.

From Bob Fredman
Re: Jim Bertouch, “Taking
tea in the colonies”,
Australiana August 2014

I enjoyed reading Jim Bertouch’s article. Of particular interest to me was the column and base on the Carvosso teapoy. The carving appears to have been executed by a very skilled artisan. A close examination of the detail revealed unique characteristics I had seen previously on a Tasmanian sofa I wrote about in May 2006 *Australiana* (plate 1). The two pieces have in common the use of concave-profile reeds as a decorative effect (in the acanthus leaves on the teapoy; on the arms of the sofa), paw feet with similar classically-inspired infill on the free surfaces, and high quality carving. But the clincher is in the work set-out by the carver. The collar around the base of the teapoy has 13 eggs in its egg-and-dart pattern. Try setting this out with the tools of the time, compass and dividers! It is far easier and more logical with these tools to set out patterns with

eight or twelve points in a circle. The sofa I am comparing it with has similarly illogical 11-point spiral bosses carved into the back and arms, while the back on a related Tasmanian sofa that was in the Neale collection has 13-point bosses. My theory is that there was a very skilled woodcarver operating in Tasmania in the first half of the 19th century, who may have left his ‘signature’ on his work by incorporating difficult (and unobtrusive) geometry. I have not seen similar characteristics in mainland woodcarving to date. I am wondering if any members could assist with further examples or research. PS. A lovely lady at the Wesleyan Church in Hobart counted the eggs for me to make sure there are thirteen.

From Jill Roy
Re: Dorothy Erickson,
“Joseph Hamblin,
cabinet-maker and
piano maker”,
Australiana August 2014

It was not John [Joseph] Thomas Hamblin who was in the Hamblin & Son business 1888–96 (p 9; *mea culpa* – Ed.) The sons in the business at that time were Henry and Arthur. Joseph Thomas was already farming at Toolleen by that date. He had married in 1866 and while his wife stayed in Kyneton with their growing family, he went gold mining in various places including New Zealand, and if the gold didn’t pay he made gold-mining equipment – gold rocker cradles etc – to earn enough to support himself. In 1873 he was at *Swan Farm*, Toolleen.



Joseph Thomas Hamblin (the farmer) was interviewed by a Bendigo newspaper 8 May 1913 in a series called “Pioneers All”. He says in that interview that his father Joseph Hamblin (the piano maker) was a ship mate of Sir John Forrest from England. He says that Forrest commissioned the “chair” for the Queen of Spain, although he says it was a “table made of western wood for the first born child of Queen Isabella”. As far as we can find out, there is no Hamblin piano now at Matong with any of the relatives.



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The Ashes bail

The Ashes! Is it a bail, or a veil?

Tom Thompson looks at a hidden treasure from Australia's sporting history.

TOM THOMPSON

Most of us are aware of the little Ashes urn and velvet bag, locked away at Lord's Cricket Ground – two fanciful gestures given to English captain Ivo Bligh (1859–1927) on the 1882–83 cricket tour of Australia (**plate 1**).

These emblems – a light-hearted Austral response to a satirical published obituary for English cricket in 1882 – have always captured the public imagination.

What most do not know was that Bligh, in turn, presented a cricket trophy to his Australian hosts, Sir William and Janet, Lady Clarke:

a letter opener, carved from one of the bails used in the Third and deciding Test at the SCG when England 'won' the Ashes.

Symbols nourish identity, affirming unspoken values and beliefs that captivate

the young and reassure older Australians. The Ashes Bail symbolises cricket's greatest rivalry between two countries – and represents both winning and losing – commemorated in "friendship and esteem."

The Clarke family was inextricably involved with our Ashes history. William Clarke (1831–1897)¹ became Victoria's largest landowner on the death of his father in 1874, and President of the Melbourne Cricket Club (**plate 2**). With the excitement generated by Australia's win over an England team led by A.N. Hornby at the Oval in 1882, it was Clarke's personal sponsorship that ensured a reciprocal visit from the English team, eight amateurs and four professionals. They left England, with the Clarks, three weeks after Australia's win.

On the sea voyage to Australia, William Gladstone, the British Prime Minister, recommended a baronetcy for Clarke – and Queen Victoria duly made Clarke Australia's first baronet. So much for cricket not holding political clout in this period. Also on board was Florence Morphy, governess to the Clarke children – a beautiful young woman from Victoria who was to play a pivotal role in subsequent proceedings.

In Australia Clarke arranged a social game for the English team at *Rupertswood*, his Sunbury property, before the tour formally started. Guests arriving there by train alighted at his private railway platform. Thus on Christmas Eve 1882, before a ball was bowled in anger, Clarke presented Bligh with the little urn from the Ladies of the House, a playful reference to the *Sporting Times* R.I.P notice on the death of English cricket.

Lady Clarke had burnt Florence Morphy's veil as a keepsake for Bligh and the ashes contained in the urn came from this source. With the words 'veil' and 'bail' barely distinguishable, it's no wonder that the origin of these ashes became a source of confusion and controversy. The gesture was in keeping with the Victorian era of gift-giving and betrothing – a playful jest that, at the



1.
The Hon. Ivo Bligh, illustration from *Sporting Mirror*, 1882



2.

Stewart & Co, Melbourne, *Sir William John Clarke, Bart (1831–1897), wearing his regalia.* Carte de visite photograph, private collection

3.

Letter opener (detail) fashioned from a bail used in the Third Test 1883, presented by English captain Ivo Bligh to Lady Clarke, still remaining in the possession of Clarke descendants Ian and Rose Metherall, Melbourne

same time, provided a potent symbol of regeneration and fertility.

During the tour, following England winning the Ashes in the Third Test on 26 January 1883 at the Sydney Cricket Ground, Lady Clarke received the gift of the bail fashioned into an inscribed letter-opener from Bligh (**plate 3**).

While the media in Australia have been absorbed with the little urn – and why our Australian cricket team cannot get their hands on it, despite their generally dominant winning ways – this splendid Ashes trophy exists close to hand. Within it, lies the heart of the game. One would like to think that another Clarke, Michael, might attend to it.

Such gift-giving was part of the ceremonial nature of the game, a ritual exchange, built on reciprocity and respect. The English tourists gave the Clarkes a silver tray bearing the signatures of the eight amateur players; this was put up for auction in 2003 but went unsold.

We know from Melbourne Cricket Club records that the eight English gentlemen cricketers – the same eight at the *Rupertswood* Christmas Gala ‘game’ – were then made Honorary Life Members of the Club at a dinner on 13 March 1883, where Bligh delivered a speech

saying he didn’t win the “Ashes” and that they should be buried in the outer of the MCG. He declared that Billy Murdoch and his Australian team were not to have it (having only drawn their recent encounter two games each).

The urn, bag and letter opener all stayed at *Rupertswood*, the Clarke’s family residence, until Bligh returned later in 1883. A short time later, on 19 February 1884, Ivo Bligh and Florence Morphy were married at *Rupertswood*, in a wedding ceremony and reception generously hosted by the Clarkes. The Blighs’ first child was born in Melbourne before they returned to England and Bligh became the eighth Lord Darnley in 1900.

The current Lord Darnley has claimed that the Ashes’ urn is not a cricket trophy, but “a personal and romantic keepsake” of his grandparents, and that the urn and the velvet bag will stay at Lord’s for safekeeping. There they should stay.

The Ashes Bail is in Australia – I believe it embodies the values and beliefs that Ashes cricketers fight for – the ‘fraternal’ rivalry that is only possible between nations that have enjoyed such seminal ties. It is the real trophy, and as cricket memorabilia, trumps the Urn by being created from an actual stump, gifted by the English captain. The Ashes Urn is faction.

The Ashes Bail has even been trademarked by the owners in 2014, still part of that original family, securing the reality that the Ashes Bail can never leave Australia - an alternative Urn if there was one.

So, now forget the Urn, hail the Bail!



Tom Thompson is a publisher and broadcaster who has valued Australiana and sporting memorabilia on ABC Radio since 1998. He was Publisher for the Australian Bicentennial Authority, and has curated exhibitions by Charles Conder and Lewis Morley. He has worked as a specialist for several auction houses, and his memoir *Growing Up in the 60s* was broadcast by the ABC in 2013.

NOTE

1 *ADB* vol 3, 422-424

Reminders of the Great War

The centenary of the First World War has Lesley Garrett bringing out her family's mementoes of "the war to end all wars" – and regretting the loss of their context.

LESLEY GARRETT

The fourth of August 1914 saw the outbreak of a war in Europe which was destined to engulf many nations. As part of the British Empire and one of its most loyal members, Australia would see over 60,000 of her countrymen fall, out of a scant population of 5 million, and this from a nation barely 13 years of age. No one could have foreseen that within 30 years the 20th century would again see conflict on this scale, the two wars coming to be known as World Wars I and II.

One hundred years later, signs of this "war to end all wars" can still be seen and felt at the centre of towns across Australia: memorials to the fallen stand there in lieu of a market place or fountain, their named young men often from one family, marking a loss which still resonates (plate 1).

Humming the tune "It's a long way to Tipperary" or looking at the sepia photo of a smiling soldier wearing his slouch hat with its cluster of emu or cockerel feathers and seeing him for what he is – just a boy fresh from the bush – will still bring this conflict to mind.

As well as these permanent public memorials, many families hold and treasure personal memorabilia from this time such as a medal, a length of violet or rainbow silk ribbon or perhaps a diary commencing on the day the author's troop carrier left our shores, only to break off abruptly halfway through, when regulations insisted that details of engagements, troop movements and locations of camps be kept secret – or when he was killed in action.

1.

World War I war memorial in Harden-Murrumburrah NSW, carved by Frank Rusconi of Gundagai and unveiled by architect, musician and soldier Major-General Sir Charles "Rosie" Rosenthal on 2 August 1922. This memorial was originally sited prominently in the centre of the main road. As with many war memorials, as traffic increased and endangered the memorial's safety, it was transferred to a park. Photograph John Wade

Christmas 1914: Princess Mary's World War I brass box

Descendants of World War I soldiers may also be in possession of a small brass box like the one pictured here (plate 2). I found this one in my father's boatshed holding square four-inch copper nails and at the time did not understand its relevance. For years it had just been a familiar old tin, the lid impressed with heraldic devices and decorated with a young woman's profile with the letter M left and right of her head.

It was not till 1984 when I chanced upon an article in English *Country Life* entitled 'Not A Man Forgotten, A Royal Christmas Box',¹ depicting an identical box and published to mark the box's 70th anniversary, that I recognised its significance and began to research its history over the intervening three generations. The *Country Life* article started with the prophetic words "There are fewer of the little brass tins to be seen now." With the ensuing lapse of 30 years, this statement can only carry more weight.

The brass boxes were the idea of 17-year-old HRH Princess Mary (plate 3), daughter of King George V and Queen Mary. She envisaged one going to each serving man and woman in the Imperial Forces, a personal gift from her to mark Christmas 1914, bringing comfort to those on battlefields far from home, leaving no man forgotten.

She wanted profiles of her parents, as reigning monarchs, stamped on the lid of the box, but the King and Queen insisted that Mary's own image should





2.

Princess Mary's brass box, 1914, h 37 w 125 mm. Collection: Lesley Garrett

3.

James Jebusa Shannon, *HRH Princess Mary, Princess Royal and Countess of Harewood* (Victoria Alexandra Alice Mary, 25 April 1897–28 March 1965), oil, 1914

4.

Brass box open

places on a map, their oncoming horrors unimaginable; words such as *trench feet* and *mustard gas* still untried, and the number of lives yet to be sacrificed inconceivable.

Christmas 1914 came after only five months of war. Soldiers on both sides sang carols on Christmas Eve, and at dawn on Christmas Day, some German troops emerged from the trenches unarmed, wishing their enemies a Merry Christmas. Allied troops responded by clambering out of their trenches, greeting the Germans in No-Man's Land and exchanging small presents. This chivalrous event was never repeated.

In all, 2,620,019 service personnel would ultimately receive Princess Mary's unique gift before the war ended and it can be assumed that most of those given to our troops eventually found their way home. A great effort was made to distribute the first 355,000 brass boxes to the imperial forces in time for Christmas 1914.

By the end of 1914, the first year of conflict, some 52,561 volunteers had already enlisted from Australia out of 820,000 eligible by age, their numbers willingly assembling in defence of the mother country.² Grounds for enlisting were many and varied, but the 1914 drought which had seen the wheat harvest fall by two-thirds with parallel

take this place of honour as the idea had been hers and hers alone.

And there her young head is on the box, circled by bay leaves and with her personal monogram to either side. Princess Mary offered her own savings to defray the cost of manufacture and distribution but they proved insufficient, resulting in a public subscription to

raise the necessary funds. It received overwhelming support.

At this stage of the war, Australian convoys were steaming to Alexandria to join other forces in Egypt, with troops closer to home already engaged in warfare in German New Guinea. Words such as Gallipoli, Beersheba, Passchendaele, the Somme and Fromelles were just

widespread unemployment³ surely played a part, as did the favourable rate of pay offered to Australian soldiers, which, set at 4/- per day,⁴ eclipsed that in Britain. By the armistice on 11 November 1918, 331,781 Australian men and women had enlisted and seen service.

Box contents

As well as being useful items in themselves, the tins were filled with a variety of smaller gifts such as chocolate, loose tobacco, cigarettes or a pipe (sent separately), tinder, a pencil made from a bullet casing with accompanying writing paper, spices, a packet of acid tablets or a khaki writing case. All contained a Christmas or New Year's card "From Princess Mary, and Friends at home" and her own portrait photo as a keepsake. The enclosed gifts were thoughtfully matched to their recipients, women or non-smokers receiving chocolates or a pencil in lieu of cigarettes or tobacco, and Indian servicemen, spices.

Distribution

Boxes issued by Christmas 1914 fell into the Class A group or first group of recipients, those fighting on the front in France, in the Navy, or being held as prisoners of war. Those intended for soldiers already fallen in action were sent to their widows or parents.

Production of the brass boxes continued into the New Year to include Class B recipients, the Christmas card being replaced by one wishing a Happy New Year and a glorious victory over the enemy. These went to all British and Colonial troops outside the British Isles who had not been included in Class A.

A third Class C distribution was made to all troops active in the British Isles.

During the war, brass was increasingly reserved for arms manufacture and naval fittings where, unlike iron, it was not subject to rusting. In addition, the torpedoing and loss of the liner *Lusitania* in 1915 while en route to England from the USA carrying a large shipment of



brass strip ear-marked for box fabrication had further tightened supply.

As a consequence, the quality of metal used in later boxes was inferior to those made earlier, solid brass giving way to brass plate. The final distribution of boxes from stock warehoused in Birmingham would not be made till after January 1919.

5.

Medals and ribbons of Hilton and Frank Connelly.
Collection: Lesley Garrett



Box description and design

As manufacture proved impossible for any one fabricator to fulfil, it was shared by four companies, which perhaps explains the absence of any maker's mark on the underside of the box. The cost of manufacture per box was sixpence farthing, which equates to about \$2.75 today.

Initially made of solid brass, an alloy of copper and zinc, the boxes were built to last. My own box has stood the test of time well; its hinge still operates perfectly, the lid closing snugly inside the base (**plate 4**).

