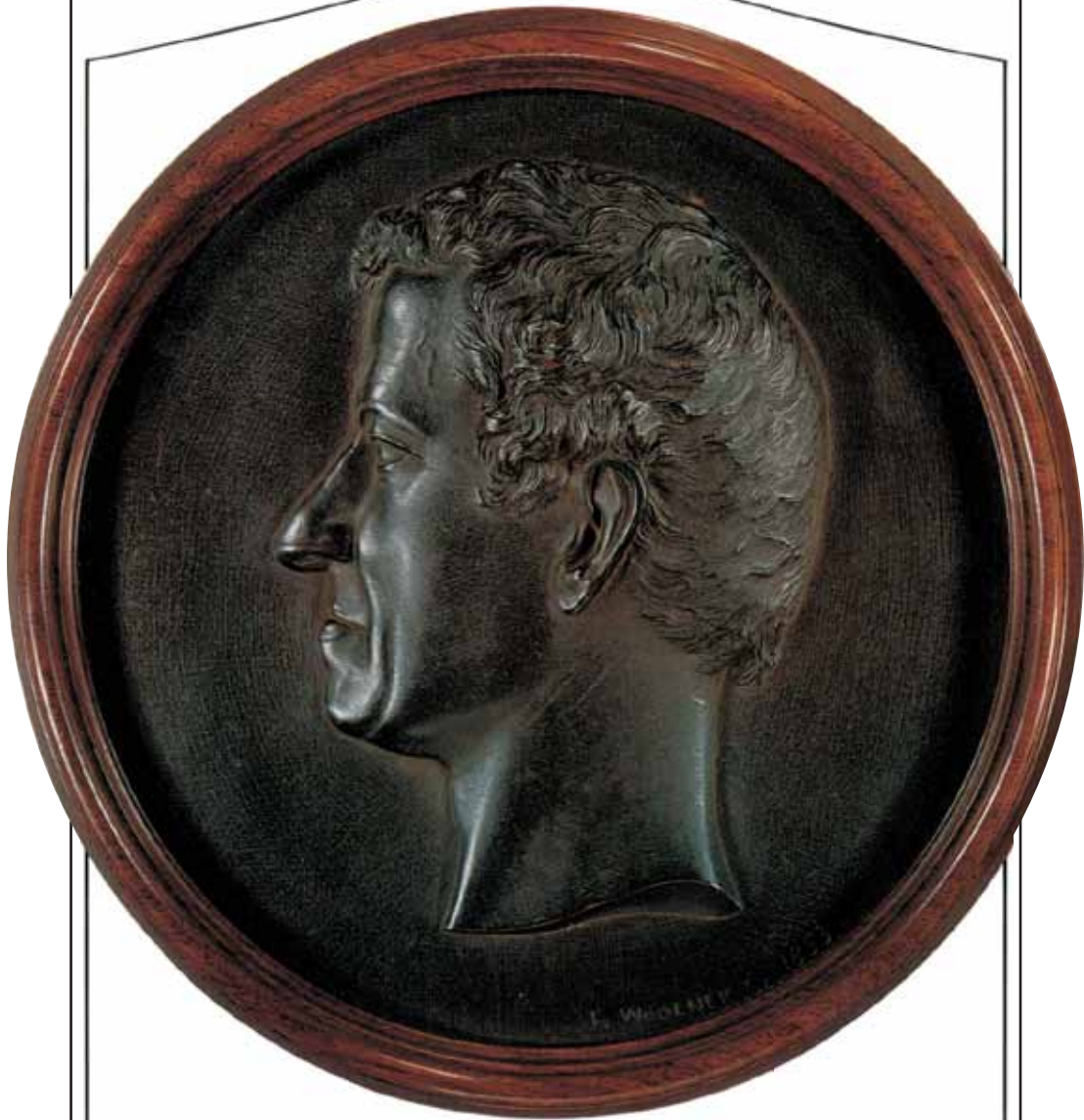


LA TROBEANA



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

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La Trobeana

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FRONT COVER

Thomas Woolner, 1825-1892, sculptor
Charles Joseph La Trobe
1853, diam, 24.0cm. Bronze portrait medallion showing the left profile of
Charles Joseph La Trobe. Signature and date incised in bronze 1.1.: T. Woolner.
Sc. 1853;/M
La Trobe, Charles Joseph, 1801-1875. Accessioned 1894
La Trobe Picture Collection, State Library of Victoria.

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Contents

5 Introduction
A Word from the President

Articles

7 Dianne Reilly
La Trobe on the Bellarine Peninsula

15 Shane Carmody
*The Naked Saint: Sir Edgar Boehm's
St George and the Dragon*

20 Illustrations

25 Peter Martin
Another View from St Georges

29 Henry Hudson
*The Development of Port Phillip:
A geological perspective*

33 Shane Carmody
Charles La Trobe and the Uneasy Class

37 John Chambers
*Christmas Cocktails Party
Welcome: Charles La Trobe and
the Melbourne Club*

Reports and Notices

42 Friends of La Trobe's Cottage

43 Forthcoming Events

45 Contributions welcome

Introduction

From the President

The ten events that were organized to celebrate the tenth anniversary of the La Trobe Society last year certainly added to our knowledge of La Trobe, his family, his friends and the cultural life of those times. It was very enlightening to discover the stories of the South African branch of the La Trobe family. The paintings and drawings that they did of their various arduous treks into the hinterland were reminiscent of La Trobe's drawings of his travels in Victoria.

The musical recital by the amazingly talented Kevin Kanisius Suherman transported us into the sophisticated cultural life that La Trobe and Sophie would have been part of in Europe before coming to Australia.

Fifty members of the Society enjoyed a stimulating day following in La Trobe's footsteps at Queenscliff on 15 October. The papers from the afternoon's seminar form the major part of this issue.

We were particularly honoured to have as our guest speaker at the Annual General Meeting Emeritus Professor Geoffrey Blainey, AC, whose topic was 'Victoria in the 1840s'.

It was good to have our final gathering for the year at the Melbourne Club on that very warm summer's evening and discover even there the La Trobe connection, and to hear Shane Carmody's provocative talk which we have included in this issue.

Members Kay Craddock and Jonathan Burdon hosted members of the Society at a delightful cocktail party at that Melbourne landmark in Collins Street, Kay Craddock – Antiquarian Books. Kay very kindly opened the exhibition 'La Trobe in Prints, Books and Sculpture' which was researched and curated by John Drury, La Trobe Society Treasurer.

Probably a highlight for me of the year was to go on the Hamilton weekend trip and see many of the places where La Trobe visited in his extensive travels. It was hard to imagine riding that distance on horse back; yet La Trobe did just that and, as we learned, even out rode a much younger man on one occasion. The hospitality of the Horsham members was outstanding and the generosity of the many families who provided us with the opportunity to visit their homes and properties was exceptional. I am delighted that the June edition of the journal will have articles about La Trobe in the Hamilton area.

Thank you to all the many presenters and organizers who made these events such a success and for the support of the members. I look forward to seeing you at the various activities during the coming year.

Diane Gardiner

Hon. President La Trobe Society

Queenscliff

the La Trobe Legacy

More than fifty members of the La Trobe Society visited Queenscliff on Saturday 22 October to walk in the footsteps of Charles Joseph La Trobe, Victoria's visionary first Lieutenant Governor from 1839 to 1854.

First port of call was at St George's Anglican Church, the site of the La Trobe family's holiday house in the 1840s, where the Vicar, Rev Peter Martin, offered a reflection of the remarkable qualities which made La Trobe the strong influence he was in the infant colony. The organising committee at Queenscliff was headed by member Elizabeth Feltham, who was ably assisted by Margaret Wright and Wendy Watson who catered for a gourmet luncheon in the Church Hall.

After a talk by Professor Jocelyn Grant at the Queenscliff Historical Museum on personalities of the Bellarine

Peninsula, the visitors moved to the Uniting Church Hall for a seminar on 'Queenscliff – the La Trobe Legacy'. Dr Dianne Reilly, Secretary of the La Trobe Society, spoke on 'La Trobe on the Bellarine Peninsula'; Graham Ryles presented 'St George – the Naked Saint', a paper written by the State Library's Shane Carmody; and Queenscliff geologist, Dr Henry Hudson described in fascinating detail the formation of Port Phillip, a bay so well-known by La Trobe.

The Mayor, Cr Bob Merriman, later hosted a Civic Reception for members of the La Trobe Society in the Bay Room at the Uniting Church. There he reflected on the fact that La Trobe had had the privilege of renaming Shortland's Bluff, his greatly loved holiday place, as 'Queenscliff', proclaimed on 22 June 1853 in honour of Queen Victoria in whose employ he was as Lieutenant Governor of Victoria.

La Trobe on the Bellarine Peninsula

Dr Dianne Reilly

This address was given at the La Trobe Society Seminar: Queenscliff – the La Trobe Legacy at the Uniting Church Hall, Queenscliff on 22 October 2011.

When Charles Joseph La Trobe arrived in Melbourne on 3 October 1839 as the newly appointed Superintendent of the Port Phillip District of New South Wales, he can have had no idea of the challenges ahead of him. To begin with, he had come to a relatively little-known outpost of the British Empire which, he was soon to discover, had much to offer. Port Phillip was out of bounds to expansion, since it was official Colonial Office policy to contain settlement as much as possible. This policy delayed the development of the District until future settlements could be planned in an orderly fashion.

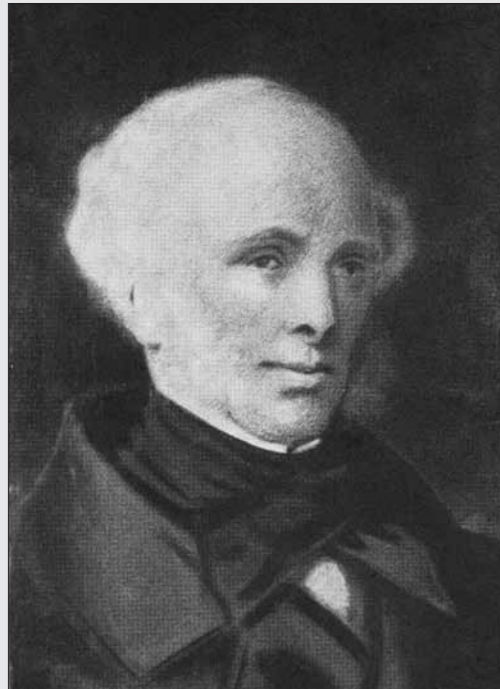
Many of us are familiar with the main events in Charles Joseph La Trobe's life, and especially realise the importance of his vision and his strenuous efforts on behalf of the fledgling colony of Port Phillip, later to become Victoria.

Just to recap:

- La Trobe was born on 20 March 1801 in London, the fifth child and third son of Christian Ignatius La Trobe and his wife Hannah, both of Huguenot descent.
- Charles Joseph was educated at a Moravian boarding school at Fulneck in Yorkshire from the age of six until he was eighteen.
- From eighteen to twenty-three, he was a teacher in another Moravian school at Fairfield.
- For three years from 1824, he was engaged as tutor to the young Comte de Pourtalès in Neuchâtel, Switzerland.
- From the Spring of 1832, he went on a tour of nearly three years of North America and

Mexico with Albert de Pourtalès, returning to Switzerland in 1835.

- In September 1835, he proposed marriage to Sophie de Montmollin, the ninth of thirteen children of a wealthy Swiss aristocrat Frédéric Auguste de Montmollin of Neuchâtel.
- Charles Joseph and Sophie were married at the British Legation in Berne on 16 September 1835. They honeymooned at 'Jolimont', a house owned by the bride's uncle, which overlooked the beautiful Lake of Biene.



James Flett, 1906-1986, artist
Capn. William Lonsdale, 1950 after
portrait by John Botterill, 1817-1881, artist
3 postcards: halfpence
Published by Collegiate Etchings and Fine Arts
Company, Melbourne and Sydney, c. 1950
La Trobe Pictures Collection, State Library of
Victoria, H30221; H30221A; H29827

- La Trobe was sent to the British West Indies by the Colonial Office to inspect the schools which had been provided for the education of nearly 776,000 recently emancipated slaves.
- He was then offered the post of Superintendent of the Port Phillip District of New South Wales.
- La Trobe arrived in Melbourne on 3 October 1839 with Sophie and their two-year-old daughter Agnes.
- The La Trobes had three children while they were in Melbourne: Eleanora Sophia, Mary Cecilia and Charles Albert.
- In February 1853, Sophie, who was in failing health, and the children returned to Switzerland where she died on 30 January 1854.

- La Trobe spent nearly 15 years in the colony, administering it during the most formative and most turbulent period in its history.
- He resigned in 1852 and departed for England in May 1854.

Now – to pick up the La Trobe story.

In some ways, although an untrained administrator, he was just the man for the job in this pioneering settlement. He was a man of education and culture, of upright character

with the reputation of acting with caution, who would act always in the interests of the colony under his administration, and who would set a standard of civilized life in a remote part of the British Empire. As it turned out, he was a man of vision for the colony placed under his care in its formative years.

Yet there was a brave and even reckless side to his character. He was able to undergo great physical hardships as he demonstrated in his younger days when he travelled to parts of the world well off the beaten track. In fact, he had spent most of his adult life exploring comparatively unknown parts of the world.

In the course of his earlier employment in Switzerland, La Trobe was diverted by the outdoor life. He became a pioneer alpinist and was noted for his skill as a mountaineer. So talented a sportsman was he, and so great

his love of nature, that he climbed previously unconquered mountains and crossed untraversed passes without the help of guides or porters. He later wrote about his adventures in his first book *The Alpenstock*, published in 1829 for a readership in England which could only marvel at his feats. His climbs without companions were not entirely due to his love of being alone, although he had 'no objection to solitude'. He was attracted by adventure and had the curiosity of the explorer. This stood him in good stead for the future, and foreshadowed many lone 'rides' in Port Phillip where, again, he was an explorer in another country.

La Trobe also explored much of the New World on an extended tour with his former Swiss student Comte Albert de Pourtalès from 1832 to 1835 in North America and Mexico which resulted in the publication of his last two books, *The Rambler in North America*, and *The Rambler in Mexico*. La Trobe was always very interested in any mountain range he saw and, among other adventures, he climbed Mt Washington (1,917m) and other peaks in the White Mountains of New Hampshire. On this journey, La Trobe was present at the very commencement of the settlement of the Indian territory which was later named Oklahoma. While enjoying the exhilaration and the dangers which each day on this frontier tour brought, he mourned at the decimation of the native Americans:

But the evil is now done, and unfortunately irreparable...The Indian tribes have melted like snow from before the steady march of the white...If you ask, where is that noble race...they are gone!

La Trobe no doubt reflected on this experience when he was later called upon to administer the Colonial Office policy of assimilation for the Aboriginal people of Port Phillip.

