VIRES · ACQUIRIT · EUNDO

Melbourne Authentic

Marks per se take many forms and are symbols of ownership or allegiance to a clan group. For the Kulin people of Victoria a number of animals were regarded as totems, and the eagle hawk and the crow were incarnations of the major creator ancestors, Bunjil and Waa.

Scottish peoples have fauna and flora totems as clan membership symbols. Scots clan badges are too well known to describe. Tartan kilts as legitimate symbols of clan are figments of Sir Walter Scott's imagination, aided by some Dundee haberdashers.

Guilds of trade have symbols of their endeavor, a miller's wheat sheaf or a cooper's barrel, for example.

Batman's Mark

Eight Aboriginal Headmen of Kulin clans allegedly placed their marks on a document John Batman had drawn up to acquire a certain amount of land. This land took in about 600,000 acres on the north and west sides of Port Phillip Bay. This deed, was entitled 'Grant of Territory called DUTIGALLA, with livery of Seisin endorsed, Dated 6th June, 1835'.

John Batman undersigned and sealed the document, reassuring that the deed has been 'fully and properly interpreted'. However, the Indegenous view is that land and people are inextricably linked. Land is not something that can be sold. There is no evidence that any of the eight men understood what was being said to them by Batman, but there was a well-established procedure in Aboriginal Australia, known in some parts as 'Tanderrum', that allowed the temporary use of a clan's land to strangers. The Kulin men who put their marks on the deed may well have thought that's what they were endorsing.

Bourke's Mark

Despite Batman's attempt at a legal purchase, the acquisition of land at Port Phillip did not find favour with the government in Sydney. On 26th August 1835, Governor Sir Richard Bourke proclaimed the 'treaty' null and void. Settlers continued to arrive in the Port Phillip area, however, and a new town sprang up on the Yarra Yarra River.

Governor of NSW, Sir Richard Bourke, visited the new settlement in March 1837, along with Robert Hoddle, a government surveyor. The oblong grid of streets we know as the CBD was surveyed at that time by Hoddle, based on a plan by another surveyor, Robert Russell. Russell had arrived in the settlement in the previous year as part of William Lonsdale's party. The town was proclaimed by Bourke on 8 March and given the name 'Melbourne', after the Prime Minister of the day, William Lamb, 2nd Viscount Melbourne.

1.

2.

3.

4.

5.

Lord Melbourne's Mark

William Lamb {1797–1848} was born in London, the second son of 1st Viscount Melbourne of Melbourne Hall, Derbyshire. He was the Prime Minister of England for two periods, 1834 {July–November}, and April 1835 – August 1841.

A feature of Lord Melbourne's arms has been adapted to the supporters of the arms of the City of Melbourne by Horace Hall {see below}. The lions 'salient rampant' are engorgee – they have collars. On the collar are two stars or rowels from medieval spurs, which are known in heraldry as mollets. They are marks of cadency, indicating the order of birth of a family. The two stars of a second son appear on the shield of William Lamb's armorial bearings.

City of Melbourne's name

The place-name Melbourne is that of a village in Derbyshire, England and is a compound of 'Mel', regarding a mill, and 'Bourne', being Old Danish for stream.

The name of this village in eastern England derives from Melbourne Hall, the country seat of the Coke {pronounced cook} family, former State Secretaries to Lord Burghley, Chamberlain to Elizabeth I. John Coke was Treasury Secretary to Charles I. During the English Civil War Sir John Coke chose to support parliament, and his descendant prospered under the protestant William III.

Eventually the only child of the Coke family, a daughter, Charlotte, married Sir Matthew Lamb, grandfather of the Prime Minister, and Melbourne Hall came into the Lamb family. And eventually the name passed to our fair city.

1. *Mayoral embossing seal*, post 1970

2. *Mayoral embossing seal*, pre 1970, c.1940

3. *Medallion, 100th Anniversary of The City of Melbourne* {front}

4. *Medallion, 100th Anniversary of The City of Melbourne* {obverse}

5. *Printing block*, steel, hand engraved pre 1970

6. *Coin die*, pre 1970

6.

1.

2.

Arms of the City of Melbourne
The City of Melbourne's seal was engraved by Thomas Ham in 1843. However, Council did not attain a grant of arms for the design from the College of Arms until 1940. In 1970, following correspondence from the heraldist Horace K. Hall, major changes were made to the design of the coat of arms, most obviously two lions were added as supporters and the whale and bull transposed.

1. *Uniform Badge,*
City of Melbourne

2. *Armorial Bearings,*
City of Melbourne, 1970

a. Shield
The quartering of a shield in personal arms speaks of family ties, but in the arms of a city corporation it is the very components by which the city survives and prospers. Before the discovery of gold in 1851, the four elements of the shield comprise the most important mercantile activities of the District of Port Phillip.

b. Fleece
Major Mitchell on his third expedition envisioned the Western district as one vast English park, "Australia Felix," Sweet and gentle southern land". As he traveled through the grasslands of what is now the Wimmera and Western District, no doubt it resembled a bit of Surrey in spring. At the time, the Henty brothers were already grazing thousands of sheep near Portland. They were also involved in operating a whaling station.

c. Whale
Whaling was a lucrative business along coastal areas during the early settlement of what became, in 1851, the colony of Victoria. The rendered oil was essential to many trades.

d. Bull
The Black Poll bull is a fixture in the Victorian countryside. Beef is intrinsic to the British sense of self. The Queen's own halberdiers are known as Beefeaters, and no army, navy or journey of exploration could have operated without rations of salted bully beef.

e. Sailing Ship
Nineteenth century mercantilism saw thousands of windjammers ply the shallow Port Phillip Bay. Sailing ships of all kinds and sizes have been seen on Melbourne's waters. Shipping has been an important factor in the history of Melbourne life. Wool by the millions of bales were shipped to the mother country; troop carriers have taken our soldiers to foreign wars; and waves of immigrants have landed on the Sandridge shore.

f. Crest
The mantle of red and silver enwreathes the traditional pot helm; the colours chosen to complement the general colour scheme of the arms, the crown. A mural crown is composed of bricks, an indication of a city corporation.

