IN THIS EDITION

FORTHCOMING EVENTS 2004-5

Friday, 3 December 2004, 6.30 – 8.30 pm *(not Tuesday 7 December as previously advised)* **Christmas Cocktails w**ill be held again at University House. See enclosed Flyer for '**Hat and Feathers' at University House**.

Sunday, 20 March 2005 – advance notice. La Trobe's 204th Birthday Celebrations at **Como** 5.30 – 8.00 pm. Picnic in the garden at Como before listening to Richard Heathcote and Helen Botham's presentation 'A Walk in La Trobe's Australian Garden'.

La Trobe Society 2004 Christmas Card

This year a full colour card, larger than previous cards, has been specially produced from the oil portrait by Sir Francis Grant in 1855. The painting is held in the Picture Collection, State Library of Victoria and illustrates C J La Trobe in his official uniform.

Christmas Cards @ $2.00 each are available from the La Trobe Society, P O Box 65, Port Melbourne, and will be available for sale at the Christmas Cocktail function on **Friday 3 December 2004**.

150th Anniversary of La Trobe's Departure from Victoria

This year – 2004 – marks the 150th anniversary of the departure of Lieutenant-Governor Charles Joseph La Trobe from Victoria on 6 May 1854, after nearly fifteen years as administrator of an often turbulent colony.

La Trobe had been controversial in his role, firstly as Superintendent and subsequently as Lieutenant-Governor, for a variety of reasons. From the day he set foot on the soil of Port Phillip, there was a distance between him and the colonists due above all to the fact that they did not understand each other. Fundamental to all the Superintendent's thoughts, words and actions were his sense of duty, his spirituality and his evangelicism. He was certain about his civilizing mission in this outpost of empire, while the colonists had one major preoccupation – to improve their material lot in life.

La Trobe's policies had also been controversial, provoking discontent and suspicion on the part of the settlers who demanded instantaneous satisfaction of their needs. La Trobe had pioneered the role of government in this far-off territory. His slowness to act on the separation question had been totally misunderstood by those clamouring for it. He, in the meantime, was pursuing it cautiously but vigorously, believing constantly that the timing of its adoption was an all-important matter. His administration of the goldfields caused conflict, due to his failure to exert strong leadership when it was needed over the licencing question. Inexperience led to near chaos.

Despite the problems, despite the radical hurdles he had to surmount in his administration, La Trobe did not lose sight of his vision for the developing and increasingly prosperous colony – that it should be not only Christian but a highly educated community, well versed in the arts and sciences.

In spite of the harsh realities of his years in office, La Trobe's noble vision did flourish, well after his term as administrator had come to an end. His role would have been handled differently by another governor, but whether more successfully will always be the subject of speculation.

Although tumult characterized most of his time in Australia, it was certainly to La Trobe's credit that he had maintained the rule of law for most of the period, had established infrastructure and services, and had had the satisfaction of overseeing the foundation of cultural and religious institutions. Anticipating his departure, a valedictory ball in the Old Treasury Building was given in his honour on 28 November 1853. Grateful citizens presented him with farewell gifts, numerous illuminated addresses now held in the State Library of Victoria's Picture Collection, a magnificent silver centerpiece designed on Australian themes which now graces the National Gallery of Victoria collection, and a gold vase weighing 100 ounces, the whereabouts of which is unknown.

When La Trobe had arrived in Melbourne in 1839, he had a vast area of pastoral land to manage and a mere few thousand inhabitants. The infant settlement of Melbourne was just four years old and lacked the basic framework of government and the culture which permeated even the smallest city in Europe from which most immigrants had come. By the time that La Trobe retired from his post in 1854, the back-water of the Port Phillip District had become the affluent Colony of Victoria. Perhaps La Trobe himself best summed up his attainments in this outpost of British civilization in his memorandum to the Colonial Office of 4 May 1864:

