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RESEARCHING, PRESERVING AND COLLECTING AUSTRALIA'S HERITAGE





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Charles Henry Theodore Costantini (1803–1860),
Elizabeth Hudspeth, 1834. Watercolour on wove paper on card,
7.5 x 7 cm. Private collection

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Australian Agricultural Societies and their medals

Australia's first agricultural society was founded 195 years ago, to organise shows and encourage better farming practices. They are still going strong, and even today agricultural shows attract a lot of interest in the cities, with millions visiting across the nation. For those on the land, they are much more serious events, opportunities to showcase, see, compare and chat about machinery and stock.



LESLIE J. CARLISLE

From the very beginning, the need for food production was of supreme importance to the success of the infant British colony at Botany Bay. The lack of experienced farmers among the convict inhabitants and the military, paired with a climate and soil so different from their place of origin, presented at times almost impossible hurdles to overcome.

As free settlers with more experience of farming practices arrived, better results were achieved to set the colony along a path of success in developing an agricultural future able to sustain a growing population. Individual landholders like John Macarthur, Samuel Marsden and Gregory Blaxland were developing their own expertise with wool and wine to send, in the early 1800s, prime examples to England and be awarded gold medals by the Society for the encouragement of Arts, Manufacture and Commerce.

Not until 1822 was the idea of forming a colonial agricultural society raised. Hobart, Tasmania just preceded New South Wales with the formation of the Van Diemen's Land Agricultural Society in January, their first show being held in December of that year. The Agricultural Society of New South Wales had its beginnings at Parramatta on 5 July 1822, with its first show being held in 1823.

The importance of these early societies cannot be underestimated when the giving of awards encouraged farmers to excel and share their ideas with others in the same district. Medals in gold and silver were awarded by both these founding groups during their early years but so far no example of the Tasmanian "Greater Silver Medals" has been found, and only one silver medal for NSW, dated 1827.

Ploughing matches proved to be the impetus for starting agricultural societies all over Australia (**plate 1a-b**). The development of ploughs and the availability of horses and bullocks encouraged young men to compete for awards to improve soil turning methods and, ultimately, better crops. The agricultural shows became a welcome event in a city or country town – and still are right up until today.

It was not until the 1840s and 1850s, after some of the early groups had proved to have a lack of continued support, that country areas in NSW such as Maitland, Penrith and Mudgee were encouraging group meetings; as they became established, towns in Victoria, Western Australia, South Australia and Queensland followed. Depressions as well as gold fever affected the viability of many groups.

The awards presented by the many societies were varied both in value and design, but generally impressive. Local silversmiths and jewellers (**plates 1–3, 5–6**) as well as English makers (**plate 4**) were



1.

Charles Edward Firnhaber (Adelaide), silver medal for the Willunga Agricultural & Horticultural Society. Obverse: Best MAN. Reverse: Awarded to JOHN BENNETT at the Annual Ploughing MATCH ALDINGA September 14th 1853. Diam 45 mm

engaged with production, although any engraving would have been done locally. Certificates were given also. Probably reflecting a majority view, a Queensland correspondent in 1876 preferred medals as “in this land of paper-eating silverfish and cockroaches, a Certificate of Merit, no matter how tastefully designed, is a mere perishable” as against something solid in silver or bronze.

Many well known and not so well known colonial die sinkers and silversmiths have been found to be involved in the preparation of Agricultural Society medals: in Sydney, Julius Hogarth, Evan Jones (**plate 5**), Richard Lamb, Guion & Birnstingl, William Kerr and Christian Qwist; in Victoria, E.A. Altmann, Xavier Arnoldi (**plate 2**), Phillip Blashki, J T Sleep and Thomas Stokes; in Brisbane, Charles Brown, Robert Capner, Walter Cole and F.W. Nissen; in South Australia, A L Brunkhorst, C.E. Firnhaber (**plate 1**), A. Lienau and J J Wendt; and in Tasmania, Charles Gaylor (**plate 3**) and Charles Jones to name a few.

Recipients of the awards and the categories covered were as diverse as the makers. From large land-holders like the Cox family of Mudgee to convicts, labourers, ploughmen, schools and colleges all benefited from the organisation and awards from various societies gradually spreading all over Australia.

From the beginning when livestock such as sheep, cattle, pigs and draught horses were top of the prize lists soon



were added categories such as farm machinery, tobacco, poultry, seed wheat, fruit and vegetables and even artificial limbs! As women became more involved jams, jellies, embroidery, paintings and preserves brought them into contact at the local shows with other, often isolated, women at an annual social gathering of great importance to the community.

Many societies have achieved their centenary since establishment and the Royal Agricultural Society of New South Wales is already preparing for its bicentenary in 2022. It is the dedicated local volunteers that keep the agricultural societies growing, while encouraging young people to attend colleges related to agriculture, enabling them to stay on the land and bring modern ideas and expertise to contend with fluctuating prices, flood, drought, grasshoppers and land takeovers.



2.
Franz Xavier Arnoldi (Melbourne), silver medal for the Port Phillip Farmers Society. Obverse: ARNOLDI. Reverse: PORT PHILLIP FARMERS SOCIETY INSTITUTED 1848. HORSE HAY RAKE FIRST PRIZE TO MR. JOSEPH NICHOLSON 1854. Diam 51 mm. Franz Xavier Arnoldi was an engraver who died in Melbourne on 31 December 1876, aged 53; his will was valued for probate at £1,800. He engraved the town seal of Maldon Council in 1859

3.
Charles Gaylor (Hobart), silver medal for the Southern Tasmanian Agricultural, Pastoral & Horticultural Association. Obverse: Southern Tasmanian AGRICULTURAL, PASTORAL & HORTICULTURAL ASSOCIATION. C. GAYLOR, MAKER. Reverse: MR. G. MARSHALL JUN. For the best CLEANED WHEAT. MAY, 1864. Diam 37/49 mm



4.

J S & A B Wyon (London), *silver medal for the Queensland Pastoral Society Springsure, Banana Branch*. Obverse: J.S. & A. B. WYON SC Reverse: QUEENSLAND PASTORAL SOCIETY SPRINGSURE, BANANA BRANCH. To Thomas Gillespie Esq. for the best Colonial-bred Blood Stallion 1868. Diam 51 mm



5.

Evan Jones (Sydney), *silver medal for the Coonamble Pastoral & Agricultural Association*. Obverse: EVAN JONES 11 HUNTER ST. SYDNEY. Reverse: COONAMBLE P & A. A. Awarded to T.M. KEOGH for best 5 two tooth Merino Ewes, bred by exhibitor 1883. Diam 45 mm. Evan Jones supplied medals of very similar design to the Cootamundra, Hawkesbury and Warren show societies



As from the very early colonial settlements, food production is still important for all Australians. Whether for home consumption or for export, this country has relied on wool and wheat, now beef and so many other products generated by agriculture to keep it successful. The agricultural societies of Australia have played a very important role in Australia's development, while their medals document the important role and development of Australian agriculture.



Les Carlisle, a long-time member of the Australiana Society and the Numismatic Association

of Australia, is Honorary Numismatist to the RAS of NSW and has published several books on Australian historical medals. Now Les and Hugh Armstrong present the results of their latest research in a new 336-page, hard-cover reference book *Australian Agricultural Show Medals and Awards*, illustrating 600 medals in colour, with commentary on the medals, the show societies and related matters. For details contact Les Carlisle, malecarl@bigpond.net.au.

Images from the John Chapman and David Allen collections, courtesy of Noble Numismatics.

6.

Unknown maker (probably Adelaide), *silver medal for the Narracoorte Pastoral and Agricultural Society*. Reverse: NARRACOORTE PASTORAL AND AGRICULTURAL SOCIETY. FIRST PRIZE for DRAUGHT STALLION WON BY "KING OF HEARTS". 25th AUGUST 1880. Diam 52 mm. On a cold and rainy show day, only sheep, cattle, horses, pigs and sheep dogs were exhibited. Six stallions competed in this category for a silver medal valued at four guineas

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Gold "basket of seaweed" brooch by Edward Schafer, Melbourne, c 1870. Marks kangaroo, E.S., emu.

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Elizabeth Hudspeth, an artist in Van Diemen's Land

The works of Elizabeth Hudspeth are largely unknown, like those of many early Australian women artists.

Robert Stevens remedies this, and illustrates some of her works which have been rarely or never published nor seen.

Her sketches of some early Tasmanian buildings, which have since been destroyed, may be the only record of them.



1.

C H T Costantini (1803–1860),

Elizabeth Hudspeth, 1834.

Watercolour on wove paper on card.

Private collection

ROBERT STEVENS

Elizabeth Hudspeth – a child travelling from England without her parents – fell and injured her knee aboard the *Medway* on its voyage to Australia. A “white swelling” developed and on her arrival in Hobart, her father, Dr John Maule Hudspeth, and Dr Robert Officer decided to amputate her leg.

The operation was performed without anaesthetic, a bullet placed in her mouth to prevent her gnashing her teeth. She recovered from this terrible ordeal, but had to wear a cork leg for the rest of her life.¹ The handicap didn't prevent her from travelling and sketching throughout Van Diemen's Land, visiting her close friend Mary Mowle in Twofold Bay NSW, and later returning to England. She was a courageous, talented and highly spirited young woman.

Elizabeth was born on 19 September 1820 at Bowsden, Northumberland, the eldest child of Dr John and Mary Hudspeth. On completion of his medical training, Dr Hudspeth became a surgeon on the whaler *Inverness* and visited Greenland, Davis Strait and Hudson Bay, before taking up private practice at Bowsden. Competition from the arrival of a number of doctors in the district and a prevailing depression made it difficult to earn a living, so the Hudspeths decided to emigrate to Van Diemen's Land. As Mary was pregnant with her second child, they decided to leave Elizabeth behind in the care of relatives. Alice Eleanora was born aboard the *Minerva* before it sailed from Leith on 30 April 1822, arriving in Hobart on 22 September.²

At the age of 11, Elizabeth was sent to join her family at their property *Bowsden*, Jericho, Van Diemen's Land.³ John had named his land grant after his former home town. She arrived in Hobart on 31 May 1832 aboard the *Medway*, which had twice previously brought convicts to Australia, but on this occasion only free settlers.⁴

She joined her father, mother, sisters (Alice Eleanor, Mary Jnr & Catherine Jane) and brother (John Coulter). Three of her brothers, (Thomas, William and Joseph) had died at Bowsden as infants. Her youngest sibling Francis (Frank), wasn't born until 1833. John's father Thomas, aunt Elizabeth Snr, and brothers Alexander and James also emigrated to Van Diemen's Land.

It is hard to comprehend the emotional impact of being reunited with her parents after nine years, meeting her three sisters and brother for the first time, and having to deal with the trauma of the amputation performed not long after she arrived.

The convict artist Charles Henry Theodore Costantini (c 1803– 1860) painted a miniature portrait of Elizabeth in 1834 when she was 13 or 14 years of age (**plate 1**). This is the only known image of her. Costantini captures a strength of character already evident at this young age. He also painted miniatures of other members of the family (**plate 2**). One could ask whether he influenced Elizabeth's great enthusiasm to sketch. Some of her sketches of properties show the house as a distant image in a sweeping landscape, similar to some of Costantini's naïve paintings of rural estates.

In December 1831 Costantini had been transferred to Port Arthur and employed as an assistant surgeon and hospital superintendent. During 1832 and 1833 he worked first under Acting Surgeon Henry Turner Harrington and later probably as an assistant to the Colonial Assistant Surgeon Dr Thomas Brownwell and his successor Dr John MacBraire. He was then assigned to Oatlands where he worked as Clerk to the Superintendent of the Spring Hill Road Party, Mr William Dawson.