The tins are made of three component parts: a base joined by a hinge to a lid made up of two skins. All three parts were fabricated by stamping pre-formed steel dies into hot brass sheet. The hinge while simple is strong, the opposing sections forming it made up of extensions cut all in one piece with the base and lid, the base and lid extensions curling over to form a channel to carry the pin without the aid of solder. Out of site within the hinge, the pin is most likely made of steel providing maximum rigidity without being stiff in

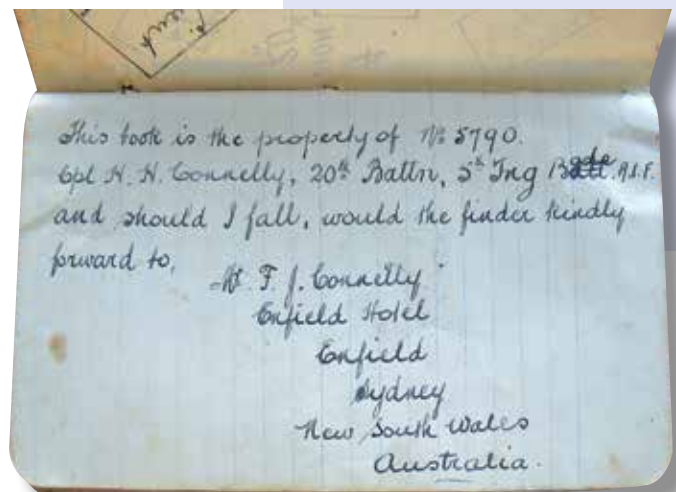


6.

Diary, ribbon, and sepia photo of Hilton Howard Connelly (1881–1917), 20th Bn AIF, service number 5790. Collection: Lesley Garrett

7.

Diary, with request to return it to his father, Francis James Connelly. Collection Lesley Garrett



action. With use, hinges quickly distort if the pin is too soft, stopping the box from closing properly or snap if it is too brittle.

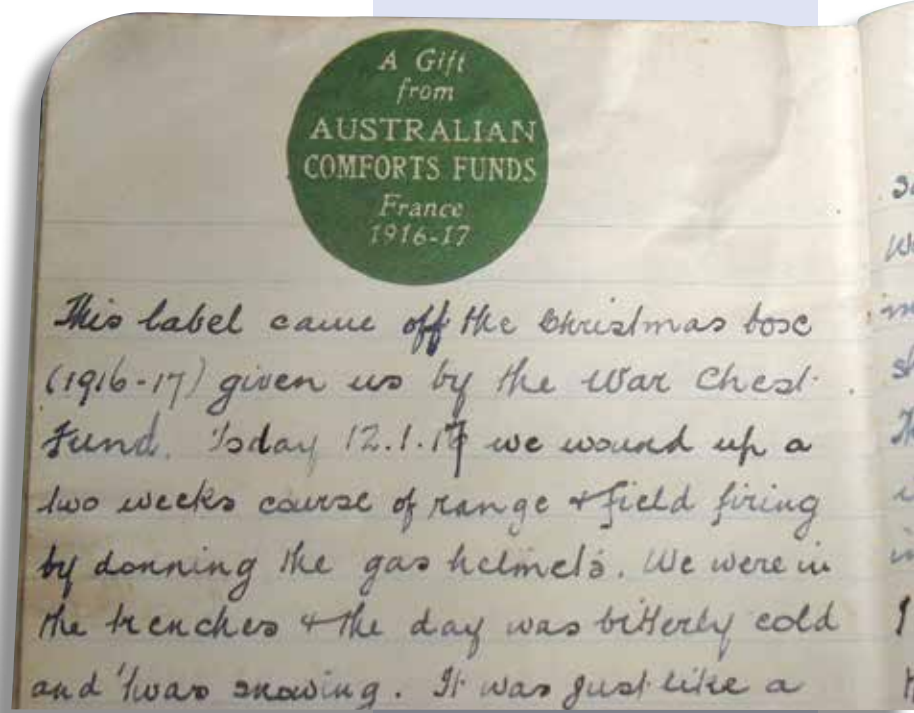
The base is 25 mm deep, gathers at each corner visible on the inside where the metal has conformed to the curved die. It fits outside the lip of the lid which is made of two separate skins, the inner crimped under the outer, embossed skin. Together they form a well which on closing fits firmly into the base. This well would have proved useful in rolling hand-made cigarettes.

The outer, embossed skin lifts the box out of the ordinary and fixes the attention. Its design is a masterful exercise in emblematic iconography created by the architects Stanley Adshead and Stanley Ramsey working in partnership.

Central to it is the princess' head, shown profile in bas relief similar to the sovereign's on a coin. Her head is ringed by a wreath of laurel, the symbol of victory, and is flanked left and right with a monogrammed 'M'. She is surrounded on all sides by her knights at arms: the Allies and Imperial Combined Forces.

A rectangular border with hatched background surrounds this central field, interspersed with smaller cartouches, the topmost one resting on a sword and scabbard reading 'Imperium Britannicum' for the British Empire, which in 1914 embraced a quarter of the globe.

The allies Belgium, Japan, Montenegro and Serbia [sic] occupy roundels at each corner, while the sides carry medallions resting on furled



standards citing Russia and France.

Closing the design at the base is the largest cartouche, “CHRISTMAS 1914”. Just visible to the left and right of it and easily overlooked are the bows of two battleships, guns trained forward (facing away from the word Christmas), sailing across curling waves to engage the enemy.

The space measures only 125 by 85 mm, but achieves great impact because it can be read in many ways, ranging anywhere from simply showing a picture of a maiden princess surrounded by her loyal soldiers, to suggesting an unambiguous battle cry such as “Victory is Certain, these are the Victors”.

Princess Mary’s boxes would certainly have brought pleasure to each recipient: in the initial opening and using of the contents followed by a lasting pleasure in having been noticed and thanked by their very own princess. While the contents of the box may have varied, the same box was given to all, irrespective of rank or gender and would have had the effect of making the troops feel united, bound by a common duty and purpose.

Stories have survived too, of the little boxes tucked into a uniform breast pocket, saving a soldier’s life by deflecting a bullet aimed at him.

It is impossible to estimate how many of these talismanic boxes have survived the century following their creation. They still appear for sale at antique fairs or on the internet, but are now mostly stripped of their original contents, their first owners lost or forgotten.

The owner

I don’t know for certain if the box came down through the family, or if it was acquired in some other way. However, by thinking back over our own family history and researching online government, Red Cross and Australian War Memorial records I surmise that our box could have been given to any one of my three paternal great uncles, all of whom saw action in the Great War, though they all enlisted after 1914.

Of the three Connelly brothers, William survived the war and came home, as did his brother Francis despite both receiving multiple wounds (plate 5). Their brother Hilton Howard Connelly (plate 6), who embarked Australia on 7 October 1916, was not so fortunate.

Lance Corporal Hilton Connelly, 20th Infantry Bn AIF, aged 35, was wounded at Ypres on Flanders Fields on 9 October 1917 and admitted to hospital at

8.

Diary page with menu for Christmas lunch 1916 in camp at Rolleston, England. Collection Lesley Garrett

9.

Diary page with label from Australian Comforts Funds. Collection Lesley Garrett

Wimereux, where his leg was amputated. Gangrene set in and he died of pneumonia on 22 October. He is buried at Wimereux Communal Cemetery, his meagre effects being returned to my great grandparents listed as: letters, two pipes, a whistle, some photos and a diary (plate 7). He is the most likely of the three brothers to have been the owner of the box as he was a bachelor and his parents or siblings would have inherited his estate. His death notice in the *Sydney Morning Herald* on 22 October 1917 stated “He died as he lived – nobly.”

In his surviving diary written from the infantry camp at Rolleston in 1916 prior to dispatch to France, Hilton describes the menu for Christmas dinner and



10.

Tamworth erected a memorial to the Australian Light Horse and its “Waler” horses, revered for their service and especially for the mounted infantry charge to capture Beersheba in 1917. Sculptor Tanya Bartlett, Newcastle, 2005. Photo Lesley Garrett

interestingly mentions receiving a Christmas Box, even going so far as to stick the accompanying label into his diary (**plates 8–9**).

But this is a Christmas box provided by The Australian Comforts Fund, France 1916–17 and not the fund established by Princess Mary. It originated in Australia, where supporters of the war effort worked tirelessly to provide gifts for their soldiers abroad – among other things, over 80,000 pairs of hand-knitted socks.

Following his description of Christmas at Rolleston, training in trench warfare and

the use of gas masks, the diary abruptly stops, and ten months later Hilton is dead.

I am unable to explain how the box in the boatshed came to be there nor how it was acquired and can only surmise that it was sent back to the family for safekeeping prior to Hilton’s death and from there passed down through the family by his sister (my grandmother) and from her to her son (my father) and from him to me.

The passion for remembering sacrifice is still with us. For example in 2005, Tamworth erected a new memorial to the Australian Light Horse and its “Waler” horses, revered for their service (**plate 10**). “Walers” – so named because they originated in New South Wales – were renowned for their stamina, especially for the charge to capture Beersheba and its valuable water wells in 1917. Newcastle sculptor Tanya Bartlett has shown a trooper farewelling his mount; all but one of the horses were left behind when the troops returned to Australia.

Many Australian families will have relics of the Great War and I hope that people will use this opportunity to record and research collections of memorabilia in their own families before they are lost.

Lesley Garrett is a committee member of the Australiana Society.

NOTES

- 1 Bel Bailey, “Not a man forgotten”, *Country Life*, 29 Nov 1984, p 1664.
- 2 Bill Gammage, *The Broken Years, Australian Soldiers In The Great War*, Penguin Books p 7.
- 3 *Ibid* p 10.
- 4 *Ibid* p 11.

Among the exhibitions around Australia commemorating WWI, *Keepsakes: Australians and the Great War* is showing at the National Library of Australia in Canberra until 19 July 2015.

The Fereday service

The Fereday service is a rare example of armorial porcelain tableware relating to colonial Australia, bearing the name, position and crest of the owner Dudley Fereday, first Sheriff of Van Diemen's Land (1823–33) (plate 1). Although none of the surviving pieces bears a mark identifying the manufacturer, the ware has previously been attributed to Spode, despite not being known Spode shapes. A recent discovery in Tasmania has uncovered the English porcelain factory which made the Fereday table service.

SUSAN KNOP AND MICHEL REYMOND

Dudley Fereday (1789–1849) was born on 31 July 1789, the son of Samuel Fereday and his wife Ann Bagley of *Ettingshall Park*, Staffordshire, England. His father was a farmer and collier whose mining knowledge made him a large fortune.¹

Privately educated, Dudley Fereday went to Magdalen College, Oxford, as a gentleman commoner and in 1814 obtained an honorary MA. Following the end of the Napoleonic Wars, a general economic depression occurred particularly in the iron and coal industries. Samuel Fereday's business interests including his bank collapsed and he was subsequently declared bankrupt in 1821.²

This downturn in his father's fortunes likely affected Dudley and he spent some time with the bankers Matthias and Thomas Attwood studying the principles of money lending.³ Through the patronage of Edward Littleton MP (1791–1863, later Lord Hatherton), he was appointed Colonial Secretary in

Sierra Leone from December 1817 until 1820, when due to ill health he returned to England on full pay.

On 30 September 1823, through Littleton, George IV appointed him as the first Sheriff of Van Diemen's Land. He did not leave immediately to take up his duties,⁴ instead requesting his first year's salary of £800 be paid in advance. Before his departure, Fereday was granted a coat of arms (**plate 2**) by the College of Arms on 5 June 1824.⁵ He arrived in Hobart Town on the *Phoenix* in January 1825, accompanied by his clerk, Thomas James Crouch (1805–90), who had been 'suggested' for the job by Fereday's father.⁶

As Sheriff of Van Diemen's Land, Fereday's duties included responsibility for the functioning of the courts, executing court judgements in criminal and civil proceedings, acting as a coroner, and carrying out executions if the official hangman was not available. His salary was paid from the fees payable to him as Sheriff. If the fees exceeded his salary, he was directed to pay the surplus into the Police Fund. Although his duties as Sheriff expired annually, Earl Bathurst had ordered Lieutenant Governor Arthur to re-appoint him without further instructions.⁷



1. Oval dessert dish with twin moulded grip handles, one of a pair, w 32 cm. Collection: Tasmanian Museum & Art Gallery, Hobart P2012.22 purchased with assistance of Barlow Bequest 2012



2.

Original vellum scroll of the grant of a coat of arms to Dudley Fereday, dated 5 June 1824, by College of Arms, London

In Hobart Town, Fereday leased a residence at 3 Bathurst Street from which he also carried out his official duties.⁸ With a street frontage of 130 feet (39.6 m), the house (**plate 3**), later known as *Appletree Hall*, was situated on the north side of Bathurst Street, close to its intersection with Argyle Street and contained:

4 commodious rooms, a kitchen and pantry on the first floor, and four rooms on the upper storey, commanding a most delightful view of the town and harbour. The garden which extends the whole width is in excellent order, and filled with the choicest fruit trees and vegetables. The out buildings consist of a brick three stall stable, and coach-house, with loft over, and every other convenience.⁹

Further along, the Chief Constable resided at 18 Bathurst Street and at No 20 was the "Watch House generally full from Saturday night to Monday morning." A block away in Campbell Street was the New Penitentiary or Prisoners' Barracks, containing from 600 to 800 prisoners and a flour mill driven by the prisoners on a treadmill.¹⁰

Fereday was "an urbane and hospitable man, who ran a club devoted to dinners followed by whist and known either nostalgically or whimsically as 'Boodles',"¹¹ probably after the London gentleman's club of the same name, at his Bathurst Street residence. The Reverend Robert Knopwood, cleric and magistrate, was a frequent dinner guest:

At court all the day. Mr. Grigson [sic] J.P., Revd. Mr. Connelly and self dined with the Sherriffe [sic] Dudley Ferriday [sic], Esq., he gave an excellent dinner and champain [sic], clarrett [sic] etc.¹²

Owing to the nature of his duties as Sheriff, Fereday became an unpopular public figure. "He disregarded public opinion and sedulously wooed the favour of his betters, although with little success."¹³ In addition, Lieutenant Governor Arthur and the Chief Justice, Sir John Lewes Pedder, looked upon him unfavourably, because of the way he conducted himself and his unusual control of the revenues of his office. Socially unwelcome at Government House, Fereday complained to Arthur and to his Staffordshire friends about his treatment and begged to be removed to another colony.

In 1828 he applied for leave to return to England, proposing to share his salary with his deputy. His mother had died shortly before his departure from England and he now wished to return to Staffordshire to arrange his private affairs.¹⁴ Arthur doubted his intention to return should leave be

granted and the Colonial Office eventually rejected his application.

Before applying for leave, Fereday obtained a land grant of 2,000 acres in January 1828 but Arthur suspected that he had no intention of making improvements, and expected that he would sell the land instead.¹⁵ However Fereday did not take up the grant. Perhaps this was due to his increasing unpopularity which came to a head in December 1831, when to the displeasure of the Lieutenant Governor and the Chief Justice, his private affairs became public in a court case.