> The entire population in the year of my arrival may have numbered but a few thousands. The first Census, of 1841, gave it as 12,000. Five years later, the Town of Melbourne alone held not far short of 11,000 inhabitants, and the Census of 1851 gave upwards of 77,000 for the whole district, and 23,000 for the principal town. This year, that of the separation of the Colony from New South Wales, the district contained 6,000,000 sheep, and 400,000 head of cattle, a number exceeding that registered in the parent Colony at that time. The year of the Separation was also that of the great Gold discoveries; and, in 1854, the year of my departure, the population had risen to 236,798, while in the preceding year the sum of the Revenue was far in excess of £3,000,000 – and the value of Imports and Exports stood at £15,842,637 and £11,061,548 respectively.

Dr Dianne Reilly

CHARLES JOSPH LA TROBE: PORTRAIT IN OILS

By Sir Francis Grant, R.A. 1803-1878

He desired not only to have a good likeness, but a work of art[1]

It is somewhat surprising to find that there are four versions in Melbourne of the portrait of C J La Trobe produced by the artist Sir Francis Grant.

The first to arrive in the Colony was commissioned by the citizens of Melbourne and forwarded to the Town Council in 1855. This portrait now hangs in the Lord Mayor's room at the Town Hall. It shows the figure of La Trobe only as far as his knees. We know that the painting has been cut down but it is not clear why. Of all the four portraits, this is the most finished. La Trobe is dressed in the uniform of Lieutenant-Governor which he had worn first at the opening of Prince's Bridge in November 1850. It is probably his commission which he holds in his hand, symbolic of his civic role and power in the Port Phillip District. There is a maroon curtain hanging in folds, to the viewer's right (La Trobe's left) which is bunched up at the top right hand side. The painting of the epaulettes, the gold braid and the tassels is exquisite. The face is finely painted and the hair very natural.

Then there are the two full length and full size portraits, copies produced by the artist for the family: one held by the State Library of Victoria and the other by the National Trust of Australia (Victoria). The latter is now housed for safe keeping in the Governor's office at the Old Treasury Building.

The Library's full length portrait was the gift, in 1954, of Mrs La Trobe Bateman of Sark in the Channel Islands. Mrs Bateman approached the Agent-General in London with the offer of the portrait, which had been owned by La Trobe himself. This portrait is the plainest, the background to the figure of La Trobe has been painted out in black and there is no billowing curtain.

The portrait owned by the National Trust was presented by Captain Charles La Trobe, grandson of C J La Trobe. When presented, Professor Brian Lewis described the acquisition of the portrait as being 'of immense significance to Melbourne and Australia'. At the time the Trust was negotiating for a site for the reconstructed La Trobe's cottage. This was a site in the Domain. Lewis referred to the benign expression on La Trobe's face:

> The face is that of a gentle and sensitive man who must have suffered much in the savage politics of that boisterous period.[2]

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[1] *Argus*, 15 January 1856, p. 5.
[2] *Trust Newsletter*, No. 5, June 1960.

This portrait is closest to the original Council portrait, in particular, because the curtain at the right hand side is painted in, although in a slightly more billowing fashion.

Finally, there is a small full-length study for Grant's original portrait, acquired by the State Library as part of the C J La Trobe Archive in 1992.[3] The study has a liveliness and freedom in technique lacking in the formal portraits.

The Town Hall's portrait arrived in Melbourne probably late in 1855. Edward Bell, a Council member and a former Secretary to La Trobe, wrote a letter to the Council dated 17 October 1855:

> My Dear Sir,
>
> Mr. La Trobe has requested me to forward to you the bills of lading for the portrait which he has had painted, according to the wishes of the colonists who subscribed for it. He desired not only to have a good likeness, but a work of art; therefore he employed the best artist of the day, Francis Grant, R.A. I think the colonists will not be displeased with the picture.[4]

Sir Francis Grant was born at Kilgraston, Perthshire, Scotland in 1803. He started as an amateur painter and turned professional in 1831 after he had spent his inheritance. He enjoyed a distinguished reputation for equestrian portraits, rising to prominence after painting Queen Victoria riding with Lord Melbourne and other members of her Court in Windsor Park. The painting, exhibited at the Royal Academy in 1840, brought him fame and gave rise to many commissions. Queen Victoria describes in her diary, with some amusement on this occasion, Melbourne sitting for this portrait.

