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Published by The Australiana Society
Editor: David Bedford

AUSTRALIANA, the journal of the
Australiana Society, is published in
February, May, August and November.

Subscription rates (1989):

Individual	\$20
Household	\$25
Institutions	\$30
Overseas	\$30
Life	\$500

SINGLE ADDRESS FOR ALL CORRESPONDENCE

Including Editorial, Advertising,
Membership, Subscriptions and Requests for
back issues etc., should be sent to:

The Hon. Secretary,
Australiana Society,
PO Box 288,
Lindfield NSW 2070

To simplify the process of written
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Cover: Charles Henry May and his wife c. 1893. May was nephew to the noted early jeweller Frederick Mason.

Courtesy Western Australian Museum.

THE AUSTRALIANA SOCIETY

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1989 PROGRAMME

MEETINGS

6 APRIL

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*Collectors evening to bring along
their valued possessions*

1 JUNE

GUEST SPEAKER – JOSEF LEBOVIC

3 AUGUST

AUSTRALIANA AUCTION and Annual General Meeting

5 OCTOBER

GUEST SPEAKER – KEN MUGGLESTON

*An illustrated lecture – Visiting
historical sites and buildings of
Australian interest in England.*

7 DECEMBER

GUEST SPEAKER – GREGORY FORD

*An illustrated lecture – Australian
Cottage Furniture, followed by
Christmas refreshments.*

EXCURSIONS

27 FEBRUARY

ELIZABETH BAY HOUSE EXHIBITION “HEARTH AND HOME” – WOMEN’S DECORATIVE ARTS AND CRAFTS 1800-1930 (6pm – 8.30pm)

Further Excursions to be advised

*Our Meetings are held at
The Glover Cottage Hall, 124 Kent Street, Sydney
at 7.30pm*

Nineteenth Century Silver and Goldsmiths (Jewellers) of Western Australia – Swan River Colony. The First Smiths

Dorothy Erickson

As was outlined in a previous article (*Australiana*, Vol.10 No.4 1988) Western Australia did not commence at the same time as the settlements on the east coast nor did it develop in tandem with the east coast. When Western Australia was founded in 1829 it comprised all of the continent that was not already The Colony of New South Wales. There was little love lost between the two sides. The older more prosperous east scorning the tiny struggling colony clinging as a series of settlements to the west coast. The free and gentle born westerners scorning the convict blood and commercial dealings of the east.

Successful goldsmiths were amongst the first settlers in Western Australia but it does not appear that their intention was to continue in this line of business permanently. They came for the chance to own land and be styled gentlemen.

Due partially to ill preparedness with the first settlers arriving before surveying was completed, to a shortage of labour and later to the lack of self government which would have allowed the colony to raise capital for works as well as to adverse publicity circulated by other colonies attempting to attract emigrants with capital, Western Australia, the experiment in private enterprise, was very slow in developing and the number of settlers remained extremely small until the gold rushes of the 1880s. Those who could afford it still went regularly to Europe to purchase their furniture, plate paintings and clothing (of which jewellery was an established part) and so very little jewellery was made in the colony before 1870. What little was made is of course very difficult to trace, to collect, or to find to illustrate this article.

The first goldsmiths to arrive were John

Gresswell and his partner W.H. Harris who sailed out in 1831 in their boat *The Jolly Rambler* with families and possessions – intent no doubt on becoming landed gentry. After two years Harris moved on to Sydney and Gresswell continued his pastoral and mercantile interests including opening The Vauhall Tavern. He had competition in the retailing field from Sampson and Habgood, two of the larger merchants and does not appear to have established himself a goldsmith until 1841 when he moved to a new address in Perth across from where one of the grandest houses in the colony, Knight's "Mount House", was built a few years later.

Gresswell was formerly a manufacturing goldsmith and silversmith in London with fifteen years experience. In Perth he probably worked from his home whilst running his other interests – a common practice at the time. He appears to have been quite successful in the mercantile arena owning considerable portions of land and a house set in extensive orchards reaching down to the river. (Fig.1) He was active as a goldsmith and assayer at least until 1870. Unfortunately to date no work from his hand has been identified nor is his mark known. As an assayer he was less successful for he found stones from the Eastern Districts brought to him in 1854 not to be gold bearing. These Eastern Districts are now the fabulous Golden Mile, Coolgardie and Southern Cross fields.

Also in the colony at this time were two other men who, despite lack of proper training, were making some jewellery. John Rodemski, Engineer, made wedding rings and John Bowra, discharged from the 96th Regiment on his marriage, became a clockmaker with the government contract.

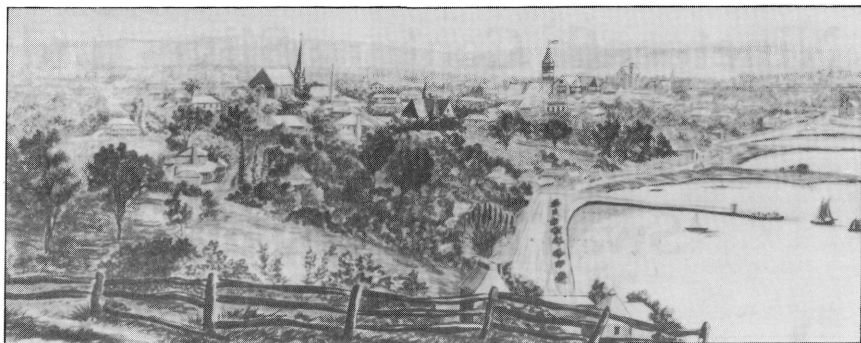


Fig.1 Perth c.1870s with goldsmith Greswell's house in centre foreground with garden running down to River Coll. R.W.A.H.S., photo Roger Webber.

An advertisement in the Almanack of 1861 claims him as a chronometer, watch and clockmaker.

Only one other trained goldsmith arrived to stay permanently before 1850. His name was Frederic Glaskin. Educated at the Bluecoat School and apprenticed to the firm of Hopgoods in London he arrived in 1849 but was not to set up as a goldsmith until 1853 and then in partnership with the son of his former master. He claimed to be a member of the Goldsmiths Company in London but this has not been substantiated. No work from his hand has been sighted but as his descendants live in Western Australia it is still possible some may be traced. He too was an entrepreneur setting up a soap manufactory when there was a shortage in the colony. City Clerk, auctioneer and Deacon of the Congregational Church he was to train his son who continued in the business. In 1880 he was established in St Georges Terrace, next to Sandfords neo-gothic Boys School. Here he made not only soap which he exhibited in the Perth International Exhibition of 1881 but also chains and rings to order (Fig.2).

One goldsmith of considerable capability was in the colony from 1842 to 1859. This was Thomas Habgood maker of the Stirling Cup, now in the collection of the W.A. Museum. This cup was presented to Captain Stirling in 1833 by the grateful settlers on the Swan. Habgood's brother Robert Mace Habgood and another brother William were bankers, landowners and merchants in the colony. Thomas made the cup in Hatton Garden some years before he emigrated. It is signed Thomas Habgood fecit Hatton Garden. His

brother who returned to London in 1859 described himself as "Merchant and Goldsmith" and it is possible that gold and silversmithing were a family enterprise.

The cup is inscribed:

Presented to Captain James Stirling R.N.,
First Governor of the Colony of Western

ADVERTISEMENTS.

The Oldest and Best House in the Trade.

F. GLASKIN,
GOLDSMITH, JEWELLER AND WATCHMAKER.

(Freeman of Goldsmith's Company, City of London).

HAS always in stock a large assortment of Jewellery, Watches, Clocks, Spectacles, Reading Glasses, Smelling Bottles, Compasses, Thumbles, &c., &c.

CHAINS, RINGS, ETC., MADE TO ORDER.

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F. GLASKIN

IS NOW MANUFACTURING

SOAP,

In Price and Quality to compete with any imported from England or the other Colonies.

TALLOW purchased in large or small quantities, at the highest price.

FACTORY:

ST. GEORGE'S TERRACE, PERTH.