Denounced for perjury by Roderic O'Connor, Inspector of Roads & Bridges, Fereday sued for £5,000 damages. For almost five hours O'Connor's barrister, Joseph Tice Gellibrand, treated the jury to a detailed account of Fereday as the prince of usurers, lending money at 35% interest, quoting Edmund Burke: "*His bank is his temple, his bill book is his bible, his money is his GOD!*"¹⁶ The verdict's effect on the residents of Hobart Town was one of excitement when Fereday won the case with damages of £400.

Arthur instructed the Sheriff to stop his money-trading activities. After negotiations, he agreed to leave and departed Hobart Town for England in February 1833. Lathrop Murray, editor of *The Tasmanian and Austral-Asiatic Review*, probably summed up the feeling, at least for some, when he declared: "We have unspeakable satisfaction in announcing that the Father and Founder of Colonial Usury, Mr. Fereday is no longer connected with this colony."¹⁷ "The two and two make ten man ... purposes [sic] 'transporting' himself and his Library (the interest book) to the Emerald Isle."¹⁸

On returning to England, he was appointed in 1834 as a commissioner for compensating West Indian slave owners and the following year he stood unsuccessfully as a Conservative candidate in the Wolverhampton parliamentary elections. He had returned to his family home at *Ettingshall Park*, Staffordshire (**plate 4**) and became a respected inhabitant of the Sedgley parish, acting as a magistrate for the county for the last four or five years of his life. He died a bachelor on 22 September 1849, aged 60. He bequeathed £20,000 of his estate for

four fellowships at Magdalen College, Oxford, giving preference to the founder's kin, afterwards to natives of Staffordshire.¹⁹ Magdalen formally declined this bequest but St John's College accepted it.

Fereday left all his family plate and other articles of silver, and his books and pictures to his sister Elizabeth's elder son, George Samuel Fereday Smith, an industrialist and canal manager (later High Sheriff of Kent), and a small annuity to his faithful housekeeper, Mary Curtis.²⁰ He had nominated George's younger brother Frederick Smith to become the first Fereday fellow.²¹

It was said of Fereday, after his death, that in the course of his eight years' residence in Van Diemen's Land, he had amassed a large fortune of £20,000 by lending out money on mortgage at an ordinary rate of 35%, or less with ample security.²²

His residence in Bathurst Street, Hobart Town, has long since been demolished, however a cedar box, bearing his name, position and the year 1826, remains in the possession of the Sheriff's Office, Hobart Supreme Court, where it was recently discovered by the authors (**plate 5**).

The porcelain service

The Fereday table service is a hybrid hard-paste porcelain, transfer printed with a green seaweed-like pattern with green lines decorating the moulded edges, and painted with red berries; printed in the centre with a crest of a palm tree with a suspended hunting horn, a running fox below and the motto "PER SYRTES AESTUOSAS" ("through dangerous and barren places") from Horace's *Ode 1.22* (**plate 6**). Most pieces are marked on the back with a black transfer-printed laurel wreath and inscribed "Mr. Dudley Fereday Sheriff of Van Diemens [sic] Land." (**plate 7**). The crest is copied from the coat of arms granted to Fereday on 5 June 1824 by the College of Arms, London, (**plate 2**).²³

Attribution

In July 1964 the State Library of Tasmania commented on the Spode attribution in correspondence with Sir Alfred White, Agent-General for Tasmania in London. The Agent-General had recently discovered that



there was a "special china dinner service made by Spode, on the back of the plates of which is the wording manufactured for D. Fereday of Van Diemen's Land". He was keen to "beg, borrow or purchase" a piece from the service for the Tasmanian Museum in Hobart. The State Library suggested that there may be a connection between the Fereday service and the Spode factory because Fereday was a contemporary of Josiah Spode, principal superintendent of convicts in Van Diemen's Land, and a grandson of the founder of the Spode factory in Staffordshire, Josiah Spode.²⁴

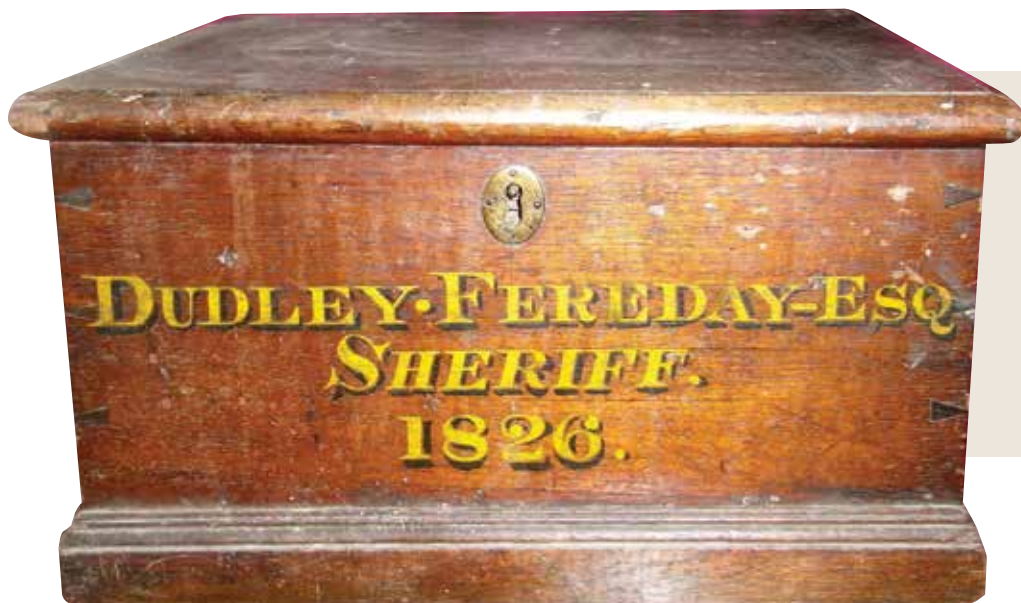
Several months after this correspondence, Sotheby's in London offered for sale "a Spode service of Tasmanian interest":

3.

Detail from mid 1950s photograph, "Aerial view of Hobart centred around the new Commonwealth Bank building", Tasmanian Archive & Heritage Office, Hobart, PH 30-1-2867

4.

Photograph of *Ettingshall Park* (farm) c 1956, shortly before demolition; Trevor Genge, *Sedgley in Old Photographs: a second selection*, Sutton Publishing Ltd, 1997 p 27



5.

Cedar box, the front panel decorated in gilt with the name and year “Dudley Fereday – Esq. Sheriff. 1826.” H 26 w 45 d 30 cm. Collection: The Sheriff’s Office, Tasmanian Supreme Court, Hobart

one Muffin dish and Cover, two Vegetable Dishes, two rectangular Dishes, two Bowls, two Jugs, a Sucrier and Stand, an Egg Cup, eight Dinner Plates, four smaller Plates, nine Breakfast Cups and six Saucers, twelve Teacups, nine Coffee Cups, and seven Saucers²⁵

In the weeks following the auction a private benefactor called on the Agent-General and to his amazement presented him with a muffin dish (**plate 8**) for the museum. The same benefactor also donated a breakfast cup and saucer and a rectangular vegetable dish from the same service to the Queen Victoria Museum and Art Gallery in Launceston.

In an article on printed ceramics in Australia, Marjorie Graham discussed the Fereday service and noted that the pieces were stock standard Spode shapes.²⁶ However, no evidence has been found to support the Spode attribution, nor are they known Spode shapes.

The cataloguer of some Fereday pieces in the collection of the Allport Library and Museum of Fine Arts, Hobart noted that the Fereday twelve-sided breakfast cup (**plate 9**) with ring and spur handle was remarkably similar in form to a Chamberlain’s Worcester ‘New Hambleton’ cup illustrated by Berthoud.²⁷

In 2011, the National Trust Regency villa, *Runnymede* in New Town, Hobart, acquired a Chamberlain’s Worcester dinner service decorated with a pattern of green seaweed with red berries and

green lines, identical to the pattern on the Fereday service. One vegetable dish cover is hand painted in green script with the words “Chamberlain’s Worcester” above the painted number “1443” (**plate 10**). All the pieces have the same painted pattern number. The *Runnymede* dinner service has no connection to Dudley Fereday, but the “weed and berry” decoration is identical except for a standard central seaweed design replacing the Fereday crest.

According to the original Chamberlain pattern list, this pattern is described as: “New Chantilly, green weed & berry & green line/Dinner service”, priced at £21. At the time, different versions of the pattern could be ordered: “drab weed & red berry & drab line” (pattern number 1446) for the same price or the more expensive “drab weed red berry & gold lines” (pattern number 1439) for £26/5/0.²⁸

As the “weed” decoration of the dinner service at *Runnymede* and the Fereday service appear identical, it is important to compare the shapes of the different services.

The *Runnymede* dinner plates and side plates share the same moulded edges as four surviving Fereday side plates (about 9 inches or 23 cm diameter); however no other pieces of the two services share the same form. The *Runnymede* dinner service has no tea and breakfast wares or dessert wares. One Fereday vegetable dish is in the collection of the Queen Victoria Museum and Art Gallery, but it does not share any of the shapes of the *Runnymede* serving dishes. The shape of the *Runnymede* service is described as “New Chantilly”, described

by Godden as a Chamberlain shape of the 1830s and 1840s.

Further research into the surviving examples of shapes from the Fereday service was crucial to support the attribution to Chamberlain’s Worcester. Examination of the shape of a pair of Fereday dessert dishes (**plate 11**), recently acquired by the Allport Library, provides the necessary link. Godden illustrates a Chamberlain’s Worcester gadroon-edged dessert service including a dish with the same shape.²⁹ Godden comments that the same shapes were produced without the moulded gadroon edge and illustrates an example of a dessert dish with a richly decorated blue border and with a floral painted centre, c 1825–35.³⁰ This dish is of the identical form as the Fereday “comport” illustrated by Graham³¹ (see **plate 12** for a similar example).

Date

Gilt “weed” or seaweed-like patterns were a popular design at the English ceramic factories of Flight, Barr & Barr, Chamberlain’s and Grainger’s Worcester during the early 19th century. Some services also bear central panels painted with shells, landscapes or family crests. Godden illustrates a small Chamberlain’s Worcester teapot decorated with a version of pattern 1054 “new weed with flowers plain” after a Flight, Barr & Barr design c 1824–28.³² Chamberlain was prone to copying other factories during this period, including its rival Flight, Barr & Barr. This seaweed pattern is similar to the

Fereday and *Runnymede* services, however with added floral decoration.

Pattern 1443 “green weed & berry & green line” used on the *Runnymede* service was a standard pattern at the cheaper end of the factory’s range; there is no ground or border colour and no gilding. The seaweed design is transfer printed and younger painters would have painted in the red berries.

The surviving Chamberlain pattern list records the factory’s tableware designs from the 1790s to the early 1850s, but the records do not indicate when individual pattern numbers were introduced. Some patterns were discontinued after a short period, yet others remained popular over many years. At any one period the Chamberlain factory, like other manufacturers, was producing several different shapes so that china retailers could offer their customers a choice of designs and shapes. An earlier pattern could be added to a later and more fashionable shape.

When ordering the dinner and dessert services together with a combined tea, coffee and breakfast service, Fereday, likely wishing to impress the colonial gentry, chose a standard yet fashionable pattern, but with the added prestige (and a little extra expense) of printing his crest, his name and his government position.

Fereday was appointed Sheriff of Van Diemen’s Land on 30 September 1823 but did not arrive in the colony until January 1825. Before his arrival he applied for a coat of arms from the College of Arms, London. As the table service is marked with his crest, it is reasonable to assume that Fereday ordered the service soon after the granting of the arms on 6 June 1824. He may have taken the service with him to Hobart Town or it would have been sent some time after his arrival. Given his decision in 1828 to seek leave to return home and his unpopularity with the Lieutenant Governor, it is unlikely that he would have ordered such a service after 1828. In the absence of factory or other contemporary records indicating the date of Fereday’s order, we suggest that this service was made about 1824–25.

Composition of the service

Before Fereday left Hobart Town in 1833, his house contents were put up for sale by public auction on 19 January:



All the valuable household furniture, plate, linen, books, &c. the property of Dudley Fereday Esq. Sheriff of Van Diemen’s Land, proceeding o England.³³

No detailed description of those contents was advertised, nor does there appear to be any surviving catalogue.

A standard Chamberlain’s Worcester dinner service of the post-1820 period comprised 60 dinner plates, 24 soup plates, 24 side or dessert plates, 2 soup tureens covers and stands, 4 sauce tureens covers and stands, 4 vegetable dishes and covers, 1 salad bowl, 1 fish drainer and 16 platters from 10 to 20 inches (26 to 51 cm) long.³⁴ Side or dessert plates (about 9 inches or 23 cm diameter) could be used as part of a dinner or dessert setting. A typical dessert service would have included a footed



6.

Fereday’s crest of a palm tree with suspended hunting horn, a running fox below, and the motto “PER SYRTES AESUOSAS”, transfer printed in black, on the front of most pieces

7.

Black transfer-printed laurel wreath inscribed with Fereday’s name and official title, marked on the back or underside of most pieces

8.

Muffin dish with cover, diam. 21.4 cm. Collection: Tasmanian Museum & Art Gallery, Hobart, P837, presented by H. Longden, 1965





9.

Breakfast cup and saucer, cup: h 7.4 diam. 11.8 cm, saucer: h. 3.4 diam. 17.6 cm. Collection: Allport Library & Museum of Fine Arts, Hobart

10.

Chamberlain's Worcester factory mark and pattern number, hand painted in green script on reverse of vegetable dish cover, part of large table service. Collection: *Runnymede*, New Town, Hobart

centrepiece/comport, 2 cream tureens with covers and stands, a number of dishes of different shapes and 24 dessert plates.

A standard tea and breakfast service ordered in 1818 comprised 12 teacups and saucers, 12 coffee cups (no saucers), 12 breakfast cups [twice the size of a teacup] and saucers, 8 plates, 1 teapot and stand, 1 sugar box, 1 slop bowl, 1 cream jug, 1 pint jug, 2 muffin dishes & covers, 2 butter tubs & stands, 2 loaf plates (9 inches), 2 egg stands (3 cup each) and 1 square sugar basket.³⁵

A number of examples from the Fereday service survive in public and private collections in Australia and in England. The majority of the pieces are from the tea and breakfast service and from the dessert service. Over the last 50 years, auction houses and antique dealers have sold pieces from London to Hobart. The late George Doling, a Sydney antique dealer, sold a number of pieces in the 1960s. On 2 May 1988 Christie's Australia offered at auction in Sydney a Chamberlain's Worcester part tea and coffee service: "two shaped circular

plates, nine teacups, seven coffee-cups, and six saucers ... circa 1830." The late Ruth Simon, one of the greatest private collectors of Australiana of the late 20th century, owned a number of cups, saucers and side plates, now in the Trevor Kennedy collection in Sydney. In April 2012, Mossgreen Auctions sold a pair of dessert dishes at auction at *Clarendon House*, Tasmania. These dishes were part of a set of six Fereday dessert dishes purchased in London the previous year.

