16 – New Town (Hobart)

Runnymede (open 10am–4.30pm weekdays; 12 noon–4.30pm weekends)

Should you find yourself at the Botanical Gardens and decide to start the New Town itinerary from there, get onto the Domain Highway, taking you north (instead of east to the bridge), and then join Brooker Avenue (which becomes Brooker Highway). Not long afterwards, on your left, is a sign for Runnymede. An alternative for visiting the sites in New Town is to turn off Macquarie Street (one-way east) and left up Elizabeth Street, which starts the journey north for this itinerary.

Three main families are connected, over 125 years, with this elegant sandstone Regency villa at 61 Bay Road, open to the public and available for special events, such as weddings. Like many sites connected with women in Tasmania, historical research is well under way and, at Runnymede, the spur to the manager, Gemma Webberley, was that histories of the house tend to refer to the inhabitants as the Lawyer, the Bishop and the Whaler – the women excluded. The Runnymede Women's Research Group has made headway, starting with the first, **Dorothea Pitcairn** (née Dumas, 1810–1861).

Dorothea's father, an army officer in charge of the guard on a convict transport, arrived in Hobart in 1829 with his wife and seven children. Dorothea, then aged 19, married the reformist lawyer John Pitcairn at St David's Church, Hobart (p244), the following year. They lived at what they called Cairn Lodge from sometime between 1836 and 1840 until 1850. Earlier research by Kathryn Evans for the National Trust resulted in the publication *Robert Pitcairn 1802–1861* (nd) – available at Runnymede. Unfortunately, the letters from Dorothea unearthed by Colette McAlpine date from a later period than Runnymede and are still being assessed. Dorothea had two daughters, born 20 years apart, and three sons, only one of whom survived infancy; the first to die was born and died the year they may have moved into Cairn Lodge. She will also have seen her husband through his anti-transportation battles and she is known to have been constantly worried about his health.

In 1850, Francis Nixon, Tasmania's first Bishop, and his second wife Anna Maria Nixon, bought Cairn Lodge which they renamed Bishopstowe. They moved there from Boa Vista, which features later in this itinerary, with their large family and remained until 1862. Much more is known about Anna Maria than the other women who lived in the house, though the letters to her family contained in their granddaughter Norah Nixon's *The Pioneer Bishop in VDL 1843–1863* (c1953) were written pre-Bishopstowe (p148).

Anna Maria moved in the top echelons of Society, staying at Government House with the Franklins when she first arrived in 1843 and socialising and advising Caroline Denison, and she wrote about those she met and matters of moment, as well as those affecting her combative husband. In addition to playing the organ in his cathedral and being his hostess, she acted as his

secretary – without, of course, a typewriter. She also had eleven children to look after; three of them her predecessor's.

It was Anna Maria, according to Patsy Adam-Smith's text for *Hobart Sketchbook* (1968) who created the garden at Runnymede, although the Bishop is credited, in *Tasmanian Historic Gardens* (P. Frazer Simons, 1987), with planting the two lemon verbena and the heliotrope by the front door. I suspect it was Anna Maria. It was she, according to *Bishop Nixon – Drawings* (R. Wilson 2002, also available at Runnymede) who obtained the large Norfolk pine and a number of trees and shrubs from what are now the Botanical Gardens (p258).

29. Anna Maria Nixon, from Nixon, *The Pioneer Bishop in VDL*

Nixon's watercolours are well-known, but Anna Maria also sketched, mostly to illustrate the letters sent home to her family. The most accessible is of their drawing room pre-Bishopstowe and Boa Vista, probably in his official residence in Upper Davey Street. The original is in the Tasmanian Museum and Art Gallery (p240), a facsimile is at Runnymede, and a copy illustrates Alison Alexander's *Obliged to Submit*. Anna Maria's competence is clear. A small, but winning, portrait of her is in the music room (not the one here). It was the Nixons who added the music room where they installed Anna Maria's pipe organ. She died at their home in Italy following his retirement, and he married again.

Eliza Bayley (née Inglis, 1817–1874) and her whaler husband Charles bought the house in 1864 and named it after his favourite ship, the *Runnymede*; the property was to remain in the family's hands for a century. Widowed Eliza

Randolph had married Bayley in 1840 and they had already lost two daughters while living in Battery Point (p249), one in infancy, the second of tuberculosis in 1861 aged 17. Settled at Runnymede, Charles retired from whaling and the couple concentrated on making it productive in fruit and vegetables, much of which provisioned his ships. But Eliza died ten years later, and Charles six weeks after her.