[22]

Fig.2 Advertisement, Herald W.A. Almanac, 1880.

Australia by the relatives and friends of the Settlers at Swan River in testimony of their admiration of the wisdom, decision and kindness uniformly displayed by him, and of their gratitude for his strenuous exertions with the Colonial Department for the benefit of that Settlement.

The intricate workmanship of the cup is somewhat more ornate than is usual in Western Australian owned silver. Agricultural implements, animals and foliage are chased on the body of the cup which is supported by four dolphins. The cover also chased and repoussé is surmounted by a large three dimensional swan (*Fig.3*). Whether Thomas made any work during his time in the colony is doubtful. As a wealthy merchant involved in whale oil and candlemaking he probably had no need to take up the hammer himself. He and his brother Robert Mace returned to England in 1859 for the education of their children.

The Convicts

The shortage of labour became acute when prosperity brought by export of wheat, wool and sandalwood saw "everyman" working for himself and so a scheme to bring in convicts at the end of their sentences was devised by some of the settlers and hatched by the Colonial Office who despatched the first convicts before the agreement was even complete.

The period of Transportation which commenced in 1850 continued until 1868 by which time various convicts had worked out their sentences and set up in business. As goldsmiths have a long working life many continued in productive work until their seventies or later. Since the last convict did not die until 1922 the work is not unnaturally different from that of the eastern emancipist jewellers.

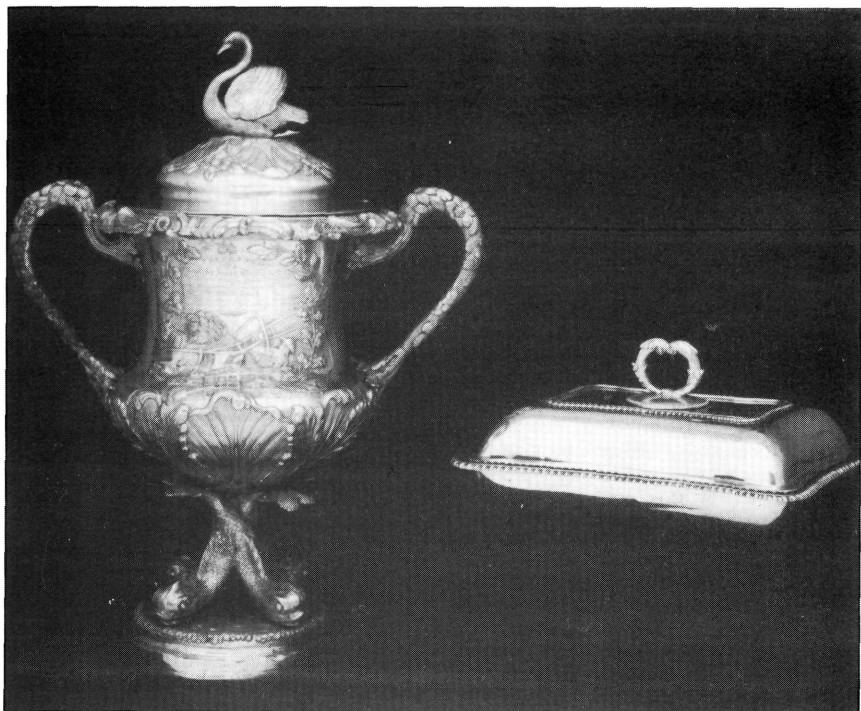


Fig.3 The Stirling Presentation Cup, 1933. Made by T. Habgood, Hatton Garden, London. Coll. & photo W.A.M.

Transportation brought relatively few goldsmiths, or allied artisans, to Western Australia. Some dozen or so have been traced and of these the most interesting were Alfred Jackson, Fred Mason, John Welby and Henry Seeligson. Not a lot is known about Seeligson. Despite what is written in the A.D.B. where no mention is made of his convict past, he was convicted in Madras for receiving stolen goods and transported arriving in 1864. On receiving his ticket of leave he set up in business and before long was in St. Georges Terrace just along from Government House where in 1870 the governess was Miss M.F.S. Cooke. She was to purchase from Seeligson "a nice gold locket and necklet, a couple of gold pins, and two gold brooches for 11 pounds." She was to leave one to have a pearl replaced as it was "injured". Seeligson went on to become a pillar of the Jewish community. Pearls it would appear were a major item in the local jewellery. Pearl beds had been discovered in 1851 though not exploited to any major extent until the sixties. Another convict jeweller to use pearls was John Welby who won a medal in Class 515 in 1873 at the London Exhibition. Further research is needed to establish the style of any of these early pearl pieces but evidence suggests sophisticated British or French styles which have hitherto gone unrecognised as being local work. (Not however the Germanic style of much of the contemporary Eastern Colonies goldfields work.)


Frederick Mason also made his name with pearl jewellery and it is unfortunate that so few marks are at present known so little work can be reliably attributed. Mason's mark is possibly a "FM" in a crisp rectangular cartouche. This mark has been found added to the makers mark on a Swiss watch which is in the collection of descendants of an employee/manager of his business. The mark was illustrated in the previous article.

Mason whose real name was Frederick May appears to have some small problem with names. He was convicted as John Mason for receiving stolen goods. He claimed innocence but as it was not his first offence he was transported in 1864. A brass finisher/ormolu worker, son of a watchcase maker, he was apprenticed when on ticket-of-leave in 1867 to expree Chom Reichberg, a semi-literate engraver/jeweller whose prime industry was apparently dentistry (Fig.4). Reichberg advertised in 1867 that he made all descriptions of jewellery including: gold signet rings with crests engraved to order; ladies gold

rings in diamonds, pearls and precious stones; earrings, brooches, bracelets, Albert chains, Masonic ornaments, gold studs and sleeve links and gold pins. He could also electrogild and plate so Mason would have had a thorough training to add to that he had received in England. He also worked for John Gresswell and a dentist B. Alexander at this time. In 1868 he married the widow Amelia Garden, nee Wilcox.

Mason's apprenticeship with Reichberg ended on December 31st 1869. Reichberg received his conditional pardon the next month and complete freedom in April and does not appear to have remained in W.A. after this time so it is just conceivable that Mason took over the business. We know he had set up on his own account in Fremantle by 1872 as "Frederick Mason" when he advertised in the *Herald* in June as a manufacturing jeweller of High street, Fremantle - "every description of fine gold jewellery made to order". He found the burgeoning pearl shell industry intriguing and soon was dealing in the "by product" - pearls. One to whom he

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ALSO,—
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Electro-gilding and Plating.

Fig.4 Advertisement, Inquirer W.A. Almanac & Commercial Directory, 1867.

sold pearl jewellery was J.A. Leibler a wealthy European pearl buyer.

Before too long their enterprises expanded to owning land and other joint activities. Family tradition has it that Mason was not above playing jokes on Leibler telling him that pearls he had recently skinned for him were imitation.

In 1875 Mason came to Vice Regal notice when Sir William Francis Cleaver Robinson was Governor for the first of his three terms – acquiring the right to emblazon the style “By Appointment to His Excellency The Governor” above his advertisements. This appears to follow an article in the *Inquirer* on the 8/9/1875 describing a massive gold pendant, pearshaped set with pearls. In the centre was a gem weighing 100 grains. This he sold to Leibler for 100 guineas. At this time he was also selling “Paris Fashions in Jewelry direct from Paris via Marseilles ... tortoiseshell and jet jewellery ...” and drawing-room and presentation clocks, in gilt, marble, alabaster and bronze. November 1879 saw him advertise that he had imported the necessary machinery to make brooches, earrings, bracelets, lockets, rings in drawing of every description, and to almost any design.” Alfred Jackson managed the business for him in 1880. He had also worked for him in 1875 and probably made much of the pearl jewellery for which the firm was well known (Fig.5).

