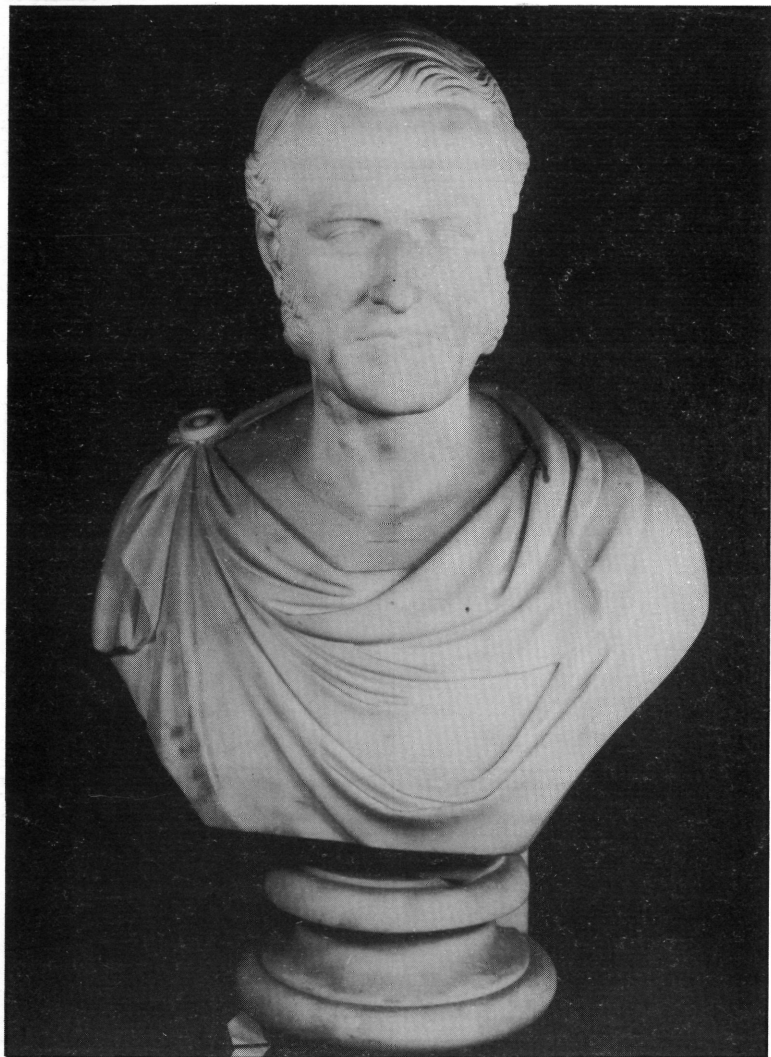

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NOVEMBER 1989

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Vol.11 No.4



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Cover: Marble bust of Commodore J.G. Goodenough by Achille Simonetti, 1877.
Coll. Art Gallery of New South Wales

THE AUSTRALIANA SOCIETY

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SOCIETY PROGRAMME

MEETINGS

1989

**SUNDAY,
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EXCURSION

A visit to THE TANK STREAM. Time 2pm. Enquiries, the Secretary. A final opportunity this year for members and friends to explore Sydney's subterranean history. Numbers limited. Our earlier visits were quickly booked out

**THURSDAY,
7 DECEMBER**

GUEST SPEAKER GREGORY FORD

An illustrated lecture – Australian Cottage Furniture. Followed by Christmas refreshments.

**FRIDAY,
26 JANUARY**

1990

Annual Australia Day Dinner. Guest speaker and venue to be advised.

**THURSDAY,
1 FEBRUARY**

SHOW & TELL, SWAP & SELL

Members are invited to bring along items of Australiana for discussion; and if they wish sale of exchange.

**THURSDAY,
5 APRIL**

GUEST SPEAKER RICHARD NEVILLE

Printmaking in early Sydney 1800-1850

*Society meetings are held at
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Colonialism and Colonial Sculpture

The Marble Bust of Commodore J.G. Goodenough and the Art Gallery of New South Wales

Daina Fletcher

In 1877, the Art Gallery of New South Wales (then known as the New South Wales Academy of Art) acquired a marble bust of the Commodore of the Australia Station, Commodore J.G. Goodenough executed by local sculptor Achille Simonetti. (Fig.1)

The bust was executed posthumously, since Commodore Goodenough died at sea aboard the *HMS Pearl* 500 miles from Sydney, from a poisonous arrow inflicted by the natives of Santa Cruz Island.

As senior representative of the British Navy in Sydney Commodore Goodenough was very active in colonial civic affairs, while his responsibility for maintenance of law and order in the Pacific took him out on patrol frequently. His premature death 20 August 1875 was widely condemned and mourned. Contemporary newspapers eulogised his noble life, commenting on the irony of the Commodore's last public act – unveiling the statue of Captain Cook, a great man of similar devotion, diligence and generosity who was likewise struck down by natives.

HMS Pearl returned to Sydney on 21st August. The funeral took place at North Sydney on 24th. All banks and public offices were closed in reverence with 10,000 people in attendance.

The Commodore was survived by his wife Victoria and two sons. Before her departure for her home in England in October 1875 Mrs Goodenough, with the officers and crew of *HMS Pearl* designed and commissioned a funeral monument which was later erected in St Leonards cemetery, North Sydney. Mrs Goodenough also commissioned a bust and medallion of her husband from Achille Simonetti, apparently immediately she knew of his death.

Simonetti executed the works without ever having seen the Commodore alive. He took a death mask in clay from the face of the deceased Commodore as the body lay on the *Pearl* awaiting burial.¹ (Fig.2) Simonetti



Fig.1 Marble bust of Commodore Goodenough by Achille Simonetti, 1877. Coll. Art Gallery of New South Wales.

would also certainly have referred to engravings in contemporary newspapers in an attempt to imbue his somewhat lifeless subject with strength of character. There are also two photographic portraits by Messrs Freeman Bros. of Sydney in the Mitchell Library.

The terracotta medallion was exhibited by Simonetti at the Fifth Annual Exhibition of the NSW Academy of Art in 1876. The medallion and a bust were shipped to Mrs Goodenough in England. In a letter to Simonetti Mrs Goodenough congratulates him and "... remarks that she finds it difficult to say which pleases her most – the dignity and grandeur of the one or the tender kindly expression of the other".² It is not known whether this bust was of marble.³ It could have been terracotta, clay or plaster for final approval. Mrs Goodenough considered it a

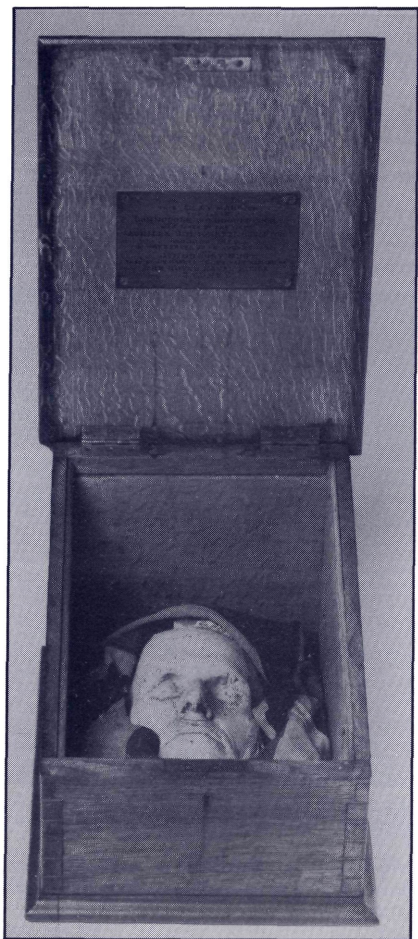


Fig.2 Death Mask of Commodore Goodenough by Achille Simonetti, 1875. Coll. Australian National Maritime Museum.

work of such merit that she requested and was granted permission to exhibit it at the Royal Academy.

Mrs Goodenough's version of the bust was acclaimed in Sydney for its artistic achievement. A report for the *Australian Witness* commended Simonetti for the likeness he produced, admiring his ability to capture the traits "... of firmness and determination combined with gentleness which characterised the late Commodore..." It is "... an excellent work of art". The reporter advocated "... that

a copy of the bust be executed for the colony as a lasting memorial to someone who held a prominent position in our midst!"⁴

A committee of prominent community members organised subscriptions to pay for the work. The marble copy now in the Art Gallery of NSW is this copy by Simonetti of 1877. The cost of the work is unknown. The bust was exhibited and praised at the Sydney International Exhibition of 1879.

Simonetti's neo-classical style accommodates well those qualities of marble which embody permanence and aestheticism. Dressed in a toga with triangular drapery and upright posture the Commodore is represented as a Roman statesman. Noel Hutchinson suggests that the realistic portrayal and slightly turned head reveal a more romantically inclined classicism, a more eclectic style.⁵

The 2,000 year genealogy of the classical style certainly highlights its commemorative qualities appropriate for a memorial bust of this type. There is another bust of the Commodore in the Mitchell Library. Of terracotta, the bust represents its subject in a more expressive pose, clothed in suit, bow tie, draped in a cloak. It was donated to the Library by the Commodore's granddaughter. That bust by an unknown sculptor is less stoic, heroic and memorial than the public marble bust by Simonetti.⁶

Simonetti used the neoclassical style which had captured colonial aspirations for most of its history. It was a style he shared with sculptors Charles Summers and Charles Abrahams working earlier in the century.

The exhibition of the other bust of Commodore Goodenough at the Royal Academy certainly contributed to Simonetti's reputation and also to the NSW Academy's decision to sponsor the copy. Although the Academy offered classes in sculpture, (with Simonetti as tutor), its sculpture collection was largely limited to antique casts, both for display and instruction.

Significantly the bust of Commodore Goodenough was one of the first works of contemporary sculpture acquired by the Academy. It was almost certainly the first work by a local sculptor. Not until the Sydney International Exhibition did the youthful Academy augment its sculpture collection to a notable extent when it bought works by Charles Birch, Fontana and A. Bruce Joy – all English.

