

SA Australiana Study Group 70th Meeting, 7 October 2021

We recommend readers to the Australiana Society website
<https://www.australiana.org.au/> and encourage membership.

Attendance: 13



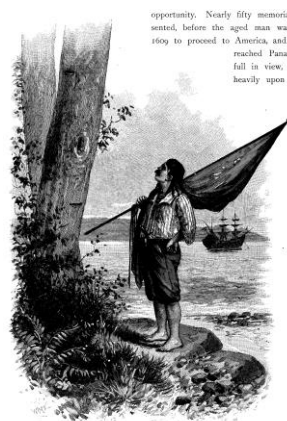
A scene from Tasman's 1642 voyage to the Great Southland

I found this small watercolour drawing at an Adelaide auction four years ago. It is in fair condition, painted on stiff board measuring 25 x 30 cm. Outlined in pencil, the painting depicts a sailor with a tri-coloured Dutch flag resting over his shoulder, as he stands on a wooded shore overlooking a bay where a three-masted ship lies at anchor. His belt holds a large knife, presumably as protection against wild animals or hostile inhabitants of this foreign land. The man is gazing upwards at distinct notches cut in a tall, straight, tree trunk, clear evidence that the land he is about to claim is already occupied.

The watercolour is competently executed and is in good condition, apart from the blue in the sky and sea, which has faded. One major flaw suggests that the artist was an amateur, for while the sailor's figure is convincing enough, his left arm and hand are distorted into an unlikely position. The artist has not signed the work, although a distinctive monogram is visible at lower left, appearing to contain the initials J, T, and possibly X.



A previous owner had already undertaken some research on the work, as indicated by a photocopied sheet fixed to the back of the frame. The photocopy is of page 13 in a chapter dealing with the 'Early History of Australian Zoology', from an untraced publication. At first sight the image on this photocopied page appears to match the watercolour image precisely. It is described by the following caption: 'Pieter Jacobszoon, landing from Tasman's visit to Van Diemen's Land in 1642, sees notches cut in trees by natives. *From Picturesque Atlas of Australia* [sic].'



opportunity. Nearly fifty memorials
sent, before the aged man was o
1909 to proceed to America and sta
reached Panama,
full in view, he
heavily upon his

TASMAN'S CARPENTER LANDING.

The image in the photocopy is certainly from the *Picturesque Atlas of Australasia* (published in serial form during 1886-1888). It appears on the third page of Volume 1, in an introductory section dealing with the first European discoveries and explorations of Australia. The pictured episode is described in a section dealing with the Dutch efforts to locate the rumoured Great Southland: 'it was all haphazard work until 1642, when Abel Jansen Tasman entered on the task [of exploration], being placed in command of an expedition by Antonio Van Diemen, who, in 1637, had been appointed by the Dutch as their Governor-General in the East Indies ... Two vessels, the 'Heemskirk' and the 'Zeehan', were fitted out at Batavia, and Tasman took command... At first... they swept south to Mauritius, then turning to the south-east they penetrated to latitude 50° south, among the chilly storms from the South Pole. No sign of a continent being seen in these seas, Tasman turned his course east, inclining slightly north along a line that brought him in sight of a bold shore ... The vessels approached, but on that iron-bound coast Tasman could see no landing-place.' (*Picturesque Atlas*, pp.3-4)

Tasman's main objective, the discovery of the Great Southland, had been achieved, it seemed. His journal entry reads: 'This land being the first land we have met with in the South Sea and not known to any European nation we have conferred on it the name of *Anthonij Van Diemenslandt*, in honour of the Honourable Governor-General, our illustrious master, who sent us to make this discovery...' (<https://gutenberg.net.au/ebooks06/0600571h.html>). Without opportunity to land, Tasman turned his ships southward, rounding Tasmania's

southern coast and sailing north until anchoring safely on 1 December 1842 in Storm Bay on the west coast, at his measured latitude of 43°10'. On the following day Tasman sent two boat crews ashore (possibly at Adventure Bay), 'both to get better acquainted with its condition and to attempt to procure refreshments for our own behoof' (*ibid*). The crews reported that they had heard 'human sounds and also sounds nearly resembling the music of a trump [sic] or a small gong not far from them though they had seen no one' (*ibid*). Tasman's men were not the only explorers obliged to extrapolate from scant traces of indigenous occupants, who undoubtedly observed them closely enough. As the *Atlas* account puts it, the crews noticed 'a pair of trees, whose smooth white trunks rose to a great height; they saw notches cut at intervals of five feet, evidently for the feet of a climber. Having no knowledge of the manner in which the natives caught opossums, they concluded that these must be giant people, whose strides were five feet long. Next day some men were seen through the haze on a rocky promontory, and the fears of the crew magnified these inoffensive blacks into the dreadful giants they had before imagined.' (*Picturesque Atlas*, p.4, based on a 1771 account by A. Dalrymple, itself based upon the 1726 account by Francois Valentyn, who had direct access to Tasman's journal, which 's 1726 account., 1771 *The Voyage of Abel Jansan Tasman 1642*, <https://gutenberg.net.au/ebooks06/0600621h.html>).

This episode explains the upward gaze of the ship's carpenter, Pieter Jantszoon, although Jantszoon may not have been present when the notched trees were observed. The artist has combined this event with Jantszoon's landing with the Dutch flag, the following day. On 3 December Tasman organised a small party in two boats to go ashore to plant the Dutch flag and to formally claim the land for Holland. The carpenter joined that party, bearing the flag and flagpole with its carved insignia of the Dutch East India Company. But as squalls set in it became apparent that the two small boats could not penetrate the surf. At Tasman's direction the carpenter swam through the surf and erected the flagpole within a semi-circle of mature trees close to the shore. Tasman made two separate observations on this successful operation. In the first he characterised the flagpole's purpose as ensuring 'that those who shall come after us may become aware that we have been here, and have taken possession of the said land as our lawful property'. Planting a flag had become a validating act, recognised among colonial powers. A day later though, as the *Heemskerck* and the *Zeehan* made their way northwards, Tasman's tone changed, as though the cumulative evidence of Aboriginal presence had begun to influence his thinking. Instead of the flagpole representing the moment of imperial acquisition, it stood, he wrote, 'as a memorial for those who shall come after us, and for the natives of this country who did not show themselves, though we suspect some of them were at no great distance and closely watching our proceedings' (*ibid*).