On 14 March 1834, he received his freedom and was employed as a medical assistant to Dr John Maule Hudspeth.⁵ Costantini painted these early miniature portraits during this brief time with Dr Hudspeth (**plates**



ELIZABETH



ALICE



MARY JNR.



DR. JOHN MAULE



MARY SENIOR



JOHN COULTER



CATHERINE



FRANCIS

2.

C H T Costantini (1803-1860), [*The Hudspeth family*], 1834.
Individual watercolours on wove paper on card. Private collection



3.

Elizabeth Hudspeth (1820-1858),
Hagley estate of Wm Lyttleton Esq.
V.D.Land, c 1837. Pen & ink, initials
EH and title inscribed on original
mount. Allport Library and Museum
of Fine Arts Collection, Tasmanian
Archive & Heritage Office, Hobart
AUTA001134821472

4.

Elizabeth Hudspeth (1820-1858),
Ratho 1840. Pencil on laid tint paper,
inscribed "Ratho", initialled EH and
dated. Private collection

1–2). Dr Hudspeth became mentally ill
and was removed to the hospital at New
Norfolk, and died on 5 August 1837.
Costantini briefly took on his medical
responsibilities during this period.

Elizabeth, as the oldest child, was left
to take on much family responsibility.⁶
However she still found time to develop
her sketching skills, becoming a fine
artist and leaving a wonderful legacy
of delicate historical sketches and
lithographs. Her images are a treasure
trove of the history of Van Diemen's
Land, every sketch capturing a fragment

of the time. Several works are the only
records of their subjects.

She sketched at the time when many
settlers were quickly developing their
land grants using the low-cost convict
labour. A typical sequence of events
was firstly to erect a cottage generally
made from local timbers, followed by
the replacement of this cottage with a
larger stone or brick dwelling on the
same site, nearby, or perhaps at a new
site if the first choice had proven to be
unsatisfactory. Sometimes the original
cottage was retained and expanded, and
occasionally the second dwelling was
replaced by an even grander structure. In
addition, there was the construction of
the ancillary buildings – barns, stables,
implement sheds, convict quarters or
perhaps a flour mill built on a nearby
river. Elizabeth's sketches record this
flurry of action and development. The
free settlers were a close supportive
community; Elizabeth often visited them
and was sometimes invited to stay over,
giving her the opportunity to sketch.

In about 1837 she sketched the
Hagley estate of William Thomas
Lyttleton (**plate 3**). Lyttleton, who came
from Hagley Hall in England in 1812,
received his land grant in the 1820s and
built this homestead on the property
in 1829.⁷ Most or all of the original
building has since been demolished.

In 1840 she delicately sketched
Ratho built by Alexander Reid in about
1826 (**plate 4**). Alexander, wife Mary,
daughter Jane and son Alexander
Jr emigrated to Van Diemen's Land
in 1821. He received a land grant,
consisting of two neighbouring
properties *Ratho* and *Humbie*. In 1822
Reid erected a turf cottage which was
their home for about three years.⁸
In about 1826 he built *Ratho*, an
absence of marble not preventing the
choice of large timber Ionic columns
to decorate the front porch. Elizabeth
captures this feature in her sketch
(**plate 4**).

Ratho, altered and enlarged over the
years, is the home of Australia's oldest
golf course, established in the 1820s.
Alexander Reid played the first game of





golf in Australia there using balls made from sewn hide stuffed with feathers.⁹

In 1840, Elizabeth drew a delightful study of a conifer tree with a castellated castle on a cliff-top beyond (**plate 5**).

William Kermode had been granted 2,000 acres near Ross in 1821. He was granted a further 1,000 acres in 1824 and bought 2,000 acres more, thus building up the property he called *Mona Vale*. By 1834 his first modest timber house had been replaced by a substantial brick building.¹⁰ This second house, beautifully sketched in its rural setting by Elizabeth about 1840, no longer exists (**plate 6**). The present huge Italianate mansion, designed by William Archer for his brother-in-law R.Q. Kermode and built in 1868, is the third main house.¹¹

The first land grant at Carrick was in 1818 and a decade later William Bryan built the wooden Carrick Mill on the bank of the River Liffey. Elizabeth's image of the mill, sketched before 1846, includes the nearby bridge (**plate 7**). The first bridge, a simple log structure, was replaced in the 1830s with a more substantial bridge, though still wooden. This is the bridge shown in the sketch. In May 1875 it collapsed; the 1929 floods carried away its replacement; and, in the 1950s another new bridge was built.¹²



- 5.** Elizabeth Hudspeth (1820-1858), [*Conifer tree with ruined castle beyond*], 1840. Pencil and watercolour wash on heavy wove paper, initialled EH and dated April 16 1840. Private collection
- 6.** Elizabeth Hudspeth (1820-1858), *Mona Vale* c 1840. Pencil on J Whatman wove paper dated 1837, inscribed "Mona Vale" and initialled EH. Private collection
- 7.** Elizabeth Hudspeth (1820-1858), *The Carrick Mill on the River Liffey, Glencore, Van Diemen's Land*, pre 1846. Pen and ink on tinted paper, initials EH and title inscribed on original mount. Collection: Allport Library and Museum of Fine Arts, Tasmanian Archive & Heritage Office, Hobart AUTA001124074261 W800



8.

Elizabeth Hudspeth (1820-1858), *Scone Mill near Perth in V.D.L.* c 1848. Pen & ink, initials EH and title inscribed on original mount. Collection: Allport Library and Museum of Fine Arts, Tasmanian Archive & Heritage Office, Hobart AUTA001131830771 j2k

9.

Elizabeth Hudspeth (1820-1858), *St James Church, Jericho*, 1849. Pencil and light watercolour wash on heavy wove paper, dated May 24 1849. Sold Deutscher & Hackett auction 24 April 2013 lot 89. Private collection

10.

Elizabeth Hudspeth (1820-1858), *Bowsden*, 1849. Pencil on wove paper, dated June 14 1849. Private collection



In about 1848 she sketched Scone Mill near Perth (**plate 8**). The Ritchie milling dynasty began with Thomas Ritchie who built this flour mill at Scone, lost to fire in 1870.¹³ Ritchie had arrived in Hobart in 1820 to claim property left to him on the death of his brother, Captain John Ritchie, who had been commandant at Port Dalrymple in 1812–14.¹⁴

Elizabeth's delightful 1849 sketch of St James' Church, Jericho (**plate 9**), is the only known image of the original church, built in 1838 and consecrated by Bishop William Grant Broughton on 10 May 1838. It was replaced, on the same site, in 1888. Dr John Hudspeth, his wife Mary and father Thomas are buried here.¹⁵

In 1849 she sketched the family home *Bowsden*, built by her father Dr John Maule Hudspeth in about 1834 and still standing (**plate 10**).

The first dwelling had been a humble affair, constructed of pise with a wattle and daub partition dividing the building into two rooms. A fire place was constructed of bricks made by the convict brickmaker, Thomas Last. ... The

roof was made of thatch and tied on with a particular type of bark grown on the property.¹⁶

Over the years this cottage was enlarged to cater for the increasing family and then finally replaced by the more spacious house sketched by Elizabeth. Fire destroyed the original cottage.

The property *Greenhill*, on the Macquarie River, was granted to James Reid but later sold to James Mackersey. Elizabeth's lovely sketch, dated March 1849, shows the original house, implement shed and barn built by Mackersey (**plate 11**). The house was demolished many years ago and replaced by an Edwardian dwelling. However the fine old barn still remains with its arch (and masked keystone) over the great door with the date 1835 carved into a corner stone.¹⁷ This sketch is probably the only image of the original house. The Mackerseys were old family friends; Elizabeth stayed with them in Van Diemen's Land and met up with them on her return to England.

In 1852 she sketched "The Enchanted Islands at Sunset", probably an imagined idyll (**plate 12**).

Also in the 1850s she painted the site of the future AMP Society (**plate 13**). The building shown no longer exists. This watercolour was presented or bequeathed to the Tasmanian Museum and Art Gallery by Elizabeth's nephew Mr Wilfred Hugh Hudspeth in the 1950s.

Elizabeth's sketch of *Rothbury* (**plate 14**) is one of her last Van Diemen's Land works. *Rothbury*, on the western bank of the River Isis, was granted to Scottish settler James Cubbistan Sutherland in 1823. James built the house and developed the property, but eventually the yearning for his old home exceeded the exhilaration from the new, and he and his family returned to Scotland in the fifties.¹⁸

On 24 January 1854, she left Hobart to visit Mary Braidwood Mowle née Wilson at Eden, Twofold Bay NSW, staying until the beginning of March and returning to Hobart on 4 March 1854. Two weeks later she departed for England, leaving Van Diemen's Land forever. During her



stay at Eden she drew the Port, Customs House, and a scene of Twofold Bay in which the buildings of Boydtown can be seen in the distance.¹⁹

She had met Mary in Van Diemen's Land in 1844 and they became very close friends. Mary, seven years younger than Elizabeth, had been orphaned in NSW and went to live with her uncle George Wilson, who farmed at Mt Seymour, near Oatlands and quite close to the Hudspeths at Jericho, south of Oatlands. One can understand a rapport forming between a young orphan girl and one who had been separated from her family for almost her entire childhood.

11.

Elizabeth Hudspeth (1820-1858), *Greenhill, Macquarie River*, 1849. Pencil on wove paper, dated March 1849. Private collection

12.

Elizabeth Hudspeth (1820-1858), *The Enchanted Islands at Sunset*, 1852. Pencil and light watercolour wash on embossed card, inscribed, signed and dated July 22 1852. Private collection



13.

Elizabeth Hudspeth (1820-1858) (attributed), [*House on the corner of Collins & Elizabeth Sts, later site of the AMP Society building*] c 1850. Pencil and watercolour. Collection: Tasmanian Museum and Art Gallery, Hobart

14.

Elizabeth Hudspeth (1820-1858), *Rothbury, River Isis*, 1854. Pencil on wove paper, dated January 9 1854. Private collection

Elizabeth was bridesmaid at Mary's wedding to Stewart Mowle in May 1845. After her wedding, Mary had returned to NSW to live with her new husband.²⁰ Elizabeth and Mary Mowle were reunited when Mary and her children spent some months visiting her relatives at Mt Seymour in 1853, and again, when Elizabeth visited Twofold Bay in 1854.²¹

Mary Hudspeth Snr had earlier refused to allow her daughter Elizabeth to marry a Mr Orr because his brother, John Orr, had mistreated his wife, her younger daughter Mary Jnr.²²

Following the death of John Maule Hudspeth in 1837, leaving Mary Snr and her daughters to manage the farm,

then the death of Mary Snr from tuberculosis in 1853, and the suicide of her son John Coulter Hudspeth in the same year, the remaining family members determined to return to England. Elizabeth, brother Frank and aunt Miss Elizabeth Snr. sailed from Hobart on 18 March 1854 on the *Antipodes*.²³

In England, Elizabeth, although becoming unwell, embraced the social, cultural and tourist life of London, visiting many of the major attractions, especially art galleries, and also the theatre, botanical gardens and House of Commons.²⁴

On 7 November 1854 she left some of her Australian sketches with lithographers Messrs M & N Hanhart, returning to pay an "enormous sum" for the production of the lithographs which she then hawked around London print shops, until finally the J.C. Heite Repository agreed to take a few on trial.²⁵ These were based on her sketches of Twofold Bay, drawn on her last visit to Mary Mowle, and earlier views of Van Diemen's Land. The attractively portrayed Australian countryside may have proved too different to create interest, or perhaps there was a negative reaction to a forceful young woman striving in a man's world.

