

provide concrete images of places and people. These can greatly enhance our understanding, and by and large the location of the photographs is explained by a proximate text.

Other technical features of the book include a good — though short — glossary which will be helpful to non-Jewish readers. A long bibliography complements the endnotes referred to earlier and provides a very useful starting point for new researchers of Australian Jewish history.

If it seems as though I have been fulsome in my appreciation of this book, it is not because I set out to write an excessively flattering review. On the contrary, I approached this task in a particularly hard-nosed and objective way in order to overcome any previous biases I had towards the earlier fine work of this author. Yet in spite of this, I found that I inevitably returned to the conclusion that *Edge of the Diaspora* is a very fine piece of historical writing, and an inspiration for all those who would venture into the minefield of writing Australian Jewish history.

Paul R. Bartrop

CONVICTS UNBOUND

Marjorie Tipping (Viking O'Neill 1988).

On 16 October 1803, HMS *Calcutta* arrived at Port Phillip and anchored at Sullivan Bay, which is now Sorrento. Aboard, besides the crew and military, were some 300 convicts. The voyage from Portsmouth had taken six months and 'water, water . . . there was all the way'. The arrival of this ship brought a very interesting group of ship's officers and crew, marines and convicts to Victoria's first settlement.

Almost forty years ago whilst studying at Harvard University, the author Marjorie Tipping found among the scattered records some books and papers recording the voyages of the early whalers of the southern seas. This original research led her to the fascinating voyage of HMS *Calcutta* in which the early convicts were brought to Port Phillip. Several visits to the United Kingdom and Eire and great research in Coventry records and libraries helped the author to put in place the biography of each of the convicts. It is perhaps the largest work and greatest effort by an author in compiling the historic background and connection of so many important Australian citizens.

The biographies commencing on Page 249 and continuing for some eighty pages are a most meticulous historic record of these early arrivals, many of whom became settlers. It is a work of great patience which took Marjorie Tipping a time span of over thirty-five years to compile — compiled by painstaking research before the modern assistance of microfilm and other word processing technology. It is a book that is worthwhile because it shows the fate of the unfortunate convicts, many of whom received no mercy even at the hands of the chaplain, the Rev. Robert Knopwood.

The convicts included among their number the forebears of several important Australian families — Armitage, Austin and Gibson. Unfortunately included in the convict muster were a number of Jews. Some of these had been referred to in *Australian Genesis* by Levi and Bergman (1974). A complete story of the Jewish convicts on the *Calcutta* is told in this book, six in number being recorded. Only two of these convicts have any known descendants in modern day Australia — one such family I

shall not name, but the other convict is Michael Michaels, one of five brothers born in Liverpool, England, in the period 1776–1790. I am not aware whether any descendants of his settled in Australia; he himself in the decade he lived here certainly left his mark on the early commercial life of Hobart. He was to return to England in 1812 and there he related the wonderful potential of the New Australian colonies to those at home. Many of his immediate family were among those to migrate as free settlers to Australia: Aaron Abraham, the first licensed victualler at Launceston, George Russell of Van Diemen's Land (after whom later the town of Russell on the Bay of Islands in New Zealand is named), and Hannah Tobias, the Ballarat matriarch who migrated as late as 1862. The unfortunate trial at Middlesex Sessions in 1802 was eventually to lead to the whole development of a number of noted Australian families who subsequently won distinction in both peace and war — the good that came of the voyage was because of this seed migration. In fact the author believes that many of the early migrant families received the inspiration to migrate to the Australian colonies because of the favourable knowledge the returning convicts brought back home to England.

This book tells of the social problems and the background of the convicts in England, the establishment at Sullivan's Bay and the problems confronted there by the settlement, the removal to Hobart in 1804 and the leadership of Lieut. David Collins. Marjorie Tipping has not neglected to depict vividly the integration, the pardon and the transfer to Hobart where life was transferred from the convict settlement to the early colony. The writer uses the expression 'convicts unbound' and this is perhaps the worthy aspect of the book.

The description of the life of Joseph Raphael is indeed a very well told story of the life of a convict who arrived on the *Calcutta* and took almost forty years to receive a pardon. Joseph Raphael was a typical trader — he found life both challenging and rewarding whilst in Van Diemen's Land and later at Port Jackson and Newcastle. The author, in recording the life story of Joseph Raphael, his penal sentence, his character, his social association and his marriage, records both a full and demanding life for a youth born in the East End of London in 1785, trained as a hatter and sentenced as a thief. He was described by a contemporary writer as among those Jews in Sydney who were 'rich, keeping a handsome Tilbury . . . Raphael, rather stout and not too tall'.

