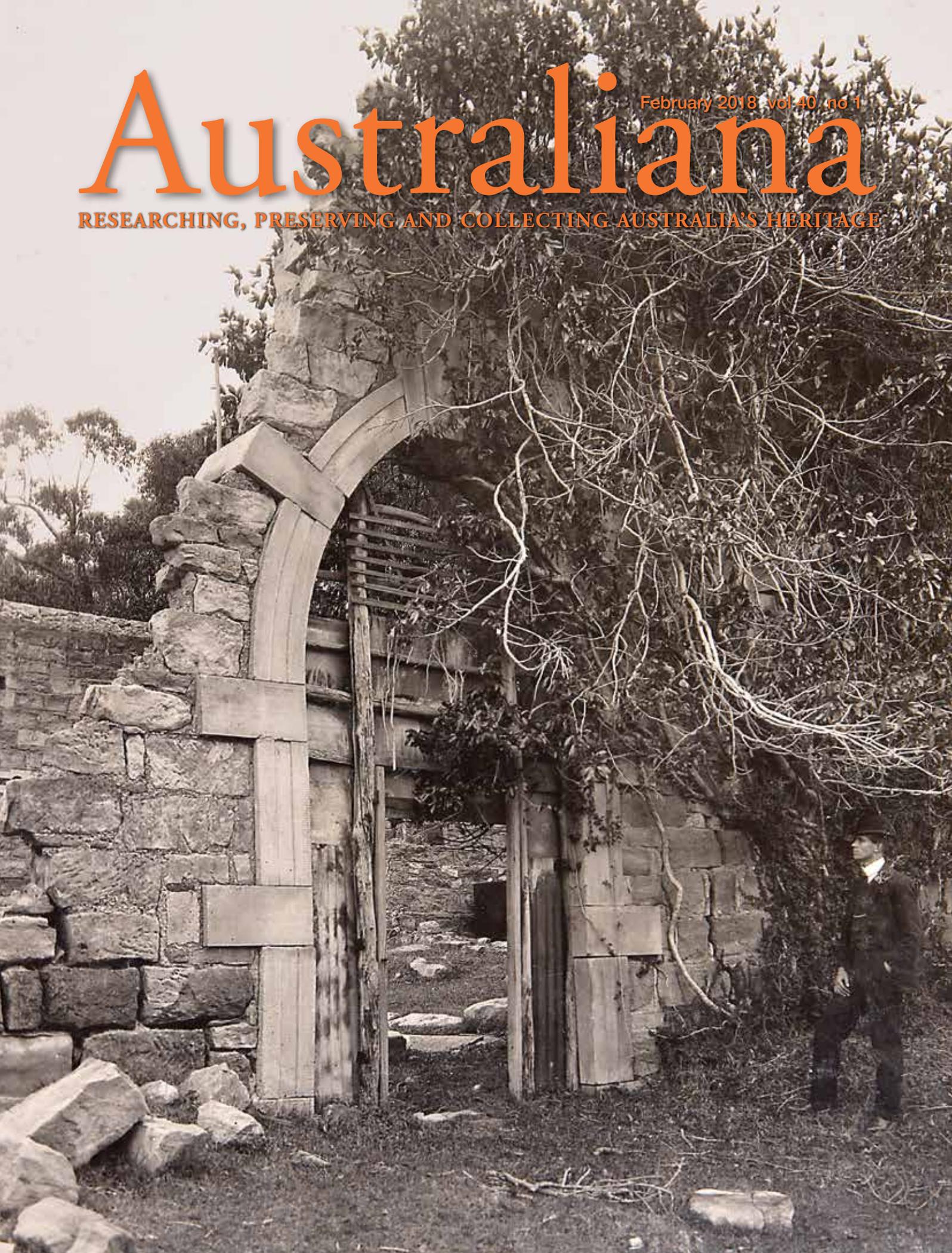


Australiana

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RESEARCHING, PRESERVING AND COLLECTING AUSTRALIA'S HERITAGE





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Australiana

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AUSTRALIA'S HERITAGE

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INDEX

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All articles appearing in *Australiana* are eligible for the annual Peter Walker Fine Art writing award sponsored by Peter Walker Fine Art, Adelaide

contents

4

A message from the President

Jim Bertouch

6

Lewis John Godfrey in Australia

Robert La Nauze

12

A Rats of Tobruk carved panel

Peter Lane

14

A Queensland colonial emu egg inkstand returns home

Kevin J Lambkin & Dianne Byrne

18

Rhodanthe, the Phar Lap of the coursing world

John Hawkins

28

2017 Kevin Fahy lecture:

The Vaucluse House collection 1915–1970

Megan Martin

42

Tribute: John Rothwell (Ginger) Morris

Peter Watts

45

Mr Head's brass tray

John Wade

46

Book review: Peter Lane, *The Coin Cabinet*

Bernie Begley

ADVERTISERS

Simpson's Antiques 2

Walter & Co 5

Colonial Rarities 11

W J Sanders 13

The Merchant of Welby 47

Peter Walker Fine Art 47

J B Hawkins Antiques 48

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COVER

NSW Government Printing Office photographer, the ruinous but romantic structure known as the convict barracks that sat on a rise above the stables at Vaucluse House, on the eve of its resumption by the NSW Government in 1910. Vaucluse House collection, Sydney Living Museums

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A message from the President

Jim Bertouch

In October this year, the Australiana Society will turn 40, and I am very pleased to announce that we will be recognising this important milestone in a number of different ways.

However it is worthwhile remembering that when the Society was founded in 1978 there was very limited interest in Australian decorative arts. We should recognise and acknowledge the foresight of the small group of enthusiasts who came together because of a shared passion for Australiana. Ten people (with two apologies) attended the inaugural meeting which was held in Balmain in October 1978. The minutes of that meeting indicate that Michel Reymond was appointed as Chairman, Robert Hutchinson was the first President, Kevin Fahy and Don Tomsett were elected Vice presidents, Andy Simpson was elected as secretary/treasurer and John Wade and Jim Garaty were appointed as committee members. Remarkably, three of the founders, namely Andy, Michel and John, are still very much involved!

To recognise the 40th anniversary the committee has decided to hold a number of special events. In March our Tasmanian Chapter has arranged a tour to view more than a dozen private properties and collections of Tasmaniana

and Australiana, as well as sampling Tasmanian produce and wines. Details will be available very shortly.

Starting with this issue, *Australiana* will be expanded to 48 pages to allow publication of the increasing number of articles on Australiana submitted by members and others.

Later in 2018 we will be making the first presentation of our grant for the purchase of an item of Australiana. This event will be held at the Jewish Museum in Sydney with details to be advised.

In 2019, in conjunction with the National Trust, we are planning to stage an exhibition in Sydney of Australian decorative arts, which will showcase important objects from private and public collections. Accompanying this will be a series of lectures related to various aspects of Australiana, and an Australian antiques “muster” with feedback from acknowledged experts.

I am very happy that the Society has been able to create chapters and interest groups in three states, led by Colin Thomas in Tasmania, Peter Lane in South Australia and David Bedford in Queensland. One of our goals in our 40th year is to expand to other states to recognise the unique regional characteristics of Australian decorative



arts. As part of this decentralisation, the Kevin Fahy lecture will be held outside Sydney for the first time and I look forward to seeing you in March in Hobart for this event, combined with a spectacular dinner.

Another of our long term goals is to expand our membership, and I am very pleased to announce that recently we reached the milestone of 400 members.

So here's to the continuing success and expansion of the Society particularly in the next 10 years as we head towards our half century.

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WALTER & CO

TASMANIA



An exhibition quality Royal Worcester plate painted with flowering eucalyptus by Reginald Austin c.1912
Similar example exhibited at the Pan Pacific International Exhibition, San Francisco 1915.
Now held at the Powerhouse Museum.

An exceptional, rare Australian silver pap boat, hallmarked by James Robertson N.S.W c.1825. While
this piece was retailed by James Robertson, the maker is certainly Alexander Dick.

A fine 19th century specimen wood glove box by Anton Seuffert, New Zealand c.1870's.

Lewis John Godfrey in Australia

Wood and stone carver Lewis John Godfrey contributed to the high end of the artistic spectrum displayed at the International and Intercolonial Exhibitions from the 1850s into the 20th century, and his stone carvings still grace many buildings in Dunedin, New Zealand.

Immediately after finishing his London apprenticeship, Godfrey sailed to Australia in 1852, soon finding employment with Launceston cabinet maker John Brown. His carvings were of such quality that four were sent to the 1855 Universal Exhibition in Paris. Rob La Nauze fills in this previously unrecorded gap in his life and corrects some details.



ROBERT LA NAUZE

Helen Foote began her short article in *Australiana* “the name of Lewis John Godfrey is all but lost today”¹—a name which deserves to be much better known. Apart from her more comprehensive study, *The Hand and the Chisel: the life and work of Lewis John Godfrey*,² this craftsman has received little attention. Yet Godfrey (1834–1919) has the distinction of having his works sent from Tasmania, England and New Zealand to International and Intercolonial Exhibitions over a 30 year period, and being represented in the National Gallery of Victoria.

Godfrey was born in the London suburb of Chelsea. In 1852, at the age of 18 and immediately after completing his apprenticeship in fancy cabinet making in London, Godfrey sailed to Victoria on August 15. He arrived in Melbourne aboard the *Marlborough* on 4 November 1852, a year after the Great Exhibition was held in London.³ Foote could find no trace

of his life in the Port Phillip District from 1852 onwards, although she presumed that he spent some time with relatives in Ballarat. We now know that from 1853 to 1855 he was working in Tasmania.

Like many other young men, gold may have been his motivation for coming to Victoria, though his interest may have been sparked by the colonial furniture and carving displays at the Great Exhibition. Our attention must turn away from the goldfields of Victoria to Launceston, Tasmania and the cabinet making workshop of John Brown.

As labourers and tradesmen were being sucked out of Tasmania towards the Victorian goldfields, master cabinetmaker Brown advertised for cabinet makers:

WANTED, by the undersigned. SIX good CABINETMAKERS, and ONE UPHOLSTERER, to whom the highest wage and constant employment will be given. Also TWO good SAWYERS, to cut 10 000 feet of cedar.

1.

John Brown (c 1797–1854), cabinet maker, *Secrétaire*, 1848, Launceston, in cedar, blackwood and Huon pine, 148 x 125 x 54 cm, made for James Scott, colonial surveyor. Courtesy Tullochs Auctions, Launceston, Tasmania

John Brown.
Cameron’s Buildings, St. John-street,
February 16.⁴

In April 1840, John Brown had advertised the commencement of his “Cabinet, Upholstery, Undertaking and Jobbing Business” at 3 St John Street.⁵ A secretaire by John Brown in blackwood, Huon pine and cedar, dated 23 October 1848, is a splendid example of his masterly colonial craftsmanship (plate 1). Made for the colonial surveyor James Scott, his inscriptions inside the drawers note that he paid £12 and that the pale wood is Huon pine.

15	Carved work, brackets, Lightwood (Blackwood) of Tasmania.	Executive mittee.	Com-	Fred. Aug. Dueroz, Esq.	No. 15 represents a bird's nest, two birds and their young, embosomed in a group of twigs, foliage, and flowers, under the horizontal plate of a wall bracket.
16	Ditto, ditto.	Ditto.		Ditto.	No. 16 represents a group similar to the last, under a bracket of the same kind.
17	Ditto, ditto.	Ditto.		Ditto.	No. 17 represents a rich group of twigs, foliage and fruit—wheat ears, clusters of nuts, bunches of grapes, legumes, apples, &c., &c.; arranged as in the preceding, immediately beneath a wall bracket.
18	Ditto, ditto.	Ditto.		Ditto.	No. 18 represents a well arranged and tasteful combination of corals, sea-weed, and shells, with crab and fishes pendant beneath the plate of a bracket, as in the previous three instances.

Brown was among several well-known Tasmanian cabinet makers to display their wares at the Great Exhibition of 1851. His contributions were a blackwood sideboard, a star loo table of Huon pine and blackwood with pedestal, and a ladies' table of muskwood. The last is described in the *Official Catalogue* as

An elaborately finished article of finely polished muskwood, the top resting on an inverted arch, turning on a pivot, and supported by a slender pedestal, with tastefully worked collar.⁶

At the time of the Great Exhibition, Godfrey would have been completing his apprenticeship with Samuel Hanson, a cabinetmaker and upholsterer, trading from 16 John Street (later Great Portland St) and 106 Oxford Street.⁷ It is probable that Godfrey and Hanson were among the six million people who visited the exhibition, and among the 100,000 exhibits they may have seen the works of Brown and other Tasmanian cabinetmakers. As Godfrey's emergence in Launceston is unlikely to have come about on a whim, such a possibility has credence. His passage to Launceston from Melbourne and the date of his arrival there are unknown.

TASMANIA 1853–1855

Yet the first sign that something unusual was happening in Brown's workshop appeared in a local newspaper, the *Cornwall Chronicle*, of 5 November 1853. In several similar advertisements, Brown expresses his concern that other masters might poach his skilled craftsman, claiming that "... Specimen

of carving not to be surpassed in the colony to be seen at his showrooms".

Wood Carving, Wood Turning, and Upholstery Work.

THE UNDERSIGNED having made arrangements to execute any orders he may be favored with in the above branches will perform them with dispatch, and at the lowest prices for the trade. He therefore requests that no master tradesman will endeavour to get his men to work for them without his consent. John Brown, Cabinetmaker. St. John-street, Launceston. Specimen of carving not to be surpassed in the colony to be seen at his showrooms.⁸

A few months afterwards, "unsurpassed" examples of carvings were displayed and discussed at the Launceston Branch of the Royal Society:

LAUNCESTON BRANCH OF THE ROYAL SOCIETY OF VAN DIEMEN'S LAND.

3rd March, 1851.

Ronald C. Gunn, Esq., in the Chair. Some beautiful specimens of carved wood, groups of fruit and flowers, were exhibited by Mr. Brown, cabinet-maker, Launceston, used for this purpose was the blackwood (*Acacia melanoxylon*).⁹

These carvings and other contributions from Tasmania for the forthcoming Paris Exhibition were to make their way to Hobart, where they were displayed in the ballroom of Government House (plate 2). The



2.

Four listed carved items by Lewis John Godfrey (1834–1919), exhibited at the Paris Universal Exhibition, 1855. Extract from *Tasmanian Contributions to the Universal Exhibition of Industry at Paris 1855*

3.

Alice Mills (photographer), *Lewis John Godfrey* 1910, instructor in wood carving at the Working Men's College, Melbourne. From *Punch* (Melbourne), 2 June 1910 p 708

reporter from the *Colonial Times* was "very much delighted with the collection generally, which is certainly superior, on the whole to the one formerly made for the exhibition in London":¹⁰

Some very beautiful specimens of wood carving have been received from the manufactory of Brown at Launceston. These are really well deserving a careful inspection, and will fairly vie with brackets of the same kind that may be exhibited by other countries.¹¹



4.
Lewis John Godfrey (1834–1919),
Bracket and frame for clock, pear-
tree wood, c 1861. From J B Waring,
Masterpieces of Industrial Art and
Sculpture at the International
Exhibition 1862

5.
Lewis John Godfrey (1834–1919),
Stone carving above the main entrance
of the Dunedin Branch of the Bank of
New Zealand (1879–83) showing
kiwi, punga and Maori waka.
Photograph Derek Smith courtesy of
Southern Heritage Trust, Dunedin

The reporter from Hobart's *Courier* provided the details:

TASMANIAN CONTRIBUTIONS TO THE PARIS EXHIBITION.

No. IV.

Since our last notice, several very delicate specimens of carved work, in the style of Grinley [Grinling] Gibbons, have been received from Messrs. Brown's establishment, of Launceston, but we regret to say the name of the artist, which is worthy of general circulation, is not specified. They consist of four brackets, carved in a very high style of art, two of which, the largest, are delicately cut branches, with birds upon the sprays; in the centre, birds' nests, the first with the mother feeding her young – the second with the fledglings taking flight. Two small brackets are equally artistical in their design—one consisting of a brace of fish suspended from a line, surmounted by a crab and surrounded by marine shells. The other is surmounted by a cluster of fruit, with pendant horticultural products, executed with an extraordinary fidelity of representation.¹²

Within the week, prompted by the *Cornwall Chronicle*, the *Courier* published the name "Mr. L. J. Godfrey, fancy and cabinet carver (from Hanson's studio, London)" as "the artist whose hands turned out the carvings at Government House."¹³

One would have thought that Lewis Godfrey's career at John Brown's establishment was assured and in the ascendant, but for the unfortunate death "from apoplexy" of Brown at the age of 56 on 5 July 1854.¹⁴ After his death, the cabinet making business was run by his widow and his son, James. It is apparent that the business struggled, for by November, Godfrey was advertising on his own account:

WOOD CARVING

L. J. GODFREY,
FANCY AND CABINET CARVER
(From Hanson's Studio, London.)
Mrs Dobie's

Corner of Tamar and Cimitiere-streets.¹⁵

This would have given Godfrey the opportunity to contract his skills to other cabinet makers while continuing to service Brown's workshop, as surmised from the following article which appeared in 1855:

Cabinet Work and Carving — Poor John Brown struggled for some years against the bad taste of the times. His cabinet productions were well worthy [of] a more refined and matured community: his designs exhibited an originality and chasteness which London scarcely excelled; and in the Great Exhibition the articles he forwarded were adjudged prizes, and met with a ready sale. In another manner also Mr Brown went beyond the prevailing taste: the wood he worked up always bore extraordinary beauty. No Spanish mahogany was more handsomely veined and grained than the cedars he selected: Huon Pine also and black wood were turned out by that tradesman into the most beautiful furniture: the woods of the colony for cabinet work, in skilful hands, can not be surpassed in any part of the world. The fact will be admitted by any person who will visit Mr. Brown's (now the business of the son and the widow of the late John Brown), spacious show rooms adjoining his manufactory in St. John street. There may be seen various articles in cabinet work and in carving, in which are displayed the most elaborate workmanship, and the most beautiful material. A costly bed-stead, entirely of Huon pine, richly and fancifully ornamented with carving, designed by the late Mr. Brown for the late W. A. Gardner, Esq., is perhaps unsurpassed in the Australias as a specimen of colonial manufacture and of colonial wood. So much artistic ability and native production needs only to be pointed out, to entitle it to universal and well deserved encomium. We therefore notify that Mrs. Brown will be happy to attend to any of the inhabitants who may feel disposed to inspect the articles exhibited for sale in their show rooms.¹⁶



6.