Known surviving examples

Tea and breakfast service: 1 muffin dish and cover (TMAG), 1 muffin dish missing cover (V & A); 5 breakfast cups and saucers (ALMFA, NGA, QVMAG, TMAG, and private collection); 8 teacups, 5 coffee cups and 7 saucers (TMAG and private collection); 1 stand (TMAG).

Dinner service: 1 vegetable dish (QVMAG)

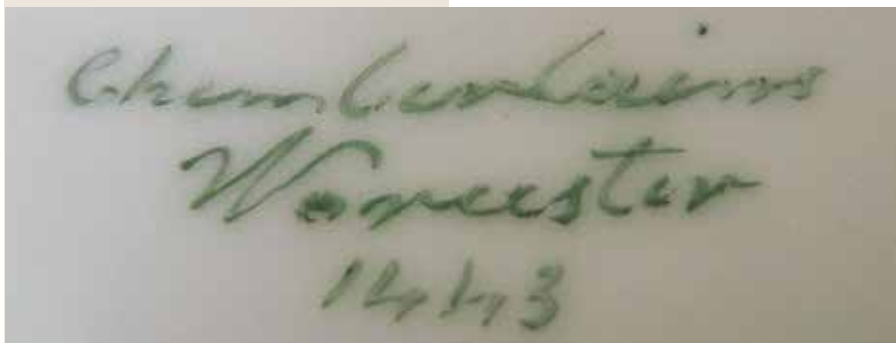
Dessert service: 1 rectangular two handled comport and 1 rectangular two handled dessert dish (private collections); 1 pair of oval two handled dessert dishes (TMAG); 4 one handled dessert dishes (ALMFA and private collection); 4 side or dessert plates (2 in OGH and 2 in a private collection).

In addition, more cups and saucers, mugs, jugs, a sucrier, stands (under plates) and an eggcup are in Australian private collections.

Conclusion

The Fereday service is a rare example of English ceramic tableware relating to colonial Australia, bearing the name and position as well as the crest copied from the owner's official coat of arms. Dating to 1824–25, most pieces are printed with the name of Dudley Fereday on the underside, and many of the larger pieces bear his crest on the front. Although the service has been attributed to Spode in the past, research on the *Runnymede* dinner service with similar seaweed-like decoration has assisted in the re-attribution of the Fereday service to Chamberlain's Worcester as the manufacturer.

It is not known if Fereday took his table service back to England with him. Strangely, to date no dinner plates or soup plates are known in public or private collections. However, rare pieces such as muffin dishes still survive, one in



the Tasmanian Museum and Art Gallery in Hobart and the other in the Victoria and Albert Museum in London. Given Fereday's position and status and his known record for entertaining, it is likely his service was a setting for between 8 and 12 people, possibly as many as 24. That would suggest his entire service including replacements, which would have been part of the original order, could range between 200 and 400 individual pieces.

As well, Allport holds a dessert dish (**plate 13**) with similar weed decoration without green lines or the red berries and instead of the Fereday crest, the centre of the dish is printed with a Masonic emblem, the initials CO and the year 1835, but there are no factory marks or pattern numbers. The shape of this dessert dish is identical to the pair of Fereday dessert dishes (**plate 1**) held by the Tasmanian Museum and Art Gallery.

ACKNOWLEDGMENTS

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ABBREVIATIONS

ALMFA Allport Library and Museum of Fine Arts, Hobart

NGA National Gallery of Australia, Canberra

OGH Old Government House, Sydney

QVMAG Queen Victoria Museum and Art Gallery, Launceston

TMAG Tasmanian Museum and Art Gallery, Hobart

V & A Victoria and Albert Museum, London

Susan Knop is a librarian with the heritage collections of the State Library of Tasmania.

Michel Raymond is a Sydney solicitor, councillor on North Sydney Council, committee member of the Australiana Society and a regular contributor to *Australiana* magazine.



NOTES

- 1 'Obituary, Dudley Fereday, Esq.' *Gentleman's Magazine*, 33 Jan 1850, p 92. For a time his father was the largest employer in England with a workforce of about 5,000.
- 2 'County bankers becoming bankrupt' entry for 'Samuel Fereday, Richard Smith and James Fisher', *Journals of the House of Commons*, vol 81, HMSO, 1826, p 723. Entry for 'Samuel Fereday... Feb. 6 1821', George Elwick, *The Bankruptcy Directory*, Simkin, 1843, p 141.
- 3 Robert Lathrop Murray, *Fereday & O'Connor, Supreme Court of Van Diemen's Land: proceedings for libel, slander and malicious prosecution, 1831/ reported by Robert Lathrop Murray; with notes & dramatic personæ by Eustace FitzSymonds*, James Dally, Adelaide, 2004, p 103.
- 4 Date of appointment incorrectly cited in *ADB* as February 1824. The earlier date of 30 September 1823 is confirmed in 'Lieut.-Governor Arthur to Earl Bathurst, Despatch No. 58, 18 Sept 1827', *HRA* series III vol vi, p 183 and in 'Memorial of Dudley Fereday', *HRA* series III vol vii, p 358.
- 5 Photograph circa 1983 of original vellum scroll granting a coat of arms to Dudley Fereday, two wax seals in circular gilt cases, with another version of the coat of arms with crests and original red morocco case. Coat of arms: 'sable on a fess wavy ermine between three goats' heads erased argent an alligator proper...'
- 6 'Reminiscences of T.J. Crouch (written in 1880)', Tasmanian Archive and Heritage Office, NS1265/1/1. Crouch's uncle had gone into the King's Bench Prison for debt and had become very friendly with Samuel Fereday. By this time Dudley Fereday had returned from Sierra Leone and accepted the appointment as Sheriff of

11.

Dessert dish with moulded grip handle, one of a pair, w 27.5 cm. Collection: Allport Library & Museum of Fine Arts, Hobart

- 'V.D.L.'. At the suggestion of his father, Dudley Fereday offered the job of clerk to the young Crouch.
- 7 'Earl Bathurst to Lieut.-Governor Arthur, Despatch No 3, 17th February 1824', *HRA* series III vol iv, pp 119–121.
 - 8 James Ross, *The Van Diemen's Land Anniversary and Hobart Town Almanack for the year 1831*, James Ross, Hobart Town, 1831, p 74.
 - 9 *Colonial Times*, 25 Dec 1832 p 3.
 - 10 Ross, *op cit*, p 68.
 - 11 Murray, *op cit*. Fereday was never a member of London's Boodles Club; letter from Boodles to one of the authors.
 - 12 'Tuesday 6 October 1825' in Mary Nicholls (ed), *The Diary of the Rev Robert Knopwood, 1803–1838: first Chaplain of Van Diemen's Land*, p 458.
 - 13 "Fereday, Dudley (1789–1849)" in *Australian Dictionary of Biography*, vol 1, MUP, 1966.
 - 14 'Memorial of Dudley Fereday', *HRA* series III vol vii p 358.
 - 15 Tasmanian Archive and Heritage Office, LSD1/1/74, 1755, pp 311–320.
 - 16 *Tasmanian and Southern Literary & Political Journal*, 17 Dec 1831, p 397, col 3 bottom.
 - 17 *Tasmanian and Austral-Asiatic Review*, 28 March 1834, p 100.
 - 18 *Ibid*, p 103.
 - 19 Will of Dudley Fereday of Ettingshall Park, Staffordshire, 27 October 1849, National Archives, UK, PROB 11/2101/40.
 - 20 *Ibid*.



12.

Stand with twin moulded grip handles together with a tea, coffee, and breakfast cup and saucer, stand w 34 cm. Collection: Caressa Crouch and Carl Gonsalves. Photograph courtesy Mossgreen Auctions, sale 22 Feb 2015 lot 290

13.

Oval two handle dessert dish, transfer printed in seaweed pattern with Masonic emblem and initials "C H " and the year "1835", w 31.5 cm. Collection: Allport Library & Museum of Fine Arts, Hobart



- 21 William Holden Hutton, *S John Baptist College*, F E Robinson, London, 1898, pp 230f.
- 22 John West, *The History of Tasmania*, vol 1, Henry Dowling, Launceston, 1852, p 129.
- 23 Van Diemen's Land was not proclaimed a separate colony until 3 December 1825.
- 24 Tasmanian Archive and Heritage Office, correspondence file for Dudley Fereday.
- 25 Lot no 88 "A Spode Service of Tasmanian interest" in *Catalogue of Fine English Porcelain*, Sotheby & Co, London, 3 Nov 1964.
- 26 Marjorie Graham, *Printed Ceramics in Australia*, Australian Society for Historical Archaeology Occasional Paper no 2, University of Sydney, 1979, p 5.
- 27 Michael Berthoud, *A Compendium of British Cups*, Micawber Publications, Bridgnorth, Shropshire, 1990 pl 1036, p 173; Michael Berthoud, *An Anthology of British Cups*, Micawber Publications, Broseley, Shropshire, 1982 pl 646, p 108.
- 28 Geoffrey Godden, *Chamberlain-Worcester Porcelain 1788-1852*, Barrie & Jenkins, London, 1982 p 339.
- 29 *Ibid*, pl 185, p 156.
- 30 *Ibid*, pl 187, p 157.
- 31 Marjorie Graham, "Imported Pottery", in *Australian Antiques: First Fleet to Federation*, Golden Press in association with the National Trust of Australia (NSW) Women's Committee, Sydney, 1977, pl 184, p 109.
- 32 Godden, *op cit*, pl 428, p 333.
- 33 *Colonial Times*, 25 Dec 1832, p 3.
- 34 Godden, *op cit*, p 160.
- 35 Godden, *ibid*, pp 222-3.

John Jardine in Australia

After a short career in the British army, John Jardine, the youngest brother of the eminent Scottish ornithologist Sir William Jardine, in 1839 decided to emigrate to Australia. In 1861, he served as a police magistrate and gold commissioner at Rockhampton, then became a pioneer settler at Somerset on Cape York where the Jardine River and Jardine National Park are named after him. A keen collector of natural history specimens, he sent bird skins to his brother in Scotland, adding new species to the Australian avifauna.

Two Australian birds are named after him.

CHRISTINE E. JACKSON

John Jardine's father was Sir Alexander Jardine (1772–1821), the 6th baronet of Applegirth and chief of the Jardine clan of Dumfriesshire in Scotland, their home being at Jardine Hall near Lockerbie. On his death, John's brother William became the 7th baronet at the early age of 21.

Sir William was to become the foremost naturalist in Scotland for half a century (from 1824 to 1874) with a huge collection of bird skins – to which John contributed 112 specimens, most sent from Australia – and a library on which he based his publications about birds. This was his hobby, but his main job was to run his 5,000 acre (2,270 ha) estate by the river Annan. The estate provided game that the brothers enjoyed hunting and shooting and fish that they were expert at catching in their own river as well as the Tweed.

John (**plate 1**) was born in 1807. His father had a new hall built in 1814, known as Jardine Hall, which was John's home until he left Scotland (**plates 2-3**). John's mother, Jane Dorcas Maule (the daughter of Thomas Maule who was the male heir and representative of the earls of Panmure) died only four

years after her husband leaving Sir William, Alexander, John and their sister Helen (1805–48) orphaned. His mother and sister Helen were in Madeira when his mother died. Sir William went to meet Helen on her return and cared for her at Jardine Hall until she married the Reverend C. S. Hassell MA of Fox Earth, Newcastle, Staffordshire in 1827. Helen also died young, in January 1848 and her husband never re-married.

Looking after his younger sister and brothers was a large responsibility that fell on Sir William when he was only 21. On 23 June 1820 in Edinburgh he had married Jean Home Lizars (1799–1871), the daughter of an Edinburgh artist and engraver. His parents did not welcome her unreservedly, as she was not considered eminently suitable as a wife for the future baronet. However, it was fortunate that they married early; his petite but vivacious Scottish wife, known as Jane, was all that Sir William could have hoped for, being a great help in running Jardine Hall and caring for his younger siblings within a year of their marriage. Any business transactions relating to family, their commissions, deaths and wills, fell to Sir William to conduct.¹

Sir William, as the eldest son, inherited everything on the death of their father, so John (1807–74) and his



1.

John Jardine (1807-74), photograph c 1862. Collection: Oxley Library, State Library of Queensland ref 73431, neg 35162

2.

Spedlins Tower, near Lockerbie, Dumfriesshire, the home of the heads of the Jardine clan from the 15th century until Jardine Hall was built in 1710/11. Photograph: Royal Commission on the Ancient & Historical Monuments of Scotland





3.

The new Jardine Hall built for Sir Alexander Jardine, John's father, in 1814. Wings were added to the central portion, trebling its size, in 1894. Photograph: Royal Commission on the Ancient & Historical Monuments of Scotland

brother Alexander (1803–69) had to find their own way in the world and needed a career. They both became soldiers. Alexander spent most of his life abroad while Sir William (**plate 4**) looked after his business interests at home. Alexander married Elizabeth, the daughter of C. Curtis of Cluna, Kings County, Ireland, in 1830 and died without issue. He served at the Cape, South Africa and John Jardine had hoped to meet him while sailing to Australia when his ship called at Cape Town. Alexander was in India throughout the “mutiny” of 1857–58, and in Lucknow after its relief. We know of these campaigns from several of

his preserved military journals. He was promoted to major-general in 1859.

Early life

John Jardine also joined the army, the First Foot and then the First Royals, and became a captain serving in Ireland 1829–35 before leaving the army and emigrating to Australia in July 1839. This account of John's life before he went to Australia is based on letters which also show that he and Sir William were close.

The correspondence between Sir William and his close friend and co-author, Prideaux John Selby, (they were publishing *Illustrations of Ornithology*, 1826–43) refer to John on several occasions. John helped with bird collecting and buying foreign bird skins for Sir William; they also enjoyed insect collecting.

John's own letters when a soldier (in July 1835 he got a commission) kept his brother informed of his shooting activities with fellow officers. In August 1837 Sir William told Selby, “My Brother arrived on Saturday with his bride, he is off to the moors this morning along with Mr Gould & I

expect they will bring home 20 brace at least”.² John married an Irish lady, Elizabeth Craig, in 1837 and took her and her sister to Australia in 1839.

The brothers shared a keen sense of humour. On 31 January 1836, writing from Ireland, John told Sir William of a “recruiting party” for soldiers being sent by his regiment to Scotland. “Recruiting party” was a euphemism for a raiding party that was none too gentle in persuading young men to join the army:

We have just sent off 3 recruiting parties to Scotland, one goes to Dumfriesshire [the Jardine's home county on the border between England and Scotland] I suppose they have got one so fine specimen of the border lads that they are anxious to pick up a few more, the party will arrive in a fortnight, I am desired to mention them to you, and to request that you will render them any assistance that may be in your power, you may send a few of your poachers to them, to keep them quiet.³

Emigrating

When planning to emigrate, John consulted his brother about his finances and preparations for emigration to Australia. A letter from John to Sir William, dated 21 June 1839 contains the details and shows the trust and respect John entertained for his elder brother.⁴ Sir William had already undertaken a similar role for the middle brother, Alexander, when he went abroad with his regiment.

