

Australiana

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COVER

Hogarth & Erichsen, *Kangaroo and emu brooch*, gold, pearls, mirror, Sydney, c 1858.
Stamped on reverse "HOGARTH / ERICHSEN". Private collection

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Gold Rush jewellers of Melbourne and Dunedin:

Wagner & Woollett, Lamborn & Wagner and Woollett & Hewitt



MICHEL REYMOND

1.

Lamborn & Wagner, oval gold locket brooch flanked by cast emu and kangaroo figures, surrounded by scrolling tendrils and vine leaves, a swallow and bunch of grapes, twice stamped "L&W". Ex Graham and Elizabeth Cocks collection, sold by Bonhams 18 November 2012, lot 308. Photograph courtesy Bonhams

The discovery of gold in New South Wales in 1851 and soon after in the same year in Victoria sparked a gold rush that would see Melbourne for a moment in the 1850s holding the world record for urban growth. In the ten years from 1851, Melbourne's population more than quadrupled, its

Jewellers William Lamborn, Leopold Wagner and Samuel Woollett all arrived at Melbourne in the first few years after the discovery of gold in Victoria in 1851. Recent research has uncovered new information on these jewellers and their firms – Wagner & Woollett, Lamborn & Wagner and Woollett & Hewitt. The new information builds on the pioneering work and sources referred to in Anne Schofield & Kevin Fahy's *Australian Jewellery 19th and Early 20th Century*, and in Kenneth Cavill, Graham Cocks & Jack Grace's *Australian Jewellers Gold & Silversmiths Makers & Marks*.

name becoming synonymous with fame and fortune.¹

The prospect of gold attracted many to win quick riches. Some of them were jewellers who came, either as miners or in their professional capacity, to fashion jewellery and plate for the newly rich colonists. Many of the jewellers who arrived during the various Australian gold rushes of the second half of the 19th century came from or via England, in particular London. They brought the

latest styles and, though they introduced some Australian motifs to their work, kept up with London fashions (**plate 1**).

With its empire, Britain dominated 19th-century world trade and commerce, chiefly centred on its naval command of the world's oceans and its fast ships. London as its capital offered not only economic opportunity but the greatest concentration of jobs in northern Europe. It became the centre for many manufacturing and skilled activities, with inner parts of the city like Clerkenwell becoming hubs for trades such as watchmakers and jewellers.² For many, London could be summed up by the comment of the impresario Johann Jakob Heidegger (1666–1749), who said

I was born a Swiss, and came to England without a farthing, where I have found a means to gain £5,000 a year, and to spend it. Now I defy the ablest Englishman to go to Switzerland and either to gain that income or spend it there.³

This summed up the opportunities that the gold rush promised to those who came to Melbourne and other centres in Australia in the second half of the 19th century.

Many of the jewellers who came here during this period had already learned their craft in Europe, particularly in London. Among the many London trade descriptions for jewellers during this period, which is not exhaustive, Culme lists the following:⁴

Goldsmiths: manufacturing, retail, working;

Jewellers: hair, imitation, jet, keeper ring manufacturers, manufacturing, Masonic, retail, ring manufacturers, rolled gold, theatrical, wedding ring manufacturers, wholesale, working.

When they arrived in Victoria, Lamborn, Wagner and Woollett were either described as jewellers or were of an age which indicated they had already been trained as such.

Henry Leopold Wagner

Leopold Wagner (c 1827-1897), as he was later known, is said to have been born in Germany, the son of a clergyman, John Wagner.⁵ Some time after his birth, he and/or his family seem to have moved to England. Neither he nor his parents have been found in the 1841 or 1851 English census, but this may merely indicate they were not in England at census time, or that the census enumerators have misspelt their name.⁶

While Wagner's whereabouts there have not been found, his subsequent strong association with Woollett suggests they knew each other in England before they each sailed separately to Melbourne. This would suggest Wagner learnt his jewellery trade in London, where he met Woollett before they came to Melbourne.

Wagner appears to be the "Mr Wagner" aged "27" who arrived in Melbourne from Calcutta on the ship *Marmion* on 25 April 1854.⁷ Two days later the first newspaper reference to the firm Wagner & Woollett appeared in the Melbourne *Argus* "Wanted to Let ... Apply Wagner and Woollett, Jewellers, 18 Great Collins-street east", followed on 8 June with "Wanted a Working Jeweller ... at Wagner & Woollett".⁸



2.

Wagner & Woollett, cast gold ring inscribed "Ballarat", with mining motifs of crossed pick and shovel, and gold rocker cradle, stamped "W & W", Melbourne, c 1854. Image reproduced from Cavill, Cocks & Grace, *Australian Jewellers*, pl 293

3.

Lamborn & Wagner, gold brooch with garnets, belt and buckle flanked by two flowers with garnets, stamped "crown/L&W/crown". Ex Graham and Elizabeth Cocks collection, sold by Bonhams 18 November 2012, lot 288. Photograph courtesy Bonhams





4.

Lamborn & Wagner, demi-parure of gold brooch and ear pendants, framed by a branch supporting three vine leaves set with green paste and tiny flowers, with pendant articulated fringe, each stamped “star / L & W / star”. Sold by Bonhams 25 November 2013, lot 18. Photograph courtesy Bonhams

Neither this firm nor the firm’s individuals are listed in the 1853 Melbourne Directory, but the firm is listed (though not the individuals) in the 1854 Directory, indicating that the firm existed, at least in name, in the latter part of 1853 or early 1854.⁹ This suggests that Wagner & Woollett commenced business in early 1854, shortly before Wagner’s arrival in April of that year.

Within a short period of the firm’s commencement, Wagner & Woollett were making brooches, to the designs of Ludwig Becker, intended for the 1855 Paris international exhibition.¹⁰ Becker (1808–1861) was a German-born artist, explorer and naturalist, who arrived in Melbourne from Tasmania in 1852 and, after prospecting for gold in Bendigo, returned to Melbourne in early April 1854.¹¹ He was described by Lady Denison, the wife of Governor-General Sir William Denison, as

... one of those universal geniuses who can do anything ... a very good naturalist, geologist ... draws and plays and sings, conjures,

ventriloquises and imitates the notes of birds so accurately.

Before being shipped as part of the Victorian exhibits to the Paris exhibition of 1855, the firm’s brooches were exhibited in Melbourne at a preview in a specially constructed “Crystal Palace” in William Street, opened by Governor Sir Charles Hotham on 17 October 1854.¹² By the time the Victorian Exhibition closed on 12 December, over 50,000 had visited.¹³ Wagner & Woollett’s exhibits were described briefly in the 1854 catalogue:

203 Becker, Ludwig, Melbourne, Artist.—Curiosities from Bendigo:—1. A number of small Gold specimens worked into brooches, &c., designed by exhibitor, and executed by Wagner and Woollett, Melbourne: 2. Specimens of Gold and Stones worked into fanciful patterns.¹⁴

Their participation in this event indicates the firm was not only well connected with prominent Victorian

citizens but had the necessary talent and financial resources to produce goods that were regarded as being of a standard suitable for an international exhibition.

The only item which can now be attributed to the firm is a cast gold ring inscribed “Ballarat”, illustrated in Cavill plate 293 (plate 2).

Samuel Peck Woollett

Samuel Peck Woollett (1829–1909) was baptised in the Parish of St Peter’s, Mancroft, in the County of Norwich, on 18 June 1829,¹⁵ the youngest son of William Thomas Woollett, butcher, and his wife Mary née Remington.¹⁶ The subsequent fate of Samuel’s parents is unknown, but according to the 1841 census of Clerkenwell (London), Samuel, aged 12, and his sister Mary are recorded as living with Jemima Remington aged 65, probably their grandmother, but Samuel is not there in the 1851 or 1861 census.¹⁷

At the time of the 1841 census, Samuel was of an age at which he could have been apprenticed in the jewellery trade. Living in the same street in the district of Clerkenwell, where watchmaking and watch repairing were of great importance at this time, were an engraver and two gold cutters.¹⁸

On 26 December 1841 at St Pancras, Middlesex, Samuel’s sister Mary married John Henry Sackett, a jeweller of Leyman Street (London).¹⁹ The Sacketts are not recorded in the 1851 census but they are at Islington in 1861, he being described then as a gold chain maker.²⁰

According to Samuel’s obituary, he was apprenticed at an early age to “his uncle” (likely his brother-in-law John Henry Sackett) described in the obituary as a leading jeweller of Montreal, Canada.²¹

So it seems young Samuel went to Canada with his brother-in-law John Henry Sackett before later returning to England with him.

Sometime after his return to England, Samuel sailed for Melbourne, a voyage of almost three months. In the list of unassisted passengers arriving in 1852–54, “S Wooller” is listed as a cabin passenger arriving from Liverpool,

5.

Lamborn & Wagner, fringed gold brooch and ear pendants with realistically formed leaves and tendrils, the brooch set with emeralds and the ear pendants with garnets. Marked with star / L & W / star, c 1875. H 5 cm. Illustrated in Anne Schofield & Kevin Fahy, *Australian Jewellery 19th and 20th Century*, p. 212, reproduced courtesy Anne Schofield Antiques, Woollahra NSW



6a-b.

Lamborn & Wagner, gold brooch with a vine leaf, within an oval frame, set with a green paste. Stamped on reverse star / L & W / star. Photograph courtesy Josef Lebovic Gallery, Kensington NSW





7.

Lamborn & Wagner, gold brooches, stamped L&W flanked either by stars or crowns. Photograph reproduced with permission from Cavill *et al*/plate 164

England on the *Anna* in July 1852 and most likely this was Samuel Woollett.²² Like Lamborn, Woollett probably worked for another Melbourne jeweller before joining Wagner in their firm of Wagner & Woollett which began operating in early 1854.

The firm did not last, perhaps one of the reasons being the desire of both men to return to England. By December 1854, the firm had ceased, with William Lamborn advertising in January 1855 as

“successor to Wagner & Woollett (sic).²³ “Successor” indicates that Lamborn had worked at this firm before commencing his own manufacturing business for what turned out to be a brief period.

In January 1855, both Wagner and Woollett were passengers on the ship *Blackwall*, which sailed from Melbourne to London,²⁴ a journey of nearly three months. There, on 20 April 1855, Wagner married Augusta Pfenning at St James’ Clerkenwell in the County of Middlesex, he a “jeweller 28”, she “24”.²⁵ The two witnesses to their marriage were Samuel Woollett and his sister Mary Anne Sackett.²⁶

Wagner and his new wife sailed from England to New York and then returned to Melbourne on the ship *Metropolis* in December 1855.²⁷ While in New York, it is likely the Wagners attended Samuel Woollett’s wedding which took place there in that year.²⁸

William Lamborn

William Lamborn (c 1827–1907), “Jeweller”, “English”, arrived in Melbourne on 4 November 1852 on the ship *Marlborough*, from London via Plymouth, after almost three months at sea.²⁹ He may have tried his luck on the Victorian gold fields, the rush to which had begun in August 1851, and likely found more regular employment in one of the Melbourne jewellery firms.

Later, on 24 August 1853, at St James’ Church, Melbourne, he married Eliza Dennis, he a “jeweller 26”, she a “dressmaker 17”.³⁰ One of the witnesses to their wedding was Ann Brentani, wife of Charles Brentani (died 21 October 1853), silversmith, jeweller and watchmaker of Melbourne (active 1845–53), and it is possible Lamborn may for a time have worked for Charles Brentani before he went to Wagner & Woollett in 1853 or 1854.³¹

Subsequently, as we have seen, Lamborn became the successor to Wagner & Woollett.

Lamborn & Wagner, 1856–1884

After Wagner returned to Melbourne in December 1855, after nearly one



9a.

8. Lamborn & Wagner, gold brooch marked L&W with crown either side. Photograph courtesy James Alfredson Jewellers, Melbourne Vic

9a. Lamborn and Wagner's L&W mark on the brooch in plate 1

9b.

9b. L&W mark flanked by lion passant and crown

year's absence overseas, Lamborn & Wagner opened new premises in Lonsdale Street in January 1856 and sought working jewellers.³²

Thereafter the firm traded continuously until 1884. For a brief period (1865–67), Lamborn & Wagner were known as Lamborn, Wagner & Clarke, the Clarke being Charles E. Clarke, about whom little is known.³³ After 1884, the firm is not recorded in the directories.³⁴ It seems in that year the partnership between Lamborn & Wagner was dissolved, for in 1885 the directory records Henry Wagner alone as a “goldsmith and jeweller” at 16 Little Collins Street West, while William Lamborn is recorded as living in Hawthorne.³⁵

Lamborn Bros (1885–1926), a partnership between William Lamborn's sons, Arthur and William, is recorded from 1886 at the same address as Lamborn & Wagner were located, suggesting this firm took over Lamborn & Wagner's business either in late 1884 or during 1885.³⁶

Sometime after 1886, Wagner seems to have gone to live in Perth, Western Australia, while his wife seems to have remained in Melbourne. Wagner died in Perth on 19 July 1897.³⁷ His wife survived him, dying in Melbourne on 25 February 1905.³⁸ There were no surviving children of this marriage.

Lamborn died in Melbourne on 24 December 1907, his wife on 18 December 1919.³⁹

Woollett in New Zealand

After their marriage in New York, “Mr Woollett and wife” arrived back in Melbourne from New York on the ship *Ariel* on 14 January 1857.⁴⁰ Woollett had been absent two years, but did not join the firm of Lamborn & Wagner. Instead, from 1858 to 1862, Woollett is listed individually in Melbourne directories as a “working jeweller” at various city addresses.⁴¹ For most of this period he and his family seem to have lived in Dorcas Street, Emerald Hill (South Melbourne).⁴² During this time two sons were born, Samuel Henry and Frederick William.⁴³

In November 1861 “S Woollett” aged “30” described as “miner” “English” left Melbourne on the American barque *Eureka* for Port Chalmers near Dunedin, New Zealand.⁴⁴ Although gold had been found there previously, the discovery of gold at Otago (near Dunedin) in August 1861 started New Zealand's gold rush, and it may have been this which attracted him there.

Within a short period he went into business with John Hewitt under the name of Woollett & Hewitt, a firm which operated at various Dunedin addresses between 1863 and some time before 1866 when the firm's

name changed to Hewitt & Woollett.⁴⁵ Thereafter, this firm is listed at various Dunedin addresses until about 1882, after which Samuel Woollett, “manufacturing jeweller” only is recorded until about 1902 when he retired.⁴⁶ Throughout this period both firms are described at various times as “jewellers”, “goldsmiths”, “watchmakers” or “manufacturing jewellers”.⁴⁷ Woollett lived in Dunedin until his death there on 27 September 1909.⁴⁸ His wife had predeceased him, dying there on 25 October 1906.⁴⁹

Evidence of when and where Woollett met his business partner, John Hewitt, has not been found. According to Hewitt's death certificate he never married and had lived in New Zealand for 40 years before his death in January 1902.⁵⁰ This suggests he arrived in New Zealand around 1861–62, probably attracted by the gold rush.