Tasman had gained that sense from the traces of Aboriginal activity recorded by his men, and particularly from the realisation that the numerous smokes seen in the vicinity of his own shore parties of 1 December were made deliberately, presumably by the 'men of extraordinary stature' who had cut the widely-spaced climbing notches. As for the notched tree mystery, it is not the first time that Europeans had overestimated or exaggerated the physical aspects of other peoples. It should probably be said also that Europeans are not alone in attributing super- or sub-human attributes to strangers. As Europeans came to know the physical forms of newly encountered indigenous peoples, the attribution of such attributes shifted from the physical to the social and the mental. That is a long story, still unfolding, but

here on Tasman's voyage we see the readily formed conclusion that this Great South Land was inhabited by giants, on the basis of some widely spaced notches used by Aboriginal men of Tasmania, perhaps cut to aid their tree-climbing in search of possums. We are reminded of Jonathan Swift's *Gulliver's Travels*, which drew upon such exotic and fantastic rumours in creating his novel which was set in a latitude consistent with the Dutch voyaging along the southern Australian coastline. Tasman's report gave no precise measurements, but his clear implication is that a European could not have stepped from one notch to another. Without measurements or some ethnographic evidence it is of course impossible to test the proposition. Worth noting though, is the artist's decision to place a knot on the trunk, between the two widely-separated notches. This suggests a ready explanation for the giant steps.

Here it is important to return to the actual artefact, the watercolour on card, and to contrast the image with that published on page 3 of *The Atlas of Picturesque Australasia*. For a collector of course, the critical question is which image came first – the engraving in the *Atlas* or the watercolour? It is a difficult question to answer, but it seems more likely that the watercolour sketch was the model or reference for the *Atlas* engraving, than the reverse. The flag in the watercolour is coloured red, white and blue (as in the Dutch flag, which has remained unchanged since the 17th century) while the flag in the *Atlas* engraving is monochrome. It can be imagined that the editors decided to simplify the image for publication in this way, being restricted to black and white reproduction. It is clear, in addition, that the *Atlas* editors had little interest in elevating the Dutch role in Australia's phase of European discovery. This is evident from the text accompanying the illustration: 'Jantszoon ... took possession of a country on which neither he nor his fellows dared again to set foot, and which his countrymen never made the least effort to colonize [sic].'

It is also conceivable that the monogrammed artist based the watercolour copy on the *Atlas* engraving, although this seems less likely. There are several key differences between the two images, aside from the flag. The ship in the watercolour is less obviously 'Dutch' than in the *Atlas*, where it is shown with a typical raised stern (albeit sloping the wrong way). The rigging is quite different and the watercolour ship is not visibly anchored, in contrast to the *Atlas* ship, which also flies a pennant or flag on the stern. In the watercolour the first notch on the tree is at chin height, while in the *Atlas* engraving it is at chest height. The figure in the watercolour has a sweeping handlebar moustache, imparting a somewhat piratical aspect which is not evident in the *Atlas* image. These differences could be interpreted as supporting the priority of either the watercolour or the engraving; in the final analysis it is probably the monogram that holds most potential for identifying the artist and the sequence of the two works. So far, this monogram has not been identified, either in the *Atlas* or elsewhere, and it is unlikely that this mystery will be solved in the short term.

In the meantime though, this small watercolour on board offers a fascinating glimpse into a largely forgotten, but important event in the unfolding drama of Australia's discovery by Europeans. As described here, the 'event' was actually two events, concocted by the artist to convey the bewilderment of the coloniser at the moment when he realises that the land is already known and occupied.

Philip Jones



Two Cross Marsh Agricultural Association prize medals, dated 1836 and 1838.

Silver, unmarked. Diameter of each 60 mm.

Although the name has fallen from use, at the time these medals were won Cross Marsh was a busy meeting and market place about 48 kilometres north-west of Hobart, near Melton Mowbray. The *Colonial Times* reported the first meeting and show of the Cross Marsh Agricultural Association in December 1833, and *The Colonial Magazine* in 1840/41 referred to it as "...an admirable site for a thriving market town... there is a very comfortable inn, with cattle-yards, sheep-pens, and every accommodation for the sale of stock, which... are frequently driven here."

Robert Jones was a prosperous farmer living on his property "Pleasant Place" along the Jordan River, in an area known as Four Square Gallows. His two-storeyed house was demolished in the mid-1980s, but the stone-built barn with its slit windows survived. Jones had been speared in 1819 in an encounter with Aboriginal tribesmen contesting their displacement, and had to defend his property against escaped prisoners and bushrangers such as Matthew Brady, who had been active in the area. His farming success is shown by these medals, as well as his prize cup for Best Bull won in 1838 and now in the Narryna Folk Museum at Hobart.

The wealth of the area is demonstrated by the haul of prizes at the 1840 Cross Marsh show, where fourteen cups and four medals were awarded. Most of the cups would have been imported silverware from Britain and engraved locally to suit, while medals such as the ones

above could be readily made in Hobart. At the time of presentation the Hobart watch and clock-maker David Barclay was able to use the services of his two assigned convict servants, Joseph Forrester and Charles Jones, each of them a jeweller and capable of silverwork. In view of Jones' known output when in business later on his own behalf, and his advertising as being "Medalist to His Excellency Sir W. T. Denison, the Horticultural and other Societies..." it seems likely that these simple medals engraved with a confident and flourishing hand could well be his.



**Landscape watercolour painting "Near Clare" (Penwortham area),
by Maude E. Gum. 24 x 28 cm.**

Maude E. Gum was born in 1885 at Amyton, a town in the marginal country of the Flinders Ranges of South Australia that lasted 78 years and officially ceased to exist in 1957. Both of Maude's parents grew up in Nairne but came out from England as children in the 1840s. Not long after they were married, and with one child, her parents moved to the fledgling community of Amyton. Maude's father became the local postmaster and Justice of the Peace. Her parents lost four children before Maude but she was still one of five sons and three daughters that survived and six year old Maude is unidentified in a photograph of Amyton School in the State Library of South Australia. As a child, she used to write regularly into Uncle Harry at the News. She also won essay competitions. As an adult, she taught watercolour, oil and china painting for decades and she was still advertising a teaching studio at 13 Wellington Road, North Norwood (Trinity Gardens) in 1953. She also taught at

Wilderness from the 1930s to 1955, as well as shorter tenures at Methodist Ladies College and Walford. Although her father died in 1907, her mother lived until her 90s and Maude lived with her, remaining unmarried.