Bank of New Zealand octagonal desk, c 1883, Australian cedar, attributed to carvers Lewis John Godfrey and son, Lewis Marmaduke Mortimer Godfrey, designed by architect William Barnett Armson with modifications by architect Robert Arthur Lawson after Armson's death in February 1883. Collection of Toitū Otago Settlers Museum.

The 1855 Paris Universal Exhibition had “by far the largest and most important collection of Tasmanian furniture” sent to the International Exhibitions.¹⁷ But before the success of his pieces at the Paris Exhibition could be assessed, Godfrey had decided to return to England. On 11 August 1855, the barque *Ida* cleared Launceston bound for London carrying Lewis John Godfrey among its steerage passengers.¹⁸ Then on consecutive days, 8 and 9 February 1856, Mary Brown and her stepson James Brown died, closing a chapter on the cabinet making business that had nurtured the young and talented sculptor.¹⁹

BACK TO LONDON 1855–1862

Godfrey worked in London from c 1855–1862 for the well known firm of Wright & Mansfield, the successor to Hanson's business. He married Emma Johnson

in Chelsea in August 1857, and they ultimately had 13 children. At the 1862 International Exhibition, his clock bracket-frame in pear tree wood was displayed and illustrated in J B Waring's *Masterpieces of Industrial Art and Sculpture at the International Exhibition 1862* (plate 4).

MELBOURNE 1863

Godfrey briefly returned to Melbourne in January 1863 with his young family before deciding to try his luck in New Zealand, where a gold rush to Otago had begun in 1861. Perhaps it is no coincidence that he went to Dunedin, just as he had sailed to Victoria immediately after the gold rush began there. He probably calculated that the new wealth generated by the gold would create opportunities for a specialised carver, and in this he was right.

DUNEDIN NZ 1863–1888

From 1863 until 1888 Godfrey worked extensively in Dunedin, where he developed significant prowess in stone carving, especially in Oamaru stone, for ecclesiastical and commercial buildings, notably the First Church (1868–74),²⁰ St Joseph's Cathedral (1879–86), the Bank of New Zealand (1879–83) (plates 5–6) and the Grand Hotel (c 1883). Governor Sir George Bowen inspected some of his works at the Provincial Council Chamber in 1871.²¹

Godfrey sent a number of carvings to the Sydney International Exhibition of 1879.

The specimens of carving in wood and stone by Mr Lewis J. Godfrey are magnificent works of art. Mr Godfrey carried off a first prize for carving at the International Exhibition held in London in 1861, and also, we are informed, took prizes in the Paris Exhibition last year. The carvings in wood are of great beauty. They consist of an elaborately-carved clock-case, a paroquet and a moko, a crab, and picture-frames. A clock-case, of Oamaru stone, also attracted much attention; but the carving which was most highly commended by the spectators consists of birds, ferns, and foliage carved on one block of Oamaru stone. This work is entitled “New Zealand Spring,” and is most excellent, both in design and execution.²²

His eldest son Lewis Mortimer Marmaduke Godfrey, also a carver, married Amelia Bassett of Dunedin in 1887.²³ Two other sons followed his profession.



MELBOURNE 1891–1919

The National Gallery of Victoria holds two works by Godfrey, a lyrebird and a delicate carving in kauri, *British Summer*, (plate 7) carved by Godfrey while living in Melbourne.

Godfrey displayed *British Summer* alongside several other works in 1893, reported by *The Argus*:

Mr L J Godfrey, from New Zealand, has opened, in the premises lately occupied by the Commercial Bank, an exhibition of wood carvings of exceptional interest and beauty. His work is remarkable for its extreme delicacy, high finish, and close fidelity to nature. These qualities are most observable in his reproductions of birds and plants. The plumage of the former he executes with loving care and scrupulous detail, and in treating flowers and foliage he is as particular in representing the veining of a leaf as in giving its specific form. His best carvings are in high relief, and are generally complex in their composition, as in the “British Spring,” and “British Summer,” and in the “Australasian Spring,” and the “New Zealand Summer,” in each of which the patience that must have been exercised in the execution is not less worthy of admiration than the graceful character of the design, for in this particular, conventional arrangement for artistic effect does not involve any sacrifice of literal truth in the definition of natural objects and in the maintenance of their relative proportions. A group of British shell-fish and seaweed may be singled out as a choice specimen of Mr Godfrey’s skill, and as he works with equal success in kauri pine, walnut and lime-tree, the results are agreeably varied in colour.²⁷

Godfrey had exhibited a carving in Oamaru stone *New Zealand Spring* at the Sydney International Exhibition in 1879, and this seems to have been part of a series of *tours de force* illustrating the seasons in the countries he worked in, aimed at particular markets and exhibited regularly until sold.

7.

Lewis John Godfrey (1834–1919), *British Summer*, kauri (*Agathis* sp.), painted wood, glass, velvet, metal, 51 × 22 × 9 cm, 62.4 × 36.8 × 16.4 cm (framed), incised lr with initials “L G”, dated 1899. Collection: National Gallery of Victoria, Melbourne, presented through the NGV Foundation by Andrew and Jane Hodder, Fellow, 2006, inv 2006.219

In September 1888, Godfrey advertised his “Handsome, Substantial, Seven-roomed house...” at Roslyn (2.5 km from central Dunedin) for sale “cheap”.²⁴ “Mrs Godfrey and family (4)” sailed for Wellington on 16 October,²⁵ and a Mr Godfrey followed on 19 November, presumably Lewis after finalising the house sale.²⁶ Once more they returned to England, before sailing again to Victoria in 1891.

The only known photograph of Godfrey (**plate 3**) appeared in 1910 when *Melbourne Punch* ran an article with photographs of the instructors at the Working Men's College (now RMIT) where Godfrey, from 1896 to c 1912, was teaching wood carving. In January 1919, while living at 2 Lawes Street, Hawthorn, he fell and broke his leg. He died in the Melbourne Hospital on 3 April 1919;²⁸ his wife Emma died on 19 August the next year.²⁹

- also *Courier* 20 Apr 1854 p 2.
 10 *Colonial Times* 11 Nov 1854 p 2.
 11 *Colonial Times* 28 Nov 1854 p 2.
 12 *Courier* (Hobart) 29 Nov 1854 p 2.
 13 *Cornwall Chronicle* 2 Dec 1854 p 3; *Courier* 5 Dec 1854 p 2; note: fancy and cabinet carver, a distinct specialisation within the general trade of cabinet maker.
 14 *Launceston Examiner* 6 Jul 1854 p 3.
 15 *Cornwall Chronicle* 2 Dec 1854 p 1.
 16 *Cornwall Chronicle* 14 Jul 1855 p 4.
 17 *Fahy et al* p 137.
 18 *Launceston Examiner* 11 Aug 1855 p 4.

- 19 *People's Advocate or True Friend of Tasmania* 11 Feb 1856 p 2.
 20 *Otago Witness* 6 Sep 1873 p 15; *Otago Daily Times* 30 Aug 1873 p 2.
 21 *Otago Daily Times* 17 Mar 1871.
 22 *Otago Witness* 23 Aug 1879; see also *North Otago Times* 18 Jun 1879 p 2.
 23 *Otago Witness* 18 Nov 1887 p 21.
 24 *Otago Daily Times*, 17 Sep to 8 Oct 1888.
 25 *Evening Star (Dunedin)* 16 Oct 1888 p 3.
 26 *Otago Daily Times* 20 Nov 1888 p 1.
 27 *Argus* 20 Dec 1893 p 5.
 28 *Argus* 5 Apr 1919 p 13.
 29 *Argus* 25 Aug 1920 p 1.

NOTES

- 1 H. Foote, "A master craftsman: Lewis John Godfrey", *Australiana*, February 2004, pp 26–27. Geelong Gallery mounted an exhibition on Godfrey in that year.
- 2 H. Foote, *The Hand and the Chisel: the life and work of Lewis John Godfrey*, Melbourne Publishing Group, Melbourne, 2004.
- 3 *Ibid*, p 12
- 4 *Cornwall Chronicle* 16 Feb 1853 p 124.
- 5 K Fahy, C Simpson and A Simpson, *Nineteenth Century Australian Furniture*, David Ell Press, Sydney, 1983 p 13.
- 6 *Ibid*. p 132
- 7 *Cornwall Chronicle* 2 Dec 1854 p 1.
- 8 *Cornwall Chronicle* 5 Nov 1853 p 7.
- 9 *Launceston Examiner* 20 Apr 1854 p 2



Robert La Nauze graduated from Melbourne University with a PhD in Chemical Engineering in 1972. His book, *Engineer to Marvellous Melbourne: the Life and Times of William Thwaites*, published by Australian Scholarly Publishing, was short listed for the Victorian History Awards in 2012. His latest book is *Made to Order. George Thwaites and Sons, colonial cabinet makers* (NewSouth publishing 2017). Contact him at rob@robsart.info.

Robert La Nauze recently met Helen Foote, a descendant of Godfrey and author of the only other known work on his life and sculptures. Helen was excited to learn about Godfrey's early exploits in Tasmania. It is with deep sadness that we record that Helen Foote died suddenly in Melbourne on 6 November 2017.

Colonial Rarities



COLONIAL CEDAR CHEST BY PROMINENT C19TH SYDNEY MAKER JOSEPH SLY

Full cedar construction, with two short drawers and three long. Nineteenth century patina, lovely aged cedar colour, beautiful cedar graining, original hardware, Superb cabinet making, "J. Sly" impressed twice into the back of the chest.

H 119 W 116 D 55.3 cm
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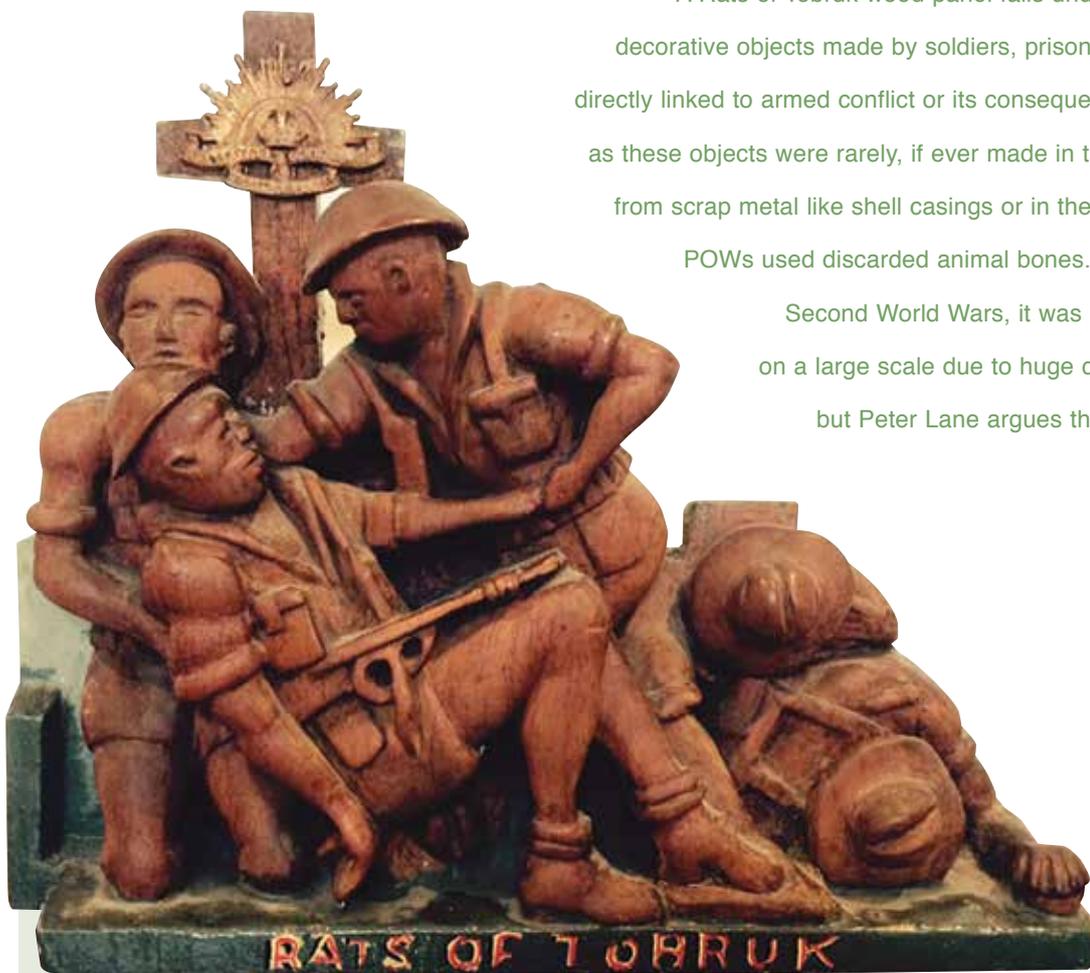
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A Rats of Tobruk carved panel

A Rats of Tobruk wood panel falls under the category of “trench art”: decorative objects made by soldiers, prisoners of war, or civilians that are directly linked to armed conflict or its consequences. This term is a misnomer as these objects were rarely, if ever made in the trenches. Many were made from scrap metal like shell casings or in the case of the Napoleonic Wars, POWs used discarded animal bones. During and after the First and Second World Wars, it was profitable to make mementoes on a large scale due to huge quantities of material available, but Peter Lane argues that this is a personal memento.



4.

Rats of Tobruk panel, unsigned, attributed to an unknown AIF Rat, c 1945. Cedar, oil paint and metal badge, h 27.2, l 32, d 6.8 cm

PETER LANE

This wood panel was not made for commercial reasons, but probably for rehabilitation purposes after the soldier was discharged from the Army. It is arguably one of the most poignant trench art objects relating to the Second World War; it records the suffering and mateship of the legendary defence of the North African city of Tobruk.

German propagandist Lord Haw-Haw (William Joyce) derisively referred to the Allied garrison as “poor desert rats of Tobruk” during radio broadcasts. This had the reverse effect on the 14,000 Australian troops stationed there, who proudly referred to themselves as the Rats of Tobruk. The Australians fought there

from 10 April 1941 and were withdrawn over the period from August to October that year. The Australians suffered some 3,000 casualties and 941 were taken prisoner. The British and other allied nations were also involved in the siege against the German and Italian forces.

The cedar panel came to my attention in May 2015 when it was put on eBay. The seller was Ray Long of Wentworth Falls NSW; in the eBay notes he stated that he acquired the panel in the 1970s from the former owner, a personal friend now long deceased. Long, “an old bloke” dismantling the last of his collection, was somewhat emotional about the item, offering a 30% discount off the purchase price if it was acquired by a “Rats Society”. The seller informed me, when collecting the panel, that he

used to live in Melbourne and that is where he befriended the former owner.

The panel is naïvely carved three dimensionally, and while unsigned, it was created by an unknown Rat who gave it to another Rat who in turn passed it on to a militaria collector.

The previous owner was Robert Graham Boundy, a Rat, who informed Long that the timber was from “wreckage of a church” in Tobruk. This may have been the Catholic Church in the main square of Tobruk. If this was the church it was not the only item souvenired; an ex Rat anonymously donated a ciborium from this church to St Patrick’s Cathedral, Melbourne.¹ Boundy was a 29-year-old carpenter when he enlisted in May 1940, a Presbyterian who lived in an outer south

eastern beachside suburb of Melbourne with his wife. His service records reveal in June 1940 he was posted to 7th Division Supply Column as a carpenter and joiner, Trade Group II. His records jump from June 1940 to January 1942 and in late 1943 he was at Milne Bay, New Guinea. In April 1945 he was a "Repat case" suffering from anxiety neurosis and depression. He was discharged at the rehabilitation section, G.D.D. Royal Park Camp, Victoria.

Very little about Boundy's relationship with the sculptor is known. All we can say with confidence is that they were friends at one stage of their lives or longer and they were bound by the camaraderie of both being Rats. The two must have had a strong bond as the sculptor gave Boundy the panel. Boundy knew that the carver had taken the timber from a church; was he a mate of the carver during the siege and had they talked about it being used to make something or was Boundy told that back in Australia? Like Boundy, was the sculptor a member of the Rats carpentry-

joinery team? The answers to these questions will probably be never known.

Dating the panel is speculative; that said it was unlikely to have been made during the siege due to the tension and work at the time. It may have been made when the carver was in training in Queensland before embarking for New Guinea. The most likely time it was made was sometime shortly after the war as the carving has a WWII rising sun hat badge, possibly the carver's own, nailed to the cross (being no longer required to be worn). Perhaps the maker and Boundy spent time together in rehabilitation and he saw the panel being made as a form of therapy for the maker. No one living at the time had the foresight to place a maker's name on the panel or to record the wood sculptor's name, which has been lost, probably forever.