1881 was a momentous year for Mason. His partner Leibler died in April leaving him the owner of their joint ventures and in October he won a first class medal for “Jewellery, a first-class collection of capital and substantial workmanship. The pearl work is unique.” This was at the Perth International Exhibition organised by Joubert and Twopeny in their “Iron Palace on the green”. The event was attended by all the bon-ton which found the evenings parading, admiring the exhibits – which also included paintings by Margaret Forrest, Lady Robinson, Lady Gifford and Harry Prinsep – and listening to the strains of a Viennese orchestra, a pleasant change from the usual round of theatre, musical evenings and balls.

The papers were quite complimentary about Mason’s work writing:

... nothing shown in any court can compare, for beauty and value, with Mr Mason’s show of clocks and jewellery ... his beautiful exhibits of pearl jewellery, are the product of his own workshop.

His Christmas advertisements for that year

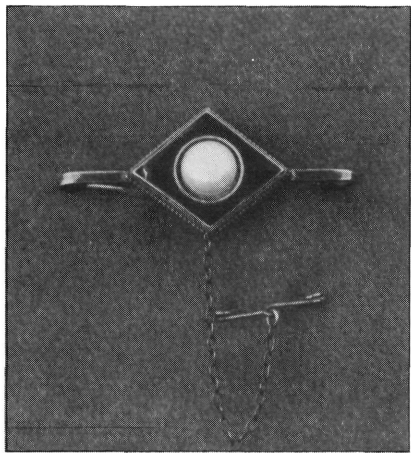


Fig.5 Ian Edgar’s pearl brooch. The first commercial pearl from the Edgar enterprise at Cossack (Nickol Bay). Coll. family.

read in part;

DIAMONDS! DIAMONDS! DIAMONDS! Ladies’ and Gentlemen’s Dress and Signet Rings set in Diamonds, Rubies, Emeralds, Sapphires, Pearls, Opals, Turquoise, Onyx, Topaz, Amethysts and other Precious Stones – an immense assortment.

He had certainly come up in the world yet the gentry who used to make the trip down to Fremantle in their carriages to order their jewellery were still served by an apron clad Mason.

1882 saw him sail for Venice where no doubt he picked up other transport for London. Abraham Josephson the emancipist pearl dealer who rented space from Mason and Leibler and who advertised for “Good Pearls” and “Good White Barok” to the value of 7000 pounds “having received an order from Baron H. Ginnberg of St Petersburg” was also on the same ship and may have introduced him to further contacts on that side of Leibler’s business. In London Mason arranged for his nephew Charles Henry May to emigrate (Fig.6). Charles’ three sisters were also to come but disembarked after one night aboard. They had expected to come cabin class not steerage!

Mason apprenticed May to Frederick Wheeler, then presumably in his employ. Wheeler was shortly to take over the business. Mason by this time was too busy being entrepreneurial; buying and subdividing land, building halls and hotels, owning a coal



Fig.6 Charles Henry May and his wife c.1893. Coll. family, courtesy W.A.M.

hulk, a gold mine etc. and having children by his housekeeper, his wife having died in 1876. He was reputedly fond of his food and enjoyed hours of entertainment eating oysters and drinking with friends in his Queen's Hall, and Railway Hotels which he built. The business became Wheeler and Bennett in 1886 though the premises still belonged to Mason.

Mason's domestic arrangements were a little unusual and he, a "wife" and three children, sailed for London in 1889 returning in 1891. A few years later he married a widow Berthe Hillmer, nee Baade in a civil ceremony 11/5/1898 and four weeks later sailed for the Eastern Colonies. As this time he signed quite a bit of his property over to his sons. Frederick, the younger, went on to be chairman of the Claremont Roads Board. Mason and Alice Marshall, the housekeeper were both resident in Swan Street in North Fremantle when they died in 1921. He of senile decay, she of apoplexy. The death notices styled him a gentleman!

Alfred Jackson who worked for a time for Mason was another convict of whom we know interesting details. He was born in 1842

in London, the son of Alfred Jackson, jeweller, and apprenticed in 1854 to the jewellery firm of French and Sons of 5 Newcastle Place, Clerkenwell Close, wholesale and manufacturing jewellers. He was a journeyman who convicted in the Central Criminal Court in 1864 of the manslaughter of an apprentice of the firm. After a much publicised trial the meek of disposition and slight of stature Jackson was transported for life. He arrived aboard the *Corona* and spent nine years at Her Majesty's pleasure before becoming eligible for parole in 1875. He went to work for Mason at Fremantle and also became organist at the local Wesleyan Chapel – a position he had held at his local church St James', Clerkenwell when convicted. Probably here he met Julia Rosanna Chan daughter of Hookan Chan whom he was to marry on June 1st, 1876. Their ring is still in the family. Two rubies, two emeralds and two diamonds are supported by carved gold shanks set with smaller emeralds (*Fig.7*). Jackson was one of the most competent jewellers to come to the colony and soon set himself up in business. His young brother-in-law Matthew Chan was apprenticed to him. It is thought that some of his father-in-law's money was used to set up the venture (*Fig.8*). Unfortunately remorse appears to have caused a drink problem and he was thought to have become bankrupt some time in his career.

The burgeoning Murchison goldfields behind Geraldton saw him setting up in business there circa 1884. He advertised extensively and the advertisements give us a good idea of the stock. At this time the Geraldton



Fig.7 Alfred Jackson's ring made for his wife c.1868. Coll. family.



Fig.8 Alfred Jackson & family, including wife, sister, brother-in-law and his 9 children. Coll. family archives.

railway was being built and large properties opened up. The Shark Bay pearling trade also came through the busy port. Jackson advertised in the *Victorian Express* on July 16th, 1886;

a consignment of the most beautiful goods in Silver, and Electroplate ever brought into the district, suitable for wedding presents, also for large houses and hotels.

On October 16th, in the same paper he advises that;

Jewellery of every description made to order at once, with Kimberley Gold and Sharks Bay Pearls if required. Old gold and silver taken in exchange. Pearls bought for cash.

The volume of work was more than he could handle so he made it known that he had secured the services of a competent tradesman from Melbourne. Stock included gold brooches, earrings, watches, chains, dress, keeper and engagement rings, as well as silver necklets, lockets, bracelets, brooches, chains and earrings – all fine hallmarked silver.

His mark is a lion rampant within a cartouche which also includes the quality mark. It is a rather unusual lion being all head,

thorax and long bushy tail. It is seen on two pieces from the 1890s, and 1910 an amethyst and 15 carat gold engagement ring he made for his daughter Rose (Fig.9) and a 9 carat and rhodonite garnet necklace made for his daughter Alice. About 1887 Jackson ceased working in Geraldton and moved to Albany where he opened the Clock House Jewellery Factory. Here he made light pressed gold brooches under license to Tuckfield and others (Fig.10), erected the town clock and continued working until his death in 1912. On his last evening he worked as usual, came home, took a glass of wine and dropped dead.

A devout Christian some of his belongings such as his music manuscript books with the tune of the *Catalpha* which he is reputed to have composed to words by Governor Broome, a hymnal, his copy of Jonathan Swift's sermons and his notebook containing recipes of various gold alloys such as; Spring Gold – as hard as steel, Antique Gold of a Greenish Yellow tint, Red Gold, soft gold for settings, and Dr Heimstadt's method of making imitation gold, are still in the possession of descendants. One wonders how he felt as he played "O God! our help in ages past our hope for years to come," or how often he turned to hymn 96 in *A Collection of Hymns for*

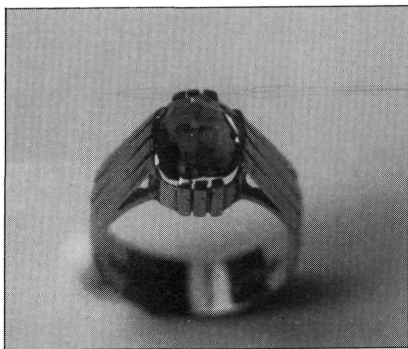


Fig.9 Engagement ring by Alfred Jackson for his eldest daughter, c.1890s. Coll. family.