Maude studied with Mabel (May) Grigg (they were the same age?) and James Ashton in Adelaide, and then in Sydney for a year with Will Ashton, Datillo Rubbo and James Jackson. She worked in watercolour and oil, and from 1931, she also painted china. Her china painting style can be described as Modernist but her watercolours and oil subjects were mostly traditional landscapes, seascapes, floral still life and native flowers in still life. She clearly loved trees and bush scenes. In 1935, Rex Wood described her watercolours as “showing facility in handling the medium and the ability to paint foliage simply and directly.” She was known for her strength of colour. An earlier critic in 1926 described her as an “indefatigable worker.”

Although she mostly exhibited with the Society of Arts, she also showed a number of times with different galleries in both South Australia and interstate, many of which were solo exhibitions. In 1926 after she came back from a year of tuition in Sydney, she exhibited no less than 88 pictures of NSW and SA subjects in “one-woman” exhibition. She was well known and several times during the 1930s her paintings were featured in illustrated sections of the Adelaide papers. Unfortunately, in one of her last South Australian exhibitions - a group exhibition at Pank’s Curzon Gallery, Maud’s work was critiqued unfavourable in contrast to the other three exhibitors, May Grigg, Walter Wotzke and Constance Archer. Nastily, Ivor Francis declared her work to be the “most limited,” of the four. She was however, often the headline artist for other group shows at this time, so it would appear that his critical voice was in the minority. As late as 1969, she had a solo show at Malvern Fine Art Gallery in Melbourne.

Maude Gum died in 1973. She was famous enough during her lifetime to be represented in *A book of South Australia: Women in the First Hundred Years* with a work titled “*Late Afternoon*”, and her “*American Red Cross Ship near Gabo Island memorial*” is in the National Maritime Museum but sadly, she appears to be unrepresented elsewhere, and she is not yet in the Art Gallery of South Australia collection.



G. J. Coles 'Embassy' brand tea strainer, c 1950-60s. Length 17.5 cm.

In April 1914 the first Coles store was opened in suburban Melbourne in Smith Street, Collingwood. From this modest beginning, Coles is now a leading grocery chain in Australia. Coles 'Embassy' brand was sold from 1929 to 1994, and the above tea strainer dates from the 1950s to the early 1960s. It has the Embassy logo; its name in script within a map of Australia that includes Tasmania, which has often been left off maps of Australia. The handle states that the plastic is 'BOIL PROOF', to give confidence to the user that if boiling water from a kettle should accidentally spill onto the strainer's handle it would not melt and a cause a nasty accident. The light green colour of the strainer was a highly popular kitchen colour in the era when the strainer was sold. Before plastic was used for tea strainers, the cheapest strainers were made of electro-plated nickel silver. The plastic version sold for a mere fraction of those made from E.P.N.S. In 1965 Mrs J.W. Peake of Ascot Park S.A. wrote to a local paper suggesting to readers that a plastic tea strainer could also be used to remove fat from soup stock or cream from cooled scalded milk. Since the use of tea bags became popular tea strainers have become largely redundant.

Other house brand Embassy products sold by Coles included insect sprays, hoses, mugs, cereal bowls, light globes, toothpaste and folding vinyl slippers.



Boxed set of counters for draughts or chequers, wood and paint, from the Australian Comforts Fund. Period of WW1. Box with sliding lid 13.7 x 7.4 x 4.6 cm.

The beginning of WW1 saw in Australia a popular wave of support for those men who rushed to enlist, and the formation of many small groups aiming to provide them with small luxuries and comforts to supplement their official kit. These groups were composed predominantly of women volunteers, and were amalgamated in 1916 to form a national coordinating body, the Australian Comforts Fund. On the home front knitting bees produced thousands of pair of socks, and groups organized fund raising events to provide personal items such as tooth brushes and tooth paste, cigarettes and tobacco, reading material, games equipment and postcards. On the battle field the ACF supported tents set up behind the lines, staffed by soldiers and clergy, where over the course of the war more than 12 million mugs of tea coffee and cocoa were served.

With the ending of the war the ACF was wound up in 1920, but in 1939 with the outbreak of WW2 the need arose again. Door knocks, button days and fetes provided the funds for Christmas hampers, recreational facilities, gramophones and records and the many other items needed to counter boredom and raise morale. Once more it was mainly women organising the events and doing the groundwork as a way to support their menfolk and the war effort. The ACF officially closed on 27 June 1946.

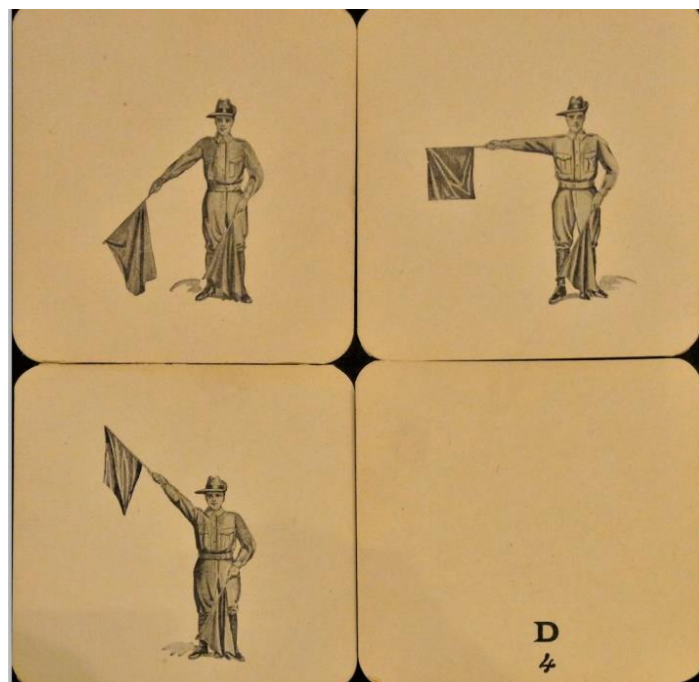
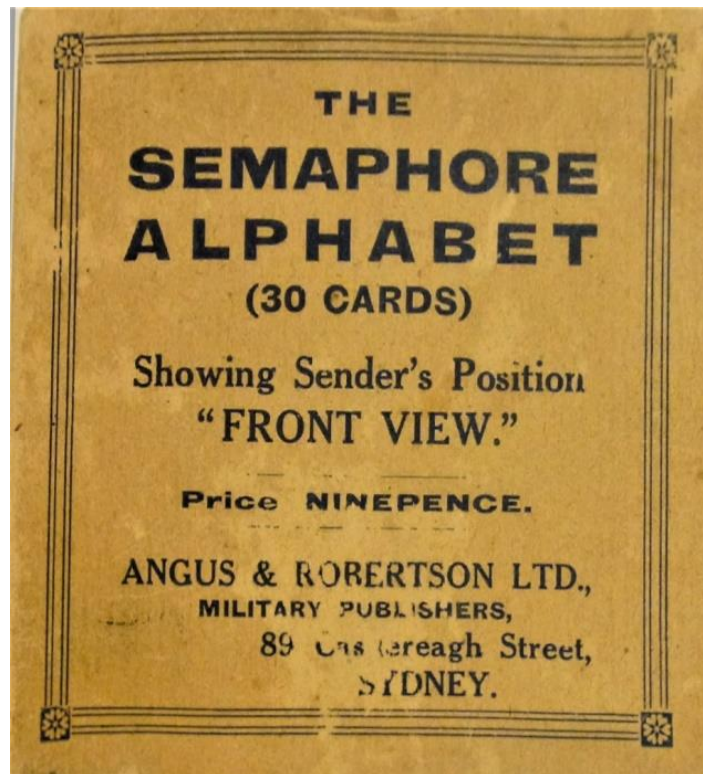


