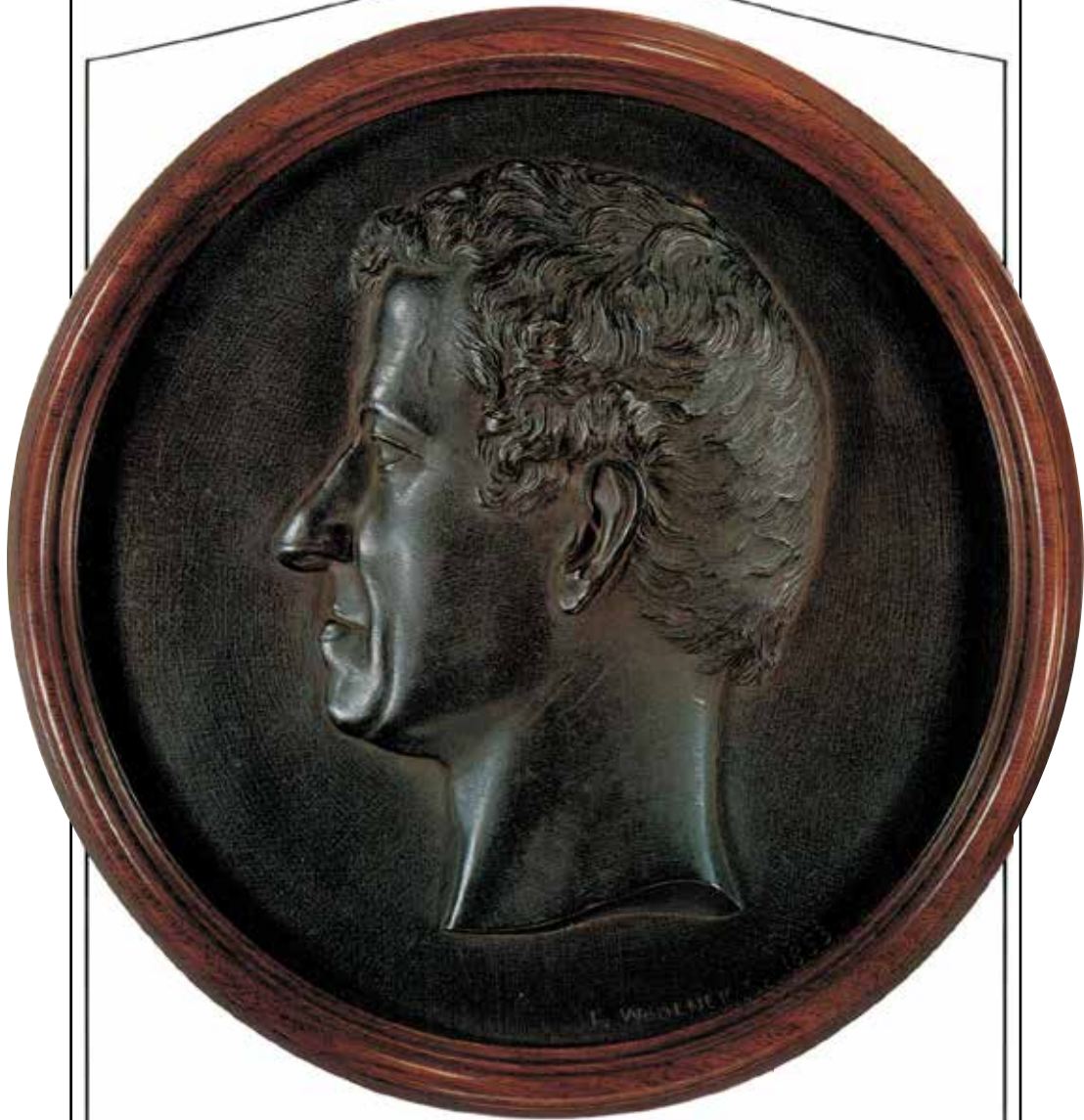


LA TROBEANA



Journal of the C. J. La Trobe Society Inc.

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The C J La Trobe Society Inc was formed in 2001 to promote understanding and appreciation of the life, work and times of Charles Joseph La Trobe, Victoria's first Lieutenant-Governor.
www.latrobesociety.org.au



C. J. La Trobe

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FRONT COVER

Thomas Woolner, 1825-1892, sculptor
Charles Joseph La Trobe

1853, diam. 24cm. Bronze portrait medallion showing the left profile of Charles Joseph La Trobe.

Signature and date incised in bronze l.r.: T. Woolner Sc. 1853: / M

La Trobe, Charles Joseph, 1801-1875. Accessioned 1894

Pictures Collection, State Library of Victoria, H5481

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A Word from the President

This issue features three excellent articles which bring fresh understandings of La Trobe and his world. Dr Dianne Reilly's address was presented as part of Rare Book Week and kindly hosted at Morgans at 401, Collins Street Melbourne. Part of Charles Joseph La Trobe's 'civilising mission' included not only the encouragement of the sciences but also of the arts. This leads us to Dr Margaret Bowman's research of the artist George Alexander Gilbert whose enchanting pastel drawing of Jolimont is known to us all, but about whose life we have hitherto known very little. No mere colonial artist, Gilbert went on to the larger stage of Toronto and New York. The third article is from Emeritus Professor John Barnes who, together with Christopher Metcalfe, has written an account of La Trobe's final years in what they have intriguingly titled 'Farmer La Trobe' at Clapham House'.

In what might be called Project: 'Remembering Charles Joseph La Trobe in retirement', considerable progress has been made this year. Following on from Helen Botham's visit to Charles Joseph La Trobe's final resting place in Litlington in Sussex in 2012, Loreen and John Chambers have made return visits to Ightham Mote in Kent and to Litlington. Susan Priestley travelling in England has also been combining the pleasures of travel with research, although none of it on horseback, unlike our intrepid adventurer Charles Joseph La Trobe. Their reports and, especially, John Barnes's evocative and elegantly written essay, are also of great interest in the way they illuminate our understanding of La Trobe. Tim Gatehouse while visiting Ireland has been tracking down the La Trobe settling places there.

Other Society members, such as John Botham, Helen Armstrong, Irene Kearsey and the indefatigable Dianne Reilly have been

busy on our behalf clarifying issues about nomenclature and coats of arms, or making exciting discoveries such as lost maps and hidden images.

May I draw your attention to our superb website which is constantly being upgraded? It aims to inform people about Charles Joseph La Trobe and his legacy to our state of Victoria. New information is often added. It has become a very useful resource for Society members and the public, including History and Civics teachers. Websites are of vital importance to all organisations in this modern world and we are fortunate to have John Botham together with Helen Armstrong maintaining and constantly improving our web presence.

The past few months have seen us continue and develop our connections with La Trobe University. The Chancellor Professor Adrienne Clarke, herself a renowned research scientist, kindly invited La Trobe Society members to view the amazing new AgriBio Centre and to hear Dr Peter Sale, Associate Professor, School of Life Sciences, speak. I also attended the delightful La Trobe Alumni Awards evening at the NGV. I was fortunate to be seated next to Associate Professor Rajiv Khosla who is part of the team developing personalised robots to assist people with dementia, two of which are called Charles and Sophie!

As we come to the end of another year I am sure all our members would like me to thank the La Trobeana editorial team so ably lead by Loreen Chambers. The journal is a credit to our Society and an important research resource on all matters related to La Trobe and his times.

Diane Gardiner
Hon. President C J La Trobe Society

The Chancellor's Column

La Trobe University has recently reshaped its mission as part of the new Future Ready Strategic Plan.

La Trobe will be a university known for its excellence and innovation in relation to the big issues of our time, and for its enthusiasm to make a difference. La Trobe University will be amongst the best in the world in selected areas of teaching and research which address issues fundamental to the future of human societies and their environments.

This vision cements La Trobe University's commitment to address the key challenges facing the world and I believe these intentions would resonate well with the University's namesake, Superintendent and later Lieutenant-Governor C J La Trobe. Charles La Trobe faced many challenges during his office of fifteen years in the colony, including a rapidly expanding population, strife over land settlement, growing pressure from the separation movement, indigenous issues and the chaos of a mineral frenzy as the gold rush struck and materialism ran rampant. Through it all he sought to govern with reason and bring a civilising influence to bear on the burgeoning colony.

Today Australia, as a developed nation, must acknowledge its contribution to the impending climate crisis caused by our industrialisation and a drive for increased consumption. Our economy is underpinned by a reliance on minerals and non-renewable energy and we have a rapidly expanding population. We are perhaps not so very unlike those early colonists preoccupied with improving their material lot in life.

Feeding a global population which is predicted to reach 9 billion by 2050 must be managed against a backdrop of other challenges

in the same way that C J La Trobe had to juggle issues of land tenure and feeding the colony amongst a range of competing demands. In order to resolve today's big issues, other fundamental issues affecting the future of human societies and their environments must simultaneously be addressed.

Tackling these challenges was the topic of the C J La Trobe Society Lecture this year, given by Dr Peter Sale, Associate Professor in the Department of Agricultural Sciences. Dr Sale's research interests are in improving the productivity of cropping and pasture soils. Critically, in a world where climate change is a reality, he is also researching into the impacts of elevated CO₂ on crop performance. Dr Sale's lecture reviewed the agricultural landscape that greeted C J La Trobe on his arrival in the colony and considered the critical and often competing pressures that would have affected the Superintendent. He talked also about the role of innovation and technology to help to feed the world as we go into the future.

The lecture clearly supported the view of La Trobe as a steady hand on the tiller as he steered Victoria through those fifteen heady years. Today great institutions such as La Trobe University need to exercise the same steadiness and keep the end goals in view as we navigate the treacherous waters ahead to address today's challenges. Our research and influence on the Research Focus Area of Securing Food, Water and the Environment makes us worthy successors to Charles La Trobe's own vision. Steadfastness to our University mission will ensure that such critical research and innovation will indeed benefit all global citizens.

Adrienne E Clarke AC
Chancellor, La Trobe University

La Trobe Society Fellowships 2013

The C J La Trobe Society Inc, in association with the State Library of Victoria, awards a La Trobe Society Fellowship for the study of the colonial period of Victoria's history during Charles Joseph La Trobe's administration as Superintendent and Lieutenant-Governor (1839-1854). The research can be extended to cover the period immediately before La Trobe's arrival, or the effects of his tenure after his departure. Projects must make significant and creative use of the collections of the State Library of Victoria. The Fellowships are usually for a period of three months full-time or six months part-time and are worth \$12,500.

The La Trobe Society Fellowship for 2013, which was announced at the State Library on 14 June, was awarded to:

Dr Madonna Grehan

An émigré gentlewoman midwife in Port Phillip and Victoria 1848–1880. A biographical history.

This project will support research for a history of women, maternity care and family life in mid-nineteenth century Victoria. It will be seen through the lens of Sarah Barfoot, an émigré midwife who in 1848 joined the diaspora from Van Diemen's Land to the District of Port Phillip.

An Honorary La Trobe Society Fellowship was also awarded for 2013, due to the particular relevance of the project to La Trobe's patronage of the arts:

Caroline Clemente

Thomas Woolner: a Pre-Raphaelite artist in Melbourne. A series of scholarly articles.

This research will bring together Woolner's works of art, of which the State Library of Victoria has the largest holding, and place them in their social, artistic and historical context.

Books and Culture in La Trobe's Melbourne

By Dr Dianne Reilly AM

Dianne Reilly is an historian who was La Trobe Librarian at the State Library of Victoria from 1982 until 2008. She has published widely on Charles Joseph La Trobe. Dianne currently manages the State Library Foundation's bequest program, the Redmond Barry Society. An Honorary Fellow in the School of Historical and Philosophical Studies at the University of Melbourne, she is a co-founder of the C J La Trobe Society and is currently its Secretary.

This address was given on the occasion of Rare Book Week at Morgans at 401, Collins Street Melbourne on 19 July 2013

Not long after his arrival at Sandridge on 3 October 1839, the newly appointed Superintendent of the Port Phillip District of New South Wales, Charles Joseph La Trobe, wrote to his friend the publisher, John Murray in London:

You, my dear Sir, have I believe never been transported 16,000 miles from civilization & cannot imagine what it is to be cast so far beyond the reach of the thousand daily means of improvement & enjoyment which they possess who breathe the air of Europe ... I have called our present position *Exile*, & so it is to all intents and purposes ... Society is, of course, as you may suppose, in its infancy. The arts and sciences are unborn ... ¹

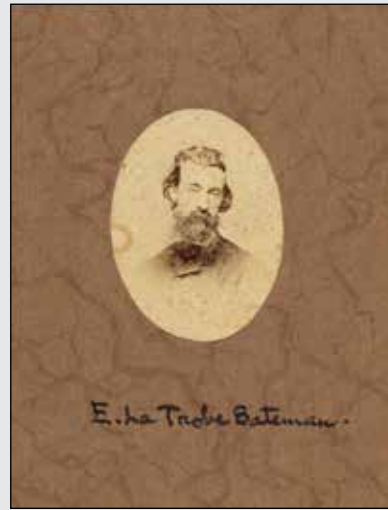
La Trobe, his Swiss wife Sophie and their two-year-old daughter Agnes, were required to bring with them everything necessary for their

life in a relatively unknown outpost of the British Empire, including a prefabricated cottage which was erected not far from where the Melbourne Cricket Ground is situated today. This diminutive building, progressively extended over the years to accommodate a growing family, was to be their home throughout their time in Port Phillip.

La Trobe's appointment as administrator of the Port Phillip District was what would be described today in diplomatic circles as a hardship posting. Physically, Melbourne was less than picturesque. As the Superintendent soon discovered, Collins Street was the only street worthy of the name, while Elizabeth Street followed a frequently-flooded creek bed and Flinders Street was little better than a bog. The water supply for Melbourne was increasingly inadequate and polluted from the discharge of tanneries and other industries into the Yarra River. There was no town council to take care of local affairs. The only building of note was the gaol and that was not yet completed! No development could take place without revenue being allotted by the government in far-off



Elisha Noyce, fl.1820–1840s, lithographer
Collins Street – Town of Melbourne,
Port Phillip (sic), New South Wales, 1840
 Chalk lithograph on buff paper
 Pictures Collection, State Library of Victoria,
 H18111



Photographer unknown
Edward La Trobe Bateman, 1816–1897
 Albumen silver photograph, c.1870–c.1880
 Pictures Collection, State Library of Victoria,
 H94.118

Sydney. He had to obtain permission from Governor Gipps for every improvement he wished to make in Melbourne. As ‘Garryowen’ later described it, Melbourne was then, physically, in a rudimentary stage of its existence:

It was a kind of big ‘settlement’
 ... with houses, sheds and tents
 in clusters, or scattered in ones
 and twos. There were streets
 marked out, but ... so dispersed
 that after dark residents
 incurred not only trouble but
 danger in moving about ...²

The settlement, with a population numbering fewer than 4,000, must have presented quite a shock for the sophisticated La Trobe when he arrived only four years after first white settlement. It was more or less a frontier town and those who lived there had just one major preoccupation – to improve their material lot in life. In contrast, La Trobe’s approach to his public duties was based essentially on his personal views on religion and morality which he considered should be the central pillars in the future success of the new community.