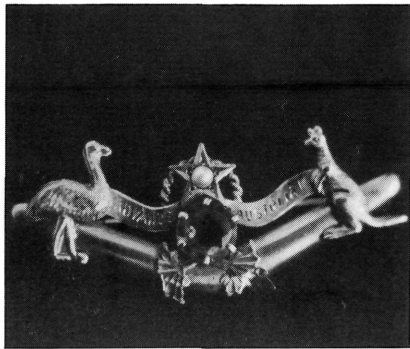


Fig.10 Brooch by Alfred Jackson, Clock House Jewellery Factory, c.1890-1910. Priv. coll.

the use of the people called Methodists and read

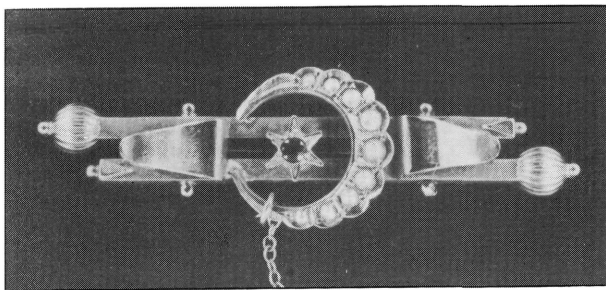
How can a sinner know
His sins on earth forgiven?
How can my gracious Saviour show
My name inscribed in heaven?

He had certainly had, as did Mason, a second chance – a new start in life in what Lt

General Henry Wray the first Commander of the Guards for the Western Australian Convicts referred to as the "Moral Force System" which he considered "admirably adapted to give a man who got into trouble through strong temptation, a chance of a new start in life and of becoming a good citizen" (*The Burlington Magazine* of 1887).



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by Meredith Hutton

(Reprinted from 84:1:22)

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by John Houstone



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by Meredith Hutton

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Origins and Aims of The Australiana Society Inc.

The Australiana Society was formed in 1978 by a group of Collectors as an effective forum for the publication, discussion and exhibition of Australiana.

The Society aims to provide a meeting place and a publishing medium to promote and encourage research into Australiana (items made in Australia or of Australian interest made overseas).

The Society publishes a quarterly Journal which is posted free to all members about February, May, August and November.

The Journal, printed in book form for future reference, carries well researched articles with illustrations on Australiana, book reviews, general items of interest pertaining to current exhibitions, new books released, etc.

Society meetings are held on the first Thursday of every second month at 7.30pm in The Glover Cottages, 124 Kent Street, Sydney.
(The Australian Institute of International Affairs)

Meetings usually take the form of an illustrated lecture by specialists in the various aspects of Australiana or a discussion and identification of items of interest to members.

An auction of Australiana items contributed by members is held at the conclusion of the Annual General Meeting in August. Likewise an Annual Dinner to celebrate Australia Day is held on 26th January each year.

Outings and visits to both public and private collections are arranged from time to time.

The subscription year begins on 1st January.
New members joining the Society during the year receive all the back copies of the Society's journals for that particular year.
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Further enquiries may be made to the Secretary by phoning (02) 560 6022 or by writing to the Society at PO Box 288, Lindfield 2070.

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A History of Music in Australia

Early Period – New South Wales: 1788 – 1817

James Lincoln Hall

In 1786, whilst the British Government was endeavouring to decide whether it should transport convicts to New Holland in order to solve the problem of its overcrowded prisons, a pantomime describing Cook's voyage of 1768-70 was being performed at the Theatre Royal, Covent Garden. A playbill¹ states that it was presented for the 48th time on 16th May, 1786. It was called *OMAI: Or, A Trip Round the World*, and it contained a procession 'Exactly representing the Dresses, Weapons, and Manners, of the Inhabitants of ... the ... Countries visited by Captain Cook'. Music, which was 'entirely NEW, was composed for it by 'Mr Shield'.²

Australia's musical history, however, really begins with the arrival of the First Fleet, when in January 1788 Captain Phillip landed approximately 1030 persons at Port Jackson 736 of them being convicts.³ For on board the *Sirius*, Surgeon George Bouchier Worgan had brought with him a piano.

We learn of this from a letter which Mrs Macarthur wrote from Sydney to a friend in England on 7th March, 1791.⁴ She says: 'I shall now introduce another acquaintance, Mr Worgan ... He was a surgeon to the *Sirius*, and happened to be left at this place when that ship met with her fate at Norfolk ...⁵ I assure you in losing him, a very considerable branch of our society will be lopp'd off ... Our new house is ornamented with a piano-forte of Mr Worgan's. He kindly means to leave it with me, and now, under his direction, I have began a new study; but I fear, without my master, I shall not make any great proficiency. I am told, however, I have done wonders in being able to play off *God Save the King*, and Foot's minuet, besides that of reading the notes with great facility.'

Worgan was apparently an unusual person. It is a pity that his stay in the colony was not a more lengthy one, as no doubt he could have exerted a considerable musical influence. The famous convict historian, George Barrington, informs us that there were also three drummers on board the *Sirius*.⁶

Another document of historic interest, relating to the First (or Second) Fleet, which

deserves a mention, is a Broadsheet of a song which, according to Ferguson⁷ was printed in London about 1790. It is a kind of a lament, presumably written by (or on behalf of) a convict to his wife, and is entitled: *Landed in Botany Bay, 'A New Song'*. The first four lines of its three unskilled but pathetic verses run thus:

'My dear I am landed in Botany Bay,
Never more to thy arms to return,
Tho' I like a negro do labour all day,
'Tis for thee I am mostly concern'd,'

For the first thirty years of the penal colony musical activity of any description was centred around the Bands of the various Regiments which were stationed here. When official dinners, private parties, and other such convivial or festive occasions were being arranged, it was customary (as a matter of form no doubt) to seek permission from the Officer commanding the Regiment for the Band to play. From time to time members of these bands would settle in Sydney and teach, such players forming part of the nucleus of early Amateur Concert instrumentalists of the late 'twenties.

Furthermore, as the period of free immigration did not really start until after 1830 (when the British Government adopted an assisted free immigration policy) the population increase for the first fifty years was a very slow process. The colony was a great distance from England, there was little to attract immigrants, and the passage was irregular.

Despite its unencouraging early environment Sydney witnessed theatrical performances as far back as 1789, when (in honour of the King's Birthday) a party of convicts staged Farquhar's *The Recruiting Officer*; and in 1796 Mr Sidaway, Sydney's enterprising baker, was given permission to erect a playhouse in Bell-row (Blight Street). It was opened on 16th January and it is important because of its connection with the remarkable Barrington Prologue, which is supposed to have been spoken on this occasion. The Prologue contains the famous couplet:

'True patriots all, for be it understood,
We left our country, for our country's
good,'⁸

A second theatre was established, for a very brief period, by Governor Hunter. Its playbills were printed at the Government Press by the first Australian printer, George Hughes. A playbill describing the first concert, 'which was held on 8th March, 1800, states that the evening will commence with *'The Comedy of The Recruiting Officer ... To which will be added a Musical Entertainment called The Virgin Unmasked.'* The prices were: 'Boxes 5s, Front Boxes 3s. 6d., Pit 2s. 6d., Gallery 1s. ... Doors open at Half past Five, begin at Half past Six'. Another concert was held on 8th April, 1800, when *'The Favourite Play Henry the Fourth'*, (Shakespeare), was presented. It was followed by a new Dance called, *The Drunken Swiss*, by D. Parnell and Mrs Parry. 'To which will be added *The Irish Widow.*' Our 'convict printer', George Hughes, appears in the list of actors in *The Virgin Unmasked*. He was also one of the principal actors in the 1796 theatre.¹⁰

The first series of actual musical concerts did not take place until 1826. In the intervening period, however, social entertainments (involving the playing of music) such as Batchelors' Balls were held and were apparently most popular. A successful one was given on Thursday, 20th September, 1810. It was reported in the *Sydney Gazette*¹¹ in the following terms, which the language of the day renders quaint and amusing to our present-day ears:

'A Batchelor's Ball was on Thursday Evening given by those Gentlemen, Subscribers to the Sydney Race Course, who have not yet made their devotion at the Hymenal Altar ... the company retired at a late hour under the ample persuasion, that the Batchelor's Ball was one of the most agreeable private entertainments ever given in the Colony'.