Charles' brother James inherited Runnymede on his brother's death in 1875. James had remarried the year before. With his first wife **Emma Bayley** (née Butchard, c1839–1866) whom he married in 1856, he had three children, but two sons died, leaving only a daughter, **Harriet Bayley** (b1861). Emma often accompanied her husband on the whaler, even when pregnant, and Harriet was born on the *Runnymede* off the coast of New Zealand. But Emma died, aged only 27, when Harriet was five. With his cousin Elizabeth Bayley, James had a daughter who also died, so, when he died in 1895, only Harriet was left to inherit Runnymede. To cause confusion, in 1885, she had married a civil servant with almost the same name as hers, Henry Bayly (instead of Bayley). They had five daughters and two sons.

In 1963, the sisters **Hally Bayly** (1886–1971) and **Emma Bayly** (c1890–1993) sold Runnymede to the state for preservation, and the National Trust has leased it since 1965. Emma lived to be 103, and even in her later years continued to visit the property, helping in the garden and advising. Much of the contents belong to the Bayley/Bayly past, including photographic portraits of Eliza and Emma Bayley. The Japanese vases in niches in the hall were a wedding present to Harriet and Henry Bayly, and there is a photographic portrait of Harriet.

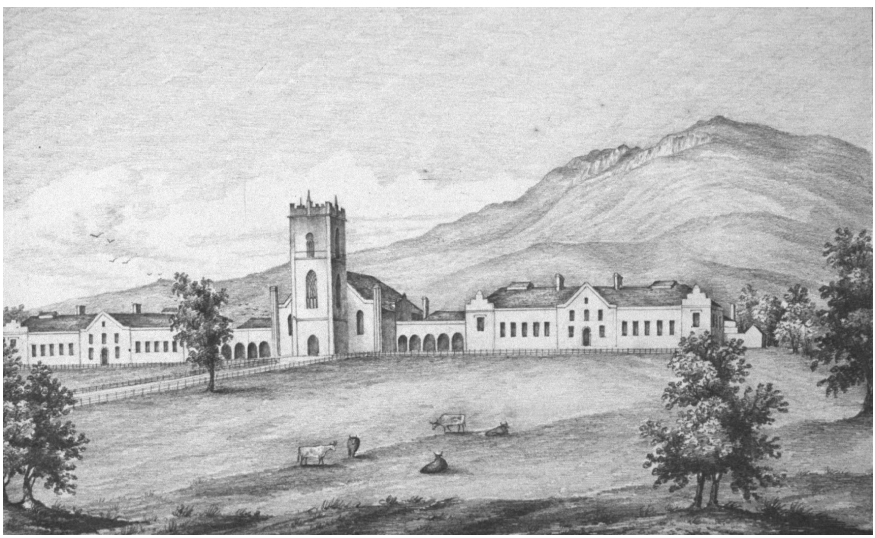
Pitt Farm

Leaving Runnymede, get onto Risdon Road running north east parallel to it. You may have noticed that I am intrigued by Salome Pitt's ascent of Mount Wellington accompanied by the mysterious Miss Story (pp41–2). However high they climbed, Salome seems to have been years ahead of any other white woman to attempt it. The house by the Hobart Rivulet where she, her father, and her two brothers lived is still there, and said to be the second-oldest farmhouse in Australia, though the original, built between 1806 and 1810, was damaged by fire in 2007 and the 100 acres of their farm was reduced by development in the twentieth century. It is now privately owned but you can see it, I'm told, just 100 metres or so up Albert Road East from its junction with Risdon Road.

Queen's Orphan Schools – St John's Avenue

When you've had a view of Pitt farm, drive back westwards along Albert Road until you hit Main Road and drive south until it becomes New Town Road (which is Elizabeth Street nearer the city). Now, on your right, between two sports grounds, is St John's Avenue, at the end of the which is St John's

Church, flanked by the two wings – girls and boys – of what was, when it opened in 1828 (or 1833) the King's Orphan Schools and then, after 1837, the Queen's. No words can better describe how the complex looked in 1858 than Emily's Bowring's drawing 'Queen's Orphan School' (with Mount Wellington in the background). But in the drawing and today you see only its outside, pale stone, so innocuous. In reality it was not a happy or even a well-run place.