La Trobe had none of the training and experience which usually qualified a man for such an important administrative role. The typical colonial governor in those days had a naval or military background. Charles Joseph’s experience was radically different. He was a refined and sensitive man who had spent years

as a dilettante, imbibing all that was cultural and learned.

He was very much a man of his specific social milieu. His attitudes reflected an unusual blend of humanitarianism and evangelicalism, which was a by-product of his Moravian background and which coloured his view of his role in Port Phillip. His aim was to cultivate among the colonists an appreciation of all that was morally and intellectually stimulating and improving.

La Trobe had been born into an intellectual family with distinctive attitudes and behaviours reflecting a certain philosophy of life. There was total commitment to the Christian faith, but it was a particular style of Christianity. The Moravian faith to which they subscribed was evangelical, but it had a worldliness, or a more secular dimension to it that set it apart from other Protestant sects.

La Trobe and his five siblings were raised at the Moravian boarding school at Fulneck in Yorkshire from the age of six until they were eighteen. There they received a strong liberal education in line with a system which favoured ‘free and compulsory education for children of all classes, cheerful classrooms, illustrated textbooks, visual aids, hygiene and, not least though last, school prayers’³. This educational background encouraged in him deep interests in art, literature, music and the natural world.



Photographer unknown
Thomas Woolner, 1825-1892
Photolithograph, 1860s
National Portrait Gallery, Canberra
Website accessed 28 August 2013



Thomas Woolner, 1825-1892, sculptor
Charles Joseph La Trobe, 1853
Bronze portrait medallion in Blackwood frame
Pictures Collection, State Library of Victoria,
H29576

La Trobe had the opportunity to broaden his outlook further after his schooldays through his extensive travels to North America and Mexico from 1832-1834. He was the son of a talented, witty and gregarious father, Christian Ignatius La Trobe, a musician himself and close friend of Haydn, who was active in the anti-slavery movement. As an educated son of a gentleman, this was Charles Joseph's natural milieu, too. Since he was far from wealthy, he sought preferment at a sufficiently elevated level for employment appropriate to his class. His tour of the West Indies on behalf of the Colonial Office suited him perfectly. He could be single-minded about such a defined commission, his only obligation being to report to the House of Commons on educational facilities for the recently liberated slaves. His next appointment was to be rather more onerous.

La Trobe was offered the position of Superintendent of the Port Phillip District on the strength of his well-considered West Indian reports and because he fitted the position's requirements. He was in favour with those powerful evangelical Christians of the Clapham Sect who at that time had so much influence at the Colonial Office; and he subscribed to the notion of the superiority of Britain as an expanding imperial power. He accepted the posting because he believed that he was fitted for the task, both intellectually and physically. He was aware that it brought to him an opportunity to spread the word of God, both to the Aboriginal people and to the new settlers in the District. Not only that but, with a young family to support, he was in need of a salary!

When he arrived in Melbourne, not one of those elevating activities or societies

to which he was accustomed in Europe, and which Melburnians today take for granted, existed – no music society, library, art gallery or scientific association had been contemplated. La Trobe soon discovered that apart from a few bureaucrats, such as Captain William Lonsdale who had held the position of acting Superintendent until La Trobe's arrival, there were very few settlers with whom he had much in common. There was a small 'official class' of military men and government officers, a number of merchants and tradespeople, and an increasing number of squatters who had settled on grazing land around Melbourne. It took some time for La Trobe to strike up a relationship with any of them since, not only was he a naturally reserved man, he was particularly conscious of his weighty responsibilities. His primary concern was to build a suitable infrastructure for the colony from scratch.

Soon after he had established his family in their own cottage, La Trobe took off to the west of Melbourne on the first of his ninety-four major journeys to explore the territory for which he was responsible. He took the opportunity often to camp out or to stay at the homes of squatters, en route developing in his sketchbook a great appreciation of the native landscape. Everything he saw – from the exotic new plant or animal species, to the awe-inspiring vastness of the landscape – was a source of great fascination to him after the first shock of a countryside so unlike anything he had ever seen.

La Trobe had always used his artistic talent in his previous travels to describe the places he visited and the scenery about him. It is fortunate that over 400 images of his opus are still in existence today. Of these, many (168)

watercolours and sketches record his fifteen years in Australia, touring Victoria and visiting Tasmania and Sydney. In Port Phillip, his sketches document the landscape in the earliest period of European settlement and, as such, provide rare and valuable first-hand evidence of the topography at this time.

After he was elected to the Melbourne Club in 1844, La Trobe struck up friendships with a number of squatters who had established themselves in key locations in the country. On his horseback journeys, La Trobe was often the guest of Captain Richard Bunbury at his property near Mount William to the west of Melbourne. Both were entranced by the 'new and exceedingly beautiful' botanical discoveries

Melbourne from the arrival in 1840 of Dr Godfrey Howitt, physician, botanist and entomologist, whose home was situated at the eastern end of Collins Street.⁴ As Quakers, Dr Howitt and his wife Phebe were philosophically aligned with the Moravian La Trobe. Their mutual interest in the fine arts and commitment to humanitarian causes were links which connected them. La Trobe was frequently a guest at their home, and they in turn were invited to the La Trobes' house at *Jolimont*.

In October 1852, La Trobe's first cousin Edward La Trobe Bateman, a brilliant book illuminator, draughtsman, architectural decorator and garden designer arrived in Melbourne. He was accompanied by



Edward La Trobe Bateman, 1816-1897, artist
The greenhouse and front entrance of
Jolimont, c.1853
 Pencil and Chinese white on brown paper
 Pictures Collection, State Library of Victoria,
 H98.135/10

they made on sketching expeditions together to capture the landscape they saw. La Trobe's fine sketch of Rose's Gap in the Grampian Mountains allowed him to indulge his passion for climbing as he sought locations from which to record the geological origins of his surroundings. The result is an imaginative work in which composition, colour, light and shade are skilfully employed to express the character of the scene before him.

Another beauty spot recorded by La Trobe was the Yarra Valley to the east of Melbourne. He visited Yering homestead on five occasions, and sketches of the view from the house conveyed his attraction to mountain beauty and his deep appreciation of the sublime panorama before his eyes.

The wild scenery at Cape Schanck on the southernmost tip of the Mornington Peninsula was conjured up by La Trobe in a number of coastal views. In his splendid representation of Pulpit Rock, he was able to contrast what he considered as the strength of God's creation and the ephemeral nature of man in the transitory wisp of the distant yacht.

As historian Caroline Clemente has recorded, a lively cultured circle existed in

Thomas Woolner, an original member of that celebrated group of artists formed in London in 1848, the Pre-Raphaelite Brotherhood, and Bernhard Smith, a fine sculptor talented in the field of portrait medallions. They had come to seek their fortunes on the gold fields. Godfrey Howitt and Charles La Trobe supported Woolner by commissioning portrait medallions from him during his Melbourne sojourn. Woolner's fine low-relief sculpture of La Trobe, cast in England and reproduced on the cover of *La Trobeana*, is the only image of him created during his fifteen years in office. La Trobe also commissioned La Trobe Bateman to create twenty-two sketches of his Jolimont estate, and these illustrations have informed the recent restoration of La Trobe's Cottage.

Another artist whose impressions of the colony survive in his watercolours is George Alexander Gilbert. A number of glorious views of Port Phillip are held in the State Libraries of Victoria and New South Wales, with a very few in private collections. It is possible that the two pastel drawings of *Jolimont*, La Trobe's cottage on the Yarra, one of the outlook from the house towards the river, and the other showing the house and garden, may have been

commissioned as a kind act of support from La Trobe to his friend who was frequently in straitened circumstances. They were treasured by Agnes La Trobe when she was sent home to Switzerland for her education.

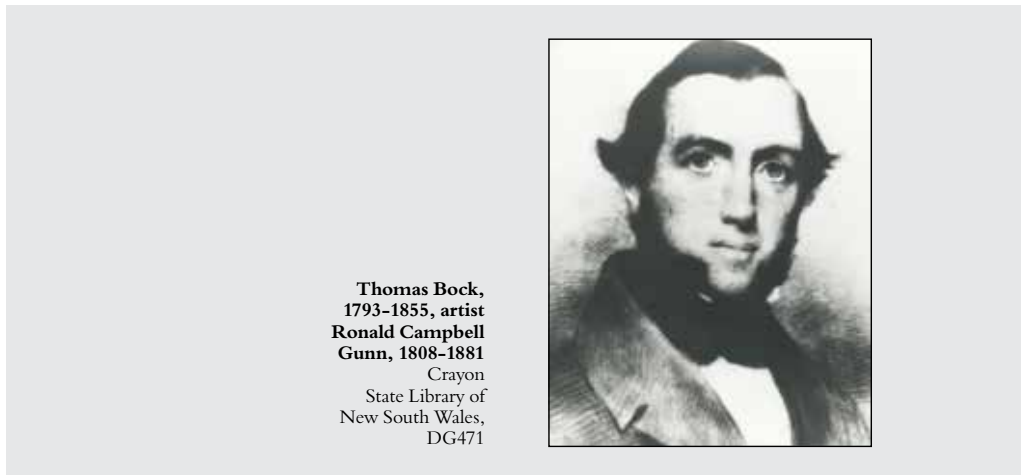
The presence of these artists in Melbourne brought with it the flavour, ideas and ambience of the artistic world of Britain. It was an atmosphere in which the artist Georgiana McCrae, a mutual friend of the La Trobes and the Howitts, thrived.

After his initial shock at the barrenness of the intellectual landscape in Port Phillip, it was not long before La Trobe sought out men of scientific mind through whom the

continuing donor, highly respected as a founder of improved health services in the colony.

The Melbourne Benevolent Asylum, developed by the same group of philanthropically-minded associates of La Trobe, opened in 1851. Dr Howitt, one of the first physicians at the hospital, was its inaugural President and Honorary Physician. This asylum fitted perfectly with La Trobe's Moravian philosophy, that 'it is now for the more fortunate to help those whom old age and sickness prevent from any longer helping themselves and us'.

The Melbourne Mechanics' Institute, later the Melbourne Athenaeum, was an institution



cultural vacuum could begin to be redressed. They included the physicians and naturalists Dr Edmund Hobson and Dr Godfrey Howitt; the geologist Alfred Selwyn, who was for many years to direct the Victorian Geological Survey; the botanist Ronald Campbell Gunn of Tasmania, and later, Dr Ferdinand Mueller whom La Trobe had appointed in 1853 as Government Botanist for Victoria. In these men, he had discovered the vital intellectual stamina which existed and on which he could draw, to ensure a continuing interest in, and documentation of, the natural environment.

La Trobe relied on their ideas and abilities to bring about the development of basic amenities and the implementation of his civilising mission in the colony. A temporary hospital, near the Flagstaff Hill, had been established in 1839. From 1841, as the population expanded, a group of influential citizens, headed by La Trobe who later became the hospital's President, and including Godfrey Howitt, began to raise the necessary capital. The permanent Melbourne Hospital, now the Royal Melbourne Hospital, opened its doors to the public at the corner of Swanston and Lonsdale Streets in 1848. La Trobe continued his support for the hospital as a

promoted by La Trobe as one which would improve the education of the working-class in Melbourne. He had observed the mechanics' institute movement in Britain in operation and had seen the benefit the organisations brought to the leisure time activities of local communities. Not only could working men participate in organized sporting activities, but mental stimulation and improvement were accessible through classes after working hours, as well as musical and theatrical productions, and the amenity of a good library. The Melbourne Mechanics' Institute was formed on 12 November 1839 with Captain Lonsdale as its first President and La Trobe presiding as Patron. It progressed from strength to strength, its role as an educator only being taken over by the new Trades Hall and Literary Institute in 1859, and by the Melbourne Workingmen's College, now Royal Melbourne Institute of Technology University, subsequently. Of course, its excellent library continues to this day.

Melbourne's Botanic Gardens, later the Royal Botanic Gardens, established in 1845, grew out of a nineteenth-century philosophy to which La Trobe wholeheartedly subscribed. The scientific appraisal of both the social and



Photographer unknown
Benevolent Asylum, North Melbourne
 Albumen silver photograph
 Pictures Collection, State Library of Victoria, H11782



John Botterill,
 1817-1881, artist
Portrait of
Sir Redmond Barry,
KCMG, c.1853
 Oil on canvas
 Pictures Collection,
 State Library of
 Victoria, H5193



Nicholas Chevalier, 1828-1902, artist
The Public Library, 1860
 Watercolour
 Pictures Collection, State Library of Victoria,
 H27931



Peter Corlett,
 1944- , sculptor
Susan
Gordon-Brown,
photographer
Charles Joseph
La Trobe statue,
 2006
 Bronze
 Pictures Collection,
 State Library of
 Victoria, PCLTS56

the natural worlds, and classification of them according to certain scientific laws, fitted well with his own interests. Evangelicals, such as La Trobe, stressed the importance of profitably spending leisure in pursuit of moral and physical improvement. In an environment such as the Gardens, scientific investigation and the picturesque in garden design came together in harmony. As well as this, those of a more spiritual bent could, in the Gardens, contemplate God in the perfection of nature:

The Botanic Gardens were part of La Trobe's 'grand plan' for Melbourne. In addition, green spaces were set aside on the perimeter of Robert Hoddle's grid of what is now the central business district. Huge expanses were allocated to public gardens such as La Trobe had known in central London and in the residential districts along the shores of the Lake of Neuchâtel. So it was that the Fitzroy, Flagstaff and Treasury Gardens, as well as the vast expanses of Royal Park, came into existence. La Trobe's vision for Melbourne encompassed open spaces and freely accessible gardens offering respite from daily cares. The Gardens fulfilled for Melbourne the need of a meeting place and, as the historian Paul de Serville pointed out, they became 'the site of some of society's rituals', such as picnics, promenades and concerts.⁵

Part of La Trobe's impetus for the establishment of the Botanic Gardens in Melbourne was that they would provide a venue for official entertaining for him, given that it was impossible to have large scale celebrations at his modest home. La Trobe himself had selected the site for the Gardens, describing it as 'a veritable Garden of Eden'. Gardens, then and now, have often been thought of as civilizing a city. La Trobe's great interest in the natural world and his past experience of open spaces for healthy exercise and reverie were partly instrumental in civilizing this newest of the British Empire's capitals.