Despite its historic importance to the genesis of the Art Gallery of New South Wales the bust appears to have spent quite a large proportion of the 20th century in the Gallery's storage bowels. Neither was it included in the *150 years of Australian Art* exhibition held at that institution in 1938. The text of the catalogue states "Generally Australian sculpture, with the exception of R. Hoff's work in stone is obediently academic ...". Although Simonetti is absent from this chronology his success reflects the taste for the 'obediently academic' in Sydney in the 1870s.

Simonetti's 'Commodore Goodenough' was included in the exhibition *Early Australian Sculpture* held at the Ballarat Fine Art Gallery in November 1977. Noel Hutchison, in the catalogue essay describes the work of Simonetti and his contemporaries as technically competent and artistically eclectic, qualities which enabled them to attract commissions.⁷ This may have been true for the sculptural artistic climate of the late 19th century was not particularly adventurous, largely confined to the public architectural arena.

Daniel Thomas in his review of the exhibition offers a much broader, colourful description. He compares the work of this period with that of Bertram Mackennal and the sculptors at the turn of the century: "Instead of men there are women, nymphs and love Goddesses instead of politicians and men of action, fantasy and luxury instead of mundane reality, limp floating curves instead of neo-classicism"⁸

While the neoclassical style of Achille Simonetti's bust of Commodore James Grahame Goodenough suited the aspirations of a prosperous colony, it was even at that time regarded by many in European artistic spheres as rather reactionary.

Footnotes

1. The death mask was held by the architect Horbury Hunt, fellow member of the Society of the Academy of Art in 1875 until it was given to Royal Naval House Sydney. It is now housed in the Australian National Maritime Museum, swaddled in the Union Jack.
2. Quoted from an untitled and undated report in the 'Newspaper Clippings File' 1874-1881 A.G.N.S.W. A medallion of the Commodore by Simonetti is held by the Royal Australian Navy and is on display at its base at Jervis Bay. It is almost

certainly a copy of the one despatched to Mrs Goodenough.

3. Graves A, *The Royal Academy of Arts Exhibitors 1769-1904*. He does not mention the material. Contemporary newspaper accounts emphasise that a copy in marble be executed for the colony.
4. The *Australian Witness*, undated, held in the 'Goodenough Papers', Mitchell Library.
5. Hutchison, N. 'Australian Sculpture in the 1870s', *Art and Australia* Vol. 15 No.3, Nov. 1972.
6. The bust has a "G" on the back. Could stand for Goodenough? or, the *Pall Mall Gazette* 1881 reports that Count Gleichen has executed a bust of the Commodore.
7. Redford, R. (ed), *Early Australian Sculpture*, catalogue of the exhibition.
8. Thomas, D. 'Solid Gentlemen, Limp Ladies' the *Bulletin* 12 Feb. 1977.

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however, like to direct our attentions to the "early" and part of the "middle" colonial periods. That is to say 1788 to soon after 1810 – let us say 1815.

The time period necessarily excludes silver and silversmiths from Victoria and South Australia. In NSW, we know of William Hogg who came on the first fleet. Then there are the *Sydney Gazette* references to advertisements (1803-1805) of Mr Hartley, W. Moreton, Thomas Randall and Henry Lane, all hinting at varying degrees of silversmithing competence. There also is Benjamin Scully, Sully or even Souly. John Austin and Ferdinand Meurant arrived in 1800 after their failure to defraud the Bank of Ireland. While noting these and other already recorded characters, it is the search for so far unrecorded silversmiths in this early period I wish to consider. I should at this stage point out that it has quite correctly been drawn to my attention that silver from the separate and largely isolated colonies should not be lumped together as "Australian silver". Clearly the subject of this paper ought then to be entitled "NSW Silver". (This would include Tasmania which came under the NSW jurisdiction.) This idea has considerable merit but for the present I leave it to the consideration and debate of others.

It is estimated that in 1800 NSW had a population of about 5,000. The first accurate census of 1828 shows a total of some 36,500 of whom less than half it would seem were convicts. Our period 1788-1815 leaves us with a very small effective demand for silver. Apart from the possible candidature of those mentioned earlier, were there any other individuals who, given the time and material, could produce work in this metal? If so, who were they and what did they make?

The intriguing feature of this question is that the answers are often provided through other questions. The presence of an item of silver with unidentified initials and marks frequently leads to a race to match the initials with those of a person recorded as living in the colony at the time whom it was surmised might have been able to produce such an item. Whilst a reasonable course of action, it has its dangers.

Let me enlarge on this by use of examples (which may not necessarily fit exactly into the period 1788-1815). The two tablespoons were purchased in England and thought by the vendors to be of English manufacture (Figs 1 & 2). The first bears the initials "C.H.". The

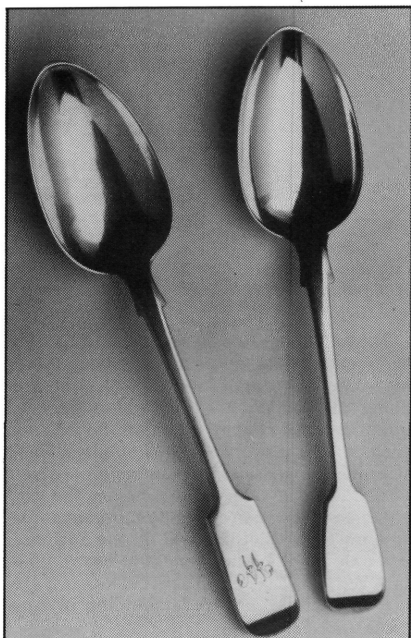


Fig.1 Two fiddle pattern table spoons sold separately to the writer as being "English". Neither in fact are.

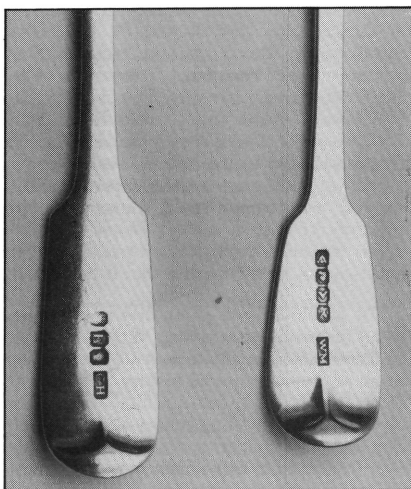


Fig.2 The marks on the two tablespoons. One from the Cape, the other with punches shared with Alexander Dick.

rest of the pseudo-English marks are to be found on spoons reliably accredited to Alexander Dick (the distinctive crowned leopard's head – or it it a strange pot of lilies? the date letter E, and the monarch's head). Comparison may be made with mark references 16 to 19 in *Australian Silver 1800-1900* edited by Hawkins. What was the relationship between C.H. and Dick? I have encountered other variations of Dick's mark bearing the initials J.R. (accredited to James Robertson for whom Dick worked for a time), and S.C. – said to be the initials of the engraver Samuel Clayton. The latter item being a spoon from the Chambers Service, of which more, later. The significance of this is that Clayton preceded both Robertson (1822) and Dick (1824), having arrived in NSW in 1816. Who was the original possessor of the punches?

The second example is a tablespoon from the Cape. It is mark 101 in *Welz's Cape Silver* – and attributed to William Moore. The identical mark also is found accompanied by the initials of Fredrik Waldek (Mark 165), Lawrence Twentyman (147), Johannes Combrink (39) and Lodewyk Beck (10). An examination of their date of working suggest that they may not all have overlapped. The extremes may exceed the noted span 1818 to 1877.

Finally, on the topic of shared punches, I would refer you to my *Notes* of May 1986, in which I reproduced an S.C. (Clayton?) mark from a spoon in the Oxley service. The initials were accompanied by two further punches – a "Tower" and "NSW". The former punch (tower) also appears on a spoon by an unidentified "W.H." The latter (NSW) is the same punch found on a spoon for which the initials "S.S." may indicate a maker. We must ask the question who actually made flatware, for whom and when? The marks themselves may be misleading.

If the question of "who?" is difficult to answer, so too is the question "where?" I have encountered a number of flatware services in recent years. I already have mentioned the Oxley and Chambers. The third to pass through my hands was the Bodenham service. Each was united by a common crest, initials or provenance. They had belonged together for a considerable period. Each contained silver that generally is regarded and accepted as Australian. Each also contained and was matched with silver demonstrably not Australian or of doubtful origin. The Oxley service included English flatware,

alongside Dick, the Clayton (?) already mentioned and some unidentified. The Bodenham service boasted 32 piece of Dick with one F.L. (Felix Lynn?) and a Sunshing, Canton basting spoon of matching Fiddle and Shell pattern. Interestingly a bank lodgement document dated 1864 shows that this latter Chinese spoon had indeed been part of the service at that date. The Chambers service was indeed very mixed – English, Scottish Provincial, and marks attributed to Jacob Josephson, Felix Lynn, Clayton (?) (with Dick Marks), James Robertson as well as some doubtfuls. Clearly, the company an item of flatware keeps, gives no clue as to its origin. The style is often of no assistance either. The two spoons exhibited (one Cape, one Australian), were each taken to be English by the vendors – which stylistically they were. To this imbroglio may be added the strong possibility that, as in the case of Scottish Provincial flatware, spoon molds were often shared or borrowed by various makers – sometimes from different towns. The dangers of attributions are clear. Perhaps the importance of the "suspense" category in the model, is apparent.

Holloware can be every bit as much a problem, but sometimes provides a few clues as to its identity (location, date, etc.). There often is a greater degree of skill required and this may led to stylistic and constructional clues. It should be remembered that parts can be "borrowed" – for example, a good handle from a broken mug. There is also a case of a hinge and rim molding and other salvageable parts, from an otherwise badly damaged tobacco box being "recycled". Let us, however, take the Collins castor made in Van Diemen's Land (Tasmania) about 1805 (reference *Australian Antique Collector* July 1984). Its appearance is clearly of a London 1790 pastiche. It also is of slightly crude construction (Fig 3). It bears an inscription indicating for whom, when, where and why it was made. "The first piece of plate made in V.D. Land A.D. 1805 and used on the anniversary of the birthday of H.M. George III". The other side bears the crest, initials and Armoial of David Collins, the first governor. These details are corroborated in numerous ways. This includes not only a contemporary diary (Reverend Knopwood) but also the loan of details recorded for Tasmanian contributions to the Universal Exhibition of Industry of Paris 1855. The lender of the castor was Collins' illegitimate daughter. Further, assay tests show that a date of 1805 is more than reasonable and consistent with silver available at that time.

