

felicitous tongue of a leading Melbourne synagogue clergyman. I omit also recollections of the work of S. Y. Jacobi, a friend of Jabotinsky, who was preaching a new form of Zionism. I would have liked to trace the involvement of Monash in work for Palestine, a chapter that has still to be written.

I recall, with nostalgia, my attendance at the Wickliffe Cafe when Ada Phillips founded, with energy the Liberal Congregation, and my later tussles with the first Rabbinical incumbent, Jerome Mark.

I recall the mighty Haftorahs of Newman Rosenthal, Alee Masel, Issy Green (later President of the Great Synagogue, Sydney) and that doyen of lay Jewry in St. Kilda, the late David Benjamin.

Perhaps some day someone with time and pen will add to Goldman's story of Victorian Jewry the story of the twentieth century. To commission this may well be a task for this Association, perhaps in conjunction with the Commonwealth Literary Fund.

GEORGE BARON GOODMAN FIRST PROFESSIONAL PHOTOGRAPHER IN AUSTRALIA

By Dr. GEORGE F. J. BERGMAN

In 1838 the French physicist, Louis Jacques Daguerre, invented the Daguerrotype photography. It was an English Jew, George Baron Goodman, who only three years later introduced professional photography to Australia.

Goodman was definitely the first professional photographer in Australia, although, according to *The AUSTRALIAN* of 15th May, 1841, an unknown amateur photographer, on 13th May, 1841, had made some experiments in Sydney resulting in a "beautiful sketch of Bridge Street and part of George Street."

Mr. Jack Cato, in his leading book on photography in Australia¹, wrote:

"It is reason to believe that a Frenchman, one of the early experimenters and amateurs, took the first photograph to be made in Australia. There is no further mention of the anonymous gentleman who conducted the experiment. He probably came out in one of the French ships and returned, when the ship went home again.

“Then follows a gap of twenty months before we hear of the man who must be known as Australia’s first photographer.”

This was G. B. Goodman.

G. B. Goodman, the son of A. Goodman of Nottingham Terrace, Regents Park, London, arrived in Sydney on 5th November, 1842, by “Eden”². He had been in Paris to take lessons from Daguerre and purchased a licence to make photos from him. On the journey from England he had made the acquaintance of Sarah Polack, the daughter of the well-known Sydney emancipist, Abraham Polack. A romance developed and they were subsequently married on 4th January, 1843³.

Shortly after his arrival, Goodman established himself as the first professional photographer in Sydney and on 12th December, 1842, opened a “Daguerrotype gallery” on the roof of the Royal Hotel, advertising that he is now introducing daguerrotype photography into Australia. In spite of the depression of these years, he was very successful, because until this time only painters had been able to satisfy the Australian public with pictures of their families, and only the well-to-do could afford such luxury⁴. Closely associated as he was with the Polack family, he also acted in 1843 sometime as an Agent for Abraham Polack before he devoted all his time to his own business⁴.

On 3rd August, 1843, he left for Van Diemen’s Land and took photography to Hobart Town. He remained there until March, 1844⁵, and the “Hobart Town Courier” praised him in January, 1844⁶, “for some beautifully executed Daguerrotype views of the rising metropolis” which he exhibited. The paper wrote that Goodman will prolong his sojourn at Hobart Town. But Goodman returned to Sydney on 28th February, 1844, the “Launceston Examiner” announced that a Mr. John Flavelle, who had been Goodman’s assistant for about two years, had bought from him the whole of his machinery, “because of his extraordinary success Goodman had been able to retire.” Flavelle established himself at Launceston, but a few months later, he ran out of the necessary chemicals and had to cease production.

Goodman, however, obviously had no intention whatsoever to retire and was probably in possession of much apparatus because he continued to work.