A search of the Australian War Memorial art collection relating to Tobruk (listed online) had nothing similar or as dramatic as the panel. This

suggests the carver probably designed the panel himself.

The 75th anniversary of the commencement of the siege was on 10 April 2016, and a number of services and displays have been planned at the Australian War Memorial and elsewhere. This humble but historically significant panel may be exhibited for people to see at this time.



Peter Lane is an Adelaide collector, frequent contributor to *Australiana*, and Honorary Numismatist at the Art Gallery of South Australia, Adelaide.

NOTES

1 <http://www.cam.org.au/News-and-Events/Features/Catholic-Heritage/Article/4581/tobruk-ciborium>

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A Queensland colonial emu egg inkstand returns home

Prominent colonists or officials returning “home” were often presented with a memento to thank them for their achievements in Australia. These gifts often took the form of an object that was distinctly Australian in its design or materials. Many works have been forgotten or destroyed, so it is a gratifying when they are recognised and repatriated to Australia where they will be appreciated and valued as part of our national heritage.



1.

Unknown maker, Silver-mounted emu egg inkstand, c 1875, with inscribed plaque: "Presented to/ Edward Blundell/ by the Eagle Farm / Sabbath School/ Queensland/ Nov 1875", height 21, length 19 cm. Private collection, Brisbane

KEVIN J. LAMBKIN & DIANNE BYRNE

One of the most adaptable objects to emerge in 19th century Australia was the gold- or silver-mounted emu egg, which became a popular type of presentation piece. The form, which had its origins in medieval German models incorporating coconuts, specimen shells and (larger) ostrich eggs, proved both durable and adaptable.¹ The practice of mounting emu eggs in Australia has been traced back to the 1820s, although these items began to achieve popularity and prominence in the later 1850s.²

In 1856, “G. J. Alleyne, Esq., an eminent merchant, late of Sydney and now of Melbourne” commissioned the Sydney jewellers Brush & McDonnell to convert two emu eggs into a gold-mounted sugar-basin and cream ewer “as a present to a friend in England”. The result was praised as “an elegant and curious specimen of colonial art”.³

Then in December 1856, Hogarth & Erichsen showed “two handsome drinking cups made of emu eggs” mounted in gold and silver in Sydney.⁴ Hogarth & Erichsen took up this new form with enthusiasm. In April 1857, they completed an emu egg vase mounted in colonial gold featuring Australian flora and fauna, along with a silver mounted emu egg vase and an emu-egg jug.⁵

A few months later, another extravagant egg-inspired work in the form of “an ornamental cup or vase” was produced in the workshop of Sydney

watchmaker Thomas Rudd, made by his workman, Mr L. Harvey.⁶

Over the years, mounted emu eggs underwent many changes. They were transformed into decorative drinking goblets, scent-bottles, inkwells, jewellery caskets and table centre-pieces. At their most extravagant they were incorporated into elaborate tableaux, adorned with figures of aboriginal hunters, kangaroos, emus and other native animals. Bernard Caillard described them as “perhaps the only true 19th century Australian art form, that is as truly ours as *Waltzing Matilda* ...”.⁷

At a recent auction in England, a silver-mounted emu egg with a Queensland provenance was purchased by a Brisbane collector and has now returned to its place of origin (**plate 1**). The inkstand is only the third known extant object of its kind with a definite Queensland association.⁸

The inkstand measures 21 cm high and 18 cm long. It sits on an oval ebonised timber base raised on four timber bun feet. The grey emu egg, mounted horizontally on a squat oval silver foot, has pierced mounts and drop ring handles at each end. The silver rim of the opening for the ink well is framed with a wide pierced silver border; the oval presentation plaque likewise has a pierced border. A cast figure of an emu, looking backwards, stands on the hinged, domed cover of the inkwell, which is embossed and engraved with a rocky ground (**plate 2**).

An inscribed silver plaque reveals that it was presented in November 1875 to Mr Edward Blundell for his services to the Sunday School of the Wesleyan Methodist Church at Eagle Farm in Brisbane. The plaque reads “Presented to / Edward Blundell / by the Eagle Farm / Sabbath School / Queensland / Nov 1875” (**plate 3**).

Although the inkstand does not carry a maker’s mark, it is likely to have been made in Queensland. Several Brisbane jewellers were creating emu egg pieces by this time. Local silversmith Augustus Kosvitz produced his first emu egg object in 1863: a “neat goblet formed of an emu’s egg” resting on a pedestal of “sweet scented” myall wood with foliage in silverwork.⁹



In August 1864, he displayed an emu egg, “placed in the centre of the foliage of a cabbage-tree, at the base of which is an aborigine with the spear, boomerang, and nullah nullah...”¹⁰ and in May 1873, Kosvitz was commended for a mounted emu egg at the Sydney Intercolonial Exhibition.¹¹

The Brisbane branch of Flavelle Brothers produced a pair of cups each in the form of a silver thistle supporting an emu egg, flanked by the figures of a kangaroo and emu, presented to John Robertson on 26 March 1875,¹² as well as “a handsome silver-mounted emu-egg

2.
Cast emu finial on the Blundell inkstand, h 5.2 cm.
Private collection, Brisbane

3.
Presentation plaque on the inkstand, “Presented to/ Edward Blundell/ by the Eagle Farm / Sabbath School/ Queensland/ Nov 1875”.
Private collection, Brisbane



4.

C A Brown, *Inkwell* 1874, silver, emu egg on turned wooden base. Gift in memory of Harold (Boy) and Hazel Young and their son Edwin by their family through the Queensland Art Gallery Foundation 2011. Donated through the Australian Government's Cultural Gifts Program. Collection: Queensland Art Gallery

inkstand",¹³ while in 1874 jeweller Charles Allen Brown created an emu egg inkwell, now in the collection of the Queensland Art Gallery (plate 4) and displayed "two elegant emu egg cups, set in silver" at the Queensland Exhibition in July 1875.¹⁴

THE RECIPIENT EDWARD BLUNDELL

Edward Blundell was an active member of the Eagle Farm Wesleyan Methodist Church serving both as secretary and treasurer.¹⁵ He played a major role in the planning and fund-raising for the construction of its new church building in 1867, and was evidently the principal Sunday school teacher (plate 5).¹⁶ He had been born on 29 May 1842.¹⁷ Originally from Luton in Bedfordshire, Edward arrived in Brisbane as a 20 year old on the *Whirlwind* in September 1862 with two of his brothers, Alfred and Arthur.¹⁸

He came to Australia "on account of his health", and 60 years later,

he was able to report that thanks to the years which he spent in the colony, his good health "was thoroughly established".¹⁹

Soon after arrival, Edward toured the Darling Downs, visiting Toowoomba, Rosalie Plains, Jondaryan, and Dalby, and then ventured as far west as Dingham Station on Yuleba Creek, over 400 km from Brisbane, where he "learnt the art of sheep shearing and wool packing".²⁰ On returning from the west, he settled in Brisbane where, clearly a man of means, he made substantial land purchases, at least some of which were in partnership with his brothers. Brisbane land sale reports of 1863 and 1864 record his purchase of around 120 acres in the Parishes of Enoggera and Toombul, and in 1866 he gave evidence in a court case over disputed wages for the cook on a "Blundell Brothers" property at Caboolture, some 50 km north of Brisbane.²¹

Edward's main centre of activity during his time in Brisbane was, however, his seven acre farming property, *Westbrook Hay*, overlooking the Brisbane River in the present day Brisbane suburb of Hamilton.²² Here he grew "bananas, pines, fruit trees, shrubs, flowers, &c."²³ and operated a dairy from which, commencing in January 1865 "pure milk will be delivered in Town . . . twice a day".²⁴ He was involved in local farming politics as a committee member of the East Moreton Farmers' Association.²⁵

In 1870 Edward returned to England, where he married Jessie Margaret Aikenhead at the Wellington Street Baptist Church in Luton on 6 December of that year.²⁶ The couple arrived back in Brisbane on the *Indus* in July 1871, and on 29 August, at *Westbrook Hay*, Jessie gave birth to a daughter, Edith.²⁷

In July 1875, after 13 years in Queensland, Blundell advertised *Westbrook Hay* for private sale, a property 'in a high state of cultivation, and yields a good income . . . There is a comfortable Seven-roomed House, with Stables, out-houses, &c., and Cottage for man. This property offered for sale on account of the owner's leaving the colony for England'.²⁸

Finding no purchaser through private treaty, the property was eventually sold at auction in October 1875.²⁹ Edward and Jessie left Brisbane for England on the *Harmodius* on Thursday, 4 November 1875.³⁰ The inkstand, a farewell token of the esteem in which Edward was held by the Eagle Farm Sunday School community, with its plaque reading "Nov 1875", must have been presented during the first few days of November, just before his departure.

Back in England, Edward Blundell “farmed extensively” at Woburn, on the estate of the Duke of Bedford. Edward “took an active interest in the experimental station carried on there by the Royal Agricultural Society of England”, and in 1891 was appointed Professor of Agriculture at the Royal Agricultural College at Cirencester, Gloucestershire. He occupied the position for 17 years until 1908, and lived in retirement at his residence, Argyll House, in Cirencester until his death in 1932 at the age of 90.³¹ His daughter, Edith, inherited the house and resided there until her death in 1960. She never married and had no descendants.³²

Eventually Edward’s inkstand came into the possession of Dr Venetia Newall (1935–2017), a UK based academic and author of several studies of egg lore.³³ Her fascination with the role played by eggs in religion and myth led to her acquisition of all kinds of eggs and egg objects. The Blundell inkstand was part of this collection until October 2017, when it was offered at auction in Wiltshire, following Venetia Newall’s death.³⁴

ACKNOWLEDGEMENT

Thanks to Ka-Yin Williams, Library Services Advisor, Royal Agricultural University, Cirencester, Gloucestershire.



Dr Kevin Lambkin is a scientist by training who has an interest in Queensland colonial painting and decorative arts.



Dianne Byrne is Curator of Original Materials at the State Library of Queensland. In 2017 she was the

recipient of a travel grant from the Gordon Darling Foundation and is currently researching nineteenth century Queensland presentation gold and silver for her MPhil thesis. You can contact her at Dianne.byrne@slq.qld.gov.au

5.

W. Dennis Moss, photographer, Cirencester *Edward Blundell (1842–1932)*, Professor of Agriculture and Rural Economy, Royal Agricultural College, 1891–1908. Image courtesy of the Royal Agricultural University, Cirencester, Gloucestershire



NOTES

- Jay A. Levinson (ed.), *Circa 1492: Art in the Age of Exploration*, National Gallery of Art & Yale University Press 1991 p 128f; Jolyon Warwick James, “The *Schatzkammer* and the Antipodes”, *Australiana* 26 no 2 May 2004 pp 29–32.
- John Wade, ‘Even earlier emu eggs’, *Australiana* vol 33 no 1 Feb 2011 pp 14–16. Wooden stands for ornamental emu eggs were being manufactured in Sydney in 1828, and a pair of silver mounted emu eggs was made and presented to Governor Darling possibly around 1829, *Sydney Monitor* 15 Aug 1829 p 2.
- Illawarra Mercury* 4 Aug 1856 p 2.
- Empire* 23 Dec 1856 p 4.
- Sydney Morning Herald* 1 Apr 1857 p 5.
- Sydney Morning Herald* 8 Oct 1857 p 9. “The egg is supported on a silver-frosted eucalyptus stem, surrounded with wild ivy rising from amid the foliage, flowers, and scrubs that are worked in frosted silver on a plate which rests on a rosewood plinth. Upon this plate the indigenous flowering plants and animals of the colony are represented ...” See J B Hawkins, *19th century Australian Silver* vol 1 p 110f
- Bernard Caillard, ‘The Emu Egg – An Australian dream’, *Australiana Society Newsletter* vol 1 no 3 Sep 1979 p 23.
- The other two are the emu egg inkwell bearing the maker’s mark of Brisbane silversmith Charles Allen Brown illustrated in plate 4, and an unmarked emu egg inkwell now in the Queensland Museum, presented in 1884 to Henry Brandon, Manager of the Australian Joint Stock Bank in Mackay, in recognition of his contribution to the development of the region’s sugar industry (QM H14573.1). Neither of these is stylistically close to the Blundell inkstand.
- Courier* (Brisbane) 4 Aug 1863 p 2.
- Brisbane Courier* 30 Apr 1864 p 2.
- Brisbane Courier* 14 May 1873 p 5.
- Western Star and Roma Advertiser* 27 Mar 1875 p 3; *Brisbane Courier* 31 Mar 1875 p 2.
- Queenslander* 3 Apr 1875 p 2.
- Telegraph* (Brisbane) 9 Jul 1875 p 2.
- Brisbane Courier* 19 Oct 1867 p 3.
- Brisbane Courier* 5 Aug 1867 p 1; *Brisbane Courier* 19 Oct 1867 p 3.
- <https://www.geni.com/people/Edward-Blundell/6000000007324929212> accessed 18 Dec 2017.
- Brisbane Courier* 17 Sep 1862 p 2; *Brisbane Courier* 18 Oct 1862 p 3. Ancestry.com.
- Census Returns of England and Wales, 1911* [database on-line]. Class: RG14; Piece: 15434; Schedule Number: 187.
- Queenslander* 24 Feb 1923 p 11. This article “A Queenslander of sixty years ago” is Blundell’s own account of his time in Queensland – “These reminiscences may prove of interest to some of your readers who knew me in Queensland 60 years ago”.
- Ibid.
- Courier* (Brisbane) 9 Sep 1863 p 2; *Brisbane Courier* 8 Aug 1866 p 3.
- Telegraph* (Brisbane) 24 Jul 1875 p 5. Westbrook Hay, Hertfordshire, was Blundell’s mother’s birthplace.
- Brisbane Courier* 29 Sep 1875 p 4.
- Brisbane Courier* 4 Jan 1865 p 1.
- Queenslander* 14 Sep 1867 p 11.
- Brisbane Courier* 31 Aug 1871 p 2; *Queenslander* 2 Sep 1871 p 1.
- Brisbane Courier* 22 Jul 1871 p 1; 2 Sep 1871 p 1. A second daughter Margaret (1882–99) was born in England.
- Telegraph* (Brisbane) 24 Jul 1875 p 5.
- Brisbane Courier* 14 Oct 1875 p 4.
- Telegraph* (Brisbane) 5 Nov 1875 p 2.
- Ancestry.com *England & Wales, National Probate Calendar (Index of Wills and Administrations), 1858-1966* [database on-line]; *Queenslander* 24 Feb 1923 p 11.
- Ancestry.com *England & Wales, National Probate Calendar (Index of Wills and Administrations), 1858-1966* [database on-line].
- Her major work was *An Egg at Easter. A folklore study*, Routledge & Paul, London 1971. In the caption to plate xxiv(a) of engraved emu eggs from Australia, Newall noted that “Preparation of these eggs probably originated as a herdsman’s hobby, but they became well thought of as objects for presentation and were sometimes elaborately mounted. An example exists which was originally a prize to Edward Blundell at Eagle Farm Sabbath School, Queensland (1875)”.
- Woolley & Wallis, Salisbury, Fine Silver auction 24 October 2017 lot 238.



1.

Henry Hainsselin (1815–1886), *Rhodanthe*, oil painting, 45 x 60 cm signed and dated 1883. "Rhodanthe was the most celebrated greyhound of either sex that Australia has produced. She was bred in 1880 by Mr W.B. Rounsevell, of Adelaide, and was by Rebellion – Westeria. She enjoyed the distinction of being the only greyhound that ever won the Victorian Waterloo Cup twice, her victories being accomplished in 1883 and 1885, and amongst other stakes won by her were the Waterloo Purse, Australian Cup, Moonee Valley Champion Stakes, and Ballarat Champion Stakes". *The Tasmanian*, 24 March 1894, p 43.

Rhodanthe the Phar Lap of the Australian coursing world

Coursing has a history of over 150 years in Australia. In its heyday in Britain, the sport attracted the aristocracy and even royalty such as Prince Albert. In Australia, wealthy gentlemen bred, owned, traded and gambled on greyhounds. The most famous dogs were expensive, revered and the subject of portraits by Australia's leading sporting artists. John Hawkins reveals the golden days of coursing, and illustrates two of the finest portraits, by the little known artist-photographer Henry Hainsselin.

JOHN HAWKINS

In the early 11th century, King Canute laid down his Forest Laws of England, decreeing that “All persons under the degree of a gentleman are prohibited from keeping a greyhound.”

Joseph Banks owned the first greyhound to course Australian soil. A working dog, she brought down a small, 8½ lb (4 kg) male *Kongouro* on 29 July 1770 on the Endeavour River, where Cook had laid up HMB *Endeavour* for repairs. This was the first of the species seen by the explorers “... my greyhound took him with ease tho the old ones were much to[o] nimble...”

His bitch, Lady, died a week from home on a stool in Banks’ cabin on 4 July 1771, having spent nearly three years on board. It is believed that George Stubbs painted this kangaroo skin, later mounted in England, for Banks – an iconic Australian image acquired in 2013 by the National Maritime Museum, Greenwich, after its export was blocked.¹

A pair of outstanding Australian sporting portraits of two famous coursing greyhounds – Rhodanthe (**plate 1**), winner of the 1883 and 1885 Australian Waterloo cups and the Australian Coursing Club Cup of 1883, and Proserpine, winner of the 1882 Australian Coursing Club Cup – recently passed through my hands. Henry Hainsselin painted these two dogs in Melbourne for their millionaire owner John Wagner, a founder of Cobb & Co in Victoria and the owner and builder of the later vice-regal residence Stonington at Malvern.