A harder task is that of attributing (reliably) a maker – the question of “who?” Amongst other things, Knopwood’s diaries add considerable circumstantial evidence of James Grove’s aptitude, ability and motivation to construct the castor. Further evidence is provided by a Charles Dickens periodical *All the Year Round*, 20th August 1859. Reference was made to a book which proved to be a collection of Grove’s letters and in effect a partial biography of this remarkable convict.

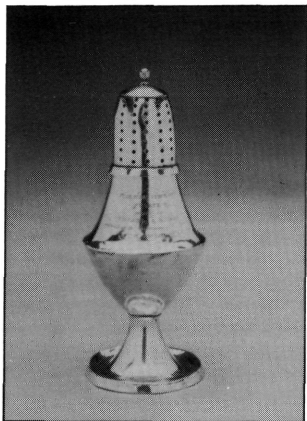


Fig.3 The Collins Castor. The earliest evidenced piece of Australian silver. From the ‘early colonial’ period and an example of casual production.

In all events, the unmarked castor is a particularly good example of “casual” or “opportunist” production which characterised the circumstances of Australian silver 1788 to circa 1810. It is a highly important piece of very early social history (not “art”) – having been made for the first Lieutenant Governor of Van Diemen’s Land – David Collins. We do not have the luxury of a first-hand account of the castor’s manufacture. We have, however, an item that is nonetheless *not* surrounded by guesswork and imagination, and does *not* require the postulated “suspense” category in the model. Several factors have contributed to this being the case. Firstly, there is the availability of relevant and important information (papers, documents, etc.) relating to the castor and its circumstances. Secondly, similar such information relating to a “silversmith”. To this may be added technical information. Looking back at the situation then, both the dangers attached to attributing makers, origins, etc. to spoons (largely on the basis of marks), as well as the positive lessons learned from the castor, suggest advantages in adopt-

ing a particular approach to the study of Australian silver.

I would advocate three particular areas of inquiry. The first is spectography. This analytic establishment of the exact composition of the metal used is one of the few pieces of concrete (cast iron?) evidence that can be obtained from any item. It may not be clear immediately how this can help – possibly not until a bank of statistical evidence has been obtained. It should be noted that it is one of the methods employed by the Plate Committee in London to assist in determining authenticity of an item. Certain impurities detected can be shown to be consistent or otherwise with certain dates of production. The results of assay are detailed for Chinese export silver (*Chinese Export Silver 1785-1885* by Forbes, Kernan & Wilkins). I believe a bank of information relating to the more detailed results of spectography would be welcomed by generations of future scholars of Australian silver.

The second area of investigation is another sort of bank of information. A list of known silversmiths as they are stumbled across or encountered. To this should be added – progressively, any information about them. I would offer the reminder that the most significant information about James Grove came not from Australia, but from a Charles Dickens publication in Britain. Thirdly, this should be closely linked to information relating to items of silver themselves (whether known to exist or not – as is the case of the entry for the castor in the *Catalogue of Tasmanian contributions to the Paris 1855 Exhibition*). This should then provide for a better chance of matching items, as they surface, with a known possible maker from a particular location at a given date.

To this end (of building up a body of information on the foundation that Mr Albrecht started nearly 20 years ago in his book *Nineteenth Century Australian Gold & Silversmiths*.) I would offer the names of the following silversmiths for the period 1788-1820, whom I have come across. Should you find further evidence of these, or others, I feel it would be enormously beneficial for it to be recorded, and best of all published.

I note that the initials of some of the foregoing are found on silver already attributed to other who have the same initials – W.H., J.J., S.C. It is perhaps unwarranted to suggest a re-examination of attributions today. However, future scholars with their banks of information may choose to toy with such ideas as they examine the embodiments of Australia’s social history.

Australian Silversmiths 1788 – 1820 (including allied trades)

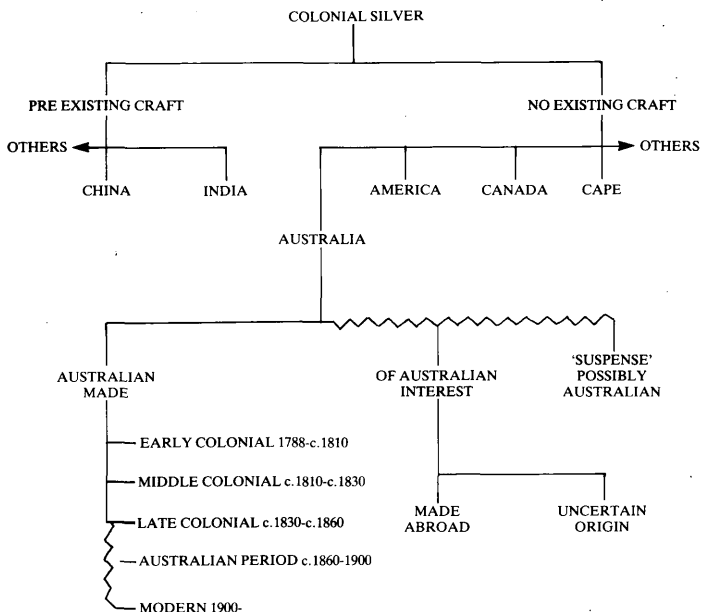
Henry Austin	arr. 1806	Jeweller
John Austin	1800	Silversmith, Jeweller
Thomas Butler	1818	Silversmith
Samuel Clayton	1816	Jeweller, Engraver
William Clement	1815	Jeweller
Sydney Cope	?	no details
Joseph Davies (Davis)	1803	Watchmaker
Joseph Davis	1803	Cutler
William Davis	1800	Cutler
William Duff	1792	(Silversmith) ?
Benjamin Goddard	1813	Watchmaker
James Grove	1803	(Die-sinker, Engraver) ?
William Harbourn	1818	Clockmaker
Walter Harley	1815	Silversmith
William Henshall (Henschel)	1805	(Silversmith), Whitesmith, Cutler
John Hinshaw (Henshall)	1814	Silversmith, Plater
William Hogg	1788	(Silversmith), Farmer
John Jacobs	1816	Watchmaker
Joseph Jennings (Jennings)	1814	(Silversmith), Publican
Thomas Jones	1813	(Goldsmith) ?
Jacob Josephson	1818	Jeweller
Thomas Johnson	1797	Watchmaker
James King	1818	Watchmaker
Henry Lane	1802	Clock & Watchmaker
Joseph Levey	1811	Watchmaker
John Lockley	1788	(Watchmaker), Farmer
James McNeill	1799	Buckle-maker
Charles Merrick	1810	Watchmaker
Ferdinand Meurant	1800	Jeweller
William Moreton	1790	Watchmaker, Goldsmith, Silversmith
David Myers	1817	Watchmaker, Jeweller
James Oatley	1815	Clock & Watchmaker
John Penny	1788	(Jeweller), Farmer
William Pritchard	1815	Silversmith
William Roberts	1811	Jeweller
Benjamin Scully (Souly, Sully)	1806	Jeweller, Goldsmith, Silversmith
Robert Sidaway (Sedway)	1788	(Watchcase-maker), Publican, & c.
Sarah Slater (Mary Slater)	1788	(Watchchain-maker) ?
John Sly	1811	Engraver
Hartley Smith	1815	Watchmaker
William Smith	1814	(Goldsmith, Jeweller) ?
William Southcote	1819	Watchmaker

NB. Occupations in brackets are those followed in England prior to arrival in Australia.

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THE MODEL



Letters to the Editor

Dear Sir,

Thanks for another fine issue.

I write re the article on Kozminskys Bicentenary Silver Exhibition in particular the reference (on page 87) to item 54 – a set of 6 fiddle pattern table forks by Pace, bearing the stamps of the name in full, a Maltese cross, and the number 11.

The name of Pace is common in Malta. On page 142 of Denaros book *The Goldsmiths of Malta and Their Marks* no less than eleven 'Paces' are listed ranging in date from 1804 (Stefano Pace) to 1969 (Paul Pace). By enactment of 1856 it was decreed that silver of two standards should be recognised – that of 11 deniers (eleven twelfths pure silver) was to be marked with a punch of a Maltese Cross and the year was to be indicated simply by

numerals 1, 2, 3 etc starting in 1857 and ending in 1900 when they would again start at 1. This method of stamping silver in Malta persisted until 1920.

I mention this because it shows the possibility that the 'Pace' stamped onto item 54 in the Kozminsky Exhibition might not be the J.H. Pace who operated in South Australia and whose mark, recorded in *Australian Silver 1800-1900* edited by Hawkins, is shown as a lion, a head and the initials J.H.P.

Notwithstanding the few items in the Exhibition which are "doubtfully Australian" Kozminskys should be congratulated for their effort – no small task, indeed.

Yours faithfully,
B.D. Eggleton

Concentrating on Concrete

Marjorie Graham

Usually thought of simply as a bonding for stone and brickwork, and, in modern days, as the prime ingredient in constructing paths, kerbs, and gutters – concrete has offered an alternative to earthenware, and even marble for the making of ornamental articles for parks and gardens, and interior trimmings. First prize for box-office appeal must go to designer Waterhouse Hawkins, whose pre-historic animals reared their giant bulk in the Crystal Palace Gardens at Sydenham, London. Dinosaurs were just starting to grip popular imagination, and a Baxter print of 1854 shows a broad view of the pleasure grounds with tiny family groups inspecting; and, having to gaze upwards at the ‘antedeluvian monsters’ cast in concrete. Oddly enough, it was in 1854 that Messrs. Hayes of the Victorian Sandstone Manufactory set up a business near the Sandridge Lagoon, near Melbourne, to make ‘stone’ out of beach sand. Just what was to be mixed with the sand, was not clear – and Messrs. Hayes and Co. aimed at pavements and floors – not animals or cast ornaments. The Ancient Romans fully exploited concrete or cement; and both names have a Latin root, and tend to be interchanged in 19th century press references. Worse, is the interchanging of the word ‘plaster’ with ‘cement’ which makes it difficult to know exactly what is meant. In 1831 Messrs. Lamb, Buchanan & Co., of Sydney, advertised imported ‘Roman Cement’, a trade name deriving from the hydraulic cement used by Roman builders, who were practical people with abundant raw material, who added sand, gravel, etc. then water, and made walls and cast domed roofs made of ‘concrete’.