After 1882, John Hewitt is recorded separately as a dentist, a profession he may well have practised while in the jewellery business with Woollett.⁵¹ During the second half of the 19th century, it was not unknown for the occupations of jeweller and dentist to be practised together. Another example of a jeweller who was also a dentist was Chlom Reichberg (b. 1815), who was transported from England to Western Australia in 1863 for forging Russian banknotes. In one of his advertisements in the *Inquirer*, he offers (plate 10):

C. REICHBERG,
WORKING DENTIST AND
JEWELLER,
DEGS respectfully to announce his removal from Fremantle to
Hay Street, Perth,
 (OPPOSITE ST. GEORGE'S CATHEDRAL.)
 The following and all other descriptions of
 Jewelry made to order, and repaired on
 the shortest notice:—
 Gold Signet Rings, Crests engraved to
 order, Ladies' Gold Rings in Diamonds,
 Pearls, and Precious stones, Wedding
 Rings, Keepers, Ear Rings, Brooches,
 Bracelets, Albert Chains, Masonic Orna-
 ments in gold and silver, Gold Studs and
 sleeve Links, Gold Pins.
 Electro-gilding and Plating.



ARTIFICIAL MINERAL TEETH
 Made and fitted with gold plates, and
 guaranteed for good wearing, and if
 through any accident they should require
 repairing, done free of charge.

Fremantle, 9th March, 1866.
 C. Reichberg has done several jobs in
 fine gold Jewelry for us, and given us
 every satisfaction. We consider him an
 excellent workman.
 Sgd. { H. ASHTON. A. FRANCISCO.
 C. A. MANNING. LIONEL SAMSON.

10.

Perth newspaper advertisement for Chlorn Reichberg, “working dentist and jeweller, from *The Inquirer*, Perth, 18 July 1866 p 1.

Gold Signet Rings, Crests engraved to order, Ladies' Gold Rings in Diamonds, Pearls, and Precious stones, Wedding Rings, Keepers, Ear Rings, Brooches, Bracelets, Albert Chains, Masonic Ornaments in gold and silver, Gold Studs and sleeve Links, Gold Pins. Electro-gilding and Plating.⁵²

He advertised as an engraver and plate gilder as well as a working dentist and jeweller, but he seems to have left Western Australia in 1870, as there is no trace of him after that time.⁵³

No marked jewellery by Woollett & Hewitt or Hewitt & Woollett has been seen to date nor are any of their jewel cases, if any, known.

Imported and local jewellery making

In 1860 the Victorian Government established a Parliamentary Select

Committee to enquire into whether tariffs should be imposed on various imported goods including imported jewellery. Edward Schafer and Leopold Wagner appeared before that enquiry and gave evidence.⁵⁴

Schafer told the Committee, and Wagner agreed with him, that there were at that time about 30 “masters and journeymen” employed in the jewellery trade in Melbourne; that his business was “manufacturing new articles”; that this trade could manufacture everything “quite as good as in London”; that the local trade manufactured “Brooches, rings, chains, earrings, pins, studs, cups, lockets, masonic jewels, and everything required of a working jeweller”; that many imported items were “colored and made to appear like Colonial goods and the public think they get local goods”; that “gold cups” could be “manufactured here”, in about three weeks for one weighing about 30 ounces; and that the gold used here, ie local gold, was of a finer quality than that used in England. Wagner added, “We could undersell them if we had the same advantage that we would have in England.”⁵⁵

Also giving evidence before the committee was William Edwards, “a gold and silversmith and manufacturer” of Melbourne. He agreed with both Schafer and Wagner’s comments and added that

we are able to make articles similar to what you see in Collins-Street, from a snuff box to a candelabra, or race cups, agricultural cups, and various other articles that are not made here.

Edwards proposed that a mark on articles or a mint be established in Melbourne, “so that the gold and silver could be marked to be of the standard you represented it ...” It would be more than 25 years before anything like this was done, as Edwards suggested.⁵⁶

Jewellery marks

Apart from the broad description of Wagner & Woollett’s jewellery exhibits designed by Ludwig Becker for the 1855 Paris Exhibition, the only known piece attributed to this firm is a cast ring (**plate 2**), inscribed “Ballarat” with

a crossed pick and shovel and a gold rocker cradle, which bears the punch mark “W&W”.⁵⁷ When this mark is compared with the stamped larger version of the punch mark of “L&W” for Lamborn & Wagner (**plate 9a**), the similarity of the Ws is striking both in size and shape. Given Wagner worked at both firms and the similarity of the Ws in both marks, I suggest the mark “W&W” is Wagner & Woollett’s mark which would date the cast ring to 1854, a time when mining jewellery was popular.

Like many jewellery firms of the second half of the 19th and the early 20th century, Lamborn & Wagner were both retailers and manufacturing jewellers. They appear to have used a variety of punch marks; sometimes L&W, other times L&W with symbols: star, crown or lion passant. Given the firm operated for over 30 years, it is likely their punch marks changed over time. Sometimes the punch marks were large, other times small. It is possible that the larger punch marks seen – L&W or L&W with a crown and lion passant (**plate 9b**) – were used at first and then replaced at a later date with a smaller version of their mark, usually the L&W in conjunction with two crowns or two lions passant or two star symbols.

The marks used by Wagner & Woollett and Lamborn & Wagner should be seen against the background of the English hallmarking system which used a number of marks on British objects: a maker’s mark utilising the maker’s initials, an assay or town mark denoting where it was made, a date letter and a standard or quality mark, and for a short period a duty or tax mark. On gold articles a 22 or 18 carat mark was used from 1798 and both of these marks were replaced by 1844 with a crown symbol. This was followed in 1854 with the introduction of lower carat standard marks of 9, 12 and 15.⁵⁸

As there was no equivalent to the British hallmarking system in Australia, the British gold carat standard marks began to appear on many pieces of Australian-made jewellery. Sometimes seen, though rarely, are Australian variations such as 10, 14 and 16.

From around this time, various colonial Patent Acts began to be introduced into colonial parliaments. Designed to protect local manufacturers, their marks were sometimes included in conjunction with or as part of their design application. In 1904 the Commonwealth *Patents Act* superseded all colonial acts. As Schofield & Fahy point out, jewellery designs were registered in separate states prior to the adoption of the Commonwealth *Designs Act* of 1906. Several of these designs date from as early as 1871, and together with surviving catalogues used by several jewellery manufacturers and retailers they provide a means of identifying a particular maker or a design.⁵⁹

There was no requirement to place a carat mark on locally produced jewellery. Sometimes a carat mark appears in conjunction with symbols such as a crown. At other times there is no carat mark but there are symbols as with Lamborn & Wagner's mark with a crown and/or a lion passant. The symbol of the crown and/or the lion passant might in some cases have been intended as a substitute for a carat mark or as a quality symbol of that maker. Further evidence may emerge to suggest whether this is the case or not. As Cavill points out, a number of Melbourne manufacturers from the late 1870s improved the quality of their jewellery by using higher carat standards.⁶⁰

Ultimately, the Manufacturing Jewellers' Association of Victoria was formed in 1889, one of its objects being to maintain the quality standards of its members. To this end, each of the members had their own individual quality marks including a carat mark, many of which were ultimately registered after Federation. It seems that after the Association's formation the use of the carat mark in conjunction with other symbols and/or makers' names became an increasingly common practice. Much of the subsequent history of the Association, its members and attempts to introduce a compulsory marking system are set out in Cavill.⁶¹

Conclusion

Apart from the cast Ballarat ring bearing the punch mark "W&W", which is now

considered to be the work of the firm Wagner & Woollett, no other marked examples of this firm's work have been seen.

By contrast, there are many examples of Lamborn & Wagner's work which from the surviving examples so far seen indicate they produced works of contemporary appeal which reflected the tastes and fashions of the period they were in business. This can be seen in the range of their work illustrated here and in Cavill (**plate 7**) which was fashionable during the 1860s through to the 1880s. Much of their known work is similar to what other manufacturers were also making at the time whether locally or imported. Sometimes similar but unmarked pieces are attributed to this firm.

During the second half of the 19th and the early 20th century, many jewellery firms purchased work made by other manufacturing jewellers. Sometimes such work was marked with the other manufacturing jewellers' marks and at other times it was entirely unmarked. Although they described themselves as "manufacturing" jewellers until 1876, there is no evidence to show that Lamborn & Wagner made and supplied unmarked work to other firms. While this cannot be entirely ruled out, it seems in the absence of such evidence or some distinctive feature in their work, it would be difficult to distinguish it from other similar unmarked work made by other firms of the period.

A few examples of Lamborn & Wagner's jewellery have an Australiana theme, such as a brooch incorporating the cast figures of a kangaroo and an emu (**plate 1**).

This seems to have been a stock design that may have been produced over many years as there are at least seven known examples, all slightly different, some of which have different Lamborn & Wagner marks (**eg plate 7, top**).

Lamborn & Wagner continued in business for nearly 30 years and thereafter Lamborn's sons continued as Lamborn Bros for another 40 years, during a period when tastes and fashions changed from Victorian through to Art Deco. This suggests they were not only successful manufacturing jewellers to begin with but were also good retailers, such that the next generation was able to carry on and survive the

1890s' recession which hit Melbourne particularly hard.

The three original jewellers, Wagner, Woollett and Lamborn had the necessary skills, entrepreneurial ability and financial resources to survive in the new colony of Victoria and carry on their respective jewellery businesses here and in the case of Woollett also in New Zealand and, for two of them, to return and stay overseas for long periods before coming back to Australia again and recommencing in business.

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Michel Reymond is a Sydney lawyer, North Sydney councillor and committee member of the Australiana Society.

From the President

Our first monograph

Australiana magazine has been presenting important information and original research about Australian decorative arts and heritage for 36 years, and is now the leading publication in the field.

While we promised a bumper issue in November, I can now announce an even better alternative – our first monograph, to be distributed to members with the February 2015 issue.

The subject will be a major, fully illustrated piece of research on the neglected Australian artist John Mitchell Cante (1849–1919), best known for his drawings, paintings and postcards illustrating Australian birds.

The author, Dr Mark Cabouret who previously has written four articles in *Australiana* about the Cayley family, has not only undertaken substantial original research but will illustrate Cante's oeuvre

with well over a hundred of his artworks, most never seen nor published in living memory.

This initiative is possible thanks to a very generous gift. We hope that in the future, we can consider other monographs presenting original research into the field we all enjoy learning about and collecting – *Australiana*.

Dr Jim Bertouch
President



John Mitchell Cante (1849-1919), *Family cares, (Eastern Rosellas)*, watercolour.
Collection: Dr Mark Cabouret

NOTES

- 1 McCalman p 52.
- 2 Bucholz p 67-9.
- 3 *Ibid* p 69.
- 4 Culme under Trades xxxvii.
- 5 Wagner's death certificate no. 2102, 1895 WA.
- 6 English Census Records 1841 and 1851, online.
- 7 Shipping Arrivals Victoria, passenger list, April 1854.
- 8 *Argus* 27 Apr 1854 p 1; 8 June 1854 p 1.
- 9 *Port Phillip Victoria Melbourne (Commercial) Directory* 1853, 1854.
- 10 Cavill p 16 and Governor's Proclamation dated 15 May 1854 in exhibition catalogue, Mitchell Library, State Library of NSW.
- 11 *ADB* vol 3 p 127-28, q.v. Becker.
- 12 *Argus* 18 Oct 1854 p 9.
- 13 *Argus* 13 Dec 1854 p 5.
- 14 *Official Catalogue of the Melbourne Exhibition 1854, in connection with the Paris Exhibition, 1855 Melbourne, printed and published for the Commissioners by F Sinner & Co.* Mitchell Library, Sydney. Becker was awarded 10 guineas for designing the exhibition prize medal and certificate, *Argus* 2 Sep 1854 p 5 & 4 Sep 1854 p 5, and exhibited some sketches of Bendigo scenery, *Argus* 19 Oct 1854 p 5.
- 15 Baptismal record for St Peters, Mancroft, County of Norwich, UK 1829.
- 16 Marriage certificate of Woollett and Remington, UK.
- 17 Census for Clerkenwell, 1841, 1851 and 1861, UK.
- 18 1841 census. Woollett, aged 16, was working with watches as early as 23 August 1845, when the *London Standard* reported a "ROBBERY OF WATCHES ... belonging to Samuel Woollett, No 3 Albion-mews, Hyde Park ...".
- 19 Marriage certificate, UK.
- 20 Census 1851 and 1861, UK.
- 21 *Otago Times*, NZ, 30 Sep 1909, p 8. His grave inscription records his occupation as "jeweller", "native of:- Woodstock, USA, years in NZ:- 48", cemeteries search Dunedin City Council, online.
- 22 Shipping arrivals, Victoria, cabin passenger list, July 1852. His obituary says "in the years 1854-6, Mr Wollett (sic) voyaged to Victoria twice ...", n 9 re name Wagner and Woollett.
- 23 *Argus* 23 & 30 Dec 1854 p 1, 31 Jan 1855 p 1.
- 24 Shipping departures Victoria, January 1855.
- 25 Marriage certificate no. 191 of 1855, UK.
- 26 *Ibid*.
- 27 Shipping arrivals Victoria December 1855.
- 28 The birth certificate of their son, Frederick William, records their marriage in "New York, North America 1855", Samuel Woollett's birthplace as "Norwich, England" and his wife Jane's as "Surrey, England".
- 29 Shipping arrivals, Victoria, November 1852
- 30 Marriage certificate, Victoria 48/1853 and *Argus* family notices 24 Aug 1903, p 1.
- 31 On Charles Brentani see Finn p 789-90, Hawkins p 187-91 in vol 1, and B.Y. Driscoll, "Charles Brentani Man of Sterling Convictions", *Aust Antique Collector*, 39th ed, 1990 p 82.
- 32 *Argus* 19 Jan 1856 p 7, 11 Mar 1856 p 1, 8 Apr 1856 p 1, 17 Apr 1856 p 1, 11 Feb 1857 p 1 & 28 Feb 1857 p 1.
- 33 Cavill p 143-5. There are at least 5 Clarkes in the period and without further information the Clarke here has not been identified.
- 34 *Sands & Kenny's Melbourne Directories*, 1884-86.
- 35 Cavill p 143-5.
- 36 *Ibid* and Cavill.
- 37 *West Australian*, family notices, 20 Jul 1897, p 4 and death certificate, WA.
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- 44 Shipping departures, Victoria outward passenger list November 1861.
- 45 Shepherd p 204-05, Harnett's Directory 1863 (NZ).
- 46 Shepherd p 207, 210, 212, 214, 217, *Dunedin Wise Directories*, 1866, 1867, *Wise NZ Post Office Directories*, 1871-1906 (various), obit n 21.
- 47 Shepherd p 207, and directories n 45.
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- 49 *Ibid*. and Woollett's grave inscription, n 21.
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- 53 Erickson p 26-7.
- 54 *Progress Report from Select Committee upon The Tariff*, Parliamentary Papers 1859-60 (Vic) vol no D26 pp 101-2.
- 55 *Ibid*.
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Miss Purnell's wildflower screen

LESLEY BROOKER

Miss Annie St Clair Purnell and her brother, the Reverend Robert Hughes Wilkinson Purnell, came to Western Australia aboard the barque *Daylight*, arriving on 14 January 1880.¹ Aged 34 and 31 respectively, Annie and Robert were the eldest of seven children of the Reverend Thomas Purnell (c 1814–92), Anglican vicar at Staverton, Gloucestershire, and his wife Ann (c 1825–74).²

Robert (1848–1920) came to Australia to take up the position of Rector of St Paul's Church at Bunbury,³ and Annie (1845–1923) came presumably as his companion and to manage his household, in what would then have been an adventurous undertaking.