Coming from such a musical family, La Trobe must have felt the lack in Melbourne of the soirées musicales so readily available for the enjoyment of all in his class in England and Switzerland. To be sure, by-products of a botanic gardens open for the amusement of all

were the regular open-air band performances, reminding those present of the music they had known at home. On a more elevated level, the Melbourne Philharmonic Society, later the Royal Melbourne Philharmonic Society, was formed in October 1853.

La Trobe's vision for the colony brought him into contact with its leading citizens who were, according to the historian David McVilly a group of 'cultural evangelists'.⁶ It is an extraordinary fact that such a small group of really great men built most of the cultural institutions to which Victorians have access today. Charles Joseph La Trobe and Redmond Barry were two of these high achievers, and the politician Hugh Culling Eardley Childers was a third. In the interests of the universal education they espoused, all three were instrumental in the establishment of a Public Library, now the State Library of Victoria, and of the University of Melbourne. Not only did all three consider that the newly-separated colony of Victoria warranted a university just as much as did Sydney, but the gold discoveries provided the wherewithal for the establishment of both institutions.

La Trobe was responsible for ensuring that public land was reserved for a library building and that parliamentary funds were made available. Childers as Treasurer in the new Victorian government introduced the Appropriation Bill that provided £3,000 for the library collection and £10,000 for its building. Under Barry's enthusiastic leadership as Chairman, the Trustees commissioned an impressive building from architect Joseph Reed to be erected in a commanding situation and of an order, class and magnitude suitable to the prospects of the country. It was opened on 11 February 1856 with a stock of 3,846 volumes. One of the first free public libraries in the world, admission was free to anyone over fourteen years of age: 'of respectable appearance... even though he be coatless...if only his hands are clean'. Female readers were catered for with a discrete seating area.

Barry had earlier placed advertisements in the Melbourne newspapers, asking for suggestions for books to be acquired for the Library, but he received no replies. However, eighty-four volumes were presented by Lieutenant-Governor La Trobe and copies of the *Times* newspaper for the year 1800, donated by G M Gallott, were on the shelves on opening day – the only donations received at that time. La Trobe was himself the author of four books: *The Alpenstock*, *The Pedestrian*, *The Rambler in North America* and *The Rambler in Mexico*, all published between 1829 and 1836, but none of these was included in his gift to the Library.

Charles Gavan Duffy, who was later to become a Trustee of the Library, was critical of the collection. He noted, among others, the multi-volumed *Bridgewater Treatises* donated by La Trobe, in his impressions of the Library's book stock on opening day:

The modern novelists stopped with Scott. The philosophers were nowhere ... But the antiquities of Athens and Attica were abundantly represented. Three hundred volumes of Greek and Latin classics, and the Book of Common Prayer in German, French, Italian, Greek, modern Greek, and Spanish; twelve volumes of the Bridgewater Treatises ... were offered as refreshment to the weary.⁷

The Earl of Bridgewater, a gentleman naturalist, had commissioned eight Treatises upon his deathbed in 1829 to explore the Power, Wisdom, and Goodness of God, as manifested in the Creation, and they were among the most widely circulated books of science in early nineteenth-century Britain.

It is interesting to note that of the twenty-four titles in La Trobe's donation, three were published by his friend John Murray, namely the *Quarterly Review*, Gladstone's *The State in its Relations with the Church* and Buxton's *African Slave Trade*.

The London publishers of his own books, Seeley and Burnside, were represented with Mrs Barbara Anne Simon's *The Ten Tribes of Israel historically identified with the Aborigines of the Western Hemisphere* (London, Seeley and Burnside, 1836). One of a number of books which emerged during the early part of the nineteenth century, it was based on the theory that American Indians were somehow linked to the ten lost tribes of Israel. Even the earliest explorers and settlers of the New World were intrigued by the possibility of encountering a lost remnant of the House of Israel in the New World. La Trobe himself had explored this notion in his own work *The Rambler in Mexico* (1836).

The subject matters represented in this donation shed some light on La Trobe's intellectual interests. It would appear that, unlike Barry whose considerable collection was catalogued and disposed of after his death in 1880, La Trobe could not be described as a private collector. The subjects covered in his donation link to his life and interests: his long-standing

curiosity about natural history and geology, the fine arts, science and philosophy, religion, the New World, and art and travel. It is tempting to speculate that the inclusion of the *Maison Rustique*, dated 1835, was a title he brought with him to Australia as a 'Do It Yourself' manual for assembling his portable cottage! It is quite probable that La Trobe brought the thirteen titles published before 1839 with him to Melbourne. Given his impecunious state, it is more than likely that the remaining eleven titles came to him as gifts from friends and family in England and Switzerland, especially such works as Agassiz and Charpentier on glaciers, and Tschudi's *Travels in Peru, 1838-42*. The number of items of Australian relevance is surprisingly small – only three titles: Bigge's *Report of the Commissioner of Inquiry into the state of the Colony of New South Wales, 1822*; *Immigration, 1841: report from the Committee on Immigration*, Sydney, 1841; and L E Threlkeld's *Key to the Structure of the Aboriginal Language*, Sydney, 1850. While these were, no doubt, of great practical interest to him in his role of administrator, one may speculate that La Trobe gathered many more Australian titles which returned with him to England in 1854. It is unlikely, given his lack of resources, that he

ordered titles from the London book suppliers such as J J Guillaume, used by Barry to develop the collections of the Supreme Court, the University and the Melbourne Public Library.

La Trobe had arrived in Port Phillip with a certainty about his civilizing mission and the institutions through which it would be expressed. By the time of his departure in 1854, he could look back on an extraordinary catalogue of achievements. At the time, however, these achievements were only grudgingly accepted since the flaws in his day-to-day management of the colony, especially his goldfields administration, had begun to emerge. Nevertheless, La Trobe is best remembered as a visionary administrator who came as Superintendent in 1839 to the Port Phillip District, a primitive, underdeveloped, uncultured and underpopulated colony, and left Melbourne in 1854 as the then most affluent city in the world and the cultural capital of Australia. How fortunate we are to benefit from his legacy!

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- 1 Charles Joseph La Trobe to John Murray, 15 December 1840, John Murray Archives, London.
 - 2 'Garryowen' [Edmund Finn], *Chronicles of Early Melbourne, 1835 to 1852: historical, anecdotal and personal*, Melbourne: Fergusson & Mitchell, 1888, p.108.
 - 3 Johann Amos Comenius, *Great Men of the Church series*, no.3, London: Moravian Book Room, n.d., p.5. (Comenius, also known as Komensky, lived from 1592 to 1670. Ed.)
 - 4 Caroline Clemente, 'The Seeding of Melbourne's Cultural Capital', *La Trobeana*, vol 9, no 3, November 2010, pp.26-27.
 - 5 Paul de Serville, *Pounds and Pedigrees: The Upper Class in Victoria 1850-80*, South Melbourne: Oxford University Press, 1991, p.146.
 - 6 David McVilly, *A History of the State Library of Victoria, 1853-1974*, Thesis (MA), Monash University, 1976, p.1. Available online via the State Library of Victoria website. (Ed.)
 - 7 Sir Charles Gavan Duffy, *My Life in Two Hemispheres*, London: Unwin, 1898, vol 2, p.135.



George Alexander Gilbert (attribution), 1815-1877, artist
The Punt on the salt water river near Melbourne, Australia, 1848
 Pastel on paper
 State Library of New South Wales, DG 460



George Alexander Gilbert 1815-1877 artist
View of Jolimont, Melbourne, Port Phillip 1843-44
 Pastel on paper
 Pictures Collection, State Library of Victoria, H5278



George Alexander Gilbert, 1815-1877, artist
Lime burners point near Geelong, Point Henry in the Distance, Australia, 1848
 Pastel on paper
 State Library of New South Wales, DG 461



George Alexander Gilbert (attribution), 1815-1877, artist
Residence of George Augustus Robinson at Prahran, 1843-1848
 Oil on canvas
 State Library of New South Wales, ML 307

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Portrait of the Artist as a young Settler: George Alexander Gilbert

By Margaret Bowman OAM

Dr Margaret Bowman OAM, scholar and member of both the Royal Historical Society of Victoria and the La Trobe Society, was a Creative Fellow at the State Library of Victoria in 2011 when she researched the life history of elusive artist George Alexander Gilbert. This biography will be published by Australian Scholarly Publishing and launched at the Athenaeum Library in March 2014.

This paper is an edited version of an address given by Dr Margaret Bowman on the occasion of the Joint La Trobe Society/RHSV AGL Shaw Lecture held on Tuesday 18 June 2013.

Enlargement from photograph of George Alexander Gilbert with pupils on the occasion of Eva Traver's birthday, on the 26th June 1869 at the Bishop Strachan School, Toronto. George can be seen near the verandah post in the centre of the picture. Photograph courtesy Bishop Strachan School Museum and Archives.



Let us begin by introducing our artist: George Alexander Gilbert, 1815–1877. This is an image enlarged from a group photograph taken in 1869 when Gilbert would have been in his early fifties. He is surrounded by some of his pupils and we shall look at the complete photograph later.

One of his contemporaries, Daniel Fowler, has left a flattering description of him at that time as being 'very impressive, tall and fair with curled grey whiskers and moustache, always well dressed and a fluent talker'. He spoke of his 'good address and persuasive manner' and, noting his indefatigable attention to his students, declared

that he was ‘built up of steel’.¹ As a younger man in Melbourne, he was similarly seen to have been ‘a fine fellow’ although Garryowen, recorder of the early scene, less kindly noted that he had ‘a plausible, gentlemanly manner’.² Clearly, he looked good and presented well, both assets to a settler in a new colony. Charming and handsome as he may have been, why is this artist of particular interest to us now?

Arriving in Melbourne in November 1841, Gilbert went on to found the first art school in the Port Phillip District; to mount its first art exhibition; to publish its first illustrated magazine; and to leave a substantial collection of landscapes that are not only charming but also of historical importance in recording the early days of European settlement and a land in transition. Through his many other cultural activities –

know, because he left no personal papers, but it looks as if he was lured by the prospect of a new life on the land – another young Englishman seduced by the prospect offered by Major Mitchell of land for the taking.³ For any settler, what you bring with you is one of the most important determinants of success: capital is obviously a critical element, but also qualities of character, and that cluster of skills, attitudes and ways of presenting oneself and relating to people that, following Bourdieu, we may call ‘cultural capital’ can be decisive.⁴

Although he had no established reputation as an artist, Gilbert had been well trained as a landscapist in the English eighteenth century topographical tradition by his father, Joseph Francis Gilbert. Gilbert senior was a successful, but by no means affluent, artist based in



George Alexander Gilbert, 1815–1877, artist
Melbourne from the South Side of the
Yarra, c.1845
 Pencil and Chinese white drawing on buff paper
 Pictures Collection, State Library of Victoria, H6641



The Mechanics' Institution, Collins Street,
Melbourne, artist unidentified c.1842
 Glass negative
 Royal Historical Society of Victoria Collection,
 GS-EM-02

and we shall see that they were multifarious – he shared in the development of a local culture through his involvement in the Melbourne Mechanics' Institution which provided a platform for the later creation of Victoria's many cultural institutions, such as the State Library of Victoria, the National Gallery of Victoria, the Melbourne Museum, the University of Melbourne and the Royal Botanic Gardens. Under the leadership of Charles Joseph La Trobe, there were enough cultured colonists like Gilbert to set the Port Phillip District on the track of transcending its purely commercial origins. And yet, today he is largely forgotten. I think it is time for a revival of interest in his work. As we shall see, the story of his life as a colonist exposes much of interest about life in the new colony he joined as a settler in November 1841.

LEAVING HOME

Why would a young artist leave London for an insignificant seaport on the other side of the world and a raw pioneering society? It was not an obvious destination of choice. We do not

Chichester on the West Sussex coast.⁵ It was here that George grew up, the eldest of a large family.

George Gilbert did not come alone. It was an unusual family party that boarded the barque *Diamond* in London one summer's day in June 1841. George, then a young man of 26, was accompanied by his brother Francis Edward (Frank), five years his junior, and by his wife Anne, whom he had married two years previously when he was 24 and she a widow of 48. There were also the two teenage children of her first marriage to Sir John Byerley. Given the age difference and the fact that Anne Gilbert had lived a cosmopolitan intellectual life with her first husband, it is tempting to give weight to George Augustus Robinson's later comment about the pair that ‘the wife was in power when they were in London’.⁶

Be that as it may, it was her modest inheritance that made their trip possible.⁷ And there is little doubt that her partnership in the enterprise of settlement was invaluable: she had social skills and social capital as the former



George Alexander Gilbert 1815-1877, artist
View from Jolimont, the Residence of
C. J. La Trobe
 Glass negative, c.1900
 Pictures Collection, State Library of Victoria,
 H92.334/7



George Alexander Gilbert, 1815-1877, artist
View of Station Peak – (Native You-Yangs)
taken from the Point Henry Road,
Geelong, Port Phillip, 1856
 Pencil with added watercolour and
 Chinese white on paper
 Pictures Collection, State Library of Victoria, H1573

had recently moved from the Sydney region to take up a run near present-day Wangaratta, rode down to Melbourne that Christmas looking for an agent to manage his affairs in the city, and a tutor for his large family at home. Staying at the hotel in Brunswick Street, he met the Gilberts and in one stroke, both George and Frank Gilbert had paid work, the latter riding back with his new employer to take up the post of tutor. In those pre-credential days, getting a job depended on the presentation of the would-be employee and the judgment of the employer: the Gilberts presented well.⁹

Among the Gilberts' neighbours was Sarah Susanna Bunbury, and here is her drawing of the view from her house.¹⁰



Sarah Susanna Bunbury, artist
Brunswick Street Newtown [now Fitzroy]
from the front of our house, June 1841
 Watercolour on buff paper, 1841
 Pictures Collection, State Library of Victoria, H6162

Lady Byerley which stood her in good stead in their new home – and her series of Ladies' Seminaries must have provided useful income – and contacts.⁸

Although rough and ready in terms of roads and much of the housing, there was energy about the Melbourne of the day and opportunities for a young man with confidence and some education to create a better life for himself. This is the scene as Gilbert was to draw a few years after he landed. Importantly, the culture was English: expectations, practices and institutions were those of an English provincial town. Gentlemanly (and ladylike) manners had a currency.