In Australia in the later 19th century there were sporadic attempts at making concrete ornaments; but garden pots were available in earthenware and terra cotta and these lasted very well. Free-standing figures and architectural brackets and so on were also made in terra cotta, and much praised. The advantage with casting concrete was that no kilns were required – once set, the substance remained stable in all weathers. Most makers supplied and exhibited plaster (indoor use) and concrete for out-of-doors. The market was limited, and business was business. It was not until the 1920s-30s that cast concrete figures,

urns and vases engaged the attention of the ‘art’ potters, and this was influenced to some extent by the Arts and Crafts Movement, and practitioners who were looking for new forms of expression. And there seems to have been no lasting effect. The late Morton Herman’s *Architecture of Victorian Sydney* (1956) shows examples of moulded concrete decoration, such as masks, festoons and all those things which added to the late Victorian idea of richness. But these were part of the building; so we look to the lions couchant which still guard the entrance steps of some houses. These full-maned, rather noble-looking creatures were moulded, cemented in position and painted. But they were not immovable, as the present writer has seen at least one waiting for a new owner. Whether this lion was cut off his seating, or the victim of a demolition job, is not known. Also obviously portable (although not really intended to be so) is the pair of brackets, moulded as a cockatoo and lyre bird, and shown in the Australian Decorative Arts Exhibition at the Australian National Gallery in 1988-89. Attributed to an, as yet, unknown Melbourne maker, c.1890, this is a particularly rare pair. Australian birds and animals were not the choice of makers in the 19th century; most references are to classic designs.

For the Launceston Exhibition of 1891-92, W. Dunning modelled a Tasmanian Tiger, which was ‘reproduced in Plaster of Paris or Terra Cotta’. The life-sized tiger with a shield, was intended as a finial, and considered a ‘striking subject’. Dunning also modelled a ‘wall fountain of Tasmanian fishes’. There appeared to be no intention to cast either in concrete.

Moving back to the Tasmanian Juvenile and Industrial Exhibition held in 1883 in Hobart, the reporter of *The Mercury* (21 March) told his readers that ‘Close by are castings in plaster and cement ... shown by T. and J. Paton, Hobart’. The plaster designs were Italian and Greek derived; and, ‘well executed figures’ included a flower girl, two dancing girls, and boys carrying baskets on their heads. The ‘castings in cement’ included ‘some large vases for the ornamentation of the tops of gate-posts’. But enlarged casts of the dancing girls were placed at the entrance to the

Juvenile Court. It would be interesting if this couple still exists, and if they were cast in 'cement' or plaster.

In 1876 Messrs. Wake and Williams displayed their castings at the Adelaide Industrial Exhibition. Referred to as 'composition', it is clear that both concrete and plaster were included, and 'elegant castings of fern leaves' were remarked upon. Sadly, press reports do not tell the modern researcher all he/she would like to know.

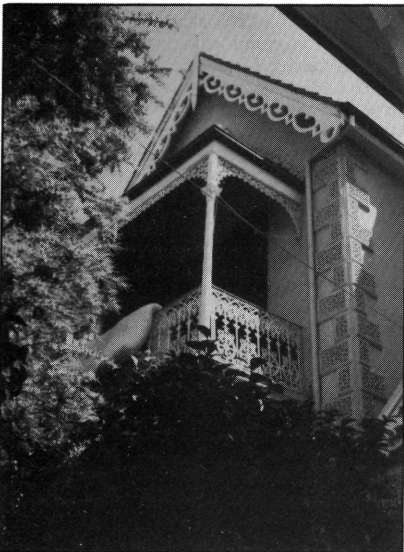


Fig.1 House at Marrickville, Sydney. Detail shows cement blocks set as quoins. (Vermiculated pattern.)

What emerges, is that by the Edwardian period, plaster was the favoured material for castings for indoor decoration, with Australian flora starting to bloom on the panels and ceilings. For outdoor, say, garden and veranda use – the potteries were still supplying earthenware and stone ware urns and vases; while gate-post tops and lions on the steps had gained a hold in demonstrating what could be achieved in concrete.

But 'art' did essay a move into the cement block market. (Figs. 1 & 2) Some years ago, Margaret Klam of Lithgow, sent the writer a copy of an extract from *The Lithgow Mercury*, 23 October, 1914. Headed 'Patent Concrete Building Blocks', readers were told that 'Mr G. Brock, the well-known pre-planner', acting on behalf of Messrs. Simpson and Parker of Sydney, would set up a manufactory for concrete

blocks. Soon, Lithgow residents would have houses at far less cost than if built in brick. So what? you might say. The notable point was that 'The blocks will be ornamental, many of the designs being from the studio of Mr O.C. Brock, artist and sculptor, Sydney.' Now Oscar Brock was the son of the George Brock referred to above, and Oscar had studied and worked with Alfred Coffey around 1904: gone overseas, then, in 1911 set up his own studio in Sydney. Oscar was mainly an illustrator, but also painted portraits, Eastern views, and did some commercial work. He also taught. Apparently his talents were now to be applied to concrete; but, little is known of the success or otherwise of the undertaking; nor just what 'designs' were contributed by son Oscar. There are in Lithgow, some houses in which concrete blocks have been used – and concrete, ball-shaped gate-post tops are known. Some of the original surfaces are now rendered and/or painted; but are the rusticated surfaces designed by Oscar Brock? Around Marrickville, Sydney, blocks with vermiculated surfaces can be located; and, as in the case of the rusticated examples at Lithgow, these are placed as quoins and window opening decoration. The writer has a



Fig.2 House at Lithgow, NSW. Detail: Cement blocks set as quoins and decorative treatment. (Rusticated pattern.)

photograph of 'Lightning Home Builders' Blocks', Patent No.13123; American, and with a Sydney and Melbourne supplier named. These are the interlocking type, and surfaces are plain. If this was the model to be made in Lithgow – say, under license, then the decoration was the idea of the Brocks – father and son. Does anyone have artistic blocks built into the house? Or is Oscar's designing forgotten. It is possible that he did not do the projected work; and, all that is recorded here is the stated attempt to add artistry to concrete building blocks.

The 1920s-30s was an expanding period in arts and crafts generally: one war was over; possibilities of another had not entered the thoughts of most people. It was a time of new ideas; so here enters 'Michael O'Connell Fabric Painter of the '30s' – the title of an article written by John McPhee for *The Australian Connoisseur and Collector*, No.2, 1982. O'Connell also became involved with cement; and, although his house in Melbourne's Beaumaris was destroyed by bushfire in 1947, a few of his concrete garden pots remain in private hands.

British-born O'Connell (1898-1976) arrived in Australia in 1920; exhibited his water-

colours in 1921 and 1922, and settled in Melbourne, where he worked at landscape gardening and making ornaments in concrete. His Beaumaris house was also built in concrete – having made the blocks himself; and his concrete bird-baths, sundials and pots established a vogue in Melbourne in the 1920s, when he was a frequent exhibitor with the Society of Arts and Crafts. Press comment was encouraging: 'In another corner is Mr O'Connell's garden pottery, the fountain in blue, and sand colours being conspicuous'. Then 'An exhibit which challenges comment is the display of garden pottery in decorated comment by Mr O'Connell ... vases, fountains, deftly modelled figures...' (*The Age*, Melbourne; 1-9-1927 and 19-9-1928 respectively.)

In 1923 Mrs R.A. Casey (later Lady Casey) gave a font, designed with St. George and the Dragon, and a symbolic rendering of the Descent of the Holy Spirit, to the Anglican church of St. James the Less, at Mount Eliza, Victoria. Michael O'Connell was the maker. The traditional, Anglo-Saxon-inspired design contrasts sharply with that of a concrete garden seat which once stood at O'Connell's Beaumaris home (Fig.3). The back panel shows dancing

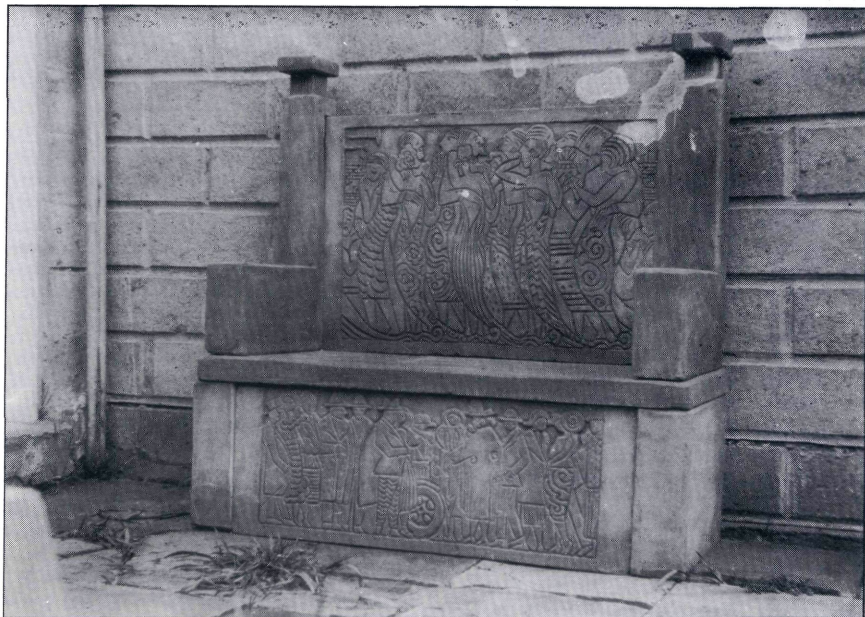


Fig.3 Garden Seat; by Michael O'Connell, Melbourne – c.1930. Unitary construction; panels with figures. (Destroyed 1947.)