Several have found their way back to Australia (**plates 15 – 18**). These beautiful lithographs were purchased by the Allport Library and Museum of Fine Arts in July 1967, among Geoffrey Stillwell's first purchases after taking over curatorial responsibility for the collection in 1966.²⁶ Examples are also held in the National Library of Australia, Tasmanian Museum and Art Gallery, State Library of NSW and in private collections.

Elizabeth Hudspeth's works may be just the second by an Australian female artist to be lithographed outside Australia, following Thomas Coleman Diddin's earlier lithograph of Louisa Clifton's *A view of Koombana Bay on Port Leschenault, Australind, Western Australia* c1842.²⁷

She continued to work in England and in September 1854 sketched a coastal scene of a storm with men rowing a boat

and a township (**plate 19**) and, probably at about the same time, drew Ashcombe Bridge (**plate 20**). Some of these later works likely returned to Tasmania with her brother Frank.²⁸

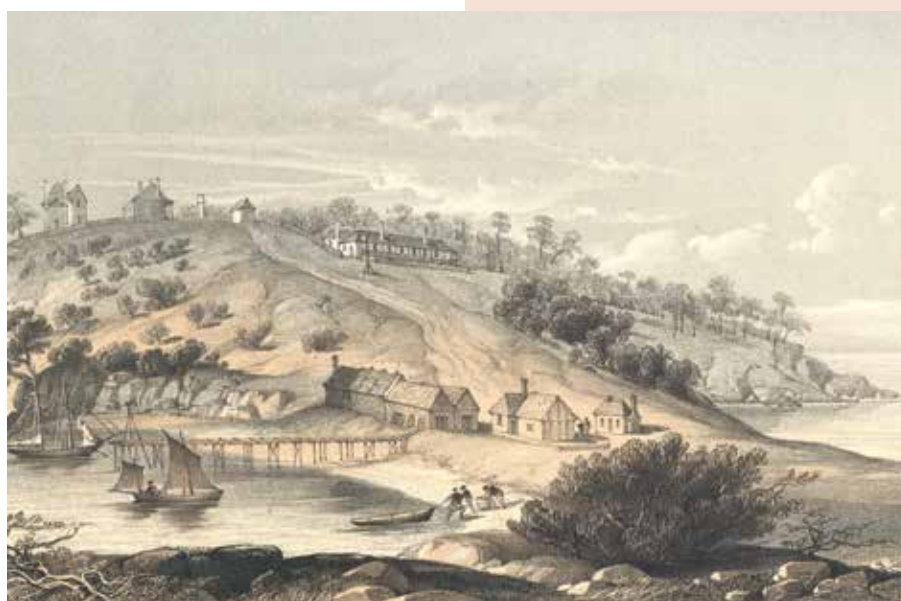
Elizabeth had lived at *Bowsden* until her mother died from tuberculosis and may have caught the contagious disease from her, as, after she returned to England, she was in bad health. It is also likely that she, in turn, infected her sisters Mary Jnr. and Catherine, as all three died in the same year.²⁹ Her brother Frank (later Canon of St David's Cathedral, Hobart) took her to Madeira in the Canary Islands hoping her health would improve but alas she died there on 29 May 1858. Of the original family of nine children, only two, Alice Eleanor and Frank, had outlived her.

Elizabeth was just 38 when she died. She had experienced severe difficulties in her relatively short life: being separated from her parents when two and not reunited until eleven; having her leg amputated without anaesthetic when twelve, and living out her life with a cork leg; taking on extra family responsibilities when her father died prematurely; enduring her mother's disapproval of Mr Orr, who had wanted to marry her and then remaining unwed and having to manage as a young single woman in a wild society; coping with the death of her mother and the suicide of her younger brother. Then finally, her unsuccessful battle with tuberculosis. In bearing these hardships, she displayed great determination and strength of character. Her great pleasure was her art, and her legacy, her beautiful, historical sketches of Van Diemen's Land.

Joan Kerr, in her essay in honour of Geoffrey Thomas Stillwell, when discussing a general lack of recognition of early colonial female artists wrote

Women miniaturists and sentimental botanical and natural history painters were at the bottom of the artistic ladder in the nineteenth century and they remain there today.

Then, when referring specifically to Sarah Ann Fogg and Elizabeth Hudspeth:



Such women neither modify nor confirm established myths; they simply have no place in our art histories.³⁰

This acknowledgement of Elizabeth's "original and valuable contribution to Australian Art History" will help to correct the neglect.

ACKNOWLEDGEMENTS

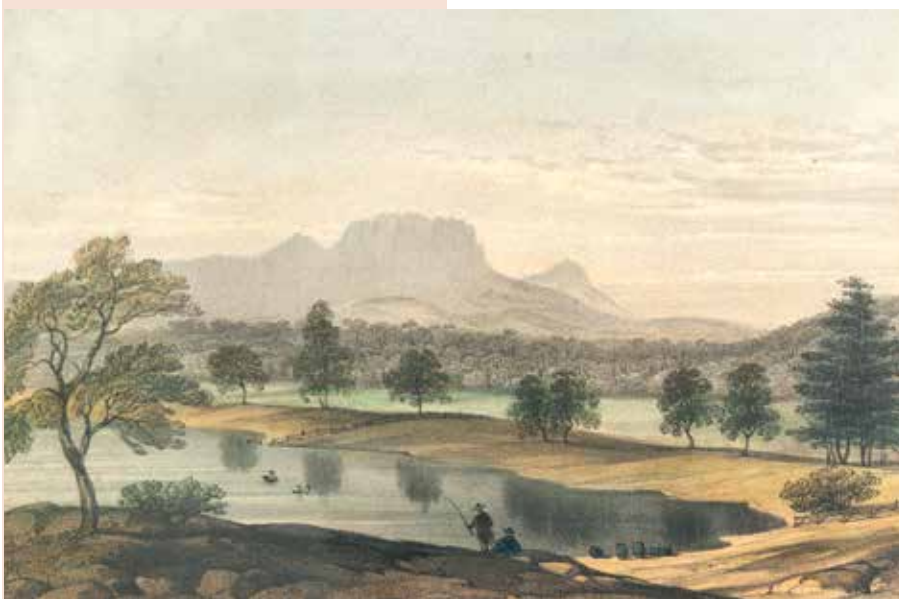
My sincere thanks to Stephanie Burbury, Caitlin Sutton, Jessica Walters, Graham Baring, Jill Cassidy, Mary Knights and Jacqui Ward.

15.

Elizabeth Hudspeth (1820-1858), *Boyd Town, Twofold Bay, Australia*, 1855. E.H. del., M & N Hanhart lith. Collection: Allport Library and Museum of Fine Arts, Tasmanian Archive & Heritage Office, Hobart AUTA001124072075 W800

16.

Elizabeth Hudspeth (1820-1858), *Eden, Twofold bay, Australia*, 1855. E.H. del., M & N Hanhart lith. Collection: Allport Library and Museum of Fine Arts Collection, Tasmanian Archive & Heritage Office, Hobart AUTA001124072091 W800



NOTES

- 1 W. H. Hudspeth. *Portrait of a Pioneer*, unpublished. Wilfred Hudspeth (1874-1954), a lawyer and historian, was the son of Rev Canon Frank Hudspeth and grandson of Dr John Hudspeth.
- 2 *Ibid* and Stephanie Burbury, *The History of Bowsden*, unpublished
- 3 Tasmanian Archive and Heritage Office, Customs Department – Register of ships arrivals with lists of passengers. CUS30-1-1.
- 4 W H Hudspeth claimed, and others followed, that she arrived in Australia under the care of Barclay, a watchmaker, and his wife. However, David Barclay arrived on the *Resource* in 1830 and my researches show that Elizabeth arrived on 31 May 1832 aboard the *Medway*, and while she is listed among the passengers, there are no Barclays. A seaman J Hudspeth is listed as a crewman. Elizabeth's uncle James Hudspeth emigrated to Hobart later, as did his father (Thomas) and brother (Alexander). James eventually settled in Melbourne. Perhaps he was looking after the very young Elizabeth (just 11) on this trip and checking out Tasmania before coming out permanently.
- 5 Heather Cumow, *Island Exile - Costantini*, Exhibition Catalogue, Allport Library and Museum of Fine Arts, July 1997.
- 6 Joan Kerr (ed), *The Dictionary of Australian Artists*. Oxford University Press, Melbourne 1992.
- 7 E Graeme Robertson & Edith N Craig, *Early Houses of Northern Tasmania*, vol 1. Georgian House, Melbourne 1964.
- 8 E Graeme Robertson, *Early Buildings in Southern Tasmania*, vol 2. Georgian House, Melbourne 1970.
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- 11 National Trust of Australia (Tasmania), *Priceless Heritage. Historic Buildings of Tasmania*. Platypus Publications, Hobart 1964.
- 12 Jill Cassidy & Keith Preston, *Thematic Study of the Tasmanian Flour Milling Industry*, Queen Victoria Museum & Art Gallery, Launceston 2000.
- 13 *Ibid* & Alison Alexander (ed), *The Companion to Tasmanian History*. Centre for Tasmanian Historical Studies, University of Tasmania 2005.
- 14 *ADB* vol 2 pp 382f.
- 15 Burbury, *op cit*.
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- 17 Robertson & Craig, *op cit*.
- 18 *Ibid*.
- 19 Joan Kerr (ed), *Heritage. The National Woman's Art Book*. G+B Arts International 1995.
- 20 Patricia Clarke, *A Colonial Woman – The life and times of Mary Braidwood Mowle*. Allen & Unwin 1986.
- 21 *Ibid*.
- 22 W H Hudspeth, *op cit*.
- 23 Kerr, *op cit*.
- 24 Clarke, *op cit*.
- 25 *Ibid*.
- 26 Gillian Winter (ed), *Tasmanian Insights. Essays in honour of Geoffrey Thomas Stillwell*. State Library of Tasmania 1992.
- 27 *Beyond the Picket Fence - Australian Women's Art in the National Library Collections*. Exhibition at the National Library of Australia, Canberra 1995.
- 28 "The Rev Francis Hudspeth, M.A. formerly of

17.

Elizabeth Hudspeth (1820-1858), *Custom House, Eden, Twofold Bay, Australia*, 1855. E.H. delt., M & N Hanhart lith. Collection: Allport Library and Museum of Fine Arts, Tasmanian Archive & Heritage Office, Hobart. AUTA001124072083 W800

18.

Elizabeth Hudspeth (1820-1858), *Ben Lomond from Greenhill, Van Diemen's Land*, 1855. E.H. delt., M & N Hanhart lith. Collection: Allport Library and Museum of Fine Arts Collection, Tasmanian Archive & Heritage Office, Hobart AUTA001124071770 W800



Robert Stevens

is a retired metallurgist and business man. He studied metallurgy at RMIT and the

University of Melbourne, and has an MBA from Swinburne University of Technology. Interested in Australiana generally, his special area is the early colonial painters.