"Kookaburra", in the manner of Ann Benham, oil on panel, c 1880 - 1900, signed "ML" (possibly a member of the Liston family), South Australia. 30 x 20 cm.

"Annie" Benham (1837 - 1914), born in Canterbury, England, was sent to London for schooling, which included art lessons from her cousin, Jane Benham Hay (an exhibitor at the Royal Academy and an associate of the Pre-Raphaelites). Emigrating with her family to Adelaide in 1855, Annie advertised as a private art teacher from 1862 (later teaching a young Rosa Fiveash) and exhibited with the South Australian Society of Arts (SASA). She was herself a student in the 1880s - attending the Adelaide School of Design (ASD). By the 1890s she had become known as a painter of Australian birds on timber panels, and received a commission from the Governor's wife for three such paintings.

The extended Benham family were friends with the Listons of Kapunda through Annie's sister-in-law, Amie Benham (herself an occasional SASA exhibitor and painter of "laughing jacks"), and the "ML" signature may correspond with the sisters Maud and May Liston (who attended the ASD in the 1880s and 1890s). An Adelaide cousin, Montie Liston, was also at the ASD, and Mary Liston was yet another cousin.

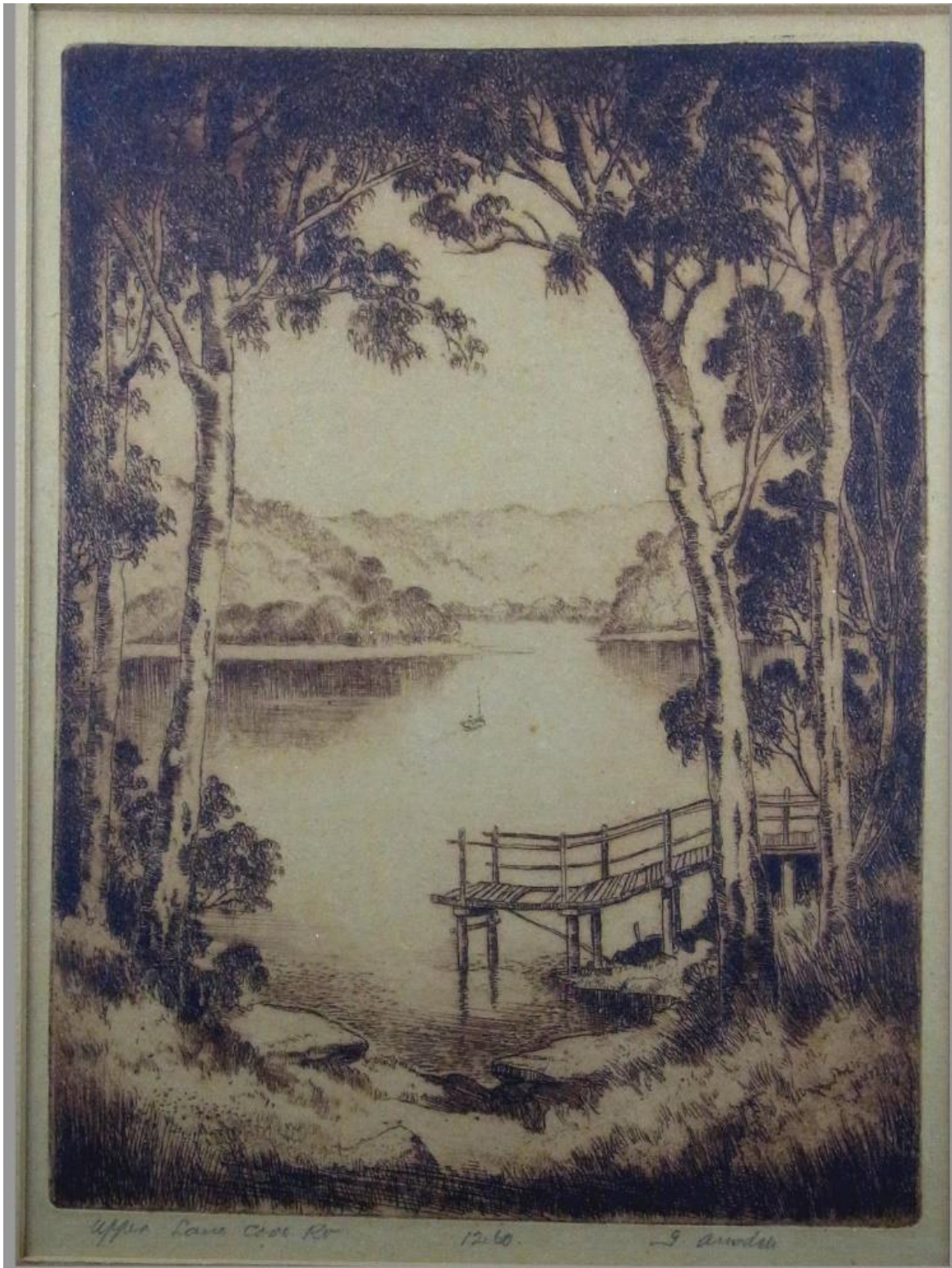
The painting on oak panel is in the style of Anne Benham. Perhaps by one of her young students, or perhaps showing her influence via Amie Benham. The Liston family needs further research, as does the little-known work of both Annie and Amie Benham. (With thanks to one of our members who suggested the Listons of the ASD).



**Box of instruction cards for the semaphore alphabet, by Angus & Robertson, Sydney.
Cardboard, period of WW1.**

Box 9.5 cm square. Clockwise from top left: signals for A, B, C. and (reverse of D card).