Not only was La Trobe an adventurer, but he was also an artist. He used his artistic talent in all his travels to describe in a visual way the places he visited and the scenery about him. His friend, the American writer Washington Irving, described him as 'the sketcher of no mean pretensions'. It is fortunate that 437 of his images are still in existence today at the State Library of Victoria. Of these, 168 watercolours and sketches record his fifteen years in Australia, touring Victoria and visiting Tasmania and Sydney. In each picturesque location, La Trobe sketched his surroundings to record the scenery and to retain an impression for future

reflection. In Victoria, his sketches on these tours documented 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.

On his journeys, La Trobe was often the guest of squatter Captain Richard Bunbury at his property near Mount William to the west of Melbourne. Like Bunbury, La Trobe was entranced by the 'new and exceedingly beautiful' botanical discoveries he made, and they both took pleasure in drawing what they saw. La Trobe's fine sketch of Rose's Gap in the nearby Grampian Mountains had allowed him to indulge his passion for climbing as he sought locations from which to record the geological origins of his surroundings. The wild scenery at Cape Schanck also had great appeal for him.

La Trobe's keen eye and fine hand have provided a legacy of an early period in Australia which helps to illuminate his primary role as administrator in the region. His past experience of other cultures and his knowledge of the natural world set the framework for his appreciation of what was an alien environment in this new colony. His sketches and watercolours place the artist as one of the key recorders and investigators of the southern part of the continent during its early colonial period. It is such a pity that the sketches he must have done of the Bellarine Peninsula do not remain in existence.

La Trobe kept cryptic diaries of his time in Australia. In these, he documented for his own purposes the meetings he had with the citizens of Port Phillip, and he listed the places he visited on his forays on horseback into areas outside Melbourne. Not much detail of any day's activities is given, but from these diaries, it is possible to learn where he went and when.

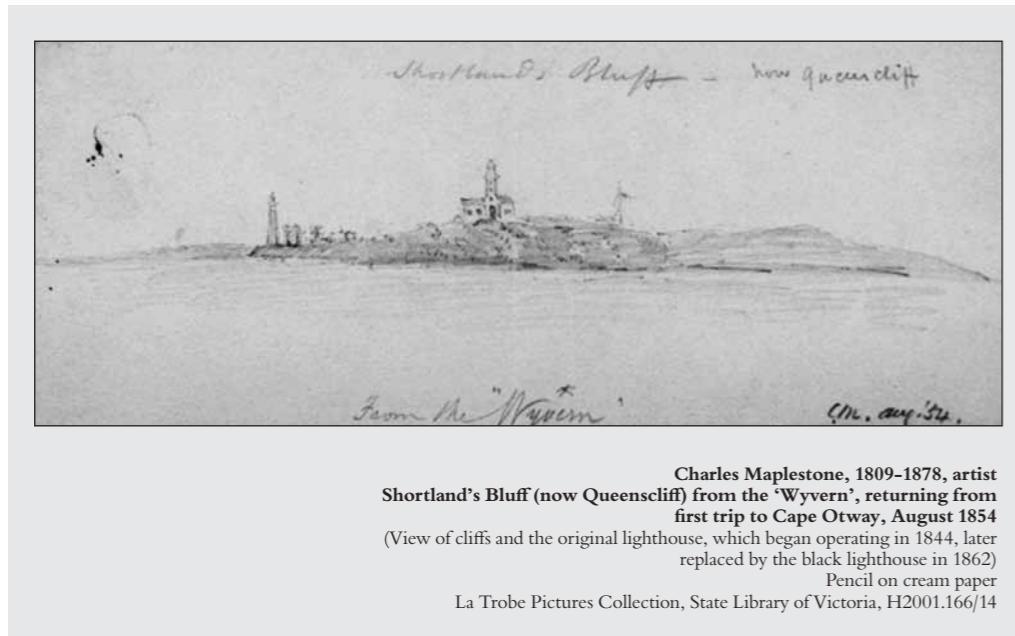
From 1840 to 1854, he visited Geelong forty-five times, Cape Otway and Cape Schanck – to the far west and far east of his domain – five times each, the Mount Macedon district on ten occasions and, after 1851, the goldfields of Ballarat, Bendigo and Castlemaine and environs several times each. He was clearly, almost all his life, a physically fit man, unafraid of the wilderness.

On 14 February 1840, La Trobe made the first of his visits to Geelong, staying in the district for six days. He noted:

Geelong – first visit.
Accompanied by Police
Magistrate Nicholas Fenwick
over the Plains... Surveyor
Henry Smythe with us...

heavy wandering for several hours in the strip past Cowie's Creek. Reach Corio ... and Major Mercer's huts and tent ... To Point Henry on eve of 15th ... Buckley's Cave on evening of 18th.

Plains. The 'Elephant' visible. As we descended, from some accident, the grass took fire, and before night the whole group with much of the adjacent plain was enveloped in flame.



Charles Maplestone, 1809-1878, artist
Shortland's Bluff (now Queenscliff) from the 'Wyvern', returning from first trip to Cape Otway, August 1854
 (View of cliffs and the original lighthouse, which began operating in 1844, later replaced by the black lighthouse in 1862)
 Pencil on cream paper
 La Trobe Pictures Collection, State Library of Victoria, H2001.166/14

The Bellarine Peninsula was originally inhabited by the Bengalat balug (Clan) of the Wathaurong Tribe. The first European there was the infamous William Buckley in 1803, followed by members of the Port Phillip Association in 1835. William Buckley has gone down in history as the Wild White Man. After his escape from the aborted Collins Settlement at Sorrento in 1803, Buckley wandered over to The Bellarine and spent the next 32 years living with Aboriginal people. In 1835, Van Diemen's Land grazier John Batman and some like-minded men led the charge to develop Port Phillip. Desperate for new land, Batman's expedition landed at Indented Heads where he made a treaty of sorts with local people for most of the surrounding land. By 1836 the peninsula was occupied by squatters before becoming an agricultural area.

In the exceedingly hot weather of November and December 1840, he went

... with Captain Lonsdale and Charles Tyers. Left Melbourne p.m. and camp in Tyers' tent on the Werribee ... Start early ... ascend (Station) Peak from the valley ... much struck with the view on all sides, and particularly towards the Great

His entry for January 1841 records another visit to Geelong:

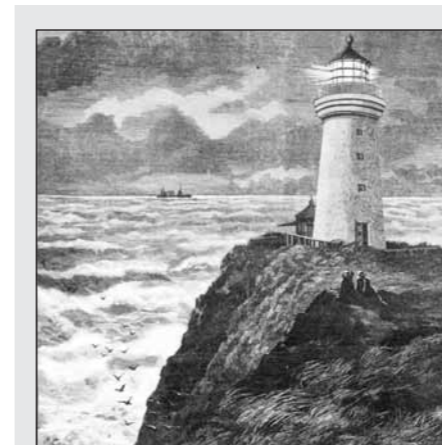
Captain Fyans was there ... still living in his huts at Fyans Ford, though he moved to his new house in Corio before the close of the summer. - A curious Fenwick occupied with his sister a half-furnished cottage and tents in Corio ... my first excursion was about this time to Indented Head and Shortland's Bluff - the Bluff, then covered with forest and to the neck uniting it with Swan Island. Kangarooing in very thick bad country by the way.

La Trobe sometimes took the easy route to Geelong by the steamer from Melbourne, the *Aphraisa*, as in October 1841 when he hosted the official visit to Port Phillip by the Governor of New South Wales, Sir George Gipps:

By steamer 'Aphraisa' with large official party to Geelong. Rode round by Fyansford and over the Barrabools and on to Corio where we lunched with the Fyans.

In September 1842, La Trobe was again on the Bellarine Peninsula:

On this occasion ... I rode with Fenwick by the mouths of the Barwon and the coast to Shortland's Bluff, which he had never then seen, but took such a passion for, subsequently. It was indeed a pretty locality and continued so many years ... I went and camped for two or three days with Major Mercer and Mr Learmonth at the wells on the flat between the station and the coast, and had my first taste of snapper-fishing at the Heads ...



James Waltham Curtis, 1839-1901, engraver
Sketches on the coast - Cape Otway, 8 November 1884
 wood engraving
 Published in Illustrated Australian News
 La Trobe Pictures Collection, State Library of Victoria, IAN08/11/84/177

My ordinary way of going to Geelong about this time, was to send a relay to Greeves Inn on the Werribee, 20 m. overnight, and go there to breakfast the following morning, reaching Geelong without difficulty by 11am - about 45 miles - I have more than once returned the whole distance to breakfast at home, I had from the first a great passion for the plains, and for my solitary hard rides across them, and retained it to the last.

In April 1843, La Trobe took a very hands-on approach to the construction of the necessary lighthouse at the Heads, lobbying the Governor in Sydney every step of the way for the necessary funds - £1900. Early in his Superintendency, La Trobe had seen the need to strategically place

lighthouses along the coast as an essential service of government for shipping and as a reaction to the tragedy of the loss of life among emigrants through many shipwrecks.

Although Governor Bourke had approved the building of a lighthouse at the Port Phillip Heads as early as 1837, the actual position had not been selected until late in 1841 when La Trobe recommended that it should be at Shortland's Bluff. La Trobe was there to see it begin operating in April 1843. It is worth noting here that, following the tragic wreck of the *Cataraqui* on King Island when 413 lives were lost, La Trobe petitioned urgently for funds to be set aside in the estimates to pay for a beacon on Cape Otway, the southernmost point of Western Victoria. It was La Trobe himself who had personally blazed a trail to Cape Otway after two failed attempts through almost impenetrable forest, to select the site.

In January 1843 La Trobe recorded:

This was the first year in which some change during the hotter months appeared absolutely requisite for the comfort and health of my family. (it is true that in 1841, already, I had taken them to Williamstown for a fortnight). The Fenwicks had formed their horse station and built their first huts at the back of Shortland's Bluff, and it was arranged that my family should occupy one or two rooms, and put up the additional tents requisite. Sophie and the children went by way of Geelong on 3 February and remained there until 3 April when they returned home, I visiting them from time to time in the interval, either by way of Geelong, or by direct opportunity to the Bluff as on 16 March.

Though the arrangement was not unattended by inconveniences, yet it was production of so much pleasure, that I was encouraged to project a better and more independent Establishment for the following hot season. The position and adjoining country had many charms. The spit of land between there and Swan Point was there unbroken. Nicholas Fenwick came frequently

from Corio, Fairfax Fenwick being resident with his sister on the spot, and we had frequent guests.

My visits were as frequent as circumstances permitted, and the constant traffic with the opposite shore by lime-boats trading to Melbourne and the outward-bound vessels enabled me to keep up a pretty constant communication when at headquarters. Without the facility which the former gave me to send down materials to the Bluff, I should scarcely been able to put up my new Cottage. I was accustomed to go to the Bluff ordinarily by steamer to Geelong and to ride the 20m tho' the outward bound steamer occasionally afforded

despoiled it of the heavier wood, chiefly She-Oak and Melaleuca, but the character of the bush and the prevalence of a beautiful species of acacia (willow leaved) gave the entire surface of the hill the appearance of a shrubbery.

In January 1845, La Trobe excitedly recorded:

Towards the close of the year 1844, very busy planning and executing my project for erection of a Cottage at the back of the Bluff, and by a good exercise of personal exertion and labour, contrived to have all in a pretty forward state by the 1st of January 1845. Three-roomed cottage with verandah, tents and store and open



Charles Joseph La Trobe, 1801-1875, artist
Rose's Gap, The Grampians, 1850
Sepia wash on paper
Collection: National Trust of Australia (Victoria)
Deposited on long-term loan in the La Trobe Pictures Collection, State Library of Victoria`

facilities. By setting off from the Bluff at 4am, riding the 20m to Geelong before seven, and then getting on the morning steamer – as I often did this and the following year – I was generally at my office in Melbourne in good time for the dispatch of business. We had frequent visits. The Stevens's and the vicinity of the Pilot Station was a source of great convenience and enjoyment. Their garden supplied us with vegetables, and they were always ready to lend their assistance to our necessities or pleasures.

The establishment of a Lime-Kiln on the Bluff had gradually

working shed on the highest ground over the north end of the Bluff; a charming situation; proved very comfortable in the main, and our stay there – despite the want of sufficient and good water, and difficulty of getting provisions occasionally – a very pleasant retreat. S. and the children stayed there, with the Fenwicks in the neighbourhood until after my return from Gippsland ... on 19 March.

Charles Albert La Trobe had annotated this page of his father's diary with the note: 'The present church at Queenscliff is built on the site of this Cottage, my father having given it for that purpose'. In fact, the site for St George's

Anglican Church was made under a 'Grant for Special Purposes (Grants without Purchase)' under a pre-emptive right, quite possibly the recommendation of Charles Joseph La Trobe. St George's Church was later built and opened in 1864.

Sophie La Trobe with her three daughters spent part of the next summer in 1845 there too: 'I left dear S. and the three little girls established at the Cottage at the Heads.' But by April 1848, there is a sad note recorded: 'At this time making arrangements for the removal of my cottage from the Heads to Jolimont, the distance and inconvenience being too great.'



Charles Joseph La Trobe, 1801-1875, artist
The Pulpit, Cape Schanck, 1848
Watercolour on paper
Collection: National Trust of Australia (Victoria)
Deposited on long-term loan in the La Trobe Pictures Collection, State Library of Victoria

The building was re-erected at Jolimont, as confirmed in La Trobe's letter to his eldest daughter Agnes, who had been sent home to Switzerland for her schooling: 'The pretty cottage which you remember at the Heads is now in the garden. It occupies the corner where I used to have a frame with some seeds and plants.'

It was soon to become the temporary home for Melbourne's first Bishop, Charles Perry and his wife Frances, who remained there until 'Bishopscourt' was completed in East Melbourne in early 1853. La Trobe it was who made the first sketch in existence of the Perry's new home. La Trobe last mentions the Peninsula on the day he sailed for England, 5 May 1854: '8 am, Leave the Heads 14 years 7 months and 6 days since I first entered them'. He had had the privilege of renaming his greatly loved holiday place Shortland's Bluff as 'Queenscliff' in honour of Queen Victoria in whose employ he was as Lieutenant Governor of Victoria, proclaimed on 22 June 1853.

In the 1840s, the road from Geelong to the Peninsula was nothing more than a bullock track, and even by 1851, was in poor condition. Cobb and Co. coaches did not ply the route until 1861 when extensive stables were erected at Drysdale. However, such conditions did not

deter early settlers. Anne Drysdale and Caroline Newcomb – two of the region's most famous pioneering women – formed a partnership to run a large property 'Coryyule' on the Bellarine. Anne Drysdale came to Australia from Scotland in March 1840, for health reasons. She had owned land in Scotland and took up a squatter's licence on a property *Boronggoop* in the Geelong region at Breakwater. The huge spread covered an area from Lake Connemara and the Barwon River to Corio Bay. She went into partnership with Caroline Newcomb not long after meeting her when Caroline was a governess at the Geelong home of her friend Dr Thomson. The Breakwater property was given up when they

purchased the lease on *Coryyul* in 1843. They went on to buy another parcel of property – 1357 acres (550 hectares) in total – in 1848.