This is his first article in *Australiana*, which Robert dedicates to Margaret. You can email him at robertcstevens9@gmail.com



St David's Cathedral, passed away yesterday (Tuesday December 29) at his residence, Highfield, West Hobart, aged 75 years, after a protracted period of enfeebled health and mental vigor. The deceased clergyman was born in Tasmania, the son of the late Dr. Hudspeth and commenced his education at Christ College, Hobart. Later he went to England, and graduated with honours at St. John's College, Cambridge in 1859 and in 1866 proceeded to his M.A. degree. Upon his return to Tasmania he was, for a time, assistant master of the Hutchins School, and was ordained by Mr. Nixon, the first bishop of Tasmania, after which he became assistant curate of St. David's and subsequently incumbent of St. John's, New Town. He was one of the first canons of St. David's upon the formation of the Cathedral chapter and,

being a very scholarly man, took an active part in educational matters in the state and was an examination reader under the Council of Education in the days preceding the establishment of the University of Tasmania. Many interesting papers and articles emanated from his pen, including a history of the Hutchins School, and he wrote for the "Church News". Canon Hudspeth was a very generous, warm-hearted man and made a great number of friends. Of late years he had been wholly incapacitated from ministerial work, having had to resign his incumbency and position of Canon at the Cathedral. He leaves a widow with two sons and five daughters. The funeral takes place today. The service and internment will be at St. John's, New Town." *Mercury* 30 Dec 1908 p 5. 29 Burbury, *op cit*.

19.

Elizabeth Hudspeth (1820-1858), *A Storm*, 1854. Pencil on wove paper, inscribed "Storm" and dated September 19, 1854. Private collection

20.

Elizabeth Hudspeth (1820-1858), *Ashcombe Bridge, Devonshire*, c 1855. Pencil and light watercolour wash on heavy wove paper, initialed on back. Private collection

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The 1838 foundation scroll for Adelaide's Wesleyan Methodist Chapel

Religion was much more prominent and pervasive in 19th-century Australia than it is today, and South Australia was more tolerant of all sects than the other colonies. Peter Lane discusses the foundation scroll laid by Governor Gawler for Adelaide's Wesleyan Methodist Chapel, constructed less than two years after the first colonists arrived, and the resources available in a new settlement.

PETER LANE

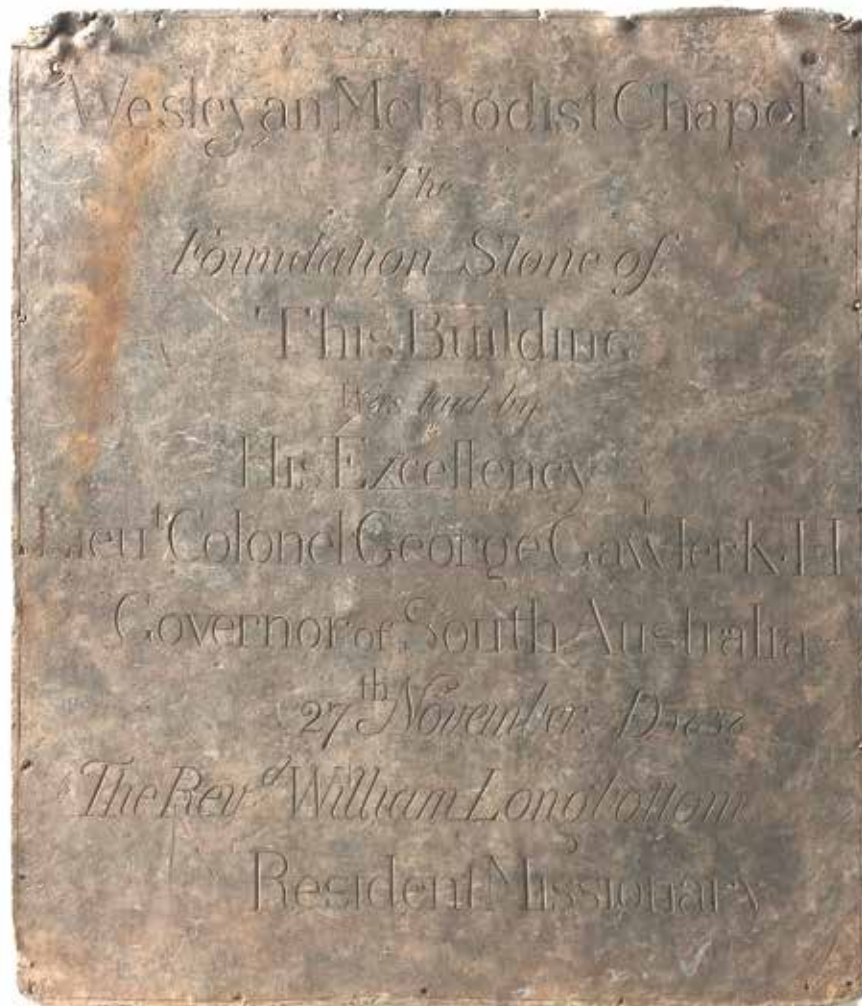
In the very first years of settlement in South Australia there were no monumental masons. So when houses of worship were built in those years, the foundation

stones were not marked in any way. If a foundation ceremony took place, the dignitary placed an engraved lead scroll recording the date of the laying and those officiating alongside the foundation stone.

Adelaide's first lead scroll was laid on 26 January 1838 at Trinity Church of

England, now Holy Trinity, on North Terrace. The first governor of the colony, Captain John Hindmarsh, positioned its scroll then laid the foundation stone over it. The journalist recorded the year on the scroll in Roman numerals and reported that the trustees and the minister were listed on it.¹ The whereabouts of scroll if it still exists remains a mystery.

The second scroll laid for a house of worship in Adelaide was for the Gawler Place Wesleyan Methodist Chapel. The foundation ceremony was held late that year, when the colony was just 23 months old and had only some 4,000 settlers. In the 1850s the Chapel was demolished. That scroll was long forgotten and only came to light in the mid-1990s when it went to auction, the vendor having found it a few years earlier during a house demolition.



1.

Wesleyan Methodist Chapel Adelaide foundation scroll 1838 inscribed "Wesleyan Methodist Chapel / The / Foundation Stone of / This Building / Was laid by / His Excellency / Lieut Colonel George Gawler KH / Governor of South Australia / 27th November 1838 / The Revd William Longbottom / Resident Missionary. Lead, h 463 w 393 d 4 mm. Old small square nail holes around the edge indicate how it was fixed to the building. Private collection, photo Jason McCarthy, National Museum of Australia

2.

Artist unknown, *Colonel George Gawler*, c 1848-1850, England. Oil on canvas, 120.0 x 90.0 cm. Collection: Art Gallery of South Australia, Adelaide, purchased with South Australian Government Grant 1981, 816HP60

Laying the Wesleyan Methodist Chapel foundation stone

On 27 November 1838, hundreds of Wesleyan colonists congregated around where the foundation stone was to be laid to witness the ceremony. The newspaper reported:²

Over this spot two years ago the wild and ignorant savage only roamed, — now, we were in the midst of a rapidly increasing and busy neighbourhood, erecting a temple to our God, which will resound with His praises long after those who were then present shall have quitted this earthly pilgrimage.

After a hymn and a prayer, the Rev. William Longbottom “in a most impressive manner entreated for the Divine blessing to rest upon the services of the day, and upon the temple about to be erected.”

Governor George Gawler delivered a short address then proceeded to lay the stone, inserting within it the “scroll of lead engraved with the following inscription” (**plate 1**). The details of the inscription were misreported: it gave the date in Roman numerals instead of Arabic.

The report then listed the trustees, architect and builders, although their names are not on the scroll and had they been, it would have been rather cumbersome. As there is no mention of a second scroll and with a limited time frame for engraving another, they



probably simply furnished the reporter the details (this still happens today).

The Trustees, architect and builders were recorded as:

Trustees: Jacob Abbott, John Boots, Robert S. Breeze, William Collins, Samuel East, William Lillecrapp, William Mincham, Archd. Macdougall, William Pearce, John B. Shepherdson, Thomas P. Sleep and Edward Stephens.

Architect: G. S. Kingston

Builders: Messrs. East and Breeze

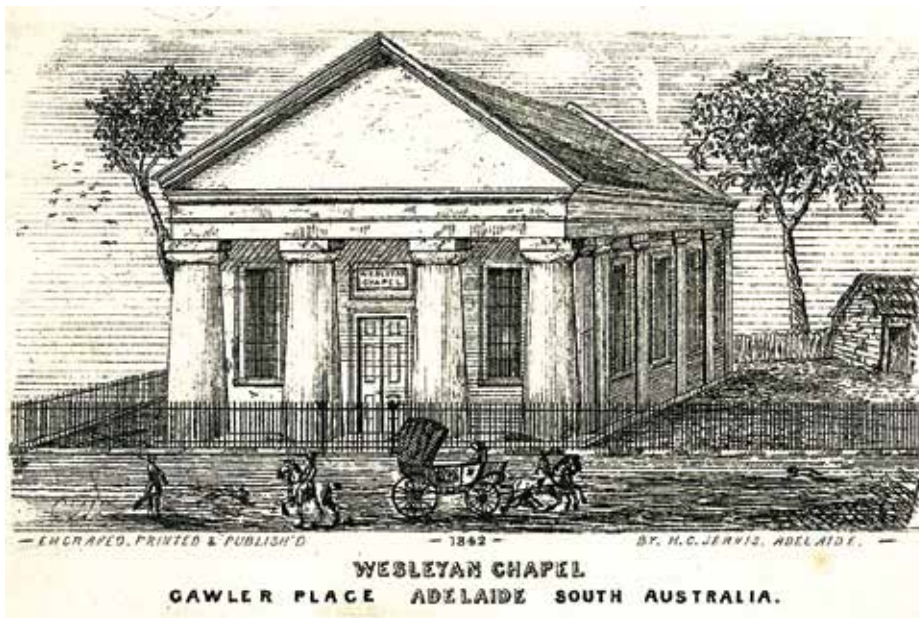
The Wesleyan Methodist Chapel scroll rediscovered

In November 1992, Kevin Benger of Greenacres, a rubbish removalist by trade, was given the contract to remove rubbish

at 22 Jarvis Street, Erindale as part of the house demolition process. The house was probably built in the 1940s or 50s as many homes were built there during that era.

Benger told me that he “found the plate resting against the wall of a rain water tank stand (underneath) & tossed it onto the lawn for scrap. It wasn’t until I picked it up later that I saw the inscription on the front.”³ Benger took it home and left the scroll on a heap in his garage.

Four years later, in 1996 Benger fell on hard times and decided to sell it. He wanted to get a fair price so he approached Tony and Sally Sims who were valuers trading under the name of For What it’s Worth to market it. They approached the Pilgrim Uniting Church in Flinders Street to see if they were



3.

C.W. Calvert, *Wesleyan Chapel Gawler Place Adelaide South Australia 1842*. Lithograph image 7.4 x 10.7, paper 10.5 x 16.8 cm. Drawn by C.W.C. [C.W. Calvert]; engraved, printed and published in 1842 by H.C. Jervis, Adelaide. Collection: State Library of South Australia, call no. B 4500

Who engraved the scroll?

The State Library of South Australia holds some bookkeeping documents for the building of the Chapel, but no documents concerning the scroll.⁵ So we can only speculate on who engraved this scroll, and the earlier Trinity Church one. Perhaps they were done by the same person? Apart from an amateur engraver making it, as suggested by Tony Sims, there are two trades that we could consider: a monumental stone mason or silversmith.

No monumental masons appear to be in the colony at the time. However two stone masons worked on the chapels, Thomas Abbott and Giles Abbott, but both were illiterate and could not have made the scroll.

The other possibility considered was a silversmith who could engrave metal. Early colonists in Adelaide had little demand for silversmiths; those who were in South Australia at that time did all kinds of engraving work, including metal signage to supplement their income.

The first Adelaide silversmiths appear to be William Wainwright and Alfred Bock. They arrived together on the *Lloyds* on 30 November 1838, three days *after* the foundation laying ceremony, thus they could not have made the scroll.⁶ In March 1839 a newspaper correspondent wrote “there were no engravers” in South Australia.⁷

I consider that the scroll was made locally rather than imported from another Australian colony, due to a relatively limited time frame, the cost factor, and the amateur appearance of the engraving (although it is part of its charm).

interested in buying the scroll. The Elders were keen to have the scroll but would accept it only as a gift; the owner was not in a position to donate it. A respected Adelaide auctioneer valued it at \$50; the Sims sensed that while it was made of lead, it was worth much more from an historical perspective.