The siblings led a very busy parochial and social life in Australia, Robert officiating and preaching at six or more services each week at Bunbury, Bridgetown, Busselton, Harvey and Brunswick; visiting the sick; baptising the young; officiating at weddings; and burying the dead. Annie – or Lily as Robert affectionately called her – superintended their household, entertained the many guests and visitors to the parsonage, and accompanied Robert when he rode to outlying farms and towns.⁴ In her spare time, she painted flowers, a common pastime for ladies of her social standing in that era.

But life was not all beer and skittles. When a measles epidemic swept through the district in the late summer of 1884, both the clergyman and the doctor worked non-stop for several weeks. Annie was forced to take over all the household duties when Maria, their cook, was stricken with the disease. The next year, in April 1885, brother and sister began a three-month holiday tour of the eastern colonies.⁵

Another of the talented women artists who came to the colony of Western Australia was Annie Purnell. She was not a professional artist, but the “Angel in the House” for her bachelor brother, the Anglican minister the Reverend Robert Purnell. As was typical of gentlewomen of the time, she would have been trained in the gentle arts of watercolour and embroidery. Unlike some other unmarried gentlewomen she had no need to become a governess to pass on the skills she would have learnt from her own governess. This is the story of a work of hers now in Government House in Western Australia.

1. Photograph of the Western Australian Court at the Colonial and Indian Exhibition of 1886, showing Annie Purnell's screen to the right of the huge pearl-shell “trophy”. Collection: Battye Library, Perth, call no. 1146P vol. 193



Otherwise, the gentle routine of parish life was enlivened at dinner, tea and in the evenings by the numerous visitors, more often than not single young men and young ladies of the district who came to play lawn tennis and stayed on to play cards, charades or dumb crambo (similar to charades), or to practise for the monthly concerts at the Mechanics' Institute organised by the rector and his sister.⁶

Both Robert and Annie took part in these concerts by singing, acting and reciting. At the first performance of the Bunbury Amateur Dramatic Society on 23 November 1885, it was reported that

... I fancy I am correct in asserting that the Rev. R. Purnell and Miss Purnell are the moving spirits in this Society and they certainly deserve the thanks of the community for the trouble they are at to find suitable amusement for the people ... Miss Purnell played the part of Countess de Autreval, and as anything this lady undertakes to do is sure to be done well, she had evidently well studied her part, and it was easy to see that performances of this description are nothing new to her. Miss Purnell is endowed with an exceptionally good figure, and in acting and appearance she was every inch a Countess.⁷

Another report on the performance of this play, *The Ladies Battle*, compliments Annie on co-designing the sets

The stage decorations were excellent, and reflect much credit on the taste of Miss Purnell and Miss Spencer.⁸

The *Daily News* also lauds builder George Floyd for his work at the Mechanics' Institute, "the stage of which had been enlarged for the occasion and nicely fitted up."⁹

Two of the young parishioners who were frequent guests at the parsonage in the early 1880s were 17-year-old Jim (later Sir James) Mitchell (1866–1951),

who went on to become Premier of Western Australia, then Lieutenant Governor and finally Governor 1948–51, the only person ever to have been both Premier and Governor,¹⁰ and 19-year-old Clara Robinson Spencer, the daughter of prominent businessman, William Spencer of *Bury Hill*.¹¹

On sunny afternoons, Annie would sometimes ride the two or three miles to *Charterhouse* at Picton to see 70-year-old Miss Diana Bunbury, who was passionate about the local wildflowers and was said to possess one of the most perfect plant collections in the colony. Miss Bunbury frequently corresponded with Ferdinand von Mueller, Government Botanist at the Herbarium of the Melbourne Botanic Gardens, and was expert at pressing flowers.¹²

Indeed, it may have been her encouragement that persuaded Annie to enter some of her West Australian wildflower paintings as exhibits for the Colonial and Indian Exhibition of 1886 to be held at South Kensington in London, in a number of purpose-built buildings.¹³ Other Western Australians who exhibited in that exhibition included Ann Augusta Knight of Albany who won a bronze medal for a painting and Henry Passmore who exhibited woodcarving.

Before they were sent to London, Annie's paintings were shown and "much admired" in the Legislative Council Chamber in Perth on 7 January 1886, and it was "intended that some of them should be worked into a screen of indigenous woods."¹⁴ However, the screen actually shown at the 1886 exhibition appears to have been of Japanese design, made of bamboo.¹⁵ Miss Purnell's screen was made by Shoobred & Co, a homewares retailer in London.¹⁶

The screen containing Annie's paintings can be seen, standing to the right of the huge "trophy" of pearl shells at the entrance to the Western Australian Court (**plate 1**). It was very favourably received:

No one can but admire the handsome screen of wildflowers painted by Miss Purnell of Bunbury. These are not so elaborate as those

of Mrs Ellis Rowan of Victoria, but they are not less artistic. As water colour sketches of the wildflowers of Western Australia, they are singularly beautiful, and I can quite echo the praises of Lady Broome who, I am told, became eloquent on Miss Purnell's artistic talents when she was shown these beautiful ... pictures in Perth.¹⁷

Following the 1886 exhibition, some exhibits were sent back to Australia, while Annie's screen was "to be left in the Court pending instructions from the exhibitor".¹⁸ Here the trail goes cold, and there seems to be no further mention of Annie's screen in any official record.

Meanwhile, Robert and Annie continued with their busy lives in Bunbury; in 1888 Robert was elected a Canon of the Church of England in St George's Cathedral, Perth,¹⁹ and on 17 September that year he officiated at the wedding of James Mitchell and Clara Spencer in St Paul's Church, Bunbury.²⁰ One year later, James and Clara produced their first child, whom they named Robert Francis Purnell Mitchell.²¹

In 1889, Robert planned a visit to England. He took temporary leave of absence, and advertised the parsonage to let between April and December,²² so clearly intended that Annie would also go "Home". Robert sailed from Bunbury to Fremantle in March,²³ Annie following two months later,²⁴ when she boarded the *Flinders* for Port Darwin.²⁵

At the parish church in Kensington in London on 1 June 1889, Canon Purnell preached a sermon at a service to commemorate the 60th anniversary of the founding of the colony of Western Australia.²⁶ Though he had already booked a return passage,²⁷ in September he telegraphed his resignation as Rector of Bunbury to Bishop Parry;²⁸ this was unexpected, so perhaps his father's health had deteriorated.²⁹ However, he did not forget his former parishioners, sending a set of communion plate for presentation to the new Bridgetown Church in 1890.³⁰

When their father died three years later, Robert succeeded as Rector of St



John the Baptist Church at Staverton, and later became Diocesan Missioner. Neither Robert nor Annie married, and remained very close friends of James and Clara Mitchell for the rest of their lives.

At an Open Day at Government House, Perth, in April 2012, I was greatly attracted by a beautiful screen of wildflower paintings (**plates 2–3**). Close inspection revealed that one painting bore the signature “Annie St. C. Purnell” and several others had the initials “A. St. C. P.” After much research in the State Records Office in Perth and the Batty Library, I was rewarded with the photograph of Annie’s screen at the 1886 exhibition, which showed that at least four of her paintings in that screen were identical with four in the Government House screen, although the woodwork of the latter appears to be jarrah and is of a different design to the original.

The critical information linking the exhibition screen with that in Government House appears to have

been lost. However Sir James and Lady Mitchell’s grand-daughter, Judith Crossland, who was a frequent visitor to Government House in her youth, can remember a screen of wildflower paintings in her grandmother’s sitting room on the ground floor.

The Government House screen now contains eight large, eight medium-sized and sixteen small paintings, whereas the exhibition screen appears to have contained eight large, sixteen small and sixteen very small paintings – so clearly not all the paintings are the same as those exhibited. Nevertheless, all of the Government House paintings appear to be Annie’s work. In many cases the signatures, dates and locations are partly obscured by the wooden frames. But on at least eleven of the paintings the word “Bunbury” can be seen, and on at least two the date “1882” can be read.

The paintings are still in remarkably good condition, each being protected by its own pane of glass. The table

2-3.

Screen with wildflower paintings by Annie St Clair Purnell (1845–1923), painted c. 1885, at Government House, Perth. Collection: Government House, Perth, courtesy Charmaine Cave and staff

below details the common and species names of the plants depicted by Annie Purnell – perhaps Western Australia’s most under-appreciated 19th-century wildflower artist.

ACKNOWLEDGEMENTS

I wish to thank Alex George, Charmaine Cave and the staff of Government House, Perth for their assistance in obtaining the photograph of the Government House screen; Judith Crossland for sharing with me her memories of Government House in the 1920s; and Dorothy Erickson for her encouragement and help in writing this article.

Table 1. Species names³¹ and common names of plants depicted in Annie St Clair Purnell's wildflower paintings in the Government House wildflower screen.

Side	Row from top	Painting from left	Species thought to be those depicted	Common name
1	1	1	<i>Caladenia huegelii</i> <i>Stylidium schoenoides</i>	Grand Spider Orchid Cow Kicks
1	1	2	<i>Stackhousia monogyna</i> <i>Sowerbaea laxiflora</i>	Purple Tassels
1	1	3	<i>Caladenia longicauda</i>	Common White Spider Orchid
1	1	4	<i>Hemigenia podalyrina</i>	
1	2	1	<i>Grevillea wilsonii</i>	Native Fuchsia
1	2	2	<i>Anigozanthus humilis</i>	Catspaw
1	2	3	<i>Thelymitra variegata</i>	Queen of Sheba Orchid
1	2	4	<i>Stypandra glauca</i> <i>Bossiaea linophylla</i>	Blind Grass
1	2	5	<i>Adenanthos obovatus</i>	Basket Flower
1	2	6	<i>Leschenaultia biloba</i>	Blue Leschenaultia
1	2	7	<i>Calectasia narragara</i>	
1	2	8	<i>Templetonia retusa</i>	Cockies Tongues
1	3	1	<i>Isotoma hypocrateriformis</i> <i>Gastrolobium bilobum</i>	Woodbridge Poison Heart Leaf Poison
1	3	2	<i>Billardiera floribunda</i>	White-flowered Billardiera
1	3	3	<i>Kennedia coccinea</i>	Coral Vine
1	3	4	<i>Agrostocrinum</i> sp. Unknown	
2	1	1	<i>Grevillea vestita</i>	
2	1	2	<i>Thelymitra crinita</i>	Blue Lady Orchid
2	1	3	<i>Pultenaea pinifolia</i>	
2	1	4	<i>Philotheca spicata</i> <i>Lomandra purpurea</i>	Pepper and Salt Purple Mat Rush
2	2	1	<i>Lyperanthus serratus</i>	Rattle Beak Orchid
2	2	2	<i>Acacia alata</i>	Winged Wattle
2	2	3	<i>Cyanicula gemmata</i>	Blue China Orchid
2	2	4	<i>Logania serpyllifolia</i>	
2	2	5	<i>Elythranthera brunonis</i> <i>Elythranthera emarginata</i>	Purple Enamel Orchid Pink Enamel Orchid
2	2	6	<i>Leptoceras menziesii</i>	Rabbit Orchid
2	2	7	<i>Eucalyptus</i> sp., possibly <i>megacarpa</i>	Bullich
2	2	8	<i>Isotoma hypocrateriformis</i>	Woodbridge Poison
2	3	1	<i>Agonis flexuosa</i> <i>Hardenbergia comptoniana</i>	Sweet Peppermint Native Wisteria
2	3	2	<i>Solanum symonii</i>	
2	3	3	<i>Clematis pubescens</i> <i>Cheiranthera preissiana</i>	Common Clematis
2	3	4	<i>Anigozanthos manglesii</i>	Mangles' Kangaroo Paw



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Mid-19th century colonial Australian
cedar three-door sideboard,
featuring Thomas Hope scroll carved backboard,
attributed to Andrew Lenehan, circa 1845

Lesley Brooker is an amateur historian whose principal interest is rediscovering Australia's 19th-century explorers, particularly those who collected plants and animals during their travels. She has written four books, three of them under the series title *Explorers Routes Revisited*, and is now making field surveys of the route taken by the explorer Ernest Giles in 1875. Lesley lives in Perth, WA with her ornithologist husband, Michael. Email: LesMikeBrooker@bigpond.com.

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A “Pocket Time Keeper”, John Arnold, Joseph Banks and Constantine John Phipps



In the 18th century, a time keeper that would keep accurate time at sea was essential to find longitude. Britain’s Board of Longitude offered a massive prize of £20,000 for the inventor of such a device, contributing to major advances in timekeeping.

John Hawkins argues that a time keeper by London watchmaker John Arnold, subsequently modified, can be identified as the time keeper Arnold no 5 commissioned by Joseph Banks to be taken on Cook’s second voyage in 1772, and that this is the world’s first pocket chronometer.



1.

Arnold’s pocket chronometer 9/61, diameter 73 mm. I suggest that this enamel dial was originally signed ‘John Arnold London’ but unnumbered when constructed in 1772, then later re-numbered “No 61” after modifications. The two surviving Cook instruments of 1772 are signed “Arnold” and not numbered on their dials, although one dial is later. The spotted minute divisions to the outer chapter ring and the seconds dial cutting through at V and VI, emphasising these spotted division markers, are common to all very early timekeepers. Photograph courtesy J B Hawkins Antiques

2.