> … Lord Melbourne was sitting to Grant (since a ¼ p. 4) on that funny wooden horse without a head or tail…I was *so* amused. Grant kept telling him, 'Now, Lord Melbourne, hold your head in the right position.'[5]

Grant's portraits included Queen Victoria seated, in state, Prince Albert, the Duke of Devonshire and Benjamin Disraeli. The state portrait of Queen Victoria painted when she was twenty-four has been described by art historian Andrew Wilton as having a 'nonchalant grandeur'.[6]

Because of his society connections, Grant became the most fashionable portrait painter of the day. He was president of the Royal Society in 1866 and was knighted. He died in 1878. Wilton proposes that:

> His best works are of a breath taking quality, employing an exquisite use of colour and sensitive highlights.[7]

This is certainly true of the painting of La Trobe's figure and uniform in all three full size versions.

Grant employed the artist George Frederick Clarke to make copies of his pictures for engravers and William Crabb to assist with painting draperies.[8] Both exhibited at the Royal Academy and both had failing eyesight. Grant exhibited 252 paintings, mostly portraits, at the Royal Academy from 1834 to 1879.[9] From 1831 until his death in 1878, there were 800 recorded commissions for portraits[10]. Little wonder his assistants went blind! The studio must have been very busy producing extra copies for families of sitters, as well as those required for the engravers.

Two photographic copies of the Council's portrait are known to have been produced in Melbourne in the mid 1860s, and one mezzotint engraving was published in London before the portrait was dispatched. Copies of all three are held by the Picture Collection at the State Library. The photographic copies are of a full length portrait and provide evidence that the Town Hall painting was once full size and was later cut down. A *carte de visite* size albumen silver photographic copy was produced in about 1867 by the photographers Batchelder and Co. of 4 Collins Street. It shows the Town Hall portrait in its original full size form. The folds of a curtain in the photograph can be seen bunched at the upper right hand side and hanging down loosely to the floor (viewer's right, La Trobe's left hand side), just as they are in the Town Hall portrait.

More interesting as a work of art is the hand coloured albumen silver photograph by the artist John Botterill. Sir Redmond Barry, in his dual role as Chairman of the Trustees of the Melbourne Public Library and one of the Commissioners of the Intercolonial Exhibition of 1866-67, ordered a series of photographic portraits of Governors and other important personages for display at the exhibition. There were fifty-four in total commissioned over the period 1866 to 1880. Almost all have been framed in oval decorated gilt frames which add to their charm. Botterill's, a delicately coloured copy of Grant's portrait, dated 1866, is one of the finest.

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[3] Sir Francis Grant [*Charles Joseph La Trobe, study*] oil on canvas on stretcher, 45.0 x 22.5 cm. H92.360/162 LT 1219

[4] *Argus*, op. cit.

[5] *The Girlhood of Queen Victoria: a selection from Her Majesty's Diaries between the years 1832 and 1840*, edited by Viscount Esher, London, John Murray, 1912, vol. 2, p. 222.

[6] Andrew Wilton, *The swagger portrait: grand manner portraiture in Britain from Van Dyke to Augustus John, 1630-1930*, London, Tate gallery, 1992, p. 176.

[7] *Dictionary of Portrait Painters in Britain up to 1920*, Brian Stewart & Mervyn Cutten, Woodbridge, Antique Collectors' club, 1997, p. 218.

[8] Ibid, p. 218.

[9] Algernon Graves, *The Royal Academy of Arts: a complete dictionary of contributors and their work from its foundation in 1769 to 1904*, vol. 2, reprint, 1970, pp. 292-7.

[10] John Steegman, "Sir Francis Grant, P.R.A.: The artist in High Society", *Apollo*, lxxix, June 1964, p. 484.