The Gilberts needed to find work – and somewhere to live. Like many other colonists they initially worked together, almost like a family firm. They were fortunate to find a house in Brunswick Street, Newtown (now Fitzroy), Melbourne's first suburb. It proved to be a good choice, as it was already home to hard-working middleclass families, and they were lucky enough to find themselves in the right place at the right time for work. Joseph Docker, a former Anglican cleric turned pastoralist who

Then tragedy struck. Barely three months after landing, Emma, Anne Gilbert's seventeen year old daughter who would have helped her mother run a school, caught dysentery and died. After the death of Emma and her mother's recovery from the same disease, the Gilberts moved into a larger house in the same street which, according to George, offered the comfort they had enjoyed in London, and Mrs Gilbert was able to take pupils and establish her first school.¹¹

Although Gilbert lacked any experience or training in commerce or the pastoral industry, he worked satisfactorily as Docker's agent and even managed to buy land from him in the hope of establishing a farm.

At the same time he took every opportunity to engage in the cultural life of the colony: he joined the Debating Society, the first cultural organization in the District, the Masonic Lodge and the Melbourne Mechanics' Institution.¹² And he was entrepreneurial. With the confidence of a young and inexperienced newcomer, he built a lithographic machine and, in collaboration with the coroner Dr Wilmot,

in January 1843 he launched the *Port Phillip Magazine*, the first magazine to appear in the District.¹³ Among other things, its contents included, in the form of lithographs, the first of Gilbert's drawings to be presented to the public. After four issues, as Garryowen had it, 'the magazine failed to find favour with the public and ended in an abortion'.¹⁴ There were four monthly issues, all of which featured lithographs of George's drawings.

November 1843, almost exactly two years after his arrival, saw the end of this first



George Alexander Gilbert, 1815-1877, artist
Point Nepean, Shortland's Bluff,
Queenscliff, Point Lonsdale, c.1854
 Pencil and Chinese white on tinted paper
 Pictures Collection, State Library of Victoria,
 H6635

phase of Gilbert's life as a settler. He became bankrupt, abandoned his work as Docker's agent, and effectively gave up on efforts to settle on the land.¹⁵

A NEW START

With undented self-confidence, however, Gilbert decided that art offered the best chance of bringing grist to the mill, and the Mechanics' Institution proved to be his lifeline.

This cultural organisation had been formed in 1839 and is still there in Collins Street under its current name, changed in 1873, as the Melbourne Athenaeum. In January 1842, it had recently moved into its new building and was looking for a replacement for its secretary whose poor performance was held to be one reason for the fledgling organisation's currently unsatisfactory financial state.¹⁶ Gilbert was already a member, known to be cultured, active and gentlemanly, as well as being (unlike his predecessor) sober. He was, also, willing to take on the job for an honorarium of a pound a quarter and occupancy of the residential accommodation in the building. It was here that Mrs Gilbert held her school, attended by Agnes La Trobe as a little girl, before she was sent to her grandmother in Switzerland for a stricter, more repressive schooling (her parents thought

her to be too lively).¹⁷ And later, Agnes treasured Gilbert's pastel drawings of 'Jolimont', her home in Melbourne.

Gilbert remained Secretary of the Institution until 1850 during which time it developed as a major cultural institution, offering facilities including a library, reading room, museum, various classes and lectures, as well as providing rental space for such organisations as the Philharmonic Society and meetings of the Melbourne Corporation, later City Council.

It was during his years at the Mechanics' Institution that Gilbert succeeded as a creative artist. First as a teacher, offering drawing classes as well as lectures on art in the Mechanics' Institution – even renaming it 'School of Arts' – and, in 1844, putting on the first public art exhibition in the District, where he showed a collection of his mainly Aboriginal scenes commissioned by a Mr Broadfoot who was returning to Edinburgh (was this the same Alexander Broadfoot who had duelled with his business partner in 1841?).¹⁸

For the next six years, Gilbert was extremely busy. He taught drawing and gave lectures on art; organised exhibitions; made drawings for lithographs; engaged in another publishing venture; experimented with daguerreotypes; worked as secretary to the Medical Board; and was an active member of the social group around that cultured gentleman, Superintendent La Trobe.

And he fulfilled commissions. Today, the best known work by Gilbert is probably his pastel drawing *View of Jolimont*, a commission from his friend the Superintendent, perhaps as a gesture of support at the time of Gilbert's bankruptcy. *View from 'Jolimont', the residence of C. J. La Trobe* is a fresh and charming depiction of La Trobe's modest home. As Superintendent, he was not entitled to a government house, and so he brought with him a prefabricated building from England which he had erected on land that he subsequently bought close to where the Melbourne Cricket Ground now stands. The detailed references in the picture to La Trobe's love of his garden show Gilbert to have been as skilled in flattering his patron as he was in representing his property.

There is a pair of oil paintings depicting the then new and grand home of the District's Protector of Aborigines, George Augustus Robinson. As Gilbert's only known oil paintings, these works display his skilled use of the medium. The two scenes shows Aboriginal people apparently living happily on Robinson's estate and under his care, illustrating the then

current belief that it was possible for Europeans to appropriate Aboriginal land and successfully share it with its traditional owners. Again, Gilbert displayed his skill in flattering his patron.

There is, however, a watercolour, not a pastel, and in a much darker, more threatening mood. The Aboriginal groups at the heart of the picture are looking to the far horizon, beyond the small European settlement. They are turned away from the viewer – and the incoming settlers. Is this some recognition of Aboriginal displacement?

Earlier that same year, during the summer of 1846/47 the Van Diemen's Land based artist, John Skinner Prout, and his friend, Simpkinson de Wesselow, visited the Port Phillip District on a sketching trip. Gilbert joined them for at least part of the time, recording scenes in the settled district along the Goulburn River, and to the south and west of Melbourne.¹⁹ Subsequently, Gilbert increasingly concentrated on what can best be described as 'portraits of country properties' depicting successful European settlement such as that of John and Robert Bakewell who had a property on 'The Plenty' which he painted c. 1850.

Others, less specifically record the apparently calm and peaceful settlement of the District by Europeans with Aboriginal people apparently living comfortably alongside them. Not for Gilbert the Australia of 'droughts and flooding rains'; the Australia of terror as well as beauty. Nor the fierce vegetation of Von Guerard's *Fern Tree Gully*. The landscape he drew was what Richard Howitt wrote: 'Where else but in Australia could I find such a park-like Arcadia ... a sweet undulating land of knoll and slope and glen studded over but not too thickly with trees of the softest and richest character imaginable'.²⁰

MORE ABOUT THE MAN

So far, we have been following Gilbert's career as an artist. What sort of person was he, apart from being handsome, hardworking and personable? One of his strongest characteristics was his deep and abiding belief in the spiritual world. In 1850, he briefly became the talk of the town with a series of lectures on mesmerism at the Mechanics' Institution. Later, for a time he became a member of the (Swedenborgian) New Church.²¹

Unexpectedly for an artist, Gilbert served briefly as Assistant Gold Commissioner on the Bendigo field, where he so much gained the regard and respect of the diggers that after his resignation they presented him with an inscribed



**George Alexander Gilbert, 1815–1877, artist
View of Government House and Pavilion
Point from Kangaroo Point, c.1856**

[From the Album of the family
of Captain Marryat]

Pencil and sepia
State Library of New South Wales, SSV6B / 2



**George Alexander Gilbert, 1815–1877, artist
Mokaia Island Lake Roturua New Zealand...1856**

[From the Album of the family of Captain Marryat]

Pencil and sepia on tinted ground
State Library of New South Wales, DG SV7B / 5



**George Alexander Gilbert, 1815–1877, artist
View of Station Peak –
(Native You-Yangs) taken from the
Point Henry Road, Geelong, Port Phillip, 1856**

Pencil with added watercolour and
Chinese white on paper
Pictures Collection, State Library of Victoria, H1573

tea and coffee service. He also signally failed to get on with his superiors.²²

And we cannot ignore a brief character sketch of Gilbert by John Cotton, a well-educated pastoralist, ornithologist and artist, with a property on the Goulburn River, who employed George's brother as tutor for his family. It was not entirely flattering, but highlights his energy, enthusiasm and confidence. Describing Gilbert in a letter to his brother in England, Cotton wrote:

He teaches drawing and professes to be an artist. He is a man of the most active mind ... I know. He is always engaged in trying mechanical experiments but unfortunately never perfects anything ... he is a very intelligent person and will talk from morning to night always in a fluent and agreeable manner. He appears to have studied every subject started, or at all events plunges into the midst of it and dives to the bottom of it in a short time.²³



George Alexander Gilbert, 1815–1877, artist
To the memory of Miss Anne Drysdale, 1856
 [In Elizabeth Douglass scrapbook] c.1855–c.1890
 Lithograph
 State Library of New South Wales, PXD 610A/60



Richard Daintree, 1832–1878, photographer
George Alexander Gilbert, 1815–1877, colourist
Argus Flat, Forest Creek (Chewton),
looking towards the south-east,
the Mount Alexander Hotel on far right
 Albumen silver photograph, hand coloured
 Pictures Collection, State Library of Victoria, H7666

After the Gold Rush

We have only fragments of information about Gilbert's life in the 1850s, but it is clear that Gilbert never regained his niche in Melbourne society after his return from the gold diggings. On the evidence of his drawings, which are now mainly of scenes in the Geelong region, he may have been living there – although no longer, it appears, with his wife.

He appears to have gone on a sketching trip to Tasmania about 1856 and to have visited

New Zealand, perhaps en route for England where he is reported to have been in London in 1857. Then, he was back in Victoria in 1859–1860, colouring photographs taken by Richard Daintree.

Then Gilbert simply disappeared from the record.

GILBERT DISCOVERED



George Alexander Gilbert with pupils on the occasion of Eva Traver's birthday, on the 26th June 1869 at the Bishop Strachan School, Toronto. George can be seen near the verandah post in the centre of the picture.
 Photograph courtesy Bishop Strachan School Museum and Archives.

In 1863, we next learn of Gilbert in Toronto, Canada, with a new wife, where he was successful both professionally and socially. He taught at the two most prestigious Anglican schools, had private pupils and acted as agent for Daniel Fowler, then one of Canada's most esteemed colonial artists. As in Melbourne, 'he gave an impetus to art in that city [Toronto]', as well as being a creative artist.²⁴ It is unfortunate that we have not been able to discover any surviving examples of his work at this time. Here, too, he and the 'very noticeable and fascinating Mrs Gilbert' who had a fine voice and played the harp, were hospitable and socially prominent. He was also, 'free with his money of which he appeared to have plenty'.²⁵

How he attained this success remains a mystery. But it was not quite perfect. His new wife seems to have had an artistic temperament that led to their living apart from time to time, and communicating by way of the spiritual world.²⁶

Why then did Gilbert leave Toronto, where he seemed so well established, for New York where our only clue to his activities is an 1871 patent for a new model of artists' easel; and finally, to Hartford, Connecticut where he sought a quieter life, and where he died in 1877 after a long and distressing illness, leaving a widow who was an artist, of German background, and clearly not the fascinating Mrs Gilbert of Toronto.

While his private life remains a mystery, Gilbert's public persona as artist and serial settler can be regarded as a success. Let us leave him with the kindly words of an obituary in the local

Hartford newspaper: 'Professor Gilbert ... was a patient, loving, high-toned, deep-hearted faithful Christian man, devoted to art and to duty for duty and art's sake'.²⁷

I wish to acknowledge the assistance of the Archives team at the Melbourne Athenaeum. Throughout this article the organisation in its early decades is referred to as the Melbourne Mechanics' Institution. It was founded as the Melbourne Mechanics' Institute in 1839 and was expanded to become the Melbourne Mechanics' Institution and School of Arts in 1846. (Ed.)

- 1 Frances K. Smith, *Daniel Fowler of Amherst Island 1810-1894*, Hamilton, Ontario: Agnes Etherington Art Centre, Queen's University, 1979, p.160.
- 2 Garryowen (Edmund Finn) *Chronicles of early Melbourne 1835-1852 historical, anecdotal and personal*, Melbourne: Fergusson and Mitchell, 1888, vol 1, p.421
- 3 T. L. Mitchell, *Three expeditions into the interior of Eastern Australia: with descriptions of the recently explored region of Australia Felix and of the present colony of New South Wales*, London: Boone, 1838, vol 2, p.171.
- 4 Cultural capital is the sociological concept introduced in 1970s by Pierre Bourdieu regarding the transmission of accumulated cultural knowledge, a non-financial social asset that promotes sociological mobility beyond economic means.
- 5 See Joseph Francis Gilbert, 'Leigh Park House, Havant', Portsmouth Art Gallery, at BBC website: <http://www.bbc.co.uk/arts/yourpaintings> or simply type in: 'Francis Gilbert Leigh Park House' for ten images of Joseph Francis Gilbert's works. Accessed 29 September, 2013. (Ed.)
- 6 I. D. Clarke, ed. *The journals of George Augustus Robinson, chief protector, Port Phillip Aboriginal Protectorate*, Melbourne: Heritage Matters, 1998-2000, vol 5, p.137.
- 7 Anne Gilbert inherited property in Cardiff on the death of her father in 1838. According to an Indenture dated 5 January 1841 between the Gilberts and two members of the Bird family, Anne and George Gilbert sold property to them for £315. Release, Glamorgan Archives, Cardiff, DDM-55-80.
- 8 Advertisements appearing from January to April 1843 in *The Port Phillip Magazine*, makes it plain that she taught young ladies as boarders in her home for a fixed fee.
- 9 H. J. Samuel, 'Docker, Joseph (1793-1865)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/docker-joseph-1983/text2407> (accessed 13 December 2010). Letters from Gilbert to Joseph Docker, 1842, [transcribed letters], Creelman Papers, Australian Manuscripts Collection, State Library of Victoria, PA 720.
- 10 They lived in the same street but we do not know if they knew each other.
- 11 Letter from Gilbert to Joseph Docker 14 June 1842, [transcribed letters], Creelman Papers, Australian Manuscripts Collection, State Library of Victoria, PA 720, Box 17.
- 12 Garryowen, vol 2, p.627.
- 13 Gilbert to Docker, letters, 23 November; 7 December, and 18 December 1842, [transcribed letters] Creelman papers, *ibid*.
- 14 Garryowen, vol 2, p.626.
- 15 *New South Wales Government Gazette*, 21 November 1843, p.1539.
- 16 Mechanics' Institution's minutes and annual reports held in the archives of the Melbourne Athenaeum. The name was changed in 1873.
- 17 Letter from Agnes La Trobe to Rose Amiet, 30 October 1908, Australian Manuscripts Collection, State Library of Victoria, MS 7614.
- 18 'Domestic Intelligence', *The Melbourne Argus*, 16 April 1847, p.2, <http://nla.gov.au/nla.news-article476137> (accessed 22 January 2012)
- 19 There is sufficient evidence from their works to show that (from different viewpoints) Gilbert and Prout depicted some of the same scenes during the same period. Prout gave three lectures on art at the Mechanics' Institution during Gilbert's time as secretary of the organisation.
- 20 Richard Howitt, *Impressions of Australia Felix during 4 years' residence in that Colony; Notes on a voyage round the world: Australian poems*, London: Brown, Green and Longmans, 1845, p.87.
- 21 According to the Minutes of the New Church, Mr George A Gilbert was proposed to be admitted a member of the Society, 16 July 1854.
- 22 A. E. Creelman *The life of a Dilettante* (unpublished manuscript) Australian Manuscripts Collection, State Library of Victoria, PA 720.
- 23 George Mackaness, ed., *The correspondence of John Cotton: Victorian pioneer, 1842-1848* in three parts, Dubbo, NSW, Review Publications, 1978, vol 3, letter no 47, September 1848, p.27.
- 24 Frances K Smith, *Daniel Fowler of Amherst Island 1810-1894*, Hamilton, Ontario: Agnes Etherington Art Centre, Queen's University, 1979, p.160.
- 25 *Ibid*
- 26 Robert F. Gagen, 'Ontario Art Chronicle' Typescript, Folio 70971, G12, Copy 2, Art Gallery of Ontario, Reference Library, p.17.
- 27 *Hartford Daily Courant*, (1840-1887) 28 December 1877, p.2.