My Dear William

I return the papers and think you will find them all right, for I have attended most strictly to your directions and marks, as to where they are kept I don't much care where it is so long as they are safe and I should think there can be nowhere as than among your own papers, so that let them know [.] Mrs Young's account is certainly so the more than I expected but I suppose it is all right and to offer to manage any money matters in a small way that I may have, I really [sic] don't think that it is worth while employing any person for so very trifling and simple a business and shall be much obliged to you to do it for me. I have not heard from Mr Gibson yet, I hope he wont be much longer for my time is getting very short. You say the Western Bank draws its bills on Jones Loyds & Co and that I am to enquire what name they will bear in Australia, do you mean when the bill would be drawn on them? For what? I expect a letter every day from the Ship brokers, to tell me the time of their vessels sailing. The only thing I can tell you of it just now is that it will not be before the 15th of July or after the 10th of August. I shall take the first vessel after the 15th that is suitable. I shall not fail to let you hear as soon as I know myself. I can't tell why Mrs Young omitted [his servant] Kennedy's £5. I am certain I mentioned it to her, it

does not signify however if you pay him and get his receipt. About a ploughman, I should like to engage him for two years, at £25 no more. That I understand being about the highest rate of wages given in Wales including of course his house and grub which is paid in regular rations of so much meat and so many pounds of flour etc in the week. I should like him married if possible, a woman who knows any thing of country matters being invaluable there. I am glad you have ordered the grinder I should have fetched it some way, it and the plough will be sent with Kennedy, and a double turnip drill with the other man when he comes – if he does not, it can be sent in some other way. Does William [Sir William's son who did not go to Australia] not feel inclined to change his mind yet, I really [sic] cant get him out of my head, if he shows, in the course of a year or so I dare say I would find a berth for him.

You will see in the paper accompanying the settlement that there are no places of residence mentioned the Regt. is sufficient I suppose send me the name if those new candles you that you had Mrs Jameson [sic= means "send me the name if you send those new candles that you had from Mrs Jameson"].

In hast[e] love to all believe me
Your affect[ionate] Brother
John Jardine

Don't forget the Axes & bills
No 3 George Place, Plymouth
June 21st [1839]

Sir William was the ornithologist John Gould's closest friend and naturalist correspondent. Gould contributed 234 specimens to Jardine's museum, stayed at Jardine Hall, met John there, and joined in shooting and fishing on the estate. When Gould was in Australia, Sir William kept in close touch with Edwin Prince, Gould's secretary in London, ready with advice and keeping abreast of Gould's movements in Australia.

Sir William wrote to Prince to say

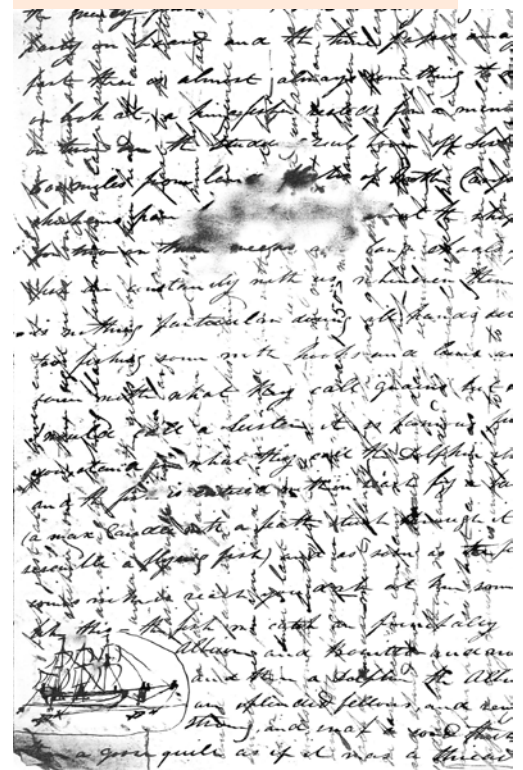


4.

Thomas Herbert Maguire (1821-95), *Sir William Jardine*, 1849, lithograph printed 1851 by M & N Hanhart. This is one of 60 portraits of famous scientists commissioned by George Ransome for the Ipswich Museum, England

5.

A page of John Jardine's letter written on board the *Dryade* to his brother Sir William Jardine in 1839. The sketch shows the crew and passengers fishing. Collection: National Museum of Scotland, Edinburgh





6.

Daption capensis, the Pintado Petrel or Cape Pigeon of the southern oceans. John sent Sir William a specimen that he had caught at sea on the voyage to Australia

that John was sailing to Australia on the *Signet* [this was an error, John took a later ship, the *Dryade*] and to let Gould, then in Australia, know of John's imminent arrival. Prince passed on the message to Gould:

Sir Wm Jardine enquiring after you etc ... he also wishes to say to Mr Gould that 'my Brother sailed for Australia on the *Signet* last month, July, and they may perhaps meet. Mr Gould knew my brother before he left this country and has both shot and fished with him'.⁵

Sailing to Australia 1839

John Jardine wrote a letter to his brother Sir William telling of life on board the ship *Dryade* when John emigrated to Australia in 1839.⁶ He was accompanied by his wife "Lizzy" and her sister, the "Miss Craig" of the letter.

The first three pages of John's letter to his brother, on board the *Dryade* were written across as well as down, then the last three sheets were written down only, except for a short forward address crossing at right angles on pages 5 and 6 (plate 5). This was a common method to save paper and keep the packet light to avoid

postal dues to be paid by the recipient (not the sender). Writing while at sea, several water smudges have obliterated some words, the lacunae indicated here as [...]. Explanations of terms likely to be unfamiliar to readers are indicated by [= and definition of that word].

John did not bother with capital letters for new sentences nor punctuation. This makes reading the letter difficult and I have added some punctuation. There were no envelopes manufactured in 1839 so the letter was folded and sealed, with the address on a space on one sheet deliberately left blank for the address and postal stamp.

Sir William noted the date he had answered the letter at the top of the first sheet: "Ansd 24 Feb.1840".

On board the ship *Dryade* August
28th 1839

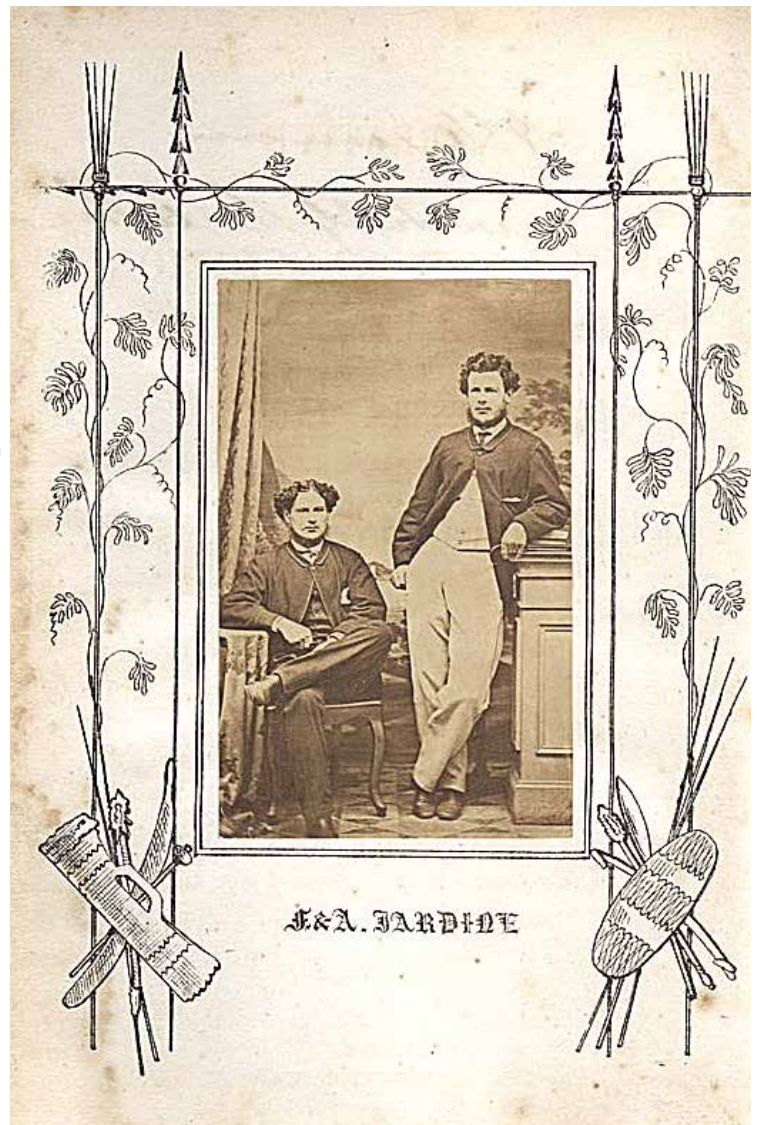
My Dear William,
We are now getting towards the place where homeward bound ships are usually met with, so I have written so that it may be ready as soon as an inward bound ship [smudge =passes?] to send it home. We left Deal the day after I wrote to you last and after four days on the Channel got a fair wind and left "Old England". On the eleventh day we were off Madeira and got the North East trade wind that day after that carried us along at a spanking pace till yesterday. On the 19th day we passed the Cape di Verd Islands, they are now distant about 350 miles to the south west. I can hardly fancy myself on a long voyage as yet it has been more

like a pleasure sail than any thing else and had it not been for the month we lost in the Channel we should have been off the Cape by this time. We have had a splendid run, when we did get under way the ship sails like a [witch ?] and passes every thing. He has averaged by the log book from a hundred and fifty to one hundred and twenty miles in the twenty four hours. There is a very snug little party on board and the time passes amazingly fast. There is always something to do or look at. A kingfisher rested for a minute or two on the studding sail boom off Lisbon 600 miles from land also two of Mother Carey's chickens [= a colloquial name for storm petrels] flew about the ship for two or three weeks. Large shoals of fish are constantly with us. Whenever there is nothing particular doing all hands set too [sic = to] fishing some with hooks and lines and some with what they call "grains" but what I would call a Leister [= a salmon-spear] it is formed from a [...?] what they call the Dolphin sticker and the fish is enticed on their stick by a bait (a wax Candle with a feather stuck through it to resemble a flying fish) and as soon as the fish comes within reach you dab at him something like this – [here is a sketch of a sailing ship with fishes underneath and men with lines beneath the yardarm]. The fish we catch are principally Albicores and Bonitto and now and then a Dolphin. The albicore are splendid fellows, and they are shaped very like a mackerel all but the back fin, the Bonitta are very like them only less. Since the Mail left us yesterday it has been quite calm and the sun is extremely hot. There was a large shark, at least I thought so, he was about 9 feet long, following us this morning but he was [smudge] and would not swallow a very nice four pound bit of pork but he has gone under the ships bottom now but we are sure to see him in the evening.

September 3d It came to blow rather fresh on the evening of the 28th August and there has been so much motion in the ship that I have not been able to write till now. We are within 300 miles of the coast of Africa in Lat. 5° 30'. The sun has been baking hot for the last two days. I never go on deck in anything but a shirt and trousers and even then and with an awning over the deck I am almost melted. I was awoken yesterday morning by a [k]nocking in the deck over my head and on going up found the Captain waiting for me to lend him a hand to catch a couple of small sharks that were swimming under our stern, they were very [shy? smudged] but after a good deal of trouble one was decoyed near enough for the grain [= a kind of pronged harpoon] and was struck. We got him on deck and have part of him broiled for breakfast. I never tasted a better fish. After breakfast I rigged out a couple of large hooks on a small rope and let them over for the other shark, they had not been in the water above a minute when the lookout man in the top shouted "shark astern" and immediately an immense fellow came up and went straight to my bait and small rod. I was immediately told to hold on and haul. The fellow did not seem to know what was the matter with him and came up without the least resistance and as soon as he came to the surface a pair of grains were stuck into him and then began to kick and cavort and made off [...] as sharks fly – [...] like [...] He must certainly have got off for nothing with [...] the tugs he gave. The harpoon was got working by this time and stuck through him and after a little more hooking a noose was passed over his tail and he was taken. A man with an axe cut his tail off, as we used to do with eels and he immediately lay still. He was nine feet seven inches long and long enough to pass over a man's shoulders with ease. On his back just at the lower end of the back from them were things sticking out, one of them eight inches long the others smaller. They are an ugly looking black fish with a large sucker on the under jaw

7.

Frank and Alexander Jardine, sons of John Jardine. Frontispiece to their *Narrative of the overland expedition of The Messrs. Jardine from Rockhampton to Cape York, 1867*. Courtesy Hordern House Rare Books, Sydney



and the gills on the top of their head to adhere very fast to anything large and stuck so fast to the bottom of a pail if you grasped him by the tail you could lift the pail and [...] without his letting go. I preserved one of the small ones for you and shall send him in a box. Since I last wrote we have had very strong unfavourable winds from the south, just the direction we did not wish and have made little progress our Lat: today was 1° 50' [...] we have however had no lack of amusement, plenty of fish and queer stuff and for the last 3 days we have been in company with another ship bound to Sidney with convicts and spend two or three hours every day regarding some who have been out 12 days longer than we have, indeed several vessels that we have spoken with

will have had so short a run as we will have. I am sure you would like the passage very much. It is impossible to set to anything for half an hour at a time there are such numbers of things constantly to be seen most of them that I never heard of before and certainly not seen.

October 22 As there was no chance of getting this scrawl to you I did not write any more till now and we anchored in Table Bay Cape of Good Hope this evening. I intended to have gone ashore but as the quarantine officer did not come aboard I cannot get till the morning. I have great hopes of Alexander [John's brother] unless he is up the country, if he is I shall not go as we sail again the day after to-morrow, we had a few [...] and every prospect

of a quick passage till within the last three weeks we have been bothered with calms and contrary winds. This is quite the grandest place I every saw. If you can fancy about fifty Arthur's seat about as many times as large and rugged you will have some idea of the Table Mountain and the crags that formed the western side of the bay.⁷ I never saw a more splendid sight than the mist among the peaks as the sun rose this morning, but land is welcome in any form for this sea life is getting terribly tiresome, especially in weather such as we have lately. Some time I have not had a wink of sleep for three nights together. Lizzy and Miss Craig were beginning to get quite worked up but the sight of land and the prospect of a spree ashore has set them all to rights again.

I did what I could to pass the time, lately in fishing, not for fish but birds and have been very successful. I have the skin of eight different kinds of birds, all with one exception taken with the hook and line. I have taken a number of Albatross splendid fellows of all shades of plumage from puir [=Scottish for pure] white to Mahogany colour, but they are so immensely [...] fat, one might as well try to preserve the skin of an oil [tub?] as one of theirs. I have tried several but all have spoiled.

24th We came ashore yesterday morning and sail again this evening. There is a vessel for England sails tomorrow this will come by her mail. Alex' [his brother] is on the frontier 800 miles from Cape Town so seeing him was out of the question. I have learned however that he is well. This is a miserable looking place every thing seems going to [...] owing to the Caffer man. I rose early this morning and walked up the side of Table mountain, and pickled up a small bottle-full of beetles for you. With the exception of the beautiful sun from it I saw nothing worth looking at, the country in the immediate neighbourhood is very barren except a few spots here and there have been cleared for Villas and vineyards. I was particularly astonished

to see so few birds as I did, I only observed a sort of shrike with a long tail (very common) and a small bird like a stonechat and a few swallows.