The kangaroo, deemed a demi-kangaroo, faces one direction but is looking back to denote a past and a future. The kangaroo and the emu of the national arms of Australia were chosen because those animals cannot walk backward. Heraldry is informed by philosophical concerns as well as those of history and decoration.

g. Supporters
The two lions with golden collars and chains were taken from Viscount Melbourne's arms. The two stars on the collar state the fact he was the second son in his family.

The golden lions match the tint of the mural crown but do not have golden crowns but mural, denoting a city. Roman custom dictated that the first soldier over the wall of a besieged city received such a crown.

h. Motto
'Vires Acquirit Eundo'
{We gather strength as we go} is taken from Book IV of Virgil's Aeneid. It was suggested by the first judge of the District, John Walpole Willis.

1.
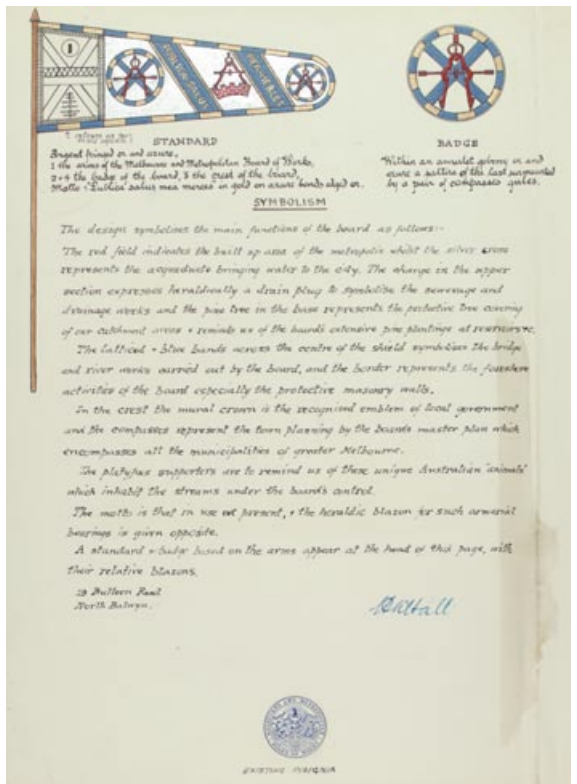
2.

- -

Words on the work of Horace Hall

Mr Horace Hall {1898–1984} was a heraldist of superb skill in research, observance of heraldic practice and heraldic whimsy. He began his working life in 1918 at the Bank of Australasia, which eventually became the ANZ Bank. Technically, heraldry was an 'amateur' pursuit of Hall's until his retirement in about 1978, despite the fact he was accepted as a member of the Heraldry Society of London in 1963.

His letters patent of arms show a mastery of this craft/science. In the case of civic arms his close study of local history {including indigenous concerns} and geographical features are allied with his artistic sense. The forms described and colours chosen adhere to the strict bounds within which all heraldists work. Anyone can design a crest but to be legitimate the crest must be approved by the College of Arms in London by one of the four Heralds of England.

Hall's use of Australian fauna as the supporters to shields is heartwarming. The animals chosen in the selection of his work, the magpie, echidna, lyrebird, were as strange and implausible to the first explorers as any unicorn. Horace Hall's research and design into new crests for organizations and city councils filled a void in the regalia of public organizations and their perceived profile. This trove of wonders now revealed is a fraction of the life's work of this determined and thorough scholar artist.

3.

1. Horace Hall, *Enblazon of sugessted baring's for M.M.B.W*

2. Horace Hall, *Blazon for sugessted M.M.B.W. baring's*

3. Horace Hall, *front cover of M.M.B.W submission*, c. 1966

Melbourne Authentic ~ exhibition curator

Marcos Davidson {1959–} is a jeweller with a studio in Flinders Lane. He has been culturally active in Melbourne since commencing his apprenticeship in Little Collins Street in 1975 and subsequently establishing in 1979 his studio-based practice in rooms within the Block Arcade. Davidson has executed many commissions for church, state and private interests and has maintained a healthy exhibition program. His experience with ritual, semiotics and the practical arts, coupled with his deep appreciation of escoterica, imagery and collections, made Marcos an obvious choice for an exhibition topic that seems strangely obscure given our thoroughly branded world.

Reading List

John Batman and the founding of Melbourne
C.P. Billot
Hyland House
1979

Culloden
John Preeble
Penguin
1965

Burke's Peerage
The Young Melbourne and the story of his marriage with Lady Caroline Lamb
Lord David Cecil
1939

City Gallery ~

Melbourne Town Hall
Swanston Street
Melbourne

Gallery Times ~

Monday 10am–2pm
Tuesday–Thursday 11am–6pm
Friday 11am–6.30pm
Saturday 10am–2pm