The State Library also holds two copies of a mezzotint engraving of Grant's portrait by Samuel Bellin. Born in London in 1799, Bellin was articled at first to James Basire, the engraver, and later studied in Rome. He returned to England in 1831. Bellin had made an engraving of Thomas Barber's portrait of La Trobe's father, Christian Ignatius La Trobe, the musician and missionary[11]. Barber's portrait was exhibited at the Royal Academy in 1829. Bellin was therefore a natural choice as an engraver. He must have made the engraving of Grant's portrait of La Trobe before it was sent to Melbourne, that is, some time in 1855. The folds of the curtain can be clearly seen to the right hand side of the mezzotint and, behind La Trobe's feet, there is a moulded skirting board. Both the curtain and the skirting board can also be seen in Batchelder's *carte de visite*. The folds of the upper part of the curtain, as delineated in Bellin's mezzotint and Batchelder's photograph, exactly match the folds in the Town Hall portrait. He did not make his engraving from the two full sized copy paintings.

La Trobe's portrait was exhibited by the Corporation of the City of Melbourne at the exhibition *Works of Art: Ornamental and Decorative Art*, held during March, April and May of 1869 at the Melbourne Public Library, now the State Library of Victoria.[12] The portrait can be seen in an excellent photograph taken by Charles Nettleton of the interior of the Great Hall in the temporary annex built for the Inter-Colonial Exhibition of 1866-67.[13] Grant's portrait hangs in an elevated position in the corner to the right of the dais. It is clearly a full length work. Incidentally, Grant's association with Queen Victoria continues as, hanging in pride of place beneath the elaborately carved canopy, is a portrait of her.[14] This portrait of the Queen is after Franz Xavier Winterhalter (1805-1873) and was exhibited by the Victorian Parliament. Winterhalter had painted portraits of the King and Queen of Belgium. The King of Belgium, Leopold 1, was Queen Victoria's uncle. His wife, Queen Louise-Marie, arranged for Winterhalter to visit the English Court. Winterhalter became Queen Victoria's favourite portrait painter and was said to have influenced Grant.[15] Moreover, the proximity of the Queen enhanced the status of the colonial establishment represented at the 1869 exhibition. To the left of the Queen is a full size portrait of Chief Justice, Sir William Stawell, by Solomon Hart (1806-1881), and to the right is William Strutt's portrait of

Sir John O'Shanassy. Nettleton's interior view also shows twenty-two of the oval portraits commissioned by Sir Redmond Barry. In the same position as La Trobe's portrait, but on the left hand side of the dais, is George Richmond's portrait of Sir Charles Hotham, the other portrait exhibited by the City of Melbourne. The display of colonial worthies is essentially political in that it establishes their authority.

It seems likely that the lower portion of La Trobe's portrait was slightly damaged in the fire at the Town Hall in February 1925, although the report in the *Argus* states otherwise:

> On Sunday 1 February 1925 the concert hall of the Melbourne Town Hall was destroyed by fire. The tragedy was that the concert hall contained the Civic Portrait Gallery. Five [sic] important portraits were entirely destroyed by the flames; that of Sir Henry Barkly,[16] the Earl of Hopetoun, Sir Charles Hotham and Mr E. G. Fitz Gibbon.

The report continues:

> …the City Council considers itself fortunate in having saved a fine portrait of Sir [sic] Charles Joseph La Trobe.[17]

La Trobe's portrait had been removed to the ante-room adjoining the Lord Mayor's private office, and thus escaped damage.