Tony Sims informed the History Society of SA that it was going to be auctioned, in the hope one of their members would buy it. Tony did some research on it and thought it was made by an amateur as the lettering is irregular.⁴ As the owner was keen to realise on his asset sooner rather than later, the Sims, rather belatedly, placed the scroll with Adelaide Antique Auctions for their 11 June 1996 auction. As late entry, it was given a prefix number and did not appear in the printed catalogue.

During the auction viewing the lead scroll was placed flat on a table and people hovered around it. Of the two of us, only my wife saw it but she did not mention it to me. The following day a numismatic colleague and friend (now an attendee of the SA Australiana Study Group) drew it to my attention, and we considered it a significant relic of early colonial times. I attended the auction to buy it. When the gavel came down after a bidding war, everyone in the room applauded. That had never happened to me before – or since! Walking out of the sale room, a yuppie furniture dealer

who was flabbergasted at the price was overheard saying “and it’s only lead!”

Eager to learn more about the provenance, the auction house told me that the item was submitted by the Sims on behalf of their client. After some discussion with them I was able to visit Kevin Benger, a little over four years after he had discovered the scroll and he was most generous. He gave me his time sheet for the job and a note explaining how he discovered and stored it.

I offered to loan the scroll to North Terrace collecting institutions but they showed little interest and suggested that the Pilgrim Uniting Church could be. Due to my security concerns, I was willing to lend it to them on special occasions, but they never took up the offer. In 2014, the South Australian Museum invited SA collectors to display their items in a series of month-long exhibitions, and the scroll was shown in one of these. The Pioneers Association of South Australia learnt of the scroll and displayed it in their exhibition at the Migration Museum in Adelaide.

Some years later, I showed the scroll to a National Museum of Australia curator, when they were preparing their *Australian Journeys* exhibition; among other stories, they wanted to tell the unique story of religion in South Australia. So I lent the scroll to them and for the past eight years the National Museum has displayed it.

Wesleyans in early Adelaide

The first Methodists arriving in Adelaide were at a missionary outpost under the jurisdiction of the Wesleyan Missionary Board, hence the words on the scroll, "Resident Missionary". In 1854 the administration was transferred to the Australasian Conference, of which South Australia was a District.

Methodists landed from the *Duke of York*, the first vessel to arrive in South Australia with colonists. On 22 January 1837, the first Methodist service was held on the mainland in a tent at Glenelg. Shortly after Adelaide was laid out, services were held on the southern bank of the River Torrens and elsewhere. By May 1837 the Wesleyan Methodist Society was formed and in March 1838 the first Wesleyan Methodist Chapel in Adelaide was completed in Hindley Street. It was hurriedly built and the local papers did not record a foundation stone being laid.

That Chapel, capable of holding 200 worshippers, was too small to hold the flock virtually from the start, as Methodists were arriving in relatively great numbers in Adelaide. A larger site was found in Gawler Place and building commenced there in November 1838. Needing a minister, they appealed to the ecclesiastical authorities in NSW and in England. One eventually arrived rather unexpectedly and dramatically, without the knowledge of either of the authorities.

Reverend Longbottom

Reverend William Longbottom was born in 1800 in England and was appointed to the Wesleyan ministry in 1826. Three years later he sailed for India and worked as a missionary at Madras and Trichinopoly. Nine years later, "after a severe attack of disease peculiar to the climate", he was appointed to superintend the society at Swan River, Western Australia. His voyage was via Van Diemen's Land in January, and he sailed to the Swan River in the *Fanny*.

On 21 June the *Fanny* was wrecked off the Coorong near the mouth of the

4.

Artist unknown, *Colonel George Gawler*, c 1848-1850, detail showing his Military General Service Medal and seven bars (1848), his KH, and his Waterloo Medal



Murray River. He and his wife and son, along with the crew, walked to Adelaide. Longbottom considered that it was divine providence that brought him there; months earlier, Adelaide Wesleyans had unsuccessfully written to their leaders in England seeking a minister for their congregation. So when Longbottom arrived in Adelaide he believed it was God's wish he stay there.

In 1840 he transferred to Van Diemen's Land, but returned to Adelaide in 1844, continuing to serve until 1846, when he retired due to ill health. He died in July 1849 and was buried in West Terrace Cemetery. The State Library of South Australia has a rather poor photo of a painting of Longbottom.⁸

Governor George Gawler

George Gawler (**plate 2**) was born in Devon in 1795 and was commissioned ensign in the 52nd Regiment in 1810.⁹ He fought in the Peninsular War and at Waterloo, against Napoleon's armies. By 1819 he had become a "true Christian" and the following year married Maria Cox. He then served in Ireland, Canada and England. In 1838, because he was a godly man he was offered and accepted the position of governor of South Australia.

On 12 October 1838 Lt-Col. Gawler arrived in Adelaide in the *Pestonjee*

Bomanjee and the following month laid the foundation stone of the Wesleyan Chapel, located along the street that was named in his honour. He remained governor until May 1841 and is known for his friendly attitude towards Aboriginals and judged rather harshly for his lack of control over the finances of the colony.

Upon return to England he was criticised for his governorship and went back into his old regiment. In 1847 Gawler was promoted to colonel and in 1850 he retired to Southsea in Hampshire, dying there in 1869. One of his sons, Henry (1827-1894), returned to South Australia in 1858, worked as a solicitor and briefly acted as attorney-general without a seat in parliament.

The Gawler Place Chapel

When the first service was held on 7 July 1839, the local newspaper described the property (**plate 3**) thus:¹⁰

The whole chapel was built of brick with a stone foundation, the sides and front are stuccoed, and the external appearance is extremely neat and chaste. The dimensions are length 68 feet 6 inches, breadth 37 feet 6 inches, and height from floor to ceiling 20 feet, the height

to the apex of the pediment being 35 feet. The whole of the internal fittings are of polished cedar, and the general design and arrangement is almost faultless. A roomy gallery, capable of containing 135 persons, is erected at the eastern end of the chapel, opposite the pulpit, including which the building will comfortably seat 550 persons; and the whole cost of the erection we understand will be about £2000, towards which a large sum is already subscribed. The ground upon which the chapel is built, with upwards of 70 feet frontage to Gawler Place, by about 90 feet back, is the magnificent gift of E. [Edward] Stephens, Esq.

The chapel's architect George Strickland Kingston (1807–1880) drew his plans in the classical architectural tradition established by John Wesley's chapel in City Road, London. He had arrived in the colony as the Deputy Surveyor for South Australia. In October 1838 he resigned and then worked as an architect; his first commission was the Wesleyan Methodist

Chapel in Gawler Place. Commissions that followed included the east wing of Government House (1838) and the Adelaide Gaol (1840). In 1851 he was elected to Parliament, becoming Speaker of the House of Assembly in 1857, and knighted in 1870.

The builders were Samuel East and Robert Smith Breeze and both partners were also trustees of the Chapel. The partnership built Government House and churches of other faiths, ceasing trading as a partnership in the early 1840s. East became insolvent in 1843 and died 1870 while Breeze died in 1849.

Apart from religious services the building was used as a venue for meetings, including one for the South Australian Society, an auxiliary to the German Mission to Aborigines, which helped the indigenous population and recorded their vocabulary.¹¹ The property also had a freestanding school room. By 1850 the Gawler Place Chapel became too small for its congregation and they began building a new church in nearby Pirie Street.¹² The same year the Gawler Place property was put on the market for private sale.¹³

By 1853 Solomon & Co was using the old chapel as a furniture retail outlet.¹⁴ In 1856 the old chapel was demolished and Botting and Townsend sold all its building materials.¹⁵ The site is now the Gawler Place entrance to the City Cross shopping centre.

5.

Artist unknown, *Colonel George Gawler*, c 1848-1850, inverted detail showing the map which may be by John Arrowsmith dated 1 May 1846 and entitled *Eastern portion of Australia*



Summary

The Wesleyan Methodist Chapel foundation scroll was placed alongside the foundation stone laid by Governor Gawler, just 23 months after the South Australian Proclamation was read on 26 December 1836. The lead scroll (**plate 1**) is one of the earliest known religious relics made in the colony. When curators from the National Museum of Australia sighted the scroll, they acknowledged its value as a significant religious object; not only is it the earliest known scroll in South Australia but it represents the State's uniqueness. South Australia uniquely promoted religious tolerance; as no faith had an advantage over another, many minor religious groups came to the colony and set up their own places of worship. Adelaide became known as the "city of churches", a phrase popularised in 1872 by English novelist Anthony Trollope on a visit to Australia.

NOTES

- 1 *SA Gazette and Colonial Register* 17 Feb 1838 p 3.
- 2 *Southern Australian*, 1 Dec 1838 p 3.
- 3 Pers comm Kevin Benger to author 30 June 1996.
- 4 "Going Going Gone for the 1839 [sic] Plaque?" *Newsletter of the Historical Society of SA* no. 124 May 1996, pp 13f.
- 5 State Library of South Australia SRG 4/25 Series 25/55 Gawler Place Wesleyan Chapel Accounts 1838-1842.
- 6 <http://passengersinhistory.sa.gov.au>.
- 7 *Southern Australian*, 6 Mar 1839 p 7.
- 8 SLSA photograph B72222.
- 9 *ADB* vol 1, 431-5.
- 10 *Southern Australian* 10 Jul 1839 p 3.
- 11 *Southern Australian*, 8 Sep 1843, p 2.
- 12 *Adelaide Times* 20 July 1850 p 5.
- 13 *South Australian* 9 Sep 1850 p 3.
- 14 *SA Register* 12 Mar 1853 p 2.
- 15 *SA Register* 10 Apr 1856 p 4.



Peter Lane is a frequent contributor to *Australiana* magazine and the Honorary Numismatist at the Art Gallery of South Australia. He is an active member of the Past Masters (an archaeological group who undertake field

trips in Northern Australia) and is the contact point for the SA *Australiana* Study Group, which meets the first Thursday of each month. His email is pnj.lane@bigpond.com.

The Gawler portrait

The Art Gallery of South Australia's portrait of Governor Gawler, with his Waterloo medal and Military General Service (MGS) medal with seven bars, were acquired in 1981 from a Perth militaria dealer selling on behalf of a descendant (**plate 2**). The dealer dated the painting from 1848 as Gawler was wearing his MGS, a medal first issued in 1848.

When the painting was acquired, the Gallery recorded its creation date as 1840 (painted during his term as Governor in South Australia). Later, Ron Radford, the Director of the Gallery in 2005, amended the date to 1845 as a result of his research for the exhibition *Island to Empire: 300 years of British Art 1550-1850*. Surprisingly Radford did not change the "Adelaide?" location of where it was painted, although the Gallery records it among its "European and North American Paintings".

When researching the scroll, I noticed that Gawler is wearing on his left breast two medals and an order (**plate 4**); the Waterloo medal and the Royal Guelphic Order (KH) were presented prior to his arrival in South Australia. The medal on Gawler's right is a Military General Service medal with seven bars, and the head of a young Queen Victoria. As this medal was approved in 1847 and issued in 1848, the painting could have not been created before 1848. Its latest date is 1850, the year he retired from the army.

Gawler visited the Holy Land in 1849 and apart from that, after his governorship he lived all his life England. Therefore it was created in England, 1848–50.

