AUSTRALIAN COLONIAL GOLD AND SILVER

MADE FROM
THE FIRST SILVER FROM
BARRIER RANGES.

ALL THAT GLITTERS

Mrs. W. CRISPIN

from
W. MARSHALL

AGENT OF BAZARD FOUNDATION

MADE FROM
THE FIRST SILVER FROM
BARRIER RANGES.
To
MRS CRESPIN.
from
W. MARSHALL.

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ALL THAT GLITTERS

ALL THAT GLITTERS

AUSTRALIAN COLONIAL GOLD AND SILVER
FROM THE VIZARD FOUNDATION

GEELONG GALLERY

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All that glitters, to be presented over the summer of 2001-02, showcases the finest examples of the exquisite art of the silversmith.

The exhibition also tells a story about colonial life, the stylistic idiosyncrasies of the silversmiths, international influences and the triumphant circumstances that led to the commissioning of some of the more elaborate works.

Of special interest is the Wilson Hall Foundation Set, the ceremonial tools used to lay the foundation stone of the University of Melbourne's first Wilson Hall in 1879.

The tools are superbly crafted and grandly embellished. They also represent the successful collaboration between the University and the philanthropy of Sir Samuel Wilson, for the benefit of all Victorians.

That spirit of philanthropy lives today through The Vizard Foundation which has assembled this collection of gold and silver for the benefit of the community with foresight, enthusiasm and an eye for fine craftsmanship.

The Gallery's partnership with the Vizard Foundation ensures that these historic and rare pieces are made accessible to the widest possible audience.

Mr Vizard is an enthusiastic supporter of the arts in Victoria in a number of ways, most notably as President of the Council of Trustees of the National Gallery of Victoria.

This exhibition shows the depth of his interest in the arts and his commitment to enriching the cultural life of our community.

I commend *All that glitters* to all visitors, local, Australian or from overseas, and wish it every success.

Steve Bracks.

ALL THAT GLITTERS: *Australian Gold and Silver from the Vizard Foundation* is part of the Centenary of Federation arts program — and is therefore a particularly fitting initiative for the Geelong Gallery which is one of Victoria's oldest and most notable public galleries, in one of the State's oldest and most historic regional centres.

The exhibition is a prestigious initiative that reflects the historical importance of Geelong as a seat of exemplary colonial metalworking and the vitality, artistry and rich imagination of Victoria's pioneer citizens.

THE EXHIBITION *All that glitters: Australian colonial gold and silver from the Vizard Foundation*, is a sparkling conclusion to the Geelong Gallery's program in this year of national celebration — a year of exuberant pageantry and sober reflection, of 'pomp and circumstance', a year in which the achievements of Australians past and present, at peace and at war, at work and at leisure, became the subject of scholarly and popular scrutiny on a scale as never before.

Given the central importance of the discovery of gold in the colonial history of Australia, and given the contingent emergence of a distinctive local tradition of fine gold and silver-smithing, it comes as no surprise that we recognize aspects of the narratives alluded to above as the subjects — either textual or pictorial — featured on individual works in the current exhibition.

Triumph looms largely at every turn in the exhibition narrative. We encounter personal triumph in sporting endeavour, triumph in agricultural competition, a dignified civic triumph in the ceremonial laying of foundation stones, and triumph too (and perhaps foremost in the context of an exhibition of this kind) in the practice of fine craftsmanship in working precious metals to create exquisite jewellery, imposing tea services, and grand presentation pieces alike.

All that glitters: Australian colonial gold and silver from the Vizard Foundation is a remarkable undertaking on several counts. It is remarkable chiefly as a collection of immensely rare and evocative works of art, a collection that stands as a valuable facet of our national heritage. The exhibition is remarkable also as a document of Australian colonial enterprise in general and of colonial artistic enterprise in particular. It is remarkable as a private collection generously made public here for the first time. And it is remarkable as an assembly of fine decorative metalwork that is an excellent complement to the smaller but equally fine collection of colonial Australian gold and silver that is an acknowledged strength of the Geelong Gallery's permanent collection.

In mounting this exhibition and preparing its accompanying catalogue, the Geelong Gallery is indebted to a number of individuals and institutions without whose assistance the project would not have been realized in its present form. Thanks are due above all and most emphatically to Steve Vizard whose enthusiastic collaboration throughout all stages of the project has been an indispensable factor in its marked success. We also acknowledge the friendly and willing assistance of members of Mr Vizard's staff, as we do the assistance received from colleagues at the National Gallery of Victoria, the Ian Potter Museum of Art in the University of Melbourne, the State Library of Victoria, and from the Geelong Historical Records Centre.

Our thanks are due to the Hon. Steve Bracks, Premier of Victoria, for his welcome words of support that are published herein. We express our sincere gratitude to Jonathan Sweet, Lecturer in Museum Studies at Deakin University and a noted design historian, for his significant contribution of the central essay for the catalogue; and likewise to Terence Lane, a distinguished scholar of Australian decorative arts and Senior Curator of Australian Art to 1900 at the National Gallery of Victoria for his foreword and his authoritative curatorial advice given generously throughout the project.

As always with initiatives of this kind, the entire staff of the Gallery has had a significant involvement in the planning and implementation of the exhibition and my grateful thanks are extended to them all. Special acknowledgment must be made, nonetheless, of substantial and scholarly contributions to the project by two colleagues. Brian Hubber has undertaken research on specific aspects of the exhibit in addition to his key role as overall project coordinator; while Veronica Filmer, Registrar of Collections, has prepared the comprehensive schedule of catalogue entries, in itself an important component of the research underlying the Gallery's presentation of this collection from the Vizard Foundation. Mention should be made here of Veronica Filmer's earlier exhibition *Geelong's Colonial Silversmiths* (1998), the catalogue for which serves as a valuable precursor to this new research. Thanks are due too to Christine Jones who undertook preliminary research during her placement at the Gallery as a post-graduate student in Museum Studies at Deakin University.

In respect of this catalogue, our enthusiastic thanks go to David Pidgeon and his colleagues at Gollings+Pidgeon for the exemplary and impeccable design of the publication as well as for aspects of the installation of the exhibition. Our thanks are due also to Graham Baring of Graham Baring Photography for the superb photographs of the works that are reproduced in the accompanying pages. Don Walters provided technical assistance in preparing the exhibit and we thank him indeed for his role in the proceedings.

As it happens, the new decorative arts gallery in which *All that glitters* has been installed, is one of the last elements to be completed in the Geelong Gallery's comprehensive upgrade undertaken with a major grant from the Commonwealth Government's Centenary of Federation Fund. We are delighted, as it transpires, that so handsome and auspicious an exhibition as this, drawn as it is from so auspicious a source as the Vizard Foundation, is the inaugural exhibition in Geelong Gallery's new decorative arts room. We trust that you will enjoy the exhibition as we trust that you will enjoy this accompanying catalogue.

William EDWARDS
Mounted emu egg casket c1865.
Cat. no.13 (detail)

INTRODUCTION
Terence Lane,
Senior Curator, Australian Art,
National Gallery of Victoria

AUSTRALIAN SILVER FARED BADLY when popular taste started to turn against 'Victoriana' in the late nineteenth century. The international depression of the early 1890s and the purifying influence of the Arts and Crafts Movement were only two of the reasons for the great clean out. The inexorable revolution of the wheel of fashion should also be mentioned, as should the incessant desire for novelty and change, and the 'next' generation's tendency to reject the taste of its predecessor.

When the interest in Australian silver began to revive around 1960, it was private collectors and dealers, rather than museums and art galleries, which led the way. John and Jan Altmann, donors of the famous Altmann Collection of Australian Silver at the National Gallery of Victoria, began collecting in about 1963. John Altmann, writing in 1981, recalled the excitement of those days:

> Our interest started with electroplate emu egg ornaments which were usually made in Sheffield and quite easy to come by in England. Saturday mornings at Portobello Road was a good place to pick up one or two at very low prices of around

£3 to £5 each. After we got more interested we started to discard the electroplate and looked for silver pieces with Australian motifs, inscriptions and hallmarks with Australian connections and names. There was no literature or expertise available and it was always great excitement when a piece came to light from old and long discarded back room stocks. The London Silver Vaults and silver dealers were good hunting grounds and quite a few pieces were discovered very often at ridiculously cheap prices as there was no regular market and very few people were interested or knew anything about Australian silver. About fifteen years ago [1966] we started to look at the Melbourne, Sydney and Adelaide antique dealers, also auctions and private vendors produced good results at reasonable prices.[1]

An even earlier collector was Mrs Lyttleton-Taylor (née Regan), who presented her small but very fine collection (19 pieces), known as the Regan Collection, to the Tamworth City Council in 1965. Her 'Road to Damascus' encounter with Australian silver also occurred in Europe. Coming across the Smith O'Brien Testimonial — a splendid gold cup made by William Hackett in Melbourne in 1854 — on a visit to the National Museum of Ireland, Dublin, in 1926, Mrs Lyttleton-Taylor was inspired, upon her return to Australia in 1939, to start a collection of locally-produced silver. 'She found the best places to buy were Red Cross fund raising sales,' wrote Terry Ingram, 'and while a couple of pieces were purchased by correspondence from London dealers, she never had to pay more than £20 for a piece, an interesting measure of the appreciation of Australian silver in the 1940s and early 1950s.'[2]

Another early collector was the Sydney art dealer, Barry Stern, who started collecting in the late 1960s. The Altmanns acquired the highlights of his collection (22 pieces) in 1972.

A great deal has changed since those early days, and Australian silver now has its own literature and status in the marketplace and is eagerly collected by museums and private collectors. It used to be thought that the best of what was produced is now locked away in public and established private collections, but the Vizard Foundation Collection demonstrates that there is still a thrill to the chase and that, even now, it is possible to put together an important and interesting collection of Australian gold- and silversmiths' work. The collection, as well as representing the everyday productions of the colonial silversmith, includes a number of outstanding

items: the *Adelaide Hunt Club Cup* of 1881, the design of which was said to be influenced by one of the gold vessels in 'Priam's Treasure', the hoard of gold vessels and other objects excavated by Heinrich Schliemann in 1873 at Hisarlik, in north-west Turkey, the supposed site of the Homeric city of Troy; William Edward's extraordinary presentation claret jug of 1859 which shows traces of another arcane stylistic influence — that of the 'auricular' style of 17th-century Holland; and the superb Wilson Hall presentation set, which so beautifully combines the skills of the colonial silversmith and woodworker. These are objects of great quality and interest, produced by top Australian craftsmen for stirring occasions: a major annual race meeting in the Adelaide calendar; the launch of Melbourne's first and short-lived fountain ('that collection of squirts which has been deposited at the intersection of Collins and Swanston streets, and which has been humorously designated a fountain'[3]); and the laying of the memorial stone of one of Australia's most important Gothic Revival buildings.

Collectors of Australian silver are known to be extraordinarily generous in making works from their collections available to galleries and museums for exhibitions. We should be grateful that the Vizard Foundation has joined their ranks and that we now have the chance to see inside this important private collection.

[1] J. Altmann to T. Lane, 27 June 1981. Altmann Collection file, National Gallery of Victoria.

[2] T. Ingram, *A question of polish: the antique market in Australia*, Sydney, 1979, p.92.

[3] *Argus*, 10 August 1859, p.4.

Johann Heinrich STEINER
Adelaide Hunt Club Cup c1881.
Cat. no.31 (detail)

FOR ALL THE PAGEANTRY and public display associated with the commissioning of elaborate silver trophies such as those in the Vizard Foundation Collection, there are countless other presentation cups that are conceived in the same idiom as these, but whose significance is of an altogether more personal and less conspicuous nature. These objects are familiar to us all and are cherished by owners regardless of their relative anonymity.

In 1939, at the age of 16, my father, for example, won the Malmsbury Gift, a professional footrace of 130 yards. For his victory he was awarded a sash and a silver trophy. My father was a talented sportsman — a best and fairest winner with the Kyneton Football Club in the days when country football was strong. In 1945, he trained with Carlton in what was then the Victorian Football League, but being a shy young man he preferred to stay with his family in the country.

Of all his sporting awards, I sometimes think my father was most proud of that silver cup. Even now, more than seven years after his death, it is still a valued family heirloom — something by which my children will know their grandfather.

Despite the limited time available for the development of the exhibition, working on *All that glitters: Australian colonial gold and silver from the Vizard Foundation* has been a delight — in fact, a double delight. In essence, my delight resides in an interest in the dual nature of the artefact: it is both something that is made and something that is used. My father's silver cup was crafted by a skilled worker but also served as an award and a memento of an important event.

The Vizard Foundation Collection of gold and silverware dates from Australia's late colonial period — a period of distinctive Australian ornamentation and manufacture. Each piece — each mounted emu egg, each standing cup, each centrepiece, and each piece of jewellery — has a specific design history that relates to the larger realm of Australian and international design history. The discussion of design history in relation to the Vizard Foundation Collection in Jonathan Sweet's essay 'Belonging before Federation' and in the shorter essays is a first step in the scholarly description, analysis and appreciation of the collection. Involvement in this aspect of the project was a great privilege and the first part of my delight.

The second part resides in understanding more about the function of the pieces in the Vizard Foundation Collection. The ostensible function is usually clear — a salt cellar, a sugar bowl, a cigar humidor. It is the subliminal function that is of more interest to the social historian. For example, the ostensible use of the *Presentation claret jug* (Cat. No.19) is to serve wine. However, the jug was also clearly a memento of an important civic event — the opening of Melbourne's first fountain — and it may also have been an act of political game-playing of the time, being a gift from a former mayor to the wife of the serving mayor of the City of Melbourne. Over time, the jug appears to have taken on a sentimental meaning for the Walsh family — in 1877 it was given as a gift to Henry Bowring Walsh on the occasion of his 21st birthday. The inclusion of this *Presentation claret jug* in *All that glitters* has provided an opportunity to unwrap all these meanings as well as tell the story of Melbourne's first fountain — itself a signal event in terms of both its civic function and its design.

The presentation of *All that glitters* at the Geelong Gallery has also been an excellent opportunity for the mutual enhancement of the reputations of both the Vizard Foundation Collection and the Geelong Gallery. Geelong, of course, has a proud history of silversmithing. Being a major *entre-pôt* for Victoria, a considerable amount of the colony's gold found its way to Geelong, thus attracting gold and silversmiths to the city. The most notable of these craftsmen was the talented and prolific Edward Fischer, who worked in Geelong from the mid-1850s until 1891 when he sold his business and moved to Melbourne. (It was in Fischer's workshop that a young Charles Brownlow of Australian Rules football fame was apprenticed as a silversmith.)
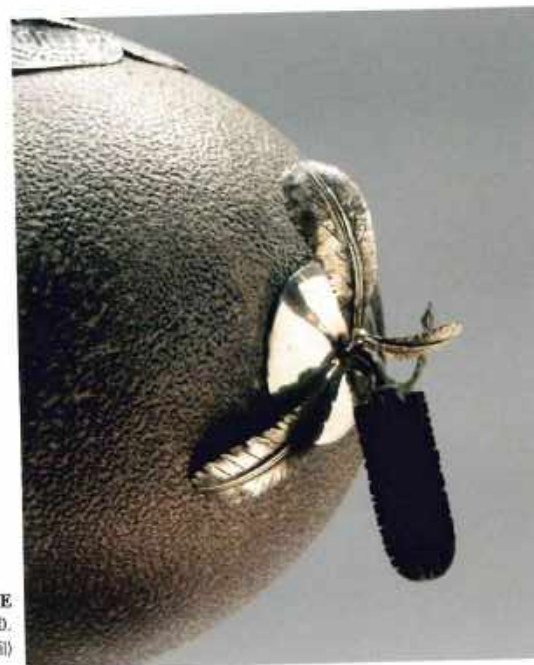
For many years the Geelong Gallery has collected examples of the work of Geelong silversmiths, most notably Edward Fischer and John Hammerton. The principal piece among several dozen examples is the *Geelong Gold Cup* of 1891, made by Edward Fischer after a design by Frederick Woodhouse and acquired by the Geelong Gallery in 1996.

Apart from collecting colonial gold and silver, the Geelong Gallery has contributed significantly to our knowledge of colonial silversmithing through its research and exhibition programs. The most notable instance of this contribution was *Geelong's colonial silversmiths*, curated by Veronica Filmer in 1988.

The presentation of *All that glitters: Australian colonial gold and silver from the Vizard Foundation Collection* has been a source of great personal and professional satisfaction, but I believe the exhibition will also prove to be a significant contribution to the scholarship of Australian design and social history. Of course, we have only scratched the surface of our subject, so to speak. Now that substantial documentation of the Vizard Foundation Collection is in the public domain, the exhibits doubtless will serve as a valuable resource for continuing research and appreciation.

For the opportunity to work on such a marvellous collection I would very much like to thank Mr Steve Vizard AM, both for offering the Vizard Foundation Collection for exhibition at the Geelong Gallery and for his subsequent support. I also thank Sophie Pennington of Granada Productions and David Pidgeon and Jessie Fairweather of Gollings+Pidgeon, who worked so hard on the exhibition catalogue. Finally, my warmest thanks go to colleagues at the Geelong Gallery who have tackled *All that glitters* with energy, intelligence and boundless enthusiasm.

William Edward TOOSE
Mounted emu egg c1880.
Cat. no.35 (detail)

BELONGING BEFORE FEDERATION:
DESIGN AND IDENTITY IN COLONIAL AUSTRALIAN GOLD AND SILVER
Jonathan Sweet

IN THIS YEAR OF celebrating the Centenary of Federation, the concept of 'Belonging' has undergone considerable scrutiny. As the Governor-General Sir William Deane stated in January 2001:

> The evocative word 'belonging', in the context of a celebration of our first century as a nation, is a challenging title... It invites an examination of who and what we Australians and the nation we constitute are.
>
> To belong then is to know your place in the world. However, Australians did not suddenly 'belong' on the 1st January 1901. For many years before Federation a national consciousness and a national identity were being developed.[1]

All that glitters: Australian Colonial Gold and Silver from the Vizard Foundation provides a timely focus for investigating meaning and identity in colonial culture before Federation and the establishment of the Commonwealth of Australia in 1901.[2]

In this essay the themes of community, ceremony and citizenship provide a context for interpreting the meanings suggested by the works in this exhibition, thus throwing further light on the emergence of an Australian grammar of ornament.

DESIGN AND COMMUNITY
The design and function of gold and silver objects in Australia during the Victorian period (1830 – 1901), was informed by a dynamic relationship which existed between the availability of raw materials, networks of cultural fraternity, and the consolidation of effective global trade routes. Amongst other things, this matrix provided the economic framework for colonisation, the development of domestic culture and the aesthetic and design context within which to express colonial aspirations

and achievements. In the Colony of Victoria particularly, skilled silversmiths were amongst those who responded to the evident opportunities provided by the discovery of gold in 1851.