Arnold 1/36, with original dial, the case hallmarked 1778. The passage of six years sees the Arnold watch dial painter using the same layout with a slightly more sophisticated dial, replacing the spots with lined minute divisions to the outer chapter ring and omitting the five-second regulator dial divisions from the seconds’ ring. Photograph courtesy National Maritime Museum, Greenwich

JOHN HAWKINS

In partnership with George Somlo, I purchased the Arnold pocket time keeper in the Daniels Collection sale at Sotheby’s in London on 6 November 2012 (**plates 1, 5, 7 & 8**), described as follows:

Lot 98. A large 18k yellow gold dumb quarter repeating pocket chronometer with Arnold spring detent escapement 1789, no 9-61, gilt full plate movement with Arnold spring detent escapement and early double S balance with gold helical spring, free sprung, signed John Arnold, London Inv. et Fecit No 9-61 white enamel dial, roman numerals, outer Arabic minute ring, large subsidiary seconds, signed John Arnold, London below XII, plain polished back engraved with monogram surmounted with a coronet (possibly for the Earl of Mansfield), hallmarked for London 1789, case maker’s mark WL



(William Laithwait).
Diameter 73 mm.
Provenance Sotheby's & Co., 9 July,
1963, lot 249.¹

On the face of it, this is a reasonable description, but fails to note that it is $\frac{1}{2}$ – $\frac{1}{4}$ repeating and that the movement is considerably earlier than the gold case. A detailed study of the component parts and examination of the engraving on the case points to a more important and fascinating history.

Whose watch was it?

One should not judge a watch by its cover. The first anomaly in Sotheby's description is the engraving on the case. The monogram is not that of William Murray, Earl of Mansfield. Furthermore, the initials do not correspond to any earl in the British peerage alive in 1789. The monogram (**plates 7–8**) is that of the Hon. Constantine John Phipps (1744–1792), later 2nd Baron Mulgrave,² an Irish title inherited from his father in September 1775. It comprises M (Mulgrave) to the centre, J (John) to the left and C (Constantine) to the right, set under an earl's coronet.

Phipps was never an earl; on his death, with no heir, his assets went to his brother, Henry, with the family's Irish Mulgrave barony, his English barony, created in 1790, becoming extinct. In 1812, Henry became the 1st Earl Mulgrave, and his earl's coronet by a different hand is now

engraved above the monogram of his brother, Constantine John Mulgrave.³ Two different hands engraved the monogram and the coronet. (**plates 7–8**).

Phipps enjoyed the lifelong friendship of Joseph Banks from the time that they were together at Eton. He became a Fellow of the Royal Society when proposed by Banks at the Society's meeting on the 12 December 1771, his qualifications being a great working knowledge of astronomy and owning a famous library of nautical books, described as “the most perfect in England”. Phipps and Banks were the youngest members, by some ten years, of the Council of the Royal Society when they were elected together in 1773 and again in 1774, crucial dates in terms of the voyage of Phipps towards the North Pole in the latter half of 1773.

In 1766, Joseph Banks and Phipps returned together from a private voyage to Newfoundland in the *Niger*, with Banks transferring in a fee-paying but private capacity to Cook's transit of Venus *Endeavour* expedition to the Pacific in 1768. After Phipps' unsuccessful 1773 voyage to discover a north-west passage to India, Banks brought Omai, the Tahitian recently returned from Cook's second voyage with Furneaux in HMS *Adventure*, to stay at the Phipps' family seat, Mulgrave Castle, near Whitby in Yorkshire.

Phipps wrote to Banks in 1790, some two years before his death:

3.

Arnold No 3 in its original box, the case with mitred corners, original key square to the fitted hands, domed coppered dial, with original lettering to the name Arnold and inscribed “Royal Society 36”. Photograph courtesy The Royal Society

4.

Arnold, un-numbered, inscribed “Royal Society 37”. It may have been dropped and as a result is in a later box which does not fit the dial which is now flat. The hand-altering square is raised, the Arnold lettering is of a larger size, the second hand is later. Photograph courtesy The Royal Society

... I hope to spend much of my time in your Society; we are, I believe, the oldest friends to each other, and I can with great truth assure you that the length has only added to the value of such friendship in my estimation.⁴

Cook's second voyage & John Arnold's timepiece 5

In 1771, Nevil Maskelyne, the Astronomer Royal, engaged the London watchmaker John Arnold to supply the Board of Longitude with no less than four of his newly invented gravity ‘see-saw’ detent marine timekeepers at 60 guineas each, or less, for comparison with Larcum Kendall's K1 during Cook's pending second voyage, due to depart in July 1772.⁵ Of these, three were ready at the time of sailing in their lockable wooden boxes, being referred to in contemporary texts as 1, 2 and 3.⁶

Banks intended to sail in HMS *Resolution* with Cook but he cancelled at the last minute after a dispute with the Navy Board over the dismantling of his already built and paid for ‘Great Cabin’. This addition to the poop deck, constructed to house, in part, his proposed expeditionary party of sixteen and, in effect, creating an entirely new deck, had to be demolished because it made the *Resolution* top heavy and virtually unseaworthy.⁷

According to *Resolution* midshipman John Elliott, when Banks saw that Sir Hugh Palliser, the Comptroller of the



5.

Arnold 9/61, originally a pivoted detent timekeeper, with the later (SS) balance fitted, obscuring the original engraving. Positioning “No 9/61” directly below “Inv. et Fecit” is typical of pocket timekeepers up to No 5/42 of 1778; from 1779, the Arnold number is generally engraved after ‘Inv. et Fecit’ and no longer below. Photograph courtesy J B Hawkins Antiques

6.

Arnold 1/36, the movement shown to compare the engraving of numbers and signatures. This seemingly untouched pivoted detent pocket time keeper is fitted with the earlier (TT) balance, hallmarked for 1778. It has the sequential numbers placed below “Inv. et Fecit.” Photograph courtesy National Maritime Museum, Greenwich

Navy had had the cabin removed, with Cook’s agreement, he “swore and stamped upon the Wharfe, like a Mad Man, and instantly ordered his Servants and all his things out of the ship”. Not only had Banks outlaid a large amount on the cabin, he had also ordered, and Arnold invented, a bespoke fifth portable instrument made specifically for personal use on the voyage; the world’s first “Pocket Time Keeper”.

Banks had paid for ‘No 5’, the fifth proposed timekeeper supplied by Arnold

for the voyage, on 3 April 1772, for the then substantial sum, for a yet untried instrument, of £100 (plate 9). This was close to the sum the famous royal cabinetmaker John Cobb charged Banks to carpet, curtain, furnish and fit out his now-removed ‘Great Cabin’⁸ (plate 10).

For his personal use, Banks spent over £400 equipping himself and his party with instruments for the voyage on HMS *Resolution* and HMS *Adventure*. This list shows the detail involved born of his experience on Cook’s first voyage.

Pocket time keeper, Arnold No. 5 [John Arnold]	£100 0s 0d
1 x Knight’s Azimuth compass [Henry Gregory]	80 0s 0d
1 x Equatorial instrument compass complete [Jesse Ramsden]	63 0s 0d
2 x 4ft achromatic telescopes, barometers etc [Edw. Nairne]	46 5s 6d
1 x Barometer for measuring heights [Edw. Nairne]	13 13s 0d
1 x 15 inch sextant [Jesse Ramsden]	8 18s 6d
2 x portable barometers with stands	11 11s 7d
1 x 4 inch sextant	6 6s 7d
2 x best Ellis’ microscopes [Jesse Ramsden]	7 7s 0d
Cleaning & repairing 4 x Ellis microscopes, with magnifiers, watch glasses, Thermometers, hydrometers, pluviometers [P & J Dollond]	22 19s 0d
2 x cases of instruments in Nurse [shark] skin	9 9s 0d
1 x 15 inch sextant with new adjustment, plus cleaning and repairing Telescopes [P & J Dollond]	37 12s 0d
	<hr/>
	£407 2s 2d

At this moment, Arnold was in a tricky position over the Cook second voyage, for he was serving two particularly demanding masters in Maskelyne and Banks. Maskelyne, in addition to the four 60-guinea, see-saw gravity escapement marine timekeepers, had ordered from Arnold two astronomical regulators for Greenwich on 2 April 1772,⁹ the day before Banks paid for his pioneer bespoke newly invented pocket timekeeper.

Banks would have been a hard but considered taskmaster; much time, effort and thought would have gone into the creation of this unique object with its specifically invented pivoted detent escapement that gave it portability. The original invoice may have provided a much more detailed description but only this receipt (**plate 9**) appears to have survived.

Arnold's first great breakthrough was inventing this escapement, which made this form of the instrument portable, later a much-trumpeted feature. Arnold's 'see-saw' gravity escapement in his Cook 1772 marine timekeepers functioned best when the instrument was kept horizontal, a problem partially solved by Arnold on the Phipps 1773 voyage by introducing gimbals.

Banks, having travelled over three years to the Pacific with Cook, would have been aware of the problems of having to use candle light at night. A dumb ½ – ¼ repeater would have enabled him to tell the time on land, in his tent or in a confined shipboard space without disturbing others. Further, the possession of his own personal, accurate, portable timekeeper and other instruments listed above would have allowed Banks to play a part in the voyages' astronomical and scientific adventures without recourse, as was the case when he travelled with Cook in 1768.

As a result of this important and unusual commission from Banks, I suggest Arnold fell behind on the fourth marine timekeeper ordered by Maskelyne. Later, Banks was to prove one of Arnold's greatest supporters.¹⁰

Harrison, Kendall, Mudge, Arnold and later Earnshaw were all circling the Board of Longitude Prize money pot of £20,000.

7.

Arnold 9/61, the back of the gold case with Henry Mulgrave's earl's coronet above the Phipps/Mulgrave monogram "JMC".

The J fits into the M on the left and the C on the right.

Phipps wrote to Banks using John as his first name, see note 2.

Photograph courtesy Sotheby's



Their respective inventions and various constructions in locked cases travelled the world in pursuit of this prize and the ensuing commercial advantage. For these inventors, mechanics and cutting-edge horologists, this was the biggest game in town. Joseph Banks, the rich savant, a member and future President of the Royal Society, botanist and now famous explorer, was the right man to have on your side in these circumstances.

On his way to the Pacific, Cook wrote to Banks from the Cape of Good Hope:

Some Cross circumstances which happened at the latter part of the equipment of the *Resolution* created, I have reason to think a coolness betwixt you and I, but I can by no means think it was sufficient to me to break all corispondance [sic] with a Man I am under many obligations too ...¹¹

This "coolness" was, I suggest, a reason that prevented Cook or his two astronomers from taking the Arnold pocket timekeeper, on loan from Banks, to the Pacific.¹²



8.

Arnold 9/61, detail to compare engraving of the later earl's coronet to the earlier JMC monogram, which is by a different hand as you would expect from a now later hammered surface. Photograph courtesy J B Hawkins Antiques

London April 3 1772

Rec^d of Jos Banks Esq^r the sum on Hand
 Paid to A Pocket Time Keeper No^o 5
 name John Arnold and in full
 by one John Arnold

9.

Arnold's receipted invoice for Banks no. 5 is of great importance to the history of timekeeping technology. Arnold refers to his invention in this receipt simply as: "A Poket [sic] Time Keeper No 5", no mention of a dumb repeating or portability, or even that it was fitted with his unique pioneering pivoted detent escapement; Banks Papers, State Library of NSW, Sydney <http://www2.sl.nsw.gov.au/images/banks/digitised/30084.jpg>

Banks Esq^r To John Cobb

March 13 For a Mahogany Chest of Drawers
 in a Secretary Drawer upon top with
 Strong lifting handles & Comp^s } 12. 5
 For another Chest of Drawers a little larger 10. 15
 For 12 Mahogany Chairs the seats for
 28th Marches & 6 King's Arms } 19. 14
 For 4 Chairs & 2 Stools to form a
 Couch Staffs & 200 in black leather & 200
 Camp in burnished Nickel } 22. 10
 For 2 Strong Steel handles the tops Staffs &
 covered in black leather & 200 in
 Strong copper plates to do } 7. 10
 For a Strong Mahogany Bottlecase in
 6 large bottles all Comp^s } 3. 18
 For a new Glass & frame to go on
 Table } 11
 For 11 yards of broad Millen for 11
 coat tops & 11 yards do for 11
 all over complete } 21. 10 6
 For 2 Mahogany Tables made to go
 tops of 2 Secretary high plates & 2
 } 13. 6
 For 2 square 18th century tables
 } 1. 16
 For 2 large Desks of Glass in Mahogany
 } 3. 6
 For 2 Glass Rods & 2 Sticks for
 } 10
 For 6 1/2 yds of green Tawney
 } 5/6 1. 11 1/2
 For 12 yds of blue
 } 1
 Grand sum } 106. 14

10.

John Cobb's invoice to Joseph Banks (detail), 'To a mahogany Solid Chest of Drawers with a Secretary Drawer upon top with Strong lifting handles etc, complete £12 - 5s.' [No. 1?]
 'To another Chest of Drawers of less size.....' [No. 2?]
 Mitchell Library, Sydney <http://www2.sl.nsw.gov.au/images/banks/digitised/30251.jpg>
 Banks was a very rich young man, receiving a large annual income from his agricultural estates. In 1791, for instance, he received over £7,000 in rent from his 403 tenants on his Lincolnshire, Revesby Abbey Estate of 14,300 acres. The discovery of Cobb as his cabinet maker suggests that Cobb also fitted out the Herbarium in his Soho Square Library. The specimens were stored in the cabinets now in the Natural History Museum, London. J B Hawkins Antiques sold a set of 12 to Warren Anderson, later auctioned by Bonhams, Sydney 25/26 June 2010, lot 591.

On Cook's second voyage, the Arnolds performed badly. The Kendall chronometer K1 went well, but at 450 guineas it had taken three years to build and had been at Greenwich for adjustment and testing for a long time prior to departure. This was the first occasion that timekeeping machines were taken on a voyage of discovery for purposes of navigation at sea. Two of the three Arnold instruments survive in the Royal Society, London (plates 3-4); Kendall's K1 is in the National Maritime Museum, Greenwich.¹³

After the setback over the *Resolution*, Banks turned his attention to a private voyage of exploration to Iceland.¹⁴ On 22 July 1772, he chartered the 190-ton brig *Sir Lawrence* for five months for his scientific endeavours, taking most of his party previously intended for the Pacific. The principal omission was the artist Johan Zoffany who was released from his contract, Banks paying him £300 for the lost opportunity.

Upon Banks' return from Iceland, the proposed voyage of his close friend Phipps to find a north-west passage to

the Pacific Ocean from the Atlantic was to occupy much of his time. He gave Phipps a long list of instructions, in part asking him to bring back an example of the fabled polar bear:

... if it is possible to bring them home alive a young white bear I should be glad of ...¹⁵

Could the four pages of requests and instructions from Banks be considered as a form of contra against the loan, gift, or use of his Arnold pocket time



11a + 11b.

Secrétaire/chest of drawers made for Banks and detail of the number, with unusual solid mahogany drawers and linings, matching the invoice description. Formerly J B Hawkins Antiques

keeper arranged through the Board of Longitude? This instrument, so carefully kept and maintained at the well-regulated Banks' residence in Soho Square, appears to vanish from the records.¹⁶

We know that Phipps carried a "Pocket Time Keeper" by Arnold on the voyage to the Pole in 1773, and that he had an understanding of its inventive mechanism, information possibly supplied by Banks. Arnold had no time to rate properly or test the last two of his three wooden-cased, marine timekeepers delivered to Cook in 1772. The fourth, now fitted with gimbals, was re-allocated by the Board of Longitude from Cook to Phipps, and Arnold supplied a fifth, through the Board, to Captain Lutwidge of the *Carcass*, the second vessel on the Phipps' expedition.