This story is among many which depict the finer description in this book, the record and the assessment. One aspect of Australian life that has become noticeable in this Bicentenary era is the place of a Jew or the Jews in the Australian environment. We have been part of each era of Australian migration, at many points in time, we have retained our own characteristics and yet have become a very important part of the developing Australian nation. Indeed Marjorie Tipping in her book has traced a large number of descendants of the *Calcutta* arrivals and the manner in which they formed a basis for 'seed' migration especially to the rolling plains of the Western District of Victoria; it is a book which shows so much of our humble beginnings and perhaps lends itself to us assessing the two centuries of achievement. A lifetime of research devoted to a small migration has brought a very wonderful reward in the publication of *Convicts Unbound* — it is a book that to one interested in colonial history is enjoyable reading. The Biography section has been painstakingly recorded giving the background, fate and indeed achievements of the convicts. After reading one can slip the book onto the shelves and know that there is a reference book of the voyage of the *Calcutta* under Captain Daniel Woodriff and the settlement at Sorrento in 1803.

Viking O'Neill are to be complimented for publishing this volume and so allow the author's lifetime research to become a reference work.

Isidor Solomon

BRODZKY

Henry R. Lew (Melbourne, The Author, 1987) \$45.00

Dr. Lew tells a fascinating story of the artist Horace Brodzky, who was born into a Jewish family with a rich cultural life, in Melbourne in 1885, and whose formative years were spent in a milieu of journalism, literary and artistic criticism, these engendering an early interest in writing and in art.

Brodzky was the second eldest of seven children. His father, Maurice Brodzky, was a much-travelled person who had fought in the Franco-Prussian War. He established a weekly magazine entitled *Table Talk* in 1885, which for many years was very successful and quite notorious. It was an early supporter of those artists who became known as the painters of the Heidelberg School. In the 1890s *Table Talk* effectively exposed land boom scandals, but closed in 1904 on the bankruptcy of Maurice, consequent upon a large defamation judgement against him.

During Horace's long life (he died in London in 1969 aged 84), Brodzky had worked as a journalist, printer, critic, reviewer, editor, book dust-jacket designer, teacher and writer, but his major interest and achievement was as a painter.

Dr. Lew calls Brodzky an 'Australian Artist.' Although Brodzky left Australia in 1904, at the age of 19, never to return, for some time prior to leaving Australia he studied at Fred McCubbin's Drawing Class at Melbourne's National Gallery School, but all the evidence produced by Lew suggests that Brodzky's formative artistic influences were in New York and London. In his twenties, before he seriously took to painting, he encountered the artists of the School of Paris, and on a trip to Italy in 1911 was strongly impressed with the work of Piero della Francesca. The greatest influence were the artists of the London Group (among them Sickert and Wyndham Lewis) who were his colleagues, and of which he was formally a member for 53 years. These were the formative influences on Brodzky, rather than Australian landscape, Australian society or other Australian artists.

To now reclaim Brodzky as an Australian artist overstretches the historical evidence and the evidence of one's eyes when looking at his *oeuvre*, an excellent, representative and well-produced selection of which appears in the book. Brodzky's artistic life, as presented, is divided into four periods.

The first covers his work from 1885 to 1915, the latter ten years of which were spent in New York and London. Such works as *Monreale* (Plate 1) and *Stonehenge* (Plate 3) dated 1911 and 1914 respectively, show the influence of the French Post-Impressionists, both in use of colour and in the brushstrokes.

The second period, 1915-23, when he was based in New York, are described as an early flowering. The plates of painting from this period confirms Lew's assessment of the influence of the French Expressionists on his work. A self-portrait of 1916 (Plate 6) is very reminiscent of Modigliani. Readers passing through Benalla might care to look at a painting, *Exotic Garden*, (1925) in the Benalla Art Gallery, Victoria, a picture also indicative of this early phase.

The third period begins in 1924 when Brodzky, with his wife and children, moved to London where he remained for the rest of his life. The chapter is titled *Hard Times* (1924-48) and Dr. Lew links a lengthy, difficult and poverty-stricken chapter in Brodzky's life (during which, amongst other things, his marriage broke