In general, whether from Europe, Asia or the Americas, settlers came to Australia seeking wealth, comfort and respectability, plying a diverse range of professions, trades and activities. In the colonies, agriculture and trade were primary foundation industries, while mining offered immediate rewards. However, in tandem with their obvious material concerns, many settlers recognised the need to establish frameworks for community, for nationhood, for belonging. In response to local geography, for instance, botanists, zoologists and artists continued to map the natural world around them with enlightenment curiosity, distinguishing landmarks, identifying new species of plants and animals, and documenting the natural resources of the wilderness.[2] Biologists also applied new technologies, such as photography, to a traditional encyclopaedic process of documentation and interpretation. By the 1860s, colonial museums and universities were becoming repositories of this new knowledge.

A passionate utilitarian drive was evident in many colonial activities, but equally important to the art and design

[1] 'Address by Sir William Deane Governor-General of the Commonwealth of Australia on the occasion of the opening of the Centenary of Federation exhibition "Belonging: a century celebrated" at the State Library of New South Wales', *Belonging* website, http://www.belonging.org, 17 October 2001.

[2] See, A. Moyal, *A bright & savage land*, Penguin, Ringwood, Vic., 1993, pp.40 – 1. See also, B. Smith, *European vision and the South Pacific*, 2nd ed., New Haven, Yale University Press, 1985, in particular, Chapter 10, 'Art, science, and taste in Australia, 1835 – 50'.

FIG. 1
William EDWARDS
Maker's mark, c1860.
Cat. no.14 (detail)

of this period were traditional and contemporary intellectual fraternities; international and local bonds formed through shared language and experience. The status of community as a valued principle was evident in the manner in which societies and organisations developed. Towards the end of the century, for example, Australia had evolved an extraordinary number of these societal and organisational units, including industrial, co-operative, friendly and benefit societies, as well as political, social and scientific institutions and organisations. According to one pamphleteer of the 1890s, these 'illustrate the interest and activity of the people of this community', to be expected in 'a country where free speech, manhood suffrage and vote by ballot prevail' and where 'political forces are numerous'.[3] Of whatever persuasion, clubs and societies helped to address societal needs of belonging and cultural development through the establishment of agreed, ritualised codes and practices. A corollary of this, and crucial to the patronage of the Australian silver smithing trade, was that clubs and societies needed ceremonial trophies to reward the achievements of their membership.[4]

In another way as well, the transformation journey — from settlement to society — was realised confidently in architectural and technological developments.[5] Civic aspirations were expressed in the desire to organize cities and regional centres through logical town planning schemes, featuring classical buildings and modest imperial vistas. In remoter regions as well, where irrigation systems enabled more fruitful agricultural returns, advancements in the control of water clearly demonstrated progress. Back in town, significant signs of development included the first public fountain in the City of Melbourne. This civic landmark was unveiled by Mrs Walsh, wife of the Mayor Henry S. Walsh, in August 1859, an event that was also marked by the gift to her of an important silver *Presentation Claret Jug* (Cat. no.19).[6] European models and trade practices influenced the design of colonial public spaces, and this fountain typically followed an Italianate baroque tradition, with the use of mythological dolphins as a key sculptural element. The style of the accompanying *Presentation Claret Jug*, crafted by Melbourne silversmith William Edwards, can also be directly linked to baroque and rococo decorative traditions, most notably through the use of a dual scroll handle.

In the context of the expanding modern world, colonial Victorians drew on both cultural fraternity and intellectual and craft traditions to create new knowledge and to lay the foundations for a new Australian grammar of ornament. They grounded colonial society in familiarity and community. In turn, this same ambition informed the design of luxury goods.

FIG. 2
William EDWARDS
Tea/coffee service c1860.
Cat. no.20 (detail)

CEREMONY, PRIZES AND PATRONAGE
Social events, competitions and exhibitions, in addition to other religious and political functions were also a means of expressing colonial aspirations. These events and activities were modes of structuring society and fostering a sense of community. Ritualised events such as agricultural shows and horse racing carnivals were occasions for the affirmation and dissemination of shared values; more generally public events involved and engaged people and helped to build community spirit.

On many of these occasions, the commissioning, use and display of silver and gold objects were central elements, culminating in a presentation which marked the most important moment of the ceremony. Interestingly, however, these trophies were not always spectacularly grand or sumptuous. In this exhibition of the Vizard Foundation Collection, for instance, *The Farmer's Cup* (Cat. no.12) won by the horse "Rover" at the Broadmeadows Races in 1860 is a much more modest design by Melbourne silversmith William Edwards than the grand Fountain *Presentation Claret Jug* made the previous year to the Lady Mayoress. Nevertheless, *The Farmer's Cup* is valuable evidence that during the mid-Victorian period the popularity of mounted emu eggs paralleled the growing acceptance of ceremonial

[3] E.W. O'Sullivan, *Social, industrial, political, co-operative associations, etc., in New South Wales, Australia*, Sydney, Charles Potter, Government Printer, 1892, p.iii.

[4] During the mid-1850s when the demand for testimonial silver increased due to the new wealth created by gold mining, objects were generally ordered from the United Kingdom because the local industry could not meet the demand. See, J. Hawkins, *Nineteenth century Australian silver*, Woodbridge, Suffolk, Antique Collectors' Club, 1990, vol.1, p.18.

[5] In tandem with these developments, the subjugation of Aboriginal people was rationalised by the same commitment to progress and modernisation that fuelled inspirational signs of colonisation.

[6] For a discussion of this event, see below for Brian Hubber, 'Melbourne's first water fountain'.

signs drawing on the spirited notion of distinctive identity and perceived community. This is embodied in the acceptance and use of distinctive iconographic elements, drawn from Australian flora and fauna.[7]

In other cases, hand-held objects were the key symbolic links between individual accomplishment and civic service — partnerships, which were essential to colonial ideas of progress. In the European tradition of agricultural shows, for instance, presentation cups and trophies were awarded to successful breeders maintaining herds of quality animals. In this exhibition, another trophy (Cat. no.11) by William Edwards features a sheep, skilfully modelled in relief on one side, and on the other, the inscription:

> Ballarat Agricultural and Pastoral Society, The Ercildown Cup. The gift of Sir Samuel Wilson for the best Lincoln Ewe, Won by T. Bath Esq. Spt. 1876.

Two gold *Wool Show Presentation Cups* c1879 (Cat. nos.26 and 27), commissioned by wealthy pastoralist Hastings Cuningham (1825 – 1908) and crafted by Kilpatrick & Co. of Melbourne, are further evidence of patronage and reward, encouraging the development of Australia's flocks and herds and at the same time recognising that development as a national and civic duty.

In the annals of colonial success stories, the pastoralist, businessman and politician, Sir Samuel Wilson (1832 – 1895) was more successful than most. At one time he was reputed to own more sheep than anyone else in the world. Thomas Bath, the recipient of the cup, was an equally prominent Ballarat personality. While this cup may have taken its name from Wilson's Western District property 'Ercildoune' near Burrumbeet, which he had purchased in 1873, it is curious that the engraved inscription bears a different spelling — 'Ercildown'. It is not clear whether this was simply accidental.[8] Regardless of this mystery, the cup is a good example of the role ceremonial objects had in symbolising the link between organisational promotion, individual achievement, and agricultural progress during a critical period of consolidation in the pastoral industries.

A few years later, in acknowledgment of his patronage to the University of Melbourne, Wilson himself was the recipient of an impressive set of symbolic objects: a set of builder's tools (Cat. no.44). Included in this lavishly crafted set was a solid silver trowel ornamented with Australian flowers and foliage, commissioned from the firm Walsh Brothers in Collins Street, Melbourne. This very set of tools

was used in 1879 to lay the memorial stone of Wilson Hall, a building Wilson sponsored with a substantial donation.[9]

It may seem almost paradoxical that, as on many other colonial building sites, the humble bricklayer's trowel was forged out of precious metal and embellished with sumptuous ornamentation, eloquent scripts or commemorative testimonials. However, the design of Wilson Hall shows the substantial influence of British designer A.W.N. Pugin whose romanticised Gothic references to medieval patterns, ornamentation and craftsmanship were evident in the Gothic Revival architectural style. This style principally referred to English political and religious traditions and was popular in the mid-1800s for ecclesiastic or scholarly ceremonial buildings. In the eyes of colonial Victoria the design of these objects was entirely appropriate to commemorate the laying of the memorial stone — a significant occasion.[10]

By 1876 however, the public perception of the status of silver appeared to have changed. The *Age* newspaper in Melbourne reflected on this change, particularly in relation to other precious metals:

> Silver, which had long enjoyed a prominent place in art work, gave way for the more precious but now

[7] For a discussion of the sporting trophies in the Vizard Foundation Collection, see below for Brian Hubber, 'Taking home the silver'.

[8] *The story of "Ercildoune"*, Melbourne, The National Trust of Australia (Victoria), n.d., p.3.

[9] For a discussion of this event, see below for Brian Hubber, 'Wilson Hall, University of Melbourne'.

[10] The archetypical example of the Gothic Revival style is *The Palace of Westminster*, the British Houses of Parliament, designed by A.W.N. Pugin in the 1830s.

Fig.3
William EDWARDS
Ballarat Agricultural and Pastoral Society's Ercildoun Cup c1876.
Cat.no.18

attainable gold; and this demand for the latter was increased by the introduction of that lavish display which has marked the past quarter of the present century.[11]

In this article the *Age* illustrated how the increased availability of gold over the previous decades had led to a decrease in the international value and desirability of silver. This was accompanied by a belief that gold was a more suitable material with which to associate colonial culture and to celebrate its substantial achievements.

By the 1880s, the display of gold symbolised the spectacular success of the most elite and wealthy members of colonial society. By 1881 when Johann Heinrich Steiner (1835 – 1914) made the impressive *Adelaide Hunt Club Cup* (Cat. no.31), both the silver *Presentation Claret Jug* (Cat. no.19) that Edwards had made in 1859 and the rustic emu egg *Farmer's Cup* (Cat. no.12) that he had made for the Broadmeadows Races in the following year were very much out of fashion in high circles.

The *Adelaide Hunt Club Cup* 1881 was crafted in 18 carat gold. Different in style to Edwards' *Presentation Claret Jug*, the classical shape is in part derived from the ancient Athenian jug type known as a *lekythos*. Its design also reflects the refinement of neoclassical design of the previous century and demonstrates the continuation of interest in classicism during the Victorian period, a counterpoint to the Gothic Revival style. The *Adelaide Hunt Club Races' Drag Cup* c1895 (Cat. no.45) made by J.M. Wendt is another, slightly later example of the continuing influence of neo-classical design. These sporting trophies were the pinnacles of a style particularly favoured by Adelaide society. Two similar Grecian ewers or trophies can be seen displayed conspicuously on the dining room table at Torrens Park, in a photograph from c.1880.[12] The wealthy owner of Torrens Park, Robert Barr Smith, presented the *Adelaide Hunt Club Cup* 1881 to the race winner, according to an inscription on the face of the trophy.

Clearly, colonial Victorians held values of civic pride and achievement, community and religious service, and patronage in such high esteem that great importance was placed on the design and craftsmanship of ceremonial artefacts. Increasingly though, apart from representing the achievements and generosity of individuals, ceremonial trophies and prizes also demonstrated the role of community events in bringing people together around shared aspirations.

[11] *Age* (Melbourne), 29 September 1876, p.2.

[12] T. Lane and J. Serle, *Australians at home: a documentary history of Australian domestic interiors from 1788 to 1914*, Melbourne, Oxford University Press, 1990, Plate 151, p.161: photograph attributed to Captain S. Sweet.

Fig.4
J.W. LINDT
Wilson Hall, [University of Melbourne] c1880.
Courtesy State Library of Victoria,
Picture Collection

PERSONAL PRIDE AND CITIZENSHIP
Silver and gold jewellery also linked public and private colonial worlds. In particular, jewellery enabled individuals to publicly express their personal taste and values and, in the Victorian period, there was already a great deal of choice in the market-place. People remained informed about apt and fashionable styles in London and Paris through circulated illustrated newspapers and magazines. Large numbers of imported items were exhibited and consumed in the colony. However, an increasingly significant level of patriotism helped to support the growth of the domestic silver smithing businesses through the latter half of the century. Consequently, locally manufactured jewellery may also be understood as a sign of belonging.

A feature in the *Geelong Advertiser* in 1876 about silversmith Edward Fischer's Geelong workshops provides an insight into this shade of meaning. It seems that women were becoming increasingly keen on patronising colonial manufacturers. The *Geelong Advertiser* reported:

> The English made jewellery is rapidly becoming distasteful to those who wear the ornaments which afford so much more employment to a number of skilled hands at Mr Fischer's establishment. This is consequence of it being

cheap and nasty, the metal is not pure and consequently it looks the worst for wear; and the Colonial made article, such as that sent out of the Ryrie-Street shops, has quite a different appearance. It can be seen at a glance that the metal is pure and solid.[13]

In this case, colonial jewellery was seen as pure and reliable, while imported jewellery was cheap and undependable; moral values were fused with the quality of the metal and linked persuasively to the social benefits of maintaining a skilled work force.[14] This is an interesting example of the community enthusiasm to bolster local manufacturing — a patriotic sentiment during the period also evident in the influential government program of sponsored industrial exhibitions and the establishment of a network of regional mechanics' institutes.

By the 1880s, it seems the reluctance of some to show their patriotic colours was diminishing, as was the need for versatile, even 'two-faced' designs. In the Vizard Foundation Collection, an elegant *Cameo brooch* made in the 1880s allowed the wearer either to express or to hide their patriotism (Cat. no.40). The central face of this brooch shows a conventional scene from classical mythology of Eros visiting Psyche, a favourite lover's theme, but the cameo can be swivelled in the frame to reveal an Australian wilderness scene with an emu, kangaroo and grasstree.

Like talismans used to fend off foes, colonial jewellery was favoured by some as a signal of their commitment to community growth and prosperity, while also hinting at the awakening sense of national identity.

THE TRIUMPH OF AN AUSTRALIAN GRAMMAR OF ORNAMENT
In mid-Victorian colonial design, perhaps the most effective method of expressing an interest in the acknowledgment and development of national identity was through the display of Australian motifs drawn from native flora and fauna. The use of signs and symbols in the visual arts was a long-standing convention and the emergence of new symbols in Australia was reliant upon networks of cultural fraternity with roots in the century before. The emergence of Australian symbols also benefited from the early failure of the British design reform movement to dampen enthusiasm for literal and eccentric expressions of colonial distinction.

As is evident in the Vizard Foundation Collection, colonial silver designs continued the taste for fanciful and dramatic compositions, adapting representations of the natural world and figures of mythological deities into an iconography more suited

FIG.5
UNKNOWN MAKER
Cameo brooch c1885.
Cat. no.40 (detail)

to colonial aspirations. Particularly influential in this conception was knowledge of the silver tableware made by eighteenth-century rococo designers such as Paul Crespin and Nicholas Sprimont, whose reputations were assured by Royal patronage.[15] In tandem with this influence, the neo-classical products of ceramic manufacturer Josiah Wedgwood may well have provided an industrial model for the design of kangaroo figures in simple silhouette forms, types that could be made as component parts in batch production. Wedgwood had revolutionised production at his Staffordshire pottery not only by taking advantage of new industrial inventions but also through better management and labour relations, through market organisation, and through the anticipation and moulding of his customers' tastes.[16]

Eclectic colonial silversmiths were also well acquainted with the tradition of mounting natural specimens. From the 1500s at least, European smiths were commissioned by members of the aristocracy to mount exotic and rare objects, such as nautilus shells, coconuts, ostrich eggs and eastern ceramics, in precious metals in order to emphasise their rarity and assert their value.[17] In the Australian colonies, the mounting of gold nuggets was derived from this tradition, but production seems to have been

[13] 'A Peep into a Working Jeweller's Shop', *Geelong Advertiser*, 8 March 1876, transcribed in Hawkins, *Nineteenth century Australian silver*, vol.1, p.302, and A. Schofield and K. Fahy, *Australian jewellery: 19th and early 20th century*, preparatory essay including the progress, resources Balmain, N.S.W., David Ell Press, 1990, p.184.

[14] The journalist here has ignored or misunderstood the significance of metal purity. According to silversmith George E. Gee, 'Metals used in the pure state, that is, without any mixture of alloy, have very few applications in regard to industrial pursuits and the arts.' G.E. Gee, *The silversmith's handbook*, London, Crosby Lockwood & Co., 1885, p.41.

[15] Examples of the work of these two silversmiths are in the Royal Collections, London. See, *Treasures from the Royal Collection: the Queens Gallery, Buckingham Palace*, London, 1988, pp.118 – 21.

[16] See A. Forty, *Objects of desire*, New York, Pantheon, 1986 for a discussion of the relationship between classicism and manufacturing at Wedgwood.

[17] For an exceptionally fine example see R. Smith (ed.), *Treasures of the Fitzwilliam Museum*, Cambridge, The Pevensey Press, n.d., p.51.

stimulated by the 1850s market for exotic goldfields souvenirs — as the following report from the *Argus* in 1855, describing the work of Louis Mier, suggests:

> A ring of pure gold is contrived as to show in separate compartments small specimens of the produce of the different goldfields in its native nuggerty form. In another case, a specimen of gold commingled with its quartz matrix is affixed to a pretty little figure of a kangaroo, and forms an elegant and significant souvenir of the colony.[18]

The number and variety of mounted emu eggs is further testament to the strength of this tradition of mounting exotic and rare materials. The Vizard Foundation Collection contains a number of mounted eggs, including an exquisite *Salt Cellar* (Cat. no.14), a *Roller Skating Trophy* (Cat. no.1), a number of standing cups (Cat. nos.15 – 17), a *Casket* with detailed ornamentation (Cat. no.13), a *Pair of Covered Vases* (Cat. no.24), a *Sugar Bowl* (Cat. no.52), several centrepieces (Cat. nos.32, 34 and 35) — one with a tableau of Aboriginal hunter, an inset diorama and a cockatoo finial (Cat. no.48) — and finally, perhaps the most extraordinary piece of all, a *Cigar Humidor* (Cat. no.50). Australian (and British) silversmiths had clearly taken to the mounting of emu eggs with gusto!

By the end of the 1860s, this market-led stimulus to the use of distinctive motifs was being transformed into an official government strategy for colonial representation, particularly for objects destined for display at international exhibitions. Sir Redmond Barry, the Commissioner for the Colony of Victoria, for example, ordered woven textiles to be made for the London International Exhibition of 1862, stipulating that the examples should feature 'appropriate patterns, suggested by flowers of native growth'.[19] The Vizard Foundation Collection contains a number of pieces that are decorated with geometrically stylised native flora, including a *Tea/coffee Service* by J.M. Wendt (Cat. no.49), engraved with luxuriant sprays of fern leaves. Barry not only saw the advantage of promoting unique features of Australia, but in advocating the value of appropriate design he also reflected the progressive, intellectual atmosphere of the British design reform movement, a movement opposed to the use of literal naturalistic ornaments and the display of extravagantly conspicuous objects.

The industrial designer Owen Jones led a group based at the South Kensington Museum in the extensive task of documenting the design motifs and patterns used by the different cultures of the world. Apart from European traditions, examples from the Pacific as well as India, China and Japan were surveyed and reproduced

FIG.6
Owen JONES
The Grammar of Ornament, London, 1856.
Courtesy State Library of Victoria,
Rare Printed Collections

in striking colour lithographic plates in the volume *The grammar of ornament*, first published in 1856. One of the effects of this process of codification was to clearly align particular motifs and patterns with racial and cultural groups and nationalities, making it possible to compare the distinctive stylistic differences of Japanese and Indian decorative traditions, for instance.