On the bottom right of the picture is a map. We sent this detail (**plate 5**) to Dr Martin Woods, Curator of Maps at the National Library of Australia and President of the Australian and New Zealand Map Society for comment. He speculates that it *may* be a map printed by John Arrowsmith dated 1 May 1846 entitled *Eastern portion of Australia*, as the curved river bend and topography depicts the fictitious but much wished-for inland lake/sea that appeared on maps of SA in the 1840s. This has nothing to do with Gawler especially, but it was a *cause célèbre* through his time as Governor and later, and well known in British colonial circles.



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Mid 19th century colonial Australian
cedar secretaire bookcase, c 1850s

Going back to (Harvey) School

GLENN R. COOKE

I started at the Queensland Art Gallery as the first Curator of Decorative Arts in 1981 'wet behind my (curatorial) ears'. The first project I initiated, *LJ Harvey & his School*, opened in September 1983, following the relocation of the Gallery's collection to its new building on the south bank of the Brisbane River in 1982. This was the first fully researched and published exhibition project ever undertaken by the Gallery. The then Director, Raoul Mellish, stated in his introduction, that the exhibition offered

... an opportunity to discover, in depth, a rich part of Queensland's heritage and it demonstrates, most clearly, the vital achievements in this State, early in the century.¹

Deborah Edwards and I shared the project: Deborah's special interest was in sculpture (as it is today) and mine was in ceramics. I included brief biographies of the (mostly) women involved in the School. Even with the evidence of the numerous skilled potters documented, it was clear that the exhibition had only skimmed the surface.

My initial research step was to check the Queensland State Archives for the Enrolment Records of Harvey's pottery classes in the Art Branch of the Central Technical College – they don't survive. So I continued gathering information, documenting the pieces that turn up in the various antique markets around Brisbane and contacts from surviving family members. I tried to enlist the support of the then Crafts Council of Australia to expand my list of the individuals involved; however, its interest was in contemporary craft, and the Gallery thought that it had done its bit. I persevered even though the priorities of your employer and your own circumstances direct your life.

In 2006, I co-authored *Colonial to Contemporary: celebrating 125 years of the Queensland College of Art* – the new guise of Central Technical College where Harvey (1871–1949) taught for decades – and as Harvey and his students weren't represented in the QCA Collection, I lent items from my personal collection to the accompanying exhibition. Somewhat later the then Director of Griffith Artworks, Simon Wright, asked if I would help rectify this omission and advise him about suitable acquisitions. As a result I resolved to donate my ceramic collection.

When my former colleague at the Gallery, Angela Goddard, took over as Director of Griffith Artworks, I suggested a recap of the influence of Harvey in an exhibition which concentrated on art pottery. Angela was



1.

Edith White (1886–1968), Harvey School potter, Vase 1933. Hand built earthenware, dipped brown and gold clays, green glaze, h 27 diam 16.5 cm. Griffith University Art Collection, donated through the Australian Government's Cultural Gifts Program by Glenn Cooke, 2012. Photograph by Carl Warner, 2014

2.

"E R", unidentified Harvey School potter, *Vase* 1925. Hand built and carved earthenware, mulberry and blue glaze, h 20 diam 18 cm. Griffith University Art Collection, donated through the Australian Government's Cultural Gifts Program by Glenn Cooke, 2012. Photograph by Carl Warner, 2014



enthusiastic and now the exhibition *With heart and hand: art pottery in Queensland to 1950* is scheduled for September 2018.

I deliberately chose to include in *LJ Harvey & his School* only potters who could be identified, with one exception: a vase inscribed EW and dated 1925.² It has been the tendency over the years to attribute works with initials to known potters, so it has been assumed that the work could be by the known potter Edith White, who signed another vase illustrated here (**plate 1**). Or, it could be by Ella Wilson or another unidentified potter. According to the conventions of the time, newspaper reports refers to Edith as Mrs C W White which further confuses identification: the difficulty with attributing Harvey School works is the consistent quality of execution and the uniformity of style.

Another vase (**plate 2**) is incised with initials "E R". After 35 years' of my searching, the maker of this handsome vase remains a mystery.

I now have records of well over 800 people who produced art pottery in Queensland before 1950. This includes potters of whom I have been able to establish a substantial profile and others whom we know only from an exhibition record or the name they have incised on their works: added to this is the host of unidentified monograms or initials. While the competence of individual potters varies considerably, the sheer number of potters identified demonstrates unequivocally how thoroughly Harvey School ceramics permeated the social and cultural fabric of Queensland in the first half of the 20th century.

The 2018 exhibition will display only the finest works by Harvey and his students. The publication

(some three times larger than the first publication, which ran to 112 pages) will be more comprehensive and include a diverse range of richly illustrated essays on Harvey, the character and the development of the School, and essays on individual potters such as Daisy Nosworthy, Evelyn Buggy, Alice and Sarah Bott, and the decorator Martin Moroney. We will also present an overview of china-painting, a short history of Stone's Pottery, Harvey's influence in regional Queensland and interstate, and articles by early-career researchers in the field. In addition, a compact disc of biographical details together with a separate listing of monograms and initials equal in scope to the printed component will be included.

Under the current conditions in Australia, publishing a large print run is pointless. We opted for producing a limited edition and, reviving a 19th-century concept, available to subscribers.

NOTES

1 *L.J. Harvey & his School*, Queensland Art Gallery, Brisbane 1983, p 7.

2 *Ibid*, p 108.

1. Please let me know if you have examples of Harvey School or Queensland art pottery in your collection. Email me at racontoo@gmail.com.
2. Email guag@griffith.edu.au to receive notification of the planned publication when details are finalised.



After graduating with a BA from Melbourne and MA from George Washington University

in Washington DC, **Glenn Cooke** was appointed as the first curator of decorative arts at the Queensland Art Gallery in 1981. He retired as Research Curator, Queensland Heritage in 2013. He is the author of *L.J. Harvey & his school* and has published extensively on aspects of the fine and decorative arts. Glenn is an enthusiastic collector, gardener and ballroom dancer.

Miguel Mackinlay in the Great War

It is timely to showcase the lively drawings of an Australian on the Western Front in the Great War 100 years ago. Although the young man fought in those terrible trenches, most of his images have a quiet dignity. Only in the heat of a battle in which he was wounded, do you feel the horror of it all; his frantic charcoal marks leave an indelible impression of conflict. Miguel Mackinlay went on to become the 'talk of the town' being 'hung on the line' at the Royal Academy Summer Exhibitions in the competitive art world of early 1930s London. He never returned to Australia.

DOROTHY ERICKSON

Miguel Mackinlay (**plate 1**), or Mike as he was known in Australia, was born in Spain in 1895 to a Spanish mother and Scottish father.¹ After his mother's death, his father William brought their seven children to Western Australia, arriving in January 1906.

The boy showed a remarkable facility for capturing a likeness and at 14 was apprenticed to sign-writers Meston & Walters. He attended classes at the Perth Technical School, whose art master James W. R. Linton considered him the most successful student he ever taught. Mike joined the Western Australian Society of Arts, exhibited and won prizes including a national poster prize in January 1914 at the Victorian Chamber of Manufactures' *Great All Australian Exhibition*.

Another apprentice studying at the Technical School was Stan Cross (**plate 2**), later to be a successful cartoonist, and the pair held an exhibition in St George's Hall before setting off for the bright lights of London. Cross's cartoon strips including "Wally and the Major" later made him a household name in Australia. Mackinlay (**plate 2**), who did not return, is not known at all in Australia.

Mackinlay, living in Chelsea and mixing with a lively group of artists, had

many useful introductions and soon was illustrating magazines as well as attending St Martin's School of Art. He was engrossed in painting a large panorama of Perth for Savoy House, the offices of the Western Australian Agent General. This casualty of the war was described as conveying

some idea of the wonderful beauty of the outlook from the summit of Mt Eliza, with the broad waters of the river sweeping around by the splendid Esplanade at the foot of the city, and over the tops of the many magnificent buildings, the outlines of the distant Darling Ranges.²

When Britain declared war on Germany on 4 August 1914, it was expected to end by Christmas so Mackinlay continued with his art studies. However in March 1915, after the opening of Savoy House, he became involved and was making sketches on the Somme dated May 1915. He may have been a war correspondent, but as these positions were not made official until 1916, there are no records to consult. A newspaper editor may have engaged him, or he may have been a regimental artist, as was another of the Meston & Walters apprentices, Reginald J. Walters for the 10th Light Horse in



1.

Stanley George Cross (1888–1977),
[Miguel Mackinlay]. *Western Mail*
13 March 1914 p. 30

2.

Miguel Mackinlay (1895–1959),
[Stan Cross]. *Western Mail*
13 March 1914 p. 30



3.

Miguel Mackinlay (1895–1959),
[*Enrolling and immunisation jabs*] 1917.
Pen and ink wash on paper, 20 x 25.5 cm

4.

Miguel Mackinlay (1895–1959),
[*Soldiers marching to the front*] 1918.
Pen and ink wash on paper,
25.5 x 35 cm

5.

Miguel Mackinlay (1895–1959),
A rest camp in France 20/5/15.
Pencil on paper 16 x 19.5 cm. Exhibited
1990 in *The Art of Miguel Mackinlay* at
Bushey Museum and Art Gallery

the Middle East. His images, although needing attention, convey the essence of life at the front (**plates 3–8**).

In the dark days of 1917 when Britain looked likely to lose the war, he was called up to the 3rd Battalion of the Suffolk Regiment, a home front reserve infantry regiment that was now needed on the Western Front. After training he embarked at Dover on 18 March 1918; the battalion was soon embroiled in the horrific German Spring Offensive or *Kaiserschlacht* (Kaiser's battle) launched on the 21st, and the British response that included the bloody but relatively successful Second Battle of the Somme that held the enemy at bay.³

The German attack zone was in Flanders along a line between about ten km east of Ypres in Belgium to about ten km west of B ethune in France, a 40

km front with Arment eres in the centre. The German intention, using newly trained "storm troopers", had been to cut off the British forces' supply lines. Despite all thrown against it, the line held.

British forces were put under the Supreme Allied Commander, the French General Ferdinand Foch, whose strategic planning eventually brought victory. When Foch took command on 28 March, the British Third and Fifth armies were sent further south to hold the line to the Oise River.⁴

The toll was heavy. So many men were killed that units were decimated and reconfigured with remnants of others into new regiments. Three battalions were broken up and the new ones sent to areas where an offensive was not expected, to give the troops a chance

to recover. Miguel's unit suffered heavy losses at Arras and was amalgamated, for by 1 April he was in France with the 2/6th Battalion South Staffordshire Regiment, which was also a territorial infantry regiment, formed originally as a home service ("second line") unit.⁵

Annotated drawings mean we can trace Miguel's movements in Flanders in Belgium, as well as Picardy and Champagne in northern France (**plates 9–15**). They were probably drawn in the seemingly endless waiting time, in the lulls between the offensives, or in recovery weeks when his unit was rested at places where an attack was not expected. In the deadly monotony of the trenches poets wrote poetry, musicians composed, artists sketched or carved sculptures and Miguel made some lovely pen and wash drawings.



6.

Miguel Mackinlay (1895–1959), *Out for a rest after some hard fighting in the Kemmel front.* Belgium 10/5/15. Pencil on paper, 17 x 23 cm. Exhibited 1990 in *The Art of Miguel Mackinlay* at Bushey Museum and Art Gallery

7.

Miguel Mackinlay (1895–1959), *[Making an arrest]*. Pen and ink wash on paper in two parts, each 18 x 11 cm.

Dated and undated images of Rheims, Albert, Montauban, Château-Thierry and striking ones of wooded destruction at the forest of Épernay indicate he was back on the Western Front on the Somme, Marne and in the Ardennes possibly by March but certainly by April 1918.