It is rather warm in the middle of the day but the mornings and evening are delightful. Kennedy has been on shore seeing the lions, he sais [sic = says] it's a very puir [in this instance = Scottish for poor] place and the Hotentots the ugliest looking creatures he ever laid eyes on. By letters from Sydney that our captain got bearing bills out of England are at a premium of £5 per Cent there so if it does not fall till I get there I shall be in luck. The passage will take from five to six weeks.

Lizzy and Miss Craig are delighted with the place but I suspect any land would do as well after the long confinement in the ship. They send their best love with more to yourself the Lady &c &c – we are going to see the Botanical garden before we go on board, it is a private concern the property of a Baron Ludwig – but strangers are admitted with a ticket we expect a great treat, I am afraid you have some difficulty in making out this scrawl of mine however it will show you we are all well and as there was a letter I thought it as well to fill it.

Believe me your very affect. Brother
John Jardine

He wrote across pages 5 and 6:

Till you hear from me again you may send any letters for me to the Care of Messrs Hunter & Edwards, Merchants, Sidney. I send you by the same Mail a Cape news paper.

On 24 March 1840, Sir William received notice of a "Case of Bulbs received from Mr Jno Jardine from the Cape of Good Hope, he having touched there on his Passage to Sydney in our Ship Dryade." Sir William paid the carrier firm £1-2-6d for this case.⁷

According to Sir William's catalogue of his bird skins, his brother also sent him two birds, noted as "Voyage to Sydney John Jardine *Daption capensis* and *Prion villatus* etc" (plate 6).⁸

John Jardine in Australia

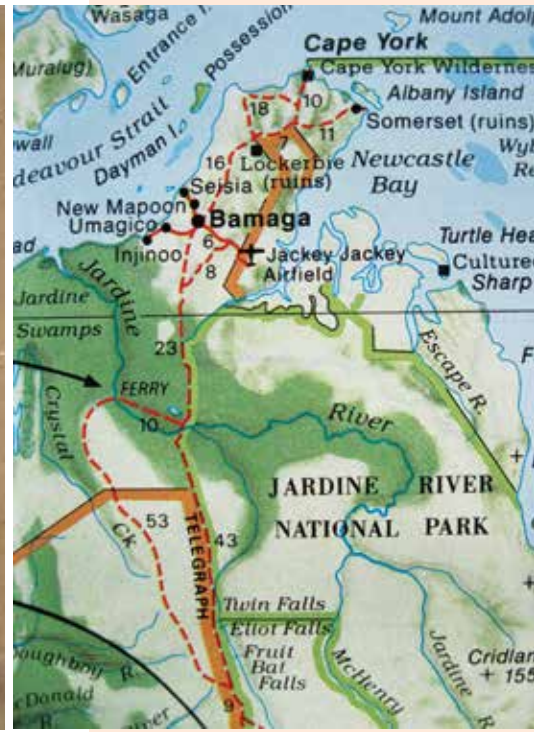
John Jardine first settled near Wellington in central NSW. He sent many packets of birds he had skinned, with other natural history specimens, to his brother, and bird skins to John Gould. A rare live specimen arrived in 1850. Sir William informed Gould that he had an invoice from John saying that he had sent by ship "Two live white hawks & a packet of seeds – the enclosed by the agent to whom they were sent came a week since and was answered immediately saying send by rail." That was in a letter dated 13 June 1850 and followed on 27 June saying "The White Hawk has arrived safely & is thriving." This live white hawk had survived the rigours of the sea voyage and a journey by rail in Scotland to live in Sir William's aviary.⁹

John's career in Australia has been documented and some accounts published,¹⁰ but Sir William's correspondence with Selby adds extra anecdotes about "Jack" as he usually referred to his brother. On 11 January 1854 Sir William wrote

One great blessing is the healthy climate [in Australia]. For really money making money I believe Australia is much better & good now. I heard from my Brother Jack last week he has got round again & has made something, but of late they have had to be their own servants &c & all their people were not far from the Diggings when the G[old] Mania commenced & all their people left. His sons were at school in Sidney, but the sch.[ool] Master took to the Digging & the boys had to go home & be shepherds.¹¹

Sir William's letter to Gould dated 14 October 1861 says

I have a number of beautifully prepared skins from my Brother in Queensland – nothing unknown but several I had not. I do not know if you knew my youngest son Charlie [Charles John 1838–1917] has gone out to him.¹²



A Pioneer of Cape York

1861 was the year in which John, Police Magistrate and Gold Commissioner at Rockhampton, Queensland was asked by the Governor of Queensland to establish a settlement at Somerset, Cape York. John established the settlement on Cape York Peninsula and become Government Resident, Cape York. His third son, another John (1846–1911), erected the first buildings there. The Jardines received visitors on 2 August 1864 when the *Golden Eagle* docked at Somerset with 28 men including 20 Royal Marines.

Needing cattle to farm on the settlement, John Jardine's sons Frank (1841–1919) and Alexander (1843–1920) attempted to drive 500 cattle and 42 horses from Rockhampton to Cape York in an epic overland trip mainly across virgin territory between 11 October 1864 and 2 March 1865. Frank Jardine told his story in his 1867 book *Narrative of the overland expedition of the Messrs Jardine from Rockhampton to Cape York, Northern Queensland* (plate 7).¹³ They lost horses and cattle to Aboriginal attacks and from eating some poisoned berries. It is one of the epic journeys of early Australian history. For their services they received the Murchison grant of the Royal Geographical Society, London, and were elected Fellows of the Society.

John Jardine read a paper on 22 January 1866 entitled “Description of the neighbourhood of Somerset, Cape York, Australia, that had a good description of the terrain, species, geology of the area, and comments on the natives” that was published in the *Geographical Society Journal*.¹⁴

Jardine and his sons were actively engaged in collecting birds for John Gould throughout the 1860s, sending Gould boxes of birds from Cape York. Charles Coxen, John Gould's brother-in-law who also collected in Australia and sent birds to Gould, wrote to him on 15 March 1866 “Mr Jardine has left Cape York and consequently will not have an opportunity of collecting more in that neighbourhood, he has several cases of specimens that I have not yet received.”¹⁵

John left Cape York in 1866. He lived in Rockhampton where he was elected the first captain of the Queensland Rifle Brigade. He became a member of the Queensland Acclimatisation Society and in 1873 he observed at one of their meetings that “the work of destruction of timber has been going on from the very earliest stages of the Colony's existence.”¹⁶ John's natural history interests were extensive, inspired no doubt, by his early years spent in the fields at Jardine Hall and fishing in the river Annan that flowed through the Jardine's

8.

John Jardine and his four sons: from left Charlie, Frank, Mr Jardine, John & Alec, c 1866-70. Collection: Oxley Library, State Library of Queensland acc 7341, neg 7036

9.

Map showing Jardine National Park and Jardine River, Cape York, named after John Jardine's family. The site of Lockerbie is also shown. *Australian Geographic* Cartographic Division

estate, with his brother Sir William Jardine. He died at “Stoneleigh”, Rockhampton, on 27 February 1874, survived by his wife, four sons Francis, Alexander, John and Charles (b 1855) and two daughters Elizabeth (b 1849) and Catharine (b 1851).¹⁷

Cape York is the northernmost point of the Australian mainland. At the tip of Cape York, is Somerset, the Torres Strait's first administrative centre (1864–77). A few rusting relics and the neglected grave of Frank Jardine once the explorer and resident magistrate, and his Samoan princess wife Sana Solia, are all that remain. The Injinoo people now own the land on which Somerset stood.



10. Lockerbie Sawa Lag, the homestead built by Frank Jardine, named after the Scottish postal town nearest Jardine Hall, Dumfriesshire, Scotland. Photograph by Margaret Dowling, August 1994

11. Somerset Home, photograph by Margaret Dowling, August 1994

The Jardines commemorated in Australia

Two subspecies of birds were given a name commemorating John Jardine. *Cracticus quoyi jardini*, subspecies from Cape York, Black Butcher-Bird,¹⁸ is one of the 11 species of bell magpies, or Australian butcherbirds. The second is *Trichodere cockerelli jardinei*, a honeyeater, from Jardine Creek, Cape York.¹⁹

The Jardines' lasting legacy lies in the names of the Jardine River and the Jardine River National Park in far north Queensland (**plate 8**). The Jardine River National Park is 2,450 square km containing rare vine forest and is the catchment area for the Jardine River.

Near the tip are the Lockerbie ruins. John Jardine had named his settlement "Lockerbie" after his home town of Lockerbie in Dumfriesshire, the postal address for Jardine Hall. Frank Jardine built Lockerbie station. The settlement buildings are now derelict, but there was a board with the name Lockerbie Sawa

Lag still remaining in 1994 on a derelict cabin, and a rotting board "Somerset Home" (**plates 9–10**).²⁰

Christine E Jackson FLS is a world-renowned historian of ornithological art and illustration and the author of many reference books. Among them are *Dictionary of Bird Artists of the World*; *Great Bird Paintings of the World*; *Prideaux John Selby: A Gentleman Naturalist*; *Sir William Jardine: A Life in Natural History*; and *Bird Etchings: The Illustrators and their Books, 1655-1855*. She lives in Suffolk, England.

NOTES

- Christine E. Jackson & Peter Davis *Sir William Jardine: a life in natural history*. Leicester University Press, London and New York, 2001; Christine E. Jackson, "Jardine, Sir William" in *Oxford Dictionary of National Biography from the earliest times to 2000*, OUP 2004; Christine E. Jackson, *Bird etchings: the illustrators and their books, 1655-1855*, 1985 Cornell University Press, Ithaca and London, chapter on Sir William Jardine, pp 214-229.
- Letter Sir William Jardine to P.J. Selby, 28 Aug 1837, Cambridge University Library.

- Letter from John Jardine to Sir William, 31 Jan 1836. Sir William Jardine correspondence, National Museum of Scotland, Edinburgh, 2/55 5 sheets 1835-36.
- Letter from John to Sir William, 21 June 1839. University of Edinburgh, Jardine correspondence, DK/6/20.
- Edwin Prince to John Gould 30 Sept 1839. Microfiche, Mitchell Library, Sydney.
- John Jardine in his letter from the ship *Dryade* to Sir William Jardine dated 28 August 1839 to 24 October 1839. Correspondence University of Edinburgh. DK/6/20 Arthur's Seat is a hill shaped like a resting lion, overlooking Edinburgh, on the south east side of the city, altitude 822 feet (250 m). On the west side of Arthur's Seat are Salisbury Crags forming a crescent of rugged cliffs from 60 to 80 feet (18–24 m) high and crowning a steep hill of 500 feet (152 m). Table Mountain in south west Cape province, South Africa is 1,086 feet (331 m) high with a flat-topped central massif with Cape Town situated at the foot.
- The bill for the box of bulbs John sent to Sir William from Cape of Good Hope [=Cape Town] 24 March 1840, both stamped with circular ownership mark EX BIBL UNIV EDINBURGEN DK/6/20. University of Edinburgh Library.
- Two copies exist of Jardine's catalogue of his bird specimens, one in the National History Museum Library at Tring, the other in the National Museum of Scotland Library.
- Sir William Jardine to John Gould 13 June 1850 and 27 June 1850. Gould correspondence, Natural History Museum, London.
- See *ADB* vol 4 p 470f.
- Sir William Jardine to P. J. Selby, 11 Jan 1854. Cambridge University Library.
- Sir William Jardine to John Gould 14 Oct 1861. Gould correspondence, Natural History Museum Library, London.
- Frank Jardine, *Narrative of the overland expedition of the Messrs Jardine from Rockhampton to Cape York, Northern Queensland, compiled from the journals of the brothers and edited by F. J. Byerley*, Brisbane 1867.
- Geographical Society Journal* 1866, vol 36 pp 76–85.
- Gould correspondence Natural History Museum, London. Gould to Sir William Jardine. There are references to John Jardine's visit to Gould, fishing with him, and sending bird skins to him from Australia. When naming new Australian birds in various publications, Gould noted those sent to him by John Jardine.
- H. J. Feeken & E. E. Gerda *The discovery and exploration of Australia. Land and sea expeditions, 1813–1901*, p 177-8.
- Rockhampton Bulletin* 28 Feb 1874 p 2, available online at oa.anu.edu.au/obituary/jardine-john-3850.
- Austral Avian Record* 1912, vol 1 pp 94-5.
- Austral Avian Record* 1917, vol 3, p 71.
- Margaret Dowling visited Cape York in 1994 and sent the two photographs to M Lambourne in 1996.

Some people are or have been particularly influential in the development of appreciation and understanding of our heritage in Australia. Here we pay tribute to three individuals who contributed significantly, each of them in different ways, and who will be sadly missed both personally and professionally.

James Semple Kerr, conservationist

6 July 1932 to 15 October 2014

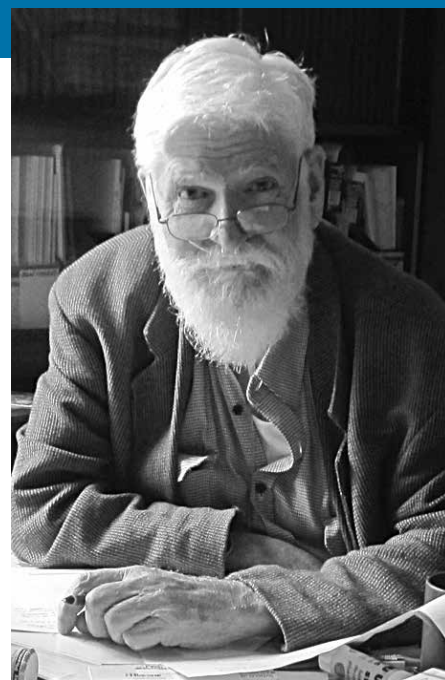
BRONWYN HANNA

Jim Kerr was a gentle giant in manner and stature. As the architectural historian and conservation consultant James Semple Kerr, he was the gentle giant of Australian heritage. He was admired for his major contribution to the writing of Australia's heritage "bible" in 1979, the Australia ICOMOS *Burra Charter*. The *Burra Charter* sets an almost unquestioned (if aspirational) standard for practice across the heritage profession in Australia, and is influential internationally. He was renowned for *The Conservation Plan*, his brief but masterly guide on how to write conservation plans for looking after heritage places. He lectured widely about conservation methodology in public, while in private he gave generously of his advice upon request.

Jim's natural abilities were enhanced by his happy marriage with another remarkable intellect, Joan Lyndon, who would become renowned in her own right as the Australian art and

architectural historian, Professor Joan Kerr. As Joan was dying of cancer in 2004, Jim consoled himself a little by writing her "conservation plan" as he initially called it, his memoir of her life later published as a biography. In this beautifully composed monograph, Jim wrote: "She had a gift for developing the full potential of those around her and I have been the prime – but not only – beneficiary of that gift."¹

Although they spent much of their free time together from the earliest days of their marriage in travelling the countryside, camping and inspecting historic places together, they became architectural historians relatively late. Nonetheless they both contributed immensely to the burgeoning late 20th century understanding of Australian history, heritage and visual culture. Susan Macdonald, former assistant director of the NSW Heritage Office and now head of Getty Conservation Institute Field Projects in Los Angeles, has described them as "two pillars of Australian cultural life."²



1.
Jim Kerr at his desk. Photo Lynda Howlett

Jim was born William James Semple Kerr in 1932 to Iris Lorna Rudd and James Semple Kerr, son of an eminent Queensland headmaster, also named James Semple Kerr. He grew up on Hampden Downs, a 10,000 ha leasehold property in western Queensland. Both his sisters were some years older and his childhood was solitary but not lonely. Jim would invent games for himself such as stealthily observing animals on the property, spotting the occasional World War II aeroplanes that passed overhead, shooting off firearms and learning how to recognise his relatives by their scent.