In August, 1844, he announced that his “Daguerrotype building”, at the rear of his residence at 49 Hunter Street, was now completed. The price of a portrait was then 21 shillings and included a “handsome gilt and

morocco frame"⁷. But even this might have been too much for the then depression-ridden townfolk, and in January, 1845, he had to advertise that "on account of the depression the price was limited to one guinea for the coloured likeness"—which meant that he had to colour the photograph—including frame and case. Specimens of his work were exhibited and could be admired at Isaac Levey's drapery shop in George Street, at Mr. Aldis, the tobacconist, at the Bank of New South Wales and at his "gallery". He also made known at the same time that he had "just received from the patentee in England the new process, lately discovered, of colouring the Daguerrotype portraits and that coloured portraits are now available⁸."

His services were soon in demand from all over the colony and in March, 1845, he could proudly "thank the 100 subscribers who had signed a requisition to attend at Bathurst with his apparatus."

How important his work was, may be seen from another quotation from Mr. Cato's book¹:

"Often, on old books, we come across woodcuts and steel engravings of Sydney Harbour and the Docks, and also of portraits of leading citizens of Sydney, and we know from the dates that they were taken by G. B. Goodman."

He then informed the inhabitants of Sydney of his intention "to leave next month for Bathurst, from whence I will immediately proceed to Port Phillip and Adelaide"⁹.

In Melbourne he had great success again with his portraits, although an anonymous writer later complained that he had "bolted" from Melbourne without paying tradesmen's bills¹⁰, a fact denied by his many friends.

The "Australian Encyclopaedia" mentions that during his four months in Melbourne he made £870 (\$1,740)!

In January, 1846, he arrived in Adelaide and "The South Australian Register" reported, on 14th January, that "among the recent arrivals from Melbourne we have the pleasure to announce that of Mr. G. B. Goodman, the celebrated Daguerrotype artist, whose personal skill and the special advantage of obtaining from the patentee in England every recent improvement in the art, have given him those decided advantages which in Melbourne he has turned to profitable account for himself, with the most complete satisfaction of the public. Mr. Goodman, being about to take sketches of persons or animals, as well with a view to enrichment of private collections as for the purpose of publication in England."

On 24th January, 1846, and on the following days a large advertisement in the same paper informed the inhabitants of Adelaide that he had installed his apparatus at the rear of the residence of the prominent Adelaide businessman, the former Sydney emancipist, Emanuel Solomon¹¹. The sitting for portraits, he said, would not take longer than ten seconds and the whole would be framed and delivered within five minutes. The price for a portrait would be one guinea, including a gilt and morocco casket.

Four days later¹² he advertised that "on account of the unexpected demand for Daguerrotype portraits, he has now but only fifty of the morocco cases left and as there are no more in the colonies, and as he cannot guarantee the safe transit of the pictures in open frames, he will, when these are consumed, close the Daguerrotype. He would therefore urge the necessity for an early application."

On 7th February, 1846, he advertised the "last three weeks of operation" and on 18th February that he will be leaving Adelaide in about a week's time. He left on 23rd February by "Emma" with his wife and infant daughter for Sydney¹³.

When, on 18th March, 1846, the "South Australian Register" published the above mentioned complaining "Letter to the Editor"¹⁰ of the "Melbourne Courier", the paper commented that they "want to inform our Port Phillip contemporary that Mr. Goodman's residence with Mr. Solomon, whilst sojourning in Adelaide, is sufficient voucher for his respectability, that, when he left, he did not 'bolt', and that he honestly paid his debts even to the poor printer whom some persons think it is no sin to cheat."

It is interesting to note that the former convict Emanuel Solomon, now an example of respectability, was then regarded as a first class reference!

Arriving back in Sydney, Goodman advertised at once that he will now execute portraits under an entirely new process, recently forwarded to him by the patentee in England¹⁴.

It may be mentioned, that whilst he was in Adelaide, his first competitor had turned up in the person of a German migrant, Edward Schohl, who had just arrived from Germany with new Daguerrotype machinery.

Goodman, however, continued to build up a flourishing photographic business in Sydney, greatly helped by the improved economic conditions and in May, 1846, he was

even honoured by a visit by His Excellency Governor Sir George Gipps to his new establishment in Castlereagh Street North¹⁵.