The Waterloo Cup was the coursing event to win, run annually in Lancashire, England from 1836 to 2005, attracting tens

of thousands of spectators both to watch and gamble. Founded by the 2nd Earl of Sefton and supported by his patronage, the event was held on his land at Great Altcar, while taking its name from the Waterloo Hotel in Liverpool owned by William Lynn, who coursed his lordship’s dogs. Lynn was also the founder of the Grand Liverpool Steeplechase, later renamed the Grand National.²

Lynn devised the Waterloo Cup as a knockout tournament between 64 coursing greyhounds; generally held over three days, it was considered the ultimate test of the coursing dog. Each owner or sponsor paid an agreed amount into the purse which was divided among the winners. Master McGrath (1866–73), an Irish greyhound the property of Lord Lurgan, was the first British supreme champion winning the cup on three occasions in 1868, 1869 and 1871, thereby becoming a household name in Britain; such was his fame that Queen Victoria commanded his appearance at Windsor Castle.³

The Queen showed considerable interest in greyhounds. Her husband Prince Albert owned and coursed his greyhound Eos (1833–44), a dog painted no less than three times by Edwin Landseer (1802–73) and sculpted in silver by Garrard, as gifts to Albert from the Queen. The silver statuette is currently on sale for \$US 300,000 in New York (**plate 15**). The Queen gave it to Prince Albert on his 21st birthday in 1840.

COURSING IN AUSTRALIA

Coursing was first introduced onto the Australian continent in South Australia shortly after 1860, the greyhounds being coursed against the native wallaby. This free settlement, founded by gentlemen, staged

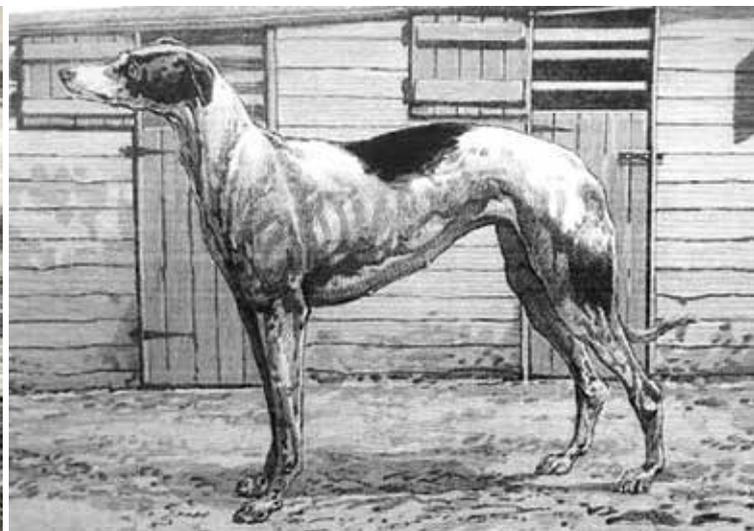


2a–b.

The Victorian Acclimatization Society Medal, showing the various birds, animals and fishes sourced from the Zoological Society of London and imported by members of the Society into Victoria. Silver, 57mm diam, made by JS & AB Wyon, London, 1868. A pair of hares appear on this medal, bottom right

3a–b.

The medal of the Zoological Society of London, made by B Wyon in 1826 after a design by Thomas Landseer, silver, diam 77 mm. Author’s collection



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DOG MEDICINES.

4.
 Frederick Woodhouse Snr (1820–1909),
 engraving of the second Waterloo Cup
 coursed on Clarke's Sunbury estate,
 Victoria, from the *Australasian Sketcher*
 5 September 1874

5.
Rhodanthe, twice winner of the Waterloo
 Cup, engraving by Samuel Calvert taken
 from an unknown painting or drawing,
 c 1882 *Illustrated Australian News*,
 5 August 1885 p 117 & 122

6.
 Newspaper listing of the sale of Wagner
 and Fanning's Kennel, on 12 November
 1883, from *The Australasian* 10 November
 1883 p 3. Fanning's dogs appear to
 be always prefixed with 'Fa' such as
 Farderhougha, Fascination, Fadladeen,
 Fataniska, Fadette Fakenham and
 Fassifern. This suggests that Fanning was
 a breeder rather than a buyer of dogs,
 hence the partnership

the first 'Waterloo Cup' using wallabies
 as quarry in 1868,⁴ almost exactly 100
 years to the day since *Lady* boarded the
Endeavour at Portsmouth.

Coursing could become recognised as
 a properly regulated competition sport
 only with the importation of the hare,
 an animal with a very large heart, giving
 it tremendous speed and acceleration.
 William Lyall (1821–88)⁵ was the first
 person to import hares into Australia, to
 breed them on his property at Port Phillip
 interestingly named Harewood; by 1862
 they were thriving. A founder of the
 Acclimatization Society of Victoria, which
 aimed to introduce foreign "animals, birds,
 fishes and vegetables",⁶ he imported in
 addition Hereford cattle, Cotswold sheep,
 deer, pheasant and partridge into the
 infant colony.

In 1859, Thomas Austin at 'Barwon
 Park' had landed two pairs of hares and
 24 rabbits; the two female hares died
 immediately on arrival during a heatwave.
 As a result another pair had to be sent
 out in 1862 on the *Great Britain*. Unlike
 rabbits, the main problem regarding
 the successful importation of hares was
 keeping the nervous and notably shy
 animals alive on the long sea voyage in
 which they had continuous close contact
 with humans. If their cage was uncovered,
 the hares either killed each other or died
 of fright.⁷

The Acclimatization Society of Victoria
 (plate 2a–b), under whose auspices

the hares were imported, was founded
 in 1861 and noted in its second annual
 report for the year ending 30 June 1863
 that they had imported five hares from the
 Zoological Society in London (plate 3a–b)
 and that they had released four of these on
 Phillip Island. Two years later, their fourth
 annual report stated that the number on
 the island had increased rapidly to 200. As
 a result, the Society began to distribute the
 animals throughout Victoria, where they
 soon survived in sufficient numbers to
 permit coursing.⁸

One of the first clubs formed in
 Victoria was the Victoria Coursing
 Club (VCC). On 28–30 May 1873,
 the VCC held the first public coursing
 meeting with hares as the quarry on the
 Clarke estate, Rupertswood at Sunbury.
 The Rupertswood foundation stone was
 laid over a year later in August 1874.
 The success of the venue, the wealth of
 its owner and the quality of the coursing
 saw the sport, as in Britain, almost
 immediately become "the religion, the
 chief vital interest of most of the Victorian
 well to do."⁹ As a result, by 1876, coursing
 clubs had been formed in Kilmore,
 Echuca, Sandhurst, Melton, Hamilton,
 Clunes, Ararat and Essendon.

On 7 May 1877, delegates from all
 these clubs met at the offices of the
 Victoria Coursing Club at Scott's Hotel in
 Melbourne. The object of the meeting was
 to consider the advisability of forming a
 National Coursing Club of Australia:



On the motion of Mr. W. McCulloch, seconded by Mr. F. Woodhouse it was proposed that the formation of such a club would promote the interest of the sport in the Colony, inasmuch as that any disputes that might arise could be settled in Australia, thus saving the delay occasioned by having to wait for the decisions of the English National Club.¹⁰

The well-known animal painter Frederick Woodhouse Snr was on the initial VCC committee, so from the start this breeder and courser of greyhounds was closely involved in the sport. In 1874, Woodhouse drew the first known view of an Australian Waterloo Cup meeting: *The Deciding Course for the Cup* (plate 4).¹¹ The event was again held in the open paddocks of the Clarke estate at Sunbury and the Woodhouse line engraving shows the final course between William McCulloch's Royal Water and John Wagner's Sandy just before the kill. Sandy lost on this occasion but won the

event the following year. This imported dog, a son of the famous Master McGrath, later died from snakebite, "received whilst out at exercise at Pericoota", a property on the Murray River near Moama jointly owned by John Wagner and Alexander Robertson,¹² who with his brother Colin were all partners in Cobb & Co.

Soon unlimited commissions were being placed in the 'Old Country' for further imports; money was no object in procuring the very finest greyhounds. Over £10,000 was distributed in stakes throughout the season and it became possible to back a greyhound in the Waterloo Cup for fabulous sums.

In 1881 a new event, the Australian Cup, under Plumpton rules and the auspices of a now fully functioning national body – the Australian Coursing Club – took place for the first time on an enclosed ground created alongside the mansion on Thomas Chirnside's Werribee estate. Due to lack of experience in training the captured wild hares, the animals were weak and a terrible slaughter took place

7.

Edwin Woodhouse (1858–1922), *portrait of Mr William Cooper's three imported greyhounds, Kingfisher, Capri and Rent Charge*, oil on board, 33 x 50 cm. Though they cannot be individually identified, the dogs were coursed against John Wagner's Rhodanthe in the 1883 Waterloo Cup

within the newly enclosed ground.

The year 1882 saw the disposal of the Hon W B Rounsevell's South Australian kennel at Tattersall's Horse Bazaar in Melbourne. Many bargains were secured, but one of the greatest was Rhodanthe, purchased by John Wagner for 76 guineas; James McCulloch purchased her sister Reseda for 80 guineas.¹³ The sporting artist Fred Woodhouse Snr painted both dogs in a double portrait commissioned by Rounsevell before the sale as a memento of ownership.¹⁴ Like Wagner, Rounsevell was a coaching pioneer, his South Australian firm being purchased by Wagner's Cobb &

Stonnington

The mansion Stonnington in Glenferrie Road Malvern was built in 1890 for John Wagner, a founding partner in the Victorian Branch of Cobb and Co. The house was designed by prominent architect, Charles D'Ebros, who was also responsible for the design of Princes Bridge, Prahran Market and Prahran Town Hall. The residence was named Stonnington after the birthplace of Wagner's wife Mary, who had been born in Stonnington Connecticut, U.S.A. John Wagner lived with his family at Stonnington until his death in 1901. From 1901-1931 the Parliament of the Commonwealth of Australia was located in Melbourne and the Governor-General resided in State Government House, in The Domain, South Yarra. Stonnington was found to be an appropriate official residence and became the Vice-Regal residence for seven Governors of Victoria. During this era the spelling of the name was changed to Stonnington.



Stonnington 1935

8.

John Wagner built Stonnington in 1890

9.

It is most unusual for a racing dog to receive an obituary, published in *The Tasmanian*, 24 March 1894 p 43

Canine

The death of the famous greyhound Rhodanthe is announced, it having taken place at the kennels of her owners, Messrs Robertson Bros., Struan House, Narracoorte, South Australia. Rhodanthe was the most celebrated greyhound of either sex that Australia has produced. She was bred in 1880 by Mr W. B. Rounsevell, of Adelaide, and was by Rebellion—Westeria. She enjoyed the distinction of being the only greyhound that ever won the Victorian Waterloo Cup twice, her victories being accomplished in 1883 and 1885, and amongst other stakes won by her were the Waterloo Purse, Australian Cup, Moonee Valley Champion Stakes, and Ballarat Champion Stakes.

Co on 1 December 1866. Before he sold his kennels, he was the leading coursing identity in Australia; his 58 dogs fetched £1,650.¹⁵

This now missing Woodhouse painting was exhibited at the Prince Albert Hotel, Adelaide, Rhodanthe being lauded as:

... her graceful intelligent head, her deep chest, powerful thighs and hocks, muscular slanting shoulders, straight forelegs and good feet, show what high class breeding can effect in the greyhound and how beautifully she is made for speed as well as having unusual powers of endurance ...¹⁶

In 1924, *The Register* noted that "Mr Arthur Lee, landlord of the Napoleon Hotel in Adelaide, had become the owner of five paintings of great historical value" from the collection of the late Hon W B Rounsevell painted by Mr Woodhouse: Rondelitia and Rever; Rhodanthe and Reseda; Rosy Fawn and Rupee; Rippling Avon and La Rapide; and Rebellion and Red Hand II. Rounsevell's dogs' names all commence with the letter 'R'.

Another contemporary image of Rhodanthe is the titled print (plate 5)

which visually identifies the dog in the placement of her black patches. In 1883, the artist Henry Hainsselin painted two individual portraits of Wagner's prize dogs, Rhodanthe and Proserpine (plates 12–13). This print indicates that the two Hainsselin greyhound portraits had been placed prior to their auction in 1984 in the wrong frames. The fact that the paintings are interchangeable between identical frames confirms that they have always been a pair.

The 1882 coursing season was the most successful to date. The Waterloo Cup was held at the now fully enclosed 'Oval' under Plumpton rules at Rupertswood, Sunbury, completed at the owner's munificent expense with the enclosed ground being coursed for the first time in June 1882.¹⁸

The Rupertswood ground remained enclosed and hosted the famous cricket match between Ivo Bligh's English XI and Clarke's Rupertswood XI held just before Christmas 1882. This match resulted in Lady Clarke giving a silver vessel to the English captain as a Christmas present containing, in part, what is believed to be the burnt bails from the stumps, thus giving birth to the trophy and the Ashes.

The Australian Coursing Club and its members stood behind the Chirside brothers Thomas and Andrew as they promoted their rival event, the 1882 Australian Coursing Club Cup coursed at Werribee to considerable plaudits:

So far the results have been most satisfactory, as the late meeting shows and if the members of the Australian club can always carry out their meetings after the same style as the one under notice a brilliant career for the club may be safely predicted.¹⁹

John Wagner's Proserpine won the Australian Cup at Werribee and more prize money –£521 – than any other Australian coursing dog in the year 1882.²⁰ His kennelmate Rhodanthe won the cup in 1883.

Wagner was the most successful Australian greyhound owner of the golden years 1873 to 1885, winning three Waterloo Cups; with Sandy (1875), Miss Walker (1876) and Rhodanthe in 1883 and three Australian Cups; with Styx (1879), Proserpine (1882) and Rhodanthe in 1883.

A Canadian, Wagner had arrived in Victoria in 1852 from the Californian diggings bringing with him a number of American "wagons" with which he immediately started a coaching and carrying business to Bendigo and other Victorian diggings. This business as Robertson, Wagner and Co, later traded as Cobb and Co when the partners acquired the Victorian share of the Cobb and Co business, becoming a household name throughout the state and Australia.

The first act of the momentous 1883 coursing season took place at the Athenaeum Hall on 17 July, when the Victoria Coursing Club held the time-honoured banquet:

Nearly 100 guests sat down to dinner, and the company included most of the leading coursers from Victoria, New South Wales, South Australia, and Tasmania, in the absence of Sir W. J. Clarke, the President, Mr. Harvey Patterson presided. At the call of the card Kingfisher was favourite at 7 to 1, but his kennel companion, Rent Charge, pressed him hard at 100 to 14, taken and offered. Last year's

winner, Capri was in demand at 10 to 1, while Milford receded to 100 to 8, which figure was offered and accepted at the finish.

A portrait by Edwin Woodhouse of three of the favourites, the imported dogs Kingfisher, Capri (sired by Canute) and Rent Charge belonging to William Cooper of Sydney survives (plate 7).²¹ This painting should be compared for quality with the remarkable paintings by Hainsselin of the Waterloo Cup winner Rhodanthe (plate 13)²² and Wagner's other leading greyhound, Proserpine (plate 12).

Hainsselin had exhibited for eleven years at the Royal Academy in London and was a distinguished if little known artist during his years in Australia. His unusual self-portrait as a fencer is indicative of his ability to capture in paint the character of the sitter (plate 10).

Published in 1846, G H Haydon's book, *Five Years' Experience in Australia Felix*, was:

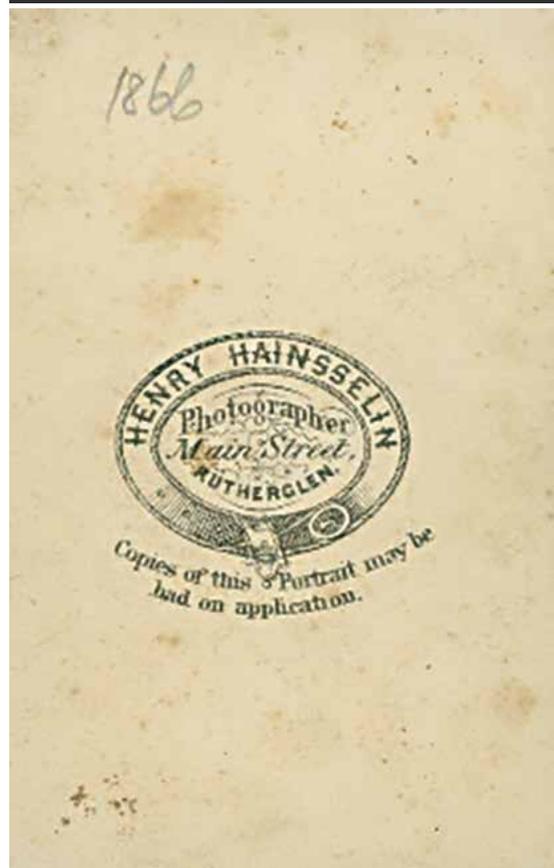
... ornamented by several lithographic drawings of scenery and of the Aborigines, after illustrations by Henry Hainsselin, from sketches by the author. This kind of secondhand sketching has always appeared to us as liable to great misrepresentation of facts; and so far as we can judge, some of the drawings in this volume must be greatly exaggerated, ... [and] ought to be free from defects of the kind alluded to.²³

Perhaps this connection with Haydon in England provided the fillip that propelled Hainsselin into Melbourne on 11 September 1853. He immediately set out for the Ballarat goldfields, later moving on to Beechworth and then joining the rush to Rutherglen where he finally settled (plate 11). He is said to have traded in everything from second hand mining plant to photography.