George Alexander Gilbert,
1815-1877, artist
Bateman's Hill looking
towards Mount Macedon, 1847
Watercolour, wash, Chinese white
and gum arabic
Pictures Collection, State Library
of Victoria, H6632



George Alexander Gilbert
(attribution), 1815-1877, artist
Residence of George Augustus
Robinson on Yarra, c.1840
Oil on canvas
State Library of New South Wales,
ML 330



George Alexander Gilbert,
1815-1877, artist
John and Robert Bakewell's
property on The Plenty, c.1850
Pastel
Pictures Collection, State Library
of Victoria, H29575

‘Farmer La Trobe’ at Clapham House

By John Barnes and Christopher Metcalfe

John Barnes, Emeritus Professor of English at La Trobe University, has written a biography of Charles Joseph La Trobe which is awaiting publication.

Christopher Metcalfe OBE, who read History at Cambridge, practiced law in Eastbourne for many years and is well known for his cultural and charitable activities.

In 1874 when G W Rusden, who had been Clerk of the Victorian Legislative Council in La Trobe’s time, was on a visit to England he contacted his former superior and proposed to visit him at Clapham House. The ex-Governor wrote – that is, dictated a letter to one of his daughters – saying that he would be ‘delighted to hear your voice, and my wife & three of my children to see you’.¹ La Trobe was able only to talk with Rusden but not to see him because he had become totally blind. He never saw the house in which he spent the last years of his life, nor the church where he worshipped, nor, indeed, the churchyard where his body is now buried. He bore his infirmity with his usual calm and dignity, showing no self-pity and even keeping his sense of humour. It is characteristic of La Trobe that in his letter telling Rusden to get off the train at Berwick, not Lewes, he added what he thought was an amusing detail: in the *Sussex Directory*, on the strength of his having two cows, a horse and a pig, he appeared as ‘La Trobe, farmer’.

Clapham House, in the village of Litlington, East Sussex, was then the property of Thomas S Richardson, a farmer whose estate ran

to 800 acres. Litlington is situated in the valley of the Cuckmere by the South Downs – ‘the great hills of the South Country, they stand along the sea’, as Hilaire Belloc once described them. The Downs are chalk hills, topped with short grass and trees, stunted by the prevailing west wind coming up the English Channel. They have long been a favourite place for walkers, a place such as La Trobe enjoyed, even when no longer able to see.

On the lower land on each side of the Downs small market towns and villages have grown up over the centuries to serve the needs of agriculture, notably the rearing of sheep, particularly the famous Southdown breed. Litlington is such a village. Its history goes back about fifteen hundred years to when the area was settled by the Saxons. At the time that La Trobe came to Clapham House, Litlington was a very small village – it still is – the total population of the district being only 134 according to the 1861 census, as reported in *Kelly’s Post Office Directory* of 1867. Richardson was the main landowner. In 1863 the out-of-the-way village began to attract visitors when Frederick Russell, a local nurseryman, set up the Litlington Pleasure



Family group at Clapham House c. 1870
Unknown photographer
 Album de photographies d'Angleterre
 Fonds Petitpierre (part La Trobe)
 Archives de l'Etat de Neuchâtel

These two photographs may have been taken in 1874 to mark Agnes La Trobe's engagement to Peter de Salis on 3 October. She is probably the figure in white who is at the centre of both photographs. The tall, bearded man, with light coloured trousers and a hat – leaning against the wall in one photograph and seated at the top of the steps in the other – looks like La Trobe. (Compare the 1868 photograph in *The La Trobe Journal* No. 71.) In both photographs there is a woman close beside him in a dark dress, this is probably Rose. The animal on the lawn in one scene and being nursed in the other may well be the family cat!



Gardens, close by Clapham House, with flower and market gardens, orchards, a croquet lawn and a cricket pitch.² (There are still Tea Gardens and a Nursery at Litlington and visitors can still get meals at the local pub, the Plough and Harrow.) It was a period when communication with the wider world was becoming easier; the railway reached Berwick in the 1840s, and the country roads were steadily improving. The consequence of these changes was that Litlington became an attractive destination for trippers who came by wagonette from the nearby resort of Eastbourne. This development may have brought Litlington to the attention of La Trobe and Rose, his second wife, as they looked for 'a warm and cosy retreat however humble somewhere on the south coast'.³

La Trobe owned only one house in his life – the modest, prefabricated cottage at Jolimont, in which he lived for the whole period of his stay in Melbourne. During his years as the Queen's representative in the colony he had seen others build much more imposing houses than his. At the time of his appointment the British government did not provide him with a

house, and he could never have afforded the sort of house that the colonists would have thought appropriate to his status. Back in England and married to his deceased wife's sister, he had hoped to establish a home for his children, but he was never in a position to purchase the sort of property that he desired. Over the period of his retirement he is known to have leased at least four properties, the last of which was Clapham House.

In 1855, after his marriage in Neuchâtel, he brought his new bride and his children to Ightham Mote. One of the oldest houses in England, the Mote – now a National Trust property – is set in picturesque countryside in Kent, about six miles through leafy lanes from Sevenoaks. It was a romantic and not very practical choice: the fourteenth century house, with a chapel and a moat, was in such a state of disrepair that part of the building (which had 70 rooms) was uninhabited. Years after La Trobe's death the novelist Henry James, who stayed there, described it as being in a state of 'near perilous decrepitude'.⁴ It cannot have been a very comfortable residence; but the six months that he

Unknown artist
Clapham House
 c.1850
 Aquarelle
 Album d'Agnes
 La Trobe
 Fonds Petitpierre
 (part La Trobe)
 Archives de l'Etat
 de Neuchâtel



Clapham House 2010
Photographer Christopher Metcalfe



Clapham House 2010
Photographer Christopher Metcalfe

and his family lived there was a time of personal happiness for La Trobe, as he began his life with Rose and hoped for a further government appointment. He enjoyed having the leisure to paint, which was one of his favourite pastimes. His pleasure in the architecture and the landscape is evident in the watercolours he painted of the Mote and neighbouring places.

From there the family moved a little further east, taking a house at Addington, where the first child of his second marriage, Margaret Rose (Daisy) was born. No details of this house are known. The second child of his second marriage, Isabelle, was born at the richly furnished Pourtalès castle, Oberhofen, in Switzerland, where the family stayed for long periods. As at the Mote, La Trobe enjoyed painting this picturesque ancient building on Lake Thun and its surrounds.

The next family home was Whitbourne Court, near Worcester, where the La Trobes lived from 1858 to 1866. It was here in the former residence of the Bishops of Hereford, adjacent to a church, and partly surrounded by

a moat, that La Trobe came closest to realizing his ideal of a family home in a secluded setting, where he could live the life of a country gentleman. However, Whitbourne Court had to be given up when the lease expired because La Trobe did not have an adequate income. The pension that he was granted in 1865 was too small to make much difference. Lady Franklin, with whom his friendship dated from 1843 when she and Sir John were in Port Phillip on their way home from Van Diemen's Land, lent her house in Kensington, while he and Rose searched for another place that they could afford. Husband and wife together inspected properties on the south coast. The house to which they moved in the spring of 1867 was exactly the sort that La Trobe wanted: a commodious and comfortable house in an extensive and beautiful garden, secluded by trees, and, in the words of Gray's famous elegy, 'Far from the madding crowd's ignoble strife'.

There has been a house on the site since the sixteenth century. Clapham House, built of local flint stone, was greatly extended and altered over the next two hundred years. The



Clapham House 2010
Photographer Christopher Metcalfe

three-storey house into which the La Trobe family moved in 1867 probably differed little in its particulars from that described in a report of 1828 when the estate was auctioned:

A convenient residence, well adapted for hunting or a shooting box; four servants' bedrooms, three best and four secondary bedrooms, dressing room; an entrance hall paved with stone, drawing and dining rooms communicating by folding doors, breakfast parlour and store-room; excellent cellars under the house; capital kitchen with separate staircase to two servants' sleeping rooms; farm kitchen, well-house, wash-house; paved back yard, cool dairy and cellar, pantry and wood-house; five stall stable and granary over; excellent dog-kennels.⁵

The house, which overlooks the village, is in a shallow bowl in the Downs. Approaching the building up the long driveway the visitor at once experiences a sense of peace and serenity. The sweeping lawns and surrounding trees – the larger trees include beech, ash, sycamore and horse chestnut, but, as in the rest of Britain, the elms are gone – create a park-like setting for the attractively proportioned building. Enclosing the garden and orchard at the rear of the house is a flint wall, supposedly built by French prisoners during the Napoleonic Wars.

The Heritage Commission has classified the house as a Grade II building, signifying that it is of special architectural interest. In 1997 architectural historian Clare Sheriff wrote:

The frontal elevation presents a classical yet vernacular

façade. The term 'classical' refers to the decorative elements derived from the architectural vocabulary of ancient Greece and Rome. The term 'vernacular' was first used in the 1830s to cover a wide range of buildings, built most particularly of local materials to meet the simple needs of the people; as such it revels in its homely and permanent qualities. Clapham House displays the combination of these two elements; it appears to convey the grandeur of the classical and warmth of the vernacular in both its interior and exterior decoration.⁶

It was certainly a fit residence for a retired governor, a man of culture with an interest in architecture and a love of the outdoors. (Some locals believe that it was a fit residence for the Prince Regent and Mrs FitzHerbert, but so far no evidence has been published to substantiate this firmly held belief that the couple lived there.)

The census of 1871 lists the occupants of Clapham House as La Trobe, his wife Rose, his sister Charlotte and four of his five daughters. The family was looked after by a manservant, five female servants and a gardener who lived in a cottage on the estate. Of necessity, La Trobe was hardly involved in local affairs: he lived a restricted life, devotedly tended by his wife and daughters. There were occasional visitors from outside the family, including former colleagues – such as Rusden – from Victoria, but most of the time he did not go beyond the family circle.

La Trobe came to know the house so well that he could find his way about unaided. A reference in one of his wife's letters to his sitting with Flowery Rose, 'an aged female cat', on his knee, evokes an image of the quiet domesticity he enjoyed during his last years.⁷ His wife and daughters read to him and acted as his amanuenses. He could no longer indulge his interest in botany, but he could smell, if not see, the spring flowers in the garden, and with companions he could walk in the lovely grounds and beyond.

Surprisingly, despite his blindness La Trobe continued to travel, paying visits to relatives in England and Neuchâtel. He and his wife went to Neuchâtel in 1874 to be with their youngest daughter during her final illness, which lasted four months. He was already showing signs of physical debility, and his grief at Isabelle's death in August that year hastened his own end.

A recurring anxiety of his later years was his limited ability to provide for his daughters after his death; so the marriage of his eldest daughter was a significant event. His happiness for Agnes would have been all the greater because she was marrying Peter de Salis, the son of one of his oldest Neuchâtel friends. Bishop Perry, whose friendship he valued so highly, was on a visit to England from Melbourne and performed the ceremony in the little village church in November 1874. It was a very public affair. The church was specially carpeted and was decorated with flowers; and La Trobe's neighbour, nurseryman Frederick Russell, erected what a newspaper report called 'a pretty triumphal arch' of evergreens and flowers outside his residence. Russell was probably responsible also for the arch of evergreens that was erected at the entrance to Clapham House, where the reception was held. La Trobe did the right thing by the locals, and acted like the lord of the manor, arranging for each poor parishioner in the village to receive a joint of meat.⁸ Over the following year he grew increasingly feeble; and by the time Agnes's daughter – his first grandchild – was born in October 1875, he was confined to his upstairs room, ready, as he had always been, to accept the will of God.

La Trobe died on 4 December 1875. Five days later members of his family and friends attended a burial service in the Litlington church, which was conducted by the local clergyman, supported by two of La Trobe's relatives. La Trobe was buried in the churchyard, in which there are the graves of several earlier residents of Clapham House. In February 1876 the La Trobe household was broken up and Rose returned to her native Neuchâtel, where she erected a chapel to the memory of her husband and her dead daughter. In the Litlington churchyard the inscription at the foot of the marble cross that marks La Trobe's grave (as has been described in *La Trobeana*, March 2013) links the first Lieutenant-Governor of Victoria with Clapham House.