30. Orphan School, by Emily Stuart Bowring, courtesy of the Allport Library and Museum of Fine Arts, Tasmanian Archive and Heritage Office

An article in the *Colonial Times* of 23 April 1839 described the interior: 'The majority of the apartments, allotted to the use of children, are cold, comfortless, and ill arranged, upon a most mistaken system of parsimonious economy.' And it continues in that vein.

In the early days, the orphans, under the auspices of the Convict Department, were the children of convicts. When the need for such an institution was first mooted in 1823, there were 394 destitute children; they were either parentless or neglected, perhaps born in the Female Factory (p62). In the early 1840s several Aboriginal children were placed there, including Mathinna and Fanny (pp179–80), and again in 1847; then Caroline Denison visited them (p189). After 1858, the system was expanded to include the orphans of free parents.

Life inside can only be described as wretched and brutalising. In 1859, evidence was received by a royal commission of a little girl who died after being whipped, of **Ann McKenna** who did not know her own age, and of 24-year-old **Amelia Jones** who was illiterate and worked as a housemaid – both had spent their lives there. Usually girls brought up there were sent as domestics to the countryside. There were 70 children to a class, ranging in age from seven to 14. Alison Alexander reports evidence that 20 years later, 29 girls from the Orphan School were found to have become prostitutes.

Then there is the 1841 allegation of adultery with one of the senior girls committed by the Reverend Thomas Ewing. Evidence for the 'serious misconduct' was given by 13-year-old Edward Lord Fry who, Kay Daniels assumes, was the child of **Ann Fry**, assigned servant, and Maria Lord's husband whom Ann was nursing in 1828 (p82). By coincidence, Ewing crops up in the next site to visit.

Boa Vista – The Friends' Junior School

Further down New Town Road (coming from the north) turn left into Upper Argyle Street. All that is left of Boa Vista is the porticoed gatehouse or lodge of The Friends Junior School. But it is here that many of our women lived.

The first was **Lucy Davey Scott** (1797–c1847), daughter of the Lieutenant Governor, recipient of Governor Macquarie's wedding present of land in 1821 (p52), and wife of the colonial surgeon. The Scotts built the house in Italianate style in 1828. Lucy's mother Margaret, abandoned by Davey when he left Tasmania, probably did not live there as she died in 1827.

The most useful information comes from 'Women's Words: Boa Vista' in Miranda Morris' study *Placing Women*. She traces, for example, 17 women convicts working for the Scotts between 1824 and 1835. The best-known is Norah Corbett (p61); in 1828, she was twice found intoxicated during her time at Boa Vista, once at the Union Tavern run by **Agnes Flemming** where her predecessor **Elizabeth Smith** had been caught before being discharged. It may well be from the Scotts that Norah absconded, for it was that same year that she was captured with a bushranger by her future husband. Lucy was left a widow, with the youngest of her six children aged only five in 1837 and died herself ten years later.

Anna Maria Nixon and the Bishop owned Boa Vista between 1846 and 1849 before they bought Runnymede. Caroline Leakey, author of the convict novel *The Broad Arrow* (pp165–70), who arrived in Tasmania in 1848, stayed with the Nixons when she became ill within a year of her arrival. It was there that Caroline wrote some of the poetry contained in *Lyra Australis or Attempts to Sing in a Strange Land* (1854). In the preface she writes:

> 'Boa Vista: or Songs on the Balcony' my kind friends in Tasmania will at once recognise as the selection that I dedicate immediately to them … The chapter is named after a house where I resided for a short time, and in the balcony of which many an hour of suffering was soothed into cheerfulness and song by the pleasant voice of nature heard and seen in the lovely landscape stretching for miles before and around me.

A further chapter declares: 'To Lady Denison, this chapter of poems is, with much respect, dedicated by her obliged Caroline Leakey.'