Fig.4 Group of concrete garden pots and kangaroo, by Michael O'Connell. Melbourne c.1920s – 1930. (Destroyed 1947.)

couples – the women in 'backless' evening dresses, frowned upon by older family members, but 'all the go' with the younger set of the early 1930s. The lower panel again shows both sexes; this time, gathered around a motor car. Fortunately, this seat, and other examples of O'Connell's ornamental pieces (Figs.4&5) were photographed before the bushfire and the resultant destruction. So it is that Michael O'Connell is best remembered and valued for his fabrics; examples of which are in the collection of the Australian National Gallery.

What about the kangaroo in the illustration? The writer understands that none now exist; and, this may also apply to the larger kangaroo figures modelled by Ralph Trafford Walker. The illustration of kangaroo, rabbit and jabiru, was a simple 'snapshot' taken and preserved for years; the locale is Walker's Haymarket (Sydney) studio; the date 1936 or 1937 (Fig.6). Walker modelled vases, to be realised in glazed earthenware by Mashman Brothers; and concrete garden figures, which

were thought to have been sold to Anthony Hordern's, Sydney. The output is not known, but it is possible that a few may be lurking at the bottom of a garden; having, in the meantime, been joined by the concrete gnomes which almost took over in the suburbs of the 1930s to early 1950s. But, by the latter date, gnomes had largely been pensioned off. The fashion, which, in the 1930s may have been partly popularised by Walt Disney's 'Snow White and the Seven Dwarfs' – had grown passé. However, one retired gardener took up concrete dwarf-making in the early 1950s. Known only as 'Mr Gay', who at one time lived at Oakleigh, Victoria, enquiries have added nothing more. Mr Gay's were gnomes with a difference – being modelled as Australian swagmen (Fig.7), complete with a 'foxie' – a popular breed at the time. The really local touch is the tucker box and '9 MILE FROM' inscribed on it; and, the pipe in the gnome's mouth. Yet these were unmistakably gnomes!

Incidentally, ordinary house paint is not 100



Fig.5 Pillar, fountain, etc. by Michael O'Connell. Moulded concrete. Melbourne c.1920s – 1930. (Destroyed 1947.)

per cent successful on concrete, and the fact that red and green were often the main colours used for the 1930s and later gnomes, was the availability of 'Solpah', and then 'Possum Paving Paint' in these colours. Made specially to adhere to paths and steps, these concrete surfaces were an enlivening sight in suburbia. Now, gnomes of Asian pedigree are lined up in supermarkets and pharmacies around Sydney – and in all colours of the rainbow.

There were two other groups of ornamental concrete work from around the late 1920s into the 30s, and the division between what was fully amateur work, and what was partly, or fully commercial, is rather blurred. Regional considerations may also have played a part. A handyman, with a certain degree of skill, would take a piece of small-gauge chicken wire and 'shape' say, a koala bear sitting close to a tree trunk. This was the most 'compact' form. He then layered on the cement and allowed it to set – apparently adding more if necessary. As the colouring matter was added to the mixture, the koala would be blackish, brownish or ochre coloured, and the eyes would be painted if desired. Then 'plant' the koala in the garden. It is not likely that many

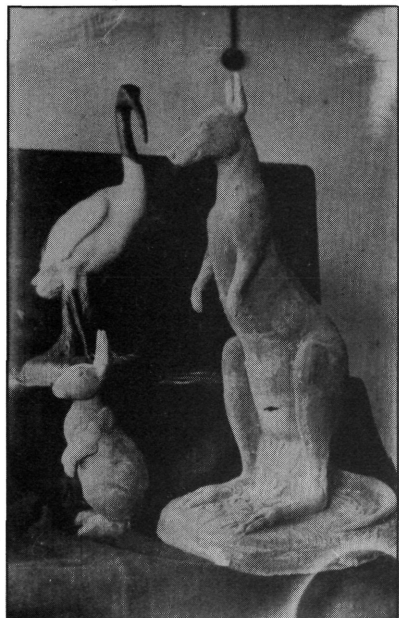


Fig.6 Snapshot taken in Haymarket Studio of Ralph Trafford Walker: 1936 or 1937. Modelled by Walker, the animal figures were in concrete. (Painted.)



Fig.7 Australian 'Swagman' Garden Gnome; Melbourne; c.1950s. Made by the otherwise unknown 'Mr Gay'. (Moulded concrete.)

of these ornaments have survived, as the wire could rust; causing break-up of the figure. Possibly animals such as these were sold in local shops. The other group consisted of moulded concrete 'logs'; and this was more in the nature of a commercial undertaking. Again, the colour was added to the wet mixture, so that quite realistic 'logs' came out in browns-to-greys, with the ends of the twigs finished off with what must have been a dab of achre-stained mixture. (Much the same idea as staining mortar for brickwork.) In this way, rustic fern baskets could be constructed of small logs; garden stools and even quite large seats; simply by casting in larger sections and joining up. The last of its kind noted by the writer, was a small table in an old fernery, with planking for the top, and concrete 'logs' criss-crossed for the spreading 'feet'. The fashion seems to have suffered no revival.

If you think you'd like a concrete kangaroo, don't abandon hope. Terry Ingram, in his 'Saleroom' (*Australian Financial Review*; 3-3-1988) reported the sale of a large example – a bit weatherbeaten with early paint; and a similar emu, for \$300 and \$350 respectively. The auction was of the contents of a private museum at Victor Harbour, South Australia,

but nothing emerged concerning the history of the two pieces.

If you'd rather have a jolly, walking lion, moulded in concrete, this will be more difficult to achieve. Travelling along Liverpool Road, Enfield, en route to Mascot, look out; and, standing in the grounds of the Lion Brick and Tile Company (Est. 1890) you will see large and small lions, with grey bodies and features picked out in brown. Enquiry of the company met with a courteous response: yes, the lions were there before the last war, but the actual date is not known; even to an employee of 42 years standing, who said the lions were there when he joined the firm. So we have a date of say, the early-mid 1930s, and the lions were made for promotional purposes, not as a regular selling product. And as the bodies are follow, an inserted electric cable enables the eyes to light up at night. Now that would brighten up Liverpool Road! Yes – the company's pride of lions are firmly fixed to their base, although set away from the buildings. The writer was not told of any attempted 'lion-napping'.

National Museum of Australia

RESEARCH AND CATALOGUING CONSULTANCY

Rural and Domestic Life

The Museum is seeking a consultant to research and catalogue material in its collection relating to rural and domestic life.

The collection comprises approximately 900 artefacts, consisting of furniture, domestic equipment and equipment used in rural industries. Components of the collection include 'make-do' objects, and equipment related to vermin and weed control. Cataloguing and background research is estimated to require six months.

Expressions of interest are sought from people with a knowledge of the appropriate field, and experience in cataloguing Museum collections. Consultants must be able to begin work preferably as soon as practicable, but no later than is necessary to complete the project before the end of May 1990.

Further information can be obtained from Sally Fletcher (062) 49 7111.

Written expressions of interest, including a curriculum vitae, and availability (e.g. proposed commencement dates) should be forwarded to the Acting Director, National Museum of Australia, GPO Box 1901, CANBERRA ACT 2601 by two weeks after date of publication.

Appeal for Information

Dear Sir,

We are planning an exhibition on the history of the headsquare – an updated, Australian version of the show first held at Liberty's shop in London in October 1987 and researched by Jacqueline Herald. The majority of the exhibition will comprise printed squares dating from the 1940s; but we also plan to include earlier examples of scarves of differing shapes and sizes – especially if they have an Australian connection.

If you have any scarves in your collection, and would be prepared to lend to the exhibition, which will take place at The Powerhouse Museum during early 1990, we would be glad to hear from you. If you could supply information along the following lines, it would help us enormously with our research. Of course, a photo would be wonderful.

We are looking for:

- Australiana souvenir scarves
- Scarves designed by Australian artists and craftspeople (past and contemporary)
- Promotional scarves
- Limited editions and one-offs
- Neckerchiefs and shawls worn by 19th century settlers
- Souvenir scarves from elsewhere
- Wartime propaganda scarves and printed silk escape maps
- Graphic scarves featuring anything from card games to cocktails or the Beatles
- Brochures, packaging, designs on paper and other related material.

Useful information:

- Subject matter, colours, style, date, designer/manufacture
- Dimensions and materials
- Method of manufacture
- How and where acquired, and original price
- If worn or bought for a specific occasion
- Any anecdotal details associated with the scarf in particular, or scarves in general.

If you know of any private collectors, galleries, designers, etc. whom we may not have approached, would you kindly pass on a copy of this letter to them.

Yours sincerely
Rosie Nice
Exhibition Co-ordinator
Jacqueline Herald
Curator
21 Waratah St, Rushcutters Bay 2011



AUSTRALIANA



A Victorian Silver Salver by Daniel and Charles Houle 1854 - 89oz, engraved with the Australian Coat of Arms and inscribed 'Presented with a silver service and kettle to the honorable Mrs Keith Stewart by Gentlemen of the Australian Club in token of their respect and of their admiration of the grace and affability with which she presided over her father's hospitalities, Sir Charles Augustus Fitzroy, at Government House, Sydney, during the six years she remained in Australia, 1854.'

Purchased by an Australian collector at Phillips' London sale of fine silver, October 1988.

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A History of Music in Australia

Early Period — New South Wales, 1834 — June, 1835

James Lincoln Hall

Musically, 1834 was a most eventful year. Between the 18th and 29th of April a series of eight concerts¹ were held in a large room in the Pulteney Hotel². They were given by the Principal Performers late of the Sydney Theatre. Levey apparently objected to the holding of benefit concerts for the performers — 'The proprietors of the theatre allege that the recreant performers were not, by agreement entitled to benefits³. The 'performers', who had taken matters into their own hands, were Mrs. Taylor, Mrs. Jones and Mrs. Meredith, and Messrs. Meredith, Buckingham, Knowles, Braham, Grove and Cavendish.

The disturbed state of affairs is shown in a *Gazette* extract where the writer, in suggesting agreement, admonishes solemnly. On Tuesday evening the theatrical entertainments of the preceding Saturday were repeated to an unusually thin house; the whole of the performers of last season, who possessed any real merit, having seceded from the theatre [Royal], has apparently induced the public to withhold their patronage to the almost only rational amusement in the colony . . . One thing is certain, that without a very considerable accession of talent to the present theatrical corps, the establishment must sink . . . In the present state it is morally impossible to proceed, and we would recommend the persons concerned seriously to consider these things⁴.