For a time last century Clapham House was a Cordon Bleu cookery school, but it is now – as it has been for most of its existence – the home of a family. A visitor, walking into the flag-stoned entrance hall and noticing the worn stone steps leading off it, is bound to reflect on the generations who have lived there. The comparatively brief tenure of the La Trobes adds a poignant strand to the human history of a house that so many have called home.⁹

1 La Trobe to G W Rusden, 20 March 1874, Rusden Papers, Leeper Library, Trinity College, Melbourne.

2 Julie Clarke, *Mr Russell's Little Floral Kingdom*, Alfriston: Rookery Books, 1999.

3 La Trobe to Frederick Powlett, 25 May 1865, Melbourne University Archives.

4 Henry James to Grace Norton, 4 January – 5 February 1888; *Letters of Henry James, vol. III, 1883-1895*, ed. Leon Edel, Harvard University Press, 1980, p. 216.

5 Private research, East Sussex Record Office.

6 Clare Sheriff, 'Clapham House, Litlington', *Architectural House Histories*, 1997.

7 Rose La Trobe to Agnes de Salis, 29 January 1876, MS 13354, Australian Manuscripts Collection, State Library of Victoria.

8 Unidentified newspaper cutting, 'Fashionable Wedding at Litlington', MS 7614, Australian Manuscripts Collection, State Library of Victoria. The report reads almost like an advertisement for Russell (who provided refreshment for the drivers) and the businesses that supplied the carpet in the church and the carriages for the bridal party.

9 The authors wish to acknowledge the kindness and courtesy of the present owners of Clapham House, who enabled them to experience the house and grounds at first hand and assisted with research for this article.



The Charles Joseph La Trobe Coat of Arms

By John Botham

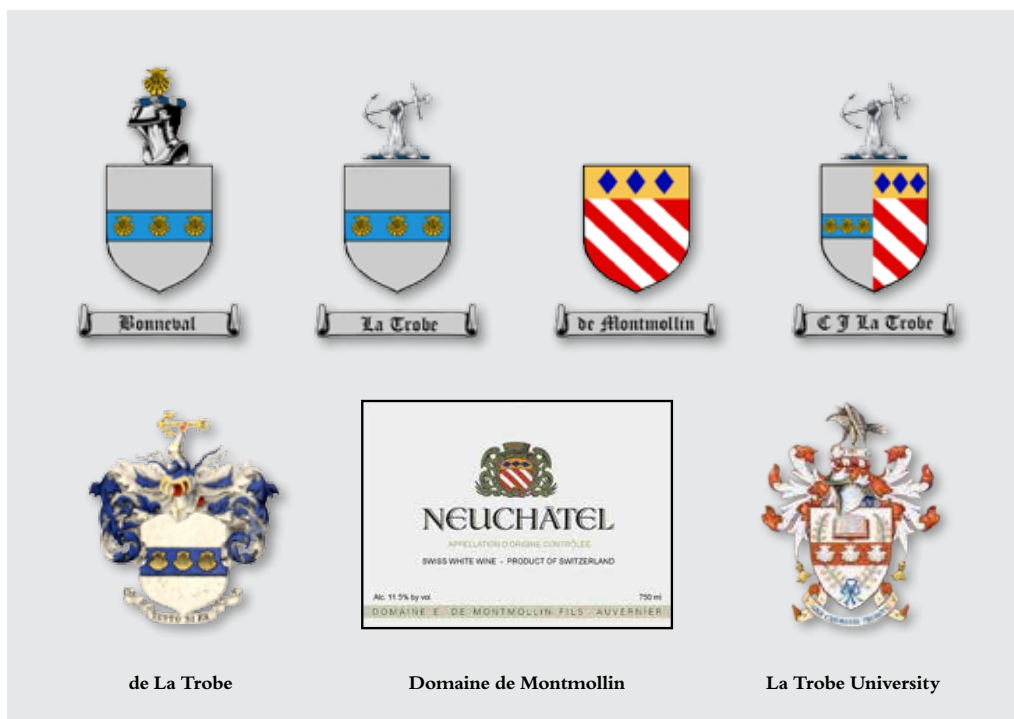
John Botham is a committee member and webmaster of the La Trobe Society. He spent a career in the RAF and with the Civil Aviation Safety Authority before developing an interest in early Victorian history. He assisted with the production of *La Trobe's Jolimont, A walk round my garden* (2006) and worked tirelessly thereafter to develop an understanding amongst government and the public of the heritage importance of the La Trobe's Cottage. From 2009 to 2010 he was the Vice-Chair of the Friends of La Trobe's Cottage.

You will have noticed the coat of arms on the inside cover of this issue of *La Trobeana*. This coat of arms also features prominently on the La Trobe Society website background. It is Charles Joseph La Trobe's personal coat of arms and is taken from his bookplate. This coat of arms differs from the one on the back cover, which is the La Trobe family coat of arms.

Long standing members of the La Trobe Society may recall an article in *La Trobeana* in May 2005 entitled 'The La Trobe Arms and their Story'.¹ It was a fascinating tale recounted by Camille Pascal of deception, usurpation and pun. It appears that after Jean Henri Latrobe left France following the Revocation of the Edict of Nantes in 1685, he made up a link with French nobility, claiming to be the 'son of Henri Comte Boneval and Adelaïde de Montmorency' when in fact he 'was a son of Michel Latrobe, a merchant, and Maffré Raymond'.²

Jean Henri Latrobe's great-grandson Benjamin Henry Latrobe, Charles Joseph's uncle and famed American architect, adopted the Bonneval family shield, replacing the helmet and shell crest with an arm holding an anchor to produce a La Trobe coat of arms – 'Silver with azure front loaded with three golden shells, the shield stamped with an arm carrying an anchor'. He must have enjoyed a pun as 'In heraldic vocabulary, la Trabe means the bar crossing the anchor.' Benjamin Henry handed over the coat of arms 'to his brothers, and later to his French cousins, who were then persuaded that the arms were English and genuine'.

The arms 'were officially acknowledged as those of the de La Trobe family, the Baltic branch', after John Edward de La Trobe, cousin of Charles Joseph, had been ennobled by the Czar in 1855³ and had adopted the family coat of arms. Pascal concluded his article by remarking that 'Eventually, these arms which have been



worn over two centuries by the English branch, and more than one hundred and seventy years by the French branch, are part of the family history, a history that certainly gave rise to one of the most unusual heraldic compositions possible.’

This family coat of arms features on the C J La Trobe Society letterhead and on the back cover of *La Trobeana*.

When Charles Joseph La Trobe married Sophie de Montmollin in 1835, he incorporated the de Montmollin coat of arms into his La Trobe coat of arms to produce his own personal coat of arms.

The de Montmollin coat of arms features on the Domaine de Montmollin wines,⁴ although now in only stylized form.⁵

The Bonneval/La Trobe coat of arms morphed again when it was adapted for the La Trobe University coat of arms. ‘The scallop shells are part of the La Trobe family bearings and have been included to acknowledge the La Trobe name.’⁶

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- 1 Camille Pascal, ‘The La Trobe Arms and their Story’, *La Trobeana*, vol 3, no 1, May 2005, pp.3-5. (The quotations that follow in the text above are from this article.)
 - 2 In later life in Ireland Jean Henri Latrobe was also known as John Boneval de La Trobe – family memoranda, La Trobe Neuchâtel Archive, MS 13354, Box 4, Folder 37, Australian Manuscripts Collection, State Library of Victoria.
 - 3 JHBL Family Genealogy – John Edward de La Trobe <http://latrobefamily.com/genealogy/getperson.php?personID=I1582&tree=mytree> (accessed 25 September 2013)
 - 4 <http://www.swisscellars.com/region.php?country=Switzerland®ion=Neuchatel> (accessed 25 September 2013)
 - 5 <http://www.domainedemontmollin.ch> (accessed 25 September 2013)
 - 6 <http://www.latrobe.edu.au/about/history> (accessed 25 September 2013)
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The Latrobe/La Trobe Family Name

By Dr Dianne Reilly AM and Helen Armstrong

Dianne Reilly is an historian who was La Trobe Librarian at the State Library of Victoria from 1982 until 2008. She has published widely on Charles Joseph La Trobe.

Helen Armstrong, also a former librarian, is a volunteer guide at La Trobe's Cottage and a committee member of the C J La Trobe Society and of the Friends of La Trobe's Cottage.

There is understandable confusion surrounding the spelling of the Latrobe/La Trobe family name.

The name has been spelled 'Latrobe' in France from as early as the fourteenth century and this is the form also used by the American branch of the family. Some Anglo-Saxon branches adopted the form 'La Trobe', while the Baltic line is known as 'de La Trobe' following the knighthood bestowed on John Frederic (uncle of Charles Joseph) by Czar Alexander I after the Napoleonic War.¹ Christian Ignatius La Trobe's family generally used the version 'La Trobe', although Charles Joseph, like his father, used 'La Trobe' and 'Latrobe' interchangeably.²

An examination of the family tree shows that the English branch of the family has used 'La Trobe' as two words since the mid-1700s when we know that Benjamin La Trobe, grandson of Jean Latrobe, 'the Emigrant', spelled it as two words. Even Jean (later John) arrived in Ireland with William of Orange's forces as 'Latrobe' (the French spelling) and adopted

'La Trobe' as he settled into life in Ireland as a successful business man.

Benjamin Henry Latrobe (uncle of Charles Joseph) was the founder of the American branch of the family, having gone to the United States in 1796. It may be supposed that he spelled his name 'Latrobe' from that time, since that is the way it was and is spelled today by the Americans. Given that earlier generations used 'La Trobe' and 'Latrobe' interchangeably, it is possible that in earlier life Benjamin Henry may have as well.

The table on the following page provides information on the extended family who carry the name of Latrobe or La Trobe³, in Australia, New Zealand, South Africa and the United Kingdom. Comparable details for Ireland are not readily available.⁴

It is interesting to observe that we have mainly Latrobes in Australia, while in New Zealand it is the other way around. In the United Kingdom and South Africa the two spellings are equally represented. table over>>

Name	Telstra White Pages		Australian Electoral Commission	New Zealand White Pages	South Africa White Pages	United Kingdom 192.com ⁵
	2010	2013	2013	2013	2013	2013
La Trobe						
New South Wales	0	0	4			
Northern Territory	0	0	1			
South Australia	2	2	2			
Subtotal	2	2	7	11	4	13
Latrobe						
New South Wales	5	5	2			
Northern Territory	0	0	1			
Queensland	1	1	0			
South Australia	0	0	1			
Tasmania	1	0	0			
Victoria	8	5	13			
Western Australia	2	1	2			
Subtotal	17	12	19	1	3	13
Total	19	14	26	12	7	26

- 1 Pierre Latrobe, 'Le Patronyme', in *Les Latrobe dans le Monde*, Versailles, 1998, p.28. A translation of the article was published in *La Trobeana* vol 9, no 2, July 2010, p.2. 'de La Trobe' is known to have been used by forebears of the Baltic line, for example intermittently by Benjamin and his father James, and by his grandfather Jean, 'the Emigrant'.
- 2 Christian Ignatius sometimes used the form LaTrobe, a halfway house between the two spellings and Charles Joseph wrote his signature in the form of one word.
- 3 'After completing the different family trees, statistics were compiled which show that there are at present about 250 persons in the world called Latrobe or La Trobe. They are to be found in the United Kingdom [and Ireland], Germany, North America, Australia, New Zealand, South Africa, India and Japan, with only one quarter of them living in France.' Pierre and Janine Latrobe, 'Looking for ancestors: the origins of the Latrobe/La Trobe family.' *La Trobeana*, vol 9, no 2, July 2010, p.7.
- 4 In Ireland and the United Kingdom white pages global information by family name alone is not available; both family name and a location are required when searching these white pages.
- 5 www.192.com, People, businesses, places in the UK - accessed 22 February 2013.

Notes

A family tree may be accessed on the C J La Trobe Society website.

Another source of Latrobe/La Trobe family history is the JHBL Family Genealogy website at: <http://latrobefamily.com/genealogy> - a suggested starting point is Charles Joseph La Trobe.

The La Trobe Family in Ireland

By Tim Gatehouse

Tim Gatehouse is an eighth generation descendant of Henry Antes, the leader of the Moravian community in Pennsylvania in the mid-eighteenth century, who was the great-grandfather of Charles Joseph La Trobe. Tim is a retired solicitor with interests in historical research and archaeology. Tim recently visited Ireland while researching this report.

A number of sites associated with the La Trobe family are located in Ireland. A half hour drive north of Dublin on the Dublin to Belfast motorway, near the village of Donor, is the site of the Battle of the Boyne where in 1690 the army of William III defeated James II's forces. Jean Henri Latrobe, the great-great-grandfather of Charles Joseph La Trobe fought in the army of William III. Like many other French Protestants he had been forced to leave France after the revocation of the Edict of Nantes by Louis XIV, which meant that they could no longer practice their religion freely. After settling briefly in Holland, a haven for Protestants, he joined the army of William in the invasion of England and later Ireland.

The battle field is easily accessible by walking paths and Oldbridge House, which was built on the site in the eighteenth century, is

now the visitor centre. Jean Henri survived his wounds in the battle and settled at Waterford, where he became one of the founders of the Irish linen industry.

On his death in c.1765 Jean Henri was buried in the Huguenot cemetery in Dublin. This was established in 1693. It is situated on the north side of Merrion Row next to the Shelbourne Hotel, near St. Stephen's Green. Although not accessible to the public, the tombstones in the well-kept garden can be clearly seen through the fence. A plaque on a wall inside the fence records the surnames of those buried within, including that of Jean Henri Latrobe.

Jean Henri's son James La Trobe continued the family's involvement in the Irish textile industry. He too was buried in Dublin, in the churchyard of St. Mark's Church of Ireland,



**Tim Gatehouse,
photographer
Battle of the Boyne site, Co
Meath, Ireland, 2013**



**Tim
Gatehouse,
photographer
Gracehill,
Antrim,
Northern
Ireland, 2013**

which is located in Pearse Street near Mark Lane. It is now a Pentecostal church. The churchyard is accessible, but none of the few remaining tombstones bears any inscription relating to the La Trobes.

In Northern Ireland the village of Lower Ballinderry, County Antrim, was the birthplace of Hannah Benigna Syms, the wife of Christian Ignatius La Trobe and the mother of Charles Joseph La Trobe. She was the daughter of a Moravian minister, Rev. Peter Syms, whose family originated in Yorkshire.

Ballinderry was founded in 1750 by the Moravian evangelist and hymn writer John Cennick. When the church was completed in 1755 Rev. Peter Syms was appointed the first minister. Hannah Benigna was born at Ballinderry in 1758, the same year as Christian Ignatius. They were married in 1790 at Fulneck in Yorkshire, the centre of Moravian activities in Britain.