There is an irony about Caroline's voyage out to Tasmania, for she was in the care of **Louisa Ewing** (née Were, m1837) and her husband the Reverend Thomas Ewing who was returning in the hopes of clearing his name after the

1841 scandal concerning his adultery with a girl in his care at the Queen's Orphan School. He was, however, only allowed to remain chaplain of St John's and the Orphan School (not head master). Caroline must have discovered the saga on arrival in the gossip bed of Hobart, and been appalled.

Miranda Morris catalogues subsequent inhabitants of Boa Vista. **Louisa Travers** (bc1834) leaves the most marked impression because there is a typescript of her life in Hobart and at Boa Vista in the University of Tasmania Archives which Miranda Morris has drawn on at some length.

In 1870, Louisa, aged 36, arrived with her husband, nine children, their governess **Miss Gisell**, their nursemaids **Martha Cresswell** and **Grace Roberts,** maid **Mary Roberts,** two cows, a cock, hens and 163 boxes of possessions. At first they rented Derwent Water (p161) which Louisa found dirty and uncared for, and the plumbing basic. She proceeded to have a tenth child. Eventually they moved into Boa Vista and stayed there until at least 1876 when Louisa's diary – which gives a useful view of life in her milieu – ends. Of her first impression of the house she wrote:

> We are to pay 120 pounds for a house twice as large as our Epsom House & 13 acres of land. It is a large house with ten bedrooms, a large garden and beautiful views from the front, is on the rise of a hill and looking out to the river … The garden is a delight. A hedge of the old cabbage rose scenting the whole drive up.

In 1906, Boa Vista was bought by the Quakers Samuel and **Margaret Clemes** (née Hall, c1849–1923) who had arrived in Hobart in 1886, two years after their marriage, for him to take up his appointment as head master of the proposed The Friends' School. Margaret played an acknowledged part in creating a family atmosphere in the boarding house. The Clemes opened their own school, Leslie House, with its advanced methods, following a misunderstanding with The Friends' School committee. In 1907 it moved to Boa Vista where in 1915 the Clemes' elder son William took over as head master. When Samuel died in 1922, the school was renamed Clemes College; Margaret died a year later. The Clemes' methods had included progressive thinking on education for girls, and employment of women. In 1946, the college amalgamated with The Friends' School, of which the junior part was at Boa Vista, and remains in what were the grounds.

You must imagine Boa Vista as Caroline Leakey and Louisa Travers described it as you look at the lonely gatehouse where I deduce Louisa's housekeeper and family lived.

Brickfields – North Hobart Oval

It is interesting that Caroline Leakey and Louisa Travers should say that the view from Boa Vista was beautiful because GTW Boyes suggested in his diary on 3 April 1850 that the view from Boa Vista was 'not so fresh and fine as it was, for the Brickfields Factory with the most worthless women has been

erected in front of it'. Brickfields, established in 1842, was hardly a happy place when it housed women convicts who had spent months on probation and were then waiting for assignment as domestic servants (pp159–60). Caroline Leakey's heroine Maida Gwynnham spent time there (p166).

In later years, the buildings were used as an immigration depot and finally as an invalid depot for men which closed in 1882. The area later became a rubbish tip.

Julia Sorell (Stoke Road)

From the gatehouse of Boa Vista, walk a few steps northwards to the corner of New Town Road and Stoke Street, to where a white painted bungalow is very obvious. This is where the novelist known as Mrs Humphrey Ward was born. In *A Writer's Recollections* (1918) **Mary Augusta Sorell Ward** (1851–1920) wrote: 'I see dimly another house in wide fields, where dwarf lilies grow, and I know that it was a house in Tasmania.'

Mary Ward is known in England for her literary output and her relatives; in Tasmania, it is her mother and grandmother who are of historical note. Her grandmother was the notorious Elizabeth Kemp Sorell who, visiting Europe from Tasmania, abandoned her daughter Julia and siblings in Belgium with her father-in-law, former Lieutenant Governor of Tasmania William Sorell, to run off with an army officer (p55). Julia Sorell became almost as notorious as her mother for, so the gossips alleged, having an affair with Lieutenant Governor Eardley-Wilmot and precipitating his recall (p241).