Arnold stated in 1780 that the Phipps 'Pocket Watch' was the property of the Board of Longitude and had cost 63 guineas. This poses an interesting question: had Banks given or sold, through Maskelyne, his Arnold pocket timekeeper to the Board of Longitude, which then lent it to Phipps? Arnold is certainly indulging in obfuscation over his marine boxed timekeepers,¹⁷ all four

of which performed badly with Cook and Phipps, while taking credit for the pocket timekeeper, now published and described by Phipps as his star navigational instrument.

Banks and Phipps were in close written contact over this voyage; they were long-time friends, working and committed Fellows and Council Members of the Royal Society and Banks understood, from experience, the importance to navigation of his personally commissioned timekeeper, a field in which Phipps was a recognised expert.

The fact that the watch was not commissioned or owned by Phipps on the voyage may be confirmed by Arnold's comments in *An Answer from John Arnold to an Anonymous Letter on the Longitude*, published in 1782, regarding this timekeeper:

The Rev William Smith (now in England) bespoke, by letter from the East-Indies a Pocket Time-piece; His Mother or Mother -in-law came to me, and desired it might be sent to the Country to be tried before payment, by a wheelwright in Northamptonshire, which I refused to allow...

This was Arnold's reply to an unknown person, in Arnold's words, an "Anonymous Assassin" who had attacked his integrity over, in part, the Phipps timekeeper thus:

... the Time-Piece so Highly recommended by Capt. Phipps, now Lord Mulgrave, in his Voyage towards the North Pole, was made by order of a Gentleman abroad, whose Agents in England were authorised to receive and pay for it; but after it was made, as he [Mr Arnold] understood they intended putting it on trial a few weeks before they sent it out, he refused to let it go; which added as little to its credit, as to the honesty of the artist.

I suggest that the 'Gentleman abroad' and the 'Rev William Smith' are one and the same; a smoke-screen to keep the powerful Banks out of this very personal controversy. By now Sir Joseph Banks, he was a most influential President of the Royal Society and a leading promoter of Arnold's work, yet he had left the Cook's second expedition in a huff before it sailed, with considerable loss of face.



12.



13.



14a.

12.

John Arnold, no number marine timekeeper, from Cook's second voyage, Royal Society No 37, back plate showing the compensation bar, isochronal curb and plain first type of balance in untouched, original state, winding square arbor uncut, the winding square large and full length. Photograph courtesy The Royal Society

13.

John Arnold No. 3 marine timekeeper, the balance original with slightly improved design the small added timing screws, possibly later, full length winding square, arbor uncut. Cook, Royal Society No 36. Photographs courtesy The Royal Society



14b.

14a. John Arnold unnumbered marine timekeeper. Engraved ring to balance rim and plain foot to cross bars

14b. John Arnold No 3, timing screw, possibly a later addition, one of a pair hidden under the balance cock

14c. John Arnold No 3, plain ring to balance rim and capital to foot of cross bar



14c.

If Arnold was unable, through a lack of time, to complete the fourth contracted machine for Cook's second voyage he would seem unlikely to be inventing, without input or payment from the client, a pioneering timekeeper for someone he had never met, in a distant clime, via his mother or mother-in-law. Furthermore, it makes no sense that Arnold would not publicise his bespoke, important, commission unless Banks and his failure to participate in the highly successful Cook voyage was a subject that no one was prepared to canvass at this time.

On the 1773 Polar voyage, the Arnold pocket timekeeper, kept in the Phipps' pocket at a more constant temperature, proved more accurate than the specifically commissioned Kendall K2, which had cost the Board of Longitude 200 guineas in March 1772. More importantly for Arnold, it was also more accurate than his two boxed, marine timekeepers, one of which was probably marine no 5 (plate 20).



15. Arnold 9/61, engraving of the three initial capitals: J, I and N. There is a more even and competent circular tail to the scroll for the J and I, with wider and bolder shadow emphasis to each scroll in the same place, towards the end of the scroll. The scroll of the N is weaker, more oval in shape, with the emphasis or bolder engraved section in a different part of the curve towards the middle of the scroll. Therefore I suggest that "No 9/61" was engraved later by a different hand



16. Poor quality engraving of Arnold's Royal Society marine chronometer no. 3.

Phipps refers to his pocket timekeeper on page 14 of the introduction to his account, *A Voyage towards the North Pole*, published in 1774:

I had also a pocket watch constructed by Mr Arnold by which I kept the longitude to a degree of exactitude much beyond what I could have expected ...

In the Appendix on page 212 his mechanic on the voyage Israel Lyons gives the following snippet, which begs the question of who placed the instrument for rating at Greenwich – Banks, Phipps, Lyons or Maskelyne:

An Account of the Astronomical Observations and Timekeepers ... Captain Phipps' pocket watch, made by Mr Arnold, when compared with the regulator at Greenwich, May 26th, was 24 seconds too slow, it was then found to lose twelve seconds and a quarter a day ...

Lyons continues with a mechanical description of the watch, its jewelling and pallets.

After the voyage, this pocket timekeeper does not seem to appear in the records of the Board of Longitude. Is it therefore possible, bearing in mind the monogram and the glowing tributes bestowed upon it by Phipps, that he acquired his now famous navigational instrument directly from Banks – or had Banks given it to the Board which then

allowed Phipps to keep possession?

Arnold's success with the Phipps pocket timekeeper saw an immediate demand for this type of instrument and a rapid falling away in orders for the boxed marine alternative, all of which had performed badly. This is, I suggest, evidenced by the number of survivors, pocket over marine, tracked down by Mercer.

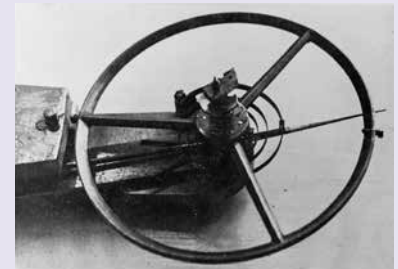
In 1775, Arnold took out his first patent to protect two more notable advances in accurate timekeeping; his helical balance spring and a modified form of three-arm balance with timing screws (**plates 20–21**).

I suggest the Phipps pocket timekeeper now numbered 9/61 was receipted by Arnold to Banks as No 5 in April 1772 as it was then the proposed fifth timekeeper Arnold supplied to Cook's second voyage. To this point, this bold claim is evidenced only by the proven close association of Banks with Phipps.

Later improvements to the original movement

What evidence can be deduced by close examination of the movement to date its construction to 1772 rather than, if sequentially 9/61, 1778/9?

- Firstly the watch was originally fitted with a pivoted detent escapement.
- Secondly the winding arbor has been cut and a protective support fitted to take Arnold's second larger improved three-arm balance with timing screws



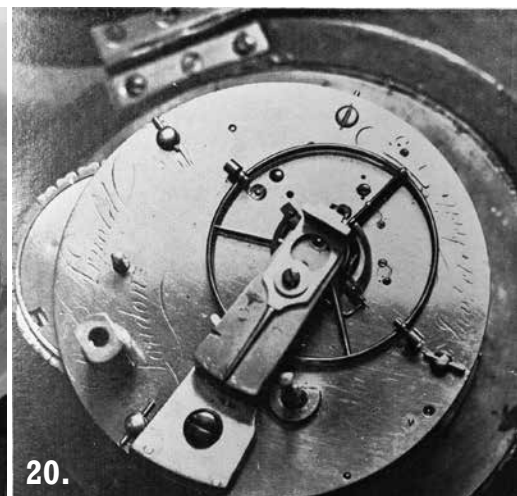
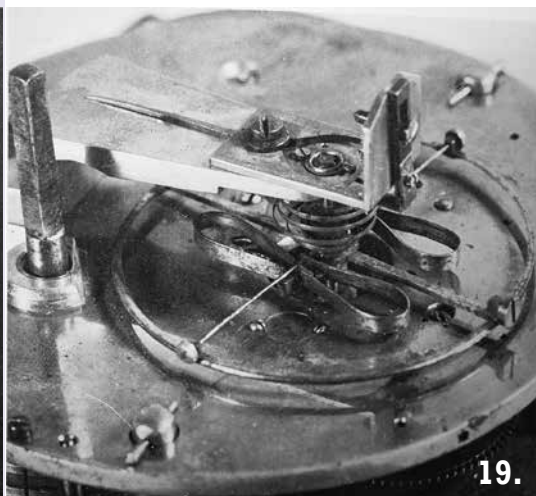
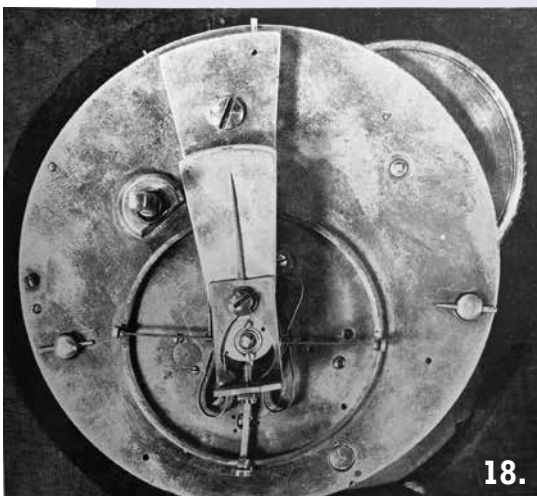
17. Royal Society John Arnold No 3. The balance showing the timing screws in the balance rim. Photograph Mercer, plate 26

of circa 1775. The increased size of this balance with its external fittings caused the winding square to be turned down and re-squared for a smaller key and the containing arbor turned off. As this larger balance was under the winding key, it was protected by the fitting shown which is cut to allow the balance to turn without interference from the key.

- Thirdly the watch was later fitted with a double (SS) balance, circa 1779.

It is at this point, I suggest, that the watch was numbered 9/61. The watch was further improved with the addition of Arnold's helical balance spring in gold and Arnold's other great technical advance, the spring detent escapement patented in 1782.

In summary, this instrument had been fitted with three different balances, two different escapements and two types of balance spring in its first ten years, such was the march of technical progress in Arnold's workshop. I suggest that Arnold fitted his technical improvements, as evidenced by this movement, as and when they came to



18.

Chamberlain Collection, no number, pivoted detent marine timekeeper. This appears to be the first pivoted detent marine chronometer, made circa 1773/4. As with 9/61, the (SS) balance replaces two earlier balances. The photograph shows the clearly cut arbor from above. The unprotected key, if it could get any lower, would nearly touch a wider second balance the original first balance would not have needed the arbor to be cut. This photograph encapsulates my proposition of three balances as applied to 9/61. Photograph Mercer, plate 48

19.

Another view of the cut arbor in plate 18, to take a wider balance now replaced with a later (SS) balance. Photograph Mercer, plate 49

20.

Arnold marine chronometer no 5. The balance as illustrated in Rees has recently been made to fit. It is the large size second type balance, taking up the space in the cut away rim round the winding square arbor. The smaller, original balance would not have required the winding square arbor to be cut. Photograph Mercer, p 46 and plate 54

hand and before Phipps' retirement from the Navy in 1783, Phipps and his now famous working chronometer being one of Arnold's best forms of advertising.

What evidence may be gleaned from surviving early Arnold timekeepers to further the above statements?

The earliest Arnold pocket timekeepers seem to approximate to a substantial 73mm in diameter, a size needed to take Arnold's new pivoted detent escapement with its original, plain, uncompensated, three-arm radial balance (**plates 12–13**). Rees, in his *Cyclopaedia*,¹⁸ states that this balance was fitted to 10 to 12 chronometers without stating the type, marine or pocket.

The only known surviving, untouched example of this balance is now in the collection of the Royal Society, London (**plate 12**). It was fitted to the presumed Cook second voyage, unnumbered, marine timekeeper with a gravity see-saw escapement. Arnold later improved this type of balance by adding small timing screws, as fitted later to the original three-arm balance of the Cook see-saw marine timekeeper, Arnold No 3 (**plate 14b-c**). Adding these first small timing screws did not require the arbor to the winding mechanism to be cut away.

I suggest that Arnold, finding a marked improvement in timekeeping using timing screws, designed and patented a second version of the three-arm balance, an example of which he applied to the also unnumbered, but possibly first, marine chronometer fitted with his pivoted detent escapement (**plates 18–19**). This new

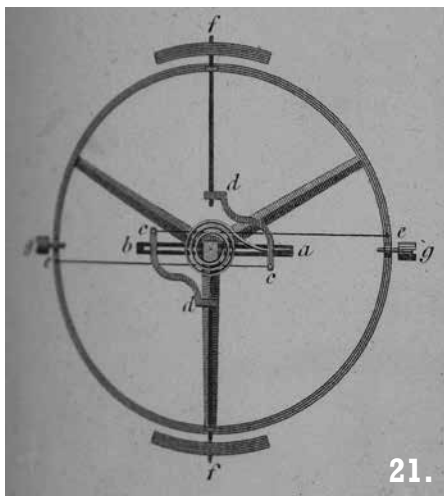
balance with its external timing screws must have been larger than the original simple brass balance, for when used on existing machines the arbor holding the winding square had to be cut.

Marine chronometer no. 5 exhibits a similar alteration to take a second, larger balance that has also required a cut into the arbor. This instrument now accommodates a modern interpretation of the three-arm balance with timing screws and weights based on the illustration in Rees' *Cyclopaedia* and the Arnold 1775 patent (**plates 20–21**). No original example of this 1775 three-arm balance, improved by Arnold using large timing screws and weights outside the rim of the balance, appears to survive.

On 30 December 1775, Arnold obtained his patent for this improved balance, importantly illustrated by Rees from an actual example in Pearson's possession (**plate 21**). Arnold must have cut the arbors on all his existing timekeepers, marine or pocket, if they were fitted with this technical improvement which he noted in the Patent "is applicable to timekeepers for the pockets or otherwise."

Therefore a cut-away arbor is a clear indicator of a time keeper, constructed no later than 1775, that has been improved by the use of this larger balance as illustrated by Rees (**plate 21**).

Pocket timekeeper 9/61 with its cut away arbor can be discussed in this context, for it must have been fitted with a plain, simple, three-arm balance when originally made for Banks. Arnold replaced this



21.

with his larger three-arm 1775 patent balance with external timing screws and weights in or slightly after 1775. This required the arbor to be cut and the balance, as a result, protected from the winding key by a bracket. The current, smaller 4th (SS) type of balance must have been fitted circa 1779 when, I suggest, that the instrument was given its current number 9/61 (**plate 23–24**).