The following month two balls were given in celebration of the first Sydney races, which were held on Monday 15th, Wednesday 17th, and Friday 19th October, 1810. This time the *Gazette*¹² gives us a closer look into the ball-room:

'The Subscribers' to the Races Ball.

'On Tuesday and Thursday night was honoured with the presence of His Excellency the Governor [Macquarie] and Lady; ... the Judge Advocate and Lady; the Magistrates,

and other Officers Civil and Military, and all the Beauty and Fashion of the Colony. Over the door of the Ball-room a Transparency was placed, of the Royal Arms of the United Kingdoms; the full band of the 73rd [Regiment]¹³ played off 'God Save the King' in exquisite style, and between the country dances filled the room with other melodious and appropriate airs. The business of the meeting could not fail of diffusing a universal glow of satisfaction – the celebration of the first liberal amusement instituted in the Colony, and in the presence of its Patron and Founder'.

In the same issue of the *Gazette* there is a song describing the races. It was written by Murtoch Delany, to the tune of *Ballynamony-ora*, and its atmosphere suggests the feeling of excitement which must have surrounded the event. Here is the first verse:

'Don't you know I from Hawkesbury came
to behold
Your Races, that seem'd to delight young
and old,
We each rode a-foot, if not blest with a
horse,
And canter'd away to the place called the
Course.
Sing Ballynamony-ora, Ballynamony-ora,
Ballynamony-ora
A tight little horse-race for me.'

Although Macquarie has been called the last of the tyrants, in his eleven years of 'benevolent autocracy' as Governor of New South Wales (1810-21), he moulded the floundering penal settlement into a flourishing young colony. 'I found New South Wales a gaol and left it a colony', he said. 'I found a population of idle prisoners, paupers and paid officials, and left a large community thriving in the produce of flocks and the labour of convicts'.¹⁴ Such a result was not surprising when the well-being of the colony was in the hands of a man high-principled and humane enough to say, 'Once a convict has become a free man, he should in all respects be considered on a footing with every other man in the colony, according to his rank in life and character'.¹⁵

Under Macquarie's wise tutelage, Sydney began to take definite shape as a town. During his term of governorship, streets and buildings assumed a new form, and strength and order were brought into trade and finance. Improved living conditions and fresh incentive resulted in a gradual rise in 'moral tone'. At the same time he was keenly aware of the value of social life in the com-

munity. Some sort of musical life began to take tentative roots in the lives of the people, although for some time it was chiefly confined to 'the Officers Civil and Military, and Gentry throughout the whole Colony'.

On 4th June, 1810, a new standard of celebrality was set in the King's Birthday celebrations: 'Monday last being the Anniversary of the Birthday of OUR MOST GRACIOUS SOVEREIGN was ushered in with the ringing of bells and display of flags: from Fort Philip the Royal Standard waved conspicuous, and the Union Jack was hoisted at Dawe's Point Battery, and on board all the ships in the cove ... His Excellency's levee at one o'clock was very fully attended ... concluded by the recital of a very neat and appropriate Ode ... delivered in a very impressive style by its author, Mr Robinson ... a numerous party consisting of between 80 and 90 persons were entertained at dinner by His Excellency. The general style and elegance of the entertainment afforded the utmost satisfaction to all the partakers of its distinguished festivity ... toasts¹⁶ and sentiments given by His Excellency, and accompanied with the appropriate airs, were drunk with the greatest enthusiasm ... In the evening the lawn in front of Government House was thrown open and instantly crowded by an immense number of the inhabitants, led hither to behold the decorations of the viranda (sic) ... and the fascination was rendered complete at the time by the numerous airs and pieces of music performed by the Band of the 73rd Regiment, which was stationed in the Hall of Government House'.¹⁷

Apart from King's Birthday anniversary dinners, weddings, balls, and other festive occasions, it was apparently the regular duty of the Governor's regimental band to play at church services. An amusing letter in Lachlan Macquarie's handwriting, and signed by him, refers to this practice.¹⁸ It is addressed to 'D. Wentworth Esq. Treasurer Police Fund, and it is dated Sydney 10th March, 1814'.¹⁹

'Sir,

Please to pay to the Bearer Mr Francis Ditrch, Master of the Band of the 73rd Regiment the sum of £2.11.-Str., in lieu of Six Pairs of Shoes Due to him, as a remuneration for Conduction the Band in performing Sacred Music at Church in Sydney, from 1st Octr 1812 to 31st March 1814 inclusive; Charging the same to the Police Fund'.

Again, on 30th June, 1818, a Sergeant Parsons was paid five guineas 'for Musicians

performance of Sacred Music in St. Philips Church²⁰ at Sydney'.²¹ There is another record of such a payment (£9-13-9), for the twelve months ending 31st March, 1821, in Captain Piper's Papers.²²

The Church, incidentally, possessed a musical instrument of its own: a set of eight bells.²³ They were brought out by Governor Hunter, set up in the Church tower by Bligh, and rung for the first time on 29th April, 1807. *The Gazette*²⁴ implies that, apart from church services, they were used to give an element of joyfulness to public holidays and other special occasions ... Tuesday, 8th August, 1815, 'being the Anniversary of HIS ROYAL HIGHNESS the PRINCE REGENT'S Birthday, was celebrated with a Holiday throughout the Colony ... The Bells of St. Philip ushered in the early dawn with a merry long continued peal'. No doubt these were the same bells that 'ushered in' the King's Birthday in 1810.²⁵

Whilst on the subject of early church music, there is in the Mitchell Library an interesting four-page leaflet of *Hymns for the Eighth Anniversary of the Parramatta Sunday School*. On the front page the following contemporary manuscript note appears: '1816. Printed at Parramatta at the home of Mr R. Hassall at the Mission Press, Parramatta'. The first actual hymn-book that was printed in Australia was *An Abridgment of the Wesleyan Hymns, selected from the larger Hymn-book*.²⁶ It was published in 'Port Jackson' by Wesleyan missionaries in 1821, due to the scarcity of hymn-books in the Colony.²⁷ Its printer was George Howe, who was Government Printer and Editor of the *Sydney Gazette*. He was also the printer of the first Church of England hymn-book to be printed in Australia, in 1828. The first Catholic hymn-book was printed in the same year. None of them contains any music.

The first indication that pianos and other musical instruments were starting to trickle out to the Colony is given by several notices and advertisements in the *Sydney Gazette* in 1815. They begin with a notice of 4th February, 1815: 'To be disposed of, a very handsome Piana (sic) Forte, by Beck, in perfect Order, with a small Collection of Music. Enquire at No. 68, George-street. Corner of Market-street'. This was a warehouse managed by a Mr Chartres. He continued to advertise the piano until 17th June, stating from 25th March that 'a negociable (sic) Bill will be taken in payment'.

Two more pianos were on sale in September.²⁸ They had been 'just imported by *Hebe*, and (were) on SALE at 53, Corner of Phillip-street in Hunter-street'. They were 'Two Grand Piano Fortes, with additional Keys, by first London makers'. Another was imported for sale on the *Amelia* in December.²⁹

Other musical instruments were advertised for sale by Mr Bevan 'At his Rooms in George-street, on Wednesday next ... at Eleven precisely'. The first of these notices appeared on 11th February, 1815. It involved the sale by auction of goods (such as English porter, calicoes and cutlery), instruments and music which had been 'Just landed from the Ship *Marquis of Wellington*'. The latter, 'A VALUABLE & extensive Selection', consisted of 'French Horns, Military Cymbals, Clarionets, Tamborines, German Flutes and Violins; also, an extensive Assortment of Music in Sheets, just published, and a Copy of the Works of Handel'. Notices in the two following issues of the *Gazette* (11th and 18th February) give us some additional information. There were 'books of music, containing the finest airs'; 'two fine-toned Violins (with a quantity of strings); German Flutes and Tamborines from the smallest to the largest in use'.