At the time the Council considered employing noted Australian artists to execute duplicates of the missing portraits from photographs held in the strong rooms. However, this proposal caused considerable dismay and L Longhurst of Hawthorn complained:

> thank heavens the portraits have gone … Surely we are not to be inflicted for all time by the death heads at the feast. Their influence on a gathering was never inspiring, and probably will account for the serious manner in which Melbourne audiences take their entertainments in the Town Hall. Resurrect them by all means, but please do not put them back in the concert hall. The charges for admission are already high enough.[18]

R Garnet Walch agreed the 'sight of these relics of the past in their chains of office' depressed him. 'Let them be placed in the supper-room or the Lord Mayor's office, where they will be in congenial company, with our present city fathers'.[19]

However, *Civis* sprang to the defence of the relics in another letter to the editor of the *Argus*. Mr Longhurst's views would not be held by a 'normal citizen', he claimed. Longhurst's objection seemed to be that the subjects were 'all dead and he felt he was in a charnel house'. If his view prevailed it would be

[11] Henry M. Hake, *Catalogue of engraved British portraits preserved in the Department of Prints and Drawings in the British Museum*, Vol. vi, London, The Trustees, 1925, p. 259.
[12] *Works of Art: ornamental and decorative art exhibited by the Trustees of the Melbourne Public Library and Museum, in March, April and May,* Melbourne, 1869.
[13] Charles Nettleton, untitled albumen silver photograph H 12955. Thanks to Michael Galimany's eagle eye.
[14] The portrait of Queen Victoria now hangs in the Queen's Hall, Parliament House of Victoria.
[15] Stewart & Cutten op. cit. p. 490.

[16] By great good fortune the Picture Collection holds a magnificent portrait in oils of Sir Henry Barkly in uniform, painted by Thomas Clarke in 1864.
[17] *Argus,* 3 February 1925 p. 11.
[18] Ibid, 5 February 1925, p. 11.
[19] Ibid 7 February 1925 p. 30.

likely to 'seriously affect the value of works by many great artists such as Rembrandt, Reynolds and Gainsborough'.

According to *Civis,* the Town Hall portraits added that 'touch of age and dignity which is usually so lacking in Australia'.[20]

Abnormal or not, Mr Longhurst's views are shared by many of us today. Many nineteenth century oil paintings of civic worthies are boring. Official or civic portraiture 'is a form of power, a practice of confirming it, celebrating it and eliciting admiration for its holder'.[21] The subjects are depicted standing or seated in stiff poses, pompously wearing their uniforms or badges of office, in an effort to impress the viewer. The commissioned portrait was evidence of having achieved wealth and prestige in the new colony and an attempt to emulate the upper middle class values of the mother country.

Perhaps that is why nineteenth century civic portraits went out of fashion. In 1947 when the National Gallery of Victoria separated from the Joint Trustees, a body which governed the Library, Museum and Gallery, many portraits were handed over to the Library where they languished for many years. The Library owns some splendid portraits: Sir Henry Barkly by Thomas Clarke, Williams Strutt's portraits of Sir John O'Shanassy and John Pascoe Fawkner, G F Folingsby by Sir John Longstaff and Sir Frederick Sargood by E Phillips Fox. They are now on public display in the new Cowen Gallery.

Today, La Trobe's portrait hangs at the entrance to the refurbished Domed Reading Room appropriately named after him. It cannot be said of La Trobe that he needed to ape his betters; his position in society was assured. In Grant's portrait he stands elegantly in his new uniform quite equal in manners and intellect to the most superior society anywhere and it is the face of a *gentle and sensitive man* and not a boorish colonial who will watch over the future scholars and students of Australiana.

Mary Lewis
State Library of Victoria

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[20] Ibid.
[21] Louise Purbrick, 'The bourgeois body: civic portraiture, public men and the appearance of class power in Manchester, 1838-50' in *Gender, civic culture and consumerism: middle class identity in Britain 1800-1940* edited by Alan Kidd and David Nichols, Manchester University Press, 1999.

'Hat and Feathers' at University House

To further celebrate the departure of C J La Trobe from Melbourne in 1854, we have it on good authority that Lieutenant-Governor La Trobe will attend the Society's Christmas Cocktails on Friday 3 December 2004. He will be appropriately attired, and deliver his farewell speech to Melbourne. Please book on enclosed flyer.