The women had a stone homestead built in 1849, and it is still standing today. Anne Drysdale died four years later, at the age of 61, and she was buried in a vault on the property. In 1861, Caroline Newcomb married a Methodist minister, the Rev James Dodgson, and left the area with him three years later when he went on his ministering rounds. Caroline Newcomb died 10 years later, in 1874.

Although exact contemporaries of La Trobe on the Peninsula, there is only slight evidence that they ever met. A letter from Anne Drysdale to La Trobe on 10 June 1840 reminds him of his promise of an introduction to Captain Fyans with a view to allowing her to occupy, or squat on part of Dr Thomson's station north of the Barwon River, about 4 miles from Corio. Theirs is a fascinating story, and members of the La Trobe Society will follow in the Lady Squatters' footsteps on an excursion in 2012.

La Trobe was an exhausted and dispirited man when he left Australia in 1854. His disillusionment and bitterness is symptomatic of how he felt after devoting fifteen years of his life

to the management of a far-off colony at a critical and often turbulent period in its formation, only to find on his return to England that he was not even entitled to an appropriate pension. Despite the fact that he was only fifty-three years of age when he returned from his long and arduous service, he was never offered another post after his work in Australia, and he had to wait ten years before he was able to persuade the British Government to give him a modest pension.

On 5 May, 1854, very nearly fifteen years after his arrival, La Trobe himself left Melbourne for London on the trans-Pacific route aboard the modern steamer, the *Golden Age*, and then went on to Switzerland to reclaim his children who were being cared for by their aunt and grandmother. In 1855, he married again, this time Sophie's sister, Rose.

La Trobe needed a partner, primarily to undertake the upbringing of his children and, as was typical of the era, he turned to the woman who had had much to do with the successful raising of his eldest child Agnes. A marriage with a deceased wife's sister was not recognised in Britain at that time. In fact, it was illegal in Britain until the law was changed in 1907. But at that time, it was one of the 'Prohibited Degrees of Marriage and Incest' listed in the Book of Common Prayer of the Church of England and set in British law which prevented marriages between those connected through affinity, that is, by marriage but not by blood.

This marriage could have been a contributing reason why La Trobe was never offered another government posting, but since it was three years after his resignation that he had remarried, it would seem that the Colonial Office had no intention of giving him another position. Added to this, there was no way that Queen Victoria, in whose name British law was made, and who was the head of the Church of

England, could give her approval for La Trobe to act on her behalf anywhere in the British Empire. There were a number of contributing factors which did much to colour the Colonial Office's opinion of him. He was unpopular with many of the colonists in Port Phillip who did not hesitate to express their dissatisfaction to the Governor in Sydney and the Colonial Secretary in London; there were petitions to the Colonial Office to have him recalled, and even a serial advertisement run in *The Argus* in 1853: 'Wanted a Governor. Apply to the people of Victoria'.

In his final years, the family lived in another manor house in the village of Litlington near Eastbourne in Sussex. It was there that Charles Joseph La Trobe died aged 74 on 4 December, 1875, and was buried in the local churchyard of St Michael the Archangel. In 1879, Rose La Trobe built to his memory the Chapelle de l'Ermitage overlooking the glorious lake in Neuchâtel.

In the course of his nearly fifteen years as administrator of Port Phillip, La Trobe made 45 visits to Geelong, and many trips along the Bellarine Peninsula to the beauty spots of Shortland's Bluff (Queenscliff) and Point Lonsdale. This part of the Victorian coastline so appealed to him that, in 1844 and 1845, he personally built a holiday cottage at the Bluff. The La Trobe family enjoyed a number of summers there until, by 1848, the distance from Melbourne and the logistics of getting there proved too great an undertaking. However, so important was the headland as a base for the necessary sea pilots bringing emigrant ships through the treacherous Port Phillip Heads that he established a town at Shortland's Bluff which he renamed Queenscliff, a change proclaimed in the *Government Gazette* of 29 June 1853. La Trobe's faith in the importance to Victoria and future development of the area was not unfounded.

The Naked Saint: Sir Edgar Boehm's St George and the Dragon

By Shane Carmody

Shane Carmody is the Director Development and was formerly Director Collections and Access at the State Library of Victoria. He has worked at the Library since April 2002. Prior to this he was the Director of the Melbourne Office of the National Archives of Australia. Shane holds a Bachelor of Arts with Honours in History and Fine Arts from the University of Melbourne and a Master of Arts in History and Historical Urban Geography from the University of Toronto. Shane held a Rotary Foundation Graduate Scholarship whilst in Toronto and was a Fellow at Massey College. Shane's responsibilities at the State Library include major acquisitions, exhibitions, publishing and building partnerships. In his spare time Shane enjoys movies and researching and writing history. Shane has two adult children.

This paper was presented at Queenscliff on 22 October 2011 on behalf of Shane Carmody by Graham Ryles.

I have long been fascinated by the sculpture of *St George and the Dragon* by Sir Edgar Boehm on the forecourt of the State Library. It intrigued me as a child, especially the dragon, and I have found many Melburnians to have a similar recollection. In 2008, the Library published in the *La Trobe Journal* an excellent exposition by Dr Ted Gott of the companion sculpture, Emmanuel Frémiet's *Jeanne D'Arc*, and I rather hoped someone would take up St George. It was the decision to publish a special edition in May 2011 of the *La Trobe Journal* on Gay and Lesbian themes, edited by Dr Graham Willett, that finally prompted me to act.

After some research I was on the verge of declaring our St George the only monumental

nude example of the Saint, until the voice of conscience (or rather the memory of Margaret Manion's warning "Do not use an exclusive unless you can prove it") dinned in my ear. After an eye straining afternoon searching Flickr and Google Images I found to my surprise another monumental nude St George in Philadelphia by a different artist but made at the same time as our St George. What, I wondered, could this mean? I soon discovered that both sculptures were contemporary revivals of revivals, and perhaps in the case of Boehm's *St George* a revival of a revival. But let me explain.

The traditional western image of St George is a Knight, in armour, and usually in battle with a Dragon. This reflects the fact

that the historical St George (and there was almost certainly a historical St George) was a Roman Soldier martyred under the persecution of Diocletian – hence the martial costume. His translation to a western knight is due to the adoption by the Normans and the English of St George as a patron for their armies in the Crusades, and the legend of his miraculous appearance at the head of the crusader armies at the siege of Antioch, and the siege of Jerusalem.

of half the wealth of the Kingdom, the noble, virginal saint rides off into the sunset.

St George achieved high status in England, becoming its patron saint and perhaps more importantly, patron of the Order of the Garter, the highest order of Chivalry, limited to 24 members and in the gift of the sovereign. St George survived as a national symbol despite the Reformation and while his images were



Sir Joseph Boehm, 1834–1890, sculptor
Unknown engraver
Boehm's statue of the queen
Wood engraving
Print published in The Australasian sketcher
with pen and pencil, 26 January 1888
La Trobe Pictures Collection, State Library
of Victoria, A/S26/01/88/13

The cult of St George has long roots in northern Europe with the earliest accounts of his legend arriving there in the 7th and 8th centuries. The dragon, however, is a later addition. Drawing on common Indo-European myths, it is a symbol of evil, and it is in the *Golden Legend, Readings on the Saints* as composed by Jacopus Voragine around 1250 that the story is given its most comprehensive and popular form. This tells the story of a Dragon terrorising a city, its very breath capable of spreading the plague. It was placated with beasts until all were gone, being replaced with children chosen by lot. This fate befell the princess and despite the King's pleas, she was led to her doom. Enter George who, under the sign of the Cross, subdues the dragon leading it back to the city by the princess's girdle before cutting off its head. The entire populace convert to Christianity and despite the offer

largely destroyed in the iconoclasm he became a key motif in literature, with very English stories of St George added to the legend.

How, then, did he lose his clothes? The answer to that question lies in the upheaval of the American and French revolutions and the long wars that followed. Edward Gibbon published the second and third volumes of his great work *The Decline and Fall of the Roman Empire* just as Britain became enmeshed in a losing war with the American colonies, challenging its imperial ambitions. The last volumes were published just before the French Revolution and the upheaval of both events gave the moral of Gibbon's story a contemporary relevance: the corruption of commerce and the allure of its consort luxury had destroyed the virtue of the Roman Empire; while the rise of Napoleon with his adoption of

the style and symbols of ancient Rome celebrated its militarism and dictatorship. In Britain, the minds of the artistic community, the literary and gentlemen intellectuals, turned to Classical Greece as the touchstone of permanent values linked to more attractive ideals of the aristocratic democracy of the Athens of Pericles.

Thomas Bruce, Earl of Elgin and Kirkaldine, was a perfect example of the British Hellenist. His embassy to Constantinople coincided with the defeat of Napoleon at the Battle of the Nile and the expulsion of the French forces removed the threat to the Ottoman empire. Partly in gratitude for this, Elgin was given permission to excavate at the Acropolis. We all know what followed, and the display of the Marbles cut from the Acropolis in London caused a sensation. Lord Byron castigated Elgin as a vandal describing the marbles as 'Phidean freaks', others, notably the Royal Academy, praised them as the most perfect examples of classical art. Elgin, deeply in debt, tried to sell them to the British Museum, but negotiations dragged on caught in the mire of the continuing wars in Europe.

Waterloo changed everything. Britain emerged triumphant and as gifts of dinner services and art made their way to London from grateful monarchs for the Duke of Wellington, so too did artists and sculptors in search of new patrons. One such refugee was Benedetto Pistrucci. Born in Rome in 1783, Pistrucci showed early talent as a gem engraver and sculptor and Napoleon's sisters were among his patrons. On arrival he was introduced to Sir Joseph Banks then president of the Royal Society. Banks employed him to make a bust and while sitting for Pistrucci, was interrupted by his friend Thomas Payne Knight, a wealthy gentleman member of Parliament and prominent member of the Dilettanti. Knight had published his seminal work *An Account of the Remains of the Worship of Priapus* in 1786, and from this unlikely beginning developed his collection of antiquities and prominence as a critic, sealing his place with the 1805 publication of *An Analytical Enquiry into the Principles of Taste*. His visit to Banks was to show his latest purchase, the finest antique cameo in existence. Pistrucci proved that he, in fact, had made it and this revelation made him. Knight and Banks promoted his genius and he was appointed by William Wellesley-Pole, Master of the Royal Mint and older brother of the Duke of Wellington, to the position of Chief Engraver, over the head of William Wyon who was given the lesser position of Assistant Engraver. The Wyon family had held the position of Chief Engraver for successive generations and this snub, keenly felt, combined with Pistrucci's foreign origins to become the

source of bitter controversy.

Elgin frustrated by the slow progress of negotiations, petitioned Parliament to decide on the purchase of the marbles. The government, mindful that the Crown Prince of Bavaria had placed a large sum in a London Bank precisely for this purpose, established a select committee. The Committee agreed to the purchase and voted £35,000 to give it effect – less than half Elgin's costs. Rather grandly they concluded that

...no country can be better adapted than our own to afford an honourable asylum to these monuments to the school of Phidias, and of the administration of Pericles; where secure from further injury or degradation, they may receive that admiration and homage to which they are entitled, and serve in return as models and examples to those, who by knowing how to revere and appreciate them, may learn first to imitate and ultimately to rival them.

The marbles were to be an exemplar for the administration of the nation as much as inspiration for its artists.

Pistrucci was commissioned to engrave a medal to commemorate the purchase, and while this was never cast, another design was to have wider and lasting influence. Britain had temporarily abandoned the gold standard during the Napoleonic wars, and the coinage had deteriorated. A new gold sovereign was planned, and Pistrucci suggested St George and the Dragon for the reverse to symbolise the victory over Napoleon. Pistrucci's design for the coin drew on his earlier cameos and showed the influence of the Elgin Marbles, especially the Parthenon frieze. Pistrucci transformed St George from an armoured knight to a naked athlete, reputedly modelled on an Italian servant at Brunet's Hotel in Leicester Square, and George the Greek replaced George the Roman, with the perfection of the naked human form, normally reserved for pagan deity transferred to Christian sanctity, marking a high point in British Hellenism. The image was encircled with that most English symbol, the Garter, replete with its motto *Honi Soit Qui Mal Y Pense*.

Pistrucci was also commissioned to design a medal to commemorate Waterloo for presentation in gold to the four coalition monarchs, and in silver to Wellington and Blucher. The payment of £1,750 was enough

to excite jealousy, but it was his refusal to copy portraits by other artists that brought him undone. Wellesley Pole resigned as Master of the Mint in 1823 and the new Master, Thomas Wallace made Pistrucci Chief Medallist, replacing him with William Wyon as Chief Engraver. Neither was happy, as Wallace simply combined the salary of both the old Chief and Assistant Engraver positions and divided it equally for the new roles. Wyon took revenge on the reverse of the sovereign. St George and his dragon were banished, replaced with a more conventional heraldic shield. Pistrucci took revenge by spinning out his commission on the Waterloo medal, doubling his original fee. By the time the dies were complete in 1844, only Wellington was still alive. Considered by many the finest medal ever designed it was never cast in its intended gold and silver forms.

Taste was changing and neo-gothic was replacing neo-classical. The reviewer in the *Gentleman's Magazine* of the *Memoir of the Life of William Wyon*, ridiculed Pistrucci's St George and his short broad sword as 'a weapon totally useless against his fell antagonist; indeed the hero appears rather to be thwacking the flanks of his affrighted horse with a bat or a battle-dore, than assailing his enemy'. He argued that if 'reverses strictly heraldic should occasionally be abandoned, and the Patron of the Garter appear on our coin, he should be encased in the armour which the middle age assigned for him.' The decision to rebuild the Palace of Westminster in Neo-Gothic style marked this turning point in architecture, and Albert, Prince Consort to the new Queen Victoria chaired the commission charged with its interior decoration. His association with the Gothic Revival belies a broader interest, for in 1845 he privately commissioned William Wyon to design a St George medal. Wyon, showing none of Pistrucci's sensibilities over copying, adapted his rival's design in a reprise of classical St George, although at 23 centimetres in diameter, much larger in form. Wyon's version is fuller and more sculptural and the active thrust of the spear into the Dragon gives it more drama and life.

There is evidence that Prince Albert wanted to present the Wyon medal to his closest collaborators in the Great Exhibition of 1851 but Wyon's death that year prevented this. Benedetto Pistrucci died four years later and in art St George returned to gothic form. Dante Gabriel Rossetti designed a set of stained glass windows retelling the legend of St George made by Morris, Marshall, Faulkner and Co in 1862. His St George is a smooth and beautiful English youth modelled on the artist Charles Augustus Howell and shown in battle with a Dragon replete with a hairy belly and chest! His

brother Pre-Raphaelite Edward Burne-Jones made a series of seven paintings between 1866 and 1867 on the same theme for the dining room of his fellow artist Myles Birkett Foster. This St George appears effete in his youthfulness fighting an almost puny Dragon and was inspired by a 16th century woodcut in the British Museum. Both depictions followed Richard Johnson's account in *The Seven Champions* and have the saint in more personal combat, but it is a different personal combat that saw the return of the classical St George.