The first organ of any description to enter the Colony arrived in 'An Investment brought out in the *Indefatigable* consisting of ... a five barrelled organ ...' Bevan advertised it for sale by auction in the *Gazette* on 13th May, 1815. A more detailed description of another organ is given on 9th September: 'FOR SALE, at Mr MARR'S, a Variety of MUSICAL INSTRUMENTS; consisting of Flutes, Flageolets, Clarionets, Violins, Union Pipes, and Organ, having Gothic front, drum and triangle, with 2 barrels, playing 30 favourite tunes. On 23rd September this same organ was threatened with an unusual fate: 'TO be raffled for, on Tuesday the 3rd of October next ... (It) may be considered a very handsome piece of parlour furniture. Persons wishing to become Members are requested to leave their names at Mr Marr's, Castlereagh street, or at 96, George street, as early as possible, as the number of candidates will not exceed 32 - The Instrument may be viewed any time at Mr Marr's.

There is yet another advertisement concerning the sale of instruments in September³⁰ which, I think, must be given in full: 'AT the COMMISSION ROOMS³¹ in Castlereagh-Street, an excellent PROPERTY remains, unsold, and will continue open to Inspection and Sale for a few days longer: chiefly com-

prising some of the best chosen Family Medicines, viz., Epsom and Tasteless Salts ... a collection of the best assorted Books; a choice of Musical Instruments of various kinds, among which are some of the best toned Flutes, with Books of Instruction for the Learner, and the best and most fashionable Airs for the adept'.

It is interesting to learn that it was customary, at least in 1817, for the Regimental Band to play in Hyde Park every Sunday. This is made clear by a *Gazette* notice of 4th January.³² 'In consequence of the Heat of the Weather, the PROMENADES in Hyde Park will commence at Half past Six, instead of Five o'clock as heretofore, on the Evening of Sundays - The Band of the 46th Regiment will attend as usual'. In this manner our Sunday afternoon concerts had their beginnings.

MUSIC FOOTNOTES:

1. A copy of this rare playbill is in the Mitchell Library, Sydney. It is the first of the 'English playbills relating to Australia, 1786-1851'.
2. Probably William Shield (1748-1829), who was an English friend of Haydn. He was appointed Master of the King's Musick in 1817, and was a successful composer of *Pantomime* and 'English Opera'.
3. *The Australian Encyclopaedia*, 4th ed., 1983, v.4, p.150. I have used the figures given by Captain David Collins. See also Hughes, Robert. *The Fatal Shore: a history of the transportation of convicts to Australia 1787-1868*. London, Collins Harvill, 1987.
4. The Macarthur Papers, 1789-95. Mrs Macarthur's Letters to Relatives and Friends in England (Extracts) p.499. Appendices B in the *Historical Records of N.S.W.*, Vol.2. Elizabeth Macarthur, who has been called 'Australia's first feminist', was the wife of Lieutenant John Macarthur of the notorious New South Wales Corps. He played a prominent part in the early settlement of the colony. In 1796 he introduced merino sheep into Australia from the Cape Colony.
5. The '*Sirius*' was wrecked off the coast of Norfolk Island on 19th March, 1790.
6. Barrington, George. *The History of New South Wales*, p.42. This fascinating book, full of anecdote and interest, was published in London in 1802.
7. Ferguson, J.A. *Bibliography of Australia*. Vol.2, 1831-38, p.467(86a).
8. For a most interesting discussion of the Prologue see *The Australian Theatre*, by Paul

McGuire, with Betty Arnott and Francis Margaret McGuire, pp.8-9.

9. The Mitchell Library possesses the only known copy of this important document.

10. Ferguson, J.A., *Bibliography of Australia*, Vol. 1, p.121; also *'The Howes and Their Press'*, by J.A. Ferguson, Mrs A.G. Foster and H.M. Green. Sunnybrook Press, Sydney, 1936.

11. *Sydney Gazette*, 22nd September 1810, p.2.

12. *Sydney Gazette*, 20 October 1810, p.2.

13. Colonel Lachlan Macquarie's own Highland Regiment.

14. Barnard, Marjorie. *Macquarie's World*, Melbourne University Press, 1946, p.16.

15. Scott, Sir Ernest. *A Short History of Australia*, 7th edition, 1947, p.103. The 2,804 adult members of the settlement in 1810, 'who had not been convicts ... were inclined to look upon themselves as a moral aristocracy, and to regard the 16,428 convicts and emancipists with some disdain'.

16. In all, nineteen toasts were drunk on this occasion, commencing with 'The King-and many happy returns', and concluding with 'May the Single be Married-and the Married happy'.

17. *Sydney Gazette*, 9th June 1810, p.2.

18. Wentworth Papers-Treasury, Orders, etc., 1812-25, (letter) 83. In the possession of the Trustees of the Mitchell Library.

19. D'Arcy Wentworth was Chief Surgeon. He also held other such varied offices as Commissioner of Roads, Police Magistrate, and Treasurer of the Police Fund. His son, William Charles Wentworth, was the distinguished Australian explorer and statesman.

20. The old St. Philip's Church was in Charlotte Square. See Barnard, Marjorie. *Macquarie's World*, p.31; also map on rear endpapers.

21. Wentworth Papers-Police Reports and Accounts 1810-127, p.179. Mitchell Library.

22. Vol. 1, p.516, Mitchell Library. Captain Piper was the Naval Officer of the Colony. His career was a colourful one, and in his day he was probably best known as a most spectacular host.

23. Two of these big old bells are in the possession of the Royal Australian Historical Society, Sydney. Another three are at St. Jude's Church, Randwick; and three have been lost.

24. *Sydney Gazette*, 12th August 1815, p.2.

25. See above.

26. The original was published in London by John Wesley, 'for the use of people called Methodists', in 1779. A copy is in the Mitchell Library, Sydney, and has written on the inside cover: 'Mary Foweke's Book/March 17th, 1811'. Perhaps this was the copy that was used for the abridged edition.

27. Ferguson, J.A., *Bibliography of Australia*, Vol. 1: 1784-1830, pp.322, (844).

28. *Sydney Gazette*, 9th September 1815, p.2.

29. *Sydney Gazette*, 16th December 1815, p.2.

30. *Sydney Gazette*, 30th September 1815, p.1.

31. Possibly Marr's warehouse.

32. *Sydney Gazette*, 4th January 1817, p.2.

This article was first published in the Canon, Australian Journal of Music, 1951 (ed. Franz Holford).



Society News

Letter from the President

The euphoria of our bicentennial year celebrations has left us with a number of memories and other reminders of its success, some might even say excess. Its major highlights included the First Fleet re-enactment on Sydney Harbour, the opening of the new Federal Parliament House in Canberra, numerable and some memorable exhibitions, the publication of an uneven in quality mountain of books on aspects of Australian achievement and of course Queensland's Expo 88 which surprisingly managed to overwhelm the political ruckus and shennanigans that had emerged in the Sunshine State.

Overall it appears to have been a drawn out but worthwhile success despite its carping critics and cries of bread and circuses. It should well prepare us for our next and even more momentous national occasion in January 2001 when we will celebrate the centenary of the foundation of the Australian Common-

wealth. A less divisive occasion that hopefully may achieve for all Australians what our bicentennial organizers optimistically envisaged – an Australian consensus, far removed from the earlier results of His/Her Majesty's displeasure and later often reluctant concessions.

The Society is grateful to the generous donations of members, Diana Morgan, Ann and Graham Cocks of prizes which were raffled at the Society's Annual Australia Day Dinner which was celebrated by fifty members and friends. The guest speaker was the antique dealer L.L. Barton. The success of the evening was due in no small part to the efforts of our Secretary, Graham Cocks and Treasurer, Ken Cavill together with Ann Cocks who had the thankless task of supervising the occasion. We are indebted to them all.

Kevin Fahy

Letters to the Editor

Dear Sir,

I suppose it was only a matter of time before the 'public' became more and more curious about the presentation of antiques as far as their physical properties are concerned.