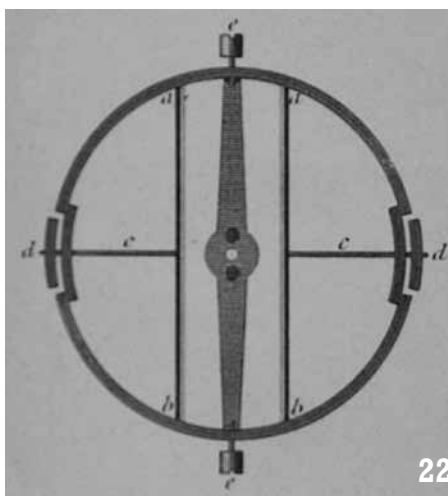
As Baron Mulgrave in 1785/6, Phipps had his portrait painted by Thomas Gainsborough, with the published volumes describing his voyage on the chair beside him. He wears a noticeably large pocket watch with seals in his right trouser pocket (**plate 29**).

The number 9/61

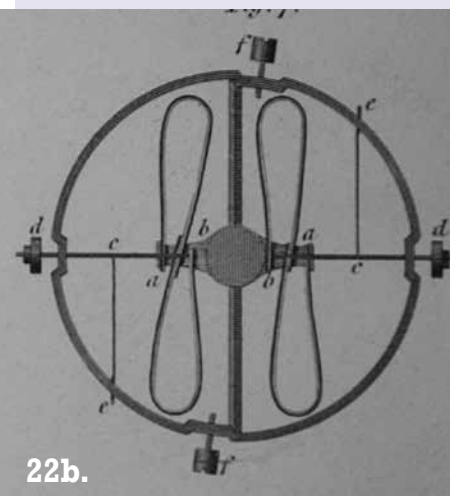
The movement of Lot 98 is now numbered 9/61. What is the significance of this?

Arnold's most famous surviving, untouched, well documented, most accurate, precision, pocket timekeeper is the gold-cased and hallmarked, No 1/36 of 1778/9, now in the National Maritime Museum, Greenwich (**plates 2 & 6**). This "chronometer" was the first of Arnold's pivoted detent escapements fitted with a helical balance spring and Arnold's third type of balance, the compensated double (TT). The number 1 indicates it is the first with a (TT) balance of the earliest type, and the 36th portable timekeeper he had constructed.

Alexander Dalrymple, like Banks a great supporter of Arnold through his connections in the East India Company,



22a.



22b.

published *Some Notes to those who have Chronometers at Sea* in 1779, possibly with 1/36 in mind, for in a footnote he writes:

The Machine used for measuring Time at SEA is here named CHRONOMETER, my friend Mr Banks agreeing with me in thinking so valuable a machine deserves to be known by a name, instead of a Definition. The name Time-Keeper is only proper to a perfect Chronometer.

Of the five boxed marine timekeepers made to a commercial price of 60 guineas each, which Arnold supplied to both Cook and later Phipps in 1772/3, all except the first Cook, Royal Society 37, (**plate 4**) appear to have been physically numbered. As with the last, a number may not have been inscribed on Arnold's first pocket timekeeper for Banks with its pioneer bespoke pivoted detent escapement that made it pocket portable. Arnold certainly received this instrument in April 1772 to Banks as "No. 5".

Why? The answer may be found in the proposed four boxed, marine timekeepers that Maskelyne ordered for Cook. Banks and Arnold would have reasoned that this was the fifth timekeeper for the voyage hence no 5, the last of the time keeping machines to be supplied by Arnold for Cook's imminent second voyage of 1772.

This matter is further complicated because Arnold made an extant boxed marine timekeeper physically numbered 5 (**plate 20**).¹⁹ This is probably the extra

21.

Rees' *Cyclopaedia* plate depicting this second type of Arnold balance with the large outside timing screws and weights causing the arbor to be cut. http://en.wikipedia.org/wiki/Rees's_Cyclopaedia

22a.

(TT) balance from Rees' *Cyclopaedia*

22b.

(SS) balance from Rees' *Cyclopaedia*, with recessed timing screws

Arnold marine boxed timekeeper that went with either Phipps or Lutwidge on the 1773 voyage to the Pole. We have accounted for Arnold's no 1 (unnumbered), no 2 and no 3 with Cook in 1772, the Cook that never made it no 4, and no 5 with Phipps in 1773 seems logical.

I suggest that when Phipps took the Banks/Arnold "Pocket Time Keeper" to Arnold for updating in about 1779 with the latest (SS) balance, an improvement on the larger three-arm balance with external timing screws, it was given the Arnold sequential number 61, the 9th such timekeeper to be fitted with Arnold's compensated bimetallic balance, be it (TT) or, in this case, the slightly later and improved version the (SS). No 9/61 would have paid a return visit for Arnold to fit his newly invented spring detent escapement after he had applied for his next patent in May 1782; the evidence



23.

23.

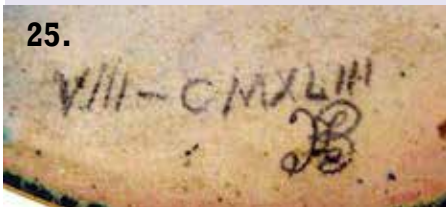
Arnold 9/61, detail of the cut arbor and key protector which stops the winding key hitting the balance; this protector covers the original engraving. Arnold has cut the arbor down flush with the plate, turned off the winding square and re-squared it smaller to take the larger second type of balance as illustrated in plates 7 and 8 above. The (SS) balance is the third balance fitted as it clears these alterations easily. Photograph courtesy J B Hawkins Antiques

24.

Arnold 9/61, detail of the (SS) balance with inset timing screws. Photograph courtesy J B Hawkins Antiques

25.

Arnold 9/61, the enameller's marks to the rear of the dial. This dial is numbered VIII, which is of interest as a block of numerically close non-sequential pocket timekeepers survive: 11/60, 9/61, 14/62, 20/63, 16/64, 17/67, and 21/68. Photograph courtesy J B Hawkins Antiques



25.



24.

for removing the pioneer pivoted detent remains in the watch.

John Arnold's signature engraved to the movement of 9/61 (**plate 26**) is by the same hand and of the same form as that found on the early pocket timekeepers 11, 17, 28, 29, 1/36, 38, 13/40, 5/42, 45, 9/61 and 16/64, all these series numbers are placed below "Inv. et Fecit" (**plate 27**).

This is the first and seemingly standard version of the John Arnold signature and number placement. These signature tunes are not found on later pocket timekeepers, when the sequential numbers come before, or mainly after, and not below "Inv. et Fecit" and the shape of the J is altered.

If 9/61 was originally unnumbered when supplied to Banks – being Arnold's latest invention hence not as yet part of a series – the blank space below "Inv. & Fecit" could be filled with a sequential number. With this in mind the N of No appears to be engraved by a different hand (**plate 15**).

The dial of 9/61 has the early spot or dot minute divisions to the chapter ring and the second's ring through which it passes, a design seen on the Cook 1772 chronometers, now the property of the Royal Society (**plates 3–4**). The pocket chronometer 1/36 of 1778 has exactly the same layout but the spots are replaced with more accurate and precise lined divisions.

The enamel dial is numbered VIII to the rear (**plate 25**), coded and monogrammed by an unknown enameller. The art of making watch dial 'copper' was a separate craft within the industry, as was that of the dial enameller and the watch dial painter. These three skills are described in some detail in Rees' *Cyclopaedia* under

"enamelling". Adding a number to the dial would require it to be painted on and refired but not re-enamelled; was this the VIII-th such altered dial, hence 9/61? The dial still retains the extended squiggle on the foot of the J for John, a feature of early pocket timekeeper dials.

Conclusion

The evidence exhibited by the improvements to this movement would suggest that this is a very early instrument. The monogram is that of The Hon. Constantine John Phipps, a close personal friend of Joseph Banks who commissioned from Arnold the world's first pocket timekeeper – or as we know it today, chronometer – in 1772 for his proposed second voyage to the Pacific with Cook. Banks withdrew at the last minute. Did he then lend his untried personal timekeeper for its first sea trial to Phipps for his Polar voyage less than a year later, where it performed with great success?

Now with spring detent, this timekeeper - on the evidence provided by the alterations to the movement - was originally fitted with Arnold's pivoted detent escapement. The escapement has subsequently been provided with three different balances: the original three-arm radial balance of 1772; the larger second type three-arm radial balance with timing screws (**plate 21**) that has caused the alteration to the winding square arbor circa 1775; and the current (SS) balance of circa 1779.

The first naval working timekeepers, for example K1 and K2, are cased in silver. Phipps left the Royal Navy at the end of the American War of Independence in

1783, his ship, HMS *Courageous*, being paid off. The timekeeper in its silver case, a fact suggested by the initial price to Banks and the fashion of the times for a working machine, was then over 10 years old. I suggest that in 1790, Mulgrave had his timekeeper re-cased in gold and engraved with his monogram and coronet to celebrate his recently acquired English peerage. The 1789 date letter can be explained by the fact that it was not changed until 30 May 1790.

If I am correct, then this much-travelled and greatly treasured, dumb, half, quarter repeating²⁰ gold-cased timekeeper then moved with Phipps (plate 28) to a safer haven, a bench in the House of Lords.



26.

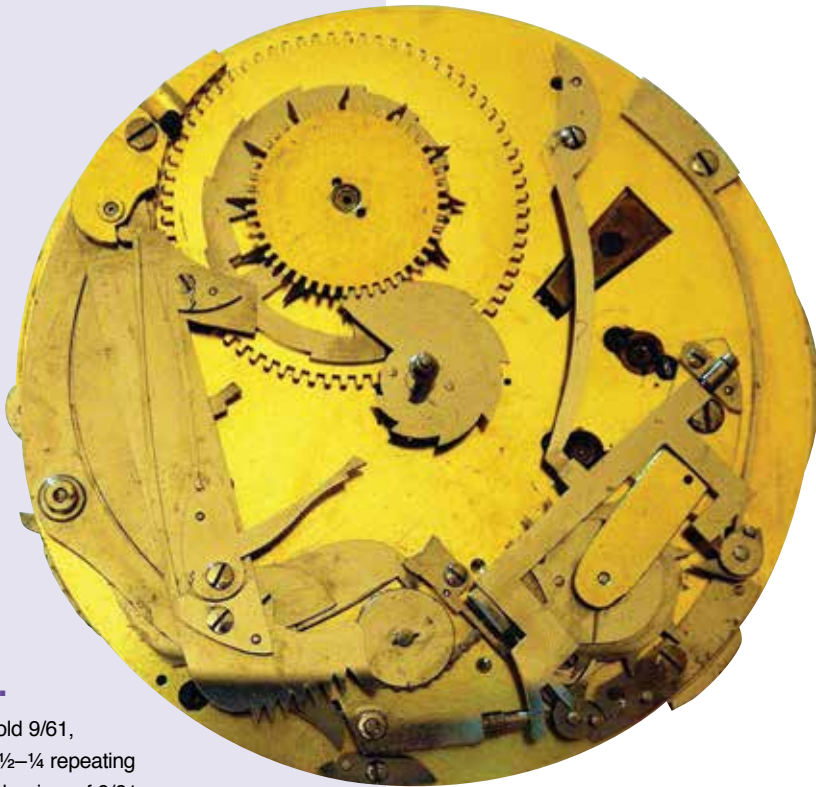
Arnold 9/61, the fine early Arnold signature under his later improvements

27.

Arnold 9/61, with the winding protector removed to show the timing screw clearance and the engraving subsequently covered by the balance wheel protector. The new spring detent fitting covers the engraving of "Fecit"

Timeline for Banks' Arnold No 5

3 April 1772:	Joseph Banks pays John Arnold £100 for the bespoke "Pocket Time Keeper No 5" fitted with Arnold's newly invented pivoted detent escapement. This instrument provided the portability needed for pocket use on Cook's second voyage in HMS Resolution.
22 July 1772:	Banks probably takes No 5 to Iceland, along with his other instruments previously intended for Cook's voyage.
June 1773:	Phipps takes a borrowed Arnold pocket time keeper on his search for the North West Passage. Two alternatives: Banks No 5 or, as Arnold later suggested in 1780, a £63 version supposedly supplied by the Board of Longitude.
c 1774/5:	On Phipps return, Arnold alters the time keeper by adding timing screws to his newly invented and improved larger three-arm balance. Hence the winding arbour has to be cut – a clear indicator of a pre-1775 instrument.
c 1779:	The three-arm balance updated with Arnold's newly invented double (SS) balance and the watch dial renumbered 9/61.
c 1782:	The escapement changed to spring detent and a gold helical balance fitted.
1789:	Phipps retires from Navy and has his Time Keeper cased in gold before 29 May 1790, when the annual London date letter changed. The gold case was engraved with his monogram, "JMC", below a baron's coronet for his newly received English title of Baron Mulgrave.
1792:	Phipps dies and his brother Henry Lord Mulgrave inherits watch, with the same baron's coronet.
1812:	Henry becomes Earl Mulgrave, engraves his earl's coronet above his brother's monogram by hammering the case and removing the baron's coronet, re-engraving an earl's coronet.



28.

Arnold 9/61,
the ½–¼ repeating
mechanism of 9/61

NOTES

- 1 Sotheby's London, 6 Nov 2012, lot 98.
- 2 A. M. Lysaght, *Joseph Banks in Newfoundland and Labrador, 1766: His Diary, Manuscripts and Collections*, p. 260: Letter to Joseph Banks, written on 4 July 4 1773 on the *Racehorse* off Spitsbergen, Phipps signs himself, 'Yours J. C. Phipps', although Constantine was his first name.
- 3 A Baron's coronet is the only coronet in the peerage that may be changed to an Earl's, by altering the four balls on the Barons' coronet to four strawberry leaves, interspersing these with three stalks topped with pearls and adding others to either side, a fairly simple job for a competent engraver. The back of the case has been hammered, indicating that it has been altered.
- 4 The Dawson Turner Collection, *Copies of the Correspondence of Banks in 20 Volumes, The British Museum Natural History Library*, vol 7 p 169, letter dated Whitehall, 19 Oct 1790.
- 5 Vaudrey Mercer, *John Arnold & Son*, p. 24, the order was placed on 28 November 1771.
- 6 John Arnold, *An Account kept during Thirteen Months in the Royal Observatory at Greenwich..... Published by Permission*

of the Board of Longitude, published in 1780, in which he praised the accuracy of his pocket chronometer 1/36. A footnote states that to date the Board had made the following payments, making no mention of the regulators:

Before 1779, at different times	£700
Delivered by order of the Board of Longitude,	
1 Box Timekeeper for Admiral Harland in 1770	£63
1 ditto for Captain Cooke	£63
2 ditto for Captain Furneaux	£126
1 ditto for Captain Luttwidge [Captain of Phipps' 2nd ship]	£63
1 Pocket Watch for Hon Captain Phipps (now Lord Mulgrave)	£63
	£322
1779 Cash received	£500

Arnold has made three mistakes relating to Cook and Phipps. Firstly, regarding the Pocket Watch, as the Banks pocket time keeper cost £100, the Phipps example should have cost more than £63 (60 gns), the price of a marine time keeper. Secondly, Arnold supplied two boxed marine time keepers through the Board to Phipps to include No.4 that did not travel with Cook. Both performed badly on the *Racehorse/*

Carcase; here he admits only to one. Thirdly, he has, I suggest, deliberately confused the issue of the Phipps Pocket Watch with the marine time keepers by pricing them all at 63 gns. I suggest that this is an example of Arnold being somewhat casual over the facts when they do not suit his interests.