In 1871 the sovereign was reissued with Pistrucci's design on the reverse. Modified by Leonard Wyon, son of William, the reappearance of the Grecian athlete marked a new interest in a more physical culture. Thomas Arnold's reforms of Rugby School, his son Matthew's promotion of the Greek ideal, and the promotion of a 'muscular Christianity' by Charles Kingsley and Thomas Hughes combined personal male prowess with Christian mission, where the battles of Empire could be rehearsed on the playing fields of the English public school. St George was enlisted to this imperial cause on the standard on which its wealth was based, and in a mark of its reach a branch of the Royal Mint was established in Sydney in 1871 and then in Melbourne in 1872 to be closer to the source of gold, and soon sovereigns were being minted in their thousands.

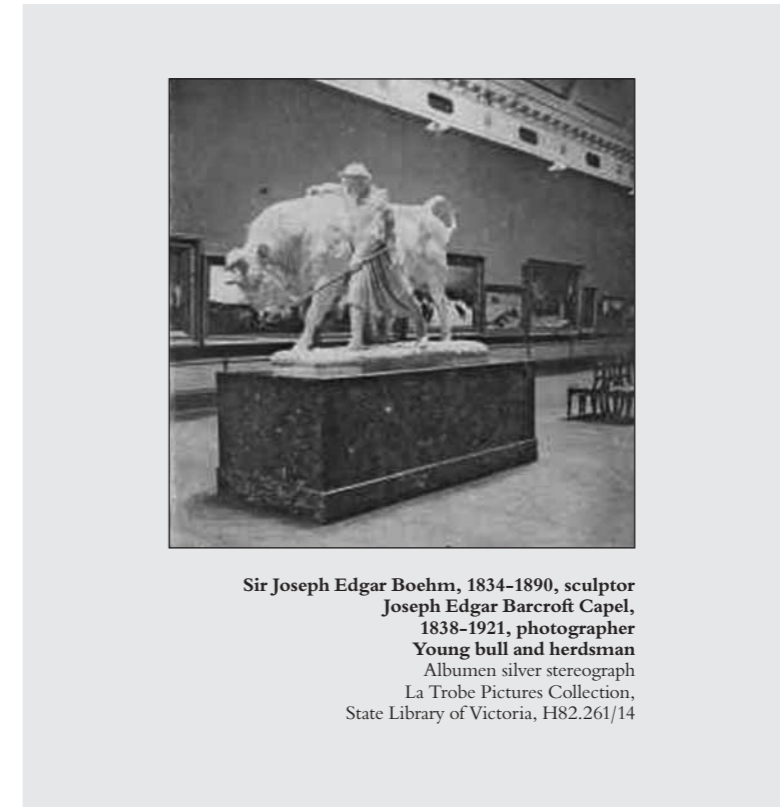
It is this revived Naked Saint, based on a Hellenist revival, that gives Edgar Boehm his model for St George. But it is not the Pistrucci form that he follows rather the medal made by Wyon. Boehm was born in Vienna in 1834, the son of the director of the Imperial Mint and a medal engraver. Boehm's father had an extensive art collection and Boehm was given an extensive art education including a stint in London, where he, like thousands before and after, sketched the Elgin marbles. After a visit to Paris in the early 1860s where he came under the influence of French realist sculptures, he rejected the career chosen for him by his father, namely to follow in his footsteps, and arrived in London in 1862. His early success as a portrait and animal sculptor won him a commission for a marble sculpture of the Queen, and this opened for him numerous commissions from the Royal family and Princess Louise as a pupil. In 1875, he exhibited to great acclaim at the Royal Academy, his sculpture of Thomas Carlyle. Despite his success, he was not invited to join the Academy. This snub was due in part to suspicion of his foreign origins and jealousy over his near monopoly on Royal Commissions and was led by Thomas Woolner. In 1876, he exhibited the St George in plaster. Coming so close on his success with Carlyle, the neo-classical and ideal sculpture was an attempt

to show the Academy that his range was more extensive. The work was hardly original. The horse was a reprise of an earlier sculpture Rearing Stallion made for the Duke of Westminster, and the composition was drawn from Wyon's medal, unknown to the public, but known to Boehm through his royal connections.

Boehm was unsuccessful with his St George—the critics and the Academy remained unmoved. Across the Atlantic, at the same time,

of St George, and in May the following year a sculpture depicting the Saint in battle with the Dragon, after Pistrucci's design, was placed on top of the new Portico.

Two monumental nude St George sculptures appeared in the space of a year. While Boehm's owed a debt to William Wyon's design it was made in the name of high art, and remained in plaster; whereas the Philadelphia St George mimicking Pistrucci's design and



Sir Joseph Edgar Boehm, 1834–1890, sculptor
Joseph Edgar Barcroft Capel, 1838–1921, photographer
Young bull and herdsman
Albumen silver stereograph
La Trobe Pictures Collection,
State Library of Victoria, H82.261/14

the Birmingham firm of Elkington and Co had greater success. Chosen as one of the exhibitors at the Centennial Exhibition in Philadelphia their impressive display of silverware, centrepieces and bronzes caught the eye of the officers of The Society of the Sons of St George, Philadelphia. The Society was established on 23 April 1772 for '... the advice and assistance of Englishmen in distress', counting Benjamin Franklin among their number. By the time of its centenary in 1872, the Society was confident enough to seek permanent and grand premises. The purchase of a large mansion for \$70,000 in February 1875 on the corner of Thirteenth and Arch Streets met this desire, and after improvements costing a further \$149,356, including the addition of a grand Doric portico, the building was dedicated on the Feast of St George in 1876. For all its grandeur, the officers of the Society clearly felt the Hall lacked ornament, for they placed an order with Elkington's for a bronze

made by an unknown artist was cast in bronze as a product of industry. Both are testament to revival of the classical George on the principal coin of the realm and its wide acceptance as the familiar image of the Saint.

In the Royal Academy Exhibition of 1877 another male nude sculpture representing struggle was shown, this time to great acclaim. Sir Frederic Leighton's *Athlete Wrestling with a Python* was an instant success, purchased by the Chantrey Bequest for the National collection, and exhibited the following year in Paris at the Exposition Universelle where it won a gold medal. Leighton's nude, charged with eroticism, introduced naturalism and energy and while owing a debt to *Laocoön and his Sons* it broke free from staid neo-classicism becoming the first of what became known as 'New Sculpture' suggesting that Boehm's *St George* from the

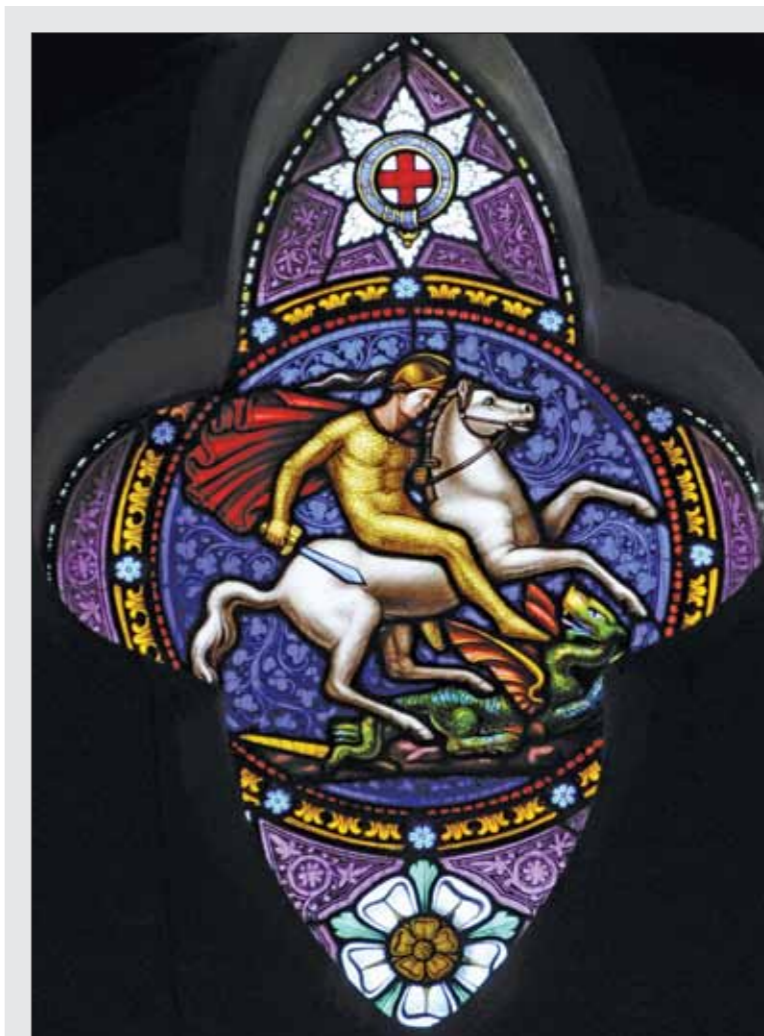
Cont. page 22 >>



John Botterill, 1817-1881, artist
Portrait of Sir Redmond Barry,
K.C.M.G., c. 1853
Oil on canvas
La Trobe Pictures Collection,
State Library of Victoria, H5193



Eugene von Guerard, 1811-1901, artist
Forest, Cape Otway Ranges, 1865
chalk lithograph, tint stones on cream paper
La Trobe Pictures Collection,
State Library of Victoria, H25818



St George the Martyr
Anglican Church,
Queenscliff, Victoria.
Collection: The vicar,
Rev. Peter Martin

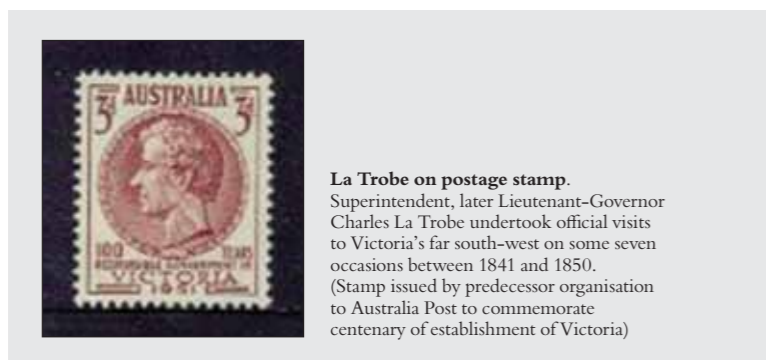
Sir Joseph Boehm,
1834-1890, sculptor
Adrian Flint, 1960- ,
photographer
St George and the Dragon,
August 1988
Transparency
La Trobe Pictures Collection,
State Library of Victoria,
H2010.25/1



David Michael Little, 1884-1963, artist
Paddle steamer, "Aphrasia", 1953
Watercolour on board
La Trobe Pictures Collection, State Library of Victoria, H26913



Wilbraham Frederick Evelyn Liardet, 1799-1878, artist
The Port Phillip Patriot Office and the Melbourne Club, c.1840 [1875]
Watercolour with pen and ink and pencil
La Trobe Pictures Collection, State Library of Victoria, H28250/7



La Trobe on postage stamp.
Superintendent, later Lieutenant-Governor
Charles La Trobe undertook official visits
to Victoria's far south-west on some seven
occasions between 1841 and 1850.
(Stamp issued by predecessor organisation
to Australia Post to commemorate
centenary of establishment of Victoria)



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

previous year may be the last of the 'old'. Leighton's success was crowned in 1878 with his election as President of the Royal Academy, and he used this position to revitalise Academy membership and meet the challenge presented by the new Grosvenor Gallery. His friend Joseph Boehm became one of the new Associates and took another step forward in December 1880 with his appointment as Sculptor in Ordinary to the Queen. The office had been unoccupied since 1864 and Boehm's appointment formalised what had become a near monopoly in private Royal commissions. In 1882 Boehm was finally elected a full member of the Academy.

Boehm's *St George and the Dragon* reappeared at the Royal Academy Exhibition in 1885, this time as a bronze. It was not a commission and Boehm's investment in casting suggests he still liked it, as well as reflecting the fact that he was very busy. He was in his sixth year of a protracted design of a new effigy of Queen Victoria for the coinage, had begun work on a memorial to the first Duke of Wellington to be placed at Hyde Park Corner and in October accepted a commission from the Government of New South Wales for a new sculpture of the Queen, all of these competing with numerous smaller commissions. The Times expressed disappointment at the standard of sculpture in the 1885 Academy, particularly from younger artists, but expressed satisfaction with that 'Mr Boehm has given us, as might be expected, a fine horse and a spirited St George.' Other critics were less charitable with Edmund Gosse perceptively suggesting that the group was based on a small sketch and 'mechanically enlarged to its present bigness' and F. T. Palgrave deriding the figure of St George as:

...well poised in torso and limbs, a figure which might have alighted from a steed in the Elgin frieze, disports himself overmuch as a dandy; if dressed he might adorn a drawing room, but, here in the nude, as if ready for the circus, he is not a saint, nor quite a sinner.

St George found no buyer, and Boehm continued to recycle works. In 1887 a life sized marble version of an earlier smaller bronze Young Bull and Herdsman appeared at the Royal Academy. This work dates to 1868 and in 1871 Boehm exhibited a life sized plaster at the London International Exhibition advertising that a plaster copy could be had for £500 and a bronze for £1000. There were no takers then,

and the later marble version with mixed reviews, remained unsold. A new opportunity to exhibit and market both sculptures presented itself in Melbourne with the Centennial Exhibition of 1888 and both works joined paintings, drawings and other sculptures that formed the British Art Exhibition at that momentous event.

It is hard perhaps for us, even in this age of blockbusters, to fully appreciate the scale of these Great Exhibitions. The British Art Exhibit comprised 174 paintings, 163 drawings, 264 Engravings and etchings and 6 sculptures. Similar displays from France, Germany and Belgium occupied the vast Exhibition buildings which covered most of Carlton Gardens. Boehm's sculptures occupied central place in the main hall and were soon very popular, and he wasted no time in offering them for sale to the Trustees of the Public Library, Museums and National Gallery of Victoria, who purchased them for £2,000 barely a month after the exhibition opened. 1888 was a good year for Boehm in the colonies. In January the sculpture of the Queen commissioned for Sydney was unveiled before a crowd of 50,000 and to rapturous praise, despite Boehm having breached a condition of the commission by making a replica of the same figure for Balmoral Castle.

By November, however, and in driving rain, his fortunes had turned. The monument to the first Duke of Wellington was unveiled and the critical response was muted. Boehm's attempts to please the many interests on the Committee resulted in a lifeless figure on a static mount with four soldiers representing England, Ireland, Scotland and Wales added, and looking, like an afterthought. Combined with the derision that greeted his portrait of the Queen for the Jubilee coinage in the previous year his reputation suffered and with it his health. His elevation to a Baronetcy in 1889 indicated continuing Royal favour, but the death of his wife in September 1890 added to his burdens and he died suddenly on 12 December 1890. Princess Louise was present at his death and inconsolable, sparking vicious gossip about their relationship, leading to the destruction of all of his papers, and despite a funeral and burial in St Paul's, his place in the history of English sculpture soon faded to obscurity.