In 1874, two of his portraits of prominent Melburnians are discussed in the local Beechworth press. The report, quoted in full, gives an important description of Hainsselin's methods of developing the accuracy of his paintings

using his ability as a photographer:

Portrait Painting - Our Rutherglen correspondent writes: - Some months, since our talented local artist, Mr. Henry Hainsselin painted a portrait in oils, of his lordship the Bishop of Melbourne, which was very greatly admired by all lovers of art who visited Mr. Hainsselin's studio for the purpose of seeing it, and was pronounced to be a most excellent likeness of his lordship. Lately this gentleman has painted a portrait of His Excellency Sir G. F. Bowen which has been very favourably noticed by the Press. I forthwith forward you extracts from the Gipps Land Times, and from the Gipps Land Mercury. From the Gipps Land Times, Tuesday, July 28th. 'A portrait in oils of His Excellency Sir G. F. Bowen is now on view at Mr Cornell's establishment, in Foster-street; it is from a photograph taken and transferred to canvas by Mr Cornell; the painting being by Mr H. Hainsselin, who has succeeded in producing a striking and faithful likeness, the expression being well preserved, the colouring natural, and the general filling in, so attended to that no part of the picture is sacrificed for the sake of effect in another. Lovers of art should not miss the opportunity of viewing it' - From the Gippsland Mercury, Saturday July 25th: - An excellent portrait of the Governor, painted in oils by Mr. Hainsselin [sic], is now on view at Mr Cornell's studio, Foster Street. The portrait was painted from an enlarged photograph taken when the Governor was in Sale.²⁴



10.

Henry Hainsselin (1815–1886), *Self portrait*. Photograph courtesy of the Plymouth City Council (Arts and Heritage). Baptised Devonport England 20 April 1820, studied under Jan Willem Pieneman at the Amsterdam Academy, exhibited Royal Academy London every year from 1843–1853, emigrated to Melbourne and lived in Victoria from 1853 to 1886. Hainsselin returned to England in 1886 where he exhibited at the Manchester City Art Gallery while living in Warrington, Lancashire

11.

Reverse of Henry Hainsselin's carte de visite



12.
Henry Hainsselin
(1815–1886),
Prosperine,
oil painting,
45 x 60 cm signed
and dated 1883.
Photograph in
author's collection

In 1878, Hainsselin returned to Melbourne, establishing himself at Buxton's Art Studio in St Kilda as an art teacher. In 1883, he exhibited his enamel work on earthenware – a bust of Beethoven and another after Rembrandt; the first prize for painting was won by Emma Minnie A'Beckett (later Boyd).²⁵ Despite this, examples of his Australian work in photography, on paper or on canvas²⁶ are extremely rare. Yet his portraits of the coursing greyhounds Rhodanthe and Proserpine are two of the finest, if not the finest, surviving 19th century Australian sporting paintings.

That they are infinitely more skilful and expressive than the greyhounds painted by members of the more famous Woodhouse family is because Hainsselin was a practising "artist-photographer". He could guarantee the accuracy of the final paintings of the owner's precious greyhounds; this gained him the patronage of Wagner, rich and determined to have only the best. As a working photographer,

Hainsselin possessed the cutting edge skill of transferring these carefully posed images to canvas. Then unlike most photographers, he had the ability to paint the portraits superbly using a previously completed colour sketch for reference.²⁷

Hainsselin may have had a proclivity for painting dogs. His signed watercolour sketch, *Prospector's Hut Balaarat*, painted soon after his arrival shows a dog watching intently outside the hut. Hainsselin wrote *verso* 'observe the countenance of the noble animal at the door, who seems to be fully aware of the importance of his position.'²⁸

RHONDANTHE THE WINNER OF THE WATERLOO CUP IN 1883 AND 1885 AND THE AUSTRALIAN CUP OF 1883

On 28 July 1883 it is recorded that:

Sixty four dogs were nominated at a cost of £25 each; winner £500 and silver collar presented by the club; second £200; third and fourth, £50

each; four dogs £30 each; eight dogs £20 each; sixteen dogs £10 each. Two special trains were required to convey passengers to the Clarke's newly created Oval using their private station on the railway line constructed to the estate. The attendance was the largest yet seen on an enclosed Plumpton coursing ground. The 64 candidates comprised the elite of the greyhound world, Gossoon, Kingfisher, Milford, Capri, Proserpine, Rhodanthe, Lady Maryborough, Miss Risy and Captively. All were drawn close together, making the task of selecting the winner a difficult one. After magnificent coursing, the winner proved to be Rhodanthe, named by Mr Crosbie a white and black bitch by Rebellion – Wisteria. To secure the trophy this 49 lb bitch had to defeat Cowslip II, Proserpine, Queen Bee, Capri, Legerdemain, and Shrewd Girl. This made Mr. Wagner's third Waterloo Cup victory. The first was in

13.

Henry Hainsselin (1815–1886), *Rhodanthe*, oil painting, 45 x 60 cm signed and dated 1883.

This portrait has been transposed from the other identical frame, proving the portraits to be a pair. Rhodanthe's distinctive markings seen in the engraving plate 5 confirm and identify Rhodanthe.

Provenance:

Sold Joel's Melbourne August 1984, lot 1075 in their original gilt frames and slips, \$26,000.

Photograph in author's collection



1875, when Sandy nominated by Mr. Watson, was successful. The second was two years later, when Miss Walker was named by Mr. J. Grace. No previous Waterloo Cup contained so many first-class greyhounds and though the stake fell to one of best greyhounds ever bred in Australia, no great coursing event in the colonies ever witnessed the downfall of so many high priced and first class dogs. There was no more consistent performer than Rhodanthe in the 64 entries, she in her career having won 21 out of total of 23 courses ...²⁹

Rhodanthe went on to complete the double by winning the Australian Cup for Wagner with his new partner, the dog breeder Edward Fanning.³⁰ They became the leading owners for 1883, winning £1,268, while the Hon. W. McCulloch was second with £1,110.

The 1883 Waterloo Cup is very well covered in long articles in contemporary

newspapers but one in *The Sportsman* written by "The Norwood Kenne" gives a rare behind-the-scenes look into the workings of the partners' kennel and gives a fine individual description of their dogs concluding:

The whole place was as clean as a new shilling and I left the kennel thoroughly satisfied that the conjunction of forces by Messrs Wagner and Fanning will lead to some big results before the termination of the present meeting.³¹

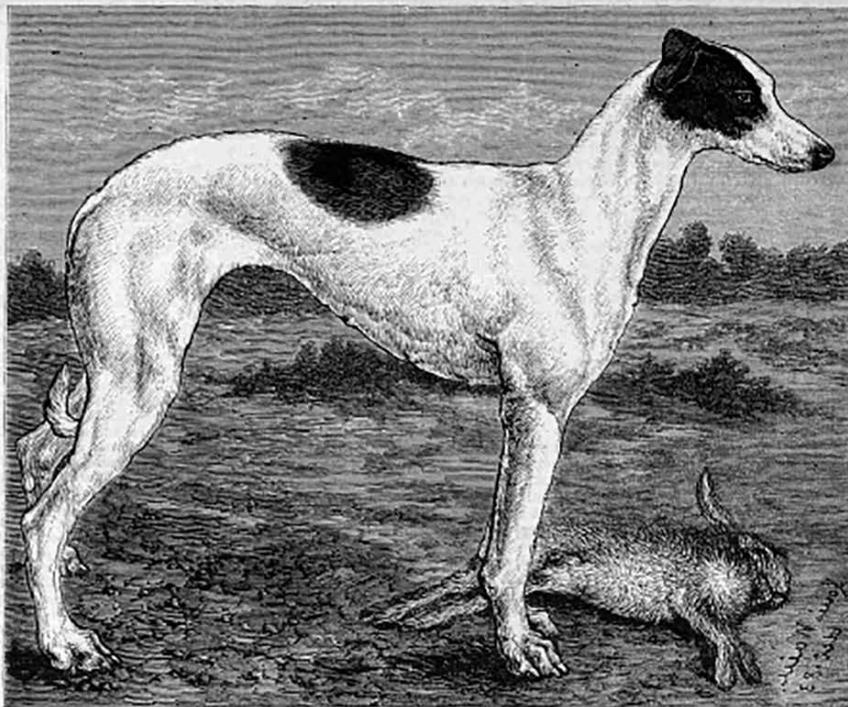
Wagner and Fanning sold at auction their kennel after a partnership of only nine months in November 1883 (**plate 6**) as Wagner went abroad to investigate the sources for the creation of his new house Stonington, now Stonnington, at Malvern.

Rhodanthe and Proserpine were sold to different owners; Mr J W Crosbie paid 290 guineas for Rhodanthe and Mr W J Malpas 150 guineas for Proserpine together with

her litter of five pups sired by Rebellion.³²

For only a very short while in the first two months of 1883 did the two dogs definitely have the same owner in John Wagner. From March to November 1883 they were jointly raced and kennelled in partnership but probably not jointly owned by Fanning and Wagner. This would suggest that the paintings have always been together and that Henry Hainsselin painted them for Wagner out of his winnings in that momentous year. Fanning was heading into a serious financial crisis in Queensland and appears from the sale notice to be the kennel owner and a breeder of dogs that commence with the letters 'Fa'.

Frederick Woodhouse Snr, a fellow owner, breeder and courser had painted Rhodanthe the previous year for Rounsevell while his son Edwin had painted the imported opposition to Wagner for the 1883 cup (**plate 7**). As a result Wagner may have seen the Woodhouse family as his opposition.



THE WINNER OF THE AUSTRALIAN "WATERLOO CUP."

14.

Engraving of Rhodanthe from the *Illustrated Sporting and Dramatic News* published in London 27 October 1883. The signature seen here in reverse is for the celebrated animal artist Louis Wain

October 1883; her fame as a coursing dog had spread around the world (**plate 14**).

Now the Phar Lap of coursing and an internationally famous dog despite her age in her fourth season, she went on to win a second Waterloo Cup for her new owners and as a result her courage, beauty and virtue were further extolled:

What shall be said of Rhodanthe the dual heroine of 1883 and 1885? Verily she is the greyhound of the century and a veritable queen of the Australian leash. For a fourth season greyhound to win the Waterloo Cup is of itself a marvellous and unprecedented feat ... Rhodanthe's victory of 1885 was if anything more brilliant and decisive than her initial triumph in 1883. No conquest could possibly have been more complete for she not only led each of her six consecutive opponents, but likewise outworked and outstayed them ... venomous and jealous as of old and singularly destructive with her teeth ... she cut down her adversaries one and all.³³

On her retirement Rhodanthe was subject to a detailed and glowing biography

giving her breeding, listing her races, victories and prize money.³⁴

In a rare event for a dog, her passing was remembered with an obituary in 1894³⁵ (**plate 9**). No mention was made of the silver collar presented by the VCC to Rhodanthe as the winner of the 1883 Waterloo Cup; unfortunately during my 50 years of interest in Australian silver it has yet to cross my path.

**John Hawkins**

was born and educated in England, emigrating to Australia in 1967 where he established

J B Hawkins Antiques 50 years ago, specialising in fine English and Australian antiques. He has written copious articles (many in *Australiana*) and several books on silver, clocks, furniture, curiosities etc and now lives in northern Tasmania. You can download his articles from his website www.jbhawkinsantiques.com.

NOTES

- 1 H B Carter *Sir Joseph Banks*, p 89f and J C Beaglehole (ed), *The Endeavour Journal of Joseph Banks*, vol II, p 100
- 2 *The Era* 31 Jul 1870 "Mr Lynn and the Waterloo Hotel Liverpool".
- 3 Master Mcgrath, www.lurganancestry.com
- 4 *Border Watch* 12 Aug 1868 p 2.
- 5 ADB. William Lyall from Van Diemen's Land visited Port Phillip in 1839 and acquired Yallock station in Westport Bay in 1859.
- 6 *Geelong Advertiser* 26 Feb 1861 p 2.
- 7 E Rolls *They All Ran Wild*, pp 345–375. Rolls assessed the work of the Acclimatization Society succinctly as "there was never a body of men so foolishly, so vigorously, and so disastrously wrong" (p 210).
- 8 Rolls p 348f.
- 9 Rolls p 358.
- 10 *Australian Greyhound Stud Book*, vol 1, 1940.
- 11 *Australasian Sketcher* 5 Sep 1874.
- 12 *Australasian* 7 Dec 1878 p 13.
- 13 *Ballarat Star* 19 July 1882 p 4 listing all the purchasers, the dogs and their price.
- 14 *Adelaide Observer*, 28 Jul 1883 p18.
- 15 *Register* 19 Jul 1923 p 7.
- 16 *Express and Telegraph* 24 July 1883 p 2.

Wagner is remembered in Melbourne for his creation of the magnificent house now Stonnington in Malvern (**plate 8**), the house in which these two Hainsselin dog portraits had probably hung.

I have been unable to trace any connection between the artist and the patron but perhaps Wagner and Hainsselin had become acquainted through the transportation of goods to and from Melbourne, when Hainsselin ran his former business at Rutherglen. As a professional photographer (**plate 11**), he could take his time over painting the final image and its obvious superb accuracy is the result of his photographic skills.

Rhodanthe was drawn from a photograph by Louis Wain for use as an engraving in *The Illustrated Sporting and Dramatic News* published in England on 27

- 17 *Register* 3 Oct 1924 p 3.
 18 *Weekly Times* 24 June 1882 p 4.
 19 *Ibid.*
 20 *Australasian*, 9 Sep 1882 p 12. Skiddaw covers the season's coursing winners, their owners and the prize money won by every competing dog.
 21 C Laverty, *Australian Colonial Sporting Painters, Fredrick Woodhouse and Sons*, Sydney 1980 p 86f.
 22 <https://shrubssole.com/news/?p=44> A Royal Gift: A Victorian Antique English Silver Model of the Greyhound Eos. We bought this beautiful little statuette because it was such a beautiful little statuette—jewel-like in its level of detail, and surviving in a pristine state. How we discovered its true history is a tale of ignorance, folly, and laziness (other people's, of course) as well as connoisseurship, curiosity, and a healthy dose of luck (also, in fact, other people's). To make a long story short: it was sold at auction with the wrong date, and with no mention of the name stamped on the base. That name is Cotterill, for Edward Cotterill, chief sculptor for Garrard, the Royal Goldsmiths. As all the silver world knows, the Garrard Ledgers survive and are stored at the Victoria & Albert Museum. There, anyone can learn if an object marked by the firm is recorded, and see for whom it was made, how much it cost, etc. Fortunately for us, anyone looking for this statuette in the ledgers would have been stumped, because of the date's being wrong. Once the date letter was correctly read, the entry in the Ledgers was easy to find: A model of a greyhound in silver on a black stand—40 oz —£42 5s
 With case (morocco leather with 2 gold buttons, lined in silk velvet)—£4
 What was most exciting was the patron: the sculpture had been ordered by Queen Victoria. Moreover, it was not any old greyhound—it was, and is, a brilliantly accurate sculpture of Eos, Prince Albert's beloved pet. Victoria had commissioned it as a present for Albert's twenty-first birthday. They had been married six months, and this was the first birthday Victoria had shared with him. In her private journal, she notes how pleased he was with the gift. So, in addition to being a beautiful little statuette, this is a beautifully meaningful token of one of history's great love stories, and attests to the true love and thoughtfulness that animated that remarkable marriage from its earliest days.
 23 *SMH* 26 Apr 1847 p 2.
 24 *Ovens & Murray Advertiser* 11 Aug 1874 p 2.
 25 *Age* 24 Dec 1883 p 7, *Leader* 29 Dec 1883 p 7.
 26 J Kerr (ed), *The Dictionary of Australian Artists Painters, Sketchers, Photographers and Engravers to 1870*, p 337.
 27 Mervyn Ruggles "Paintings on a Photographic Base" *Journal of the American Institute for Conservation* 1985, vol 24, no 2, pp 92–103, a defining history of this little understood subject, writes:



"Towards the latter part of the 19th century, some artists advertised themselves as 'artist-photographers,' reflecting the aura of prestige of photography. Methods were found to photo-sensitize the canvas surface on which the enlarged portrait was projected and fixed. The artist then applied paint directly on the image. The finished art work would later be varnished and placed in an ornamented gilt frame. Frequently, these paintings are not easily recognized as being based directly on a photo image

...
 The photographic camera was a development from the portable camera obscura ...
 Many professional artists advertised themselves as artist-photographers in order to get a share of the prosperity of this new wave. Artists like Eugène Delacroix, Edgar Degas, Gustave Courbet, Edvard Munch and many others used photographs to compose paintings or to make direct copies; just as portraits of Abraham Lincoln were painted directly from photos as models, by Thomas Sully in 1864 ...
 In the early days of daguerreotype portraiture, Queen Victoria asked Alfred Chalon (1780–1860), the fashionable French miniature painter, whether he was not afraid that photography would ruin his profession. "Ah, non, Madam," he replied, "photography cannot flatter!"...
Philadelphia Photographer magazine of June 1868 notes Isaac Rehn's patent for sensitising a canvas surface was described under the title of "Solar Printing on Canvas." The process consisted of coating the canvas with a mixture of zinc white, egg albumen, ammonium chloride and silver nitrate. This solution was brushed over the

15.