An unfortunate conflict in primary school with a teacher who tried to cure him of his left-handedness had the result, in his words, that "after about a fortnight I'd ceased to talk at all in class and didn't really talk again until eight years [later]." He spent his last four years of school boarding at the old King's School in Parramatta (the present home of the Heritage Council of NSW) but failed his leaving certificate and made no initial attempts to go to university.³

Instead Jim undertook an interesting variety of work experiences that equipped him well for his later life in conservation. He built a dry stone wall; he helped curate an exhibition for a car dealership; he observed ordinary workers doing their jobs with intelligence and efficiency; he learnt to keep an accurate ledger with 900 columns (“this meant that a certain precise attention to detail was extraordinarily important”); he worked as a forensic photographer; he followed family tradition of military service by joining the Navy Reserve; and he rowed.

Rowing increased the physical coordination and strength of his 6' 5" (195 cm) tall frame. By 1955 he was at the Commercial Rowing Club in Brisbane and in 1957 he was invited to go to Sydney to join the NSW Eight. He understood that his team, which competed in the Olympic trials in pair oars, “could have done very well, it was our fault we did not do so”. They found out too late they had a defective rudder.⁴

Jim did eventually commence an arts degree at the University of Queensland in 1956, and this is when he first met Joan, briefly. They corresponded when he moved to Sydney, collectively writing

hundreds of thousands of words to each other – an apprenticeship in writing that may have been more educational than completing his degree. In Sydney he took a different tangent and enrolled in the art school at North Sydney Technical College for two years, studying drawing and composition under Eileen Mayo and Harry Justelius.

When Joan finally agreed to marry, Jim became serious about earning a living and obtained an internship with a familiar Queensland firm – Qantas. He worked with them for 12 years while their two children were young, in Sydney, Geneva and London, moving through the ranks to an executive position in advertising. He developed skills during these years that would empower his work in conservation, from effective letter-writing and marketing to managing committees.

While living in London, Joan enrolled them in evening art history courses – initially at the Courtauld Institute and later at Birkbeck College under Sir Nikolaus Pevsner (1902–83), one of the world’s most respected architectural historians. They both became hooked on architectural history. “We absorbed his

meticulous methodology, particularly the process of reconstructing history from complex physical fabrics.”⁵

When Joan applied for a position as a tutor at the University of Sydney in 1972, Pevsner’s reference was glowing and, remarkably, included comment upon Jim’s abilities as well. It read:

Jim and Joan were my students at Birkbeck College before they left England. They were infinitely the best students I had at that time, and in fact, looking back over my 20 years at Birkbeck College, they were amongst the best students altogether. It was always a bit of a game to see whether in any one paper or intermediate examination, she came first or he came first. I don't know her abilities as a lecturer but my personal impression makes it likely to me that she would be good at putting things across.

Near the end of his life Jim would describe Pevsner’s reference as “spectacular”: it was “the thing that caused me to resign from Qantas and also helped Joan to change her career.” The boy who had failed his leaving certificate had grown into one of Pevsner’s brightest ever students (along with his beloved wife). This reference, dating from his 40th year, finally gave Jim the impetus to undertake his training full-time in architectural history and conservation.⁶

While Joan stayed in Sydney working as a tutor, researching her Master’s thesis and looking after the nearly-teenagers, Jim enrolled in a Diploma of Conservation course on the other side of the world, at the University of York, largely funded by his retrenchment



2.

Joan Kerr, encased in her favourite flannel shearer’s shirt, and Jim Kerr in Tumberumba Cemetery, NSW. Photo Emily Lane 1989, courtesy Lynda Howlett



3.

Heritage practitioners in 1979 at Burra in South Australia where the ICOMOS *Burra Charter* was proposed: from left Jane Lennon, Peter Forrest, Jim Kerr, Jo Flood, Greg Middleton, John Mulvaney, Peter Watts. Photo Richard Allom

payout. He found that the course run by Derek Lindstrom gave him time to think for himself and to observe a variety of European building conservation problems.

At the completion of the year he came back to Sydney as assistant director at the National Trust (NSW), at an exciting time for heritage when the Green Bans movement was in full swing and the Whitlam government was undertaking its survey of the National Estate. After Joan was told that she would never rise above the position of tutor unless she got an overseas doctorate, they took the family back to York and in 1975-6 they both enrolled to do PhDs in Australian architectural history.⁷

Jim's PhD thesis was on prison design and building for convicts in Australia, a little studied topic at that time. This research fed into a later scholarly book and exhibition.⁸ It was foundational to his subsequent conservation work, as was the PhD qualification, which he found bureaucracies respected. He learnt that you need to understand significance and conservation problems thoroughly before making any management decisions – a commonsense approach that was nonetheless innovative and became a

central tenet of the *Burra Charter*.

Jim came back to the position of assistant director to the new Australian Heritage Commission (AHC) in Canberra. These were more exciting times for heritage as the AHC was setting up the Register of the National Estate and a grants program to encourage the conservation of historic, Aboriginal and natural places identified there. In this role Jim travelled throughout Australia and offered built conservation advice across a wide variety of forums.

The AHC's foundation chair, David Yencken, recognised a need to nurture a nationally networked professional culture to look after these places properly, following international principles set down by organisations such as the UNESCO-sponsored International Council for Monuments and Sites (ICOMOS). Yencken called the first meeting of the Australian national chapter of ICOMOS in Melbourne in November 1976. At its first conference in Beechworth two years later, Australia ICOMOS set itself the task of adapting ICOMOS International's brief but authoritative statement of heritage principles (the *Venice Charter*) to

Australian conditions. Jim Kerr was put in charge of facilitating the high-powered yet cordial committee of six academics and heritage practitioners, reporting to both Australia ICOMOS and the AHC, who would prepare the original *Burra Charter* in 1979.⁹

Provisionally adopted by Australia ICOMOS at its meeting on 19 August 1979, and formally endorsed in 1981 following a few amendments, the *Burra Charter* with its conceptual clarity and plain English approachability was an instant success with professionals and lay-people. The fact that federal grant funding was tied to a commitment to follow *Burra Charter* principles meant that it quickly became incorporated across the heritage profession throughout Australia and remains so today. Nonetheless, Jim soon saw a need for it to be accompanied by a "simple guide for preparing conservation plans" for individual places.

When Joan was offered a lectureship in Fine Arts at the University of Sydney in late 1980, Jim resigned from the AHC and set out on the next stage of his career, as a private heritage consultant. From 1981 Jim worked from their home

in Cremorne, on Sydney's lower north shore, specialising in writing conservation plans for a wide variety of historic places while at the same time developing and refining his methodology for how conservation plans should be written.

The first edition of his resulting guide, *The Conservation Plan*, was published by the National Trust in 1982 but he continued to hone it as he wrote more plans and learnt more about conservation processes, through seven editions. The 7th edition is online, published by Australia ICOMOS in 2013 and can be downloaded free (with Jim's generous consent).¹⁰ Through the 1980s and 1990s, Jim promoted his approach to conservation by lecturing extensively, nationally and internationally, about the methodologies he was developing.

In preparing a conservation plan, he would scour all primary sources for information which he usually copied onto hand-written cards, also photographing or hand-copying original plans and images when necessary, all of which were used to write up a plan of great integrity that was comprehensive, succinct, incisive and sensible. He kept to his own rule that no conservation plan should exceed 100 pages in length. He designed each page himself, with the help of his typesetter (he never took to computers). All his conservation plans are readily available because he made their publication an integral aspect of his work and because he insisted on retaining his own copyright in everything he did.

On top of all that, but perhaps just as importantly, he could convince reluctant owners that his policies were for the best. Jim's conservation plans for many of the most significant heritage places in Australia – including three of our now World Heritage-listed historic places (the Sydney Opera House, Cockatoo Island and Fremantle Prison) – are widely recognised as exemplary. He considered his final conservation plan, for the Sydney Opera House, as revised in 2003, to be “probably about as good as I got.”¹¹ His fee for this outstanding, authoritative conservation plan in 1993,

which was important to the successful World Heritage nomination for the Sydney Opera House in 2007, was just \$25,000.¹² This conservation plan is also freely available online.

Jim was profoundly intelligent and hard-working, yet gentle, kindly, and amusing in his person. He was also courageous. He would voice a controversial opinion in an open forum but avoided belittling people in social situations. He had a noticeable habit of softening critical observations with the phrase, “God bless them.”¹³ He was reared in the Queensland outback and retained his old-fashioned country manners.

Jim spent his last years working alone at home putting his papers, as well as those of his wife, in order for the National Library of Australia. He also put together a series of booklets documenting different phases of his own life story and family history, which expand considerably (and wittily) on the account offered here. He was supported by his long-time typesetter Lynda Howlett, and as his health deteriorated, there were nurses, tradespeople, friends, neighbours, colleagues and people seeking his advice or permission to use his work, as well as his children when they could visit from Queensland. Although his task was not completed, he did manage to prepare about 20 bound volumes of selected and annotated records documenting key issues that he had addressed throughout his career. He was greatly relieved when these were safely deposited in Canberra in 2013.

Jim died on 15 October 2014 at a nursing home in Willoughby aged 82 after a long-suffering and weary engagement with pulmonary fibrosis. He is survived by his two children Dr Tamsin Kerr and Dr James Semple Kerr Jnr, and their five children (including the next generation's James Semple Kerr).

Note

This tribute was originally published in *Engineering Heritage Australia Magazine* vol 1 no 5, December 2014 pp 23–25.

Dr Bronwyn Hanna trained as an architectural historian under Joan Kerr. She completed her PhD analysing the historiography of women architects in 20th-century NSW in 1999. It fed into two award-winning, co-authored books: *Women Architects in Australia 1900–1950* (with Julie Willis, 2000) and *Florence Taylor's Hats* (with Rob Freestone, 2006). An architectural historian, she has published many journal articles and conference papers. She has worked for the NSW Heritage Division since 2003 and in 2005 was project manager for the World Heritage listing for the Sydney Opera House. From 2010–14 she collaborated with the National Library of Australia in a part-time independent research project conducting oral history interviews with senior members of the heritage profession in Australia and New Zealand. In 2012 she obtained a grant from the Royal Australian Historical Society to enable the online publication of James Semple Kerr's *The Conservation Plan* on the Australia ICOMOS web-site (7th ed., 2013). In 2014 Australia ICOMOS commissioned her to write a short history of the organisation.

NOTES

- 1 J.S. Kerr, *Joan Kerr, A Pictorial Biography*, 2006, p 17.
- 2 Pers. comm. 2005.
- 3 J.S. Kerr oral history interview with Bronwyn Hanna for the NLA, 2011.
- 4 *Ibid.*
- 5 J.S. Kerr, *Joan Kerr, A Pictorial Biography*, p 39.
- 6 J.S. Kerr oral history interview with Bronwyn Hanna for the NLA, 2011.
- 7 *Ibid.*
- 8 J S Kerr *Design for Convicts*, 1984; Kerr & Kerr *Out of Sight, Out of Mind*, 1988.
- 9 J.S. Kerr oral history interview
- 10 <http://australia.icomos.org/publications/the-conservation-plan/>
- 11 *Ibid.*
- 12 *Ibid.*
- 13 *Ibid.*

The Inaugural J S Kerr Memorial Address will be given by Joan Domicelj AM in the Utzon Room at the Sydney Opera House at 2 pm on Saturday 18 April 2015, the International Day for Monuments & Sites. For more information and bookings (free), go to <http://australia.icomos.org/events/april-18/>

David Ell

20 October 1940 – 2 May 2014

ANNE SCHOFIELD

I first met David Ell in the mid 1970s when working on an exhibition with the Women's Committee of the National Trust of Australia titled *Australian Antiques: First Fleet to Federation* held at Lindesay, Darling Point. The Committee, which included Caroline Simpson, Joan Furber and Kevin Fahy, had requested loans from collectors such as David Ell, Kevin Fahy, John Hawkins, Marjorie Graham, Vaughan Evans, Diana Pockley and me, as well as state and national museums and art galleries.

We were all very keen to make the public more aware of the importance of our national heritage, architecture and decorative arts. It was a wonderful exhibition and created a huge amount of interest and publicity.

David cleverly decided to produce a book based on the exhibition, arranged photography by John Delacour before the exhibits were returned and asked the private lenders to write a short piece about their particular field of interest – Kevin Fahy on furniture, John Hawkins on silver, Marjorie Graham on pottery, Diana Pockley on needlework, Vaughan Evans on maritime art – sea and sail, and myself on jewellery. David himself contributed a piece on emu eggs. It was a landmark exhibition and *Australian Antiques: First Fleet to Federation* was the first book to cover all aspects of Australian decorative arts. The book was published by Golden Press where David was editor/publisher.

Later, after David had established his own publishing company, David Ell Press, he published several major works by these same authors, which are now collector's items – *Australian Pottery of the 19th and Early 20th century* (1979), and *Australian Glass* (1981), both by Marjorie Graham, and *Nineteenth Century Australian Furniture* by Kevin Fahy and Christina and Andrew Simpson (1985).

He asked me to write a book on Australian jewellery, as there was no book

available on this subject. He encouraged me to research and photograph items as they came into my shop, which I proceeded to do, also collecting portraits and photographs of Australian women wearing jewellery. David persuaded Kevin Fahy to help me with the research on makers and marks and our book, *Australian Jewellery: 19th and Early 20th Century*, was finally published in 1990.

Other important books during that period included *First Views of Australia*, *Gothic Taste*, and the early photographic monographs on Max Dupain, Harold Cazneau and Frank Hurley. More frivolous was the waterproof *Aussie Shower Songbook*.

David was effervescent and always full of ideas – and it was a great pity that he was not able to realise one of his many ambitions, which was to publish revised editions of Clifford Craig and E. Graeme Robertson's rare volumes on the early houses of Tasmania. His idea was to expand these works with more recent colour images of the subject houses, particularly of the interiors, which would be more informative than the original black and white ones, and incorporate in the text more recent historical research. These books would have become the standard references on the subject.

When, at the height of his power as a publisher he embarked on this project, he had both the energy and passion, but was unable to secure the necessary copyright permissions. It would have been another great reference book for the future and would have crowned his life's ambition to make Australians better understand their idiosyncratic material heritage.

David was an inveterate collector of Australianiana. He sold his wonderful collection of emu eggs in the 1980s for furnishing the official residences, and other important objects over the years.