Miguel was involved in the first stage of the Spring Offensive known as “Operation Michael”, when the allied forces were up against 207 German divisions. In 1917, Tsar Nicholas had abdicated and Russia had withdrawn from the war, so German troops were being reinforced with those from the east, while America was only just about to send its first battalion. In the six

weeks from 21 March to the end of April, 70,000 Allied prisoners were taken, 1,000 guns lost and 300,000 casualties sustained as 55 divisions faced 102 German divisions.⁶

Miguel was in the thick of this. The 2/6th South Staffs Unit War Diary for April 1 states:

The Battalion left Gauchin Verloingt 7 am and marched to Houdain, entrained 12 noon, arrived the West Flanders town of Proven 7 pm and marched to Watou arriving 9 pm. Draft of 150 other ranks arrived 11 pm.

Here the men were trained on the firing range to use the Lewis machine guns and how to fit gas helmets.

On 10 April they marched to nearby Poperinge, went by train to Quentin and then marched to the Maiden Camp at Ypres arriving at 2.30 pm and on to Brandehoek by 5 pm where the enemy shelled the camp. On the evening of the 11th they were engaged in the Passchendaele sector where there was slight enemy shelling. It was quiet all day on the 12th and they withdrew to Brandehoek, moved to Reninghelst and on to Bailluel northwest of Armentières on the 15th.

In the Battle of Bailluel 13–15 April, the 2nd Staffs sustained heavy losses. They were a reserve line but unexpectedly became the front line and a rather chaotic situation developed. They were heavily shelled and a fierce battle ensued in which one officer was killed, two were wounded and 90 other ranks killed, wounded or missing. Miguel received a gun shot wound to his shoulder and was treated by the 103rd Field Ambulance.

War historian Major-General Sir Frederick Maurice in his *The Last Four Months; How the War was Won* discussing the Kemmel Front wrote:

On the fifteenth the arrival of reinforcements enabled them [the Germans] to capture Bailluel, and the strain upon the British army had become all but insupportable. Two





thirds of the divisions engaged in the Flanders battle had been through the fiery trial of the Somme. As fast as they were withdrawn from their first battle their ranks were refilled with drafts from home, which were composed mainly of boys of nineteen and under, and they were sent north. It was these splendid youths, many of whom went into the maelstrom of battle within a few days of landing in France with little opportunity of getting to know their leaders or accustoming themselves to strange and terrible conditions, who saved the Channel ports.⁷

8.

Miguel Mackinlay (1895–1959), *In a French Ambulance / France 1915*.
Pen and ink wash on paper, 16.5 x 19.5 cm.

9.

Miguel Mackinlay (1895–1959), *[A Machine Gun Section in Flanders]* 1918.
Charcoal on paper, 10.5 x 15.5 cm.

10.

Miguel Mackinlay (1895–1959), *[Transport problems on the Western Front]* 1918.
Charcoal on paper, 15 x 10 cm.

11.

Miguel Mackinlay (1895–1959), *Belgium*. Pen and ink wash on paper, 20 x 16 cm.

12.

Miguel Mackinlay (1895–1959), *[Ruined church, Albert, Picardy]*.
Pen and ink wash on paper, 31 x 21 cm





13.

Miguel Mackinlay (1895–1959), *Montauban*, [Picardy, after the battle of the Somme]. Pen and ink wash on paper, 17.5 x 23 cm

14.

Miguel Mackinlay (1895–1959), *German prisoners*, France 1918. Pen and ink wash on paper, 18 x 23 cm

15.

Miguel Mackinlay (1895–1959), *The Spy*, on the wasted landscape of the Somme. Pen and ink wash on paper, 33 x 32 cm

16.

Miguel Mackinlay (1895–1959), *At the C.C.S. [Casualty Clearing Station] 16/4/1918*, possibly Hazebrouck in French Flanders. Pencil on paper, 15.5 x 19 cm

17.

Miguel Mackinlay (1895–1959), *Rheims* in the Champagne/Ardennes region 1918. Pen and ink wash on paper, 20 x 16 cm, 26 x 28 cm. Exhibited 1990 in *The Art of Miguel Mackinlay* at Bushey Museum and Art Gallery





At the time, a field ambulance was not always a vehicle but could be a team of men. A wounded man was first taken to the Regimental Aid Post, which was usually situated in a dugout or trench near the front. There he would be given preliminary first aid and possibly be carried by stretcher bearers to an advanced dressing station or field ambulance some 400 m behind the line, in tents or buildings if available. If necessary, the field ambulance team of men would carry the wounded to a Casualty Clearing Station that was still further back from the front line. All this was part of the evacuation chain to clear wounded men to safety quickly.

Casualty Clearing Stations were staffed by the Royal Army Medical Corps, Army Service Corps and a few by the Red Cross and other civilian organizations.

Here surgery would be performed. CCSs were usually situated near railway lines to facilitate moving the worst of the injured to hospitals or hospital ships and thence back to England. The CCS's job was to treat a man so he could return to duty. Today, we can see immaculate war cemeteries all over the Somme region and many of these are situated near to CCSs and where large numbers died.

Miguel's dated drawing of a Casualty Clearing Station is probably Hazebrouck in French Flanders northwest of Ypres where the 1/2nd London Casualty Clearing Station was operating (plate 16). After time out at nearby 83 General Hospital Boulogne, he re-joined his unit on 5 May before being posted on 21 May to the 4th Battalion South Staffordshire Regiment, an extra reserve battalion, part of the 3rd

18.

Miguel Mackinlay (1895–1959), *La Mitrailleuse* [The new machine gun] France 1918. Pen and ink wash on paper, 25.9 x 27 cm.

19.

Miguel Mackinlay (1895–1959), *A French Post, Château-Thierry, Champagne* 1918. Pen and ink wash on paper, 29 x 32 cm.

20.

Miguel Mackinlay (1895–1959), *A "dug-out" on the Champagne front* 1918. Pen and ink wash on paper, 17.5 x 23 cm

21.

Miguel Mackinlay (1895–1959), *[Resting in better conditions]*. Pen and ink wash on paper, 19.5 x 25 cm





22.

Miguel Mackinlay (1895–1959), *[Entertainment during the rest and refit].* Perhaps the violinist is playing *Roses of Picardy* or *Mam'selle from Armentières*. Pen and ink wash on paper, 20 x 20.5 cm

23.

Miguel Mackinlay (1895–1959), *[The Third Battle of the Aisne]* May 1918. Charcoal on paper 10.5 x 16 cm

24.

Miguel Mackinlay (1895–1959), *[The Third Battle of the Aisne]* May 1918. Charcoal on paper 10.5 x 15 cm

25.

Miguel Mackinlay (1895–1959), *[In retreat – Resting in the Forêt d'Épernay]* France, May 1918. Charcoal on paper 11 x 15.5 cm



Division of the Allied forces in the area near Rheims defending the Aisne and the Marne to prevent the Germans reaching Paris.

There were lulls between the offensives. He would have had time to sketch troops resting, on watch in a house in Château-Thierry, even enjoying musical evenings, before he was wounded again in a major offensive, the Third Battle of the Aisne 27 May – 6 June 1918 (**plates 17–22**).

After the German Lys Offensive in Flanders in April, the next great push by the German Army was the surprise attack that the Germans named Blücher-Yorck on 27 May. The Germans had held the Chemin des Dames ridge from the first Battle of the Aisne in 1914 to 1917, when it was recaptured in the Second Battle of the Aisne and held by the French Sixth Army, reinforced by four divisions of the British IXth Corps posted there for a rest and refit after the

“Operation Michael” offensive. A rest was not what the Germans planned.

Miguel was wounded in the Third Battle of the Aisne. It took place in Champagne in the mountainous region of the Forest of Rheims, where Miguel’s striking images may have been drawn using charcoal from the damaged trees (**plates 23–25**). One drawing is marked “Épernay” and the regimental log has entries for Forêt d’Épernay, part of the 500 hectare Forest of Rheims.

The Third Battle of the Aisne commenced at 1 am on the morning of 27 May with a surprise German assault on 39 km of the Allies’ front trenches using over 4,000 guns. This was followed by a chlorine gas drop, then the enemy troops came. Taken completely by surprise with defences spread thinly, the Allies, who had been sent there for a rest, were unable to stem the attack. The Germans advanced





rapidly demolishing four French divisions, followed by another four French and four British divisions in the next six hours. Losses were immense.

Miguel was caught up in this battle that continued until 4 June. The 'South Staffs' had been in the Soissons area, having been entrained in for resting, training and clearing up when the offensive erupted. On the 26th, they received orders to be ready to move at a moment's notice and after 8 pm they moved to a position south west of Guyencourt and then again to south west of Cormicy. After fierce fighting on the 27th they withdrew to Pevy.⁸

The 4th South Staffs engaged in a fierce battle on the night of 29 May then withdrew to Sapiecourt, then Rosnay, then Mery-Premicy. Five officers were killed, six officers wounded and one more officer wounded but declared

missing. In the other ranks ten were killed, 92 wounded and 162 missing. The remainder marched during the night to Marfaux, next morning to the Forêt d'Épernay 20 km away, and after a rest on to Souliers next day, 31 May. Those still able marched on to Beaunay, where on 2 June they had a 'Church Parade' and made up a new composite battalion.⁹

Miguel was not part of this parade. He had been injured, shot in the leg and was in a field hospital in Troyes on 2 June and by the 8th in the General Hospital at Rouen. He was invalided out, returned to England and from 9 June until 16 August recuperated in the Royal Victoria Military Hospital at Netley near Southampton (plates 26–28). This had been erected during the Crimean War to accommodate 2,500 beds; the 200 acre (81 ha) site was as large as a small town with its own gasworks, reservoir and prison.

26.

Miguel Mackinlay (1895–1959), [*A hospital in Blighty*] 1918. Red Cross huts, Royal Victoria Hospital Netley, England. Pen and ink wash on paper, 17.5 x 23 cm

27.

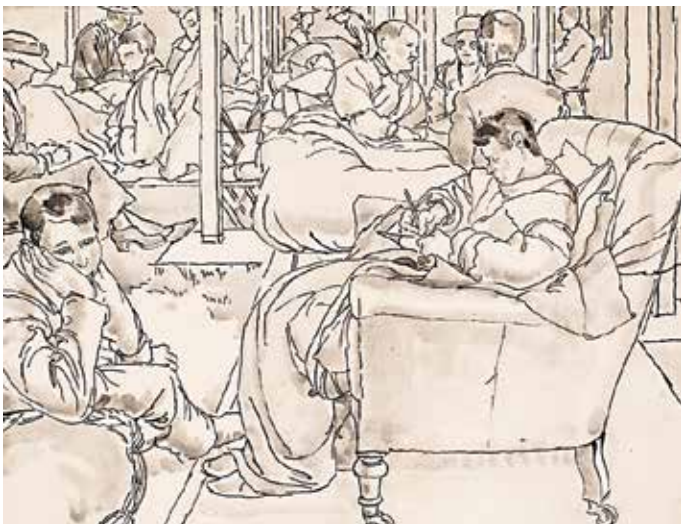
Miguel Mackinlay (1895–1959), *A bad case*, England 1918. Pen and ink wash on paper, 29 x 23 cm

28.

Miguel Mackinlay (1895–1959), [*Convalescing in England*]. Pen and ink wash on paper, 23.5 x 28 cm

29.

Miguel Mackinlay (1895–1959), [*A young soldier shot in the foot*]. He is wearing the hospital undress uniform. Pen and ink wash on paper, 28 x 23 cm. Exhibited 1990 in *The Art of Miguel Mackinlay* at Bushey Museum and Art Gallery





30.