R & S Garrard, (Edward Cotterill sculptor), *Eos*, silver, length 25 cm, 1840. Queen Victoria commissioned this sculpture from Garrards and gave it (and a Field Marshal's baton) to her husband Prince Albert on his 21st birthday, 26 August 1840

canvas, which was exposed under the negative in the enlarger. The image was fixed with sodium thiosulfate in the normal manner. Albert Moore, a photographer at 710 Arch St, Philadelphia, advertised that he would print photos on paper or canvas from negatives supplied by clients.

- 28 H Hainsselin, watercolour on buff paper, (*Prospector's Hut*) *Balaarat*, c1853–54, State Library of Victoria, acc. no. H83.106; S Miller, *Dogs in Australian Art*, Adelaide, Wakefield Press 2016 p 5.
 29 *Sydney Mail* 28 Jul 1883 p 171; see also *Weekly Times* 28 Jul 1883 p 5.
 30 Edward Fanning (1848–1917), Eton and Trinity College Oxford, arrived Melbourne 1871 to become a partner in Fanning, Nankivell & Co; his purchase of Macknade Station in Queensland in 1882 brought him undone; *ADB* *qv* Fanning, Edward. Fanning became Wagner's partner in Rhodanthe and Prosperine in March 1883,
 31 *Sportsman* 14 Mar 1883 p 4.
 32 *Australian Town & Country Journal*, 17 Nov 1883 p 33.
 33 *Leader* 25 Jul 1885 p 19.
 34 *Leader* 11 Sep 1886 p 21.
 35 *Tasmanian* 24 Mar 1894 p 43.



2017 Kevin Fahy lecture

The Vaucluse House collection

1915–1970

Vaucluse House has been in public ownership since 1910, initially managed by a government-appointed board of trustees as a public park and historical museum, and latterly managed as a house museum under the control of the Historic Houses Trust of NSW (now known as Sydney Living Museums). Megan Martin looks at the work of the early Vaucluse Park trustees, their approach to the house and its grounds, and their legacy of substantial acquisitions which survive today in the collection at Vaucluse House.



1-4.

Vaucluse House and outbuildings taken by a photographer from the NSW Government Printing Office on the eve of resumption: the front verandah; the eastern facade showing the kitchen wing, with a bunya bunya pine and estate fencing in the foreground; the stables; the ruinous but romantic structure known as the convict barracks that sat on a rise above the stables. Vaucluse House collection, Sydney Living Museums

MEGAN MARTIN

Vaucluse House in Sydney's eastern suburbs is arguably Australia's most venerable house museum. It came into public ownership in 1910 when the NSW government resumed its surrounding estate for use as a public recreation ground (**plates 1–4**). Gazetted as Vaucluse Park in 1911, a board of trustees was appointed to administer the property. By 1915 those trustees had begun to take an interest in the 'old house' that came with the estate, and its association with William Charles Wentworth (1790–1872), explorer, author, barrister, landowner and statesman, later described by historian Manning Clark as "Australia's greatest



5. Campaign poster produced by the Harbor Foreshores Vigilance Committee, 1909. Vacluse House collection, Sydney Living Museums



6. Framed collection of photographs of the 'First Trustees of Vacluse House'. Vacluse House collection, Sydney Living Museums

native son". They began collecting furniture and other objects provenanced to Vacluse House and the Wentworths, as well as historical relics associated with other prominent colonial personalities.

WENTWORTH'S VAUCLUSE ESTATE

William Charles Wentworth purchased the Vacluse Estate at auction in June 1827. At that time it comprised 100 acres (40 ha) with "a genteel dwelling house, containing 8 rooms" plus stables and out-buildings, including a detached kitchen, a dairy and two large gardens "well stocked with fruit trees".¹ Within two years, he enlarged the estate to a total of 515 acres and made refurbishments and additions to the house itself. Extensions included a new kitchen wing, domestic quarters for butler and housekeeper, and a schoolroom.

In the 1830s a three-storey wing, adorned in the Gothic style with a castellated tower, was built parallel to the kitchen and linked to the house by a stair hall. The severe economic





depression that hit the colony of NSW in the early 1840s meant that a plan to build a matching eastern tower with entrance portico was abandoned.

Although Vaucluse House remained in Wentworth family ownership until the early 20th century, William Charles Wentworth, his wife Sarah and their younger children spent relatively little time at the house after 1853. Sarah took the children to England in February of that year. Wentworth himself, committed to the work of drafting a constitution for self-government of the colony of NSW, followed a year later in 1854.

In the meantime Vaucluse was let and the contents dispersed, sold at auction in March 1853: “the superior household furniture”, including “an elegant suite of

elaborately carved solid rosewood drawing room furniture” with crimson silk damask upholstery; a Collard & Collard grand piano; a “library of standard works”; and silver, china, glassware, clocks, carriages, horses, kitchen furniture and utensils and much else.²

When the Wentworths returned to Sydney in April 1861, they brought with them new, fashionable furniture and furnishings including *objets d'art* purchased during extended sojourns in France, Italy and Germany. They embarked on a new round of extensive repairs and refurbishments to the house and estate while the orchards and gardens were replanted and embellished. And then, in October 1862, the family returned to England.



7-9.

Cedar dressers and a food safe in the kitchen at Vaucluse House. Photographs Rob Little/RLDI, for Sydney Living Museums

10.

'The Dying Gaul' or 'The Dying Galatian', bronze statuette on a marble base, incised 'A.MESSINA ROMA', 32 x 49 x 22 cm. William Charles and Sarah Wentworth almost certainly purchased this mid-19th century copy of an ancient Roman marble sculpture in the Capitoline Museum, Rome (itself a copy of a Hellenistic bronze original of c 220 BC) in Rome during their Italian travels in 1858-9. Photograph Rob Little/RLDI, for Sydney Living Museums



Wentworth died at Wimborne, Dorset, in March 1872. When news of his death reached Sydney, the parliament decided that he should be given a state funeral. The day of the funeral, 6 May 1873, was declared a public holiday. Sarah Wentworth and her remaining unmarried daughter Eliza Sophia (Didy) Wentworth (1838–1898) came back to Vaucluse in March 1873 for the state funeral, followed by her youngest son D’Arcy Bland Wentworth (1848–1922).

Sarah and Didy returned to England in 1875. On her husband’s death Sarah had inherited the contents of Vaucluse House and a life interest in the house and estate. When Sarah died in Eastbourne, Sussex, in July 1880, the contents of the house and a life interest in the estate passed to Didy, according to the provisions of William Charles Wentworth’s will. Didy died in December 1898 in Hampstead, London, bequeathing the contents of Vaucluse House to her brother D’Arcy who put them to auction in February 1900.

RESUMPTION OF THE ESTATE

The house and grounds reverted to the trustees of Wentworth’s estate, who in 1903 appointed Henry Palmer as live-in caretaker. The house itself was closed up and began to deteriorate. Subdivision of the estate began in 1900 and with

these subdivisions we see the birth of the suburb of Vaucluse.

The process of subdivision gave rise to concerns that the entire southern foreshore of Sydney Harbour was at risk of alienation from public access. A yachtsman named William Notting, a vocal member of Sydney’s sailing fraternity, led a campaign to preserve “at least one beach” for the use of “present and future aquatic generations”.

In a letter to the *Sydney Morning Herald* published in October 1905, Notting declared that the water frontage of the Vaucluse and Parsley Bay estates afforded the only bays on the southern shore that yachts and sailing boats could use to shelter during a southerly blow.³ A flurry of correspondence followed, to several Sydney newspapers. Notting became the secretary of the Harbor Foreshores Vigilance Committee campaigning for government resumption of foreshore land (plate 5). The upshot of the campaign was the government’s decision in 1910 to resume a 22.9 acre (9.3 ha) portion of the Wentworth estate including the house and harbour foreshore, with the intention of establishing a ‘public recreation’ ground under the control of the NSW Department of Lands.

11–12.

Octagonal scagliola table top, 111.5 cm diameter and octagonal pietra dura table top, 96 cm diameter, both almost certainly purchased by William Charles and Sarah Wentworth in Rome during their Italian travels in 1858–9. Photographs Jamie North, for Sydney Living Museums

THE TRUSTEES

An honorary board of trustees was appointed to manage the property. The inaugural president was Edmund Macartney de Burgh, chief engineer in the Public Works Department with Niels Rasmus Nielsen, ex-Minister for Lands, as vice-president (plate 6). The yachtsman Notting was one of the appointees along with two other foreshore campaigners, estate agent Frank Lock and newspaperman William Duncan. Colonel James Macarthur-Onslow MLA, the member for the electorate of Waverley which included Vaucluse Park was another appointee



along with Thomas Mitchell Shakespeare, secretary of the Country Press Association and Michael O'Keefe, a senior clerk in the Public Works Department.

The trustees set about tidying up the grounds and making a public park. De Burgh's practical knowledge and experience as an engineer in the Public Works Department was considered to be of "much use in the future laying out of the grounds". One of their early actions, beyond buying park benches and making regulations for the agistment of livestock or the wearing of bathing costume in the park, was to clear away the so-called convict ruins.

The house was 'improved', the trustees making decisions that we would now regard as an arbitrary rewriting of the past. They made dramatic alterations to the historic fabric of the property, embellishing here, demolishing there. The most interventionist of these changes was the 1917 addition of crenellation and corner turrets to the eastern end of the facade of the house. The trustees set about 'completing' the house as they imagined Wentworth had intended before the economic depression that hit NSW in the early 1840s forced him to curtail his building scheme.

The development of Vaucluse House as a museum was incremental. In early

1913 the trustees contacted the principal librarian at the Public Library asking for assistance with the history of the place. They were "desirous of obtaining as far as possible information with regard to the age of the old house and its associations as regards the occupation by the late William Charles Wentworth."

By 1915 the trustees were intent on promoting the site as a museum of Australian history. Funds raised through a donation box were to be used for obtaining and preserving historical records and relics, with the dining room set aside to store such items. At the same time the trustees were clearly interested in the Wentworth family, particularly in William Charles Wentworth. In May 1915 they invited Mr Fitzwilliam Wentworth (1833–1915), eldest surviving son of William and Sarah, to sign the visitors' book – which he did – and asked him if he possessed any paintings or "souvenirs" belonging to his late father that he "might be disposed to return to the custody of the trustees to be preserved for the nation". He was then an elderly man and died a few months later. The trustees' ambitions were to replace as far as possible the original furniture and effects, to restore the house, to make it a museum about Australian historical subjects and to keep the house in good order as a tribute to the memory of William Charles Wentworth.

They decided that one of the rooms on the ground floor would in future be referred to as the 'Constitution Room', in celebration of Wentworth's role in the development of the 1853 Constitution Bill, which in 1855 provided the first stage of full responsible government for NSW. In August 1915 the trustees contacted James R Lawson, the auctioneer who had disposed of the contents of Vaucluse House in February 1900, in an effort to determine the whereabouts of furniture from the library, the room they assumed to have been used by Wentworth when drafting the Constitution. The auctioneer regretted that he was "unable to trace the sale books".



13.

French visiting card table with inset Sèvres dish and medallions, 80 x 64 x 46.5 cm. Photograph Jamie North, for Sydney Living Museums

14–15.

Pair of Berlin gilt campana-shape vases painted with rustic scenes of peasant life in the style of Flemish artist David Teniers the Younger (1610–90) and understood to have been acquired by the Wentworths during 1854–61, when they travelled extensively through France, Italy and the Continent, 44 x 16.5 x 16.5 cm. Photographs Rob Little/RLDI, for Sydney Living Museums

16.

One of a pair of covered vases listed in the 1900 auction catalogue as “two rare glass vases, with covers, terra cotta and gold”, 44 x 10.5 cm. Photograph Rob Little/RLDI, for Sydney Living Museums



WENTWORTH PROVENANCE

As it happened, the earliest Wentworth-provenanced acquisition made by the trustees was a purchase close to home. It came from the property’s caretaker, Henry Palmer. If a tiny pencil scrawl on the inside cover of the first minute book is to be believed, Palmer was ‘taken over’ along with the house when the property had been resumed. In September 1915 the trustees accepted an offer of sale from Mr Palmer of “4 tables, 2 dressers, 1 large safe, 1 old clock, 1 pair steps, old mangle and ironing table, part of the original furnishings of Vacluse House for the sum of £5”. Of these objects, the two dressers and the food safe remain in the house today and are central to the current museum understanding and interpretation of the kitchen (**plates 7–9**).

Over the following decade a number of Wentworth-provenanced items found their way into the house, through Wentworth family members or from people who had bought items at the February 1900 auction of “The furniture and effects and valuable pictures, bronzes, &c of the late Miss Wentworth, removed from Vacluse House to the auction rooms” of Lawson, Caro & Co. Some things were donated, some things purchased and some things lent.

A bronze listed in the 1900 auction catalogue came into the house in February 1926 as a five-year loan

17.

Ruby glass liqueur set listed in the 1900 auction catalogue as a “Bohemian glass liqueur set, consisting of 2 decanters and 12 liqueur glasses on tray”. Decanters 16 cm high, cups 5 cm high. Photograph Rob Little/RLDI, for Sydney Living Museums

18.

Thomas Woolner (1825–1892), *William Charles Wentworth*, 1854. Cast bronze relief medallion, 38 cm framed diameter. Photograph Rob Little/RLDI, for Sydney Living Museums





from William Charles Wentworth II (1871–1949), eldest son of Fitzwilliam Wentworth and grandson of the original W C Wentworth. It was listed in the auction catalogue as ‘The Dying Gladiator’ and that is how it was known for most of the 19th century (**plate 10**). It is a smaller reproduction after a Roman marble copy found in the gardens of the Villa Ludovisi, Rome c 1621, now in the Capitoline Museum, Rome; it is now known as the Dying Gaul or Dying Galatian (he wears a moustache and a Celtic torc around his neck). William Charles Wentworth IV (1907–2003) extended the loan in 1959 and formally donated the statuette in 1988.

Other ‘grand tour’ souvenirs from Italy included a group of table tops that also came into the house on loan in 1926, transferred, on William Charles Wentworth III’s instructions, from display at the Art Gallery of NSW. One was a scagliola tabletop painted with a central historical scene of Columbus receiving a letter of accreditation from Queen Isabella before sailing on his voyage of discovery to the Americas (**plate 11**). That scene is surrounded with eight oval medallions illustrating popular ‘Grand Tour’ destinations - the Roman Forum; the Duomo, Florence; Camposanto Monumentale, Pisa; Campo dei Miracoli, Pisa; Pitti Palace and gardens, Florence; St Peter’s Piazza, Rome; Piazza Signoria, Florence; and Siena Cathedral - alternating with 8-pointed oval medallions of various

signs of the zodiac. The table was formally donated in May 1934. A smaller *pietra dura* table top inset with birds, butterflies, shells, flowers and fruit remained on loan to Vaucluse House but passed into the ownership of W C Wentworth’s son George Neville Wentworth (1909–1989) and was not formally donated to the Historic Houses Trust until 1985 (**plate 12**).

Members of the extended Wentworth family bought items at the 1900 auction. One such object was a visiting card table, listed in the auction catalogue as a “table of exquisite workmanship, Louis XV, in olive wood, richly embellished with gilt ormolu mouldings, with oval Sèvres porcelain dish set in top, turquoise and gold, painted in figures of cherubs and panels of flowers, and further embellished with six smaller medallion plaques of Sèvres porcelain” (**plate 13**). It was bought at the auction by William Charles Hill (1838–1919), son of Henrietta Hill, née Cox, and thus a nephew of Sarah Wentworth, née Cox. His daughter Miss Edith Hill of Leura presented it to the trustees in December 1947.

Miss Hill gave other items to the trustees at the same time, including a table that she herself had bought at a sale of the effects of Robert Fisher (1848–1919). He was one of the sons of Thomasine Fisher, née Wentworth (1825–1913), the eldest of William and Sarah Wentworth’s ten children. He was also one of the trustees of William Charles Wentworth’s estate



19.

Lincoln’s Inn Heraldic Office, Wentworth Coat of Arms, c 1856. Photograph Rob Little/RLDI, for Sydney Living Museums

20.

Tomaso Sani (1839–1915), Terracotta maquette for statue of W C Wentworth, c 1890, 29.5 x 8 x 7 cm. Photograph Rob Little/RLDI, for Sydney Living Museums

21.

William Charles Wentworth’s bicorne, c 1855. Photograph Jenni Carter

and a surveyor responsible for drawing up the subdivision of the estate. She presented, too, a pair of large campana-shape vases painted with rustic scenes of peasant life in the style of Flemish artist David Teniers the Younger (1610–90) (**plates 14–15**). The vases had been given to Edith Hill's aunt Miss Laura Hill (1845–1930) by Miss Eliza Sophia Wentworth (Didy), Laura's cousin.

Other Wentworth-provenanced material came into the house at one remove (**plates 16–17**). In 1929 Miss Kate Fitzsimons (1838–1938), sold a collection of items to the trustees including a dessert service, a jewel casket, a scent bottle box and two pairs of vases, £75 for the lot. Some of the items had been bought at the 1900 auction by her brother John Fitzsimons (1871–1927). He had also bought at that auction some champagne glasses and antique tumblers but Miss Fitzsimons had sold these to Mrs Denise Wentworth (wife of William Charles Wentworth III) in London in 1927.

WILLIAM CHARLES WENTWORTH, THE STATESMAN

The trustees were always very interested in Wentworth the man, the statesman, and keen to acquire depictions of him and personal objects associated with him. In 1918 they bought a Woolner portrait medallion of Wentworth from Tyrrell's booksellers for 7 guineas (**plate 18**). In 1924 the Sydney decorating firm

Lyon, Cottier & Co donated a copy of the Wentworth Coat of Arms, drawn up by H. Salt's Heraldic Office, Lincoln's Inn, between 1852 and 1863 (**plate 19**). They had discovered it among some old records. In 1923 Charles Bertie, librarian at Sydney Municipal Library, donated a small terracotta figurine of Wentworth, now believed to be Tomaso Sani's maquette for the statue of William Charles Wentworth on the southern (Bent Street) façade of the Lands Department building, Sydney (**plate 20**).