On 25th July, 1834, the Philharmonic Society of Sydney⁵ held its first concert. It was advertised as the first of a series to be held at the Pulteney Hotel. Those who took part in this concert were Mrs. Boatwright, Mrs. Taylor, Mrs. Ellard, Mrs. Clarke and Messrs. Sippe, Lewis and Clarke; with the assistance of the 17th Regimental Band. Governor-Bourke was the Society's *patron*.

Later in the year Mrs. Boatwright opened a 'School for Instruction of Young Ladies at 6. Colonade, Bridge-street, Leading to Government House . . . Private Lessons to Ladies by Mrs. B. at her residence, in Singing, Music, Drawing and the various branches of polite accomplishments⁶.

The *Gazette* gave an enthusiastic description of the concert. The performers, vocal and instrumental, acquitted themselves with the

greatest credit, and were warmly applauded; but if, where all was good, we were called upon to name those performances which afforded the greatest satisfaction to the audience, we should select the pretty ballad of *Young Lockinvar*, the *Violincello Obligato*, with a pianoforte accompaniment, the duet, *I love thee* and the *Solo on the Clarinet*⁷.

The second Philharmonic Society concert was not held until September 2nd. Its reasonably high standard is made clear by this description. The music, vocal and instrumental, was very creditable to the performers generally, and in several instances, excelled anything of the kind that we had previously heard in the colony . . . an amateur who excels on the flute, added to his fame, on this occasion, by his admirable performance of a concerto on the bugle⁸ . . . Mrs. Boatwright, accompanied by Mr. Clarke on the pianoforte, sang *O Dolce Contento* and subsequently with the same gentleman, a concertante, for the pianoforte and violin . . . Several delightful overtures were performed by the excellent band of the 17th Regiment; and had the audience been somewhat more numerous, we do not know what was wanting to add to the pleasures of the evening⁹.

The versatile bugle player was, of course, Mr. Josephson. Earlier in the year he had advertised himself as a teacher:

MUSIC

At the request of several respectable Families. J.F. JOSEPHSON intends residing in Sydney of the 1st February, for the purpose of giving Lessons on the PIANOFORTE and FLUTE . . .¹⁰ The influence of a musician and artist such as Josephson would have helped considerably to raise musical standards in Sydney — both in performance and appreciation.

Two nights after the outstanding Philharmonic concert an opera, or something approaching opera, was performed for the first time in Sydney. It was called *Giovanni in London* — a kind of musical farce of a musical comedy nature. Its announcement was rather unusual. 'Theatre Royal, Sydney. Levey's Night! At the Bespeak, and by Desire of Colonel Despard, and the officers of His

her histrionic abilities, a sweet voice, and sang ballads with much taste. Her musical capabilities were of great use in enabling the management to produce many of the musical pieces of the day – notably *Giovanni in London*

Historically, the most important event of the year was the publication of what I believe to be the first piece of music printed in Australia. It is the setting of an aboriginal melody which the visiting Polish scientist, Dr. Johann Lhotsky, heard at a corroboree earlier in the year. On 11th November, the *Gazette* made the following colourful announcement concerning it. 'Shortly will be published, *A SONG of the Women of the Menero Tribe, near the AUSTRALIAN ALPS*, arranged, with the assistance of several Musical Gentlemen, for the Voice and Pianoforte, most humbly inscribed as the first specimen of AUSTRALIAN MUSIC, to Her Most Gracious Majesty, ADELAIDE, Queen of Great Britain and Hanover by Dr. J. Lhotsky, *Colonist, New South Wales*. To be sold by John Innes, Pitt-Street. This song has been declared by the most competent judges as *very pretty*; by others, even as a *sublime* production. Subscription list 2s. 6d. per copy, to be found at the Banks &c.²⁰

The Mitchell Library has a well-preserved bound copy of the song, an excellent lithography by J.G. Austin, Sydney. The second page gives the song; aboriginal words arranged for voice by Pearson, and for pianoforte by Josephson. On the third page there is an arrangement for piano 'in a more easy manner' by Sippe – names which are familiar. Underneath this arrangement is a four line verse purporting to be an English translation of the Aboriginal.²¹

*Unprotected race of people,
Unprotected all we are;
And our Children shrink so fastly,
Unprotected why are we?*

In his *Journal*²² Dr. Lhotsky made an interesting reference to the song – as he heard it sung at the corroboree '... the music ... for which majestic and deep melancholy, would not dishonour a Beethoven or a Handel'.

Another reference to music in the *Journal*²³ also arouses interest. On the night of January 13th the party stopped at Myrtle Creek (near Mittagong). 'At the Travellers Arms I found a merry party dancing to the straining of a violin. Music is a thing seldom heard in our Colony, I listened therefore with pleasure even to these

monotonous tones. All passed very decently, and I enjoyed myself in my room seeing others to enjoy.'

The final concert of the year is worthy of attention. It was held at Pulteney Hotel on Tuesday, 16th December, by Mr. Lewis, Bandmaster of the 17th Regiment ... 'His Excellency the Governor [Bourke] having kindly consented to patronise ... on which occasion the whole of the musical talent in Sydney, both vocal and instrumental, will contribute their assistance ...'²⁴ The notice ends by adding that: 'Tickets, 7s. 6d. each, to be had at Mr. Ellard's Musical Repository, Hunter-street'. This is the F. Ellard who, later in the decade, published some very interesting early examples of music printed in Sydney.

Mr Lewis' concert was 'very fashionably and rather numerously attended ... The instrumental music was excellently chosen and well performed; but much of its effect, as well as of the singing, was marred, owing to the very disadvantageous situation of the orchestra, which was so constructed as, to imprison the sound ... the 17th Band whose excellence is so universally admitted as to call for no commendation from us ... we ought not to omit to particularize among the performances a very brilliant concerto on the pianoforte by Mr. Josephson ... Mrs. Child, who made her first public appearance at this concert, has a pretty voice, but it is not of much compass, and she is deficient in the art of managing it with effect. A Mr. Bonner ... sang very pleasingly, and accompanied himself on the guitar²⁵ with much taste; but all the performances would have gone off better had the orchestra been situated at the other end of the room, where there is no heavy gallery above to impede the expansion of the sound'.²⁶

When we reflect that it was only eight years since the first series of public concerts in Sydney²⁷, and that concert seasons since then had been most irregular, it will be observed that already a relatively high standard had been reached. The 17th Regimental Band – Sydney's orchestra – was invariably spoken of as being excellent. Concert programmes during the year included concertos for piano and for bugle, a concertante for violin and piano, a violincello obligato, a clarinet solo, and some first-class singing by Mrs. Taylor. The apparent success of these concerts also implied a further development in public taste.

The year ends on a note of righteous indignation from the press; an outspoken authoritarian statement from the days before censorship. 'The Proprietor of the Theatre has declared war against the press – he has committed the most extraordinary, the most unprecedented act of *refusing the Reporters admittance without paying!* . . . The Editor of this Journal . . . cannot, therefore, in justice to himself and to the journal of which he is editor, do other than consign the Theatre Royal to oblivion. The proprietors, or managers, of that establishment must be taught than in a contest with the press, they will have little chance of victory.'²⁸

Here, to conclude, is a humorous extract of less serious intent. Its jocose vein carries with it the implication that it is the accepted thing to go to the theatre. 'When you go to a theatre, never leave an umbrella or a great coat with the person who generally takes care of those things, for if you do, he'll expect sixpence! whereas, if you pawn it before you go in, the interest will not exceed ½d., thereby saving 5½d.! – Jose Hume.'²⁹

Benefit concerts took a prominent part in Sydney's musical world of 1835. Of the eighteen that were given, the most important were those held by 'Mr. Gordonovitch, the Polish Gentleman', and Mrs. Taylor³⁰ – both at the Pulteney Hotel. The Gordonovitch concert was held on Tuesday, January 20, under the patronage of Governor Bourke. A *Gazette* notice advertising it, added 'The CHORUSES by the singers from the Roman Catholic Choir'³¹. Tickets 7s. 6d. including Books of the words, to be had of Mr. Ellard, Music Saloon, Hunter-street³².

For variety and interest this concert was the most outstanding that had been given. In describing it the *Gazette* was much more detailed and specific than usual. 'On Tuesday evening last one of the most brilliant and fashionable assemblages that New South Wales can produce, assembled at the Pulteney Hotel for the purpose of hearing (as it turned out to be) some of the finest specimens of local (*sic*) and instrumental music ever heard in this colony. The arrangements made by Mr. Cavendish, under whose superintendence the concert was got up . . . have been crowned with complete success. We observed there His Excellency the Governor, and the officers of his staff and many families of the highest standing in the colony. The room was crowded to excess, there being upwards of 300 persons present.

'We will here endeavour to lay before our readers a short outline of the evening's performance. It commenced with a Sinfonia, (*Auber*)³³ which was finely executed; next followed a *Hymn to the King*, (*Haydon*)³⁴ paraphrased from the German. Mrs. Taylor's *Come where the Aspens Quiver*, elicited great applause; as did likewise a French song (*Lechalier*) sung by Mr. Knowles with great effect; Mr. Gordonovitch's German polacca³⁵ accompanied by a full band went off with great eclat; and a glee by Mrs. Taylor, Mr. Aldis and Mr. Knowles gave entire satisfaction; a song by a young lady was sweetly sung, and would have had a fine effect had she been able to overcome her timidity; an Irish song, by Mr. Ellis, was received with rapturous applause; a cavatina³⁶ by Mr. Gordonovitch, was tolerably well executed, but this gentleman does not appear to be a perfect master of the Italian language; glee *Dame Durdon*, by Mr. Aldis, Mr. Knowles and Master Horn, was mideling (*sic*); a solo on the flute by Mr. Stubbs was brilliantly executed, it was decidedly the finest performance throughout the evening.