Moravians were expected to marry Moravian wives, especially so the clergy whose wives were expected to assist them in their work, as had Christian Ignatius's father Benjamin, whose wife Anna Margareta Antes was the

daughter of a prominent Pennsylvanian Moravian family. Moravians had little say in the selection of a spouse, the decision being usually made for them by the elders of the church. Christian Ignatius told his mother that all he required was a good housewife. So little is known of Hannah Benigna that one suspects his wish was granted. Undoubtedly, she received her middle name in honour of Countess Benigna Zinzendorf, whose husband was the leader of the world-wide Moravian church.

Although now surrounded by modern housing, the Moravian buildings remain at the crossroads at the centre of the village. The first church was burnt down but rebuilt in 1836. The minister's house is attached to the rear of the church, with the burial ground to one side. Across the road is the school and on the opposite corner a large barrack-like building, which housed the single sisters and brethren. Nearby is Ballinderry House, formerly the residence of the principal landowner in the village. A plaque on the wall records that John Wesley preached there in July 1776 and is a reminder of the close links between the Moravian and Methodist churches. Although the buildings are kept in excellent repair, the congregation is no longer sufficient to support a full-time minister.



Tim Gatehouse, photographer
Huguenot cemetery,
Dublin,
Ireland, 2013



Tim Gatehouse, photographer
Moravian Church, Antrim, Northern Ireland, 2013



Tim Gatehouse, photographer
St Mark's Church, Dublin, 2013

A thriving Moravian community still exists, however, at Grace Hill, three kilometres from the town of Ballymena, also in County Antrim. This too was founded by John Cennick in the mid-eighteenth century. It is designed on traditional Moravian lines and is largely intact. Overlooking the square is the church, with the houses of the minister and warden on either side. The burial ground is behind the church

and the school close by. The surrounding streets laid out on a grid plan are lined with double-storied Georgian houses. The church has a large congregation which, as with all Moravian churches, is very welcoming to visitors.

Further references

Violet Best, *A History of the Ballinderry Moravian Church, 1750-2000*, Lower Ballinderry: Ballinderry Moravian Church, 2000.
John Mason, 'Benjamin and Christian Ignatius La Trobe', *La Trobe Journal*, no 71, Autumn 2003.

Rediscovery of the Latrobe Nugget

By Susan Priestley

Susan Priestley is a freelance historian with a current absorbing interest in biography. She is a founding member and former vice-president of the C J La Trobe Society, and a Fellow and former president of the Royal Historical Society of Victoria. Her eleven published histories embrace aspects of places, people and institutions in Victoria. In 2011 she published a life of the charismatic Henrietta Dugdale.

Since December 2007 a gold nugget in a rare crystalline form, weighing 717 grams or just over 23 fine ounces, has been among ten selected mineralogical treasures, including gems and meteorites, on display in The Vault at the Natural History Museum in London. It is named the Latrobe [sic] nugget because Charles Joseph La Trobe sold it to the Museum in February 1858, supplying the information that it was found in his 'presence ... at Mt Ivor Victoria (Australia) when he was governor of the colony'. The discovery date was given as 1 May 1853.

La Trobe's diary of his time as Superintendent of the Port Phillip District and then Lieutenant-Governor of Victoria was transcribed by Dianne Reilly and published with lavish illustrations by Tarcoola Press in 2006 as *Charles Joseph La Trobe: Australian Notes 1839-1854*.¹ During April 1853, La Trobe rode out on one of his duty tours of the colony, concentrating on the new goldfields. The last one visited on the return journey was the McIvor field, the genesis of the town of Heathcote. The reason is evident from a 'Geelong Gold Circular' dated 23 April and published two days later in the *Argus*:

The new diggings that attract the greatest attention are those situated in the neighbourhood

of Mount McIvor, a hill about 14 miles to the eastward of Mount Alexander; and some surprising accounts have reached town of the productiveness of the surface washings there. Nearly three thousand diggers are reported to have congregated in this locality.

Coming from the Bendigo field, La Trobe stayed overnight on 29 April at J H Patterson's Moorabbee station, a comfortable sandstone homestead with good stabling built about 1848, now recalled only by the name of Moorabbee Road, Knowsley, that runs south off the McIvor highway.² His somewhat cryptic diary notes for the following day, the last in April and his last on the road, begin:

Early off to McIvor 6-7m[iles] off. The nugget (James McIntyre). The gold field not arranged yet. Go on to the McIvor Inn for breakfast and then to the "Pick & Shovel", Patterson's original station. Then on to Mollison's Pyrelong & Hamilton's ...

This suggests that the finder of the nugget was James McIntyre and, if the 1 May date given to the Museum is correct, that he had a receipt for payment on that day when he was back in Melbourne. The identity of James McIntyre is of interest, but present research cannot determine which among several of that name in Victoria at the time he might be. Two likely candidates arrived from overseas on different ships in the chaotic year of 1852. One, possibly two others, came across from New South Wales.

A letter to the La Trobe Society in June 2013 from the Natural History Museum's curator of minerals, Mike S. Rumsey, included the information that La Trobe received £157 10s for the nugget, which was more than the set standard price for gold at the time. Its scientific value as a rare mineralogical specimen was plainly of most interest to the Museum and to the vendor, as befitted a Fellow of the Royal Geographical Society.³ The payment would have been a welcome augmentation of La Trobe's income during the drawn-out negotiations with

the Colonial Office for a pension commensurate with his long service in Victoria. In November 1858, he was made a Companion of the Bath but the relatively small pension, based on a Lieutenant-Governor's salary, was not granted until 1865.

Bibliophiles may be interested to know that the nugget was used as a frontispiece in the book *Gold: Its geological occurrence and geographical distribution* by J M Maclaren, published in London in 1908. Richard Fortey's *Dry Store Room No 1: The secret life of the Natural History Museum* (2008) describes it on page 255 – 'a jumble of crystals piled together like a gilded cubist sculpture' – with a colour plate opposite page 246. For those not able to visit in person, the Latrobe nugget can be viewed with other treasures displayed in The Vault on the Museum's website: www.nhm.ac.uk.

1 Some remnant printer's blocks from that edition have now been bound and are available through the Society for \$250.

2 J. O. Randall, *Pastoral Settlement in Northern Victoria*, volume 2, *The Campaspe District*, Burwood, Vic: Chandos Publishing, 1982, p.305.

3 Election reported in *The Times*, 10 January 1855, p.10.

Ightham Mote and Litlington Parish Church revisited

By Loreen Chambers

Loreen Chambers taught for seven years at Scotch College in the English, Geography and History Departments and for twenty-five years at Lauriston Girls School where she was Head of History. She lectures on Melbourne's nineteenth century history at U3A and at other venues. She is a committee member of both the C J La Trobe Society and Friends of La Trobe's Cottage, and she has been Honorary Editor of La Trobeana since June 2009.

Following on earlier visits to these two most evocative of places, Ightham Mote in Kent and Litlington in Sussex, in company with my husband John, I returned to them in 2013 on what one might call an ambassadorial mission to promote an 'understanding and appreciation of the life, work and times of Charles Joseph La Trobe' in the land of his birth.

Ightham Mote is an impressive fourteenth century moated manor house in Kent where Charles Joseph La Trobe lived upon his return to England. It was here that in company with Rose, his second wife, and his family he lived for a short period from December 1855 until June 1856.¹ Here, too, he was to memorialise in forty watercolour, ink and pencil drawings the lovely places of the English countryside which he had known so many years before.² Poignant, especially, is that these beautiful images were captured by him as his eyesight was fading.³ Ightham Mote is surely an enchanting place which, whilst in a deteriorating condition in the

nineteenth century, has received considerable attention since the National Trust was gifted it in 1985 and which now receives many visitors each year.

On 26 June 2013, armed with a number of laminated copies of some of La Trobe's art work at the Mote and information about his life, we visited Ightham Mote (unheralded) on our mission to establish contact with National Trust guides at the Visitors Entrance, my laminated pages as proof of La Trobe's sojourn there in 1855 and 1856. I requested that they be passed on to the archivist if possible. At first intrigued, the guides soon were to become just as enthusiastic as I, as we stood in the courtyard trying to locate exactly where La Trobe had positioned himself, his paints and pencils so long ago. Meanwhile, upstairs in the manor house the Australian friends we were travelling with were meeting rebuffs from guides about the existence of any tenant called Charles Joseph La Trobe living there, famous as a colonial official or not!



**Charles Joseph La Trobe, 1801-1875,
artist (unsigned)**
Gateway and Chapel The Mote, 1856
Watercolour and pencil on buff paper
Pictures Collection, State Library of Victoria



**Loreen Chambers,
photographer**
**Gateway and Chapel,
Ightham Mote, 2013**

The next day, we turned towards Sussex to visit the tiny village of Litlington where Charles Joseph La Trobe lived at Clapham House with his family and where he is buried a short distance away in the parish church, a place which we have visited in previous years. Here, thanks to Helen Botham's efforts in 2012,⁴ a meeting was planned with the Churchwarden and the Rector of St Michael the Archangel. Again, I went with laminated information notes, this time about 'Charles Joseph La Trobe CB at St Michael The Archangel'. Although Clapham House is in private hands, St Michael's is, unlike many small parish churches, open each day of the year from '9 to 5 or dusk', and is still active as a church with services twice a month. Lunch at the Plough and Harrow Tavern with Rev'd James Howson who lives nearby at Alfriston and Richard Hayward, the Churchwarden and local historical enthusiast, was followed by what became a two-hour tour of the delightful twelfth-century church and its churchyard with a section set aside for wildflower meadow of buttercup and oxeye daisy. Richard had the Victorian flag flying in La Trobe's honour and rang out a peal on its three bells, the oldest being cast in 1450. Finally, we paid our respects at Charles Joseph La Trobe's grave which lies just outside the porch of the church. The church

now has information sheets which I hope will enable visitors to know about La Trobe.

~

Within a few days of our visit to Ightham Mote, I was delighted to receive the following email from the volunteer archivist at Ightham Mote, Pat Straughan who, in consequence of our visit, had investigated the archives and had discovered an album of La Trobe's illustrations which had apparently been donated by some members of the La Trobe family 'a few years' ago; however, it would seem that the Trust had no information about La Trobe's tenancy, nor La Trobe himself – and she added: 'I note from the information that you left that the La Trobe Society has details of his life after he left Australia and after he remarried. We would be very interested in anything that you can tell us about this'. Further to this, Pat wrote: 'In the period that the La Trobe family were at Ightham Mote, it was owned by Prideaux John Selby, a gentleman naturalist and ornithologist based in Northumberland. The house was occupied by his daughter Marianne and her second husband Major Robert Luard. Judging by the Census returns, the family were often away and we know that the house was tenanted on several

occasions.' That was all the information they had. Needless to say, our excellent La Trobe Society website was pointed out to Pat and further assistance offered.

On 23 September, I was even more delighted to receive a follow-up email: 'You may remember that we were in touch a few months ago, after your visit to Ightham Mote. We have since held some Archive Displays for our volunteers and the La Trobe materials have brought a lot of interest. Hopefully we will be able to extend this to visitors in the future.'

At the same time, Helen Botham continues to nurture the important relationship between St Peter's and St Michael's as we approach the December anniversary of La Trobe's death. An extension of what has been achieved in 2013 will perhaps also provide La Trobe members and others with a La Trobe history trail should they have an opportunity to visit this part of England. John Barnes' research promises to provide us with further possibilities in this respect.

Whilst our efforts as a Society are, of necessity, to keep the memory of Charles Joseph La Trobe alive in Victoria, our links to the other places that nurtured this most interesting of men are essential to a full understanding of him. At the same time, as can be seen, La Trobe's legacy is finding resonance in far-off places.



**Charles Joseph La Trobe, 1801-1875,
artist (unsigned)**
[Courtyard, The Mote, Ightham, Kent, 1856]
Watercolour and pencil on buff paper
Pictures Collection, State Library of Victoria



Loreen Chambers, photographer
Gateway and Chapel, Ightham Mote, 2013

Further Reading

John Barnes and Christopher Metcalfe, 'Farmer La Trobe' at Clapham House', *La Trobeana*, vol 12, no 3, November, 2013, pp.24-28

Loreen Chambers, 'Litlington's Church of St Michael the Archangel and its Rector in La Trobe's time', *La Trobeana*, vol 12, no 1, March 2013, pp.31-38.

Richard Heathcote, 'Charles Joseph La Trobe and the English Country House', *La Trobeana*, vol 9, no 3, November 2010, pp.35-39.

Ightham Mote, National Trust (Enterprises) Ltd, 2005. A new booklet is to be published in 2014/15. (Ed.)

Ightham Mote, <http://www.nationaltrust.org.uk/ightham-mote> (accessed 13/10/2013).

Susan Priestley, 'Boys and History: Litlington visit 1951', *La Trobeana*, vol 12, no 1, March 2013, pp.25-27.

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- 1 Dianne Reilly, 'Charles Joseph La Trobe: An appreciation'. *La Trobe Journal*, No 71, Autumn 2003, p.13
 - 2 *Charles Joseph La Trobe: Landscapes and Sketches*, introduced by Dianne Reilly, notes by Victoria Hammond. Melbourne: State Library of Victoria, in association with Tarcoola Press and National Trust of Australia (Victoria), 1999, pp.323-327.
 - 3 It was to fail him completely by 1865.
 - 4 Helen Botham, 'Remembering Charles Joseph La Trobe at St Michael the Archangel, Litlington', *La Trobeana*, vol 12, no 1, March 2013, pp.28-30.

A Hidden Image of Charles Joseph La Trobe

By Irene Kearsley

Irene Kearsley is a retired health information manager. One retirement activity is acting as receptionist at La Trobe's Cottage. Another is preparing research reports for the National Trust on public art to be registered. This article uses her research for the report on a Napier Waller mosaic.



Napier Waller, 1893-1972, artist
The "Eight" Aboriginal Tribal Headmen, 1963
Mosaic mural, 392cm x 246cm (approx.)
Entrance foyer (west), Temple Court,
422 Collins Street, Melbourne

For more than thirty years, a Napier Waller mosaic that includes a portrait of Charles Joseph La Trobe has been hidden from view in Temple Court, 422 Collins Street, Melbourne. While the entire image itself poses some difficulties to modern eyes, it is concealed because the use of the space was changed in 1982 when the ground floor of Temple Court was converted into a small arcade of shops. The mosaic was commissioned in 1963 for the foyer when the building was taken over by Commercial Union Assurance as its headquarters.¹

The mosaic mural is known as 'The "Eight" Aboriginal Tribal Headmen.' The work depicts the eight heads of the Kulin nation who, on 16 June 1835, were claimed to have made their marks on the 'Batman Land Deed', for the land on which the City of Melbourne now stands. Each holds up depictions of portrait heads of the European men (with titles, names and dates) regarded as significant in the early European settlement of the Port Phillip District: namely Edward Henty, Major Thomas Mitchell, John Batman, John Pascoe Fawcner,

William Lonsdale, Lord John Russell, Charles Joseph La Trobe, Robert Hoddle and Sir Richard Bourke. The depictions of most of the Europeans are based on authoritative portraits.