The box and cards were part of an outpouring of Australian military publications during the First World War. The complexity of “modern” warfare, rapid advances in technology, and the disruption of traditional tactics promoted the need for such material. The back of the packet advertises a range of handbooks written by Lieutenant Robert Stupart, such as “Hints to Non-Coms”, “Hints to Young Officers”, and “The Complete Musketry Instructor”. All costing between ninepence and 1/6 (shillings), postage a penny.



**Etching “Upper Lane Cove Rv”, 12/60, by Gerald George Andsell.
Plate size 20 x 15 cm.**

Andsell (1880 or 1890 – 1972) seems to be little recorded, although online sales records show him to have been a relatively prolific artist working in watercolour, oils and printmaking, all of small format, and predominantly in the inter-war years. He apparently favoured picturesque landscapes around NSW, and was of English origin, arriving in Australia in about 1919.



Kookaburra handle tea bell, *MV Manunda*, (1920s - 1950s), unknown maker, silver plate on brass. 12 x 8 cm.

MV Manunda was an Adelaide Steamship Company liner able to carry 300 first and second class passengers. She was their largest ship at the time of commission (1929) and operated between the major ports from Fremantle to Cairns. During WW2 she became a hospital ship and was in Darwin during the first Japanese aerial attack. Receiving a direct, hit twelve people were killed including a nurse. The captain, first mate and matron were awarded honours. She was later used as a floating hospital in New Guinea and repatriated POWs from Changi and Borneo. After service she returned to the Australian coastal trade until scrapped in Japan in 1957. A suburb in Cairns and a street near Largs Bay SA are named after her.

Two similar tea bells, also inscribed *MV Manunda*, are in national collections but with different handles and are stamped "Angus & Coote". Perhaps used for table service in the ship's saloons or possibly sold as a souvenir item. During the Depression the Sydney jewellery firm Angus & Coote had turned to making novelty and advertising products, such as desk sets for Taubmans Paints with bronze inkwells modelled as paint tins. For Mastercraft Chocolate they made silver-plate counter bells with a replica scorched peanut bar as a handle.

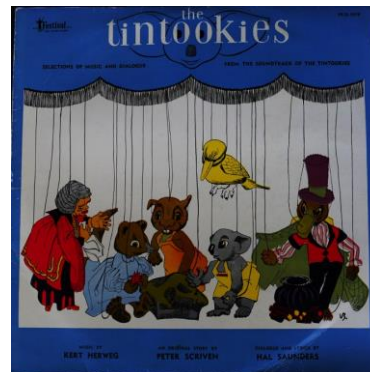
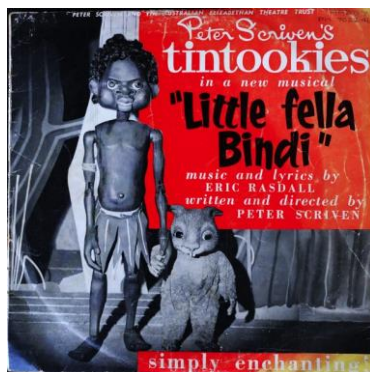


**Peter Scriven's Tintookies token, "find two of me get a seat for free".
Aluminium 30mm diameter, by Millers of Sydney.**

Peter Scriven MBE (Jan 1930–Oct 1998) helped to establish puppetry as a serious art form in Australia. He created the marionette musical *Tintookies*, which was first staged at the Elizabethan Theatre in Sydney in 1956. The word *Tintookies* is from an Aboriginal word meaning 'little people who come from the sandhills'. Scriven's two musicals, *Tintookies* and *Little Fella Bindi* were very popular and toured Australia wide. Under the auspices of the Elizabethan Theatre Trust Scriven formed the Marionette Theatre (1965), which went on to produce large-scale puppet shows with an Australian content for children for more than 20 years, including the landmark productions *Little Fella Bindi* (1958) and Norman Lindsay's *The Magic Pudding* (1960). Later productions included *The Explorers* (Burke and Wills) and *The water Babies*.

Scriven had learnt puppetry in an Education Department course in 1943 in Victoria, Australia. Scriven's work with marionettes was eventually discontinued in favour of rod puppetry. The Marionette Theatre of Australia had its own theatre in the Sydney Rocks, but closed in 1988 due to losing federal government funding.

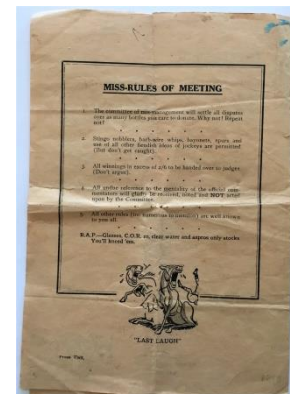
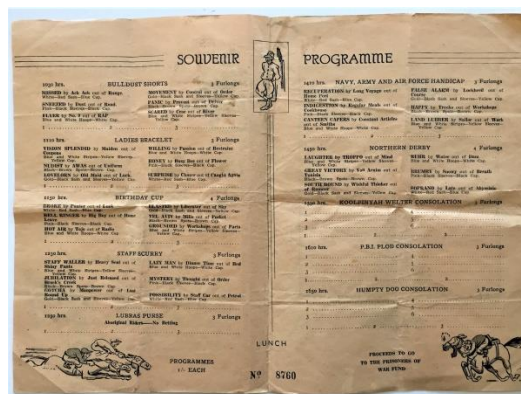
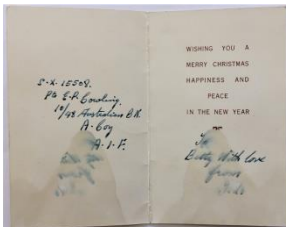
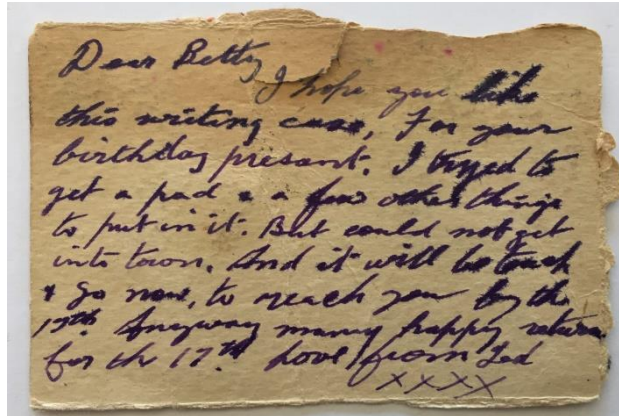
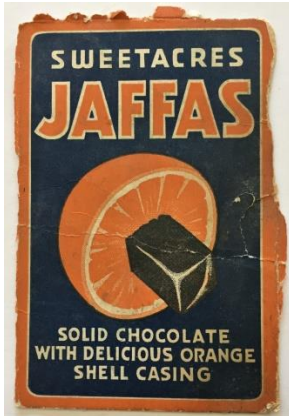
In 1998, diagnosed with a brain tumour, Scriven returned to Australia from Manila and just three weeks later died on 13 October 1998.