'Part II commenced with an overture (*Mozart*) which was a fine performance; a glee by Messrs. Aldis and Knowles and Mrs. Taylor, went off gaily, and Mr. Gordonovitch's song '*Yes, I will leave my Father's Halls*', was rapturously encored. Song, '*We met*', by a young lady, as before, sweet, but low; and Mrs. Taylor *When first I heard a tale of love*, was sung in that lady's best style, and encored. In Mr. Gordonovitch's song *Up, comrades up*, there was a dulness about the music that was not in unison with the words, although it was well executed. A trio, *Lady fair*, by Mrs. Taylor, Mr. Aldis and Mr. Knowles, was finely executed, Mr. Knowles' bass fine in the extreme. Solo and grand double chorus (*Purcell*), Knowles, in his first part, was greatly at fault, not being able to reach the high notes. Finale, *Figaro* (*Mozart*), by the whole band, was brilliant, and the company departed well pleased with the evening's entertainment.'³⁷

This was the first time that choral music was sung in public in Sydney. A *grand* concert of this nature could by no means be compared at a disadvantage with present-day standards. Before going on to Mrs. Taylor's concert two *Gazette* advertisements of musical interest must be mentioned. Mr. Gordonovitch opened a 'Fancy Repository' in Terry's Buildings, King Street. On March 17 he advertised his stock, requesting 'the Inhabitants of Sydney' to inspect, amongst other goods, 'Musical Walking Sticks'. Later in the month Fre-

derick Ellard, who had opened his somewhat unusual activities in the following interesting notice:

TO THE INHABITANTS
OF BONG BONG, INVERARY,
AND GOULBURN, ETC.

F. ELLARD, Musical Instrument Maker, and Pianoforte Tuner, will be in the above Neighbourhood (on or about the 2nd of April) any Commands left for him at the Post Offices of the above Places, shall be punctually attended to.³⁸ This is the first indication of musical activity in the rapidly expanding country districts.

Ten days before Mrs. Taylor's concert the Theatre Royal concluded one of its dramatic performances – the *Tragedy of Douglas* – with 'the Musical Farce called *THE WATERMAN*'. For the moment, however, musical activity was still centred at the music room of the Pulteney Hotel. Here is an interesting selection from the twenty-five items given at Mrs. Taylor's concert:

'Overture – *Gustavus* Auber
Solo, Clarinet, Mr. Lewis Cambarro
Song, Mrs. Taylor, *Isle of Beauty*,
accompanied on the
Metalophone Rawlinson
Overture, *Zauberflote* Mozart
Overture, *The Battle of Waterloo* –
Solo, Flute, Mr. Stubbs Nicholson³⁹
Solo, Mr. Bonmar, *The Guitar of Spain*,
accompanied on the Guitar by himself . . M.S.
Sinfonia Mozart⁴⁰

The performance of this quite extraordinary programme was violently objected to by 'a Correspondent' in the *Gazette*. In summing it up, he said: 'If we except the pieces performed by the 17th band, which are always good, the Solo on the flute, and the Foreign Air⁴¹, there was nothing given beyond insipid mediocrity! Indeed some were execrably bad, and it was little less than an insult to the audience to introduce such trash . . . Those who pay the high price of 7s. 6d. for permission to sit in a room, at a temperature of 120 degrees, for three or four hours, to endure all the varieties of vocal moderation, from a grating squall to the more boisterous roar, will not be supposed to repeat their imprudence.'

The erudite and discerning *Gazette* critic took a more moderate view of the proceedings. 'The above remarks are from the pen of a correspondent, whose intelligence and taste are indisputable. But we cannot join with him in his sweeping censure. We heard much that was pleasing . . . The performances of Mr. Stubbs and Mr. Lewis would have been

admired in any orchestra in the Mother country. But surely our correspondent is not just when he condemns *en masse* Mrs. Taylor, whose voice is absolutely exhilarating, from the bounding joyousness of its tone, and Mrs. Boatwright, whose accomplishments as a musician have never been questioned⁴² . . . Neither is he just if he means to include Mr. Simmons in his censure – whose last song, called the *Mistletoe Bough*, was given with a pathos which shewed that he *felt* the deep interest of an "o'er true tale" – perhaps the most deeply tragical of any on record. "The story is extant, and written in choice Italian", as Hamlet says; We were disappointed in Mr. Gordonovitch – he has a tolerable voice and some taste, but evidently he has no knowledge of music. Still his very appearance is enough to excite interest in a patriotic mind. He is looked upon, in a foreign land, as one of the victims of the most atrocious political crime on record⁴³. When we feel disposed to criticise his ability as a singer, we remember that he is a Pole.⁴⁴ An interesting conclusion. As in the previous concert ballads and glees were sung.

In April it was reported in the *Gazette* that Hobart Town was about to open a Theatre – to Sydney's detriment. It will be remembered that "Amateur Subscription Concerts" were held there as early as 1826⁴⁵. 'Mr. Knowles and Mrs. Jones proceed to the Derwent in the course of the present month, for the purpose of being present at the opening of the new Theatrical Establishment in Hobart Town, in consequence of a letter from Mr. Cameron, the proprietor, inviting them on the most liberal terms, to become members of the Hobart Town *Corps Dramatique*.⁴⁶ They do not appear to have left Sydney, however, although farewell benefit concerts were held for each of them later in the year.

Early in the same month a change took place in Sydney's theatrical world. For some time public opinion had been roused by the press against Barnett Levey. It reached a peak towards the end of March, as this piece of invective from the *Gazette* made clear. 'It has been rumoured in Sydney that Mr. Simmons (late of the Theatre)⁴⁷ and Mr. Sullivan, of George-street, have leased the premises in Pitt-street, known as Hart's Buildings, for five years, from Mr. Samuel Terry, for the purpose of converting them in to a theatre, in opposition to the "Royal". Levey is not firm enough to rule with vigour and discretion, the ambitions and turbulently disposed Thespians . . . We think a second theatre is necessary; it

would correct the degrading insolence of some of the present performers, inspire emulation, and assist in producing a love for literature, while at present it is only useful in collecting a mass of debauchery and gaping idlers.⁴⁸

Simmons did not carry out his plan for a new theatre but, no doubt as a result of such intimidation, Levey's management of the Theatre Royal terminated, with a benefit concert for him, on Friday, April 10. The following day a committee of 'Six Gentlemen' as 'Joint Lessees', with Simmons as manager, assured the public that 'the Establishment would undergo a complete revision in every department immediately'.⁴⁹

In the meantime another interesting benefit took place, this time for Mr. Stubbs, the flautist. Its highlight was the appearance of our first visiting artist of European fame: 'MRS. RUST, Professor of Singing, Pupil of the Royal Academy, London, and Member of the Philharmonic Society of Milan'.⁵⁰ With these impressive qualifications in mind the *Herald* critic gave an appropriate account of the concert. '... The principal attraction was that of a female *debutante* named Rust, a professional singer recently arrived amongst us from Europe, and whose brilliant talents will, no doubt, be the means of forming a new era in the musical history of Australia. Mrs. Rust made her appearance in the beautiful duet of Bishop's⁵¹ *Oh! Maiden Fair*, with a gentleman named Clark, and we must confess ourselves disqualified to point out its varied beauties – it was a first rate exhibition of vocal talent'.⁵² She also sang another song by Bishop, described as *Lo! hear gentle lark*; and a further duet with Mr. Clarke, *When thy bosom heaves a sigh*. It is interesting to note the reviewer's awareness that Australia already possessed a musical history.

A few days later the *Herald* urged 'our musical young men' to take an active part in such concerts. 'When the next entertainment of this description is given, it is to be hoped we shall see some of our musical young men step forward with their assistance in the chorusses, &c. If they fancy that such practices are derogatory, they are mistaken; it being quite common all over Europe for even nobility to render their assistance at musical festivals. At Van Diemen's Land, the first people in the Colony may be seen in public promoting the science; and it is only by such united efforts that we can expect this delightful art to flourish amongst us. There is, however, no

excuse for persons keeping backward in these matters, since such a vocalist as Mrs. Rust has let the way'.⁵³

This extract, indicating a rapid growth of musical interest, also reminds us that it was not yet considered quite 'respectable' for a gentleman – unless he was an 'amateur' – to appear in public performances of this nature.

An imposing announcement heralded the new season at the Theatre Royal, which commenced on May 4. 'The Lessees are highly gratified in informing the public, that they have succeeded in engaging all the first Musical Talent in Sydney to form their Orchestra, which consists of the following gentlemen, viz.

Leader of the Band – Mr. Clarke
Violins – Messrs. Spyer, Johnson, Dyer, and Scott
Principal Flute – Mr. Stubbs
Violincello and Grand Piano Forte – Mr. Cadendish
Clarionette – Messrs. Turner and Sharp
Bassoons – Messrs. Hoare and Ball
Bugle – Mr. Pappin
Drums – Mr. Vaughan.

'Their (the lessees) selection of Plays, Farces, and Musical Pieces, will be such as the most strict moralist will approve of, and in order to cultivate a taste for the higher class of the Drama the finer works of our old dramatists, Shakespeare, Otway, and Massinger, will be introduced... The musical department will be considerably improved under the direction of Mr. Cavendish.