From physiognomy, markings and adornment, it is evident that Waller modelled the figures of the headmen from photographs taken by Baldwin Spencer in central and northern Australia in 1901-1902 and 1911-1912, rather than from images of Victorian Kooris (Waller and Spencer were friends). The mural figures depicted are not, therefore, of Port Phillip District Aboriginal men. The event is depicted in a neo-classical style within an Arcadian setting – a motif seen in many of Waller's monumental works. The front of the composition is a foreshortened prospect of the coastline of Victoria and the Europeans are placed in an order that makes geographical sense: Henty above Portland; Mitchell above his route traversing Victoria; Batman, Fawcner, Lonsdale, Russell, La Trobe and Hoddle grouped around Melbourne and Port Phillip; and Bourke, closest to the border with New South Wales.

The eight Aboriginal headmen who made their marks as signatories to the treaty were the three Jagajaga brothers, Cooloolock, Bungarie, Yanyan, Moowhip and Mommarmarmalar, heads of the Kulin nation.

Much more is known of the eight Europeans depicted than of the eight Kooris. From left to right they are:

- **Edward Henty, Portland, 1834 – A circular plaque (head, name, place, date):**
Founder of the first European settlement on Portland Bay in 1834.
- **Major Sir Thomas Mitchell – A parchment (head):**
Surveyor who traversed Victoria in 1836.
- **John Batman, Port Phillip, 1835 – A circular plaque (head, name, place, date):**
‘Purchaser’, in 1835, of the land on which Melbourne was built.
- **John Pascoe Fawkner, Port Phillip, 1835 – A circular plaque (head, name, place, date):**
The other founder of Melbourne in 1835.
- **Captain William Lonsdale, 1836 – A circular plaque (head, name, partial date):**
From 1836 first magistrate in Melbourne, first superintendent of the district.
- **Lord John Russell – A circular plaque (partial name):**
Secretary of State for the Colonies 1839-1841 during the early years of the Port Phillip District and Prime Minister 1846-1852 covering Victoria’s separation from New South Wales.
- **Charles Joseph La Trobe – A framed portrait, oval within an oblong frame (head, partial name):**
Superintendent of the Port Phillip District 1839-1850, then Lieutenant-Governor of Victoria 1851-1854.
- **Robert Hoddle, Melbourne – A circular plaque (head, name, place):**
Surveyor of early Melbourne with Governor Bourke, traced Melbourne’s outline in 1837.
- **Sir Richard Bourke, Melbourne – A circular plaque (head, partial name, place):**
Governor of New South Wales 1831-1838, visited Port Phillip 1837, named the township Melbourne, appointed Lonsdale as first superintendent of the area.

The mosaic includes the following text beneath the figures:

The “eight” Aboriginal tribal headmen display plaques of the early explorers settlers planners and administrators of Port Phillip and Portland settlements.

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- Hetherington, John, ‘Australian artists in profile: Napier Waller’, *The Age*, 20 October 1962.
- McCulloch, Alan, ‘Waller, Napier (Mervyn Napier)’, in Alan McCulloch, Susan McCulloch, Emily McCulloch Childs *The New McCulloch’s Encyclopedia of Australian Art*, 4th edition, Fitzroy: Aus Art Editions in association with The Miegunyah Press, 2006, pp.999-1,000.
- Mulcaster, Glenn. ‘Mural may see the light after 21 years in darkness’, *The Age*, 17 November 2003.
- ‘*Napier Waller interviewed by Hazel de Berg*’, National Library of Australia, 4 December 1965. Sound recording and typescript.

- 1 Napier Waller, The “Eight” Aboriginal Tribal Headmen, 1963, Mosaic mural, Dimensions are variable approximately 392cm x 246cm, Location: Temple Court, 422 Collins Street, Melbourne (Entrance Foyer, west), Condition: Appears to be excellent, Medium: The mosaic was only partly visible but it appears to be ceramic tiles set into concrete. The mosaic is executed in a wonderful palette of red, blues, whites, yellows of ceramic tiles. Notes supplied by Noël E Stott, Adam Galleries

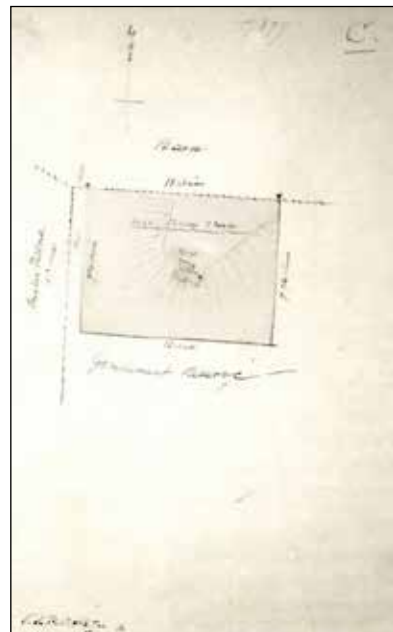
A La Trobe Map

By Helen Armstrong

Helen Armstrong is a Volunteer Guide at La Trobe's Cottage and a committee member of the C J La Trobe Society and of the Friends of La Trobe's Cottage, coordinating publicity and website content. Helen joined the Editorial Committee of La Trobeana at the end of 2012 and enjoys growing into another role associated with the legacy of Charles Joseph La Trobe.



Charles Joseph La Trobe, 1801-1875
Sketch plan and map showing
Melbourne and detail of block
of land adjacent to Government
reserve, 1840
Dixson Library, State Library of New
South Wales, Ca 84/23



Charles Joseph La Trobe, as well as being a talented artist, was also a competent map maker, winning Governor Gipps' 'admiration for his superiority over the professional surveyors'.¹ Imagine the excitement when I learned of an early manuscript sketch map of La Trobe's located in the Dixson Library of the State Library of New South Wales.²

This map was created by La Trobe when he was very concerned about his prospects of being able to purchase appropriate land on which his prefabricated cottage had already been erected. In early January 1840 he further applied to be allowed to purchase twelve and a half acres

of land on the Government Paddock, in response to which the Surveyor General forwarded the map to the Colonial Secretary on 25 January 1840 with a recommendation to the Governor that La Trobe be allowed to purchase at a fixed price the land in question.³

The main map covers the Melbourne town grid and to the north, what later became the suburbs of Fitzroy and Collingwood, and to east, Richmond. These future suburbs are marked with numbered and measured allotments. The map has marked on it Batman Hill, the burial ground and the Falls. It also shows the Yarra River in the south and east,

a large Reserve east of the township (later the Treasury and Fitzroy Gardens, and East Melbourne) and the Government Reserve to the southeast of the township (later Yarra Park) on which the Mounted Police and Native Police are marked. In the northwest corner of the Government Reserve, which had been set aside by Governor Bourke for the use of government cattle and horses, is an area of 13 x 9¾ chains (261.5 x 196m), shaded in red and known as the Government Paddock, on which a building is marked. To the west of the Government Reserve is another Government Paddock of 50 acres (20ha), site of Captain Lonsdale's house. Across the river to the south is the 'Late missionary station' (adjacent to what are now the Royal Botanic Gardens).

On the reverse side of the sheet is a second more detailed map showing the cottage and outbuildings erected on the area of 13 x 9¾ chains, 12 acres 2 roods (261.5 x 196m, 12½ acres/5 hectares), with the elevation marked. In a letter to Governor Gipps on 19 October 1839, La Trobe wrote that the site was conveniently

situated at an elevation and that the paddock was railed in.⁴ He was later greatly relieved when he successfully acquired his land at auction, as he was required to do by the Governor in June 1840, at the upset price of £20 per acre due to the citizens of Melbourne not bidding against him and the speculators from Sydney not arriving in time because of bad weather.

This map will be a valuable addition to our known sources about Charles Joseph La Trobe.

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- 1 A.G.L. Shaw 'Governor La Trobe', *Victorian Historical Journal*, vol. 61, 1990, p.29, in reference to La Trobe's exploration of South Gippsland in 1845.
 - 2 C. J. La Trobe [Sketch plan and map showing Melbourne and detail of block of land adjacent to Government reserve, 1840], Ca 84/23, Dixson Library, State Library of New South Wales, 2 maps on one sheet, both sides, 27.5 x 40.2 cm. Available online via the Library's website.
 - 3 Date of letters supplied by State Records of New South Wales. The Surveyor General's recommendation of 25 January 1840 is numbered 40/897A (and a draft Deed 40/897B). The accompanying map is numbered 40/897C, although the original is now located some considerable distance from related documents in the State Records depository in Penrith.
 - 4 *Gipps-La Trobe correspondence*, edited by A.G.L. Shaw, Melbourne: Melbourne University Press, 1989, pp. 5-6.



La Trobe's Cottage Report

The activities of the working groups of the Friends of La Trobe's Cottage over the past year have mainly focused on improvements to the garden beds and improvements to the interior of the Cottage.

Many more species of plants associated with the original Jolimont estate have been established and are flourishing. The garden has been endowed with a garden bench donated by craftsman Alastair Boell. Alastair recreated a bench based upon a sketch by artist Edward La Trobe Bateman of the garden at Jolimont in 1853.

Another significant improvement is the reinstating of trellis along the raised brick work and front steps of the Cottage. A craftsman has recreated the trellis/balustrade using as a reference the pastel drawing by George Alexander Gilbert of 1843-44, which illustrated detailed exterior features of the Cottage. We are very pleased with both the aesthetics and safety aspects of this trellis/balustrade.

The refurbishment of the four-poster bed in La Trobe's bedroom was undertaken earlier this year. The bed now has a new white cotton bedspread and crisp white calico canopy

and curtains top and bottom. New white sheer curtains will also be installed in the Cottage bedroom by the end of the year.

These improvements and the development of the garden have been made possible with funds provided by the Friends of La Trobe's Cottage and by the La Trobe Society. Last summer's 'Sunday Openings' at the Cottage which ran from October to April were extremely busy. These openings, combined with the resumption on Mondays and Thursdays of booked tours of the Cottage and Government House, have dramatically increased visitor numbers. For the year ending 31 August we had over 2,200 visitors. This has provided a much needed boost to revenue to assist the National Trust in maintaining La Trobe's Cottage. This summer's Sunday openings of the Cottage from 2pm to 4pm will continue until the end of April 2014, during which time we look forward to welcoming members and their friends along with other visitors to the picturesque cottage and garden. The invaluable assistance of the guides and receptionists in making such a success of this program is much appreciated.

Lorraine Finlay
Manager La Trobe's Cottage

Forthcoming events

DECEMBER

Sunday 1

Anniversary of the Death of C J La Trobe

Venue: St Peter's Eastern Hill, 15 Gisborne Street, Melbourne

Time: 11am

The Vicar of St Peter's Eastern Hill, Rev. Dr Hugh Kempster, has invited members of the La Trobe Society to join with the congregation at the Advent Sunday service, during which La Trobe will be remembered. La Trobe worshipped at St Peter's, having laid its foundation stone in June 1846. He died on 4 December 1875. Members are invited to join the parishioners after the service for refreshments.

Friday 6

Christmas Cocktails

Venue: La Trobe Reading Room, State Library of Victoria

Time: 7-9pm

Ms Sue Roberts, CEO & State Librarian, will welcome guests to the La Trobe Reading Room as part of the State Library's Dome Centenary.

Celebrity Speaker: Well-known author Robyn Annear whose books include *Bearbrass*, and *A City Lost & Found: Whelan the Wrecker's Melbourne*.

She is a past member of the Library Board of Victoria and was one of the State Library's inaugural Creative Fellows. Nowadays, besides holding down a full-time job, she talks, performs, curates exhibitions and writes occasionally for *The Monthly* and elsewhere.

Topic: La Trobe was here!

Invitations will be sent to members.

Cost: \$85.00.

Monday 16

Candlelit Carols at

La Trobe's Cottage

Venue: La Trobe's Cottage, Cnr Birdwood Avenue and Dallas Brooks Drive, Melbourne

Time: 6.30-8.30 pm

Distinguished soprano Merlyn Quaife AM will be accompanied by a delightful choir in a performance of traditional Christmas carols.

Festive refreshments.

Admission: \$15.00 individuals; \$30.00 families – payable at the gate.

MARCH 2014

Sunday 30

La Trobe's 213th Birthday

Time: 4-6pm

Venue: Domain House and La Trobe's Cottage, Cnr Birdwood Avenue & Dallas Brooks Drive, Melbourne

Topic: Prologue and Epilogue

Speakers: John Barnes and Loreen Chambers

John Barnes is Emeritus Professor of English at La Trobe University whose interest in La Trobe has a personal dimension, as his great-grandfather came from a Swiss family which emigrated to Victoria from Neuchâtel in 1854. He will speak on an aspect of Charles Joseph La Trobe's life before his arrival in the Port Phillip District in 1839. John Barnes has recently completed a biography on the life of Charles Joseph La Trobe.

Loreen Chambers is the Editor of *La Trobeana* and a former English and Humanities teacher. She was Head of the History Department at Lauriston Girls' School. She will speak on the period following La Trobe's return to England in 1854.

Admission: \$5.00 donation to help with catering.

Back Issues

Back issues of *La Trobeana* are now available on the Society's website, commencing from 2002 until 2012. Readers will have ongoing access to the whole back file apart from the latest three issues.

As many of the back issues had to be scanned and reformatted this was a very laborious retrospective task undertaken by John Botham, La Trobe Society Webmaster. John's role in this major project is greatly appreciated.

Back issues may be accessed at
www.latrobesociety.org.au/LaTrobeana.html
They may be searched by keyword.

Contributions welcome

The Editorial Committee welcomes contributions to *La Trobeana* which is published three times a year.

Further information about the Journal may be found at

www.latrobesociety.org.au/LaTrobeana.html

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BACK COVER
La Trobe Family coat of arms

INSIDE FRONT COVER
Charles Joseph La Trobe's coat of arms,
taken from his bookplate