The gossips, indeed, could not get enough of Julia Sorell, as is clearly shown in Lucy Frost's most usefully edited *A Face in the Glass: The Journals of Annie Baxter Dawbin* (1992). **Annie Baxter** (née Hadden, 1816–1905) was an army wife who, newly married and still only 18, accompanied her husband on duty to Tasmania from 1835–38. Her diary – mainly of her later years on the Mainland, though she often visited Tasmania – suggests a woman of some *esprit* but whose behaviour was not always *comme il faut*. (She liked sprinkling her diary with French phrases.) She obviously had it in for Julia Sorell, probably because Annie, though married, was sweet on Richard Dry (later Premier of Tasmania) – a *tendresse* which lasted many years – and was jealous of his attentions to Julia. (In 1853, he was to marry **Clara Meredith**, daughter of Mary and George Meredith of Cambria (p317).)

What is more, on Annie's return to Hobart in 1844 to visit her brother William who had recently arrived there with his wife **Bessie Hadden** (Elizabeth, née Jacquier, c1816–1848) after a separation of brother and sister of ten years, he stopped on the way to the Regatta with her to pick up Julia and her younger sister Augusta. Annie remarked, 'Neither of them are pretty, altho' both are good looking! Their eyes are small & the eldest have the Vixen depicted in them.' A few days later, invited to a party at Government House, she called Eardley-Wilmot 'a fine, gentlemanly old man, but not as much of the "*Prince*", as I was given to understand'. She noted that Julia Sorell was there too, and added: 'she looked vulgar almost, and springs about in such style!' At a

country party in February given by Eardley-Wilmot, Annie described Julia: 'with her bonnet off, to show her good hair'.

Among the guests at a ball in Hobart in 1846 was Julia who, Annie wrote, 'is fallen off exceedingly in her appearance, her two front teeth being decayed alters her very much'. In 1848, Bessie had just died and Annie tastelessly suggested to her brother that she had heard a rumour that Julia Sorell had set her cap at him. 'He began to assure me with much gravity', she observed, '… that she was the last person he would ever think of marrying – but as to her being very fascinating & attractive, he allowed she was all this, and more.'

31. Julia Sorell, by Thomas Griffiths Wainewright, c1846, courtesy of the Tasmanian Museum and Art Gallery

Whatever Julia's past, within weeks of his arrival in Hobart in 1850 as Inspector of Schools, Thomas Arnold, son of the founder of Rugby School and nephew of Matthew Arnold, had fallen for her. Fifty years later, a dozen years after her death, he was to write in *Passages in a Wandering Life* (1900):

> I was at a small party … On a sofa sat a beautiful girl in a black silk dress, with a white lace *berthe* [large round collar] and red bows in the skirt of the dress. My friend Clarke presently introduced me to her. I remember that as we talked a strange feeling came over me of having met her before – of having always known her.

The couple married in St David's Cathedral (p244) in June that year. Annie Baxter wrote: 'The Bride and her sisters were dressed in white muslin, Chip & straw bonnets – but looked very cold, having no shawls, or any kind of outdoor covering… The awful ceremony took place; & they are now "one flesh". May they be happy.' Two weeks later: 'Yesterday William drove me out to call on Mrs Arnold, who received me with a kiss! To my most thorough amazement. She looks very well; and seems snug in her new domicile.'

The Arnolds were settled in Stoke Street for the next three years. Mary was the first of four daughters and four sons who survived. Unfortunately for the well-being of the marriage, Thomas Arnold decided to convert to Catholicism, which he did in 1856. The scientist Sir Julian Huxley, Mary Ward's nephew and Julia's grandson, wrote in *Memories* (1970):

> During the ceremony Julia, a staunch Protestant and very angry about his conversion, collected a basket of stones from her yard, walked across to the nearby Chapel where he was being formally received into the ranks of Catholicism, and smashed the windows with this protesting ammunition. Even this failed to change his heart, though his conversion changed his prospects.

It is too simplistic to say that, as a result, the Arnolds were forced to leave Tasmania, but the adverse gossip about his conversion played a major part in his decision.