Robert Hoddle – Pioneer Surveyor 1794-1881

At Government House, Melbourne, on the glorious autumn morning of 21 April last (it was the 210th anniversary of Robert Hoddle's birth), Governor Charles La Trobe's present-day successor, the Governor of Victoria, John Landy, launched the first biography of the first Surveyor General of Victoria. In his address the Governor made the point that 'it is very fitting that this book be launched here at Government House', for 'La Trobe and Hoddle, more than any other men, were responsible for the early shaping of the city of Melbourne'. From the arrival of the British in this country, governors and surveyors general worked together in setting up the framework of mapping and surveying, the measurement of land, which is the whole basis of civilised land use.

Melbourne's magnificent Government House was built — finished — in 1876, barely forty years after Robert Hoddle had sailed down in 1837 from Sydney to the Port Phillip District with Governor Sir Richard Bourke, who wished to inspect the progress being made in the new little settlement of tents and huts on the banks of the pristine River Yarra Yarra. In 1851, only fourteen years after Bourke's visit, the township named Melbourne was to become the capital of the Colony of Victoria, newly separated from the mother Colony of New South Wales. Charles La Trobe, Superintendent of the Port Phillip District, was named

Lieutenant Governor of Victoria. Robert Hoddle, Surveyor in Charge, was appointed Surveyor General.

By the time he came to Port Phillip, Hoddle was a very experienced surveyor. Born in London in 1794, from 1809 to 1812 he was a cadet Royal Military Surveyor and Draftsman in that Corps of the Royal Engineers, trained by Ordnance Survey, whose headquarters were the Drawing Room of the Tower of London where maps were drawn and stored. On completing his cadetship, Robert Hoddle was based in Plymouth, mainly engaged in copying military maps — his maps of Gibraltar and Plymouth with its 'Hoe' are particularly beautiful. After the end of the Napoleonic Wars, Hoddle, like so many others, was reduced to half pay. With little prospect of civilian employment in England, in 1822 he sailed for South Africa, leaving his wife and small daughter at home to await his securing a permanent appointment. It was seven years before they rejoined him, out in New South Wales.

At the Cape of Good Hope, at the time a British colony under military occupation, although he carried out the successful Stellenbosch survey, for many reasons Robert Hoddle was unhappy. Difficulties with the Boer settlers especially over provisions for his survey team, inadequate pay, the hot climate, but above all the sight of a slave auction —men and women — convinced him to leave the Cape and try again in New South Wales.

In 1823, after a call at Hobart in Van Diemen's Land (Tasmania), Robert Hoddle arrived in Sydney and was appointed Assistant Surveyor, with John Oxley then Surveyor General. This was in the great era of pastoral expansion. Many pastoralists squatted on their sheep runs — illegally — in advance of government survey. It was a constant struggle for the Survey Department to keep up with the squatters in their demands for surveyed land. From his various bases — Sydney, Bathurst and Goulburn – for fourteen years Hoddle measured, surveyed and mapped large areas of this vast, varied and difficult countryside, much of it still unexplored by white men.

On fine Sundays — his only free day — when the prospect appealed, he sketched and painted. Many of his watercolours showing people and places — indigenous people, his survey team, settlers and their huts — have survived to give us a unique social documentary record of the period. Especially in his earlier years in Australia, Hoddle nurtured a sympathy for the situation of the Aboriginal people in losing their traditional lands to the incoming whites. The Hoddle biography contains fine reproductions in colour of nineteen of Hoddle's paintings.

Immediately after John Oxley's death in 1828, Major Thomas Mitchell, the new Surveyor General, embarked on his ambitious plan of making a trigonometrical map of all areas officially under government control — within the 'limits of location'

as it was known. Within six years, Mitchell's magnificent *Map of the Nineteen Counties of New South Wales 1834* was completed. Robert Hoddle's work, especially in the area now known as the Southern Highlands of New South Wales, that rugged landscape framed by the Shoalhaven River from the mountains to the coast, made a substantial contribution to the making of this great Map.