But on 9th June, 1847, the "Sydney Morning Herald" reported that Goodman had sold out to his brother-in-law, Isaac Polack.

In an advertisement of the same day, Goodman "returned his thanks to the public for the very liberal patronage he has received during the last five years, and begs to inform them that, being engaged in other pursuits, he has sold all his interests to Mr. Isaac Polack who, having for the last three years had all the practice under his entire management, Mr. George Baron Goodman can guarantee that he will, in every branch of the Art, be as fully competent as himself to carry on the Daguerrotype at 321 Castlereagh Street North."

"Mr. I. Polack," the advertisement then continued, "begs to inform the public that having engaged the same premises, formerly occupied by Mr. G. B. Goodman, he will continue the same art."

It is, however, not known, in which "pursuits" Goodman was engaged after he gave up photography.

By 1850 Goodman decided to return to England with his family. His father-in-law, Abraham Polack, was by then a bankrupt, bitterly disappointed, worn-out old man. Polack's brother-in-law, David Poole, the solicitor, had already left Sydney and it appears that Polack had no support from his son-in-law who was going to leave him, too.

A family feud had started. In March, 1850, Abraham Polack was taken to Court by Goodman who charged him with violent assault in Pitt Street, having, as the reporter wrote in "Bell's Life in Sydney," "smashed his nose in twain and divided up his lip." It appeared that Polack had met Goodman, who was leading his child by the hand, and had enquired where he was going. When Goodman replied that he was going homewards, Polack attempted to take the child away from him. A scuffle ensued and Polack struck Goodman forcefully with his stick, breaking a cartilage of his nose and severing his lip. He then knocked him down and took the child away. Mention was made at the hearing that Goodman was about to proceed to England by the "St. George"¹⁷.

The matter was finally settled out of court by the attorneys of the parties and the reporter commented:

"No wonder that the complainant, wishing still to be deemed a 'Good' man at his art, frightened at the stick-work of his father-in-law, resolved to cut his timber for England.¹⁶"

This was the end of George Baron Goodman's pioneering career in Australia and on 6th July, 1850, Isaac Polack advertised in "Bell's Life in Sydney" that he was now making coloured Daguerrotype portraits at a new establishment at 10 Bridge Street at a reduced price.

Whilst in Sydney, Goodman had become a seatholder of the new Sydney (York Street) Synagogue and had donated five guineas to the building fund on the day of the consecration of the Synagogue¹⁷.

After his return to England, Goodman probably continued to work in his profession as photographer, yet cruel fate made a sudden end to his promising career. On 18th October, 1851, the "Sydney Morning Herald" reported that on 2nd June, 1851, Mr. George Goodman, who had been much respected during his sojourn in Sydney by all who knew him, had died in Paris after a short illness, leaving a large family in England.

NOTES

1. Jack Cato, F.R.P.S., "The Story of the Camera in Australia," Melbourne, 1955. Mr. Cato gives full credit to Goodman. See also the article on Photography in the Australian Encyclopaedia.
2. Sydney Morning Herald, 5.11.1842, 9.12.1842.
3. Sydney Morning Herald, 5.1.1843.
4. Sydney Morning Herald, 13 and 21.3.1843.
5. Sydney Morning Herald, 30.3. 1844.
6. Hobart Town Courier, 26.1.1844.
7. Sydney Morning Herald, 5.8.1844.
8. Sydney Morning Herald, 2.1.1845.
9. Sydney Morning Herald, 2.1.1845.
10. Melbourne Courier, 24.12.1845.
11. Emanuel & Vaiben Solomon were Sydney emancipists who at about 1838 established a branch of their firm V. & E. Solomon in Adelaide, where Emanuel Solomon took permanent residence, whilst Vaiben remained in Sydney.
12. South Australian Register, 28.1.1846.
13. South Australian Register, 25.2.1846.
14. Sydney Morning Herald, 19.3.1846.
15. The Sentinel, 7.5.1846.
16. Bell's Life in Sydney, 9.3.1850.
17. Report of the Committee of the Sydney (York Street) Synagogue, 1845-5605.