Two vinyl LP records of the sound tracks of Peter Scriven's puppet theatre productions.

The first is a 12-inch LP recorded by Festival Records of Sydney, FR12-1019. *The Tintookies*, a musical play for marionettes with orchestra and chorus directed by Kurt Herwig, story and lyrics by Peter Scriven.

The second is a 10-inch LP recorded by Bell Records Pty Ltd of Sydney. Peter Scriven and the Australian Elizabethan Theatre Trust present Peter Scriven's *Tintookies* in a new musical, "*Little Fella Bindi*", music and lyrics by Eric Rasdall, written and directed by Peter Scriven, puppets, scenery and costumes by Colin Garland.



WWII Embossed Leather writing case, and contents given by Edward Patrick Cowling SX15508 to his wife Myra Bessie of 21 Hawker Street Croydon SA.
 Folder 28 x 27 cm., 1942 card 8.25 x 13 cm., 1943 card 14 x 8.75 cm. Jaffas 11.5 x 7.5 cm.
 Race Meeting program 16.5 x 24 cm. and photo 3.5 x 7.5 cm.

Edward Patrick Cowling was born on the 26 January 1906 at Prospect, a northern suburb of Adelaide. In 1927 he married Myra Bessie and enlisted on the 16th December 1941 into the 10th Australian Infantry Battalion as a Private, just nine days after Pearl Harbour was attacked.

The items in the Cowling cache alone are not that important but collectively they paint a story of an era and give a glimpse of one serviceman's communication with his wife, in a highly censored environment. If the ephemera had been separated from the writing case the initials on it, 'BC' would prove to be virtually impossible to put a name to.

Edward's two pay books (not illustrated – his service photos stapled to it are) shows he was at Woodside in the Adelaide Hills when he first enlisted, followed by the Cummins area of Eyre Peninsula SA, Novar Gardens and Warradale. The latter two are suburbs of Adelaide, but following locations are difficult to read or just numbers or letters. It appears he remained in Australia throughout the war, predominately in and around Darwin and was discharged on 5th November 1945. The pay books record his wife's address as 121 Hawker St. Croydon SA.

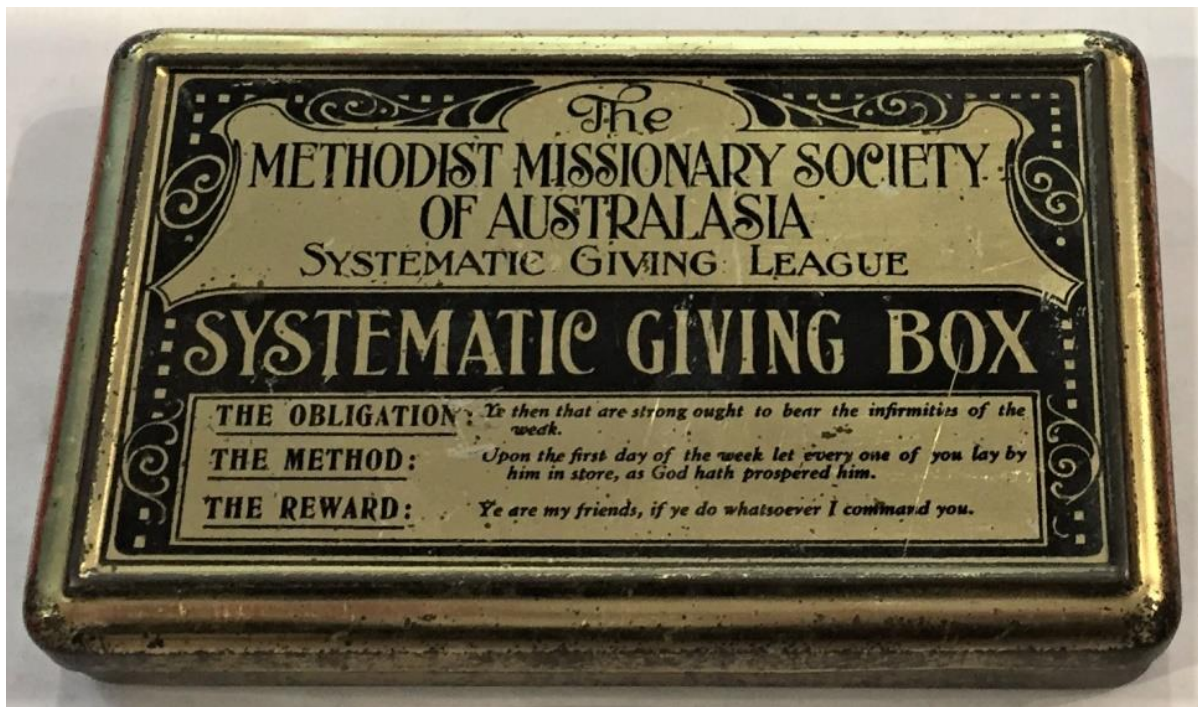
On the front of the leather writing folder is an Australian coat of arms and two rising sun badges, and on the back, radiating rays with the initials 'BC' for Bessie (known as Betty) Cowling. The interior is made from blue leather. It is of high quality and was probably a semi commercial product, and appears to have been made the NT as the letter written on the back of the front of a Jaffa box reads; "Dear Betty, I hope like this writing case, for your birthday present I tried to get a pad & a few other things to put in it. But could not get into town. And it will be touch & go now, to reach you by the 17th Anyway many happy returns for the 17th Love from Ted xxxx."

The 1942 printed Christmas card picture is signed by the artist, but the printed signature is indecipherable. The brevity of the message is due to censorship. The 1944 printed Christmas card picture is unsigned and depicts a wooden church surrounded by palm and gum trees, and also has minimal text due to censorship. The censors would not have wanted a scene that revealed their location. However the detail in the drawing of the church is considered too well done for a rough sketch. It believed that the artist drew a church that he saw in the Torres Strait region or at least on the mainland of Northern Queensland, and copied it for the card. The fact that the building's exterior is made of timber battens indicates a need for ventilation which is typical of Missionary Churches. European congregations in that region of Australia had their churches sealed from the elements.