Miguel Mackinlay (1895–1959), *Laurie and Theresa, the artist's daughters*, signed lower left, oil on canvas, 1938. Exhibited the Royal Academy Summer Exhibition 1938. Collection: Bushey Museum Trust

Patients wore blue woollen suits with white lapels and red ties, called “hospital undress” – a reminder to anyone who might encounter convalescent soldiers that they were still serving men and not cowards to be handed white feathers. A young soldier shot in the foot can be seen wearing this uniform in one of Miguel’s drawings (**plate 29**).

Miguel, granted a week’s leave before being transferred to the 4th South Staffordshire Regiment at Lichfield Station,¹⁰ married his artist’s model Laurie Carruthers on 19 August 1918. She was 21, working in a factory making screws for aeroplanes, and living at 65 Surrey

Lane, Battersea, the home of her father (a former gardener now a wartime railway gateman). Miguel was 23 and recorded on the certificate as No 43596 in the 4th South Staffordshire Regiment. A ‘fit for duty’ form showed him fit for duty at the Regimental Command Depot but not for active duty.¹¹ On August 23 he was sent to the depot at Ripon until 7 November. The Regiment was disbanded in November and Miguel was transferred to the 3rd Staffordshire Regiment.

Armistice Day came on 11 November. The Great War was over much to everyone’s relief. The Allies had been victorious. Miguel’s drawings are a reminder of the war that was “the war to end all wars”.

From 1928, he lived in an artists’ community at Bushey in Hertfordshire, about 23 km northwest of London. He enjoyed a successful career as a busy commercial artist illustrating books, posters and advertising materials, when commercial art was arguably at its apogee.

His paintings reflect a contented family man in peace time (**plate 30**). He never returned to Australia, and died in 1959 still with shrapnel in his leg.

The images shown here are some of hundreds preserved by the family of Miguel Mackinlay in the collection of the Michael McKinlay Trust. All the photographs are by Ric Bower. Dorothy Erickson is writing a book and compiling a *catalogue raisonné* on this artist and his career and would be grateful for any information on him or works of his held in private collections in Australia and elsewhere. A further article will detail his later career.



Dr Dorothy Erickson is a distinguished historian, author, practising jeweller and frequent contributor

to *Australiana* who lives in Perth WA. You can contact her at dorothyerickson@ozemail.com.au

NOTES

- 1 His surname can be variously spelt Mackinlay or McKinlay.
- 2 Battye Library, State Library of Western Australia, Q 994.1 WES. *The Western Mail*, 26 Feb 1915 p 2. The painting was destroyed by a Zeppelin attack in November 1915.
- 3 <http://www.suffolkregiment.org/Calendar.html> accessed May 2016.
- 4 Major-General Sir Frederick Maurice. *The Last Four Months; How the War was Won*. Boston, Little Brown & Co 1919, p 23.
- 5 www.1914-1918.net/sstaffs.htm accessed April/May 2016.
- 6 Maurice, *op cit* p 243.
- 7 *Ibid* p 48.
- 8 “War Diary 25th Division 7th Infantry Brigade 4th Battalion South Staffs Regt. Oct 1917- July 1918”. WO95_2244_2.
- 9 “War Diary 25th Division 7th Infantry Brigade 4th Battalion South Staffs Regt. Oct 1917- July 1918”. WO95_2244_2.
- 10 Furlough, Army Form W3016.
- 11 Amending Slip, Army Form W3016.

The Peter Walker Fine Art Writing Award 2016

JUDGE'S REPORT

ELIZABETH ELLIS

The Peter Walker Fine Art Writing Award is an annual award generously sponsored by Peter Walker Fine Art of Walkerville, South Australia. Peter Walker is a valued member and longstanding supporter of the Australiana Society. The Society is most grateful for his continued interest in its activities, and in the journal in particular. All articles published in *Australiana* in 2016 are eligible for the 2016 Award.

Each and every article in the 2016 issues of *Australiana* has added to greater knowledge and research in the Australian decorative arts across a particularly varied range of subjects. The contributors are all to be congratulated for their dedication, commitment and pursuit of excellence in their achievements within their chosen fields of interest. Once again in 2016, the constant editorial and design support has been essential for the authors in attaining such high standards of presentation in the printed journal.

In my previous reports for the Peter Walker Fine Art Writing Award I have alluded to the critical role of the contributors who provide the wherewithal to ensure the continuance and growth of the journal in an entirely personal and voluntary capacity. This dedication becomes more noteworthy year by year as the emphasis, even recognition, of specialist curatorial expertise and detailed subject knowledge within Australia's cultural collecting institutions continues to be irrevocably eroded. Unfortunately this tide has yet to turn, making support for the Australiana Society and its journal more important than ever.

It is always with pleasure and anticipation that I open the envelope containing the latest quarterly issue of *Australiana*, curious to read the new articles and what they encompass. In 2016 we had what can only be described as a bumper crop, and each of the four issues of the journal has presented a stellar offering. This of course makes the judge's work so much more difficult, even invidious, in an attempt to select a shortlist and then the winner of the Peter Walker Fine Art Writing Award.

I would like to congratulate all contributors in 2016 most sincerely for their admirable and always fascinating new scholarship and research. Faced with a cornucopia of plenty, I have singled out several outstanding contributions for special commendation. In the February issue Robert La Nauze's article "The cabinet maker and the carver: George Thwaites and Daniel Livingstone" provides a valuable account of an important and enduring partnership in 19th-century Melbourne. In the August issue Karen Eaton has followed her 2015 Peter Walker Fine Art Writing Award with an article on "Carmichael's George Street, Sydney 1828-1829" which vividly evokes the life of the town in the post-Macquarie era. In the same issue Len Peterson's beautifully illustrated "Memories of the South Australian jewellery trade" is a delightful record of reminiscences. And in December, veteran antique dealer and Australiana Society stalwart John Hawkins is in top form with his detailed research and forensic examination of the career and output of "Lawrence Butler and his venerated case furniture made in Sydney between 1804 and 1815".



Elizabeth Ellis OAM is the Emeritus Curator, Mitchell Library, State Library of NSW.

My choice for the winner of the 2016 Peter Walker Fine Writing Award is made without fear or favour. In his biographical article "Kevin Fahy (1932-2007) friend, patriarch, storyteller, scholar" in the August issue, John Wade, the journal's indefatigable editor, has given us a most welcome and heartfelt appreciation of this extraordinary man whose unsurpassed knowledge of Australian decorative arts is, even almost ten years after his death, still referred to with awe. There could be no more fitting tribute to Kevin Fahy than this excellent memoir published in the journal of the Australiana Society to which he gave so much and which was one of his most enduring and passionate life's interests.



Tasmanian Chapter comes to life

WARWICK OAKMAN

The Australiana Society is delighted to report that the new Tasmanian Chapter held its inaugural event on 11 November 2016.

Since the foundation of the Australiana Society in 1978, members have believed that Tasmania was of sufficient importance, quality and difference to that of mainland Australia to warrant the formation of a Tasmanian Chapter. Part of this no doubt sprung from mysteries surrounding the sheer volume of decorative arts, diversity of timbers, architecture and design on the former island prison.

The late Kevin Fahy maintained that his good friend and co-author Dr Clifford Craig drove him a different way each time to photo shoots at old houses and their contents in Tasmania. Kevin believed that the purpose of this was two-fold: to further reinforce that mystery, and to ensure that no one other than Dr Craig could ever find the place again.

The truth is more likely to be that there are multiple scenic routes to most historic places, the back entrance is always used after the first visit, and Tasmanians love to show off Tasmania from every angle. With this in mind,

indefatigable Tasmanian patriot Colin Thomas charmed other Tasmanian members into forming a local chapter. Colin was appointed chair and Anne Edwards secretary; Gemma Webberley, Scott Carlin and Robert Henley form the balance of the sub-committee.

Colin invited the Hon. Vanessa Goodwin MLC, Tasmanian Minister for the Arts, to launch the new Chapter. Her erudite speech was far from the usual political opening and demonstrated an enthusiasm and commitment to the arts that was appreciated by all the audience.

Michel Reymond (a foundation member from the original meeting of 1978), President Dr Jim Bertouch and his wife Cathie flew in from Sydney.

The night started with canapés and fine Tasmanian wines at the National Trust property *Runnymede*, New Town, in the apt setting of the colonial period music room. The event was in the company of around 30 Tasmanian members, the Minister, Julia Farrell of The Federal Group, representatives of the Tasmanian Museum and Art Gallery, Queen Victoria Museum and Art Gallery, Royal Society and assorted colonial gentry. All were served with great flourish by the secretary's son and daughter as waiters.

The drawing room had been stripped of its [mostly] original furnishings for a Colonial Tea Caddy Muster. The finest

imaginable group of Australian tea caddies yet assembled was laid out, made of Huon pine, musk, cedar, blackwood, whale ivory and other specimen timbers. Notable were the Queen Victoria Museum and Art Gallery's native timber Grecian *tour de force* with original timber explanation label, phenomenally early; tiny beefwood and cedar caddies; swashbuckling 1840s numbers; and a beautiful grouping of marquetry caddies reasonably attributed to the O'Brian's Bridge Maker, to name but a few. All were sporting original finish plus their inner lids and were correctly described.

1. The Hon Vanessa Goodwin MLC, Tasmanian Minister for the Arts, launches the Tasmanian Chapter
2. Chairman Colin Thomas, Arts Minister Vanessa Goodwin and some of the tea caddies
3. Todd Baird, Greg Edwards, President Dr Jim Bertouch and Ben Walker examining tea caddies
4. Arts Minister Vanessa Goodwin, Warwick Oakman and Julia Farrell of the Federal Group
5. Kerry Sackett, Sam Finlay (partly obscured), Jo Marshall, Cathie and Jim Bertouch



This served as a backdrop, then conversation starter, following Dr Jim Bertouch's excellent powerpoint presentation on "The origin of Tea and Tea Caddies".

The Tasmanian Chapter is thrilled to have Colin Thomas as its first chair. All members are now actively planning a series of exhibitions, lectures, visits and events to bring the love of Australian – particularly Tasmanian – history and decorative arts and design together into a local forum. The Chapter plans to host at least one major and two minor events each year. It also looks forward to working in co-operation with other like-minded interest groups. Those from other states keen to join us are most welcome. Events will be advertised to members well in advance, as well as listed on the website.

For 2018 a major retrospective of the work of Tasmanian art potter Maude Poynter (1869–1945) is planned, to celebrate the centenary of her return from England to Australia and establishing her Ratho Pottery at *Ratho* near Bothwell. Publicity drives and membership growth are planned for the future, which will foster a new spirit in Tasmanian collectors.



Warwick Oakman is an antique dealer in Richmond, Tasmania, deputy chair of the National Trust in Tasmania, and is patiently restoring *New Town Park*, an 1832 Greek revival villa in Hobart.



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H. H. FLOATE

An Australian Arts & Crafts hand beaten pierced copper basket by H. H. Floate, Ballarat, Victoria. Circa 1920
23cm diameter

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A fine and rare 19th-century Aboriginal cutting implement made from knapped flint or chert set in the asphalt gum of *Grevillea striata*, collected by Frederick Manson Bailey probably on his expedition into Western Queensland in 1892 when he was exploring the Diamantina River.

Knapped blades are not uncommon but extremely rare when set into asphalt as a working tool. I have traced only two other 19th-century examples of this very early undecorated form, one in the Art Gallery of South Australia and one in the Australian Museum Sydney.

A later group of six, collected in the early 20th century, are in the Spencer/Gillen Collection at the Museum of Victoria.