I am referring to a letter in the August 1988 bulletin by Juliet G. Cook on "Original Finishes – To Keep Or Not To Keep".

It must be stressed that each piece should be treated on its merits. Firstly, if an item of furniture has the original finish – be it oil, oil varnish, french polish or paint it is the obligation (and the responsibility) of the competent conservator/restorer to preserve not only the surface coating over the timber but also the surface of the timber itself. Quality antique furniture is in a very competitive and discerning market and the furniture that can boast having a 'comfortable' oxidised surface with an appealing smooth surface coating (referred to by many as patinated) usually command a better dollar value. It also must be made aware that even if a finish has deteriorated to the point of vanishing (ie. the clear finishes) a new one can be laid

without disturbing the timber surface (if indeed a decision of necessity is made at all).

Secondly where there is evidence of polychroming (painting) it is again up to the Conservator to decide what is original or not – then each piece may then be assessed both on its impact as a work of art and on the culture of the community. Let me explain: say an early Cedar piece turned up from the late 18th, early 19th century and it showed signs of polychroming after the style of the 18th century decorative finishes: then even with our 'love affair' in Australia for Cedar it would be most important for our history to consolidate and preserve this paint because it would be an example rare to our furniture craft. Look at the desecration in Europe – stripped pine became popular so some very fine artwork and decorative painting (usually in casein paints) was brutally stripped and lost forever to feed the fickle hungry antique market in "whitewood" furniture. Now, a piece with fine and original painting and being a useful or appealing piece can command a far higher price even though its painted surface may be well distressed. Alterations or additions that may come into the

category of "The History of the Piece" are another matter entirely and its reference would only complicate matters here.

When we talk of museums, the criteria may change – due to the opinions of the curator, the conservator or the treasury. The article has a different value put on it. Now here the public is going to be confused and if my viewing of overseas museums is any indication there is little wonder about that. It is hard to imagine for instance why or how a reputable museum can misdescribe a display's timber or display poor repairs, overcleaning and 'unsympathetic' repolishing!!!

As you may be aware the subject is very dear to me – my living is made from decisions, opinions, presentation and values on antiques and to write about it in full would fill many valuable pages in your bulletin.

So back to the letter of Juliet G. Cook. In the instance quoted the mixture of oil, vinegar and meths would have achieved *no better result* than warm water and soap. The wood subjected to this famous 'home handy hint' (unfortunately used too often and for the *wrong* reasons) was then waxed. Well what is happening now is the wax has sealed off the air necessary to help in the 'hardening' of the oil. Oil also has the effect in its uncured state of not allowing wax to be polished up to the required finish.

In my capacity as a professional Conservator can I close with a very firm plea – DON'T STRIP ANYTHING UNTIL THE OPINION OF A PROFESSIONAL IS SOUGHT. I would much rather waver a fee for this service than see another priceless antique bite the dust. Sure not all pieces are priceless and/or of value to society but which reader knows the real difference and – it may *well* be worth saving.

Every piece of antique furniture has its own particular problems and so requires an expert opinion prior to any work being commenced.

Paul Gregson
Conservator, Sydney NSW

Dear Mr Bedford,

Reproduction quality photographs were provided to Linda Young for the article titled 'Australian Folk Art' in the November edition of *Australiana*. The Gallery only recovered the materials cost of these photographs as is required by the "user pays" policy. As a major concession, no charge was made for the right to reproduce this material within the text, and on the cover.

Accordingly, will you please arrange to publish an apology for the offensive and unprofessional remark, about the cost of prints on page 110.

Yours sincerely,

Jane M. Hyden
Publications

Australian National Gallery

Editor's Response

As stated on the Contents page of *Australiana*, opinions expressed in articles are those of the authors and do not necessarily reflect the views of the Society.

Nor does the Editor consider the comment unreasonable or that an apology is warranted.

Editor

Captions to illustrations in Volume 10 No. 4 should have read –

p.99 upper caption "(Louis Boxhorn, Perth)"

p.100 upper caption "Swan and nuggets brooch retailed by Joseph Masel, Fremantle in 1898. Coll. M.A.A.S., photo courtesy W.A.M."

p.100 lower caption "Swan and amethyst brooch attributed to C.H. May, Fremantle about the turn of the century. Coll. W.A.M., photo Douglas Elford, courtesy W.A.M."

p.106 caption "Etruscan style brooch, attributed to Anthony Fouchard, Perth. Coll. & photo W.A.M."

p.120 Fig.1 to read Fig.2

p.121 Fig.2 to read Fig.1



For Sale

Red Cedar (*Toona australis*)

New South Wales
north coast origin.

Large and varied sizes
and lengths.

Also Rose Mahogany and
Coachwood available.

Andrew McVicar
875 1175

New Publications

'The Amor Centenary 1888 – 1988'

*Compiled by R.J. Byatt : L.J. Carlisle : W.J. Mira
Published by the Metropolitan Coin Club of
Sydney in association with Amor-Sanders Pty Ltd*

Printed in Australia by G.A. Mewburn Pty Limited, Carlton, Sydney, 48 pages, 45 half tone illustrations, Soft cover, limited edition. Price \$10.00 plus \$2 post and packing. Orders to: M.C.C. of Sydney, PO Box 137, Strathfield 2135

When William Joseph Amor arrived in Sydney from England on a recuperative holiday in 1886, he would have had no realisation that one hundred years later the firm he was to found would be celebrating a century of medal and metal stamping.

Amor, who strained under the Wyons of England, Tasset in Paris, Otto Schultz in Berlin and Professor Emptmeyer in Vienna, learned the art of die engraving well. So much so that the Sydney Mint and New South Wales postal authorities suggested he remain in the Colony and ply his trade. This he did, married the daughter of the Sydney Mint Engineer, a union that produced three daughters.

In 1888 Amor set up as a die engraver at 321 George Street, Sydney, with his earliest commissions being the dies for the Centennial

Commission, the Womens Exhibition Medal of 1888, and NSW postage stamps. He prospered and in ensuing years moved to various larger premises; each phase of his progress contributed medallic mementoes which have become permanent records of major and minor events in Australian history.

Many of these are recorded and illustrated in the centenary book with a detailed listing of 340 Award Medals produced by the company for both Government and private institutions. Issues going back to the turn of the century, particularly for small and/or regional organisations are often the only record, along with pars in country newspapers, of what were in their time, significant events of local interest.

Over the years the enterprise went through various amalgamations with today's trading title being Amor-Sanders Pty Ltd incorporating Denham Neal and Treloar; it still concentrates on its original function – medal manufacture, with 1988 our Bicentennial year, seeing the engraving of a plethora of dies for commemorative issues. As with their antecedents, these will become miniature metallic monuments for future historians. William Joseph Amor died in 1953 at the ripe old age of ninety three.

The Heritage Trail

Richard Reid

Softcover (58 pages) Irish Tourist Board in Australia 1986

The Australian visitor to Ireland will be grateful to the author and publisher for such a useful guide. It contains a wealth of information not readily available to even the best prepared traveller interested in seeking out those places in Ireland with Australian historical associations. One could add such privately owned mansions as Emo Court, Leix and Mount Ievers, Clare as well as more accessible sites as St Patrick's College, Maynooth, Kildare, Blarney Castle, Cork, the grave of Sir Henry Brown Hayes in Christ Church, Cork and the residence and nearby

grave of William Smith O'Brien at Caheremoyle, Limerick. A careful perusal of the *Australian Dictionary of Biography* would provide many more. For the more intense Australian researcher a visit to the records in Dublin Castle, the National Library of Ireland, Dublin and the Public Records Office, Belfast will produce much of Australian interest. This publication is an excellent start. (Available free, Irish Tourist Board, Sydney.)