The afterlife of acquisitions is often as interesting as their arrival. The Society of the Sons of St George retained ownership of their Hall until 1896 staying as tenants until 1902. They moved to a less grand building on Nineteenth and Arch Streets, and the statue moved with them, installed over the entrance. In 1923 they moved again, and the statue, removed at a cost of \$3,000, was placed in

storage, all but forgotten until it was presented to the City in 1975. Installed in parkland on Martin Luther King Drive at Black Road, it is an unlikely commemoration of the Bicentennial of Independence.

Boehm's St George was installed after the Exhibition on a plain rectangular plinth on the north side of the sloping lawn in front of the Library, and the Young Bull and Herdsman took its place in the sculpture rotunda between the main building and the 1867 Exhibition Hall. The classical symmetry of Joseph Reed's great façade of the Library demanded a partner, and in November 1890, the Trustees resolved to call for designs within Australia for a companion sculpture with a first prize of £200 and second prize of £100. At their meeting in the following July the Trustees considered the sixteen entries. It was an extraordinary list of subjects, many from 'sculptors' who have escaped record in any of the annals of Australian art and sadly with them illustrations of their entries. Two St Michaels jostled for attention with St Martin and the Beggar; a sculpture entitled 'The Amazon Slaying a Lion' competed with one called 'Achilles Slaying the Amazon' and continuing the mythical theme G. R. Davies entry of 'Pygmalion and Galatea' contrasted with the recommendation of 'a lover of art' that the sculpture represent 'Androcles and the Lion'. Nationalist themes like 'Australasia' or 'Advance Australia' contrasted with the abstract 'In Articulo Mortis', and the enterprising R. Kretschman entered 'Lady Godiva', 'Coeur de Lion' and 'An Australian Pioneer'. Charles B. Richardson, a recognised artist, also suggested this latter theme and a photograph of his maquette showing a stockman with his hand sheltering his brow astride a squatting horse survives in an article about his work in *The Magazine of Art*.

Faced with a cornucopia of the banal, the Trustees resolved to award only the second prize and this dubious distinction was bestowed on Bertram Mackennal, close friend of Richardson, for 'The Triumph of Truth'. Mackennal's career was just taking off following a depressing few months in England where he shared a flat with Richardson and Tom Roberts and attended the Sculpture School of the Royal Academy. He returned to Australia for his first public commission of relief sculptures for the façade of the Victorian Parliament and the Library competition presented a chance for an idealised sculpture. His proposal was a careful contrapuntal design to mirror the spiral that defines Boehm's St George, an extraordinary creation as described in the *Illustrated Australian News*:

Truth is represented as a female

figure seated on a winged horse which is in the act of ascending, while Error, defeated, lies prostrate on the ground. An image of Victory poised on an orb, and sustaining the laurel crown, is held aloft by Truth, and symbolises the triumph which has been achieved.

In the view of the journalist '... the figures are admirably modeled, and the group as a whole displays both vigour and artistic taste.' No less than Sarah Bernhardt agreed as quoted in *The Argus* of 11 July: 'If Mr Mackennal will take this model to Paris – he is buried alive here – and will execute it life size in marble or bronze it will place him on the high road to fame and fortune. The work is simply magnificent in taste, composition, arrangement and executive skill.' Mackennal took her advice and left for Paris where *Circe* rather than *Triumph of Truth* made his reputation. Tom Roberts revived the controversy in a remonstrance about the failure of the Trustees to support Australian artists, but despite this St George remained alone.

The Felton Bequest for the purchase of works of art gave the means to acquire a companion. Lindsay Bernard Hall, Director of the Gallery on the first buying trip abroad met Emmanuel Frémiet and after considering his sketch for a *Perseus and Andromeda* and the possibility of his *St George* which Hall thought would make a 'most novel and interesting contrast', settled on a variant of his *Jeanne D'Arc*. The variation was required for Frémiet to keep bare faith with his 1889 contract with the Philadelphia Museum of Art which has a copy, not to further reproduce this work, and in 1906 a fifth casting in a third variation was installed at the front of the Library. The plinth was modelled on the original *Jeanne D'Arc* in the Place des Pyramides in Paris, and St George was given one to match with the sculptures placed on the paved apron in front of the portico. In 1938 the forecourt was redesigned and the two sculptures were soon at the top of new diagonal steps where they remain.

Boehm's other work *The Young Bull and Herdsman* was not so lucky, falling victim to the 1941 purge of unwanted art under Daryl Lindsay, condemned to a ruinous outdoor existence at the Melbourne Showgrounds. Its image remains a ghost in the Library in the bull and boy in the 1929 Napier Waller mural *Peace after Victory* at the top of the Dome marble stairs. Perhaps in an echo of Lindsay's taste, early representations of Roy Ground's façade of the new National Gallery on St Kilda Road showed Frémiet's *Jeanne D'Arc* standing in lone vigil.

But whatever the separating dreams of architects, *St George* and *St Joan* have remained together. An unlikely couple. Some see significance in the partnering of patron saints of England and France while the story of the naked saint would suggest otherwise. Conceived as the symbol of English victory over France he is a challenge to the Maid of Orleans burned at the stake by English Catholics for witchcraft. St George has inspired artists. Peter Corlett recalls on leaving the Museum as a boy being struck by the statue and the fact that someone had made it, beginning his path to a career as a sculptor. But a more modern inspiration gives the pairing a new significance. Viewed from behind Boehm's *St George* is a harmony of spheres, with the perfect muscularity of the naked saint paired with a cross-dressing St Joan to symbolise a Gay and Lesbian Melbourne, a world their creators and champions could not have conceived.

For a fuller account please see Shane Carmody 'The Naked Saint: Sir J. Edgar Boehm's *St George and the Dragon*' in *Queen City of the South: Gay and Lesbian Melbourne*, *The La Trobe Journal* No. 87 May 2011 pp. 116 – 135

Another View from St George's

Address by Revd Peter Martin

Reverend Peter Martin, has been Vicar since 2008 of Saint George's and Saint James – Co-operating Anglican Parishes in the Borough of Queenscliffe, Victoria, Australia. The St George the Martyr Church and Parish Hall, Queenscliff are part of a complex that originally also included a Vicarage, all three attributed to the Melbourne architect, Albert Purchas. The Church, a rare example of the Later Gothic architectural style, was constructed in 1863-64 of locally quarried limestone, with a stuccoed brick tower added in 1878 and further extensions made in 1887 and 1958. The church is noted for its beautiful interior and fine stained glass windows.

It is my pleasure to welcome members of the La Trobe Society and other guests to this lovely parish church of St George's Queenscliffe. I am a relatively new member of the La Trobe Society. Each of us will have our own reasons for joining the Society and I thought I would turn my reasons for joining into a reflection under the heading, 'Another View from St George's'.

This site of St George's Church, where we gather this morning, allows many vistas and perspectives. In the early colonial days, before St Georges was built, there would have been those who were secretly vying for the highest hill in the town – each imagining their own

denomination gaining that mark of ascendancy that they secretly believed was their due – believing that their light on the hill burned more brightly than the others. Once built, this fine building, so visible on the Queenscliff skyline, served as a symbol of the religious dimension of life, putting into a larger context the hard work and the hardships of early pioneering life. On Sundays when the bell was rung people were invited to acknowledge and enter into this dimension of life by resting from their labours, donning their Sunday best and climbing the hill for Divine Worship. There is a fine view from the St George's tower. Locally based author Barry Hill, in his book *The Enduring Rip – a history of Queenscliff*, takes this vantage point

and uses the panoramic views to reflect on the sociology and history of the place, as others have done before him.

And then there is the perspective of the priest. During my first Eucharist here, while standing at the altar, I had a sense of depth, not simply of time and history, but of Spirit – especially with those now dead who had stood in this place before me, carrying in their hearts the spiritual life of the town and its people and offering all to God in the Eucharist. My interest in Charles La Trobe comes from my perspective as a priest. I believe that religion (and for the purposes of today’s talk, I am referring to its more subjective aspects of faith, ethical values and spirituality) is not just important to life, but fundamental to life – it is not an optional extra.



St George the Martyr Anglican Church, Queenscliff, Victoria.
Collection: The vicar, Rev. Peter Martin.

The fruit of true religion is the transformation of the individual, but it is also the transformation of humanity in all its aspects – family life, cultural, social, political and economic. It is the priest’s work to so order the life of the faith community as to ensure that those who gather for worship and spiritual nourishment are equipped by Word and Sacrament for their task of being agents of transformation in the world. At this point I must also point out the obvious: that official membership of the Church, or any another religion for that matter, is not a necessary condition for being such an agent of transformation. That is another reflection. However, for today’s reflection I am interested in those, like Charles La Trobe, who have an inner apprehension of transcendent reality and are intentional in drawing inspiration and spiritual nourishment from the Divine. So it is that from time to time, history produces a person like Charles La Trobe who, from a resource of deep personal faith, makes a notable contribution in their time.

Most Christians carry out that task on a smaller stage than did Charles Joseph La Trobe, and those humble and hidden lives are no less important than his in God’s overall scheme to reclaim for humanity, and indeed the cosmos, fullness of life and true happiness. There is a well known quote from Charles La Trobe’s arrival speech, parts of which I first read in Manning Clark’s History of Australia in the 1970s:

It will not be by individual aggrandisement, by the possession of numerous flocks and herds, or of costly acres, that we shall secure for the country enduring prosperity and happiness, but by the acquisition and maintenance

of sound religious and moral institutions, without which no country can become truly great. Let us remember that religion is the only great preventive of crime, and contributes more, in a far more endurable manner, to the peace and good order of society than the Judge and the Sheriff – the gaol and the gibbet united.

Now here was a man with a vision for what constitutes a stable, happy society – true civility.

I particularly like his reference to the inadequacy of relying on the ‘Judge and the Sheriff – the gaol and the gibbet united’. From my six years as State Senior Anglican Prison Chaplain, I know that this is true. I also know how quickly both politicians and the media can jump on the law and order bandwagon

to generate cheap political points in the case of politicians, and increased circulation for newspapers and audiences for radio shows in the case of the media – with each all the time purporting to be serving the best interests of the community.

La Trobe is equally critical of unbridled capitalism: ‘individual aggrandisement, by the possession of numerous flocks and herds, or of costly acres’. Both tracks appear to be means of prosperity and happiness but in fact are delusory. Worse than that, they are actually driven by fear – a damaging emotion especially when it finds a collective expression.



St George the Martyr Anglican Church, Queenscliff, Victoria.
Collection: The vicar, Rev. Peter Martin.

Some spiritual writers say that the opposite to love is not hate but fear. When the love that casts out fear is brought to public life, one quality it must exhibit is courage – moral courage to ensure that the vision in not unduly compromised by the necessary give and take that political leadership requires.

To me La Trobe exhibited such courage in his public life, and paid the price. He paid the price in terms of his career – he was overlooked for further postings when he finished at Port Philip. He also suffered long term financial disadvantage, apart from being inadequately paid for the duties of his office. From the beginning he personally funded aspects of his position such as the building of his own home. Then, when he returned to England, he did not receive the normal pension that should have followed such service. Finally, there has been the ongoing injustice of his legacy not being adequately recognised by subsequent generations who have

been the beneficiaries of his vision, hard work and his sacrifice. For this reason I am pleased to be a member of the La Trobe Society which, for ten years now, is doing its bit to make up for this particular omission.

How do Charles La Trobe’s experiences in the Port Philip District speak to us today? Perhaps the challenges faced by him in his leadership then are much the same today. An outsider looking on would be forgiven for thinking that our public life is still driven by the carrot and the stick – the carrot of wealth and the stick of retribution. Sadly, a debased form of religion has been and is still used in the service of this carrot and the stick approach. We will always need the leadership of people like Charles La Trobe to raise our sights: both in religion and public life.

Colin Holden, in his article ‘A Musical Soul: the impact of the Moravian brethren on Charles Joseph La Trobe’¹ says we have no private documents that provide solid evidence of what his spiritual life and religious practice meant to him. However, through looking at the cultural and religious influences contained within his formative family environment, we can gain some insights into the frameworks of belief and meaning that informed his public actions.

La Trobe’s father’s family were Moravian Brethren who were the spiritual successors of the followers of Jan Hus, a Bohemian and pre-Lutheran reformer of the 15th century. The Hussites began as a reform movement within the Church with a strong social agenda which included criticism of the hierarchical ordering of society and rejection of the right to private property. Eventually the political tide turned against Hus and he was burnt at the stake in 1413, declared a martyr by his followers. Before their association with the Moravian Brethren, the La Trobe family were Huguenots who, as refugees of conscience, had fled France and, in their case, found safe haven in Dublin. Charles’ father, Christian Ignatius, held the office of Bishop in the Moravian church and had been prominent in the anti-slavery movement. Charles was educated at Moravian schools and he may have even offered himself for ordained ministry as a young man.

These familial and ancestral influences may help explain the moral and spiritual qualities that enabled Charles Joseph La Trobe to be his own man and a person of conscience, and to bear the cost that leadership, borne of these qualities, invariably brings.

Another small but, I think, illuminating window into Charles’ inner world was his

friendship with Charles Perry who arrived with his wife in January 1848 as the first Anglican Bishop of Melbourne. The depth of friendship and common purpose is explored by Bishop James Grant in his recent article ‘Soulmates, C.J. La Trobe and Charles Perry’². La Trobe had difficulty finding a suitable residence for the Bishop’s household and eventually offered him a cottage on his own Jolimont estate. This proved to be a happy and useful arrangement for each family, so much so that, when it came time to build a permanent residence for the Bishop, the Diocese simply acquired the property two blocks to the north, thereby allowing the two families to remain near neighbours. This residence, ‘Bishopscourt’ is still functioning very well as the home of the Archbishop of Melbourne – one small example of the enduring legacy of that friendship. Another legacy, very probably, is this notable church of St George the Martyr, situated either on the site or very near to where Charles La Trobe had his Queenscliff cottage. Although it was built after the Lieutenant Governor’s departure from the colony, it is not difficult to imagine conversations with the Bishop as to the best location for the Anglican Church in this significant and strategically located sea side town.

The qualities exhibited by Charles Joseph La Trobe, both as a man and a leader, are perennially attractive. When such qualities are embodied in one person and deeply inform that person’s life work, all of us are enriched, not simply by the achievements themselves, but by the example set.

I would like to include in these reflections another inspirational man: Dag Hammarskjöld. He comes to mind partly because this Monday, 24 October, is the 66th Anniversary of the inauguration of the United Nations. Dag Hammarskjöld was the UN’s second Secretary General from 1953 until his untimely death in a plane crash fifty years ago on 18 September 1961 while on a peace mission in the Congo. The main reason I mention him is that he and La Trobe seem to me kindred spirits. Although inhabiting different times in history both, through public office, brought civility to many and a legacy of civility for us who follow. Both were deeply religious; however, Dag Hammarskjöld, unlike Charles La Trobe, left us with significant glimpses into his inner life through the publication of fragments of his journals.