'The Public are most particularly requested to notice, that, under the new management the doors will open at half past 5, and the performance will commence with an Overture, the composition of some well known author, by the full band, at 7 o'clock precisely, and the curtain will rise on the conclusion of the same; and invariably at the fall of the drop scene, will be played some Concerto by an eminent composer'.⁵⁴

The following month Mr. Blackburn, one of Sydney's auctioneers, advertised that a library of 1600 volumes of 'Books and music' was to be sold by auction – 'The Property of a Gentleman leaving the Colony, and without the least reserve'.⁵⁵ A printed catalogue⁵⁶ of the collection contained four entries which arouse our attention: 'Burgh's Anecdotes of Music, 3 vols.; Biographic Dictionary of Musicians, 2vols.; Musical Biography, 2 vols.; Music assorted, for Pianoforte and Violin, in lots to suite Private Families. Also for the Harp,

Flute, Seraphine, and Flageolet'. It will be remembered that Mr. Cavendish caused comment by playing a seraphine at Governor Bourke's 'Command Concert' in 1833.⁵⁷

On June 30 a dramatic performance at the *Royal* concluded with 'The Comic Operetta' called *Mischief Making* . . . With the favourite Medley Song'.⁵⁸ As usual, when the Governor was present the theatre was crowded. 'Very soon after the rise of the curtain, every part of the house was so intensely filled, that standing-room was scarcely left for the auditors . . . Mrs. Taylor, as the heroine of the plot, displayed her wanted ability and tact. Her medley song gave great satisfaction from the fascinating manner in which she accomplished it . . . Between the several pieces, and the various acts, the band performed some overtures in their best style, and introduced occasionally a few of the *Irish Melodies*'⁵⁹ with not more good taste'.⁶⁰

In the background of these polite proceedings the life of the common man was set in scenes of constant brutality. Drunkenness, prize-fighting (with bare knuckles), cock-fighting, bush-ranging and outrages on the aborigines were the order of the day. Under these conditions official discipline was invariably harsh. The following *Herald* extracts, as the writer pointed out, are 'humerous in every respect except in regard to sentence being imposed: George Burton was charged with being picked up on the racecourse, lying on the broad of his back, singing forth lustily "My lodging's on the cold, cold ground" – for which he was ordered to receive twenty-five lashes'; 'John Jones was charged as a bolter from the house of his master. When found, he was singing lustily:

*From rocks and sands,
And barren lands,
Kind fortune set me free;
From great guns,
And women's tongues,
Oh Lord, deliver me.*

Having a character called pretty good, he escaped with only seven days to the spring board (treadmill).⁶¹

At this period Sydney was in a state of violent transition. The government-assisted free immigration policy was in full swing and with the influx of fresh and adventurous spirits national character was developing. Soon the 'emancipists' became strong enough to challenge the reigning 'squattocracy', and to set the Colony's course towards self-government.

1. It is interesting that the last concert was a benefit for the Masonic Lodges 260, 266 and 820, the 'proceeds of which will be applied to the formation of a Fund of Benevolence, for the benefit of the distressed of the fraternity in New South Wales'. 'Sydney Gazette', 26th April, 1834, p.3.
2. The Pulteney Hotel was opened in 1932 by Mr. Petty. It was afterwards taken over by the old 'Australian Club'.
3. 'Sydney Gazette', 26th April, 1834, p.2.
4. 'Sydney Gazette', 24th April, 1834, p.2.
5. 'The Canon', June 1951, p.519.
6. 'Sydney Gazette', 9th October, 1834, p.1.
7. 'Sydney Gazette', 29th July, 1834, p.2.
8. As the range of the military bugle is strictly limited, an old key bugle was probably used on this occasion. It is now obsolete, the valve cornet having taken its place.
9. 'Sydney Gazette', 4th September, 1834, p.2.
10. 'Sydney Gazette', 21st January, 1834, p.1.
11. 'Sydney Gazette', 4th September, 1834, p.3.
12. 'The Canon', March 1951, p.373.
13. 'The Canon', 4th April, 1951, pp.426-7; also May 1951, p.472.
14. Madame Lucia Elizabeth Vestris (1797-1856), a famous London contralto of the period. She made a great success as a singer of opera, musical comedy, and popular ballads.
15. 'Sydney Gazette', 13th September, 1834, p.1.
16. St. Giles was the patron saint of lepers, beggars and cripples. Extremely popular during the Middle Ages, his name lingers in two London institutions: the leper hospital at St. Giles-in-the-Fields, and the church of St. Giles, Cripple-gate.
17. 'Sydney Gazette', 30th October, 1834, p.2.
18. 'Sydney Gazette', 29th March, 1834, p.2.
19. Francis Brewer, 'The Drama and Music in New South Wales' (Sydney, Government Printer, 1892), p.8. Brewer was a Sydney journalist. He covered the period between 1836-92 with considerable detail and accuracy. Although the work is not documented it remains the first record of an historical nature on the subject. Written in a somewhat dry manner, it nevertheless contains much of interest.
20. 'Sydney Gazette', 11th November, 1834, p.3.
21. Having read the good Doctor's most interesting 'Journal' and observed his strong aboriginal sympathies, I suspect that the words were very freely translated.
22. 'A Journey from Sydney to the Australian Alps, undertaken in the months of January, February and March, 1934. Being an account of the Geographical & Natural relation of the country traversed, its aborigines, etc. Together

- with some general information respecting the Colony of N.S. Wales, by Dr. John Lhotsky, Colonist, New South Wales, F.R. Bot. S. Bavaria, etc., Sydney: 1835', p.45. Copy Mitchell Library. The journey – at the time a most hazardous one – was made with four convicts and 'a cart with one horse'.
23. Page 13.
 24. 'Sydney Gazette', 11th December, 1834, p.1.
 25. This is the first appearance of the guitar in Sydney. Today it strikes one as being quaint and unusual for a singer to accompany himself at a serious concert.
 26. 'Sydney Gazette', 18th December, 1834, p.2.
 27. The Sydney Amateur Concerts of 1826. See 'The Canon', April 1951, pp.421-427.
 28. 'Sydney Gazette', 27th December, 1834, p.2.
 29. 'Sydney Gazette', 29th March, 1834, p.3. The writer was probably Joseph Hume, a member of our first Legislative Council.
 30. See 'The Canon', July 1951, pp.566-8.
 31. Probably the old St. Mary's Church choir.
 32. 'Sydney Gazette', 13th January, 1835, p.1.
 33. Daniel Francois Esprit Auber (1782-1871). A prolific French composer of opera and instrumental music.
 34. This, no doubt, was Haydn's 'Emperor's Hymn' (God preserve the Emperor Francis!), perhaps more commonly known in hymn-books as 'Austria', Haydn wrote it in 1797 at the request of the Austrian Imperial High Chancellor. Although the words have been changed (in 1918) the melody has since remained the national hymn of Austria. In composing it Haydn was influenced by the British National Anthem, which he much admired.
 35. Italian for polonaise, a Polish national dance.
 36. A kind of short aria.
 37. 'Sydney Gazette', 22nd January, 1835, p.2.
 38. 'Sydney Gazette', 28th March, 1835, p.1.
 39. Charles Nicholson (1795-1837) was the most famous English flautist of his day. He published a flute 'perceptor', and many of his own compositions.
 40. 'Sydney Gazette', 24th March, 1835, p.1.
 41. Probably item 4 of part 2 which was entitled: 'Matrimonial Duet, Mr. Simonons and Mrs. Taylor . . . French Air'.
 42. 'The Canon', July 1951, p.565.
 43. Referring to the Polish uprising of 1830, which was ruthlessly crushed by the Tsar, Nicholas I. Apparently Gordonovitch was a refugee.
 44. 'Sydney Gazette', 26th March, 1835, p.2.
 45. 'The Canon', April 1951, p.426.
 46. 'Sydney Gazette', 4th April, 1835, p.2.
 47. Joseph Simmons was Levey's stage manager at the Theatre Royal in the season from 26th December, 1834 to 16th February, 1835.
 48. 'Sydney Gazette', 21st March, 1835, p.2.
 49. 'Sydney Gazette', 11th April, 1835, p.1.
 50. 'Sydney Herald', 20th April, 1835, p.3.
 51. Sir Henry Rowley Bishop (1786-1855) was a famous London composer of light 'English opera'. He is perhaps best remembered for the song 'Home Sweet Home', from one of his operas.
 52. 'Sydney Herald', 23rd April, 1951, p.2.
 53. 'Sydney Herald', 27th April, 1835, p.2.
 54. 'Sydney Gazette', 2nd May, 1835, p.3.
 55. 'Sydney Gazette', 18th June, 1835, p.3.
 56. 'Catalogue of Books and Music, for sale by auction, by Mr. John Blackburn . . . at his auction and commission rooms, King-street, Sydney, 1835'. Copy Mitchell Library.
 57. 'The Canon', June 1951, pp.523-4; and footnotes 58,59.
 58. 'Sydney Gazette', 27th June, 1835, p.3.
 59. A series of Irish folk songs written by Thomas Moore (1779-1852) from 1807 onwards. They were arranged and edited for publication by Sir John Andrew Stevenson (1761-1833). Some of them are still popular, for example: 'Tis the last Rose of Summer', 'The Harp that once through Tara's Halls'. One, 'The Minstrel Boy', was sung by Mrs. Taylor at her concert in March.
 60. 'Sydney Gazette', 2nd July, 1835, p.3.
 61. G.A. King, 'Old Sydney – Grave and Gay'. Royal Australian Historical Society, Journal and Proceedings, Vol.21, p.275.

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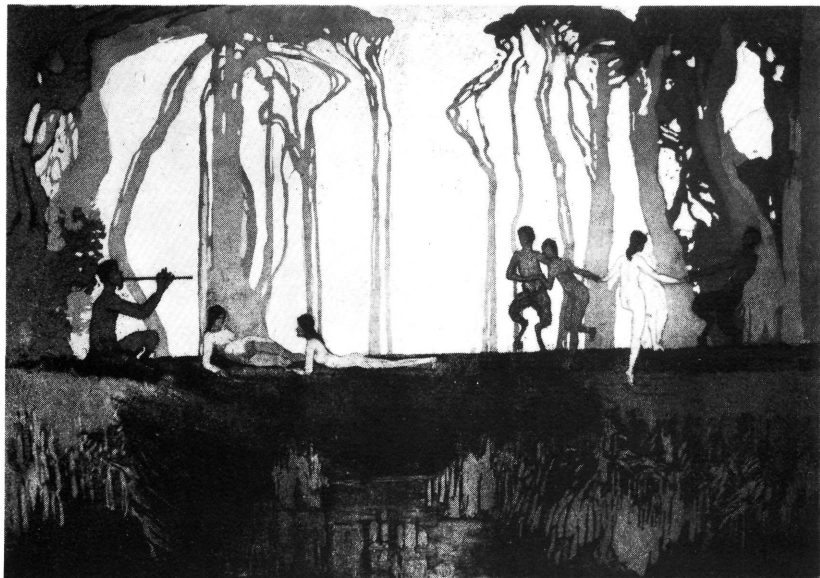
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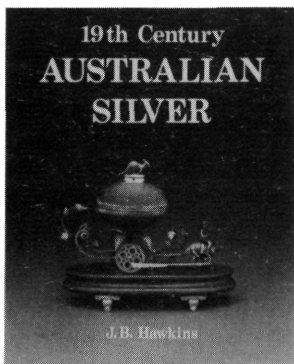
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