Robert Hoddle's diary (which he kept all his life), his field books, his official reports and letters, all bear witness to the sheer volume of work that this surveyor carried out during his years in New South Wales. The conflicting demands of topographical and cadastral (property boundaries) surveying placed huge stress on the surveyors of the period. When first appointed, Hoddle worked in and around Sydney and the Hawkesbury River tributaries. He made the first exploratory survey of the northern track through the Blue Mountains, known as Bell's Line of Road. In 1824, he accompanied Oxley on his expedition north to Moreton Bay, to find and survey a site for the new settlement of Brisbane. He surveyed inland on the great Liverpool Plains, and the Hunter River area. He spent many months on the Limestone Plains — the Canberra, Goulburn, Lake George areas, and had just returned from the Hunter River when the call came to accompany the Governor to Port Phillip.

Robert Hoddle's own diary of his time in Melbourne and the Port Phillip District is, sadly, lost. However, in 1840, with the benefit of three years' hindsight, Hoddle set down his account of Melbourne's founding and its future prospects: all this for the intended benefit of those emigrating from England to this colony He told of the first land sale, and wrote in glowing terms that this city will stand 'unrivalled'. He told of the governor's replacement of Robert Russell and of his own appointment as Surveyor in Charge. He wrote this 'Chapter on Port Phillip', as he called it, while on sick leave up at Port Stephens, staying with his daughter and her husband.

Port Stephens plays a supporting role in our surveyor's story. Robert Hoddle's sister Susan and her husband, Lieut. William Caswell, also migrated to New South Wales, settling at Tanilba on Port Stephens. Both Susan and later her daughter Emily wrote letters home to England which fortunately have survived, to tell a story, heart-breaking yet inspiring, of their hard pioneering life, so different from their life back home in England.

Even when Surveyor in Charge at Melbourne, Hoddle was still responsible to the Surveyor General in Sydney who, in turn, was pressured by the government to have land measured and marked in preparation for its sale. Hampered, especially in the early years at the Port Phillip District, by inadequacies in both staff and equipment, Hoddle nevertheless progressed with the survey of the counties around Melbourne, Geelong and

Portland. From his original datum point on Batman's Hill, he extended the survey of suburban land and reserved the great boulevards out of Melbourne. Fully supporting the Governor's initiatives for open space in the developing city, Hoddle incorporated within his three-mile-by-one-mile Melbourne town reserve a band of green parklands around the City.

Hoddle was not able to undertake, until late 1844, the survey of the flood-prone Yarra River, which he saw as essential to the planned expansion of Melbourne town. After a difficult six months with his survey team in the unexpectedly steep, mountainous country of the Upper Yarra Valley, Hoddle reached and surveyed the source of the Yarra in March 1845, as his field book (No.1144) of that survey shows.

News of the discovery of gold in 1851, coinciding with the gaining of Separation of the new Colony of Victoria from New South Wales, caused a huge upheaval in Melbourne. The pace of life was changed forever. Demands for survey of roads to the goldfields and of land for the great influx of settlers were insatiable. Within two years, Robert Hoddle, efficient, thorough and painstaking, known for his zeal and dedication to his calling and with an indefatigable ability to get the task accomplished in the most trying of circumstances, was fighting to retain his job. In an appeal to La Trobe he wrote that 'my work was my chief recreation', but he was regarded as out of touch with the tenor of the times. On 1 July 1853, Robert Hoddle was informed that the office of Surveyor General of Victoria was no longer his.

Hoddle was not only a gifted man with respect to surveying and art, but he was, and had to be, a skilled manager and administrator, a diplomat and at all times politically astute. 'The best way to know a country', he once advised an assistant, 'is to survey it.'

Berres Hoddle Colville
Author
Robert Hoddle: Pioneer surveyor 1794 - 1881

La Trobe International Symposium

The Secretary and Treasurer represented the Society at the La Trobe International Symposium which was held in Baltimore from 26 April to 1 May, 2004. The Symposium is organized every four years, the two previous conferences taking place in London and Paris.