While Jones' *The grammar of ornament* heightened awareness of the relationship between design and identity (and may even have spurred Barry on to articulating and promoting the use of unique flora for Australian design), it was ironically Jones' primary intention to distil an underlying set of universal design principles from his research. Jones articulated a number of specific design principles in which he concluded that all ornaments should have a basis in geometry. In Principle 13, for instance, he asserted that:

> Flowers or other natural objects should not be used as ornaments, but conventional representations founded upon them sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate.[20]

Barry's call for appropriate patterns in 1861 reflected this emerging idealism and move towards geometric pattern

[18] *Argus* (Melbourne), 26 April 1855, transcribed in Schofield and Fahy, *Australian jewellery*, p.32.

[19] *Catalogue of the Victorian Exhibition, 1861, with preparatory essay including the progress, resources and physical characteristics of the Colony*, Melbourne, John Ferres, Government Printer, 1861, p.25.

[20] O. Jones, *The grammar of ornament*, New York, Van Nostrand Reinhold Company, 1972, p.6. First published 1856.

making, developed in the designs of William Morris and others. This suggests that Barry may well have started to find some Australian silver of the mid-Victorian period, with its sometimes grotesque mix of figurative and naturalistic applied ornament, rather capricious.

Nevertheless, the Australian metalwork shown at the London International Exhibition of 1862 spectacularly demonstrated the literal use of natural elements, and defiantly incorporated emu eggs as ornaments — in complete contravention of Principle 13. Colonial design was clear and decisive and in the opinion of J.B. Waring, also a contributor to *The grammar of ornament*, was characterised by 'very good taste and much originality of treatment'.[21] Furthermore, the dissemination through published illustrations of these exhibition pieces did a great deal to stimulate the production of this type of ceremonial metalwork in the colonies. The defiant capriciousness and novelty of the designs also went some way to establishing the international recognition of a set of distinctive and appropriate national icons and defining a unique Australian grammar of ornament.[22]

Many of the objects in the Vizard Foundation Collection embody the values of a society in dynamic progress. Some are prizes awarded for enterprising achievements, marking activities such as the pursuit of knowledge, civil, military and religious service, agricultural and architectural progress and sporting prowess. More importantly, these gold and silver objects can be seen as representative of a plethora of social and cultural rituals — from a colourful day at the equestrian races to the genteel consumption of tea — which symbolised values of national identity, of community, and of belonging.

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[21] Quoted in Hawkins,
Nineteenth century Australian silver, vol.2, p.270.

[22] See J.B. Waring, *Masterpieces of industrial art and sculpture at the International Exhibition 1862*, plate 202, and *The Art Journal illustrated catalogue of the Exhibition 1862*, p.153. For discussion of particular design elements illustrated in the Vizard Foundation Collection, see below by Brian Hubber,
'The Aboriginal figure', 'Fern motifs' (wood, bone, coconuts, eggs — even a possum's scull' and Brian Hubber and Christine Jones 'Kangaroo'

MELBOURNE'S FIRST WATER FOUNTAIN
Brian Hubber

"When we erect a public fountain, inaugurate it with municipal festivities, and bestow upon it the name of our Sovereign, it should not resemble a trundling mop encircled by fishmongers' jets."

The Editor, *Argus*, 10 August 1859

Fig.7
Samuel CALVERT
The New Fountain, Melbourne, 1859.
Courtesy State Library of Victoria,
Picture Collection

THE GOLD RUSHES of the 1850s attracted a huge number of people to the city of Melbourne. The population jumped from a little over 20,000 in 1850 to more than a quarter of a million only ten years later. Fortunately, the Gold Rushes also generated great wealth, allowing the city to finance an ambitious program of urban development. This program provided for large-scale infrastructure works, including water and gas supplies, paving of streets and roads, provision of essential health, social and cultural services and the construction of public buildings. The city also paid attention to the detail of minor works such as gardens and tree plantings, letter boxes and public fountains.

It was shortly after the water mains were installed that Melbourne got its first water fountain at the intersection of Collins and Swanston streets. Officially opened on 9 August 1859, it was christened the Victoria Fountain. Standing 18 feet high (5.4 metres), the detail of the Fountain was described in the *Age* as follows:

> in the centre of the basin is an elegant column, around which are six beautifully formed dolphins — these rest on beds of rock, and have a very pretty effect. A little higher is another basin in the shape of a shell, and at the apex dolphins are again to be found in miniature. The water is ejected out of their nostrils, and when the fountain is playing the coup d'oeil will be charming in the extreme.[1]

Despite the complimentary words of the *Age*, however, like all public art in Melbourne, the fountain immediately created controversy. While acknowledging the practical difficulties of the location of the fountain, the editor of the *Argus* newspaper took the city to task. Describing it as nothing more than a "collection of squirts" and as "feeble syringes and weeping quatrefoils", he commented that "the fountain is worthy of the Corporation, and the Corporation is worthy of the fountain". More sarcasm followed before the *coup de grâce* was

[1] Opening of the Victoria Fountain, *Age*, 10 August 1859

delivered: "When we erect a public fountain, inaugurate it with municipal festivities, and bestow upon it the name of our Sovereign, it should not resemble a trundling mop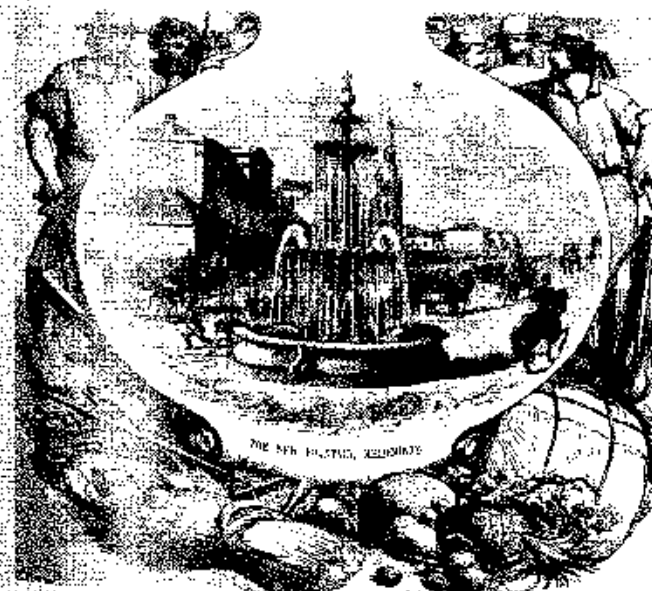 encircled by fishmongers' jets". The editor, while having fun at the expense of the city's aldermen, was making a serious point. The city should have been aware of design issues — from letterboxes and public fountains right through to the grandest of public and private buildings.[2]

Almost mirroring the press coverage received by the *Argus*, the opening ceremony itself seems also to have been a bit of a shambles. The official party arrived about half an hour late. The Lady Mayoress Mrs Walsh, who was to perform the actual ceremony, arrived even later. The crowd of several thousand saw or heard very little, apart from the former Mayor John Thomas Smith waving his hat in the air and calling for three cheers for the Queen and then three cheers for the Lady Mayoress. Eventually the taps were turned on, and the several dolphins grouped about the fountain's stem, began to spout — feebly at first, as if suffering from a cold, but eventually with considerable vigour and success.

Following the inauguration, the Corporation party adjourned to the Town Hall for a sumptuous "cold collation", catered by Mr H. Jenkins. (Newspapers of this time always describe the catering in great detail.) There were more official speeches, and then John Thomas Smith presented the Mayoress with a very handsome silver claret jug and salver, saying:

> Madam, I have an important duty to perform — to me a very agreeable one I assure you. The Corporation have [sic] determined to commemorate the opening of the Victoria fountain by presenting you with this jug and salver, and have selected me as the medium for carrying their intentions into effect. I have great pleasure in handing you this gift of affection and esteem, for believe me, Madam, they are the feelings we all hold for you and your husband, feelings which it is no affectation to say, are shared by every member of the community.[3]

Mrs Walsh made a "feeling" reply and then the whole party got up to enjoy a quadrille, seemingly entirely oblivious to any carping criticism about the design of the fountain.[4]

The silver *Claret jug* (Cat. no.19) presented to Mrs Walsh on the above occasion is a substantial piece, being some 42 centimetres high. Raised on a cast circular

foot, the bulbous body is embossed and chased on one side with an image of the fountain and on the other with the Arms of the City of Melbourne. As an *Age* journalist noted, the work was evidently that of a colonial artist, "and as such is an exceedingly meritorious performance".[5] In 1877, Mrs Walsh, true to her word that the gift would be treasured not only for its intrinsic worth but also for the generosity displayed by the donors, passed the jug on to her grandson, Henry Bowring Walsh, on the occasion of his 21st birthday.

While the gift of the *Claret jug*, an exquisite piece of silverware, demonstrated the significance of the erection of Melbourne's first water fountain, the fountain did not remain in its original location for very long. Not only had the *Argus* editorial suggested that the fountain might be short-lived in its Collins street location, the designer, Sullivan, was also clearly frustrated with the limitations of the site. Following the *Argus*'s sarcastic editorial, Sullivan had responded with a letter to the editor, pointing out the physical limitations of the site of the fountain:

> Melbourne was never planned with a view to public fountains; the consequence is, that no more than 10 feet was allowed for the basin. May I ask, how was it possible to project water otherwise than

Fig.8

William EDWARDS
Presentation claret jug, c1859.
Cat. no.19 (detail)

[2] [Editorial], *Argus*, 10 August 1859.

[3] 'Opening of the Victoria Fountain', *Age*, 10 August 1859.

[4] 'Inauguration of Street Fountain', *Argus*, 10 August 1859, and 'Opening of the Victoria Fountain', *Age*, 10 August 1859.

[5] 'Opening of the Victoria Fountain', *Age*, 10 August 1859.

in small streams — which you are pleased to call squirts — without a receiving basin that would have blockaded all thoroughfare?[6]

He went on to defend the design, pointing out that the *Argus* itself had previously praised the fountain, describing to it as being "remarkably graceful in its proportions".[7] Moreover, a gentleman "referred to as an authority on special matters of taste" had already congratulated Sullivan on the success of his design.

Be it as a consequence of these logistical considerations or otherwise, by March 1862 the fountain had been relocated to the Carlton Gardens,[8] where A.C. Cooke depicts it in a wood engraving published in the *Illustrated Melbourne Post*. The accompanying text explains:

> The fountain… formerly stood at the intersection of Collins and Swanston streets, where the traffic is greater than anywhere else, and where, of course, it was an obstruction… The work of removal and re-erection was undertaken by Mr. Sullivan, the designer and builder of the fountain… Mr. Sullivan has raised it on a base of grotto work in imitation of the Colosseum, London. The structure now stands 30 feet high and it is intended that the principal jet shall rise 40 feet more.[9]

Sullivan clearly appreciated the more spacious site, and later photographs of what became known as the "Dolphin Fountain" show it beautifully situated in its own ornamental pond surrounded by luxuriant gardens.[10]

In addition to the depictions of Cooke and these later photographs, a number of other images of the fountain exist. The earliest was a wood engraving that appeared in *The News Letter of Australasia* for July 1859, that is before the official opening. The artist, Samuel Calvert, appears to have taken some liberties, but perhaps he was working from the plans rather than from the actual fountain. Certainly Calvert depicts each of the dishes as larger than the actual fountain. It is this early illustration which was almost certainly the model for the design of the silver *Presentation claret jug* — the horseman at right is the most obvious feature imitated on the jug. The scene depicts the fountain as the central feature and at left is the north side of Collins street, looking east from Swanston street. Some of the buildings can be identified — a fence surrounds the Town Hall reserve, then comes J. Sleight, Undertaker,

at No.71, the Mechanics' Institute and further up the hill is the Scot's Church.

A photograph of the opening ceremony survives in the State Library of Victoria.[11] Taken by Barnett Johnstone, this photograph depicts the fountain almost lost within an immense crowd. Johnstone's photograph was the basis for another wood engraving by Samuel Calvert, which appeared in the *Temperance League Almanac for 1860*, and which has since been reproduced in Michael Cannon's *Melbourne after the Gold Rush* (1993). In this second wood engraving, Samuel Calvert is not above a bit of astute product placement: Neave's Building, across the street from the fountain, housed the business of his brother William, ornamental printer and publisher. A second photograph also exists in the Royal Historical Society of Victoria (and is reproduced in *Victoria Illustrated*, Melbourne, 1985, p.105). In this the fountain is looking rather forlorn, enclosed in an iron picket fence, perhaps an indication of its fate.

It is not known when, but sometime after 1908 the Dolphin Fountain was removed from the Carlton Gardens. Whether it was again relocated or discarded is unknown. There is a Dolphin Fountain in the Fitzroy Gardens, but this is a modern fountain, designed by June Arnold and built in 1982.

[6] *Argus*, 11 August 1859, p.5.

[7] *Argus*, 29 July 1859, p.4.

[8] *Victoria Illustrated*, Melbourne, 1985, p.105, dates the relocation to July 1861.

[8] *Illustrated Melbourne Post*, March 1862, pp.18 and 21.

[10] For later illustrations of the Dolphin Fountain, see State Library of Victoria, Picture Collection, H24881, H31510 and H36145/95.

[11] State Library of Victoria, Picture Collection, H27159.

TRADITIONALLY, the foundation stone was both an object and an idea. As an object the foundation stone was literally the first stone laid of the foundations. Or it might be a cornerstone, the first stone laid above ground (traditionally at the northeast corner). The foundation stone then was the first step in the construction of a building, and by extension it was the first step in the construction of an institution and a civilisation.

The laying of foundation stones, cornerstones and memorial stones for public buildings was always conducted with great ceremony in 19th-century Australia, as the new migrant society attempted to create a great civilsation in the Southern Hemisphere. Often, the presiding dignitary would be presented with a momento of the occasion — a trowel, a spade, once even a wheelbarrow, usually done in highly worked silver. Upon the occasion of laying the foundation stone for the Hawthorn Church and National School, the Governor Charles Joseph La Trobe was presented with a ceremonial trowel made by J.H. Bates of Melbourne around 1853 (Cat.no.2). The blade has a vine and grape border with scrolling to the ferrule and a turned handle (probably whale tooth) engraved with similar decoration.

A second, very elaborate foundation set is that for Wilson Hall at the University of Melbourne (Cat.no.44). Wilson Hall was a massive neo-gothic confection, designed by Melbourne architect John Reid and paid for by Sir Samuel Wilson. The exterior was of durable Sydney sandstone while the interior was of softer New Zealand limestone. The whole of the interior was richly panelled in oak with massive oak doors. The roof consisted of open beams ending in winged angels holding shields. The floor was of ornamental parquetry. A large-stained glass window in the south wall contained Wilson's coat of arms. No expense was spared. James Nation & Co. built the hall in 1878 and 1879 at a cost of £40,000.

Between 1852 and 1881 Sir Samuel Wilson amassed a huge personal fortune, based on extensive pastoral interests in Victoria, New South Wales and Queensland. In 1874 he was said to own 600,000 sheep and to have an income of £100,000 per year. In 1875 he was knighted.[1] Wilson was a great colonial success story, and yet he himself stated at the Wilson Hall opening ceremony:

> I am pleased to think that in giving the donation
> for this building, I may be of some service to this country
> in which my efforts have been placed by a kindly Providence.[2]

Clearly, Wilson believed wealth brought with it a great social responsibility.

The *Wilson Hall presentation trowel set* is housed in an Australian blackwood box, felt-lined and with Wilson's coat of arms engraved in silver on the upper lid. The set itself consists of three separate tools: a mallet, a trowel and a mortar board — the latter in two parts. The trowel is of solid silver decorated with Australian flowers and foliage and is inscribed: "Presented to the Honourable Sir Samuel Wilson on the occasion of laying The Memorial Stone of The Wilson Hall in the University of Melbourne 2nd day of October, 1879". The mallet is of carved wood enriched with several mountings of chased silver. The wooden mortar is also handsomely carved and elaborately mounted in silver, the centrepiece being engraved with Wilson's coat of arms. All the wood is native blackwood, chosen for its beautiful grain.

On 25 January 1952, on an afternoon of high temperatures and a hot northerly wind, Wilson Hall burnt down. The blaze was said to have been watched by more than 10,000 people. Little was saved, although the original memorial stone was removed to the Melbourne General Cemetery. A new Wilson Hall was built in the modernist, functional style. The *Wilson Hall presentation trowel set* is one of the few remaining testaments to John Reid's gothic masterpiece.[3]

[1] Samuel Wilson's coat of arms is engraved on the top of the box containing the *Wilson Hall presentation trowel set* as well as on the mortar board. John Hawkins gives a technical description of the arms in 'A Unique Presentation', *The Australian antique collector*, 1985, pp.65 – 67: it reads in part "... on a chief of the last a representation of the end elevation of Wilson of the University of Melbourne between two salmon naiant proper..." The incorporation of the end elevation of the hall showed Wilson's pride and interest in the University of Melbourne. The salmon are a nicety: Wilson was said to have introduced them into Australian waters.

[2] *Proceedings on laying the memorial stone of the Wilson Hall of the University of Melbourne*, Melbourne, 1879.

[3] J. Poynter and C. Rasmussen, *A Place apart: the University of Melbourne: decades of challenge*, Melbourne, 1996, pp.110 – 114.

FIG.9
William EDWARDS
Wilson Hall presentation trowel set c1879.
Cat. no.44 (detail of trowel)

FIG.10
Laying memorial stone of the Wilson Hall, Melbourne University, 1879.
Courtesy State Library of Victoria, Picture Collection

Our museums and art galleries are full of ferns. You can see them pressed into albums, etched onto porcelain, adorning epergnes and rising from the octofoil bases of silver-mounted emu eggs, as well as stencilled on furniture and celebrated in native prints, lithographs, photographs and paintings.

Tim Bonyhady, *The Colonial Earth*, Melbourne, 2000

PEOPLE went crazy for ferns early in the 19th century, from their scientific description by Sir William Hooker in such botanical classics as *Icones filicum* (1831) and *Genera filicum* (1842) to their widespread introduction into English gardens and landscape. The Australian fern forests were immediately attractive to British settlers, both for picnickers on hot summer days and for fern gatherers intent upon collecting for their own gardens in the suburbs.

As early as 1790, William Gilpin described the fern as "most picturesque" because of "the form of the leaf—its elegant mode of hanging—and its dark-brown polished stem". Romantic artists were encouraged to treat the fern and its sublime forests. Eugene von Guérard's *Ferntree Gully in the Dandenong Ranges* proved to be extremely popular among colonial audiences, first exhibited in 1857 and then again in a city shop window in 1858 and 1859. It was the subject of much attention, and was especially admired by the *Argus*'s influential art critic James Smith. Eventually the painting was sold to Frederick Dalgety who took it to England and displayed

it at the London International Exhibition of 1862. The painting was further popularised by being lithographed and included in von Guérard's *Australian Landscapes*, published in 1867.