The Northern Picnic Race Club program dated 7 June 1943: the program tells us that it was a fun day out. The First race: Bulldust Shorts, had a horse named 'Sneezed by dust out of Road'. The back page is a list of 'Miss-rules of Meeting: rule 1, The committee of miss-management will settle all disputes over as many bottles you care to donate. This meeting was held between Japanese raids in the Northern Territory, one on the 7 May and the other on 20 June.

Also included in Cowling's cache is a newspaper clipping titled 'Full Story of First Raid On Darwin' published in *The Advertiser* 19 February 1943, the first anniversary of the first bombing of Darwin.

Betty died in 1979 and Edward in 1992, and both are buried at Enfield Cemetery SA.



Systematic Giving Box

Inscription: The Methodist Missionary Society of Australasia / Systematic Giving League / Systematic Giving Box / The Obligation: Ye then that are strong ought to bear the infirmities of the weak. The Method: Upon the first day week let every one of you lay by him in store as God hath prospered him. The Reward: Ye are my friends, if ye do whatever I command you.

Size: 13 x 8 x 2.5 cm. **Metal:** tin

The Systematic Giving League was established in 1923 in SA, and branches were in NSW and Victoria. The League appears to have ceased around 1940 – at the outbreak of WWII in the Pacific. In 1928 there were ‘nearly 1,000 members and they raised ‘nearly a £1000’ and the funds went to missions in Tonga, Samoa, Fiji, New Britain, Papua, India and the Northern Territory of Australia. The NT missions were located at Yirrikala, Millingimbi Croker Island, Goulburn Island, and Elcho Island.

‘The object of the Systematic Giving League is to link up those who definitely promise not less than a certain sum weekly. The member of the League will be provided with a small box—‘not to be placed on the mantelpiece or sideboard, but to be kept in a private drawer—and in this box will be found four envelopes corresponding in the four quarters of the year. Week by week the promised sum can be put into the appropriate envelope, and at the end of the quarter placed in the ordinary collection plate at one of the services of the following Sunday. Each box and each envelope will be numbered, and the name and address of the holder registered in the Conference Foreign Mission secretary's office. From time to time information will be sent to all members of the League, and to those who subscribe one shilling or more per week a copy of the "Missionary Review" will be posted regularly, so that they may be kept, in touch with the work they are supporting.... The secretary will be pleased to supply envelopes and box on application. Address: 38 Northgate Street, Unley Park’

Source: *Australian Christian Commonwealth*, 5 October 1923.

Current-Event Book
1937.

Jean Furnell
Grade VI Girls
Prospect.

Coronation of George VI
King of the British Empire.

S.A. PLANS FOR CORONATION
Mass Demonstrations Of Loyalty
STREET DECORATION SCHEME
Government Reception At Centennial Hall

Mass demonstrations of loyalty by naval and military units, Boy Scouts and Girl Guides, special commemoration services in churches, a Government House levee and garden party, and an elaborate Government reception at the Centennial Hall, will be some of the ways in which Adelaide will celebrate the Coronation of His Majesty the King on May 12.

King William street will be lined with Venetian poles, draped with red, white, and blue bunting, centre tram standards will carry standards depicting the King and Queen.

The Advertiser



GREATER CARE OF TREES URGED
Tree Planters' First Annual Report

The need for a united effort to encourage the planting and care of trees is urged in the report of the Tree Planters' Association of South Australia, which will be read by the president (Ald. R. Homberg) at the association's first annual meeting at the Adelaide Town Hall today.

"During the association's 12 months of existence, 26 councils and 13 individuals became members, and the association was established on a sound financial footing," states Ald. Homberg. "A few of the councils have unfortunately adopted an attitude of 'No interference by outside organisations,'" the report continues, "but it is hoped that such an attitude will soon disappear, since the association desires to work in harmony with all corporate



Jean Furnell's 1937 Grade VI Girls, Prospect Primary School (SA) Current Event scrap book. Topics include Coronation plans, a Hitler stamp, Baden Powell's visit to Adelaide, a tree planting report, and the Japanese invasion of Shanghai.

TERMINAL EXAMINATION REPORTS
Prospect School
Name: Jean Furnell
Grade VI Date 1937

FINAL EXAMINATION

Days absent during Term _____

No. in Grade 51

Position in Grade 3

Subject	Maximum	Marks Obt.	Per Cent	Remarks
Reading	20	20	100	Excellent
Writing	10	9	90	
Spelling	20	20	100	
Composition	20	20	100	Good
Mental	10	7	70	
Arithmetic	20	13	65	Excellent
History	25	23	92	
Geography	25	22	88	Very Good
Grammar	25	20	80	
TOTAL	175	159		

Homework *Very Good to Excellent*

Conduct *Excellent*

General Remarks *Jean has worked excellently and fully deserves her results and the class position. It has been a joy to teach her!*
B. L. O'Connell Class Teacher

Promoted _____

HERBERT M. DINGLOTT Head Teacher

Date 23 Dec 1937

Jean Furnell's Report for 1937



1937 Prospect Primary School, Girls Grade VI class photo.
Jean Furnell: back row, 2nd from right.

Jean Furnell was born in Middlesbrough, England in 1925, and in 1928 migrated to South Australia with her parents and two siblings on the *Baradine*. Her parents, James and Lilian Furnell migrated to SA to be united with one other son who had come out in 1924 as a Barwell Boy (a child migration scheme). In 1933 the family was fully united when Jean's other brother, who had been in the British Army in India, came to the state when his time in the service was up.

At the time of compiling the scrap book she lived at 57 Vine Street, Prospect and her formal education finished in primary school. Shortly after the outbreak of WWII she enlisted into the Women's Auxiliary Australian Air Force (WAAAF) and trained at Victor Harbor (SA) and was posted to Mallala, 58 kilometres north of Adelaide. In 1942 she married Max Biggins of Medindie (SA) who was in the Air Force, and had to resign her post as in those times women could not serve in the WAAAF if married. They had four children and up until 1962 lived in the neighbouring suburb of Blair Athol. When Max was offered a management position at Elizabeth the family moved to Hillbank. Jean was heavily involved with their children's schools by serving on many committees, and later worked at the SA Maritime Museum at Port Adelaide as a volunteer office worker while her husband worked on several vessels for the museum. Whilst she did not go beyond primary school she was certainly bright, and had she been born in a later era she would have almost certainly gone to university. She died in 2003.



Plan of Sydney Town circa 1810-1817, researched and drawn by Bryan Thomas, 1975. Image area 42.5 x 56.7 cm, frame 61 x 73 cm.