The focus of the Symposium this year was the life and work of Benjamin Henry Latrobe (1764-1820), the great American architect of the nineteenth century, who was responsible for the design and building of much of the Capital and the White House in Washington. The crowning glory of his architectural

Career is considered to be the Catholic Basilica in Baltimore. Benjamin Henry was Charles Joseph's uncle, and father of Benjamin Henry (1805-78), chief engineer of the Baltimore and Ohio Rail Road.

Dianne Reilly presented the paper 'Charles Joseph La Trobe – the Rambler in North America' which described his extensive tour of two and a half years in the United States and Canada from 1832 to 1834.

A Travel Note – La Trobe's Grave

Recently a friend took me to see the grave of Charles Joseph La Trobe in the Churchyard of the Parish Church of St Michael the Archangel at Litlington (below), a secluded little village eight miles from Eastbourne in what is now the last unspoilt valley in Sussex. The church, a typical construction of flint with stone facings, dates from the twelfth century; it was extended in the fourteenth, and restored in the nineteenth century.

La Trobe's grave near the wall of the nave is marked by a handsome stone cross, at the base of which is inset a marble tablet inscribed: 'HERE RESTS IN THE LORD / THE BODY OF / CHARLES JOSEPH LA TROBE, ESQRE, C.B./FIRST LIEUTENANT GOVERNOR OF VICTORIA, AUSTRALIA / WHO DIED AT CLAPHAM HOUSE, IN THIS PARISH, / 4TH DECEMBER, 1875, AGED 74. / THINE EYES SHALL SEE THE KING IN HIS BEAUTY / ISAIAH XXXIII.17. It is a memorial to a Christian gentleman, identifying his status as a servant of Empire but making no mention of his private affections. Presumably his family felt that this was appropriate; and it did avoid the awkward matter of his marriage to his deceased wife's sister.

According to a 1997 pamphlet available from the church, representatives from Victoria House in London have for many years attended morning service at the church on the first Sunday in December, when La Trobe is specially remembered. (The compiler of the

pamphlet refers to La Trobe as a General, an interesting reflection of the expectation that colonial governors would be naval or military men.) On this visit I did not have time to see Clapham House, the old manor house which is nearby. An Eastbourne friend has since written to me: 'It is an imposing and interesting building. Until quite recently it was a kind of cookery school run by a French woman and her husband. But it has been in private hands since, I believe, although the young family who owned it have gone to live on an estate they own in the West Indies.…'.

The house, mostly eighteenth century, had an even more famous occupant than La Trobe. In 1786 Mrs Fitzherbert, secretly married to the Prince Regent, later George IV, came to live there, and at least one of her children was born there.

On a future trip I hope to visit the house: it's unlikely that there are any traces left of La Trobe's occupancy, but it would be interesting to compare the present appearance of the building and gardens with La Trobe's charming watercolours, painted during his years of quiet retirement.

Professor John Barnes
La Trobe University

Pioneer Service at St James' Old Cathedral

La Trobe Society members were well represented at the annual service to honour Melbourne's pioneers at St James' Old Cathedral on Sunday 7 November. Early settlers of the Port Phillip District of New South Wales were commemorated for their stirling efforts in establishing the new colony which soon flourished and developed into the present-day State of Victoria.

Bishop John Stewart preached the sermon, recalling his forbears, the Whatnough family, who arrived in Melbourne in 1841 and who were parishioners at St James!

Government House Open Day

John Landy AC, MBE, Governor of Victoria and Mrs Lynne Landy invite all citizens of Victoria to an open day at Government House in Melbourne on Australia Day, Wednesday 26 January 2005. Visitors will be able to view the State Apartments, the Private Apartments and the Governor's Study. Many of these rooms are not normally open to the public. Activities include musical performances, hildren's entertainment and sporting demonstrations in the grounds. Visitors are also invited to picnic in the grounds. Admission is free. Phone enquiries to Michelle de Chazal – 03 9655 4211.