The success of *Ferntree Gully in the Dandenong Ranges* encouraged excursions to Ferntree Gully near Melbourne, but the fern craze (or *pteridomania*) was an Australia-wide phenomenon. For example, *The Railway Guide to New South Wales* featured an extended article by William Woolls entitled 'Remarks on the flora of the Blue Mountains', followed by 36 superb illustrations of ferns by the renowned Harriett Scott of Sydney.[1] Fern gullies, be they on the Dandenong Ranges, the Blue Mountains, or the slopes of Mt Wellington near Hobart, were the lungs of the growing colonial metropolises.

Ferneries were also common in botanical and municipal gardens and at the Melbourne international exhibitions of 1880 and 1888. One of the finest colonial ferneries was built by John Raddenberry at the Geelong Botanic Gardens. (While the fernery no longer exists, its spirit is kept alive by the survival of a magnificent fern-book.[2]

But the fern was more than just an ornamental plant; many considered it be an emblem of Australia — as it is now an emblem of New Zealand. Around 1860 the artist Nicholas Chevalier incorporated the fern into his *Fancy Dress Emblematic of Australia,* designed for the governor's wife, Lady Barkly. Chevalier's design included a fan of lyrebird and parrot feathers, a diadem of gold nuggets with the Southern Cross as the centrepiece, lambskin trimming on the bodice and ferns embroidered around the gown. Towards the end of the century, James Smith hoped that an Australian architect might one day 'find in the tree fern the 'leit-motif' of a new style of architecture which will reflect the *genius loci* [the spirit of the place]'.

The Vizard Foundation Collection contains several pieces which reproduce a number of floral motifs, such as vine leaves on the claret jugs (Cat. no.21), fruits of the earth (Cat. no.19), and Australian banksias (Cat.no.35) and grass-trees (Cat. nos.20 and 40). However, by far the most common floral motifs are the ferns. They are everywhere.

The coffee and tea service made by Wendt of Adelaide around 1892 has maidenhair fern leaves engraved onto the body of all four pieces (Cat. no.49). Two small gold presentation cups made for Kilpatrick & Co. around 1879 also have engraved fern-leaf

wreaths supporting an engraved image of a merino sheep (Cat. nos.26 and 27).

Each piece of a coffee and tea service made by William Edwards of Melbourne around 1860 has on the obverse an embossed cartouche flanked by kangaroos, emus and two tree ferns (Cat. no.20). The reverse of each piece is also embossed with individual scenes of Australian life — the bullocky bringing the wool to port, a horseman tethering a brumby, a kangaroo hunt, and a farmer and sheep.

Often the fern would be more than decoration: it could also be an integral part of the structure. There is a number of mounted emu egg cups, in which a tree fern forms the stem of the mount. Perhaps the most striking example is a silver mounted emu egg casket made by William Edwards around 1860 (Cat. no.13). The egg is in two hinged sections and is mounted horizontally on two tree fern stems with applied foliage. The use of tree ferns is only part of this piece's nationalistic ornament, which also includes a spear-throwing Aborigine, a kangaroo, and a finial of two emus among fern leaves.

The fern, both as leaf and as tree fern, became part of the Australian 'grammar of ornament' used by silversmiths, who were tapping into a contemporary taste, even a craze for ferns.

[1] Sydney, 1879.

[2] Held at the Geelong Historical Records Centre. For the Australian experience, see Richard Aitken, 'Australian Shadehouses and Ferneries', *Historic Environment*, vol.4 no.3, 1985, pp.5 – 16.

FIG.11

Samuel CALVERT
Fern Gatherers, 1877.
Courtesy State Library of Victoria, Picture Collection

FIG.12

Nicholas CHEVALIER
Fancy Costume Emblematic of Australia, c.1860.
Courtesy National Library of Australia, Pictorial Collection

THE ABORIGINAL FIGURE
Brian Hubber

a dying race. Photographers, artists, ethnologists and historians recorded in detail what for them was the inevitable decline and demise of the Aboriginal people. A search of the State Library of Victoria's image database reveals numerous "last of tribe" portraits: Barak, last chief of the Yarra Yarra tribe, 1885; Billy and Alice Murray, last of the Colac tribe, c.1901; Eliza and Peter, the two last of the Westernport tribe; last of the Geelong tribe, c.1860; Jimmy Dunbar, last of the Mordialloc tribe, 1877; Wilmot Abraham, last of the Warrnambool tribe, c.1920.[1] And so the list goes on. Even as late as 1934, Percy Leason's portraits were exhibited as "The Last of the Victorian Aborigines" (Athenaeum Gallery, Melbourne, September 1934).[2]

For white settlers, the Aborigines were a stone-age people — a people whose time had past. They were no longer Rousseau's noble savages of the 18th century. In the more populous areas of southeast Australia, they were no longer a threat to settlement. By the late 19th century Aborigines were more likely to be known through studio portraits and postcards, through popular books and museum dioramas, and through the decorative arts — architecture, prints, glass and ceramics, furniture,[3] and, of course, gold and silverware.

The Aborigine then suffered the indignity of becoming part of what Jonathan Sweet refers to as the Australian 'grammar of ornament'.[4] When furniture-maker Robert Prenzel first arrived in Australia he had continued to work in the European revival style —

> The Gothic and the wide sweeps
> and delicate outlines of the Renaissance
> designs. But I did not go far with that
> type of work. Mr Panton, my friend and
> counsellor in those early years, advised
> me to carve things which would be more
> readily understood… the flora and fauna
> of Australia.[5]

The silversmiths had learnt this same lesson more than fifty years before Prenzel. They had developed an Australian grammar of ornament, which included the Aboriginal figure.

In fact, the Aboriginal figure could sometimes be incorporated into a revivalist style. In the Vizard Foundation Collection there is a *Mounted emu egg* (Cat. no.34), attributed to Johann Heinrich Steiner of Adelaide and made about 1860. This piece consists of a horizontally mounted egg with a kangaroo finial and supported by an Aboriginal man kneeling on one knee, very much in imitation of the classical Atlas who was condemned to carry the sky on his shoulders forever. This piece might be compared to a similar, although more ornate mounted emu egg made about 1862 for Steiner and attributed to Julius Schomburgk.[6]

More common is the depiction of Aborigine as hunter. A 20th-century *Boomerang letter opener* (Cat. no.36) has a small Aboriginal hunter as a handle. More substantial uses of the Aboriginal motif are *Mounted emu egg casket* (Cat. no.13) and *Centrepiece* (Cat. no.48). The first piece, made by William Edwards of Melbourne around 1865, has the egg mounted horizontally with applied vine leaves at each end (a possum and cockatoo cavort in the foliage) and with a finial of two emus among fern leaves. The egg is supported by a pair of tree ferns, under which is an Aboriginal hunter, spear raised, stalking a grazing kangaroo.

The second piece, made by Jochim Matthias Wendt of Adelaide around 1880, consists of a vertically mounted egg with cockatoo finial and inset diorama of kangaroo, emu and tree fern. At left an Aboriginal hunter triumphantly brandishes his spear over a freshly killed emu. At right a kangaroo grazes. Paul Donnelly has made the point that this type of hunting scene imitates European models,[7] but might there also be a great irony here? Wendt depicts the triumphant stone-age hunter, and yet the prevailing belief is that the Aborigine is anything but triumphant — he is in fact a member of a dying race.

The silversmiths could be great ironists. Witness the extremely ornate *Lady's companion*, made by Wendt's Adelaide contemporary, Johann Heinrich Steiner, around 1870.[8] This piece consists of a vertically mounted emu egg, hinged to open up to two silver-worked perfume bottles made from Queensland beans. A tableau on the base depicts an Aboriginal woman raising her hands in protest to an aggressor while a wounded man lies on the ground between them. There is an apparent conflict

between the romantic function of the piece and the violence of the tableau, until it is realised that the tableau depicts an Aboriginal courtship, often shown to be a violent encounter.[9] The silversmith Steiner then is juxtaposing the refined emotions of European society with the brutal passions of the primitive Aborigine. Steiner is not merely adopting a stock ornament from the Australian grammar; he is being deliberately ironic.

Another type of Aboriginal figure occurs on the Vizard Foundation's *Mounted emu egg cigar humidor* (Cat. no.50), attributed to Jochim Matthias Wendt and dating from around 1880. This piece consists of a mounted emu egg with kangaroo finial, suspended between an Aboriginal man and woman standing on tree-stumps. The top third of the egg is hinged and opens to a velvet-lined cigar humidor. Wendt explicitly puts the Aboriginal figures into subordinate positions — serving up cigars to the gentlemen after a particularly fine dinner? The tree stumps hint at the devastated forests, but this may be an unconscious reference on the part of Wendt.

The Vizard Foundation Collection has several pieces that depict Aboriginal figures in a number of guises — as Atlas, as hunter, and as servant. These depictions are always more or less political in reflecting prevailing social attitudes towards what was thought to be a dying race.

One of the prevailing attitudes towards Aborigines in the latter half of the nineteenth century was nostalgia — nostalgia for

[1] State Library of Victoria, Picture Collection H24659 (Barak), H19574 (Murrays), H13542 (Eliza and Peter), H17934 (Geelong), IAN 14/05/77/68 (Dunbar) and H22851 (Abraham).

[2] *Recognition: Percy Leason's Aboriginal portraits,* Canberra, 1999.

[3] For furniture, see T. Lane, *Robert Prenzel 1866 – 1914: his life and work,* Melbourne, 1994.

[4] See above for J. Sweet, 'Belonging before Federation: design and identity in Colonial Australian gold and silver'.

[5] Robert Prenzel in A. Kirkland, 'The artist: some words with Prenzel', *Triad,* 10 May 1923, p.23, quoted in Lane, *Robert Prenzel,* p.16.

[6] Paul Donnelly speaks about this adaptation of revivalist styles in his 'Tarnished silver', in *Australian gold & silver 1851 – 1900,* ed. by Eva Czernis-Ryl, Sydney, 1996. For the 'Aborigine as Atlas' piece, see plate 41, p.59. For a more large-scale treatment of 'Aborigine as Atlas', see the trophy representing the more than 5.5 million ounces of silver taken out of Broken Hill mines, exhibited at the Melbourne International Exhibition, 1888. For a photograph of the trophy see J.B. Hawkins, *Nineteenth century Australian silver,* Woodbridge, Suffolk, 1990, vol.2, p.326.

[7] Donnelly, 'Tarnished silver', p.65.

[8] Donnelly, 'Tarnished silver', plate 42, p.60. For other examples, see Hawkins, *Nineteenth century Australian silver,* vol. 2, pp.113 – 118.

[9] See, for example, George Strafford, 'Aboriginal courtship', in *The news letter of Australasia,* no.58, June 1861.

FIG. 13
William Edwards
Mounted emu egg casket c1865 (detail)

THE USE OF organic materials with decorative gold and silver has been common since the Middle Ages. Mazers (medieval drinking vessels) were usually made of turned wood with a decorated silver mount and lip-band. Highly polished drinking horns were often mounted with a silver lip-band, silver feet and sometimes a silver tip. The coconut, valued for its rarity and supposed medicinal qualities from as early as the 13th century, forms a natural drinking vessel when turned and polished. The nut was usually mounted with an ornate silver stem, base and lip-band; the latter was often engraved with a suitable Latin motto such as "Drink your wine joyfully".

The ostrich egg was another rare and exotic material. They were often referred to as Gryphon eggs in medieval inventories. The ostrich egg, sometimes painted, served as the bowl of the cup, set in an elaborate silver mount. French examples of this type of cup are known from the early 15th century, but the style was most popular from the 16th century. Mounted ostrich eggs were commonplace in the 19th century. Indeed the fashion for ostrich eggs and feathers put pressure on ostrich numbers in the wild, at least until ostriches began to be farmed in the 1850s. *All that glitters*
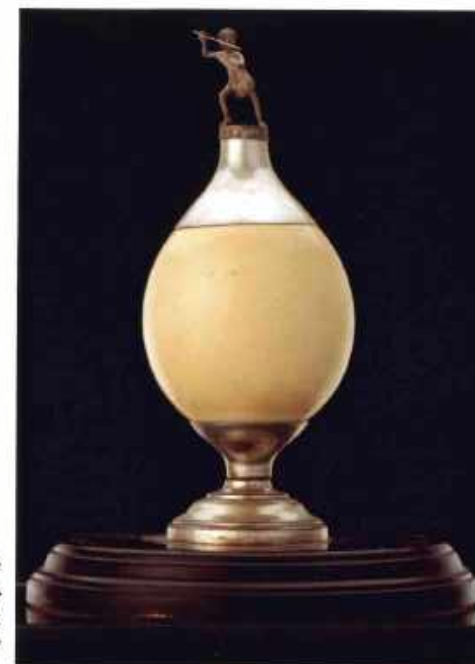
FIG.14
Edward Fischer
Mounted ostrich egg, not dated.
Geelong Gallery

includes an Australian example of an ostrich egg mounted on an electroplated silver stand and wooden base (Cat. no.53). The piece is marked by Edward Fischer of Geelong. Other examples are known from South Australia, where ostriches were farmed for their feathers in the 1880s for use in ladies' fashions.

In the 19th century, however, it was the emu egg, the egg of Australia's native bird, that was most commonly combined with ornate gold and silver work. The earliest existing Australian silver mounted emu egg bears an inscription for 1859 and the mark of William Edwards, an English-trained silversmith who arrived in Melbourne in 1857.

The Vizard Foundation Collection provides considerable evidence of the great fashion for emu eggs (and related Australian fauna and flora). It should be noted, however, that the use of the emu egg also served the practical purpose of concealing the faults made by unskilled workmen in raising a bowl from a flat sheet of silver.

Emu eggs can be mounted in a variety of ways. They can be vertical or horizontal. They can be purely decorative or might also serve a function. A simple but elegant salt cellar (Cat. no.14) by William Edwards of Melbourne consists of a vertical part emu egg mounted in a bowl with beading to the rim and a tree fern stem on a circular foot with cartouches and emus in a native landscape.

A more sophisticated usage is a cigar humidor attributed to J.M. Wendt of Adelaide around 1880 (Cat. no.50). Raised on a realistically embossed oval base, the piece features cast figures of a male and female Aborigine standing on tree stumps supporting a hinged emu egg with kangaroo finial and kangaroo head handle opening to reveal a fitted interior.

Apart from mounting, a number of other techniques were employed for further decorating the egg. The use of inset dioramas is illustrated by another piece by J.M. Wendt of Adelaide (Cat. no.48). Set on a realistically chased oval base with Aborigine at left with raised waddy and standing on a freshly killed emu and at right a grazing kangaroo. The egg has a cockatoo finial and cameo insert of a kangaroo, emu and tree fern.

From the middle of the 1870s, egg carving was also practiced, as is illustrated by a very fine silver-mounted carved emu egg centrepiece made by Johann Heinrich Steiner of Adelaide around 1890 (Cat. no. 32). The egg is carved with an emu below a cockatoo perched in a tree. It is mounted on a tree fern stem with applied

leaves on a naturalistic circular base and surmounted by a cast emu finial. Painted emu eggs are also known from this period.

Emu eggs may have been the most common organic material used in Australian silverware, but the list can also be extended to quandong nuts and Queensland beans, whale's teeth handles for presentation trowels (for example, Cat. no.2), wooden bases, and perhaps most unusual a mammoth's tooth.[1]

Another organic material utilised was horse's hoof, often turned into a momento. The museum of the Royal Irish Constabulary houses the silver-mounted hoof of a horse, that having served at the Battle of Waterloo in 1815 was then in the Dublin police for 33 years. In Te Papa Tongerewa Musuem of New Zealand is a silver mounted horse's hoof inkstand made from the hoof of *Danebury*, a champion racehorse. The Vizard Foundation Collection includes a silver *Mounted horse hoof snuff box* (Cat. no.30), which a previous owner believed came from a horse retrieved from the *Loch Ard* wreck. (One must be careful of such undocumented collector's lore. Christian Ludwig Qwist, the maker of the snuff box, died in 1877, the year before the wreck of the *Loch Ard*.)

[1] For a gold aborigine on a mammoth tooth base by Julius Hogarth of Sydney, see J.B. Hawkins, *Nineteenth century Australian silver*, Woodbridge, Suffolk, 1990, vol.1, p.77, colour plate 7.

FIG.15
Attributed to **Jochim Matthias WENDT,**
Mounted emu egg cigar humidor c1880.
Cat. no.50 (detail)

Kangaroo, Kangaroo
Thou Spirit of Australia

Barron Field, *First fruits
of Australian poetry* (1819)

THE ENGLISH HISTORY of the kangaroo started at Endeavour River on the 22nd June 1770, when Joseph Banks, the botanist on Cook's first voyage, noted in his journal,

The People who were sent to the other side of the water in order to shoot Pigeons saw an animal as large as a grey hound, of a mouse colour and very swift.

A few weeks later Banks was able to study a specimen of the animal, after a ship's officer managed to shoot one. Banks was amazed "as it had not the least resemblance of any [European animal] I have seen". It was also Banks who noted that the Aborigines called the animal "kangooroo".[1]

Following the return of the *Endeavour* to England, accounts of the voyage created a sensation. Eventually, the official account,

edited by John Hawkesworth was published in 1773. It contained the first published illustration of a Kangaroo, an engraving after a painting by the well-known animal painter George Stubbs.[2] Stubbs had based his depiction on the blown-up skin of that kangaroo which had so astonished Banks. The Stubbs kangaroo, although not entirely accurate, proved to be incredibly tenacious, appearing in numerous books and prints, as well as on cups, plates, snuff boxes and silverware right through to the end of the nineteenth century.

The kangaroo's natural heraldic stance (*rampant*) led to its early adoption in various nascent Australian coats of arms, most notably on the flag flown by John Bowman at his farm "Archerfield" near Richmond upon the occasion of the arrival of the news of the victory at Trafalgar.[3] Of course, it is still the kangaroo and emu that support Australia's official coat of arms.

It is no surprise then that the kangaroo is a decorative element on numerous pieces in the Vizard Foundation Collection. They appear as finials on a number of mounted emu eggs (Cat. nos.34, 35 and 50).[4] A small cast kangaroo acts as the handle on a boomerang letter opener (Cat. no.38). An oval tea caddy by Frank Grady is engraved with a kangaroo (Cat. no.25). Two larger cast kangaroos act as paperweights (Cat. no.10). These latter pieces are evidence for the craftsman's skillful modelling and meticulous attention to the delineation of fur.

The kangaroo also appears in more realistic settings, often in conjunction with other native flora and fauna and with Aboriginal figures. A *Mounted emu egg casket* by William Edwards of Melbourne represents a kangaroo and Aboriginal hunter beneath a pair of tree ferns (Cat. no.13). A *Tea/coffee service*, also by Edwards, has a realistic mother and joey as finial on the teapot — an appropriate image for an instrument so identified with the domestic setting (Cat. no.20). The same teapot also represents the kangaroo in a realistic hunt scene, and each of the four pieces of the service depicts pairs of kangaroos and emus flanking a blank cartouche. A *Mounted emu egg* by J.M. Wendt (Cat. no.48) has an inset diorama with kangaroo and emu under a tree fern.