I will leave you with a sampling of these fragments from Dag Hammarskjöld, and then

conclude by giving the final word – in fact a prayer – to Charles La Trobe:

God does not die on the day when we cease to believe in a personal deity, but we die on the day when our lives cease to be illumined by the steady radiance, renewed daily, of a wonder, the source of which is beyond all reason.

It is when we all play safe that we create a world of utmost insecurity.

Never look down to test the ground before taking your next step; only he who keeps his eye fixed on the far horizon will find the right road.

Never for the sake of peace and quiet deny your convictions.

The only kind of dignity which is genuine is that which is not diminished by the indifference of others.

The pursuit of peace and progress cannot end in a few years in either victory or defeat. The pursuit of peace and progress, with its trials and its errors, its successes and its setbacks, can never be relaxed and never abandoned.

‘Not I, but God in me.’

I pray to God to whom I look for strength and power that whether my stay among you as chief organ of the government be long or short, I may be enabled through his grace, to know my duty and to do my duty, diligently, temperately and fearlessly...Amen

This prayer was prayed in the same arrival speech quoted above. I like to think that, at the end of his life, Charles Joseph La Trobe looked back on his 15 years in this part of the world with the quiet assurance that God had heard this prayer and that, as a good and faithful servant, he had produced the only fruit worth producing – fruit that will last (Jn 15.16).

^{1,2} La Trobeana, vol 10, no.1, February 2011

The Development of Port Phillip: A geological perspective

By Dr Henry Hudson OAM

Dr Henry Hudson chairs the Board of the Maritime Museum of Victoria Inc. and is Deputy Chairman of the Science Schools Foundation. He devotes considerable time to advancing science education among young learners as an important national cause. He majored in Chemistry and Geology at the University of Tasmania. Henry taught Chemistry and Industrial Chemistry at Deakin University, Geelong. He is currently lecturing in two University of the Third Age classes (Geelong area), one in ‘Geology – our physical and chemical Earth’ and the other in ‘Seawater (Chemistry and Geological History) and our Maritime Heritage’.

Many thanks to the La Trobe Society for giving this opportunity to me, as a scientist, to speak about the geological history of Port Phillip. Before I answer the question “Why is Port Phillip the way it is?”, let me discuss the relevance of talking geology with members of the La Trobe Society. According to the literature¹, Charles Joseph La Trobe, among his attributes, was considered a geologist, I quote: ‘La Trobe read the geology of the country he travelled for clues about its geological origins’. Also, he appointed Alfred Selwyn² as Director of the Victorian Geological Survey. The geological understanding and interpretation of our Earth’s physical features is very rewarding and satisfying. Our geological history has caused serious consideration having to be given to safety in our own Recent Time, for example, ‘Safety at Sea’. In 1846, La Trobe³ selected the site for the Cape Otway Lighthouse – apparently he enjoyed his

many visits through the Otway Ranges. With regard to Port Phillip, he ordered the erection of the flagstaff on Flagstaff Hill, Melbourne, for use as a signal station to report ship arrivals at Williamstown. He had dealings with Capt Stokes of HMS *Beagle*, regarding the survey of Bass Strait from Wilson’s Promontory to Port Phillip. Also, he established the Quarantine Station at Point Nepean with an anchorage near the Entrance to Port Phillip.

With La Trobe’s interest in geology, his appreciation of the Entrance to Port Phillip and his understanding of the need for a lighthouse at Cape Otway and at the Entrance to Port Phillip, I thought those who are very interested in La Trobe would also have a natural inclination to be interested in the geological history of Port Phillip. I hope I am correct. Also, I thought Port Phillip might have been his favourite playground.

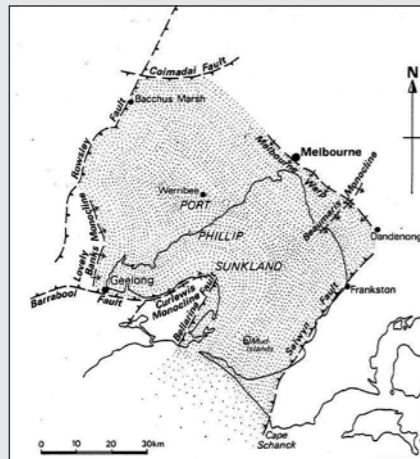


Figure 1: Port Phillip Sunkland – geological structure of the region

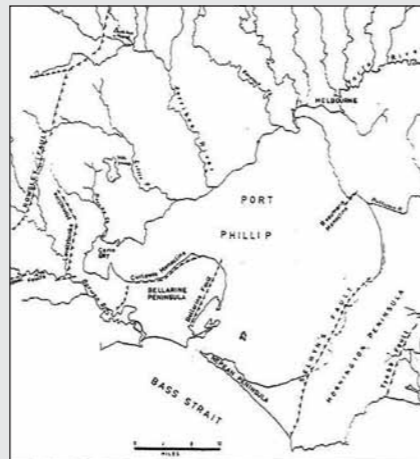


Figure 2: Port Phillip Sunkland – geological structure of the region – modified

Now, ‘Why is Port Phillip the way it is?’ To appreciate the answer, we will apply our knowledge of the region’s geological history, which dates back many millions of years. You will observe Nature at its most impressive or its worst, depending on your point of view. I have decorated the hall with some large nautical charts. They are modern charts of Port Phillip and copies of the historical nautical charts drawn by Lt. Murray of HMASV *Lady Nelson*, Capt Flinders of HMS *Investigator*, Mr Grimes – a land surveyor and Capt Stokes of HMS *Beagle*. From now on, I must ask you to please abide by convention, this bay is not ‘Port Phillip Bay’; yes, it is a bay, but its correct title is ‘Port Phillip’. From the very first chart of this bay drawn by Murray and every authentic chart of this expanse of water drawn since names it Port Phillip. Hence, from now on, you all are required to use the correct title. Thank you for being so cooperative.

Now, on with the Geological History of Port Phillip. A comment about the Geological Time Scale – I will refer to the Pliocene – a period of time about five million years ago, and the Pleistocene, about one million years ago and to Recent Time.

The geological evolution of Port Phillip

In this discussion, I think the best place to begin is with the end result. Hence, we will examine the geological structure of Port Phillip as we know it, as shown on Figure 1. Have a good look at the diagram and aim to retain the image in your memory. I refer you to a few terms: fault, monocline and sunkland. A Fault – is a fracture or fracture zone along which there has been displacement of the sides relative to one another, parallel to the fracture, horizontally or vertically

– the displacement may be a few centimetres or many metres. A fault is a dislocation frequently due to an earthquake. You can see from the large number of faults on the diagram, that this region was an active earthquake area. A Monocline refers to rock strata which are inclined or dip for an indefinite distance in one direction. Sunkland – a broad faulted depressed region rather than a narrow fault trough or ‘graben’.

The first dominating geological features which developed the Port Phillip Sunkland are the two almost parallel major faults – the Rowsley Fault, north and south of Bacchus Marsh, forming the Brisbane Ranges and the Selwyn Fault, on the Mornington Peninsula, running north from Cape Schanck (see Figures 1 and 2). The Bellarine Fault is a much smaller dislocation which contributed to the formation of the Bellarine Peninsula which is called a geological horst.

The Rowsley and Selwyn Faults result from two earthquake regions which have been active over a long period of time, but particularly so in late Pliocene times and both faults have remained relatively active to the Recent and Present time, but fortunately at a much reduced level of impact. To repeat, the geological features which contributed to the initial development of Port Phillip are two major faults:

- The Rowsley Fault (see Figures 1 and 2). This fault controls the western margin of the Port Phillip Sunkland; it commences about 16kms west of Geelong and continues in a north north easterly direction for about 50kms to the north of Bacchus Marsh. This western feature forms the Brisbane Ranges which rise to 214 metres above the Sunkland.

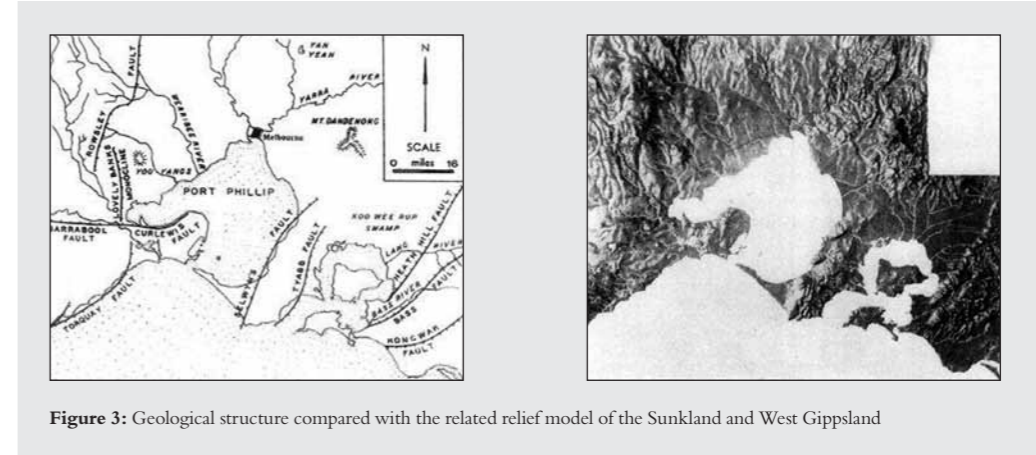


Figure 3: Geological structure compared with the related relief model of the Sunkland and West Gippsland

- The Selwyn Fault (see Figures 1 and 2). This fault runs from Cape Schanck north and forms the western border of the Mornington Peninsula; the Tyabb Fault forms the eastern boundary. The physical features of the Peninsula have been basically controlled by the Selwyn Fault. Major occurrences of igneous rocks further enhance the physiography of this area.

As can be seen from Figures 1 and 2, the Port Phillip Sunkland is clearly controlled by these faults.

Earthquake activity must have been quite severe to generate a Sunkland of this magnitude. The displacement by the faulting has been estimated to be at least 600 metres for both Rowsley and Selwyn Faults. Over time, earth movements have continued with both faults up to Recent time. For example, in 1934, a tremor centred near Mornington was 5.5 on the Richter Scale. During a talk at Portsea in 2008, a man in the audience reported a shake in the Frankston area the day before, sufficient to rattle the china and windows. Victorian earthquakes are shallow, most being within 17kms of the surface. Damage is caused by shaking and ground vibrations. It is recorded that the Rowsley Fault on 3rd December 1977 at Balliang caused a tremor of 4.7. Quite strong impact between Geelong and Bacchus Marsh caused damage, for example cracking of concrete drives and shaking of house features. From Figure 3 it is evident that the fault system can be linked to the physical relief of the region, for example You Yangs, Rowsley and Selwyn Faults, the river systems to the west all emphasise the structure.

Now compare on the diagram of Figure 2 the area of Port Phillip Sunkland and Port Phillip. We are approaching some fascinating geology. The whole structure is the Port Phillip Sunkland, but only about half the Sunkland is Port Phillip. Why? Why does the sea water of

Port Phillip not extend up to Bacchus Marsh and Lovely Banks? Look at the diagram and trace the boundary of Port Phillip – the bay. Compare this area with that of the Port Phillip Sunkland.

Late in the Pliocene, say 1.5 – 2 million years ago, another major geological event occurred which has lasted over a very long period of time, in some areas up to only 8,000 years ago. I am referring to the extensive volcanic activity which occurred from Mount Gambier/Mount Schanck in South Australia through western Victoria to Melbourne. This huge extrusion of molten basalt, scoria, volcanic bombs and ash covers 15,000 square kilometres. This laval plain with 400 volcanic vents is one of the most extensive areas of volcanic rock on Earth. Another example is the Deccan Traps of India – the triangular southern region of India. The samples of the rocks on display show flow patterns, volcanic bombs with the mineral olivine, (Mg, Fe)₂ SiO₄ and a typical vesicular basalt with gas holes. Some samples of the basalt from the Western District have been known to contain the precious Olivine ‘Forsterite’ gemstone, Peridot.

Now the important fact! The eastern edge of this volcanic flow extrusion of basalt formed the western boundary of Port Phillip. Hence, when the bay was formed by flooding from Bass Strait some 8,000 years ago, the seawater was prevented by this basalt boundary from flooding the remainder of the Port Phillip Sunkland, hence Port Phillip was limited by a basalt flow to its present area. The rivers from the north and west flowed into the bay, forming deltas and causing sedimentation; similarly, sediments were introduced from Bass Strait through the Entrance – The Rip.

One significant aspect of this geological history is that the Aborigines must have witnessed these most recent geological events, that is the volcanic activity and the drowning

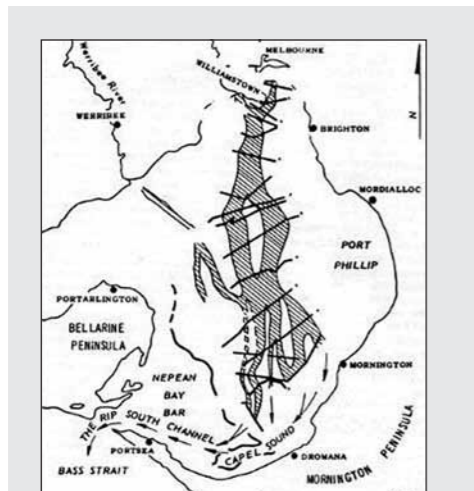


Figure 4: Late Pleistocene Channels in Port Phillip – modified *represents research runs



Figure 5: R. Daintree, field geologist, 1861

of Port Phillip from the ocean. There are descriptions of the Aborigines hunting in the north of a dry Port Phillip depression on the dry plain before the embayment was flooded and became Port Phillip.

In summary, to answer the original question, Port Phillip was formed by two geologically very significant events:

- Severe earthquake activity and resulting faulting which created an extensive sunkland of considerable size. Followed by
- A huge volume of basalt from very many, possibly 400 vents. The basalt flow margin forming the western boundary of Port Phillip and preventing the rest of the Port Phillip Sunkland from being flooded.

Just to finish the story, some recent research work which has been done on the Port Phillip region consists of the following:

- In 1948, Edmund Gill⁴, the palaeontologist, studied the geology of the Queenscliff – Point Lonsdale area. He demonstrated that the geological history of the sedimentary rocks were of quite Recent origin, say 5,000 – 20,000 years ago.
- In August 1965, the Shell Oil Company⁵ decided to examine the forces acting on their tankers as they entered or left Port Phillip. Shell used the Shell Tanker *Philine* for the study. She sailed in and out of The Rip from four to six times a day in August, which is considered the month most likely to give the widest range of weather conditions. Every aspect of the ship's movements was measured by appropriate instruments onshore and on the ship. The resultant data were processed and conclusions drawn by the Mathematics Department at Flinders University, Adelaide.
- Between 1977 and 2001, Dr. Holdgate⁶ has studied the sedimentation, beach formation and channels in Port Phillip. The chart (Figure 4) shows the channel system which exists between the Yarra River and the flow of water along the South Channel and through The Rip. Aspects of the work involved seismic experimentation to observe the sediment profiles, ie. tiny earthquakes were used as the basis for the study.