But the most treasured acquisition of a personal nature was Wentworth's court suit, presumed to have been made for him while he was on his extended visit to England and Europe 1854–61 (**plates 21–22**). The suit conforms to Royal protocol of that period, comprising a silk-lined tailcoat of fine wool, knee breeches worn with silk stockings, an embroidered waist-coat of cream silk, as well as a bicorne of black silk decorated with marcasite and cut steel, designed to be folded flat so that it could be conveniently tucked under the arm when not being worn. Wentworth's activities in 1854–55 included a sustained campaign of lobbying to secure the introduction into the British Parliament of a new Constitution Bill which would provide full responsible government for the colony of New South Wales. The *NSW Constitution Act* received Royal Assent in July 1855.

The suit was first lent to Vaucluse House in February 1926 by W C Wentworth III and formally donated



22. Embroidered waistcoat, part of William Charles Wentworth's court suit, c 1855. Photograph Alex Kershaw

23. Dutch cast silver chatelaine, c 1855. Photograph Rob Little/RLDI, for Sydney Living Museums

24. Perfume phial, c 1860, 8.5 x 3.5 x 2 cm. Photograph Jamie North, for Sydney Living Museums

25. Veneered and inlaid scent bottle box, c 1860. Photograph Rob Little/RLDI, for Sydney Living Museums





26

The Duke of Northumberland's cup, presented to Lieutenant Colonel George Johnston, 1814, 29.5 x 25.5 cm. Photograph Jamie North, for Sydney Living Museums

27.

George Johnston's silver-mounted flintlock holster pistols, c 1777. Photograph Jamie North, for Sydney Living Museums

28.

George Johnston's military cane. Photograph Jamie North, for Sydney Living Museums

by W C Wentworth IV in 1991. In the interim it was often borrowed back by family members for use in re-enactments.

SARAH WENTWORTH

The trustees also took in items associated with Sarah Wentworth, but it is probably fair to say that these were offered rather than sought, and mostly came into the collection quite late. Sarah Wentworth's chatelaine came from Mrs Edith Weekes, née Wentworth (1916–2014), in April 1968 (plate 23). Mrs Weekes also donated a tiny perfume phial in August 1969 (plate 24). A scent bottle box that was one of the items sold to the trustees by Miss Kate Fitzsimons in 1929 may have been associated with Sarah or one of her daughters (plate 25).

OTHER COLONIAL PERSONALITIES: LIEUTENANT COLONEL GEORGE JOHNSTON

The Vacluse Park trustees were interested in people associated with Vacluse House, other than the Wentworths, such as Captain John Piper and Sir Henry Browne Hayes, both owners of the property before Wentworth. They did not manage to acquire significant objects associated with either of these men but they were offered several items with connections to other personalities in Australian history, most notably a collection of 'Johnston relics' transferred from the Art Gallery in 1934. The 'relics' comprised a gold cup, two swords, two pistols, a coupling ring, a bullet mould, a field telescope and a military cane (plates 26–28). They were

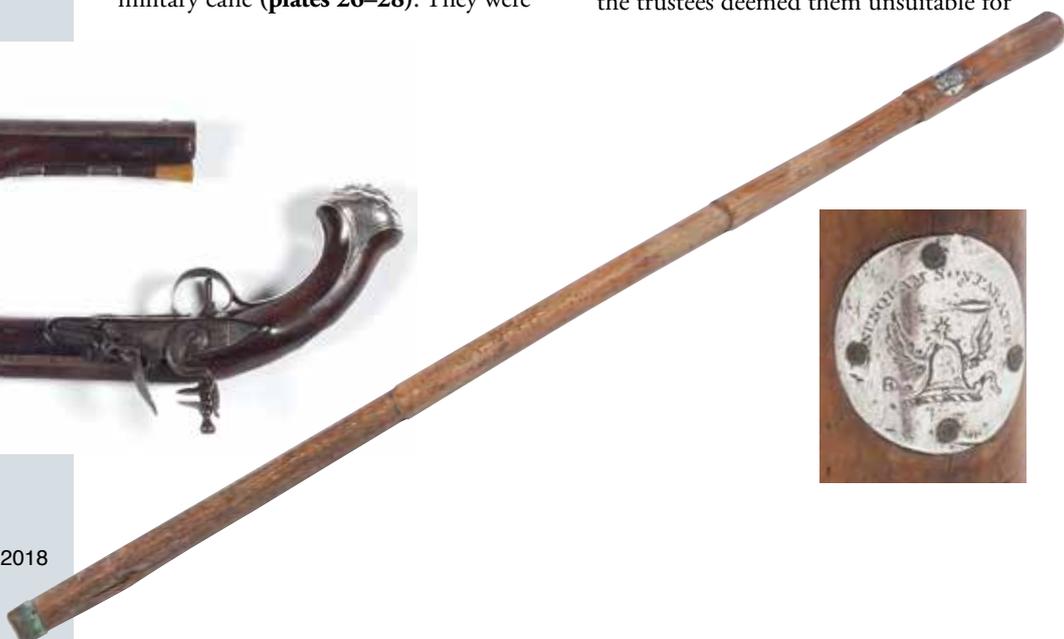
part of a collection of family papers and relics which had been presented to the state of NSW in July 1890 by Mr Percival Johnston, descendant of Lieutenant-Colonel George Johnston (1764–1823).

George Johnston is remembered best today as the man who, on 26 January 1808, arrested Governor Bligh in an act of 'loyal rebellion' – the so-called Rum Rebellion. He briefly assumed the role of lieutenant-governor of NSW and was, for this action, court-martialled in London in 1811 and cashiered.

The 'gold' cup, actually silver gilt by London silversmith William Elliott, was presented to 'Lieutenant Colonel George Johnston' of Annandale, NSW, by his patron Hugh Percy, 2nd Duke of Northumberland (1742–1817). Northumberland had supported Johnston throughout his career and through the court-martial. In December 1814, in a final act of friendship he sent this cup to Johnston "as a mark of remembrance with esteem".

Of the other 'relics', the military cane carries the Johnston motto *Nunquam non paratus* (Never unprepared) and the Johnston crest, a winged spur. The pair of silver-mounted flintlock holster pistols also bear the motto and crest. The pistols were made c 1777 by Birmingham gunsmith Thomas Richards.

When the Johnston relics were presented to the state of NSW in 1890 they were accepted by the Premier Sir Henry Parkes, and forwarded to the National Art Gallery where they were on exhibition for many years. By the 1930s, the trustees deemed them unsuitable for





29–30.

Anna Blaxland's silk wedding dress and shoes, 1821. Photographs Brenton McGeachie, for Sydney Living Museums

31.

J D Pinnock's shirt stud, c 1839. Photograph Jamie North, for Sydney Living Museums

32.

'Margaret Catchpole's ring', date unknown. Photograph Jamie North, for Sydney Living Museums

33.

China head boy doll, c 1872. Photograph Jamie North, for Sydney Living Museums





34.

Constance Frederica
Gordon-Cumming, *Vacluse Bay*,
July 1875, 37.5 x 55.5 cm.

the Art Gallery and offered the collection to the Public Library who were willing to accept the documents, two portraits and a watercolour depiction of 'The arrest of Governor Bligh', but not the objects. Mr D. Hope Johnston, son of the donor, strongly objected to the collection being split up so the Art Gallery then relocated the whole collection to its basement. When Mr Hope Johnston later left Australia for Europe, other members of the Johnston family discussed the matter and agreed that the documents and portraits should be transferred to the Public Library and the relics to 'Wentworth House'.

ANNA BLAXLAND'S WEDDING ENSEMBLE

Anna Blaxland's wedding ensemble was another acquisition that came into the Vacluse House collection in the 1930s,

brokered by the Public Library (**plates 29–30**). Anna was a daughter of John Blaxland of Newington, early colonial merchant, landowner and brother of Gregory Blaxland (1778–1853) remembered in Australian history for his 1813 exploring expedition across the Blue Mountains in company with William Lawson and William Charles Wentworth. Anna married Thomas Walker of Rhodes on the Parramatta River on 4 January 1822.

The Vacluse Park trustees were first made aware of the Anna Blaxland costume in 1921 when her daughter Miss Alice Octavia Walker (1841–1936) of Rhodes lent them a "silk scarf said to have been made in China in 1819 from the first silk produced in the colonies, from silkworms raised by Anna E. Blaxland, daughter of John Blaxland Esq of Newington". Miss Walker died in May 1936, the last survivor of 13 Walker siblings, specifying in her will that all the family portraits and miniatures should be given to the Public Library. Her executors did this but Miss Ida Leeson from the library

suggested that Vacluse Park might like the silk scarf and, in a case with a glass front, "Miss Walker's mother's wedding dress, which must be at least 120 years old." Vacluse House received the scarf and wedding dress in October 1936, as well as Anna Blaxland's wedding shoes, two parasols and a "pair of old white silk stockings" marked "Blaxland 2". The stockings are understood to have belonged to John Blaxland.

ASSORTED TREASURES

A number of small items came into the collection at Vacluse with stories of association to various colonial families, but with little corroborative detail. One such object is a gold shirt stud, a tiny item of men's jewellery, less than 15 mm in diameter (**plate 31**). It was presented to the trustees in 1964 by Sir Kenneth Whistler Street (1890–1972), former chief justice and lieutenant-governor of NSW. He believed that the stud was one of three that had been given to colonial public servant James Denham Pinnock (1810–1875) in 1839, and that it contained a strand of



“Miss Wentworth’s hair”, held within a channel running through the coils of the ruby-eyed serpent. The gold stud itself is highly symbolic with the serpent representing undying love and the rubies standing for passion. The inclusion of a thread of hair makes this an emotionally charged item of jewellery. And that raises a question about the identity of “Miss Wentworth” and her connection to Mr Pinnock. “Miss Wentworth” was probably one of the daughters of D’Arcy Wentworth (1762–1827), the founder of the Wentworth dynasty in Australia, but the rest of the story is long since lost.

A pretty little gold ring with ruby and pearl setting was once owned by Miss Jane Piper (1831–1905), daughter of Captain John Piper, military officer, public servant and former owner of the Vacluse estate (**plate 32**). From the late 1820s the Piper family lived near Bathurst where Mrs Piper and her daughters ran a dairy farm – in her later years Jane Piper was as proud of her cheese-making as having been the first to introduce the polka to Bathurst.

Jane was keenly interested in early Australian history and believed that this ring had belonged to well-known convict Margaret Catchpole (1762–1819) whose life story provided the source for a number of 19th century plays and publications and even an early Australian silent film. Miss Piper gave the ring to Mrs Harriett Eliza Stewart of Mount Pleasant, near Bathurst. On Mrs Stewart’s death in 1922 the ring went to her daughter Mrs Anne Athol Hughes (1864–1958), who later displayed it in her private museum in Hove, Sussex, labelled as Margaret Catchpole’s ring.

The original trustees’ label for a cloth-bodied, china-headed boy doll reads: “Doll, 1872. Cloth body, china head & limbs, presented by Mrs Jane Bernays, belonged to her mother. The boots on the tiny feet are lustre-ware”. Mrs Jane Bernays, née King (1890–1978) was a member of the Hume family, a great-granddaughter of Francis Rawdon Hume, brother of Hamilton Hume the explorer. Her mother, Edith Mary King, née Kennedy (1867–1913) would have been five years old in 1872.

35.

Constance Frederica Gordon-Cumming, *Darling Point & Double Bay, Sydney Harbour*, dated 6 August 1875, annotated, 37.5 x 55.5 cm. Collection: Mitchell Library, State Library of NSW

PICTURES

The first paintings the trustees acquired were two watercolours, one of Vacluse Bay (**plate 34**) and the other of Darling Point and Double Bay (**plate 35**), painted in July and August 1875 by a Scottish-born travel writer named Constance Frederica Gordon-Cumming (1837–1924), daughter of Sir William Gordon Gordon-Cumming of Altyre and Gordonstoun. In 1867 she was invited to spend a year with a married sister in India and this proved the start of twelve years of travel, during which she produced numerous watercolours. She was well off and well connected, and her globe-trotting has been described as having the “air of a series of rather far-flung social calls”. She



36.

Hans Julius Grüder (1824–90),
Three daughters, 1868. The trustees' label on the picture reads:
 Three daughters of William Charles Wentworth, painted in 1868 at "The Priory" Aston in Birmingham, England, by H.J. Gruder (1824–1890),
 140 x 171 cm framed

arrived in Sydney in late May 1875 and remained in NSW until early September.

The Vaucluse Park Trust acquired the paintings in April 1920 from Mrs Sterling Craig of Armidale, acting on behalf of the artist. Mrs Craig had recently returned to Australia from Scotland bringing with her "a number of water colour views of Sydney Harbour and the Heads which Miss Gordon-Cumming hoped to sell in aid of a fund for distressed clergymen." The Vaucluse Park Trust purchased the pictures on the recommendation of the Director of the Art Gallery of NSW, but in 1963 transferred one to the State Library.

From the 1920s the trustees adopted a practice of acquiring contemporary

depictions of Vaucluse House, etchings, watercolours and oil paintings by artists such as Eirene Mort, J A Crisp, Fred Foster, J S Watkins, and Douglas Dundas. They also regularly borrowed paintings from the Art Gallery of NSW and the Public Library as furnishing pictures to hang in the house. Montagu Scott's large 1870 oil painting *A day's picnic on Clark Island, Sydney Harbour* hung in the house for three years soon after it was given to the Public Library in 1930 by Miss Edith Hill. Another very large painting, Augustus Earle's *Mrs Piper and her children* came into Vaucluse House on loan from the Public Library in 1937 and stayed for many years.

Wentworth family portraits also came into the house, initially as loans. A large group portrait painted in England in 1868 of Eliza, Laura and Edith Wentworth, the three surviving younger daughters of William and Sarah Wentworth, was lent to the house in February 1926 by W C Wentworth III and formally donated by his son, W C (Bill) Wentworth IV (1907–2003) in August 1959 (plate 36).

A smaller oil of the third born of the Wentworth daughters, Sarah Eleanor Wentworth (known in the family as Joody), came on loan with the group portrait and was later donated (plate 37). The Vaucluse collection has two identical versions of this portrait, memorials of a much loved daughter who died young. Joody's health was always delicate. In mid-1857 she was sent to take the waters at Kissingen near Munich in Germany, moving from there in late 1857 in search of a warm place for the winter to Corfu, where she died in December 1857, aged 22.

One Wentworth portrait that the trustees acquired late in the day came via William Charles Wentworth IV when he was Minister for Social Services in the Gorton government (plate 38). In a letter written in September 1968, Wentworth explained that on a recent trip to the United States he had "met a Mr J.G.D. Paul of Baltimore who is an elderly man of considerable distinction in the United States. Mr Paul is a great-great-grandson of Martha Wentworth who was a sister of D'Arcy Wentworth, my own great-great-grandfather. He has a contemporary portrait of Martha Wentworth as an old woman." The portrait was eventually shipped to Vaucluse House in October 1969 in the diplomatic care of the Australian Embassy in Washington, and Prime Minister J G Gorton presided at Vaucluse House in February 1970 at a ceremony organised for the reception of the painting.

CODA

Bill Wentworth addressed the letter he wrote in September 1968 to the trustees of the Nielsen-Vaucluse Park Trust. The Nielsen Park Trust had been established in 1911 with the resumption of the Greycliffe Estate, another property associated with the Wentworths. The same trustees served on both the Vaucluse House and the Nielsen Park Trusts, and in April 1950 they were combined into a single Nielsen-Vaucluse Park Trust. Even so, Wentworth was not quite up to date because in 1967,

37.

Thomas Youngman Gooderson,
Portrait of Sarah Eleanor Wentworth,
c 1856, 72.5 x 52 cm framed

38.

Artist unknown, *Portrait of Mrs Martha
Johnstone* c 1786–1866 (formerly Paul,
née Wentworth), 178 x 95.4 cm



with the passing of the *National Parks and Wildlife Act* and the formation of the National Parks and Wildlife Service, Vaucluse House became the Vaucluse House Historic Site. The Act had provision for the reservation of Historic Sites, defined as ‘areas that are the sites of buildings, objects, monuments or events of national significance’.

Another round of legislation in 1980 during the premiership of Neville Wran led to the formation of the Historic Houses Trust of NSW (HHT) and the transfer of Vaucluse House to this new statutory authority. The HHT remains the custodian of the property and in a recent refurbishment of the visitors’ orientation room at Vaucluse House several of the acquisitions of the early trustees have been placed on display for the first time in decades.



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lecture at the Women’s College,
University of Sydney
on 18 March 2017.

NOTES

- 1 *Monitor* 12 Jun 1827 p 1.
- 2 *SMH* 15 Mar 1853 p 1.
- 3 *SMH* 7 Oct 1905 p 9; 9 Oct 1905 p 3.

John Rothwell (Ginger) Morris

12 July 1931 – 4 December 2017



Peter Watts composed this tribute to John Morris, former director of the National Trust (NSW) and a former President of the Australiana Society. He outlines John's substantial contribution to heritage conservation in NSW, where he and his allies took the fight up to bureaucrats and developers to preserve buildings, places and even whole suburbs of significant heritage and social value.