A kangaroo, emu and grass-tree make up another realistic tableau in a *Cameo brooch* made around 1885 (Cat. no.40). This and another *Brooch* (Cat. no.39) also depict the kangaroo and emu at left and right on the frame. Silversmiths often combined these nationalistic elements with more traditional ones such as the dove, owl and bow — signifying love and peace, wisdom, and unity.[5]

The nationalistic quality of the kangaroo and emu also resulted in their frequent use as silversmith marks. In Britain, the maker's mark signified a number of important pieces of information — the quality of the silver, the maker's name, the year and place of manufacture. In colonial Australia, the mark had lost most of this significance. However, Australian maker's very often still indicated their initials and the quality of the metal — and many also introduced what might be called proto-trademarks, incorporating national symbols. Within the Vizard Foundation Collection, William Edwards is the best example of the nationalist trademark. Quite a number of pieces (Cat. nos.12, 14, 15, 16, 17, 19 and 20) use his distinctive "[kangaroo] WE [emu]" mark. J.H. Steiner was another to incorporate the kangaroo and emu into his mark (Cat. nos.32 and 33).

It was the boxing kangaroo that so captured the nation's imagination during the 1983 Americas Cup campaign. And Qantas's flying kangaroo must be one of the most recognisable trademarks in Australian business history. Furthermore, who can forget Skippy the bush kangaroo who graced our television screens for so many years? The kangaroo is the quintessential symbol of Australia, and this was recognised very early by the silversmiths of the 19th century.

[1] *The 'Endeavour' journal of Joseph Banks 1768 – 1771*, ed. by J.C. Beaglehole (Sydney, 1962).

[2] J. Hawkesworth, *An account of the voyages undertaken by the order of His present Majesty, for making discoveries in the southern hemisphere* (London, 1773).

[3] T. Lane, *The kangaroo in the decorative arts*, Melbourne, 1979, p.[2].

[4] In the Vizard Foundation Collection, emus are also commonly used as finials — a natural choice given that many surmount emu eggs. J.M. Wendt used a number of very distinctive cockatoo finials, for example, on *Tea/coffee service* (Cat. no.49) and *Mounted emu egg with inset diorama* (Cat. no.48).

[5] For other examples of the use of these motifs in Australian colonial jewellery see Sotheby's *Fine Australian and international paintings and Australia 2000*, Sydney, 2000, no.551 (kangaroo, emu and dove), *Australian Business collector's annual Bicentennial edition*, Sydney, 1987, p.191 (dove and bow), and *Australian gold & silver 1851 – 1900*, ed. by Eva Czernis-Ryl, Sydney, 1995, p.30 (bow and shield).

FIG.16

[after **George STUBBS**]
Kangaroo, 1773.
In: *John Hawkesworth, An account of the voyages undertaken by the order of His present Majesty, for making discoveries in the southern hemisphere*, London, 1773. Courtesy State Library of Victoria, Rare Printed Collections

FIG.17

Jochim Matthias WENDT
Mounted emu egg with inset diorama c1880.
Cat. no.48 (detail)

I am afraid the Australian boy is ever keen after
his own interest. He believes in the substance
not the shadow... In his sports, about which
he is so ardent, he acknowledges that the honour
and glory of winning a race is very well, but
he prefers it accompanied by a silver cup.

Edward Kinglake, *The Australian at home*,
London, 1891

AUSTRALIANS are besotted with sport. They love to play.
They love to win. They love to take home a trophy. Even today
the crowning event of our great sporting occasions — the
Melbourne Cup, the AFL Grand Final — is the presentation
and parading of the championship cup.

The trophies of five sports are represented in the Vizard
Foundation Collection — rowing, horse racing, coursing,
shooting and roller-skating. All are still played today, although
perhaps no longer as popular as they were in the 19th century.

Rowing is represented by a number of very fine silver beakers
from early in the 20th century (Cat. nos.3, 4, 5, 7, 8, 9 and 29).
These were prizes at the Melbourne Amateur Regatta,
an annual sporting and social event. Two traditional prize cups
date from the 19th century. The first is the *Melbourne Regatta
trophy* 1869 (Cat. no.41), decorated in a stylised fashion,
except for the baroque dolphin entwined round the stern,
giving the cup an aquatic reference. The second is the
Melbourne Annual Regatta's Leader Challenge Cup 1877
(Cat. no.42), beautifully engraved with an inscription wreathed
by fern leaves on the obverse and a very stylish gentleman

rower complete with oar blade on the reverse. The Leader
Challenge Cup was won in a thrilling race by Geelong's very
own Barwon Club.

> It was the best race of the day. The Melbourne
> and Barwon crews at once assumed a slight
> lead, the Barwon having a small advantage,
> and the Banks' crew coming third. The Barwon
> crew gradually drew ahead, and at the junction
> the Warehousemen rapidly passed the Melbourne
> crew and held their lead. They were unable
> to overhaul the Barwon crew, who came in the
> winners by a good length, a like distance dividing
> the second and third boats.

Horse racing, of course, has been a long-time obsession for
many Australians. (As they say, the Melbourne Cup is the race
that stops a nation.) The earliest racing trophy in the Vizard
Foundation Collection is *The Farmer's Cup* 1860 (Cat. no.12),
a silver mounted emu egg decorated with roses on the base
and grape vines on the stem. The rim is inscribed with details
of the winner: "Farmer's Cup, Won at the Broadmeadows
Races, March. 3rd. 1860. By Mr. John Mackintosh's, "Rover'."

Two racing cups from Adelaide which appear in the Vizard
Foundation Collection are good examples of the local taste
for classical revivalist gold and silverware. Johann Heinrich
Steiner's *Adelaide Hunt Club Cup* 1881, crafted in 18-carat
gold, is shaped like an ancient Greek *lekythos*. Steiner, in fact,
appears to have experimented with claret jugs in the classical
revival style from the late 1870s. Two reasons are put forward
for this shift in taste. The first was the influence of the
sensational archaeological finds made by Schliemann at what
was thought to be the city of Troy. The second was more
practical. John Hawkins has suggested that at about this time
an unknown craftsman started with Steiner who was able
to raise the body of a claret jug from the flat.[2] Whatever the
reasons, Steiner and his successor A.L. Brunkhorst produced

a series of classical claret jugs, at first in the shape of the *lekythos*, and later in what
might be called an inverted *lekythos*, in which the base is wider than the neck.[3]
Perhaps taking the lead of rivals, Joachim Wendt produced the *Adelaide Hunt Club
Races' Drag Cup* c1895 (Cat. no.45) in the shape of the inverted *lekythos*.

References to horse racing and the hunt are also noticeable in other pieces from
the Vizard Foundation Collection — for example, the *tea/coffee service* (Cat. no.20)
embossed with a kangaroo hunt and the *Mounted horse hoof snuff box* (Cat. no.30).
Joachim Wendt's *Desk stand* c1860 – 1900 (Cat. no.46) also falls into the category
of equine memorabilia. The central element of the *Desk stand* is a horse's head
within a horseshoe. This lifts out to reveal a compartment, probably used to store
pen nibs. Along the front of the stand is a recess for holding pens; this imitates
a horse trough, from which the horse's head appears to be drinking. The cut glass
ink wells at left and right are held in hooped buckets and have lids decorated
with jockey's cap and whip. The four feet of the stand are in the shape
of a horse's hooves.

J.H. Steiner was also responsible for the *South Australian Coursing Club's Derby
Trophy* c1885 (Cat. no.33). Originally, coursing was the use of hounds to chase game,
but by the end of the 19th century coursing referred to the racing of greyhounds.
Steiner's *Coursing Trophy* is in the form of a covered cup in the gothic revival style.
The octofoil base has applied vine leaves. The stem consists of six intertwined vine
branches crowned by vine leaves and grape clusters. The cup bowl itself is divided
into six small and one large compartments — the latter engraved with the inscription
"South Australian Coursing Club Derby Trophy Presented by the Hon. W.K. Simms
M.L.C. Won by Mr. E. Macklin's "Minor" 1885". The lid is divided into eight
compartments. On the edge of the lid are applied vine branches, grapes and leaves.
The compartments on the base, cup bowl and lid are engraved with stylised
decorations reminiscent of Moorish architectural elements. Apart from the inscription
there is nothing to suggest that the cup was made as a sporting trophy.[4]

Shooting was another activity associated with hunting, although in the Australian
colonies it was also associated with a feeling of isolation and the consequent need
for a strong defence. The *Geelong Artillery shooting trophy* 1869 (Cat. no.54) is an
electroplated silver, two-handled cup, made in Birmingham but imported to Geelong
where it was customised by a local craftsman. The original decoration includes
stylised acanthus leaves, while the additions include the inscription on the obverse
("Geelong Artillery Shooting Comp. Won by Capt. E.R. Cole") and on the reverse

a kneeling shooter set in a lightly
wooded, vaguely Australian landscape.

Rowing, shooting, racing and hunting
are pursuits of the well-to-do —
the customers of Australia's many
silversmiths. However, by the end
of the 19th century George Armfield
of Collingwood produced a trophy
for a quite different kind of sport —
roller-skating hockey. This piece
consists of a turned ebonised wooden
case, a mounted emu egg with a foot,
and cap decorated with stylised fern
leaves, and a large finial depicting
a young, moustached roller-skating
hockey player in full flight (Cat. no.1).
Armfield has marked both the foot of
the cup as well as the base of the finial,
suggesting that these were originally
separate, modular pieces, brought
together at a later time.[5] Roller-skating
is an urban pastime, requiring a paved
surface for the wheels to run smoothly.
Hockey was also popular in the late
19th century — one of many organised
team sports that were developing
in a burgeoning metropolis.

At a rate both parallel and
complimentary to Australia's
growing passion for sport and
community activities, so did the craft
of silver making grow and assert
a significant influence in this field,
evolving itself as an essential
ingredient to the celebration
of sporting successes.

[1] E.K. Kinglake, *The Australian at home*, London, 1891 and reprint, Victoria, probably...

[2] John Hawkins, *Nineteenth Century Australian Silver*, Antique Collectors' Club, 1990, vol.2, no.91.

...roller-skating and roller-skating
hockey formed in the mid-Victorian era...

PLATE I

GF
*Mounted emu egg sugar
bowl with lid* 1873
Cat. no.52

PLATE II

(at top)
William Edward TOOSE
Mounted emu egg c1880
Cat. no.35

(at bottom left)
Jochim Matthias WENDT
*Mounted emu egg with
inset diorama* c1880
Cat. no.48

(at bottom right)
attributed to
Johann Heinrich STEINER
Mounted emu egg c1860
Cat. no.34

PLATE III

George H. ARMFIELD
Roller skating trophy c1890
Cat. no.1
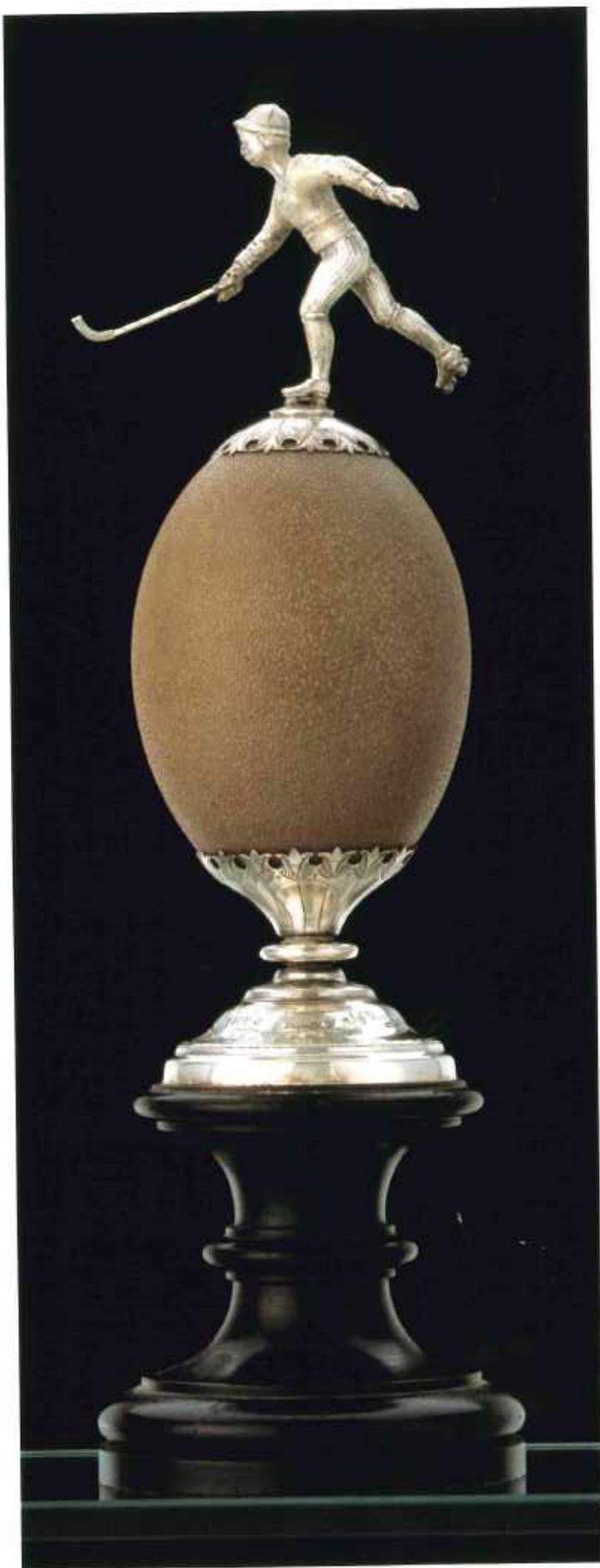
PLATE IV

JH BATES
Presentation trowel
c1853 Cat. no.2

PRESENTED
to
Charles Joseph La Trobe Esq.
Lieutenant Governor.
Of the Colony of Victoria.
on the occasion of his laying
the foundation Stone
of the HAWTHORNE CHURCH.
and NATIONAL SCHOOLS.
Hawthorne 19th Nov
A.D 1853

Bates. Fecit.

PLATE V

(at top left)
EJT BRADSHAW
Melbourne Amateur Regatta
presentation beaker c1926
Cat. no.4

(at top right)
EJT BRADSHAW
Melbourne Amateur Regatta
presentation beaker c1933
Cat. no.5

(at bottom centre left)
William DRUMMOND & CO
Melbourne Amateur Regatta
presentation beaker c1909
Cat. no.8

(at bottom far right)
EJT BRADSHAW
Melbourne Amateur Regatta
presentation beaker c1924
Cat. no.3

(at top centre)
James McBEAN
Melbourne Amateur Regatta's
Elswick Challenge Cup c1919
Cat. no.29

(at bottom far left)
William DRUMMOND & CO
Melbourne Amateur Regatta
Elswick Challenge Cup c1909
Cat. no.9

(at bottom centre right)
William DRUMMOND & CO
Melbourne Amateur Regatta
presentation beaker c1908
Cat. no.7

PLATE VI

Alexander DICK
Part of canteen c1835 – 40
Cat. no.6

PLATE VII
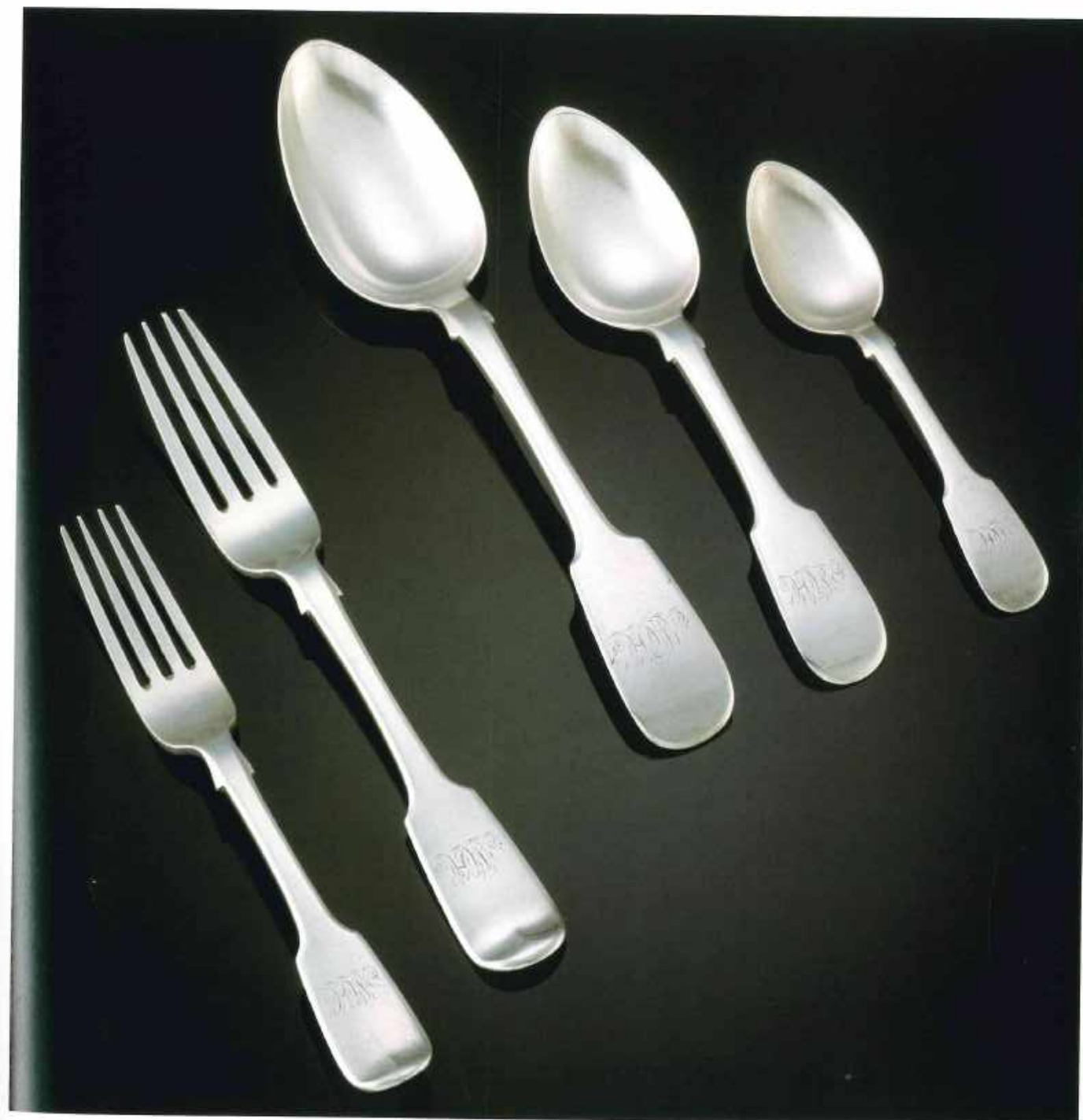
William DRUMMOND & CO
Pair of kangaroo paperweights
c1880 – 1920
Cat. no.10

PLATE VIII

William EDWARDS
*Ballarat Agricultural and Pastoral
Society's Ercildoun Cup* c1876
Cat. no.11