Vaudrey Mercer in his *John Arnold & Son* was unaware of the receipt for the Banks pocket time keeper No.5 of 3 April 1772 in the Mitchell Library, Sydney. He states that Arnold probably made his first pocket chronometer with a pivoted detent escapement in 1772; in this, he seems to be correct. He also correctly notes that Phipps tried an Arnold pocket chronometer with a pivoted detent escapement on his voyage in 1773 (p ix). It would seem illogical that by the end of 1772, Arnold had not seen his pivoted detent escapement in the Banks pocket timekeeper as an improvement over his see-saw gravity for Cook, as a result he fitted it into the ships' marine time keepers 4 [location unknown] and 5 for Phipps. Marine No 5 still retains the original pivoted detent escapement. Mercer dates the introduction of the double S balance to 1780 and lists pocket watches 16/64, 17/67, 21/68, 23/78, and 33/87 as so fitted, with about 40 so constructed or altered between 1779 and 1782. He is using information taken from the 'Compensation' entry in Rees *Cyclopaedia*. Interestingly he omits timekeeper 9/61 from this list, which upsets this Arnold numbering system. Mercer dates the first spring detent chronometers to 1781; nos 75 and 33/87 and that gold helical balance springs were in constant use by 1784.

- 7 H.B. Carter, *Sir Joseph Banks*, p 101. The party was Banks, Solander, four artists (one of which was Johan Zoffany), two secretaries, eight servants and assistants to include two horn players. Cook states that Banks had spent £5,000 on the project.
- 8 Some of the accounts Banks paid to equip himself suitably prior to his proposed second voyage with Cook are found in the Mitchell Library, Sydney. They are nearly complete.
- 9 Mercer, *op cit* p 107, also note 6 above.
- 10 Warren R Dawson, ed, *The Banks Letters*: p 183, July 1784 ... obtains Arnold chronometer in silver case for Thomas Bugge in Denmark. pp 384-388, January 1785 ... asked by Sir William Hamilton to obtain watch by Arnold for the King of Naples, Banks does and pays for it ... reimbursed £127 by Hamilton. p 646, August 1785 ... the chronometers ordered by the Empress [Russia] from Arnold ... Banks is therefore urged to press for delivery and to send a report on the chronometer on trial at Greenwich, for the Empress knows Banks will have more weight with Arnold. p 22, March 1792 ... John Arnold writes to thank Banks for the 'handsome manner in which he spoke of him which led to his petition being presented to Parliament'. Banks never seems to mention his pocket timekeeper No 5.

- 11 J C Beaglehole, ed, *The Journals of Captain James Cook, Vol II, The Voyage of the Resolution and Adventure 1772–1775*, p 7.
- 12 *Ibid* p 17. 'One of the principal reasons for the voyage was to test the Arnolds against Kendall's K1. As a result, Cook explains how the instruments were kept under lock and key and the Commander, First Lieutenant and the Astronomer on each vessel had keys. All had to be present on winding, a lot of reward money depended on the outcome.'
- 13 Derek Howse, "Captain Cook's Marine Timekeepers Part I, The Kendall Watches", *Antiquarian Horological Society Journal (AHSJ)*, Sept 1969, pp 190–205; "Part II, The Arnold Chronometers", *AHSJ*, Dec 1969, pp 276–280. A masterly description of the horological events leading up to the two voyages of Cook and Phipps. The Royal Society has in its possession from this voyage, Arnold no number and Arnold no 3. Howse notes that the three mahogany cases for the Arnolds were purchased from R Melvill for 7gns on 30 May 1772. Cook departed on 13 July; it was, indeed, a close-run thing.
- 14 Carter, *op cit* pp 104–115.
- 15 Lysaght, *op cit* pp 59–63. Contains a good biography of Phipps, and an important four-page letter from Banks to Phipps of May 1773, *Instructions sent out with Captain Phipps on his Northern Voyage*, in Banks' own hand, he finishes: 'God bless you & send you to the Herring Hall or the source of the migration of macerel & thence home to your ever affect but never emulating J Banks.' pp 256–259.
- 16 Banks took to Iceland his portable equatorial instrument intended for use with Cook, purchased from Jesse Ramsden for £63 on 29 June 1772 (Carter, p 105). Banks was drawn using it on a wooden stand by John Cleveley Jnr. (Carter, p 111). Carter, *op cit* p 372, mentions that "in 1801, Flinders took, for his proposed circumnavigation of Australia, Arnold's nos 82 and 176, also a pocket chronometer as a personal gift from Banks..., possibly this is Arnold No 5 purchased nearly 30 years before in high hopes for the Cook second voyage.' I consider this unlikely. Arnold 176 is now in the Vancouver Maritime Museum, see *Australiana* vol 8 no 4, Nov 1986.
- 17 Ann Savours (Mrs Shirley), "A very interesting point in geography": The Phipps Expedition towards the North Pole" *Arctic* vol 37 no 4, Dec 1984, pp 402-428. A good account of the voyage, she gives the Board of Longitude's instructions to Israel Lyons, the appointed astronomer: '... have thought fit that two Watch Machines (one made by Mr Larcum Kendal and the other by Mr John Arnold) should be sent out for trial in the said sloop under the care of Mr Lyons and that another Watch Machine (made by the said Mr Arnold) should be sent out for trial in the *Carcass* [Lutwidge]...' Lyons had taught botany to Joseph Banks and was entrusted with all the instruments by

the Board of Longitude. The directions from the Royal Society have been misplaced. This account conflicts with Arnold's version (note 6 above) as the Board's instructions clearly discuss two Arnold marine time keepers (Watch Machines). No mention is made of the Phipps pocket time keeper in these instructions.

- 18 I suggest that between 1772 and 1774, Arnold's marine wooden boxed time keepers were sequenced as a series and numbered between 1 and 10. They would have commenced life with Arnold's experimental three-arm radial balance, some later updated by his second type of balance illustrated in his *Cyclopaedia* by Rees, who gives the diameter as 2.4 inches. This, unfortunately for the latter day historian, appears to be a printing mistake; one could suggest 2 ¼ inches but this still seems too large even for marine timekeepers. The writer, believed to be William Pearson (1767–1847), compiled this entry, published in 1807, stating that this measurement was taken from, 'a balance in his possession'. (Rees *Cyclopaedia*, un-paginated, vol 9, alphabetical entry under 'Compensation', subsection, Arnold). How accurate is this information? The main players still with background knowledge of this rapidly evolving technical field were all still active. From the extent of the detail, John Arnold's son, apprentice and later partner may have provided the information regarding his father's escapements and the numbers made with differing balances; Maskelyne was still in control of the Board of Longitude and Banks at the Royal Society; Pearson, the possible author of the Horological entries was a co-founder of the Royal Institution and the Astronomical Society, and a teacher of astronomical matters.
- 19 Mercer, *op cit*, p 45, discusses this machine and illustrates the movement at plate 54. He commences with it being an original spring detent and he then corrects this statement to an unaltered pivoted detent of circa 1775. I suggest that it is earlier.
- 20 *Ibid* pp 79-80, notes that Arnold advertised in 1791, some 20 years later:
- | | |
|--------------------------|-------------|
| Pocket Chronometers | |
| of the best kind in gold | 120 gns ... |
| Ditto ditto in silver | 100 gns ... |
| Ditto Repeaters in gold | 150 gns ... |
- This suggests that Banks' 'Poket timekeeper' no 5 was the best kind in silver. A repeater would have cost an extra 30 gns; would Arnold have charged less some 20 years earlier and priced this, the first pioneer commission, so as to get the order from such a influential and powerful man?
- 21 The annual London date letter was changed by Goldsmith's Hall on St Dunstan's Day, 19 May. After the Restoration of Charles II, it was changed on 29 May until 1793, when the date letter changed on 2 January.



29.

After Thomas Gainsborough, print of the portrait of Phipps/Mulgrave, wearing a noticeably large pocket watch and seals in his right trouser pocket

John Hawkins is a leading Australian and international antique dealer who inherited his love of clocks and watches from his father. He has written many articles and several books, helped form several major private collections, and is a former President of the Australian Art & Antique Dealers' Association who now lives in Northern Tasmania.

A Fine Possession: Jewellery and Identity Powerhouse Museum, Sydney



This spectacular exhibition of jewellery spanning cultures and millennia is billed as the most ambitious jewellery exhibition the Powerhouse Museum (part of the Museum of Applied Arts and Sciences) has ever staged. With 700 exhibits drawn from public and private collections across Australia, it takes several visits to appreciate the depth and breadth of the project, and further visits to absorb all that is on display and appreciate the global stories being told.



1.

“*Satine*” – Nicole Kidman wearing the diamond-studded necklace made for the film *Moulin Rouge* in 1999, with the stunt double, and one of the ‘come hither’ images of celebrity jewels expected to entice the public to visit

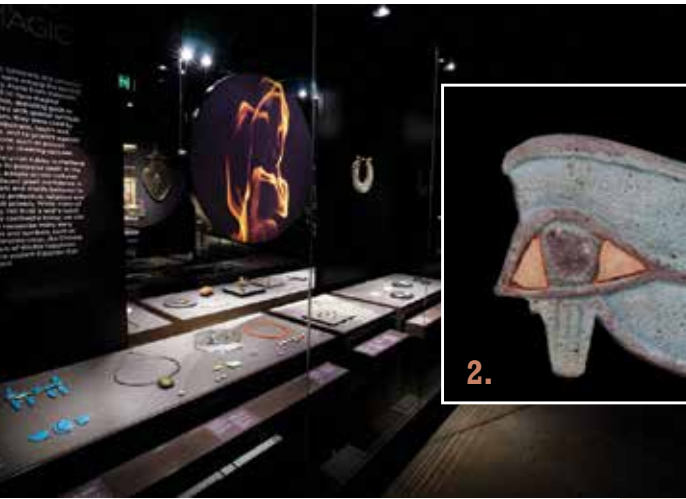
EXHIBITION REVIEW BY DOROTHY ERICKSON

There is much striking imagery to be encountered in the theatrically lit, cave-like vaults of the exhibition hall. Sparkling showcases display exquisite and arresting objects which tell stories of civilisation: of love and marriage, of celebration, of power and position, of death and religion, of technology, commerce and design and many other imperatives which have governed life across time and space. The hall is dimly lit, not only to protect the fabric of the gowns used so effectively in some displays but to facilitate the eye-catching wall projections such as that of Nicole Kidman wearing the ‘*Satine*’ necklace used in the film *Moulin Rouge* or of Queen Elizabeth wearing the Australian ‘Wattle Brooch’.

The exhibition is arranged in a U-shape with the first ‘*allee*’ as you enter

the main hall having the themes *Belief and Magic*, *Love and Death*, *Nature and Culture*, *Style and Revival*, *Gold and Identity*, *Status and Wealth*, *Men and Adornment* and within them sections such as *Australian Style*. Then across the back wall is *Modernity and Change* with sections including *Art Nouveau* and *Art Deco* which basically brings us up to the mid 20th century. The second arm of the U is entirely devoted to sections within *Evolution and Revolution*, showcasing the expressive and innovative work of studio jewellers from the mid 20th century to today.

The exhibition celebrates the diversity of adornment across cultures such as African, Oceanic and Asian as well as the better-known Egyptian and European jewellery. There are spectacular works in all sections. There is also plenty that invites and rewards intimate engagement.



2. *Eye of Horus (Wedjat)*, faience amulet with shell inlay, Egypt, 187-725 BC. Collection: Museum of Applied Arts and Sciences, Sydney

3. *Eye of Horus (Wedjat)*, gold amulet, Egypt, Ptolemaic period, 332-30 BC gold, h 18 mm. Collection: Nicholson Museum, University of Sydney NM 65.66, photo Phil Rogers

4. *Silver Miao necklace*, detail of the conical bosses, Guizhou, China, early 1900s. Collection: Truus and Joost Daalder, photograph Jeremy Daalder

5. Silver-gilt and carnelian 'tumar', (women's amulet container), Turkmenistan, early 1900s. Collection: Truus and Joost Daalder photograph Jeremy Daalder



Belief and Magic

Curator Eva Czernis-Ryl has drawn on her considerable scholarship and contacts to illustrate the story of some 4,000 years of personal adornment. She has achieved this in an unusual manner by investigating Australian collections both public and private to choose works collected by, worn or made by, or made for Australians, and has presented this as a series of themes.

This has led to unexpected and interesting juxtapositions such as seen in the first showcase – *Belief and Magic* – where ancient Egyptian faience 'seeing eye' amulets rub shoulders with European crosses beneath a silver breastplate, from the Miao people of South China, embellished with conical silver bosses to ward off evil spirits. Nearby is a silver-gilt and carnelian wedding 'tumar' with a good luck amulet worn by Turkoman women.



Love and Death

The second theme of *Love and Death* has the usual range of sentimental and *memento mori* jewellery among which are delightful exemplars of friendship, love and mourning – not least being the rings and brooches containing miniatures of eyes framed by hair and gems and Jewish communal wedding rings. However it is the strength of a simple Aboriginal mourning armband from the Yolngu people of Arnhem Land that drew me most powerfully.

6. *Mourning armband*, cane bound with Banyan fibre, Yolngu people, c 1900. Collection: Australian Museum, Sydney

7. *Brooch*, miniature on ivory with hair, gold and diamonds, English c 1800-10. Collection Museum of Applied Arts and Sciences, gift of Anne Schofield AM through the Australian Government's Cultural Gifts Program 2006





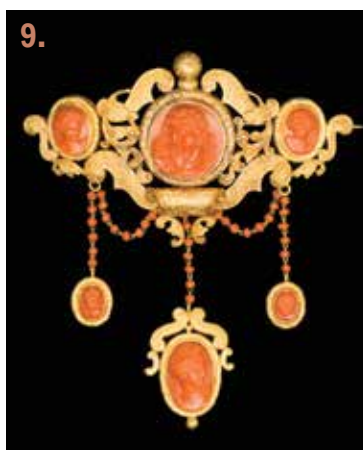
8.

8. Lady Granville's *parure*, tiara, necklace and earrings, gold and *Lamprocyphus augustus* weevils, made by Phillips of London, c 1884. Collection: Hawkins family

Nature and Culture

Lady Granville's Beetle Parure with its exotic iridescent weevil carapaces and nod to Egyptian style highlights the fascination for nature that engaged the mid and late Victorians. The beetles had been given to Castila Rosalind, wife of the British Foreign Secretary, to mark the Anglo-Portuguese treaty of 1884 concerning the Congo Basin, and were made into jewellery by the London firm of Phillips.