John Morris, the resolute Director of the National Trust (NSW) 1975–82

PETER WATTS

In the turbulent days of the 1970s when Sydney's historic Rocks district was threatened with demolition, the left wing Builders Labourers Federation (BLF) and its leader, Jack Munday, formed an unusual alliance with the National Trust. The Trust was politically neutral but its membership reflected the political spectrum, including very conservative sections of the community. Its director, John Morris, knew he needed the BLF's support. But he could not count on the membership agreeing.

The two first met in the bar of the Royal George Hotel in Sussex Street, when Morris deemed it sensible that he not be seen in the offices of the BLF – nor Munday in the offices of the National Trust. He told Munday to look for the fellow with a red beard, wearing glasses and a checked sports

coat. That pattern of meetings continued for some time. It may seem strange now that such clandestine meetings should have been necessary. Both the BLF and the National Trust had some of the same goals – to create a more civilised environment by protecting the best buildings and places from the past. As is so often the case, politics got in the way.

Jack Munday went on to become one of the National Trust's Living National Treasures. John Morris, never one to seek the limelight, though he often received it in those heady days, faded into the background. He died on 4 December 2017 after a short illness, retaining his characteristic cheerfulness and dignity until the end.

Born in Hobart on 12 July 1931, John was known to Tasmanians as Ginger Morris. His father did not encourage him to go into the family business, Oldham, Beddome &

Meredith, then the leading bookshop in Hobart. Instead, after leaving The Friends School, he went to work for the Royal Agricultural Society (RAS). Here he learnt much about management and governance. He also learnt a great deal about working with passionate and sometimes single-minded, even eccentric, people. Fancy poultry breeders and the owners of show dogs are themselves special breeds. Dealing with such passionate and single-minded sorts perhaps stood him in good stead for his later career with the National Trust.

After a few years at the RAS, he took himself to London where he used his father's connections and worked in several bookshops, undertaking a course in bookselling. He returned to Hobart and the family business, becoming a director and company secretary.

But his real passion was the historic

buildings of Tasmania, and their protection. At the age of 31 he became the Hon. Secretary of the fledgling Southern Committee of the National Trust in Tasmania, a position he retained until he moved to Sydney in 1965.

John was something of a man-about-town in those years. He won “the best dressed man in Hobart” and mixed in the right circles – polishing his social skills for his later career. He was a regular guest at Government House. At a party one evening the guests were playing an old-fashioned game called sardines where they hid all over the house. He and an accomplice, who subsequently became an eminent Melbourne QC, decided to hide on top of the tower, but not before they ‘borrowed’ a pair of tartan trews from the room of the Governor’s young ADC (who went on to become President of the Melbourne Club). Once on the tower the temptation to hoist the trews up the flagpole was irresistible. Regrettably for them the halyard snapped – with no way of lowering the garment. Hobart woke the next morning to a pair of tartan trews fluttering in the breeze from the flagpole of Government House. John confessed to the ADC and he and his accomplice were summoned before the Governor, Lord Rowallan, for a good dressing down and gave a grovelling apology. The story passed into Tasmanian folklore.

By 1965 John was ready to branch out on his own. By happenstance he was in Sydney being interviewed for a position in a bookshop when he ran into Reg Walker, Director of the National Trust in NSW. Walker had previously met John in Hobart and been impressed by his knowledge of historic buildings, his enthusiasm for protecting them and his easy social disposition. At the time he was looking for a Deputy Director and encouraged John to apply, which he did so successfully. John held the position of Deputy Director of the National Trust (NSW) from 1965–72, Acting Director 1973–74 and Director 1975–82.



John Morris, the smiling host in the garden of his waterfront house at Balmain

Within a year of arriving in Sydney he had married a young Perth solicitor, though Jocelyn (née Daly Smith) sometimes believed she had married the National Trust, such were the all-consuming demands on John. While managing her own career Jocelyn was John’s greatest supporter, ever thankful that she had not married a ‘corporate man’.

John was very self-effacing. He never talked of his own achievements. He was of a type, of an era, and of a style that was truly civilised. Modesty was a part of it. He made huge contributions to the community, always doing things for others and rarely for himself. His modesty prevented him from ever attributing any success to himself. But his humour, civility and manners disguised a steely and determined nature.

The Annual Reports for the years he was at the Trust leave one breathless

with the energy and the achievements of the organisation during his tenure. When he began work there, the Trust had 7,500 members and 24 expert committees and panels advising the board and Director. By the time he left 17 years later, membership had quadrupled to over 32,000. With some 50 committees, the Trust had extended its reach way beyond buildings to include cemeteries, urban and landscape conservation, industrial archaeology, bush regeneration.

In 1978 the office had moved to Observatory Hill with its associated SH Ervin Gallery. John established a Small Houses Scheme which acquired, conserved and sold a number of small derelict houses in Windsor, Lithgow and

Bathurst. During his tenure the Trust added substantially to its own property portfolio including the Norman Lindsay Gallery, Springwood; Cooma Cottage, Yass; Harper's Mansion, Berrima; Miss Traill's House, Bathurst; Riversdale, Goulburn, and the Woodford Academy, Woodford.

John worked with many of the great luminaries of the conservation movement on committees, the board and the staff. It was an era that has all but disappeared – gifted people, professional and amateur, all passionate and outspoken in their desire to improve society by preserving the best of the past. Dame Helen Blaxland, Annette Blinco, James Broadbent, Ken Cable, Kevin Fahy, Cedric Flower, Max Freeland, Jim Kerr, Joan Kerr, Clive Lucas, Helen Proudfoot, Rachel Roxburgh, Leo Schofield, Caroline Simpson, Ian and Maisy Stapleton, Daniel Thomas, Meredith Walker and Coleman Wall were among them.

The conservation landscape changed rapidly during the period when John was at the Trust. In 1975 the Australian Heritage Commission was established. He also saw the transition from the rough and tumble years of the Askin era to the election of Neville Wran in 1976, the passing of the *Heritage Act* in the same year and the establishment of the Heritage Council. It was the beginning of a whole new era. Legislation and the gradual 'professionalisation' of the heritage 'industry' did not necessarily mean the Trust could let down its guard which John was one of the first to recognise. He never let up on the Trust's strident advocacy role, as Premier Neville Wran knew.

The range and breadth of the Trust's reach in those days, both geographically and in scope, is breathtaking. John handled it with aplomb. He was a consummate manager and a quietly inspirational leader. Hugely competent. The most brilliant letter writer. He commanded respect and affection and had great integrity. He was hugely admired within the Trust and in the community more generally. He never seemed flustered or hurried. His patience seemed to know no bounds. Yes, he took risks. But he had great faith in his own judgement, a faith born from

long experience. And his judgement was invariably right.

John was exemplary in his role as the State's chief independent advocate for the conservation of the built environment. He shared that title with Jack Munday who attended his memorial service and with whom he remained friends until the end.

John was especially skilled at forming alliances. Recognising the Trust's limited resources meant strong working relationships with others were essential. His relationship with Jack Munday and the BLF was but one of many. He needed these alliances to fight the great battles of the day to save places such as the Queen Victoria Building; The Rocks; Lyndhurst which became the rallying cry against the North West Distributor slashing through Glebe and other inner suburbs; the Commonwealth Bank, Martin Place; the Finger Wharf, Woolloomooloo; the highway that was to destroy Jersey Road, Paddington; the verandas in Yass and many other country towns; the Strand Arcade, and many more.

Every one of these battles required careful strategy, manoeuvring, networking, a dash of skulduggery, and sheer hard work. John was a master at it all. It was a great measure of the man that, in all his battles, he never stooped to personal attack or cant. He argued from a position of deep knowledge, commitment and sincerity. Bitterness, anger and sarcasm seemed totally foreign to his character.

John particularly enjoyed the work of the Trust's Historic Buildings Committee which was very active in identifying historic buildings across the state. Many weekends the Committee travelled into the country inspecting buildings and, in doing so, built the Trust's huge and immensely valuable database of classified buildings – 339 buildings

alone were classified in the year John started, a massive number of inspections, research and citations to be written. The committee debated and discussed and learnt from observation - and from one another. They talked to owners, members of many historical societies, local councils and fledgling conservation groups, compared and contrasted different styles and architects. They travelled deep into the countryside which gave opportunities for long and thoughtful discussion. With John at the helm these trips were invariably great fun.

Some years after he left the Trust, John was rewarded with the Trust's Lifetime Achievement Award. It was richly deserved. He left an enormous legacy of which we are the, often unknowing, beneficiaries.

When he left the Trust in 1982 John began a film location business using all the knowledge of special places he had built up over his lifetime. He also began garden tours for the Friends of the Royal Botanic Gardens.

During these later years, and without the demands of the Trust, John was associated with many organisations and served on the committees of a number of them. He always lent his support whenever he could. They included The Australian Society (President 1997–99); Friends of the Royal Botanic Gardens; the Balmain Association; Civic Design Society; Friends of the Museum of Applied Arts and Science; and Friends of Callan Park.

Ever the bon-vivant, in his later years John enjoyed various social groups and he and Jocelyn were generous hosts at their wonderful waterfront house, Kenilworth, in East Balmain.

John is survived by Jocelyn and their two daughters, Vanessa and Celia, their husbands and four grandchildren – and countless historic buildings and places that would not have survived but for his determination.



Peter Watts AM, who trained in architecture at the University of Melbourne and landscape design at RMIT, came to Sydney as inaugural director of the Historic Houses Trust of NSW (1981–2008). He and his wife Jo became firm friends with John and Jocelyn Morris.



Mr Head's brass tray

JOHN WADE

Years ago I bought a brass tray with gum leaves on it. I turned it over and saw that the maker had incised on the back "Hand Made R. Head Cremorne". At the time, the name meant nothing to me. Then I found another one, without a maker's name, but in the Arts & Crafts style and with similar features: the same scalloped border, same central panel with two gum leaves on a hammered ground, same border of punched circles; similar four round feet. Eventually, I had to try to find out who "R. Head" was.

I assumed "R Head" was a man, his tray looked like he had made it in the 1920s or 1930s, and he worked at Cremorne on Sydney's lower North Shore.

Maybe he was a member of the Society of Arts and Crafts of NSW, founded in 1906 (our second oldest craft association, after Tasmania). The Society is good at recording its history, listing members from 1906 to the present on its website; "R. Head" joined in 1927.

From 1916, the Society held an annual exhibition in the Art Gallery of the Department of Education in Loftus Street, Sydney. From 1926-36, they staged small displays at a shopfront "depot" in arty Rowe Street. Curators and trustees from the Art Gallery of NSW and the Technological Museum (MAAS) attended the annual exhibitions, and bought items in 1927 and 1932 at least.

Fortunately the Society publicised its exhibitions and provided information to journalists covering the events. So I turned to Trove, the National Library's on-line website which has revolutionised newspaper searches. Searching for "R Head" and "Society of Arts and Crafts" showed that "Mr R Head" exhibited metalwork with the Society each year from 1928 to 1934.¹

Well-known artists exhibiting included Grace Seccombe, Rhoda and Dorothy Wager (Rhoda Wager was one of six debutantes presented to the Governor and Lady Game at the Society's first Ball in 1930, amid decorations ornamented only with Australian flora and birds),² Vi Eyre, Mildred Creed, Violet Mace, Nell Holden, Margaret Preston, Una Deerbon, Byram Mansell and Harry Lindeman.

Head exhibited alongside other brass workers such as Misses E M and L Young, Miss G E Mann, Mrs Stirling Levis, Mr J Barford, Mr G P Innes and Mr W A Inman. In 1931, Head was one of six artists demonstrating their techniques.

But what was his first name – was he Ralph? Reuben? Robert? Roy? Russell? Asking a friendly librarian to check the online electoral rolls for 1930 gave the answer: "5105 Head, Robert John Daniel, 354A Military road, brassworker M." His wife is also listed, as "5103 Head, Audrey Grieve, 287 Military road, domestic duties F", which must be their home address. Searching NSW Births

1.

Robert John Daniel Head (1897-1982), circular brass tray with repoussé decoration of two gum leaves, incised on back "Hand Made R Head Cremorne", c 1930, diam 30 cm

2.

Attributed to Robert John Daniel Head (1897-1982), oval brass tray with repoussé decoration of two gum leaves, c 1930, length 36 cm

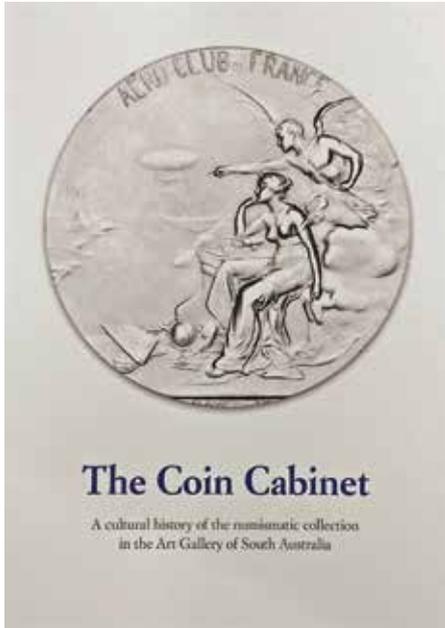
Deaths and Marriages on-line reveals that Robert married Audrey G Spradbrow at North Sydney in 1927.³ By 1937, both were at 314 Military Road, and in 1949 at Park Road, Port Macquarie; in both his occupation is "art metal worker". Ancestry.com shows he was born in South Australia in 1897, while BDM on-line revealed he died in 1982, but I couldn't find any children of the marriage.

So now we know a little more about him, all from the internet.

Short articles are useful fillers for the magazine, so if you have anything suitable, contact the editor John Wade johnwade@optusnet.com.au

NOTES

- ¹ *SMH* 13 Jul 1928 p 4; 22 Oct 1929 p 4; 21 Oct 1930 p3; 20 Oct 1931 p 4; 30 Oct 1932 p 5; 16 Aug 1932 p 3; 25 Oct 1932 p 4; 23 May 1933 p 4; 28 Mar 1934 p 7; *Sun* 23 Oct 1928 p 21; 21 Oct 1929 p 15; *Sydney Mail* 5 Nov 1930 p 34.
- ² *SMH* 2 Aug 1930 p 9.
- ³ NSW BDM 1927/16775.



Julius Schomburgk (1819–1893),
Mounted Great Exhibition medallion,
c.1860, Adelaide. Silver, bronze, blackwood
(*Acacia melanoxylon*), 26.8 x 18.0 x 15.5 cm.
Gift of Sir Samuel Davenport 1861,
Art Gallery of South Australia, Adelaide.
One of the more unusual and important
examples of numismatics in the Art Gallery
of South Australia collection

REVIEW BY BERNIE BEGLEY

Peter Lane, *The Coin Cabinet. A Cultural History of the Numismatic Collection in the Art Gallery of South Australia*. Art Gallery of South Australia, Adelaide, 2017. Hardback, 215 pp 300 x 210 mm, many illustrations, index. ISBN 9781 921668 319 \$50 plus postage.

If you think that a history of the numismatic collection held by the Art Gallery of South Australia would be a dry read of limited appeal, you are certainly in for a pleasant surprise with Peter Lane's new book. It is a good read, full of life and interest.

Peter Lane has been the Honorary Numismatist at the Art Gallery of South Australia since 2007 and is the convenor of the South Australian Australiana Study Group, which has met monthly in Adelaide since 2015. He is well known to numismatists, as well as to *Australiana* readers, through his many articles in various magazines.

As expected, there is a great deal of insight into how the collection came into being in the mid-19th century and how it was expanded and cared for by the various curators. These individuals had greatly differing personal histories, attitudes and characters, from the wide-ranging Alfred Chitty to the numismatic purist James Hunt Deacon. Even a trail-blazing woman, Sedley Towler, was in charge for over 20 years, almost exactly a century ago.

The book brings to life the practicalities of having a collection of some 30,000 pieces: the innovative ways new acquisitions were made; why donations of duplicates were accepted; the trading the curators did, both with individuals as well as other government institutions, to raise awareness about the collection and much needed

funds. The many photos of these curators, as well as prominent benefactors and local identities of the times add great depth to the tale and bring these "names" alive.

Many readers will appreciate the numerous background incidents recounted regarding the items in the collection. While some pieces are highly valuable and rare, many details are given for more humble items which are perhaps just as interesting and will very likely be part of many private collections. These snippets about the circumstances to their issue, persons involved etc, are recorded for the first time and will be enjoyed by many.

The high quality of the numerous illustrations is to be commended and reflects the high standards of the Art Gallery of South Australia, as does the dignified appearance of the book itself. The timeline, glossary and extensive endnotes – over 770 of them – give confidence of the depth and accuracy of the information cited. The index is a great benefit considering the span of history involved and great number of items and people detailed in the stories told.

It is indeed fortunate that such a wonderful collection was commenced over 150 years ago and that there is such detailed documentation available regarding its history. The book is highly recommended to all collectors, for those that have an interest in the development of a collection within an institution and of course numismatists. Peter Lane has recognised that a most interesting story was entailed with *The Coin Cabinet* and has told it most entertainingly. The book (print on demand) is available only through the author and he can be contacted at pnj.lane@bigpond.com.



Bernie Begley is a Queensland-based numismatist and Australiana collector.



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A fine Colonial Australian cedar chest of five drawers, featuring architectural styling with turned and spiral-fluted half-columns supporting two cantilevered upper drawers, standing on turned feet. The skilful turning is particularly unusual and very likely the work of a cabinetmaker of Scottish origin. Circa 1840s

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HAUGHTON FORREST (1826–1925)

Mt Wellington, Tasmania
Oil on board in original frame
Signed lower right
31 x 44 cm

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Proserpine
Rhodanthe and Proserpine have been sold