PLATE IX

William EDWARDS
Mounted emu egg casket c1865
Cat. no.13

PLATE X

William EDWARDS
Mounted emu egg salt cellar
c1860
Cat. no.14

PLATE XI

(at far left)
William EDWARDS
*Mounted emu egg
standing cup* c1860
Cat. no.16

(at centre left)
William EDWARDS
The Farmer's Cup c1860
Cat. no.12

(at centre right)
William EDWARDS
*Mounted emu egg
standing cup* c1860
Cat. no.15

(at far right)
William EDWARDS
*Mounted emu egg
standing cup* c1865
Cat. no.17

PLATE XII

William EDWARDS
Pair of cups c1860
Cat. no.18

PLATE XIII

William EDWARDS
Presentation claret jug c1859
Cat. no.19

PLATE XIV

William EDWARDS
Tea/coffee service c1860
Cat. no.20

PLATE XV

attributed to
William EDWARDS
Claret jug 1860s
Cat. no.21

PLATE XVI

William EDWARDS
JW
Christening set c1865
Cat. no.22

PLATE XVII
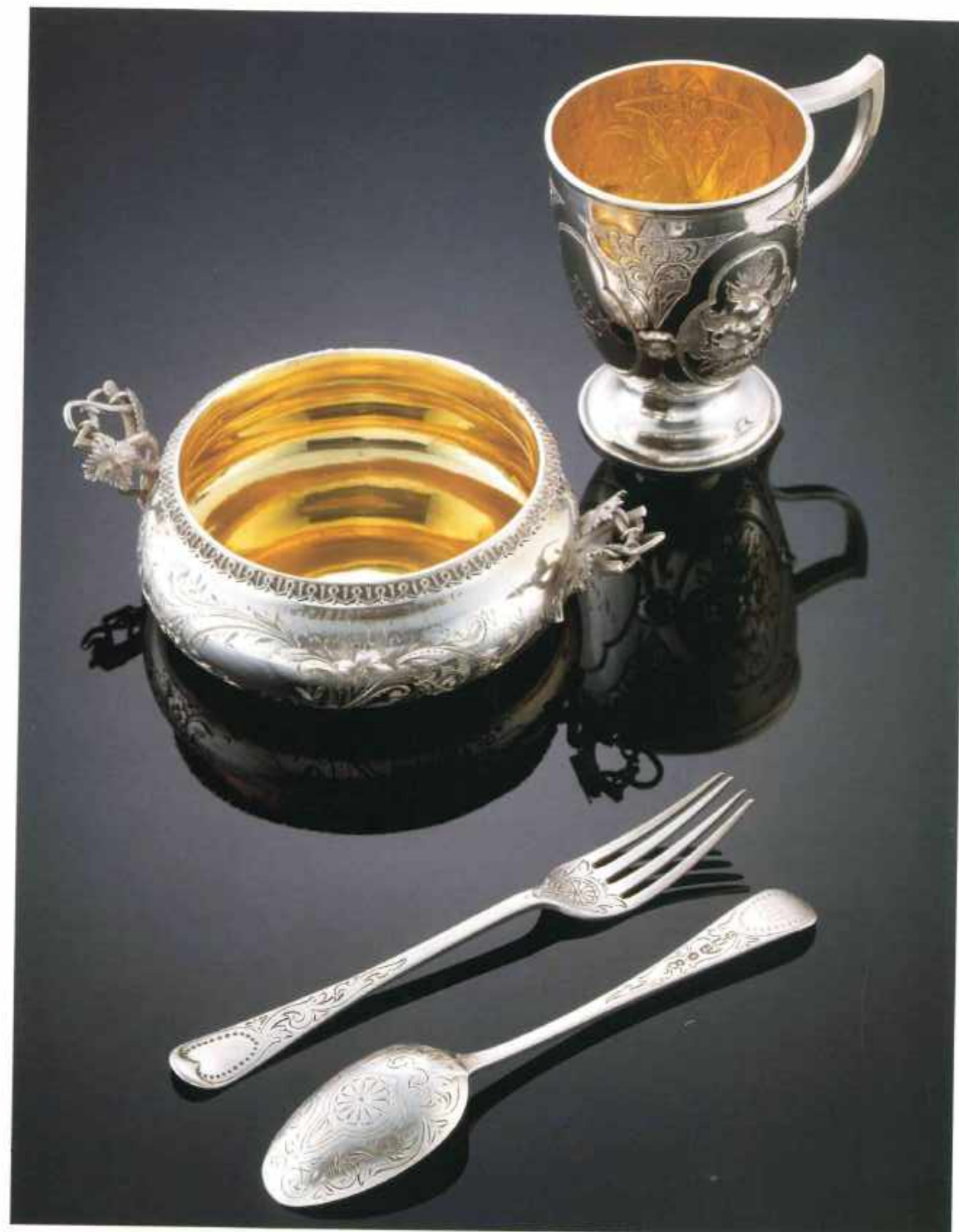
Edward Francis Gunther FISCHER
Christening mug c1880
Cat. no.23

PLATE XVIII

(at top centre and bottom right)
Edward Francis Gunther FISCHER
*Pair of mounted emu
egg covered vases* c1880
Cat. no.24

(at bottom left)
Jochim Matthias WENDT
Mounted emu egg vase
c1880 – 1900
Cat. no.47

PLATE XIX

Frank GRADY
Tea caddy late 19th century
Cat. no.25

PLATE XX

(at left)
KILPATRICK & CO
Wool Show presentation cup c1879
Cat. no.27

(at right)
KILPATRICK & CO
Wool Show presentation cup c1879
Cat. no.26

PLATE XXI

(from top)
UNKNOWN MAKER
Boomerang letter opener c1900
Cat. no.37

UNKNOWN MAKER
Boomerang letter opener c1900
Cat. no.38

UNKNOWN MAKER
Boomerang letter opener c1900
Cat. no.36

KOZMINSKY
Boomerang letter opener c1900
Cat. no.28

PLATE XXII

Christian Ludwig QWIST
Mounted horse hoof snuff box
c1865 – 75
Cat. no.30

PLATE XXV

**Johann
Heinrich
STEINER**
*Mounted emu egg
centrepiece* c1890
Cat. no.32

PLATE XXVI

Johann Heinrich STEINER
*South Australian Coursing
Club's Derby Trophy* c1885
Cat. no.33

PLATE XXVII

UNKNOWN MAKER
Brooch c1865 – 95
Cat. no.39

PLATE XXVIII

UNKNOWN MAKER
Cameo brooch c1885
Cat. no.40

PLATE XXIX

(at left)
UNKNOWN MAKER
Melbourne Annual Regatta's
Leader Challenge Cup c1877
Cat. no.42

(at right)
UNKNOWN MAKER
Melbourne Annual Regatta's
Grand Challenge Cup c1869
Cat. no.41

PLATE XXX
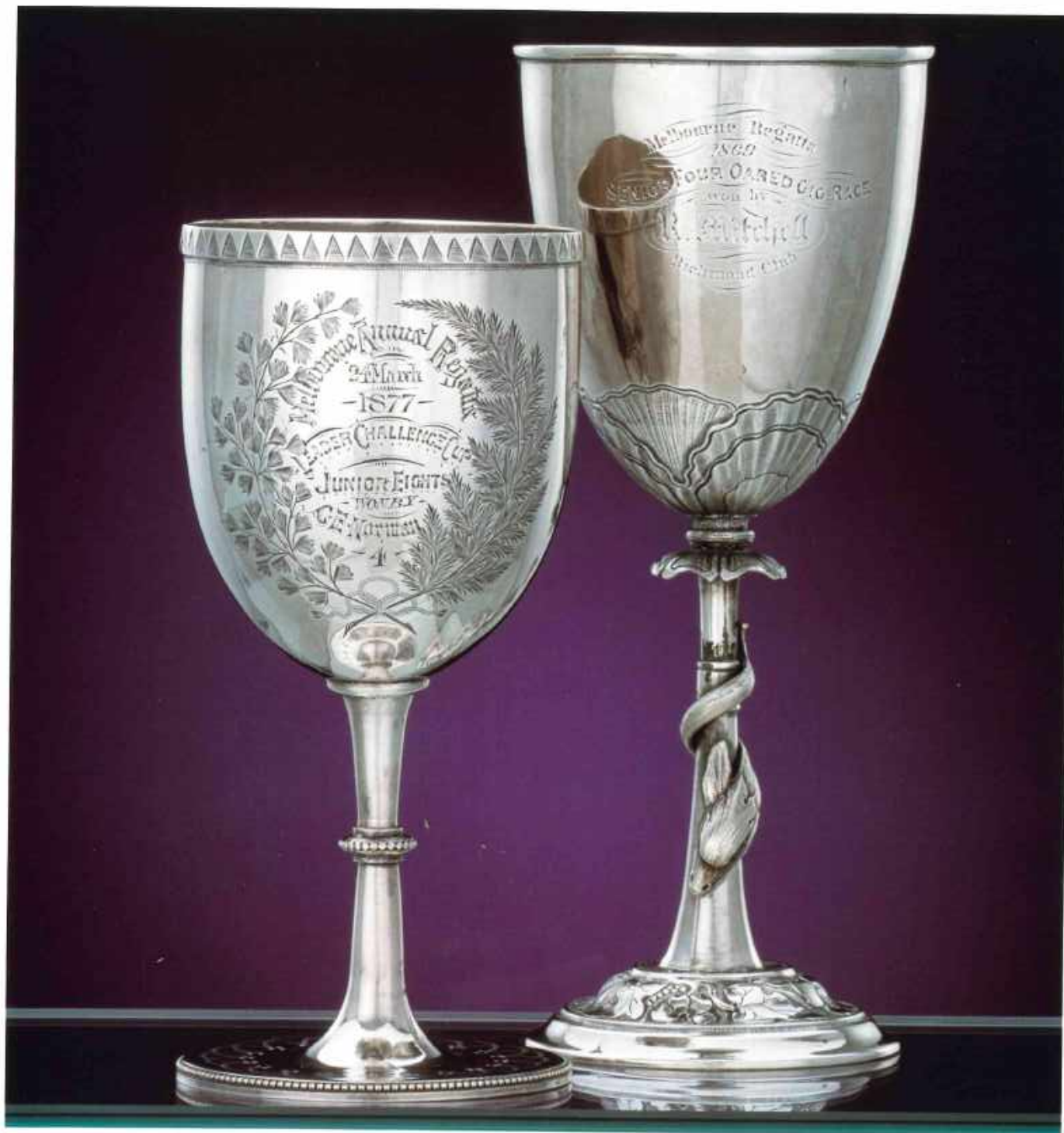
WALSH BROS
Wilson Hall presentation
trowel set c1879
Cat. no.44

PLATE XXXI

Jochim Matthias WENDT
*Adelaide Hunt Club
Races' Drag Cup* c1895
Cat. no.45

PLATE XXXII

Jochim Matthias WENDT
Desk stand c1880 – 1900
Cat. no.46

PLATE XXXIII

Jochim Matthias WENDT
Presentation tea/coffee service c1892
Cat. no.49

PLATE XXXIV

attributed to
Jochim Matthias WENDT
Mounted emu egg cigar humidor
c1880
Cat. no.50

Plate XXXV

Henry YOUNG & CO
Commemorative cup c1880
Cat. no.51

Plate XXXVI

UNKNOWN MAKER
Geelong Artillery shooting trophy
1869
Cat. no.54

Key
h: Height, w: Width, d: Depth, diam: Diameter

George H ARMFIELD
Melbourne, Victoria

George Armfield was born in Croydon, England. While young, he and his family migrated to South Australia. Armfield moved to Melbourne in 1867 where he undertook his training at the firm of Wenzel & Enes. In 1876, he left to establish his own business in Stanley Street, Collingwood as watchmaker and jeweller. The business proved highly successful, and soon Armfield was expanding his manufactory. By 1888, he was employing ten men and four boys. Armfield also entered jewellery items in exhibitions such as the 1880 Melbourne International Exhibition, where he received a certificate for his exhibit, and the 1888 Melbourne Centennial International Exhibition.

1.
Roller skating trophy c1880
semi-egg silver and ebonised wood
35.0h x 40.0w x 14.0 diam (including base)
Signed on finial and foot rim, stamped
"G. ARMFIELD./ COLLINGWOOD". Not dated
Inscribed foot rim, stamped "STERLING SILVER"
PLATE III

After inventing and displaying a pair of roller skates in his London home in 1770, Joseph Merlin's activities with this new method of transport ceased abruptly due to injuries received when skating into an ornate glass mirror at a masquerade. In Paris in 1790, a metal cutler invented a wheeled skate called *patin-a-terre* (ground skate), but it was still over two decades before they began to receive wider attention. They were worn in the 1818 Berlin premier of the ballet *Der Maler oder die Wintervergnügungen* (The Artist or Winter Pleasures) to give the impression of ice skating. The first patent for a roller skate was taken out the following year in France by a Mr Petibled. Roller skating gradually increased in popularity and, in 1857, public rinks were opened in London's Covent Garden and the Strand. The design of the skates also improved to make them lighter and easier to manoeuvre so that, by the 1890s, activities such as roller dancing, roller racing and polo played on roller skates flourished. Over the following decades, roller skating underwent periods of decline, but from the 1970s has remained steadily popular.

JH BATES
Melbourne, Victoria

Listed in trade directories as a gold and silversmith at 22 Great Collins Street West from 1853 – 59. He was an outworker to firms such as Kilpatrick & Co.

2.
Presentation trowel c1853
silver and carved ivory
16h x 33.4w x 9.1 cm d
Signed on trowel, engraved "Bates, Fecit"
Inscribed on trowel, engraved "PRESENTED/ to/ Charles Joseph La Trobe Esq./ Lieutenant Governor/ of the Colony of Victoria/ on the occasion of his laying/ the Foundation Stone/ of the HAWTHORNE CHURCH,/ and NATIONAL SCHOOLS./ Hawthorne, 19th. Novr./ AD 1853"
PLATE IV

After commencing his working life as a teacher in England, Charles Joseph La Trobe (1801 – 1875) was appointed Superintendent of the Port Phillip District in 1839. This placed him under the direction of Governor Gipps, who was based in Sydney where the majority of political decisions were made. More responsibility was placed on La Trobe when he was appointed Lieutenant Governor in 1851, after Victoria was granted permission to form its own representative government. In 1852, La Trobe tendered his resignation but was not relieved until 1854. During this period he continued to perform his duties, which included functions such as the opening of the Hawthorne Church in 1853. The event was noted in the *Argus* on 21 November: "The rapidly increasing suburban village which has sprung up on the other side of Richmond Bridge is, it seems, in a position to support a church of its own. The first stone of the new edifice was laid on Saturday, at half-past one o'clock, by His Excellency the Lieutenant-Governor. Schools are also to be founded in connection with the church." In May 1854, La Trobe finally left Australia and returned to England.

EJT BRADSHAW
Melbourne, Victoria

Listed in trade directories at 72 Swanston Street from 1892.

3.
Melbourne Amateur Regatta presentation beaker c1924
silver and silver gilt
11.6h x 8.1 cm diam
Signed underneath base, stamped "BRADSHAW"
Inscribed underneath base, stamped "STG SILVER"
Inscribed obverse, engraved "MELBOURNE AMATEUR REGATTA/ MAIDEN EIGHT/ won by/ UNIVERSITY R.C./ C.H. VACEY./ (21/ 1924)"; reverse, engraved "(Melbourne coat of arms)/ VIRES ACQUIRIT EUNDO"
PLATE V

The Australian Henley Regatta has been conducted by the Melbourne Amateur Regatta Association on the Yarra every year since 1904, save for a period during the two World Wars when all Regatta racing was suspended. The Melbourne Amateur Regatta Association was formed to provide a rowing competition based on the Henley Royal Regatta. A series of Challenge Cups, such as the Elswick Cup, was offered to the winners, with the first Australian Henley Regatta taking place on the Yarra River in 1904. The Regatta was first rowed from the Botanic Gardens Bridge to Princes Bridge, a distance of just over a mile. From 1908 until the present day, the course was adjusted to exactly one mile, running from the Punt Road Footbridge to the "Engineer's Corner".

4.
Melbourne Amateur Regatta presentation beaker c1926
silver and silver gilt
11.8h x 8.1 cm diam
Signed underneath base, stamped "BRADSHAW"
Inscribed underneath base, stamped "STG SILVER"
Inscribed obverse, engraved "MELBOURNE AMATEUR REGATTA./ JUNIOR EIGHT/ won by/ MERCANTILE R.C./ A.R. SHANNON STR/ 1926"; reverse, engraved "(Melbourne coat of arms)/ VIRES ACQUIRIT EUNDO"
PLATE V

Attributed to
EJT BRADSHAW

5.
Melbourne Amateur Regatta presentation beaker c1933
silver and silver gilt
12.2h x 8.1 cm diam
Not signed
Inscribed underneath base, stamped "STG SILVER"
Inscribed obverse, engraved "MELBOURNE AMATEUR REGATTA/ YARRA YARRA R.C./ MAIDEN FOURS/ C.T. ERLAND/ 3"; reverse, engraved "(Melbourne coat of arms)/ VIRES ACQUIRIT EUNDO"
PLATE V

Alexander DICK
Sydney, New South Wales

Alexander Dick was born in Edinburgh, Scotland between 1791 and 1800. He had already established his career as a silversmith in Scotland when he migrated to Sydney on the 'Portland' in 1824. On his arrival, he began working for James Robertson, but opened his own business the following year in Pitt Street. In 1829, Dick was sentenced to seven years transportation to Norfolk Island for receiving stolen dessert spoons, which he had then allegedly re-issued with his own mark. His wife continued the business until his free pardon in 1833. Dick soon moved to new premises in William Place until 1837 when he moved his growing business into de Mestre's Building, George Street. In 1841, Dick retired due to ill health and died at his George Street residence two years later. His widow continued the business for several years before finally disposing of the remaining stock through auction in 1846.

6.
Part of a canteen c1835 – 40
silver
1) five spoons from 2.5h x 22.5w x 4.7 cm d to 2.7h x 22.5w x 4.7 cm d;
2) five tablespoons each 2.1h x 18.1w x 4.0 cm d; 3) three teaspoons from 1.5h x 14.1w x 3.0 cm d to 1.9h x 14.2w x 3.1 cm d; 4) five forks from 1.9h x 19.0w x 2.6 cm d to 2.2h x 20.0w x 2.6 cm d; 5) six dessert forks from 1.6h x 17.4w x 2.3 cm d to 2.0h x 17.5w x 2.3 cm d
Each piece signed reverse knop, stamped "A. DICK"
Each piece inscribed reverse knop, stamped "(lion passant) (leopard's head) E (head)"
Inscribed knop, engraved "MH (in monogram)"
PLATE VI

The canteen from which these pieces came, was made in the fiddle pattern.

William DRUMMOND & CO

Melbourne, Victoria

William Drummond was born in Stirling, Scotland in 1838. He arrived in Melbourne in 1860 aboard the 'Marco Polo' and immediately established a jewellery business in Collins Street. In 1872, he joined Samuel Brush, formerly of Sydney, to form the firm of Brush & Drummond in Collins Street East. Upon Brush's death in 1878, Drummond became the sole proprietor. William Drummond died in 1917, having bequeathed the business to his nephew, Andrew Drummond (1880 - 1957). The business became a public company in 1950 and during the sixties was moved to Bourke Street where it continues to trade.