Kevin Fahy



A Place for Art – A century of Art, Craft, Design and Industrial Arts Education in Hobart

Lindsay Broughton, George Burrows & Elizabeth Lada (curators)

University of Tasmania, Hobart 1988

1987–1988 has produced three major exhibitions relating to Tasmanian art. "Beautiful & Useful: the Arts and Crafts Movement in Tasmania", ed. Caroline Miley (Queen Victoria Museum and Art Gallery, Launceston 1987); "Tasmanian Vision: the Art of Nineteenth century Tasmania", ed. Hendrick & Juliana Kolenberg (Tasmanian Museum & Art Gallery, Hobart, 1987); and "A Place for Art...".

None of these major exhibitions have been shown in mainland Australia. It is therefore a sad fact that their importance has gone unrecognised by most Australians. All three have produced excellent, well illustrated and documented catalogues which provide a little comfort and much information to those unable to have viewed them. They form a magnificent Trinity at a most modest cost.

The most recent "A Place for Art ..." contains a wealth of information for today's

Australiana collector and researcher. The work of Tasmanian artists as Gould, Glover and Pigenit is now beyond the reach of all but the most dedicated and wealthy Australiana buff. Already they have turned their sights on the realm of major figures of the Tasmanian Arts and Crafts Movement.

The exhibition and its catalogue extend the range of Tasmaniana and provide valuable information on the training of a number of lesser known but significant artists and other craftspersons in Tasmania, active from the last century. The exhibition and catalogue indeed opens Pandora's box. An amount of work by the various artists and artisans noted in this catalogue may have found its way to mainland Australia. Hopefully the best will eventually be returned to their place of origin – Tasmania.

Kevin Fahy

Australian Country Furniture

Toby and Juliana Hooper

Viking O'Neil (Ringwood, Victoria, 1988). R.R.P. \$40

An excellent, well produced and prolifically illustrated account of furniture produced throughout Australia outside the main traditional urban centres from the earliest years of its several settlements up until the early decades of the present century. Rural recollections of formal furniture styles, adaptations of need by our early settlers and the products of amateur leisure hours have created a diverse range of work that is not easily placed in a stylistic scheme or chronological order.

Much is of a high degree of originality that firmly assures its position in Australian furniture history. Documentation of its many practitioners is largely non-existent. Information as to date, and place of origin is often equally uncertain. Yet their lives and their work command an important place in Australia's social history. A proper interpretation of the latter can evidence much more information than contained in conventional printed or written documentation.

The authors have provided an important and valuable guide to this area of our heritage. Its minimal flaws are outweighed by its positive virtues. Their time and effort in charting this largely uninvestigated aspect of our past must be commended. The authors plea of preserving old painted finishes should not go unheeded. The recent popularity of 'scrubbed pine' country furniture has resulted in the denegation of much of the work of Australian craftsmen, exceeding by far the abuse and destruction it has suffered over the last hundred years by normal usage and deterioration.

Kevin Fahy



Exhibitions

Shipwreck – Discoveries from our Earliest Shipwrecks 1622 – 1797

Brisbane: Queensland Museum 26 January – 27 March, 1989

Sydney: Australian National Maritime Museum



A Major Exhibition of Australia's Maritime Archaeology

Ships crashing onto reefs and rocky shores, mutinies, acts of heroism, and sudden death – all these events form the dramatic context for *Shipwreck!*, a major Bicentennial exhibition of Australian maritime archaeology.

Shipwreck! will be seen in every state of Australia in 1988 and 1989. It is an exhibition which will have wide and popular appeal. It has mystery, adventure, tragedy and treasure. Few people could fail to be intrigued by the rediscovered artefacts of our early history, preserved as if in time capsules in the wooden wrecks around the coastline of Australia.

The exhibition shows how wrecks are studied, conserved and protected. The exhibition will celebrate Australia's great achievements as a world leader in the field of maritime archaeology. It will underline the importance of preserving this extraordinary inheritance of world cultural property.

The unifying element to this show is the continent of Australia itself, the hazards it posed to early shipping, and what the encounters of the early voyagers tell us of the past. Through the relics and material taken from the wreck sites, including split timbers and torn metal from the ship's hulls, visitors will be able to relive the drama of shipwrecks, and witness the remains of historical events that were recorded by contemporary observers in their journals and paintings.

Shipwreck! features several main themes, including the history and methods of navigation, charting, and early exploration of the Australian coast, to the techniques of shipbuilding itself, the military

equipment and cargo carried aboard the wrecked ships, and the many objects and artefacts revealing the everyday lives of the voyages.

Material excavated from many different shipwrecks around the shores of Australia tell the story of European involvement with Australia, dating back almost 200 years before settlement by the British in 1788.

The exhibition includes displays about some of the world's most famous wrecks, such as the Dutch ship *Batavia*, wrecked off the Western Australian coast in 1629, its mutiny and tragedy having few parallels in the history of world navigation. The show features a replica of the *Batavia*, and relics such as coins and silverware.

The history of Dutch exploration of Australia in the 17th century is also highlighted by the inclusion of Dirk Hartog's plate, which he inscribed and nailed to a post in 1616. It has been released by the Dutch Government for loan to Australia by the Rijksmuseum in Holland, and is one of the major items in the show. There are also early Dutch maps, showing what was then known as New Holland.

Among the British ships featured in the exhibition is the Royal Navy ship, the *Pandora*, wrecked on the Barrier Reef while transporting 14 mutineers from the *Bounty* back to Britain. Items found in the wreck of the *Pandora* include a telescope, glassware, Polynesian artefacts, and a silver watch belonging to the ship's surgeon. Survivors' journals tell the story of this wreck in 1791.

A close link to the Bicentenary itself is the wreck of the *Sirius*, which escorted the First Fleet to Sydney Cove in 1788, and then served as a supply ship, before it was wrecked on reefs off Norfolk island in 1790. Another British ship is the *Sydney Cove*, a trading ship wrecked off northern Tasmania in 1797. The rum bottles recovered from this wreck are evidence of the story of the rum rebellion in New South Wales.

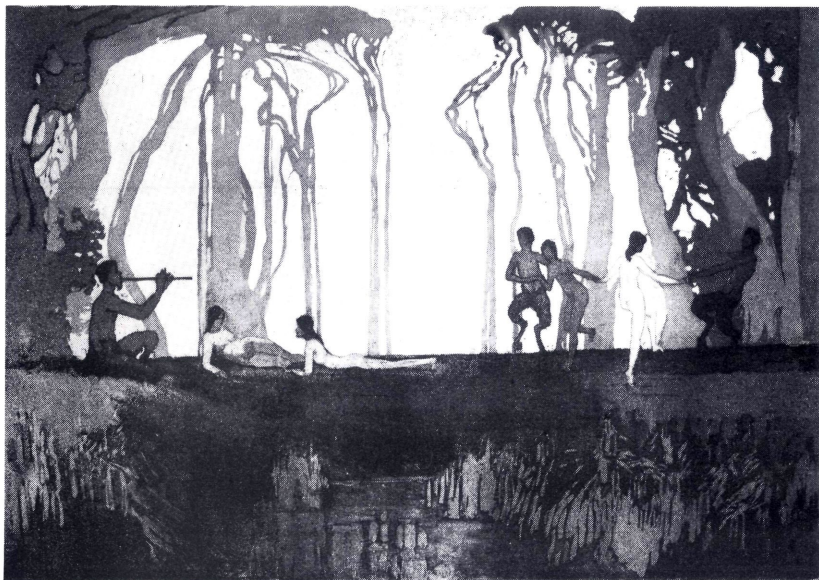
The exhibition contains a wealth of visual material, from the objects recovered from these and other wrecks, to 17th century maps, paintings, journals, and models of the old sailing ships and their working parts. Dioramas and special light and sound effects add to the drama and stimulus of the show.

Visitors are greeted by sounds of crashing waves, flapping sails, breaking timbers and cries of anguish. Even the smells of shipboard life, such as the damp and confined quarters below decks, are being recreated, for those who dare to sample!

The exhibition closes with some of the mysteries and unanswered questions of our maritime history. For example, did the Spanish or Portuguese discover this continent long before the Dutch? The exhibition looks towards future directions for Australian maritime archaeology, and its search to recover and conserve those relics hidden beneath our oceans.

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