Julia Sorell Arnold left an ambiguous mark in Tasmania, but it was not altogether her fault. The Sorell 'taint' went back further, to her grandfather Governor Sorell and Mrs Kent (pp53–5). The mother of (Jessie) **Madge Edwards** (née Archer, 1889–1930), **Amy Archer** (née Sorell, 1868–1909) was Julia Sorell's niece. Madge left a manuscript of her life and family which her daughter, Rosemary Brown, incorporated into *Madge's People: In the Island of Tasmania and Beyond* (2004). In it, Madge wrote that her paternal grandmother, **Anne Hortle Archer** (1825–1899), never called on her maternal grandmother, **Dora Coverdale Sorell** (c1840–1932). 'You see, she did not think us good enough', was the explanation. And the reason: 'It was all owing to a – peccadillo of Governor Sorell's. He is supposed to have done something not quite – it just put the family a little below the salt, with *some* people.'

In spite of that – and the Tasmanian stories were certainly talked about in the English families – Julia became the matriarch of distinguished dynasties in Britain: Mary Ward's daughter, author Janet Penrose, married historian GM Trevelyan, and Mary's sister, Julia Arnold Huxley, was the mother of both Julian and Aldous Huxley. Although the Arnolds' marriage continued tempestuous, and they often lived apart, he, at least, remained devoted to her. She was crippled for the last eleven years of her life, dying in 1888, the year Mrs Humphrey Ward became rich and famous for her novel *Robert Elsmere* – an exploration of religious conflict. Although Mary helped found the Oxford women's college Somerville, she was also, in 1908, the first president of the Anti-Suffrage League. Julian Huxley, named after his grandmother, donated

the portrait of her by the convict artist Thomas Wainewright to the Tasmanian Museum and Art Gallery.

Newlands

Just before New Town Road becomes Elizabeth Street, and almost opposite The Friends' School/Boa Vista, turn right (from the north) into Augusta Road. This is the road named after Augusta Fox-Young (p258). There is a drawing in the State Library of 'Tollgate House Augusta Road 1865' by an unidentifiable Miss Shoobridge, member of the extended New Norfolk family (p309).

Along the road, opposite the Calvary Hospital where many Hobart babies are born, is Toorak Avenue. Turn into it and almost immediately on your left is Newlands, another historic house, built sometime between 1826 and 1833, open to the public and catering for weddings and other receptions. The first inhabitant of the house connected with my sketch of Tasmania's history is John Montagu, the Colonial Secretary who made the Franklins' life such a misery and engineered Governor Franklin's recall. He leased the house in 1842, I presume at the time of his dismissal by Franklin and thus at the height of the imbroglio (pp147–8).

Montagu was the chief of the Arthurite clique, so called partly because two of its civil service members had married nieces of Governor Arthur and were thus preferred during his tenure and felt able to continue exercising undue power. But I have so far failed to find the family connection between **Jessy Montagu**, daughter of Major General Vaughan Worsley, whom Montagu married in 1824, and Arthur. Jessy seems to have moved into Newlands with six children, the youngest barely a year old. So much is known about Jane Franklin's reaction to Montagu's activities; nothing, that I can find, about Jessy's. It cannot have been an easy time for her either.

(Sarah) **Elizabeth Grey** (Lysbeth, c1821–1897) was a recent pupil of Ellinthorp Hall (p138) when, aged 17, she married Frederick Maitland Innes in 1838. Three years later, on a visit to London, this is how she was described in a letter contained in descendant Kate Hamilton Dougharty's *A Story of a Pioneering Family in Van Diemen's Land* (1953):

> Of middle size, light hair, approaching almost to sandy, smart, pretty figure, intelligent countenance, very pleasing, affectionate, in short, Irish manner coupled with an agreeable, lively, but shrewd method of expressing herself, which is taking in the extreme.

Lysbeth was of the Grey family of Avoca who had settled there from Ireland in 1828 (p342). Innes had arrived the year before their marriage and started work on the *Hobart Town Courier*, soon moving to the *Tasmanian*; one of his main concerns was prison reform, influenced by Governor Franklin's private secretary Alexander Maconchie. By the time the Innes family moved to Newlands in 1860, Frederick was a member of the House of Assembly

and all-powerful Colonial Treasurer. Lysbeth, meanwhile, had five daughters and seven sons.

Kate Hamilton Dougharty describes Lysbeth's married life, including at Newlands, which then had 32 acres of lawn, shrubbery and orchard, and room for archery, croquet, stables and 'other amusements'. The house also had a fine library. The family lived there until 1881, the year before Frederick's death, by which time he had been Colonial Secretary, Premier and twice President of the Legislative Council. The property started to be divided up and sold in the 1920s.