7.

Melbourne Amateur Regatta presentation beaker c.1908
silver and silver gilt
11.7h x 8.0 cm diam
Signed underneath base, stamped "DRUMMOND"
Inscribed underneath base, stamped "STG SILVER"
Inscribed obverse, engraved "MELBOURNE AMATEUR REGATTA
ESTAB. 1903/ 1908/ MAIDEN FOURS/ WON BY/ YARRA YARRA
R C./ Bow S.E. SCOTT./ 2. S.MULLEN./ 3. H. BATTERHAM./
Stroke H.E. GRANDIN./ Cox CLIFF WILSON" ; reverse, engraved
"(Melbourne coat of arms)/ VIRES ACQUIRIT EUNDO"
PLATE V

The Melbourne Amateur Regatta's presentation beakers each bear the coat of arms of Melbourne, which comprises the wombat, whale, steer, ship and the motto, "Vires acquirit eundo" or "We gather strength as we grow". This is a frequently used quote from Virgil's *Aeneid*, Book IV, line 175 which was adopted by several organisations in the eighteenth century. The Leeds Library shares the same motto, and the wording can be seen inscribed over the main gate of the French coastal town of Anvers in a painting by Mathieu-Ignace van Bree, depicting the arrival of Napoleon and Josephine on 18th July 1803. It is also used by the Royal Australian Navy.

8.

Melbourne Amateur Regatta presentation beaker c.1909
silver
11.6h x 7.9 cm diam
Signed underneath base, stamped "DRUMMOND"
Inscribed underneath base, stamped "STG SILVER"
Inscribed obverse, engraved "MELBOURNE AMATEUR REGATTA
ESTAB. 1903/ 1909/ JUNIOR EIGHTS/ WON BY/ BANKS R.C./
Bow G. THOMAS./ C.S. STOCDALE./ J.G. BOWDEN./ H.G.
BALDING/ J. THOMSON./ F.M. BOYDELL./ A.G. JACKSON./ C.G.
DAVIES./ COX. J. THOMPSON"; reverse, engraved
"(Melbourne coat of arms)/ VIRES ACQUIRIT EUNDO"
PLATE V

9.

Melbourne Amateur Regatta's Elswick Challenge Cup c.1909
silver and silver gilt
11.7h x 8.0 cm diam
Signed underneath base, stamped "DRUMMOND"
Inscribed underneath base, stamped "STG SILVER"
Inscribed obverse, engraved "MELBOURNE AMATEUR REGATTA
ESTAB. 1903/ 1909/ ELSWICK/ CHALLENGE CUP/ YARRA YARRA
R.C./ Bow R. WILKINSON./ H. DENCH./ H. O'BRIEN./ A. BATSON./
Cox E. McLENNAN." ; reverse, engraved "(Melbourne coat of arms)/
VIRES ACQUIRIT EUNDO"
PLATE V

10.

Pair of kangaroo paperweights c.1880 - 1920
silver
1) 9.4h x 3.5w x 9.2 cm d. 2) 9.5h x 3.1w x 9.6 cm d
Each signed underneath left foot, stamped "DRUMMOND"
Each inscribed underneath right foot, stamped
"PURE AUSTRALIAN", "SILVER"
PLATE VII

William EDWARDS

Melbourne, Victoria

William Edwards was born in England in 1819 where he trained as a silversmith and, in 1843, registered his own mark at the Goldsmiths' Hall. In 1859, he migrated to Melbourne on the 'Blanche Moore' and, by 1859, had established a gold and silver manufacturing business in Collins Street East. Edwards was soon entering work in various exhibitions including the 1861 Melbourne International Exhibition, in which he won a First Class Certificate for worked silver, and the 1866 - 67 Melbourne International Colonial Exhibition, where he received an honorable mention for his epergnes. By 1873, he had joined in partnership with Alexander Kaul, formerly of Ballarat, to form the firm of Edwards & Kaul with a retail outlet at Collins Street West. In 1876, manufacturing premises were also opened further along Collins Street West, but by this time Edwards seems to have become a silent partner. His life from this time remains a mystery.

11.

Ballarat Agricultural and Pastoral Society's Ercildoun Cup c.1876
silver and silver gilt
24.5h x 11.8 cm diam
Not signed
Inscribed obverse, engraved "BALLARAT AGRICULTURAL/
AND PASTORAL SOCIETY/ THE/ ERCILDOWN (sic) CUP/
The Gift of/ Sir Samuel Wilson/ for the best Lincoln Ewe/
Won by T. Bath Esq./ Sept 1876"
PLATE VIII

The Pastoral and Agricultural Society of Australia Felix was founded in 1840 with the aim of promoting knowledge and providing information about agriculture. It was abandoned in 1842, however, with the failure of its first show. In 1848, the Port Phillip Farmers' Society was established, which catered for the farming districts around Melbourne and held annual exhibitions of machinery, livestock and ploughing matches until 1867 and was disbanded three years later. Regional shows were held from the 1850s, with the Western District Pastoral and Agricultural Society staging that area's major event in Skipton from 1859. After 1873, the Society was merged into the Ballarat Agricultural and Pastoral Society, which hosted its inaugural Grand Champion Sheep Show in Ballarat in 1876.

Several silver cups were donated as prizes to the competition including this cup, valued at ten guineas, awarded to the show's champion Lincoln ewe. It was donated by Samuel Wilson (1832 - 95) who, three years earlier, had purchased Ercildoun station, near Lake Burrumbeet, from Thomas and Somerville Learmonth. The Learmonth brothers had built Ercildoun in 1841 and commenced breeding merino sheep, producing wool of the highest quality, a tradition continued by Wilson who won a number of prizes for his merinos at the 1876 show.

By the 1870s, Thomas Bath owned some nineteen properties in and around Ballarat and was a member of the Ballarat Agricultural and Pastoral Society. He had risen to prominence as Ballarat's first publican, establishing the Bath Hotel in 1853. He purchased Ceres station, near Learmonth, in 1857, breeding Leicester and Lincoln sheep. Bath won prizes in this show for both breeds, with the winning entry of the Ercildoun Cup noted in the *Ballarat Courier*'s review of 14 September: "A picture of pure blood and aristocratic breeding is No. 6 in the next section Lincoln ewe (two-tooth) which carried off for Mr Bath the well-deserved Ercildoun Champion Cup. Though rather small, this young ewe, whose teeth have not yet appeared, shows a beautiful silky fleece measuring some 14 inches in staple, and warranted its success at the Skipton show by being unanimously declared to be the champion ewe of the colony."

12.

The Farmer's Cup c.1860
emu egg, silver and silver gilt
17.5h x 9.4 cm diam
Signed tip of vine leaf at base of egg,
stamped "(emu) WE (kangaroo)"
Inscribed rim, engraved
"FARMERS CUP. WON AT THE
BROADMEADOWS RACES.
MARCH. 3RD. 1860.
BY MR. JOHN MACKINTOSH'S, "ROVER"
PLATE XI

13.

Mounted emu egg casket c1865
emu egg, silver and silver gilt
27.0h x 22.8w x 10.8 cm d
Signed foot rim, stamped "W. EDWARDS./ MELBOURNE"
PLATE IX

14.

Mounted emu egg salt cellar c1860
emu egg and silver
10.3h x 9.4 cm diam
Signed foot rim, stamped "(emu) WE (kangaroo)"
PLATE X

15.

Mounted emu egg standing cup c1860
emu egg, silver and silver gilt
23.0h x 9.2 cm diam
Signed foot rim, stamped "(emu) WE (kangaroo)"
Inscribed foot rim, stamped "STERLING/ SILVER"
PLATE XI

16.

Mounted emu egg standing cup c1860
emu egg, silver and silver gilt
20.8 x 9.3 cm d
Signed foot rim, stamped "(emu) WE (kangaroo)"
Inscribed foot rim, stamped "STERLING/ SILVER"
PLATE XI

17.

Mounted emu egg standing cup c1865
emu egg, silver and silver gilt
21.0 x 9.0 cm diam
Signed foot rim, stamped "(kangaroo) WE (emu)"
PLATE XI

18.

Pair of cups c1860
silver and silver gilt
1) 18.5h x 8.6 cm diam;
2) 18.2 x 8.8 cm diam
1) Signed foot rim, stamped "EDWARDS",
"MELBOURNE" and underneath foot rim,
stamped "[ED]WARDS", "[M]ELBO[URNE]";
2) Signed underneath foot rim, stamped
"W. EDWARDS", "MELBOURNE"
1) Inscribed underneath foot rim,
stamped "[ST]ERLIN[G] SILVE[R]";
2) Inscribed underneath foot rim,
stamped "STERLING SILVER"
PLATE XII

19.

Presentation claret jug c1859
silver and silver gilt
41.9h x 20.4w (including handle) x 18.7 cm d
Signed edge of spout, stamped "(emu) WE (kangaroo)"
Inscribed obverse, engraved "Presented/ by the/
MEMBERS OF THE CITY COUNCIL/ TO/ Mrs Walsh/
THE Wife of the Rt Worshipful the Mayor of Melbourne/
HENRY S. WALSH ESQR./ on the occasion
of opening the First ornamental street fountain/
Erected by the Corporation/ 9th August 1859"
PLATE XIII

The Victoria Fountain was the first constructed in Melbourne
as part of the Corporation of Melbourne's plans for beautifying
the city. It rose approximately eighteen feet in height and was
built on the intersection of Collins and Swanston Street.
Six dolphins were wrapped around the lower basin's central
column with another basin further up the column shaped
as a shell. Miniature dolphins were placed at the top and
it was from these that the water spouted. At its opening,
the fountain was christened 'Victoria', after the reigning
Queen Victoria, and turned on. The Mayoress was then
presented with this silver claret jug, engraved with
an image of the fountain, as well as a salver.

20.

Tea/coffee service c1860
silver, silver gilt and ivory
1) coffee pot 26.5h x 24.6w (including handle) x 15.0 cm d;
2) teapot 20.1h x 27.4w (including handle) x 17.3 cm d;
3) sugar bowl 14.0h x 22.0w (including handles) x 15.4 cm d;
4) creamer 19.2h x 13.5w (including handle) x 9.1 cm d
1 – 3) Signed underneath base, stamped
"W. EDWARDS/ MANUFACTURER/ MELBOURNE";
1 – 2) Signed underneath base, stamped "(kangaroo), WE (emu)";
3 – 4) Signed underneath base, stamped "(emu) WE (kangaroo)"
1 – 2, 4) Inscribed underneath base, stamped "STERLING/ SILVER"
PLATE XIV

Each item of the service was decorated with a different rural
scene: the coffee pot depicts a teamster leading four bullocks
pulling a wagon loaded with bales of wool; the teapot shows
two gentlemen on horseback with hounds pursuing
a kangaroo; the sugar bowl bears an Aboriginal stockman
on horseback tethering a brumby; while the cream jug
portrays a farmer with sheep.

Attributed to
William EDWARDS

21.

Claret jug 1860s
silver
35.5h x 18.2w (including handle) x 11.7 cm d
Signed right side below rim, stamped "(kangaroo) WE (emu)"
PLATE XV

William EDWARDS
JW

22.

Christening set c1865
silver and silver gilt.
1) mug 8.9h x 10.0w (including handle) x 6.9 cm d;
2) bowl 4.1h x 15.9w (including handle) x 11.1 cm d;
3) spoon 1.9h x 14.8w x 3.1 cm d; 4) fork 1.5h x 15.0w x 2.0 cm d
1) Signed at rim, stamped "W EDWARDS", "MELBOURNE"; 3 – 4)
Signed reverse stem, stamped "F/ (koala)/ (kangaroo)/ (head)/ JW"
1 – 2) Inscribed on side, engraved "NLS (in monogram)"; 3 – 4)
Inscribed on knop, engraved "HLW (in monogram)"
PLATE XVI

This set comprises the original mug and bowl, with the initials
NLS engraved on it, and what appears to be a replacement
spoon and fork with the initials HLW. These were manufactured
by an unidentified silversmith with the initials, JW and added
at a later date.

Edward Francis Gunther FISCHER
Geelong, Victoria

Edward Fischer was born in Vienna, Austria in 1828 and
migrated to Victoria in the early 1850s. He is most likely
the 25-year-old Edward Fischer recorded as a passenger on
the 'Emigrant,' which arrived in Victoria in April 1853. He was
in Geelong by 1855 and within two years had established his
gold and silversmithing business in Kirk Place. His workshop
soon expanded and by the mid 1870s was employing
seventeen workers. In 1891, Fischer sold the business and
moved to Melbourne where, by 1895, he had opened a new
shop in partnership with his son, Harry Caspar. Fischer appears
to have retired in 1904, remaining in Melbourne until his death
in 1911. Harry continued to run the business until around 1916.

23.

Christening mug c1880
silver
9.0h x 9.5w (including handle) x 7.1 cm d
Signed underneath base, stamped "E. FISCHER", "GEELONG"
Inscribed underneath base, stamped "STRLG. SILVER"
PLATE XVII

24.

Pair of mounted emu egg covered vases c1880
emu egg, silver and ebonized wood
1) 29.8h x 13.6w (including handles) x 11.8 cm d;
2) 29.7h x 14.0w (including handles) x 12.9 cm d
Each signed foot rim, stamped "E.FISCHER", "GEELONG"
PLATE XVIII

Frank GRADY

Little is known of Frank Grady. He appears to have
migrated from Australia to New Zealand toward the end
of the nineteenth century where he continued to work
as a silversmith in Wellington.

25.

Tea caddy late 19th century
silver
7.8h x 7.6w x 5.7 cm d
Signed underneath base, stamped "F. GRADY";
top edge of caddy, stamped "F.G.". Not dated
Inscribed reverse, stamped "ST.SILVER"
Inscribed reverse, engraved "P.E.S."; obverse, engraved
"(crown)/ (kangaroo)/ IAMTWFT"
PLATE XIX

KILPATRICK & CO
Melbourne, Victoria

Kilpatrick & Co was established in 1853 as a wholesale house
in Queen Street, importing stock from Great Britain and New
South Wales. In 1855, the company opened a second business
in Collins Street where, by 1858, it was also manufacturing
its own wares. It employed some twenty workers and also
commissioned work to outside artisans. The company issued
catalogues of its wares as early as 1861 and exhibited at the
1866 – 67 Melbourne International Colonial Exhibition. It was
eventually taken over by William Drummond & Co.

26.
Wool Show presentation cup c1879
gold
13.6h x 7.2 cm diam
Signed foot rim, stamped "KILPATRICK"
Inscribed foot rim, stamped "18 CR"
Inscribed obverse, engraved "WOOL SHOW. 1879/ PRIZE/
GIVEN BY/ HASTINGS CUNINGHAM & CO/ LIMITED/
For Greasy Merino Wool of/ the Highest Value per Pound./
WON BY/ WM. GIBSON & SON"
PLATE XX

Hastings Cuningham (1825 – 1908) emigrated from Scotland
to Victoria in 1842. From 1843, he held the licences of
a succession of properties including Mt Mercer cattle station
(1843 – 46), Mt Emu Station, with John Thomson, senior
and junior (1846 – 54), Mt Mercer (1858 – 60), Sandhills
(1856 – 66) and Murrabit station, with his business partner
John Kane Smyth (1869 – 73). By the 1870s, he also owned
land in the Mt Gambier and Mallee districts. In 1862,
Cuningham joined William Macredie to form the wool-broking
firm of Hastings Cuningham & Co. It was the firm's intention
to establish a local wool market as an alternative to exporting
wool to London for consignment and sale. They accordingly
offered their services as wool-brokers and consignment agents
and, by 1869, were selling wool by auction. Additional partners
were admitted in 1868 and, in 1878, the highly successful firm
became a limited company. In 1880, a fund-seeking trip to
Scotland by Cuningham led to the transformation of Hastings
Cuningham & Co into the Australasian Mortgage & Agency
Co. Ltd, with its central office in Scotland.

27.
Wool Show presentation cup c1879
gold
13.7h x 7.3 cm diam
Signed foot rim, stamped "KILPATRICK"
Inscribed foot rim, stamped "18CR"
Inscribed obverse, engraved "WOOL SHOW 1879/
PRIZE GIVEN BY/ Hastings Cunningham (sic) & Co/
LIMITED/ for the most valuable/ 50 FLEECES GREASY
MERINO WOOL/ WON BY/ Thom. F. Cumming Esq."
PLATE XX

Thomas Forrest Cumming (1842 – 1918) was eighteen when
he joined his brother, John at Terrinallum, Darlington as a drover.
Three years later, his father, Geelong brewer John Cumming,
gave him Stony Point station, where he became one of the
colony's leading breeders of merino sheep. He helped establish
the Skipton Sheep and Ram Show in 1859 and was a founding
member of the Australian Sheepbreeders' Association as well
as the secretary of its first Melbourne show in 1877. In its
second show, Cumming won a massive 27 prizes for his rams
and ewes. In 1881, he sold Stony Point and joined his brother
John in purchasing the Arumpo and Burtundy stations
and continued to win prizes for his stud flocks.

KOZMINSKY
Melbourne, Victoria

Simon Kozminsky established his jewellery shop at the corner
of Bourke and Elizabeth streets in 1851. In 1910, the business
was moved to the Block Arcade in Collins Street. In the 1930s,
it was sold by Simon's brother, Isadore, and was relocated
to Little Collins Street. It eventually passed into the ownership
of one of its employees, Kurt Albrecht, who moved it to the
corner of Bourke and McKillop streets where it remains
in the hands of the Albrecht family.

28.
Boomerang letter opener 20th century
silver
0.5h x 15.6w x 6.0 cm d
Signed reverse, stamped "KOZMINSKY"
Inscribed reverse, stamped "STG.SIL."
PLATE XXI

James McBEAN
Melbourne, Victoria

James McBean was born in Inverness, Scotland in 1833,
where he served as apprentice jeweller and watchmaker.
He migrated to Australia in 1853 and established his own
business in Elizabeth Street in 1862 before relocating to
Collins Street West in 1868, where he was joined by his son,
William who became a partner in 1884. The firm moved
back to Elizabeth Street in 1888. When James McBean
retired in 1890, William took over and continued to run
the business.

29.
Melbourne Amateur Regatta's Elswick Challenge Cup c1919
silver
8.9h x 6.3 cm diam
Signed underneath base, stamped "MCBEAN";
dated obverse, engraved "…1919…"
Inscribed underneath base, stamped "STG SILVER"; obverse,
engraved "MELBOURNE AMATEUR REGATTA ESTAB. 1903/
ELSWICK/ CHALLENGE CUP/ 1919/ WON BY/ MERCANTILE/
ROWING CLUB/ COX/ ERIC COUNIHAN"; reverse, engraved
"(Melbourne coat of arms)/ VIRES ACQUIRIT EUNDO"
PLATE V

Christian Ludwig QWIST
Bendigo, Victoria and Sydney, New South Wales

Christian Ludwig Qwist was born in Denmark in 1818 and
migrated to Victoria around 1852. By 1854 he was working
as a photographer in Pall Mall, Bendigo. Qwist also opened
a silversmith shop in McCrae Street. In 1860, Qwist left
Bendigo, eventually arriving in Sydney in February 1861, where
he appears to have concentrated primarily on his career as gold
and silversmith. He was initially an outworker for firms such as
Hogarth & Erichson, Flavelle Brothers and Brush & MacDonnell
before opening his own business in Hunter Street. In 1865 he
joined a Mr Clarke to form the firm of Qwist & Clarke in Crown
Street. In 1876 they moved to Bourke Street and in 1877 to
Hunter Street. Qwist died of pleurisy later that same year.