Maps contemporary with the early settlement of Sydney were not accurately outlined, so this scaled plan, based on documents and an accurately surveyed Sydney map of 1823 in the Mitchell Library represents an original contribution. It shows the settlement before the development of the waterfront, as well as "... important landscapes and abodes of principal

residents of Macquarie's administration..." With its vignette portrait of Lachlan Macquarie "Captain General and Governor in Chief, in and over His Majesty's Territory of New South Wales and its Dependencies, & c..." the nascent settlement and arterial routes are laid out.

This map was formerly part of the Keith Okey Collection at Denham Court, which was sold up by Sotheby's Australian licensee company in May 2010. Dr Okey had formed his collection of outstanding Australiana from dealers such as Bill Bradshaw, Paul Kenny and John Hawkins, while dealers lining up to buy at the sale included John Buttsworth and Martyn Cook.



Sheppo open-faced 'Chronomatic Lever Registered' Swiss made nickle pocket watch, imported by T.Sheppard & Sons Ltd., Bowman's Arcade, Adelaide. Sold 22nd March 1912 to D.J. Corcoran of Hammond.

In 1933 *The Advertiser* wrote an article on the watch seller:

THOS. SHEPPARD AND SONS, LTD.

Thos. Sheppard & Sons, Ltd., is one of the best known jewellery firms in South Australia. The late Thomas Sheppard, the founder of the firm, arrived in Adelaide in 1884 from England, and started in business shortly afterwards. Having an expert knowledge of watches, he conceived the idea of selling a good watch at a low price. In those days there were no good cheap watches, but mostly expensive English levers, and the now famous 'Sheppo' watches soon achieved a remarkable reputation in South Australia, and they are now well known in all parts of Australia. The business was one of small beginnings, the first shop opened was situated in Pulteney street, near Hindmarsh Square, and later in Pirie street, and Bowman Arcade, and since 1924 at 71, Rundle street. In 1914 the business was - formed into a limited company, and is still conducted under the control of three sons of the founder

The date of becoming a limited company is clearly wrong as the watch was sold in 1912 and it has 'Ltd' after the business name.

In 1908 D.J. Corcoran of Hammond competed in a local 100 yard foot race and the following year he was on White Cliffs Hospital committee and resigned in 1910. Around this time he also competed in the one mile Hammond Bycle Race, and the 6 furlong pony race at Quorn. In 1923 he advertised that he wanted land to work on a share basis near Melrose. In 1923 he drowned and Bennett & Fisher were appointed to auctioned his Estate in 1924 five miles South East, of Andrews Siding (near Spalding). The sale included 18 horses and farm equipment.



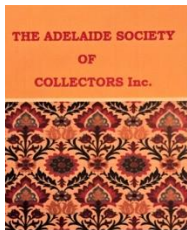
We were pleased to have two members of the South East Family History Group, which is based in Millicent, SA, attend our meeting.

Kelvin and Sandra Edlington of the SEFHG have previously assisted us with local historical research. They were welcomed to the meeting and talked about the aims and activities of their group. Apart from maintaining a reference library and selling books on aspects of local history, the group is involved in hands-on restoration projects at local historical sites, holds monthly meetings, and runs a comprehensive and remarkably useful website.

A current project by the group is to restore historic gravesites at the Millicent cemetery. A small working bee recently turned into a major event when local windfarm contractor Vestas donated the equivalent of fifty man-hours of work by their employees, as well as equipment, as a community engagement project. In place of the hoped-for restoration or repair of three graves, by the end of the day improvements had been made to forty six sites.

SEFHG Research Service:

Would you like someone to research for you as you have limited time, funds, resources or skills to do this yourself? The SEFHG will research family trees at reasonable rates. Small and large queries welcomed. To make a free initial appointment call into the South East Family History Group at 1A Mt Gambier Rd, Millicent or phone 87231100 during opening hours (1-5pm Wednesday & Saturday). Alternatively email info@sefhg.org Members receive 2 hours free research per year.



Adelaide Society of Collectors holds monthly meetings

November 25 Christmas Dinner: Christmas Crackers – unwrapping the feast and all its quirky traditions including the Hayward’s celebrations at Johnnies and Carrick Hill’. Speaker Richard Heathcote.

For further details email: theadelaidesocietyofcollectors@bigpond.com



The Silver Society of Australia – holds informal meetings in Adelaide about every three months. For further information contact: info@silversociety.com.au



Mr Yiribana (Brett Cuthbertson), Tianli Zu, oil on linen
The Wedgwood Hear (Jonathon Dalton, artist), Caroline Zilinsky, oil on linen
The Long Soiree, 1924, at Miss Collins' Place (Self Portrait), oil on canvas

**The David Roche Foundation exhibition *Salon des Refusés*.
9 October to 11 December 2021.**

For the first time in its 30 year history, the *Salon des Refusés*, the S.H. Ervin Gallery's alternate Archibald and Wynne prize exhibition, is coming to Adelaide, where it will be on display at The David Roche Foundation in North Adelaide.

The *Salon des Refusés* was initiated by the S.H. Ervin Gallery in 1992 in response to the large number of works entered into the Archibald Prize that are not selected for display in the official exhibition. After the selections are made for the official Archibald and Wynne prizes, the judges from the S.H. Ervin are invited to go behind the scenes and pick from the works not chosen for the official award exhibition for their own exhibition. The resulting exhibition is a riveting display of contemporary Australian portraits and landscapes, with works chosen for their diversity, humour and experimentation.

Details:

Tuesday to Saturday 10AM – 4PM, 241 Melbourne Street North Adelaide

No booking required.

Entry: \$12 adult. \$10 concession. \$8 National Trust members. Children under 12 free.

South Australian Museum, North Terrace Adelaide

***Balgo Beginnings* Free Exhibition opens 15 October 2021 closes 6 February 2022.**

10am – 5pm daily & closed 25 Dec.

Balgo is one of the most famous schools of desert painting. Curiously its founding works went missing in the early 1980s and have never been seen publicly ... until now. The paintings were rediscovered in 2019 after four decades in a shipping container, and the South Australian Museum has since worked with the artists and custodians (Warlayirti Artists) to bring the works together at the Museum. They will be displayed during Tarnanthi for the first time, alongside works from the next generation of Balgo artists, which have been created on Country in response to these early works.

Art Gallery of South Australia, North Terrace Adelaide

Tarnanthi Free Exhibition: 15 October 2021 to 30 January 2022

10am – 5pm daily & closed 25 Dec.

The Gallery has its Australiana exhibition in the Elder Wing and International Art in the Melrose Wing. There are also a number of other areas worth visiting including Asian and Arts & Craft textiles exhibitions.