Ancanthe – Jane Franklin Museum, Lenah Valley (open Saturday and Sunday 1.30pm–5pm, summer; 1pm–4pm, winter)

Continue along Augusta Road, enter Lenah Valley and follow Lenah Valley Road. You cannot then miss Jane Franklin's Greek temple, Ancanthe, based on the Temple of Athene in Athens. (You can also take the no. 6 bus from the GPO, Elizabeth Street).

Several of Jane Franklin's projects were linked. The Natural History Society (p145) created a forum for discussion which led to the collection of natural history and scientific objects, specimens and books which began to fill Government House. In 1839, Jane bought 130 acres of land in Kangaroo Valley (since 1922 Lenah Valley) to create a botanical garden for the plants she had brought back from Recherche Bay in 1838 (p259) and in which was to be a museum to house the accumulating treasures. The property was to benefit Christ College which the Franklins were planning to set up in New Norfolk (p303).

Jane's stepdaughter Eleanor wrote of the land, 'We are told by several people who have visited [it], that it is the most beautiful spot they have ever seen. It is a valley clothed with myrtle, fern, sassafras and mimosa trees, and through which runs a clear mountain stream.' Then Jane, at one of the Society's meetings, got those attending to help her find a name; 'Ancanthe' – which was thought to mean 'Vale of Flowers' – was determined upon.

In September 1841, Jane took a party of experts to choose the right site for the museum and, in April 1842, Eleanor wrote: 'Papa laid the foundation stone of the Tasmanian Museum at Ancanthe.' After a picnic there she noted: 'We returned to the stone where a deputation from the boys [of Queen's Grammar School] waited on Papa to petition for a holiday, which we granted, as well as an annual holiday on that day, which they are to spend at Ancanthe, all of which is to be given to the College.'

Finally, by October 1843, just before the Franklins left, the museum was completed and the specimens and books placed in it. One of them was John Gould's *The Birds of Australia* (1840–48), which includes his wife Elizabeth's drawings. Before her death in 1841, she no doubt made sure the early volumes were sent to her friend (p242).

With Jane gone, the museum did not prosper. In 1846, Christ College was founded but, in due course, frittered its funds and neglected its property. The

museum's contents deteriorated and were dispersed in 1853. Ancanthe was still a place to visit, however. In 1874, Louisa Travers (p265) organised a picnic there. Servants set out early to arrange the tables, followed by the food. Then, 40 guests assembled at Boa Vista and walked the mile to Ancanthe, returning in the evening for tea and croquet.

But Madge Edwards (p268) visited it at the turn of the century and wrote: 'We went to Lady Franklin's little Greek Museum at the other side of Hobart and I used to imagine it flanked with cypresses, instead of being piled with cases and rotten apples as it was then.' The watercolour 'Ancanthe, Lady Franklin Museum Lenah Valley' by Curzona Allport on the front cover is likely to date from the period 1922–27 when she produced watercolour landscapes. A sepia wash and drawing by Loetitia Casey (p312) is in the Queen Victoria Museum and Art Gallery, Launceston (p373).

Ancanthe's future was much debated over the years. On several occasions, the National Council of Women offered to take over the building for use as a women's museum at a peppercorn rent. Owned since 1936 by the Hobart City Corporation, 'on the condition that it be used according to the wishes of Lady Franklin', the building looks externally much as it did. Inside, the the Art Society of Tasmania, founded in 1884 by landscape painter (then a student) **Louisa Swan** (1860–1955), has had its headquarters since 1948 and holds occasional exhibitions there.

The most appealing flavour of this incarnation comes from Helene Chung in her memoir *Ching Chong China Girl: From Fruitshop to Foreign Correspondent* (2008). She had more problems than being an Australian-born Chinese growing up in 1950s Tasmania: not only were her parents divorced, but her mother, who insisted on using her maiden name, Miss Henry, lived in sin with a 'foreign devil' and drove a red MG. But there was more:

> Even members of artistic families were scandalised by nude modelling. When Mama posed for the artists at Lady Franklin Museum, rumour had it the wife of the group president kept him at home to protect him from the sight of a naked woman.

Even closed, Ancanthe is certainly a place to visit. Like the town of Franklin (p293), it is a monument to Jane Franklin and her wishes for Tasmania.