30.
Mounted horse hoof snuff box c1865 – 75
silver and horse's hoof
6.5h x 10.6w x 13.5 cm d
Signed underneath horse shoe, stamped "C.L. QWIST & CO
SYDNEY" and inside lid "C.L. QWIST", "SYDNEY"
PLATE XXII

Johann Heinrich STEINER
Adelaide, South Australia

Johann Heinrich (Henry) Steiner was born in Rodenberg,
Germany in 1835. He migrated to South Australia in 1858
on the 'Ohio'. By 1860 he had acquired the premises
of Charles Firnhaber on the corner of Rundle and Charles
streets. Steiner's business quickly grew, with his workshop
and outworkers producing an enormous output. He exhibited
in several exhibitions, including the 1880 Melbourne
International Exhibition and the 1881 Adelaide Exhibition.
In 1884, following the death of his wife and two children from
typhoid during the previous year, Steiner sold his business
to August Brunkhorst and left for Germany. Business interests
brought him back to Adelaide in 1887 for another two years
before he returned to Germany where he died in 1914.

31.
Adelaide Hunt Club Cup c1881
gold and ebonised wood
42.1h x 17.4w (including handle) x 16.9 cm d (including base)
a) Signed foot rim, stamped "H STEINER", "ADELAIDE"; base
of handle, stamped "H. STEINER/ (crown)/ ADELAIDE";
b) Label underneath base, 'H. STEINER/ Goldsmith, Jeweller & c./
BY APPOINTMENT/ TO HIS/ EXCELLENCY/ SIR JAMES/
FERGUSSON/ GOVERNOR/ IN CHIEF OF/ SOUTH/
AUSTRALIA/ ADELAIDE" Inscribed base of handle, stamped "18C"
Inscribed obverse, engraved "ADELAIDE HUNT CLUB CUP/ 1881./
Presented by/ R. Barr Smith/ Won by/ Robertson, Bros. B.g.
Roebuck./ ridden by/ IJ Baker"
PLATES XXIII – XXIV

The first race under the auspices of the Adelaide Hunt Club
was run in 1870 and won by a horse owned by Robert Barr
Smith who was presented with a gold cup. This was probably
manufactured by Henry Steiner, who continued to make the
Hunt Club cups until at least 1883. The cups for 1879 – 81
were also made of gold, but those made for the 1882 and
1883 cups were of silver.

The Adelaide Hunt Club was one of a number of exclusive
sporting clubs formed in the city. Established around 1869,
it included amongst its members the wealthy Robert Barr
Smith (1824 – 1915) who maintained a close association with
the Club, presenting a number of prizes including this gold
cup for the 1881 races.

Robert Barr Smith had migrated from Scotland to Melbourne
in 1854 as a partner in Hamilton, Smith & Co. In 1885,
he moved to Adelaide where he joined the mercantile and
pastoral firm of Elder & Co., which leased several pastoral
properties in Queensland, New South Wales and Victoria;
financed copper mines; and had interests in the Adelaide
Steamtug and Adelaide Steamship companies. Barr Smith was
a director on the boards of most of these various concerns,
as well as being a director of various financial boards. Barr
Smith was also a great philanthropist and contributed funds
toward major Adelaide institutions such as its university, library,
and St Peter's Cathedral as well as paintings to the art gallery.
Upon his death, Barr Smith bequeathed over £40,000
of his almost £1.8 million estate to charity.

32.
Mounted emu egg centrepiece c1890
carved emu egg, silver, felt, ebonised wood and glass dome
32.5h x 21.8 cm diam (including base)
Signed foot rim, stamped "H. St. (kangaroo) (emu) 14"
PLATE XXV

The outer layer of an emu egg is generally an emerald green to a most black. Carving down past the outer layer reveals a grayish color and under that a teal or turquoise color. The final layer is a pure white. With prolonged exposure to light, emu eggs often fade to a gray.

33.
South Australian Coursing Club's Derby Trophy c1885
silver
32.6h x 13.2 cm diam
Signed foot, stamped "H. St. (kangaroo)"
Inscribed obverse, engraved "SOUTH AUSTRALIAN COURSING CLUB./ Derby Trophy./ PRESENTED BY/ THE HON. W K SIMMS M.L.C./ WON BY/ MR. E. MACKLIN'S "MINOR"/ 1885"
PLATE XXVI

**Attributed to
Johann Heinrich STEINER**

34.
Mounted emu egg c1860
emu egg, silver and ebonised wood
33.0h x 14.8w x 11.8 cm d (including base)
Not signed
PLATE II

William Edward TOOSE
Sydney, New South Wales

Listed in trade directories at 25 Oxford Street and 655 George Street from 1876 – 83. He was located at 418 George Street when he entered his work in the 1888 Melbourne Centennial International Exhibition.

35.
Mounted emu egg c1880
emu egg, silver, malachite, felt and stained wood
27.4h x 18.8w (including handle) x 13.8 cm d (including base)
Signed label underneath base, "418 GEORGE STREET SYDNEY/ W.E. TOOSE/ WATCHMAKER, JEWELLER & CO"
PLATE II

UNKNOWN MAKERS

36.
Boomerang letter opener 20th century
silver
4.2h x 18.4w x 5.6 cm d
Not signed
Inscribed reverse, stamped "(anchor) STG (illeg)"
PLATE XXI

37.
Boomerang letter opener 20th century
silver and gold
4.3h x 14.9w x 4.5 cm d
Not signed
Inscribed reverse, "(anchor) STG (koala)", "9C[T]"
PLATE XXI

38.
Boomerang letter opener 20th century
silver and gold
4.6h x 14.8w x 4.5 cm d
Not signed
Inscribed reverse, "(anchor) STG (koala)", "9C[T]"
PLATE XXI

39.
Brooch c1865 – 95
gold with photographic inset
1.7h x 5.7w x 0.5 cm d
Not signed
PLATE XXVII

40.
Cameo brooch c1885
gold, shell and glass
2.0h x 6.0w x 7.0 cm d
Not signed
PLATE XXVIII

This cameo brooch comprises a revolving compartment, with one side depicting a kangaroo and an emu in attentive posture on a rocky ledge, and the other set with a shell cameo carved with the mythological figures of Eros, the god of love, and Psyche.

41.
Melbourne Annual Regatta's Grand Challenge Cup c1869
silver
19.0h x 8.0 cm diam.
Not signed
Inscribed obverse, engraved "Melbourne Regatta./ 1869/ SENIOR FOUR OARED GIG RACE./ won by/ R. Mitchell./ Richmond Club"
PLATE XXIX

The Melbourne Annual Regatta was a highly popular social event, with crowds extending from the starting place at Princes Bridge through to the end of the course. It also received enthusiastic media attention, with the *Argus* commenting on the Grand Challenge Cup for four-oared outriggers: "This was a good and exciting race. The Melbourne oars caught the water first, and at the first bend their boat, which was on the south, and therefore the best, station, was about a length ahead, an advantage which had been increased to three lengths by the time Brander's ferry was reached. The boats maintained almost the same relative positions up to the baths, when the Richmond crew put on a magnificent spurt, and soon overlapped the leading boat. A fine struggle ensued, Richmond improving their position gradually, and winning eventually by about half a length. Williams, the stroke of the Melbourne crew, who was evidently not in proper form for rowing, fell back exhausted in the boat as soon as the race was over. Time, 7 min. 45 sec." As well as R. Mitchell, the crew comprised J.H. Hood, H. Mitchell, J Mitchell and H. Whitehead as cox.

42.
Melbourne Annual Regatta's Leader Challenge Cup c1877
silver
15.7h x 7.5 cm diam
Not signed
Inscribed underneath base, stamped "STERLING SILVER"
Inscribed obverse, engraved "Melbourne Annual Regatta./ 24 March / 1877./ LEADER CHALLENGE CUP./ JUNIOR EIGHTS./ WON BY/ C.E. Norman/ P; reverse, engraved "Barwon Club"
PLATE XXIX

The 1877 Melbourne Annual Regatta was held on the Saltwater River under the auspices of the Victoria Rowing Association. The race for the Leader Challenge Cup was the last on the day's program and was contested among five clubs. According to the *Argus* of 26 March, "This was the best race of the day. The Melbourne and Barwon crews at once assumed a slight lead, the Barwon having a small advantage, and the Banks' crew coming third. The Barwon crew gradually drew ahead, and at the junction the Warehousemen rapidly passed the Melbourne crew and held their lead. They were unable to overhaul the Barwon crew, who came in the winners by a good length, a like distance dividing the second and third boats."

43.
Pearl brooch 20th century
gold and pearls
1.9h x 5.0w x 6.9 cm d
Not signed

WALSH BROS
Melbourne, Victoria

The firm of Walsh Brothers was established by Henry Sallows Walsh in 1850 between Flinders Street and Flinders Lane. By 1854 he was joined by his son, Frederick and Evan Jones to form the firm of Walsh, Jones & Co at Swanston Street. Jones seems to have left the partnership in 1854. The following year Walsh brought in another son, Alfred, and the firm became Walsh & Sons at Great Collins Street. Henry appears to have retired by 1861 when the firm became Walsh Bros. The brothers sold the business and retired in 1881.

44.
Wilson Hall presentation trowel set c1879
silver, stained blackwood and felt
1) trowel 6.1h x 33.0w x 9.0 cm d;
2) mallet 7.4h x 26.2w x 13.2 cm d;
3) mortar board and handle, assembled 20.0h x 23.5w x 23.5w;
a) board 2.9h x 23.5w x 23.5 cm d (quatrefoil);
b) handle 18.5h x 8.1 cm diam;
4) box 13.3h x 38.5w x 38.0 cm d
5) Signed reverse, stamped "WALSH & BRS"
1) Inscribed obverse, engraved "Presented/ TO THE/ HONOURABLE/ SIR SAMUEL WILSON/ on the occasion of laying/ THE MEMORIAL STONE/ of./ THE WILSON HALL/ in the/ UNIVERSITY OF/ MELBOURNE/ 3rd. Day of October/ 1879"; 3a) centre plate, engraved "(coat of arms/ SEMPER VIGILANTE"; 4) plate centre lid, engraved "(Wilson coat of arms)/ SEMPER VIGILANTE"
PLATE XXX

Samuel Wilson (1832 – 95) arrived in Victoria in 1852 to join the gold rush. After some success as a prospector, he earned a more reliable income as a supplies carrier from Melbourne to the Ballarat and Pleasant Creek diggings. He then managed Kewell Station before joining his brothers in the purchase of the Longerenog Station, near Horsham. By 1869 he had bought out his brothers to become sole owner. Wilson was an extremely successful landowner and was able to purchase the Ercildoune Station, near Burrumbeet, for a record £236,000. He continued to acquire properties until, by 1879, he held 167,452 acres freehold in Victoria and New South Wales and leased 2.5 million acres in New South Wales and Queensland. In 1875, in recognition of his contribution to the community, both political and philanthropic, Samuel Wilson received a knighthood. He retired to England in 1881.

As an acknowledgement of his success in the young colony, Wilson donated £30,000 to the University of Melbourne for the building of an examination and ceremonial hall. The erection of the gothic structure had already begun when Wilson, upon his return from a trip to England, laid the memorial stone on 2 October 1879. This was witnessed by a gathering of five hundred invited guests including Sir Redmond Barry, who presented Wilson with the tools he had used to lay the memorial stone. The ceremonial set is recorded as having been commissioned from the firm Messrs Walsh Brothers of Collins Street, Melbourne. The Walsh Brothers appear to have been retailers, and were directly responsible for the manufacture of the trowel only. The magnificent wood turning and carving of the mallet and wooden mortar board were possibly made by Melbourne cabinet maker Thwaites, who had a ready undertaken a number of commissions for Redmond Barry. Wilson Hall was not yet complete when it was first used for annual examinations in 1882. It remained incomplete when it was destroyed by fire on Friday, 25 January 1952. It was rebuilt to a more modern design and continues to function much as it had during the nineteenth century.

Jochim Matthias WENDT
Adelaide, South Australia

Jochim Matthias Wendt was born in Dageling, Schleswig Holstein, Denmark in 1830. Here he learned the crafts of silversmithing, jewellery and watchmaking. He migrated to Adelaide in 1854 where he established his business in Pirie Street before relocating to Rundle Street around 1858. By 1863 he was one of Adelaide's leading silversmiths. He opened branches at Mount Gambier from 1869 – 87 and at Broken Hill. In 1903, he was joined by stepson, Hermann Koeppen Wendt and son, Jule Wendt. J.M. Wendt retired in 1907 but remained equal partners with Hermann who became sole owner on his death in 1917.

45.
Adelaide Hunt Club Races' Drag Cup c1895
silver
40.3h x 15.5w (including handle) x 19.6 cm d
Signed foot rim, stamped "J.M. WENDT",
"ADELAIDE", "(head) (crown) (lion passant)"
Inscribed obverse, engraved "Adelaide Hunt Club Races/ 1895/ DRAG CUP/ Presented by J.M. Wendt Esq/ WON BY/ Mr Geo C. Braund's Little Lad/ RIDDEN BY/ Mr A.E. Braund/ LOST 91 IBS"
PLATE XXXI

46.
Desk stand c1880 – 1900
silver and glass
a) stand 9.0h x 27.0w x 15.2 cm d;
b) horse lid 9.0h x 6.1w x 10.0 cm d;
c-d) ink pots each 7.7h x 6.2w x 5.4 cm d
a) Signed on plate in centre cavity,
stamped "J.M. WENDT/ ADELAIDE"
PLATE XXXII

47.
Mounted emu egg vase c1880 – 1900
emu egg and silver
32.5h x 17.0w x 9.4 cm d
Signed foot rim, stamped
"J.M. WENDT", "ADELAIDE"
PLATE XVIII

48.
Mounted emu egg with inset diorama c1880
emu egg, silver and ebonised wood
24.4h x 25.7w x 15.5 cm d
Signed obverse left, stamped
"J.M. WENDT", "ADELAIDE"
PLATE II

49.
Presentation tea/coffee service c1892
silver and silver gilt
1) coffee pot 28.2h x 25.0w (including handle) x 15.0 cm d;
2) teapot 24.7h x 25.2w (including handle) x 14.9 cm d;
3) sugar bowl 21.8h x 21.2w (including handle) x 13.1 cm d;
4) creamer 16.1h x 15.0w (including handle) x 8.9 cm d
1 – 4) Each signed underneath base, stamped "J.M. WENDT/ JEWELLER/ & SILVERSMITH/ ADELAIDE/ AND/ BROKEN HILL";
1 – 2) Signed top edge, stamped "(crown) J.M. WENDT", "(lion passant)/ ADELAIDE"; 3) signed top edge, stamped "J.M. WENDT", "ADELAIDE"; 4) Signed top edge, stamped "(crown)/ J.M. WENDT", "(lion passant)/ ADELAIDE" 1) Inscribed obverse, engraved "PRESENTED TO/ Vintage Lawrance Esq. J.P./ BY THE CHILDREN OF THE LATE/ H.H. Hanson/ AS A TOKEN OF THEIR ESTEEM/ AND APPRECIATION OF HIS CARE AND ABILITY/ as Honorary Trustee/ UNDER THEIR FATHERS WILL/ February 1892"
PLATE XXXIII

Attributed to Jochim Matthias WENDT

50.
Mounted emu egg cigar humidor c1880
emu egg, silver, felt and brass
20.6h x 20.3w x 13.0 cm d
Not signed. Not dated
PLATE XXXIV

Henry YOUNG & CO
Melbourne, Victoria

By 1880, Thomas Young and his son, Henry H., had formed the firm of T. Young & Sons, gold and silversmiths, in Little Collins Street. In 1883, Henry appears to have branched out on his own, building a new workshop in Collins Street and commencing business as H. Young & Co. His father remained in Collins Street, which continued to trade as T. Young & Co.

51.
Commemorative cup c1880
silver and silver gilt
21.5h x 10.0 cm diam
Signed foot rim, stamped "H. YOUNG"
Inscribed foot rim, stamped "STG. SILVER"; obverse, engraved "MADE FROM/ THE FIRST SILVER FROM/ BARRIER RANGES/ To/ MRS. CRESPIN/ from/ W. MARSHALL"
PLATE XXXV

During the 1860s, prospectors rushed to the Barrier Ranges in far western New South Wales to search for gold. This led to the discovery of other valuable minerals, with silver-lead-zinc being discovered at Yerrandene in 1872. Silver-lead was found in 1876 at Thackaringa, where the area's first mines were pegged in 1878. Silver was discovered in that same year at Boorook, near Tenterfield, where gold mining had commenced six years earlier. In 1883, Charles Rasp discovered silver at Broken Hill, a discovery that led to the formation of the Broken Hill Proprietary Company (now BHP) in 1885.

Additional items

GF *British manufacture*

52.
Mounted emu egg sugar bowl with lid 1873
emu egg, silver and silver gilt
23.5h x 9.2 cm diam
a) Signed and dated rim, stamped "GF", "(lion passant) (leopard's head) S (head)"; top of stem, stamped "GF", "(head) (lion passant) S", b) Signed and dated inside edge "GF", "(head) (lion passant) S (leopard's head)"; outer edge, stamped "GF", "(head) (lion passant)"
PLATE I

Edward FISCHER

53.
Mounted ostrich egg c1880
electroplated silver, ostrich egg and ebonised wood
32.1h x 13.7 cm diam
Signed inside top mount, stamped "FISCHER PATENT"
Inscribed on side of egg, paint "SKRG/ L(illeg)/ (illeg)"
Collection: Geelong Gallery
Purchased 1988

UNKNOWN MAKERS

54.
Geelong Artillery shooting trophy 1869
electroplated silver
20.5h x 19.7w (including handles) x 10.9 cm d
Not signed. Dated underneath base, stamped "(head) P"
Inscribed obverse, engraved "Geelong Artillery/ SHOOTING COMP./ WON BY/ Capt. L.R. Cole"
PLATE XXXVII

Calls for an armed volunteer force began as early as 1842 following a series of attacks by bushrangers on homesteads in the Plenty River area north of Melbourne. It was not until 1854 that the Melbourne Volunteer Rifle Regiment was formed, followed soon after by the Richmond Rifles, The Emerald Hill Rifles, the East Collingwood Rifles and the Fitzroy Rifles, as well as cavalry and artillery units. Geelong formed two Artillery Corps units from 1863 – 72, which were succeeded in 1873 by the Geelong Corps RVVAR. The Corps was disbanded in 1883.

This cup was manufactured in Birmingham, England in 1869 and was exported to Victoria where it was engraved for the Geelong Artillery shooting competition.

55.
Riding crop
leather
41.0 x 3.0 cm diam
Not signed. Not dated
Inscribed end handle, red stamp "JF"

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