The nearby grand coral parure, which would have set up any young bride for all occasions – provided she chose the colours of her clothes with care – is slightly earlier. This included a necklace, brooch, dress clips, bangle, and tiara and would



9.

9. Brooch from *parure* (matching set of jewellery) coral carved in Italy and mounted in gold in France or Italy, c 1840. Collection: Museum of Applied Arts and Sciences, gift of Anne Schofield AM through the Australian Government's Cultural Gifts Program

probably have been part of a 'corbeille' presented to a bride on her wedding day by her husband, as in the early 19th century unmarried women did not wear more than a pretty string of pearls or flowers in their hair even for grand occasions. The delicate gold and diamonds dog-rose tiara made by Pardonneau and Daumensil was most likely worn by a young married woman while the delicate golden ear of barley was perhaps a buttonhole for a wealthy brewer.

However western culture was not the only one fascinated by the bounty of the earth. The striking feather arm ornaments from Elcho Island, the tremblant kingfisher-feather hair ornaments from China and the turquoise and coral jewellery of Tibet testify to that.



12. Sir Edward Poynter's *Helen of Troy*, England, oil on canvas, 1881, gazes sorrowfully over archaeological jewellery. Collection: Art Gallery of NSW, Sydney

13. Necklace with 18th century Italian intaglios, set in gold, c 1870. Collection: Anne Schofield AM

Style and Revival

Ancient Greece and Rome have inspired many different generations to use their motifs and forms to create revival styles and of these Neoclassicism of the late 1700s and the Classical Revival of the later 19th century are the best known. A fine Poynter 'portrait' of a demure Helen of Troy with her jewels sets the scene for this section. Here are displayed genuine antiquities set in gold as well as new works in the antique style, created from the late 18th century onwards, and in part inspired by the "Grand Tour" of wealthy young men such as Lord Byron bent on exploring classical sites. Necklaces made by the most notable of the firms making this work, the Castellani family in Rome and Carlo Giuliano in London, are on display.



10. Tasselled armband (Kun-bul-it), feathers, bush string, beeswax, Yolngu people, Elcho Island NT, c 1910. Collection: South Australian Museum

11. Ear of wheat brooch and acorn earrings, gold, England c 1870. Collections: Trevor Kennedy AM and Museum of Applied Arts and Sciences, Sydney





Status and Wealth

Jewellery is often worn to denote status, wealth or power and some examples on display are spectacular. The large Tamil Nadu ear ornament hanging singularly in all its glory and the massive gold ear ornaments worn by the Fulani women of Mali projected on the wall contrast with the rich but delicate decoration on an Indian “Happiness Necklace”.

14.

Massive *ear ornament*, gold, lac (insect resin), Tamil Nadu, India, late 1800s. Collection: Truus and Joost Daalder, photograph Jeremy Daalder

15.

Earrings, gold alloy and wool, Djenne, Mali, 1990. Collection: Museum of Applied Arts and Sciences, Sydney, gift of Lindie Ward

16.

Happiness necklace (tamania), gold, turquoise, rubies, from Rajasthan, India, mid 1900s. Collection: Anne Schofield AM, photograph Sotha Bourne



Gold and Identity

Australiana enthusiasts will be drawn to the *Gold and Identity* show case where, in a section entitled *Australian Style*, eastern Australian gold-rush jewellery has fauna depicting itself on flora in wondrous 1860-70s High Victorian gold confections. Woody pear, banksias, waratahs, kangaroos and emus are all created in exquisite detail. Four fabulous bracelets attributed to Hogarth and Erichsen are on display including the one recently acquired for the National Gallery of Australia that had been found in Scotland, valued only at its meltdown price and in danger of being destroyed.

The High Victorian gold work of the east coast gold rushes such as the Lola Montez brooch now in the National Gallery and the fine Schomburgk bracelet on loan from the Art Gallery of South Australia contrast with the lighter more restrained mining implement brooches of the Aesthetic Movement-era Western Australian gold rushes of the 1890s. Works rarely seen before include those lent by collectors (*see cover*).

The American goldfields brooches from the 1880-90s which can easily be mistaken for Australian work until the ‘k’, rather than the ‘c’ used in Australia to mark the carat of gold on work, is seen. For the first time, visitors can see Australian examples alongside pieces from South Africa, the USA,



17.

Gold and Identity - Australian Style with the model wearing the C. L. Qwist necklace

18.

Christian Ludwig Qwist, *the John Watt's necklace* 18 ct gold, Sydney, c 1867. Collection: John Oxley Library, Queensland State Library, Brisbane

19.

Hogarth & Erichsen (attributed), *bracelets with Australiana flora and fauna*, Sydney, c 1858, 18 ct gold. Collections: National Gallery of Victoria, Melbourne and National Gallery of Australia, Canberra



Canada and New Zealand. The delicate gold stamper brooch with an arch spelling out the WA goldfield name “Murchison” and the serpentine Coo-ee brooch designed by the composer Maude Wordsworth James are seen beside the spectacular Christian Qwist necklace made for John Watts, a prominent Queensland pastoralist, featuring motifs pertaining to his life depicted on five lockets containing portraits of family members. Also notable is the colourful Priora opal brooch.

20.

Joseph Pearl (attributed), “Murchison” stamper brooch, 18ct gold, Perth, 1890s. Private collection

21.

Maude Wordsworth James, “Coo-ee” brooch, gold set with pearls and turquoise, 1907 Collection: Trevor Kennedy AM, photograph Sarah Pointon

Men and Adornment

Some of the most striking works are to be found in *Men and Adornment*. They are drawn from cultures where they were used to indicate or assert power and authority. There are objects worn by European nobles, Indian rajahs, other eastern potentates, mandarins in China and chieftains in the Pacific. The most striking include a warrior’s comb of wood and bone worn in the Moluccas (Indonesia), Moghul (India) jade archer’s rings encrusted with emeralds and rubies, various gold diadems from South East Asia, a corset of tiny multicoloured beads from the Dinka people of the Sudan and a red-seed-encrusted neck ornament from Melville Island NT drawn from the extensive collection of ethnic jewellery owned by Truus and Joost Daalder.



22.

Warrior’s ceremonial comb (suar sair), wood, bone, from Alusikarwain village, Tanimbar, south-east Moluccas, Indonesia, 1800s. Collection: Truus and Joost Daalder

23.

Man’s corset, glass beads, wire, Dinka people, South Sudan, 1900s. Collection: Ann Porteus, Sidewalk Tribal Gallery, Hobart





24.



25.

Modernity and Change

Highlights of *Modernity and Change* which included examples from the Wiener Werkstatte and those in Art Deco style were the exquisite Art Nouveau elderberry tiara of horn and moonstones made by Frederick Partridge for Liberty of London and lent by the Hawkins family; the silver-gilt gum-leaf tiara made by Lefebure & Sons, Paris c 1900; a spectacular enamelled buckle from Deakin & Francis, Birmingham, featuring flannel flowers and utilising the white, purple and green colours of the Suffragette movement; and the opal necklace made by the teacher and artist-craftsman James W. R. Linton in Western Australia for Iris Moore, which was given to her by her fiancée on his return from the First World War.



26.



27.

24.

Frederick Partridge, *elderberry tiara*, horn and moonstones, Art Nouveau, England, c 1900.

Collection: Hawkins family

25.

Lefebure & Sons, *gum leaf tiara*, silver-gilt and topaz, Paris c 1900. Collection: Museum of Applied Arts and Sciences, Sydney, photograph Geoff Friend

26.

J W R Linton, *necklace* for Iris Moore, gold silver and opal, Perth c 1917. Collection: Museum of Applied Arts and Sciences, Sydney, photograph Geoff Friend

27.

Deakin & Francis, *flannel flower Art Nouveau buckle*, vitreous enamel on silver gilt, Birmingham, c 1910. Collection: Museum of Applied Arts and Sciences, Sydney, photograph Geoff Friend

Evolution and Revolution

In the more open allée of *Evolution and Revolution* can be found the 'usual suspects' of the 1960s-1980s contemporary jewellery revolution. There are works classed as being made by pioneers, others which were artistic experiments from known artists, and examples of Scandinavian modern and works from early studio jewellers.

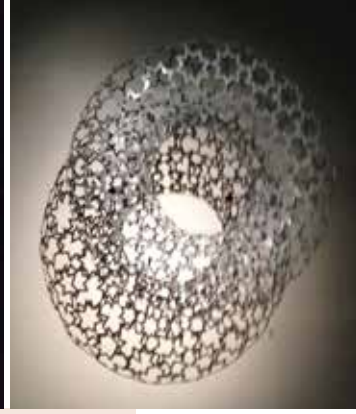
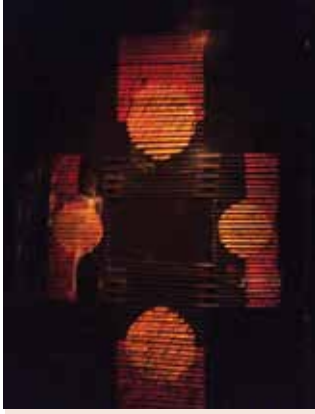
The names have an international range from English couple David Watkins and Wendy Ramshaw (who were influential by example during the six months they spent in Western Australia in 1978), Austrian Fritz Maierhofer and early Australian pioneers such as immigrants Frank Bauer and Wolf Wennrich, the latter so influential with his former students Rex



Keogh and Norman Creighton in Victoria in the 1970s. Then there is Helge Larsen of Larsen and Lewers, influential as a teacher in NSW and Vagn Hemmingsen along with native-born pioneers Matcham Skipper, Gary Bradley and Ray Norman. I found my own work in this company; time catches up with one!

28.

Evolution and Revolution – second allée with Peter Tully's *New Age Business Suit*, wool flannel suit and mixed media, Sydney c 1988. Collection: Museum of Applied Arts and Sciences, Sydney, purchased 1990



29.

Lynne Tune, *Land Rights*, tabard, wood rubber and enamel, Australia, 1984. Collection: Museum of Applied Arts and Sciences, Sydney

30.

Alice Whish, *Milky Way Constellation*, mild steel, Australia, 1990s. Collection: National Gallery of Australia, Canberra, photograph D. Erickson

31.

Fiona Hall (b 1953), *Xanthorrhoea tiara*, aluminium sardine cans, 1990. Collection: Museum of Applied Arts and Sciences, gift of Paula Dawson through the Australian Government's Cultural Gifts Program 2014. Photograph Geoff Friend

32.

Bethamy Linton (b 1976), *Heel to throat*, 2010, pierced and coloured titanium with silver fittings, depicting endangered native *Euphrasia arguta*. Collection: Museum of Applied Arts and Sciences, Sydney. Photograph Bill Shaylor.

Bold Statements

Some bold statements from the 1980s, when there was an explosion of creativity in the jewellery departments of art schools, included pioneering Dutchman Gjiis Bakker's "Dewdrop" laminated rose photograph collar of 1982; Swiss Therese Hilbert's red-painted steel and brass neckpiece of 1984; a handmade paper collar by Jenny Toynbee-Wilson – a textile artist who was part of a woman's exhibition group in Sydney in the 1980s; the yellow anodised aluminium "Sunflower" collar of immigrant jeweller Yuri Kawanabe of 1984; and the late Peter Tully's "Urban Tribal Wear - New Age Business Suit" from 1989.

Of the obviously Australian themed work, Lyn Tune's "Land Rights" wood, rubber and enamel tabard of 1984 stood

out, as did Alice Whish's imposing "Milky Way Constellation" wall piece – part of her master's degree work. Artist Fiona Hall, daughter of pioneering woman radiophysicist Ruby Payne-Scott and who will represent Australia at the 2015 Venice Biennale, created a tiara featuring *xanthorrhoea* (native grass trees) from sardine cans for her friend the artist Paula Dawson, who recently donated it to the museum.

To jump to more recent work, Sarah Roth's 2013 *Serpentine Anisoptera* (snake dragonfly) necklace has an explicitly Australian theme as does Bethamy Linton's 2010 "Heel to Throat" titanium collar which incorporates tics in its imagery. The artist, great granddaughter of J.W.R. Linton mentioned earlier, had recently purchased a farm in a forest and was bedevilled by the annoying creatures, so inserted them and other pests into a series of work for her first solo exhibition.

Major 20th-century figures with work on show were the Germans Herman Junger and Gerd Rothman, Austrians Fritz Maierhofer and Jacqueline Lillie, Scotsman Peter Chang, Dutchman Robert Smit and Italian Giampaolo Babetto. Australians included teachers Marian Hosking, David Walker, Robert Baines and newer artists such as Blanche Tilden using glass in 2013 and Christel van der Laan using polypropylene in 2010. Close observation will be needed to appreciate the technical expertise in the 21st-century gold work of Italian Giovanni Corvaja or Englishwoman Jacqueline Ryan.

There is much, much more to see but space does not permit. You will need to go and see for yourselves.

This excellent exhibition has had a long gestation but at last it is installed. I have a small quarrel with the designer's labelling.

The low light, low height, subtle colouring and point size often made the labels difficult to read in the first allee. However, they can be called up on tablets positioned at the end of each showcase, in which interesting additional information is available.

I remain distressed about the lack of a catalogue, which would have made available and preserved this valuable scholarship for a wider Australian and international audience. This exhibition is worthy of the attention of all of Australia, not just residents and visitors to Sydney. Perhaps it is not too late to construct an e-book from the informative theme labels and the extended notes in the tablets attached to each case.

Gripes aside, the whole team needs congratulating on the final result. This is a 'must see' exhibition and given that it is on for a year there is no excuse for Sydney-siders not to go often; other Australians will have time to plan a visit.

Dr Dorothy Erickson, artist and author resident in Western Australia, is represented in this exhibition with a work of her own from the 1970s and a work by Professor David Watkins lent from her collection.

A Fine Possession: Jewellery and Identity is on show from 24 September 2014 until September 2015. The Powerhouse Museum at 500 Harris St, Ultimo NSW is open daily 10 – 5 except Christmas Day, adult entry is \$15. Website www.powerhousemuseum.com, T 02 9217 0111.

Unless otherwise stated, objects are in the Museum of Applied Arts and Sciences collection and photographs are by Marincio Kodjanovski

Colonial Rarities

and other Curiosities



Rare Cedar and Huon Pine Apprentice Bookcase c 1850
19th-century patina, probably South Australian origin.
Exhibits alternate cross banding of cedar and huon, flat
pilasters of bird's eye huon either side of lower doors,
applied shields of bird's eye huon to bottom doors,
and pencil signature inside top of pelmet.

H 112, W 67, D 32.5 cm

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An important rare unmarked Australian silver jewel casket, probably made by Julius Schomburgk in Adelaide circa 1865. The cast face to the Aboriginal man is finely executed while the decorative use of a standing Aboriginal figure is seemingly a South Australian concept. The mounts to the egg are closer to the work of Edwards in Melbourne, suggesting a possible connection between the two workshops.