- I thought you would like to see examples of some of the oldest research. In 1861, field geologist Daintree⁷ of the Geological Survey of Victoria did the field work from which he drew this delightful geological map, Figure 5.

In conclusion, the explanation of Port Phillip's formation is an example of the geological forces in Nature combining to develop on the Earth a very significant structure which is of major importance in the real world of human endeavour in Australia. I hope you have found this story interesting and informative.

Thank you.

Charles Joseph La Trobe and the Uneasy Glass

By Shane Carmody

This address was given on the occasion of the CJ La Trobe Society Christmas Cocktail Party held at the Melbourne Club on 9 December 2011.

I am delighted to be with you this evening, it is I am happy to say my last performance for the year as I commence three weeks leave tonight. Earlier this year I gave a talk to the Redmond Barry Society, for which, when she isn't overseas with John, or labouring as the Honorary Secretary for the La Trobe Society, the ever-youthful Dr Dianne Reilly acts as the coordinator of this most generous group of supporters who have agreed to make a bequest for the Library. In my little talk about Sir Redmond and his fall from grace in the 1866 Exhibition I mentioned in passing that he had a fondness for lecturing. I fear since then I may have outdone even Sir Redmond, with three public lectures, two conference papers, a performance at the Savage Club, a talk last weekend at Newman College and my infamous

paper on the Naked St George, delivered to this Society but cleverly not by me, rather in the dulcet tones of Graham Ryles as I was only back that day from two weeks in the United States. I fear a few of you have been at too many of those performances, so I feel obliged to give you all the option of wandering off in search of a drink, as it is clear that I can talk happily to myself and under wet cement.

In my talk on Sir Redmond I did point out that he favoured long lectures – his most notorious being the two-hour oration to the standing audience of workers who had built the exhibition hall on the eye-glazing subject of the Great Halls of Europe. In the Argus report the next day the conclusion of the speech was described thus: 'the assembled crowd gave a loud

¹ "La Trobe and his Circle", page 44

² Alan Gross: "Charles Joseph La Trobe". Melbourne University Press, page 110

³ Ibid – page 36

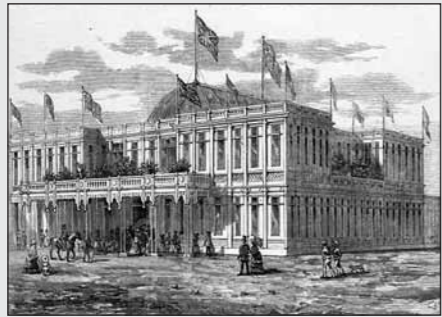
⁴ Edmund Gill, 1948. Victorian Naturalist – Vol.65 June 1948

⁵ Shell Oil Co., 1965 – "Testing the Rip's Violence – A Survey of The Rip"

⁶ G.R. Holdgate, B.R. Thompson & B. Guerin – 1980. Proc. Royal Society Vic. 92:119 – 130

⁷ R. Daintree, field geologist, 1861 "Report on the Geology of Bellarine and Paywit ...". Geol. Surv. Rept., Votes and Proceedings Legislative Council of Victoria

hurrah and immediately dispersed' – well since you have been given permission to disperse at any time no cheering is required. I intend instead to take the advice of Henry VIII who once said to one of his wives 'I shan't keep you long'.



Charles Samuel Bennett, 1869-1930, engraver
The first Exhibition of 1854, Melbourne, Victoria
 print : wood engraving 15, 1888
 La Trobe Pictures Collection, State Library of Victoria,
 IAN15/08/88/Supp/1

When Dianne asked me for a topic I initially suggested Club Life in early Melbourne, but soon thought better of this as being rather tame and possibly given our handsome accommodation this evening a bit self-referential. So after some thought I suggested instead Communism and Social-Climbing as subjects that may not be so frequently discussed at the Melbourne Club. Dianne feigned shock (I secretly suspect she is used to me by now) and after I explained a little more how these rather taboo subjects can be linked to our hero, she graciously (and gracious is a word coined for Dianne) agreed to let me loose on you all.

In his masterful account *1835 and the Conquest of Australia* James Boyce takes the story of the European invasion of this part of Australia in the guise of the Port Phillip Association and places it firmly in the context of imperial politics in London. Now in case you think the word 'invasion' is engaging in the history wars, I would suggest that it is entirely appropriate. Whether you adopt the view of the Aboriginal inhabitants, or the Colonial authorities, the act was illegal, either invading traditional lands or Crown Lands outside the limits of location. Boyce makes a compelling and very concise argument that at the precise time that evangelical Christians were in the political ascendancy in London, at the very moment of the abolition of slavery in British colonies and dependencies, and with the House of Commons enquiring into, and resolving in favour of, the indigenous peoples of the rapidly growing Empire, the actions of Batman, Fawkner and before them the Hentys were essentially sanctioned by the

authorities (even if treaties were disallowed) and in the ensuing short years the limits of location gave way to a complete pastoral overtaking of Eastern Australia with devastating consequences for the Aboriginal people.

Our hero, Charles Joseph La Trobe, is central to this story. His Moravian faith links him to the Evangelicals, though not through the Established Church or its dissenting offshoots. His first government appointment was to report on the educational needs of the newly freed slaves of the British West Indies. He was sent to Port Phillip to bring orderly government to the new settlement, in many ways to legitimise it and as we know he was soon in conflict with the aggressive capitalists who sought to expand rapidly their pastoral empires, as well as conflicted, along with others including Redmond Barry over the fate of the Aboriginal people. All of this is well known and well documented. For some of us his decency is both his allure as well as the flaw that led to his downfall. But what if we view him in a broader context, hold his image up to a larger mirror than the incestuous politics of Melbourne of the 1840s?

England in the two decades between 1830 and 1850 was a great social experiment which ended in the triumph of the Great Exhibition of 1851, but which so nearly ended in a great revolution of 1848 – but I get ahead of myself. The Industrial Revolution was well into its second phase with a maturing of the means of production and exchange and a growing dependency on the reliable supply of raw materials from an expanding empire. The old landed families (unless they had coal on their land) were challenged by a newly wealthy industrial capitalist class, and the conditions in the industrial cities for the mill workers, or in the mines were truly dreadful. In this widening gap between rich and poor were the emerging middle class who sought to make their mark. Among these were the ambitious few, often evangelical in religious affiliation, often professionally educated as doctors or lawyers, who saw their chance. A new industry of enquiry, of parliamentary investigation, of the need to solve the problems of rapid urbanisation, child labour, sewerage, education, and amelioration of poverty gave employment to these energetic do-gooders, and more than one or two enhanced their chances by marrying above their station the younger daughters of the landed gentry. Derided by Karl Marx and Friedrich Engels as the 'uneasy class' they became social climbers by hitching a ride on social causes.

I remember when I was young in the Commonwealth Public Service being advised to hitch my career to any one of the Royal

Commissions or Enquiries in vogue at the time. It was I was told, quite easy to be promoted at the end of such an enquiry into a job to give effect to its recommendations. Perhaps wisely I saw through this as it required a level of political affiliation to make such a commitment, and I preferred the more cynical advice of an old survivor of many an enquiry who taught me that there is no problem so great in public administration that it cannot be resolved by a good second draft.

The template of the 'uneasy class', crude as all templates are, fits in a rough way Charles Joseph La Trobe. His first appointment enquiring into the educational needs of freed slaves was the kind of worthy task, his marriage was socially advantageous, though possibly not as much as if

very young age and frankly the kind of success simply not available to him in Dublin or London. Henry Condell, probably a murderer became our first Mayor, and the list goes on.

For La Trobe, at the peak of government such as it was, the opportunity for re-invention was limited. He could and did (without much success) seek to improve his lot in that still great Victorian game of land speculation, and in retirement largely supported himself with that other Victorian pastime of land sub-division. But for him the chance of greater success lay in government preferment, and as we know in this he largely failed. His evangelical impulse combined with a cultural sensitivity and his legacy is in the green parks that surround our city, in the University (which was something



Charles B Walker, fl. 1888-1900, photographer
Melbourne Public Library, c. 1888
 Albumen silver photograph
 La Trobe Pictures Collection,
 State Library of Victoria, H81.111

his wife had been from the Home Counties. His appointment to the position of Superintendent of the Port Phillip district was undoubtedly the product of his work and of patronage, and such support was still a currency at the time.

However well the description fits, La Trobe in leaving England committed himself to a very different world. Melbourne in its early years was the kind of place you could go to reinvent yourself. John Pascoe Fawkner emerged from a murky past as a fraudulent dealer, and convict to become a Legislative Councillor and sometime father of the colony (albeit a cantankerous and often derided one) proclaiming to his gravestone his sense of self-importance. Redmond Barry, an importunate younger son of a downwardly mobile Irish landed family, managed to survive a reputation as a philanderer to become a Judge, a Knight, Chancellor of the University and President of Trustees of the Public Library at a

of a reaction to the upstart Sydney) and perhaps most of all in a Public Library. This was the great innovation, the first of its kind in Australia, and one of only a handful of true public libraries, funded by taxes, in the English speaking world. The act enabling municipalities in England to fund such Libraries had only been passed in 1850; three short years later the land and funds were set-aside for a Library here in Melbourne. And the motivation were the twin articles of faith of the reforming uneasy class, education and self-improvement, for after all that which led to their success could only lift the working classes.

Of course for Marx and Engels such action was only amelioration and a temporary obstacle on the path to the collapse of capitalism. The Communist Manifesto was published in 1848 a year of revolutions and uprisings across Europe and Latin America. Dr Wikipedia claims that such events missed the United

States and Britain, but I would demur on that point. Ireland (very much part of Britain) saw the Young Irelander rebellion, a smallish affair but one that had consequences here, and in England the mass protest of possibly 300,000 people on Kennington Common in favour of the Charter brought to a head the movement for constitutional change that had fermented over the previous two decades. In the United States it was a different kind of revolution, typically capitalist, the California Gold rush. Its consequence was the absorption of the short-lived republic of California into the United States, completing the expansion of the union from the Atlantic to the Pacific, and unsettling the balance between slave states and free, and all of these upheavals eventually broke like a tsunami on the shores of Victoria.

But before I explain how, let me tell you my personal story about the Chartist Meeting on Kennington Common. In 2006 I made a visit to Ireland to accompany pages from the Jerilderie letter for exhibition. I extended the trip with visits to London, Windsor and Cambridge in search of possible collaborators for exhibitions. I found success in Cambridge as most of you know, but the day before that visit I had spent in the Royal Collections at Windsor Castle. Told to report to the guard at the Henry VIII gate I approached a fiercely armed police officer complete with a sub-machine gun. Ordered to stop, I did, and stated my business whereupon he gestured to a rotund man in a grey uniform behind a glass screen – apparently he was the real guard. Safely inside and in the care of Lady Roberts I was shown through the archive and the library and found myself in the photographic collection. In my conversation with the charming curator I mentioned as a student that I had been shown a photograph made for Queen Victoria of the huge crowd on Kennington Common. ‘Oh yes’ she said ‘its here’ and turned to a drawer, removed it from its case and placed it in my ungloved hands. Now this is a very large format glass photograph. I was holding something shown to Queen Victoria and below it I could see large, very hard, flagstones! Expressing some anxiety I suggested that she might take it back lest I drop it to which she replied ‘don’t worry we’ve got another one’!

Just as the 1960s happened in Australia in the 1970s, the impact of the revolutions of 1848 took a while to get here. The impetus was gold. The discovery of gold in the new colony of Victoria brought Chartists, Young Irelanders, Freed Slaves, Italian supporters of Garibaldi, and they all met on the goldfields of Victoria. La Trobe struggling to make the new colony work under such strain fell victim to the vicissitudes of this pressure and the old foes of

the early colony and was recalled. In 1854 it all came to a head under the hapless Hotham. While foundation stones for the Library and the University were laid, and our own scaled down version of the triumph of British ingenuity, the Exhibition of 1854 was opened, the event forever after known as Eureka exploded in the ideas and ideals of so many places.



Charles B Walker, fl. 1888–1900, photographer
Wilson Hall, lake, grounds and other buildings of
Melbourne University, c. 1888
albumen silver photograph
La Trobe Pictures Collection, State Library of Victoria,
H81.111

Meanwhile in England La Trobe sought preferment in a world I think he no longer understood. The uneasy class had given way to a new meritocracy, including a professional colonial administrative class so well exemplified in the person of Victoria’s third governor Sir Henry Barkly. The old symbols of the landed gentry (and in this I think of his lease of Igham Mote) and the old ties of patronage were less important, but one thing remained, the dead hand of the Church, and La Trobe’s impeccable credentials were in the eyes of some tainted by his marriage to his deceased wife’s sister.

I sometimes wonder if in seizing his chance and accepting the position of Superintendent of the Port Phillip district whether La Trobe missed his opportunity. Perhaps he would have done better if he had pursued his career in good causes in England and risen like other members of the uneasy class to knighted respectability – but then we would have been worse off, and Melbourne would have been much different.

I love the portrait of La Trobe by Sir Francis Grant. I love telling people on tours of the letter in our collection, which in a moment of madness Dianne Reilly told me about, describing La Trobe as the second ugliest man in the Colony after his wife. I love the flattering cast of the picture, the softening of the uniform, the warmth of the gaze. Whatever rough history may teach us, it is the romance of the man that brings us together, and that is no bad thing.

Christmas Cocktails Party Welcome: Charles La Trobe and the Melbourne Club

By John Chambers

Charles Joseph La Trobe’s connection and the Melbourne Club

Good evening. My name is John Chambers and as a member of this historic club I bid you a warm welcome on this delightful and important occasion of the annual CJ La Trobe Society Christmas Cocktails party. This room is known as the Racquets Court but it no longer sees members pursuing anything more strenuous than sipping cocktails or, more excitingly, viewing racing cars during the Grand Prix seasons.

The Melbourne Club’s history reaches back into the earliest days of the settlement of the Port Phillip District. Indeed, it pre-dates most of the institutions we associate with Melbourne, including the State Library and the University of Melbourne. In November 1839, ‘twenty three gentlemen met to form a club’, as they said, ‘upon the London principles’. Originally, the members rented rooms in Fawkner’s hotel and then they eventually built this splendid purpose-

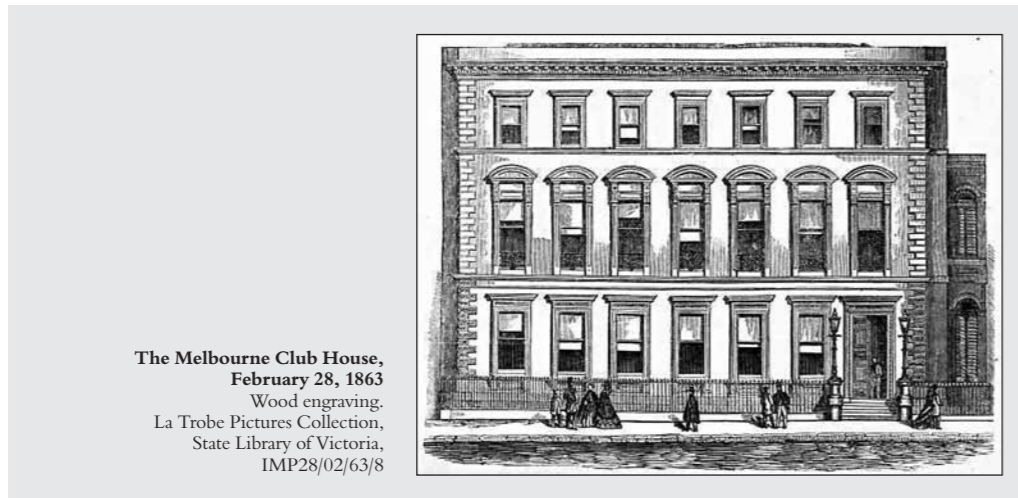
built club house and celebrated with a ball on 6 November 1859, some five years after Charles La Trobe left the Colony.