Later in life he became particularly interested in primitive or folk art – he didn't care for that term, he thought it too American, and preferred to call it "garage art" – objects made by amateur



David Ell superimposed on Thomas Phillips' portrait of Sir Joseph Banks, from the frontispiece of his copy of *First Views of Australia*.

craftspeople and artisans to decorate simple homes and gardens, items which often ended up in people's garages. He created a good online business and cleverly marketed the pieces to people he knew would be interested. My daughter Nell became a good client and bought lots of things for her bush house at Clandulla.

Last year he opened a pop-up shop in Crown Street and I succumbed to a camp oven made from the wheel of a plough with two ovens, a flu and a hook on which to hang your cup – he was so thrilled with it, calling it "a splendid example of the Australian bushman's ingenuity and skill". I gave it as a Christmas gift to my daughter Tess who had just bought a block of land on the Shoalhaven River without a dwelling, but with a wonderful campsite, and that camp oven is in pride of place and is still working brilliantly.

David Ell was at the forefront of the resurgence of interest in Australian decorative arts and with his cleverness and cunning sense of humour was able to ferret out of attics and sheds and garages beautiful craft objects made by ordinary Australian men and women. He was an important figure in the cultural life of Australia.

Anne Schofield is a jewellery dealer based in Queen Street, Woollahra NSW. Her latest book is *Jewels on Queen*, NewSouth Publishing 2014.



Miriam Hamilton (1924-2014), life member and former committee member of the Australiana Society, 2005. Photograph John Wade

JANE KELSO

Miriam Hamilton was born on 29 October 1924, the eldest daughter of Roderick Buchanan Rouse Terry and Jessie Arminella Thorburn. Through her father she was a direct descendant of Richard Rouse of Rouse Hill in western Sydney, and her mother's family was connected with Meroogal at Nowra on the NSW south coast – two historic properties with which she had a lifelong association.

With her younger sister Betty, Miriam paid many fondly remembered visits to Rouse Hill House. It was here that she was imbued with a strong sense of family history through the stories of her grandparents Nina and George Terry, and an enduring love of books, antiques, gardens and music.

In June 1945 Miriam married Ian Thomas Hamilton, and seven years later the couple moved to Hunters Hill. Here, apart from five years at Rouse Hill, Miriam lived for the rest of her life, raising her five children and becoming an active community member. She campaigned for the local preschool, raised funds for the primary school, sailing club and soccer club, and was a foundation member of the Hunters Hill Historical Society and inaugural convenor of its social committee.

A local newspaper rather evocatively described Miriam “madly Scarlet Pimpernell around the Hill ... for period

Miriam Ann Hamilton

29 October 1924 – 15 October 2014

dresses and props ...” for the Society's first social activity – “A Victorian Rout”.¹

The committee's most ambitious project, an exhibition of colonial furniture held in November 1962, was recognised by the late Kevin Fahy AM as “the first deliberate attempt to define and present an exhibition of Australian nineteenth-century furniture”.² In August 2011 Miriam recalled this exhibition in detail for *Australiana*.

Miriam was a determined and outspoken advocate for heritage preservation. Most famously – or infamously at the time – she was one of the “Battlers for Kelly's Bush”, a group of local women who formed the then unholy alliance with the NSW Builders Labourers' Federation which led to the world's first Green Ban and saved this remnant bushland on the Parramatta River at Woolwich.

It is difficult today to appreciate the courage it took for these “establishment” women from a conservative community to join forces with a Communist-led union – or the horrified reaction from some in the area. Miriam developed an enduring respect for those seemingly disparate souls who had helped, such as union leader Jack Munday AO, and was always adamant that the contribution of all 13 Battlers should be recognised. In 1996 the Battlers were awarded the Honorary Freedom of the Municipality of Hunters Hill.

Miriam continued to be involved with the historic properties associated with her family, serving as a member of the National Trust Rouse Hill House Preservation Committee in the early 1970s. In an attempt to secure the house's future, Miriam and her husband purchased her father's share in Rouse Hill House and its contents, which he then co-owned with his brother Gerald, and went to live in the house with her father.

In 1978 Rouse Hill House was resumed by the NSW Government, and the Hamiltons mounted a strenuous campaign to regain the property. When legal avenues were finally exhausted, they left their share

of the contents largely *in situ* in the house as an act of goodwill, subsequently leasing and then selling most of it to the Historic Houses Trust, forming what is now The Hamilton Rouse Hill Trust Collection.

Under the agreement establishing this collection, Miriam held the role of Honorary Curatorial Adviser, and retained a life tenancy of an apartment in Rouse Hill House following her husband's death in 1995. Last year she organised a family gathering at Rouse Hill for over 100 descendants of her father and his four brothers to celebrate their lives.

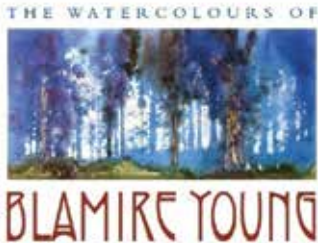
The resumption of Rouse Hill House only strengthened Miriam's belief in the importance of our history and heritage. She purchased objects to retain them in family ownership and to prevent collections from being broken up, and devoted much of the last 30 years to exploring Australian history through her own family. Miriam contributed articles to a variety of journals, wrote about her family for the Historic Houses Trust, and generously provided access to her research and private collection for exhibitions and publications.

With a great sense of the absurd, Miriam was energetic, warm, kind and caring, and a very dear friend. She remained passionate until the end – about life, about history, and most of all, about her family, past and present.

Miriam Hamilton died on 15 October 2014, two weeks short of her 90th birthday. In such a very full life, her proudest achievement was her five children and eleven grandchildren, in whose lives she was such an important and vibrant presence.

Jane Kelso is the historian with Sydney Living Museums (Historic Houses Trust of NSW), where she worked closely with Miriam Hamilton documenting Miriam's private collection as well as the collections at Rouse Hill House.

1 *The Weekly Times*, 1 November 1961, p7.
2 Kevin Fahy, Christina Simpson and Andrew Simpson, *Nineteenth-century Australian Furniture*, David Ell Press, Sydney, 1985, p11.



REVIEW BY LESLEY GARRETT

Stephen Marshall,
The Watercolours of
Blamire Young,
Meridian, Rosebery NSW 2013,
648 pages, 230 x 300 mm, slipcased.
RRP \$99 ISBN: 978-0-646-57423-3

Author Stephen Marshall is to be congratulated on writing this carefully compiled compendium of (William) Blamire Young's watercolours, for while in his own words he is a passionate art lover, he modestly refutes being an expert

on art history. Nevertheless, over 650 pages he has assembled an impressive catalogue of Young's known paintings together with their provenance where known, details of the collections in which they are held and where they were originally put up for sale – a useful addition as many of Young's paintings, as the author notes, are undated.

He fleshes out the artist's life by including fascinating autobiographical and biographical material, from Young's birth in Yorkshire and early occupation as a mathematics teacher, through his removal to Australia and development as an illustrator and poster painter, to his evolution as a watercolourist and critic, to his death in Montrose, Victoria.

He tracks Young's working life in Australia which saw him resident in Katoomba NSW, Tasmania and Melbourne, with a break of ten years when he returned to England, saw action in World War I, and completed a commission for miniature watercolours for Queen Mary's dolls' house. The watercolours pictured range across this life journey and the reader follows it too, page by page coming to understand the alchemical process of translating an artist's imagination onto paper.

Young's range of subjects was vast, from the purely imagined of *The Diver* (1927), used as a book illustration in *The Golden Octopus, Legends of the*

South Seas (1928); through the graphic bird's eye view of *Sydney Harbour Bridge* (1930); the landscape *A Tree Crowned Hill* (1923–25); the domestic still life *Roses and Silver* (1930–32); the realism of his *Self Portrait* (c 1910); the eroticism of *Nadia* (1925); the haunting *Grandfer Cantle* (1918–20) referring to Thomas Hardy's *The Return of the Native*, to the publication, at the age of 62, of his leather-bound volume *Adventures in Paint*. This work included 27 of his selected watercolours as well as a partial autobiography, techniques used in watercolour painting, and his theory on the relationship between sexuality and colour and something of a retrospective view of his "insatiable appetite for pictorial adventure".

But Stephen Marshall doesn't stop there: he examines Young's alternative signatures, the correct pronunciation of his name (Blamire rhymes with 'hay' and 'hire') and his lifelong preference for the use of his second given name of Blamire, his paternal grandmother's maiden name. The book includes an 'Early Days' collection of historic watercolours, a list of selected exhibitions and a useful list of alternative titles for some of the paintings.

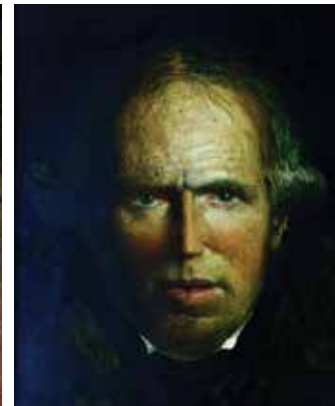
The reader is left with a clear understanding of Blamire Young's leading place among prominent Australian watercolour artists of the earlier 20th century whose works share many



The Sydney Harbour Bridge



The Diver



Self Portrait



A Tree-crowned Hill

similarities and all of whom were born within twenty years of each other – Blamire Young (1862–1935), Tom Garrett (1879–1952) and J. J. Hilder (1881–1916).

Over the years spent writing, Marshall collaborated with Blamire Young’s granddaughter Jennifer Blamire McConnell and it is her personal

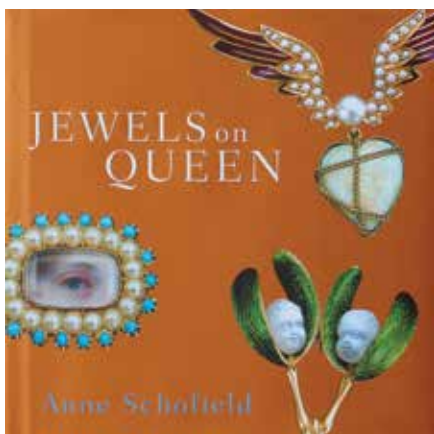
foreword which introduces the reader to her grandfather the artist.

The difficulty of reproducing watercolours on gloss paper has been well met by the un-named Chinese printer and bookbinder: on placing four of the original watercolours held by the New England Regional Art Museum side by side with their reproductions printed in this book, the colour match was good, especially where there had been no light damage to the originals.

Stephen Marshall has searched far and wide in assembling Young’s oeuvre, noting that new works lain hidden over many

years since their creation are still coming to light worldwide. It is to be hoped that such discoveries will be included in a future appendix to augment what is already a notable publication.

You can buy copies from every major public gallery in Australia or from <http://meridianpublishing.bigcartel.com/products>. Australiana Society members who email the publisher saying they read about it in *Australiana* can get 25% discount on the standard or limited editions



REVIEW BY JOHN WADE

Anne Schofield,
Jewels on Queen,
New South Publishing, Sydney NSW
2014, 152 pages, 187 x 187 mm,
hard cover. ISBN 9781742231433
RRP \$39.99

In 1970, Anne Schofield opened the first shop in Australia dealing exclusively in antique jewellery (in Queen Street, Woollahra, hence the book title) and has been dealing from there ever since. She is well-known from her appearances at fairs and in the media, for her support

of collecting institutions and for her book co-written with Kevin Fahy, *Australian Jewellery*.

Over those 45 years she has been buying and selling pieces while learning continuously about jewellery. For her frequent themed exhibitions, and probably also purely for the pragmatic reason of insurance, she had professional photographs taken of her stock, which provides most of the illustrations.

It is undeniable that Anne Schofield has handled some magnificent examples of jewellery. She bought many of them on trips to England and Europe, and here they are grouped in chapters that reflect their similarities in subject, technique, style, purpose or country of origin. The photographs, mostly by Richard Gates, are magnificent, showing the jewellery off to great advantage against a black or white ground, the lighting capturing the sparkle, modelling and detail.

Each category is enlivened by a short essay with personal anecdotes about Anne’s journeys and development as a dealer, and with the history of the jewellery pictured. She remembers fondly

a visit to Wartski’s in London in the 1970s; after she had bought a serpent brooch from Geoffrey Munn, director Sir Kenneth Snowman farewellled her and congratulated her on her purchase – a lesson in how to treat clients that she remembered and implemented.

Australian jewellery appears in two chapters, “Australian jewellery” with 19th-century gold miner’s brooches featuring strongly, and “Arts and Crafts”, where Perth’s James Linton and Sydney’s Rhoda Wager are singled out, together with the Hungarian-born Paul Charles Schneller, designer of the Queen’s 1954 wattle brooch, currently on display at the Powerhouse Museum in Sydney.

Yes it’s a very personal book but that adds to its charm. Her historical explanations and stories are just as delightful as the anecdotes: simple, clear, lively and succinct. Text, photographs, design and the handy size make this book a joy to read. The actress Cate Blanchett (no doubt a client) sums it up well: “a beautiful gem of a book.” If you can’t afford to give (or insure) some of the jewels shown here, this book would make a very fine present.



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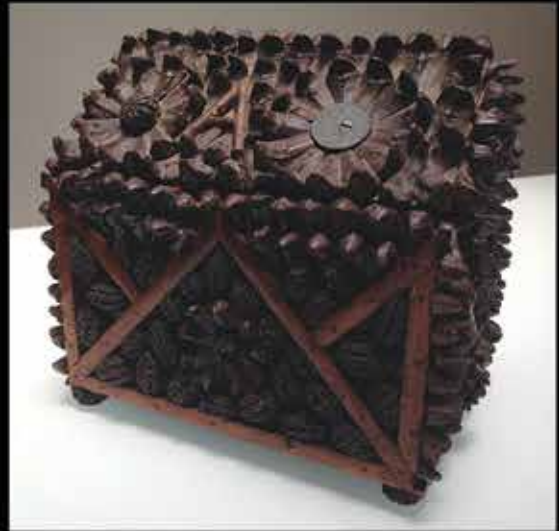
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Colonial Australian Cedar X-frame Stool by Andrew Lenehan. 19th-century patina, ex Benedictine Abbey, Sydney, circa 1849-51. The Benedictine Order was established in 1849 at *The Vineyard*, Hannibal Macarthur's 1836 colonial house at Rydalmere, which they re-named *Subiaco*. After the nuns left in 1957, the house was demolished in 1961 for the Rheem factory car park.

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EARLY AUSTRALIAN JEWELLERY BOX



Rare Australian jewellery box from sheoak nuts and pinecone scales, with a penny dated 1899 attached to the lid. The interior is felt lined and contains a removable shelf. Wonderful original patina and condition.

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A kangaroo paw mounted in silver with a supporting stand and a globular gimbal-mounted cigar lighter. Marks as shown. A series of kangaroo paw cigar lighters was made for the Broken Hill Proprietary Company board room in Melbourne by J. W. Steeth before and after World War II. I have no doubt this design was also patented but I cannot locate the patent. Similar examples are to be found in the National Museum of Australia Canberra, the Museum of Applied Arts and Sciences, Sydney and the Sovereign Hill Gold Museum, Ballarat.



This is the design photograph as registered for the kangaroo paw bottle opener by G. H. Wallace-Smith of 'Brooklyn' Wagga Wagga, 5 June 1965. Graeme Hugh Wallace-Smith was Captain of Cricket at Geelong Grammar 1949-1951 and School Captain 1951.