When the early members met in the Lamb Inn, a modest wattle and daub single storey building, Melbourne had a population of only about 1,300 people, most of whom were young men. Of the twenty three men who subscribed to the first club prospectus, a few were government officials and professional men, but fourteen were pastoralists like Captain W. H. Bacchus who held the Pentland Hills pastoral run and much land north of Bacchus Marsh. Hence, in the early days squatters predominated; country men who had no homes of their own in town. They needed a club to provide clean bedrooms and meals in congenial surroundings for men keen to have social intercourse after the isolation of the rural hinterlands of the Plenty and Yarra Valley regions, Mt Macedon and the Goulburn River.

After Charles La Trobe was sworn in on 3 October 1839, he was then accompanied to the ten month old Melbourne Club which had just taken a five year lease on a two storey brick-built hotel, owned by that founding colonist John Pascoe Fawkner, which was located on a half-acre allotment on Collins Street on the south side, adjoining the market square (in the region of Market Street today). Fawkner's hotel was one of the few brick-built dwellings, and was then the best in Melbourne, many of the other dwellings still being made of timber or wattle and daub. But atop the club house with its

that was to become, in fact, La Trobe's Jolimont country estate.

It has often been commented that La Trobe did not become a member of the club at this stage, nor was he invited to become an honorary one. Caution and financial considerations would have, no doubt, constrained him. Another consequence of what can only be called the paltry salary and the absence of a suitable residence for Superintendent La Trobe, who was obliged to bring his own portable cottage, was that there were only two suitable buildings



**The Melbourne Club House,
February 28, 1863**
Wood engraving.
La Trobe Pictures Collection,
State Library of Victoria,
IMP28/02/63/8

high-hipped roof was a viewing platform which provided an extensive view of the settlement and it, in its turn, stood out prominently in the early Melbourne scene – the writer 'Garryowen' referring to its 'quaint pyramidal roof, bearing some resemblance to a half-open umbrella with the whalebone slightly out of order'.

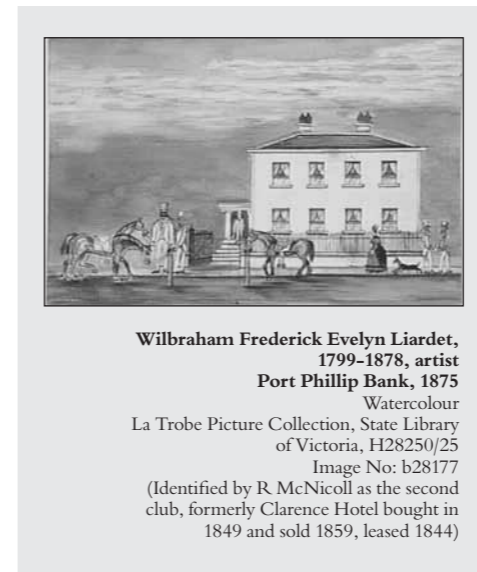
This, then, was the club that Charles La Trobe would have visited that warm day in October 1839. In those days, this location on the western end of the township was the site of the busiest part of the infant settlement where the mounted police and army barracks, the houses, huts and market gardens of the earliest members of the population lived, mostly congregating around the area closest to the area where ships could navigate up the Yarra and find a turning circle just below the rock falls there. It was this line of rocks, of course, that divided the Yarra's brackish water below it from the fresh water coming down from the Christmas Hills.

The location of this present Melbourne Club, when Charles La Trobe arrived in 1839, was remote from the earliest settlement cluster around the market square and we have to imagine that the land where we are tonight consisted of a lightly wooded rising slope of she-oak and tea-tree scrub which stretched away towards the area

which could serve to bring society together on public occasions, the most important one being the Melbourne Club.

After the lease of Fawkner's hotel was up, the members then sought to have their own building, and so they bought a block of land on the corner of Bourke and William Streets in October 1840. The timing of this was unfortunate, however, for the 1840s Depression, which among other things brought a sharp fall in the price of wool and a collapse of the speculative boom in land values, meant that the building of a club house was postponed for years, and temporary accommodation had to be taken. Many members, noticeably squatters resigned during this period of financial crisis and it seemed that the club might founder. Indeed, the only other club in Melbourne, The Port Phillip Club to which Georgiana McCrae's husband Andrew belonged, closed down completely. Everywhere in the Port Phillip District businesses and pastoral companies failed in the first of the two great depressions of the nineteenth century.

However, in August 1844 as conditions improved, a five year lease was able to be taken on what was to become the second Club House – the old Clarence Hotel in Collins Street on the south side near Elizabeth Street, a handsome but



**Wilbraham Frederick Evelyn Liardet,
1799-1878, artist**
Port Phillip Bank, 1875
Watercolour
La Trobe Picture Collection, State Library
of Victoria, H28250/25
Image No: b28177
(Identified by R McNicol as the second
club, formerly Clarence Hotel bought in
1849 and sold 1859, leased 1844)

somewhat small two storey building with only 16 bedrooms, and there were two beds to a room – but it did have a billiard room!

It was at this time, just two months later, that Charles La Trobe was invited to join – which he did. We can imagine La Trobe riding over from Jolimont and entering the white-washed brick two storey building set back some 20 feet from the Collins Street building line on which was a wrought iron fence. A path led to the main entrance which lay on the east side covered by a porch, a necessary feature in this low-lying part of Collins Street which tended to be muddy in winter and mosquito-plagued in summer. It was said that that one member preferred a longish



**Jean-Baptiste Charlier, fl. 1860-1863,
photographer**
The Melbourne Club, Melbourne, 1860
albumen silver photograph
La Trobe Picture Collection, State Library
of Victoria, H82.277/6

night ride to Heidelberg rather than stay at the club. The rear entrance in Flinders Lane which led to the stable yard would have been where La Trobe's horse was stabled. This was the club building then that Charles La Trobe knew.

left, a time in the future when Governors had a grander club to visit and a finer official residence in which to reside. I wonder what Charles La Trobe would have made of this?

On 5 May 1854, Lieutenant-Governor La Trobe took his departure from Victoria, after 15 years that had encompassed the flowering of the pastoral period, a depression, Separation, and then an extraordinary transformation following the gold rushes. Whilst vilified by the press and the democrats of the new age, and in the early days by the pastoralists, as the club historian says,

The great majority of the members of the Melbourne Club had no doubt where their sympathies lay. There could be no farewell dinner, because the news of Mrs La Trobe's death in Switzerland had reached Melbourne... but on the day he sailed there was a levee, which most of the club's members within reach of the town were able to attend; and many of the officials and notables paid farewell calls in the afternoon on board the Governor's ship at anchor in the bay.¹

By 1850, the club had become so congested that moves were made to design a purpose-built club house at the more salubrious end of Collins Street close to Stephens Street (as Exhibition Street was then known). In 1853, in the feverish atmosphere of the Gold Rush, plans were in progress to build a splendid building – the one you are in tonight – one which reflected the wealth and prestige of the new colony. It was not to be built till 1859, years after La Trobe had

¹ McNicol, Ronald. Number 36 Collins Street. Melbourne: Allen & Unwin. 1988.

Public Record Office Victoria La Trobe Society Digitisation Project

Members will be interested to learn of the progress made in the digitisation of the Public Record Office Victoria holdings of Inward Registered Correspondence, 1839 to 1851, to Charles Joseph La Trobe, Superintendent of the Port Phillip District (VPRS 19).

The project is sponsored with a grant from the R. E. Ross Trust.

The Public Record Office Victoria (PROV) aims to digitise 151 boxes in the VPRS 19 series. This two-year project is being conducted in-house at the Victorian Archives Centre in North Melbourne in partnership with the La Trobe Society. The Society's volunteers – Irene Kearsey, John Waugh, John Drury and Dianne Reilly, with one other volunteer, Vicki Montgomery – work with PROV Project Manager, Jack Martin, under the direction of Graeme Hairsine, Assistant Director, Access Services (himself a La Trobe Society member) to deliver high-quality catalogue information and digital images for this project.

La Trobe Society volunteers have been trained to undertake the vast bulk of the work required to complete the project – indexing the approximately 26,000 record items which

constitute the correspondence, digitally imaging the records, and matching the descriptive data to the images. Since March 2011, volunteers have contributed in excess of 600 hours of indexing and digitising work on VPRS 19. To date, they have generated over 13,000 index entries and approximately 1,500 digital images.

The project so far has provided a thorough audit of the records in VPRS 19, an activity that would never occur without the project. Dozens of anomalies have been discovered and rectified, including the discovery of 'missing' records, placed out of sequence within the series, the removal of photocopied duplicates and non-acid-free folders in which the material has been housed.

An exciting early discovery was the recording of a number of 1839 and 1840 baptisms and marriages which had not previously been recorded by the Victorian Registry of Births Deaths and Marriages. Small-scale conservation work has been undertaken on some items – however, the ultimate digitising of all records will have the most significant impact on the conservation of the records, as it will reduce the necessity for future handling of the records to almost zero.

In time, the measure of the success of the project will be the increase in the frequency of access to the digitised records, and the diversity of the researcher types who use the records, whether for tertiary or secondary study, genealogy, or academic and professional research.

Once complete, the data and digitised images will be a product PROV will be enthusiastically marketing to researcher groups likely to be interested, as well as to mainstream media. The additional component to PROV's plans for these particular records is the potential for use in education. Early colonial history remains a key area of study in both primary and secondary schools in Victoria; the coming review of PROV's education strategy is an opportunity to draw links between PROV's collection, and students and teachers in all education sectors. The rollout of the National Broadband Network and the availability of easily searchable, and

digitally accessible records is certain to make it a more attractive resource for use in school projects, as well as its more 'traditional' use in tertiary or academic research.

As at December 2011, the project stands at the halfway point of the indexing task. The digitising, to which few volunteer hours have so far been applied, is around 5% complete. Based on this, it is expected that the indexing and digitising components of this project will be completed in late 2012.

A few more volunteers from the La Trobe Society would enable the whole project to be finished this year. Any member who is interested in working on this interesting and enjoyable project, generally one day a week, is invited to give the Secretary, Dianne Reilly, a call on 9646 2112, or email her on dmreilly@optusnet.com.au

Adapted from Progress Report made to the R.E. Ross Trust by Jack Martin, Project Manager, 11 January 2012.



Friends of La Trobe's Cottage
Australia Day 2012

Friends of La Trobe's Cottage

Since the last issue of *La Trobeana*, further improvements have been made to La Trobe's Cottage and its garden.

A new red wood shingle roof has been installed with very pleasing results. Not only is the Cottage now weatherproof, but the interior is now out of bounds to the Possums who did their best over recent years to make it their home! Funding for this expensive improvement came from a federal grant obtained by the National Trust and from donations to the special roof replacement appeal. We hope that, in time, we will have the resources to replace the shingles on the roof of the servants' quarters at the rear of the main house.

The Cottage interior is fresher and brighter since Manager, Lorraine Finlay, has researched and sourced replacement drapes for the sitting and dining rooms, and the hall at the rear. She is currently making arrangements for the conservation and reupholstering of La Trobe's *chaise longue* which features in the sitting room.

With the help of Citywide of the City of Melbourne, Sandi Pullman and her Garden

Sub-committee have made great improvements to the Cottage gardens. Sandi has carefully researched what plants were available to keen gardener La Trobe in the 1840s. Sourcing the original species has been quite a challenge, since today, many cultivars or hybrids are the only plants available. In an effort to showcase plants commonly available in La Trobe's time and varieties named after him, the team has given the garden an authenticity which distinguishes it from those of the later Victorian period.

The first function for 2012 at the Cottage was the Australia Day opening on 26 January. 140 visitors toured the property, and were treated to performances by Victorian Folk Music Association members, and the Victorian Militia Reenactment Group.

There is a great deal of work still to be done on the Cottage, both inside and out, and all donations to this important work will be gratefully accepted.

John Drury
Chairman
Friends of La Trobe's Cottage

Forthcoming events

MARCH

Sunday 25

La Trobe's 211th Birthday Celebration

Time: 2 – 4.30pm

Venue: Domain House and La Trobe's Cottage

Speaker: Professor Richard Broome, Professor of History, La Trobe University
Members – No Charge

A booking slip, for catering purposes, will be sent to members nearer the date.

APRIL

Thursday 12

A Taste of Persia

Time: 6–8pm

An opportunity to view *Love and Devotion: From Persia and Beyond*, the State Library of Victoria's major landmark exhibition – without the queues! This exhibition will celebrate the beauty of Persian manuscripts and their stories of human and divine love, and Mughal Indian and Ottoman Turkish illustrated manuscripts and miniatures from the 13th to the 18th centuries, including superb examples on loan from the Bodleian Libraries of the University of Oxford.

\$40 per person

A booking slip, for catering purposes, will be sent to members nearer the date.

MAY

Tuesday 15

Gold & Governors: 150 years of the Old Treasury Building

Time: 6–8pm

Members and guests are invited to a special viewing of this new exhibition of beautiful original paintings, drawings and plans of its forgotten architect JJ Clark who designed many iconic Melbourne, Victorian and interstate buildings. We will discover too the interesting stories of the people who worked in the Old Treasury Building, and have a rare opportunity to view the La Trobe portrait in the Governor's Executive Council office.

\$35 per person

A booking slip, for catering purposes, will be sent to members nearer the date.

JUNE

Tuesday 19

AGL Shaw La Trobe Lecture

The La Trobe Society in conjunction with the Royal Historical Society of Victoria

Historian Susan Priestley is Guest Speaker.

Title: 'Crucial Decisions of 1852 – for Lieutenant-Governor C.J. La Trobe, Captain William Dugdale and Henrietta Augusta Davies'

Charge to be advised

A booking slip, for catering purposes, will be sent to members nearer the date.

AUGUST

Tuesday 7

Annual General Meeting

Venue: The Lyceum Club

Details will be advised closer to the date.

NOVEMBER

Friday 9 – Sunday 11

In the Footsteps of La Trobe:

Geelong and District Weekend Tour

Details will be advised closer to the date.

DECEMBER

Christmas Cocktails

Date and venue to be advised

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/LaTrobeanaIndex.html

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