



**A study of Eliza Broadhurst's 19<sup>th</sup> century  
"LITERARY CUTTINGS FROM ALL SOURCES"  
scrapbook**



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A young Eliza Broadhurst with daughter Katherine Elime, c. 1872

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## References

### **Acknowledgements**

I consider myself fortunate to have worked with the most professional yet accessible people at the Western Australian Maritime Museum. This practicum has enabled me to understand the intricacies of working 'behind the scenes' in a museum and the reality of day-to-day problems and challenges and victories. This added knowledge will enhance my career options.

Dr Ian MacLeod rendered his assistance, lending his unique flair to this project. I am indebted to him for his support during project preparation, to be treated as an equal in a professional sense whilst still a student is very encouraging.

The support, enthusiasm and professional skills of Mrs Susan (Sue) Cox have been invaluable. Sue has been friendly, helpful and offered sound advice. Her sense of fun made working in the department an enjoyable experience. When someone needs to find something or someone, Sue knows just where to go.

Last but by no means least, my gratitude goes to Dr Michael (Mack) McCarthy, Senior Maritime Archaeologist, who decided to take on a 'greenhorn' and further my career by giving the green light on this project. Mack's enthusiasm touched me from our first contact in the tearoom at the Shipwreck Galleries site at the Western Australian Museum when I was employed by the museum as a Visitor Services Officer. His 'down to earth' and 'hands on' approach to his museum practice is impressive, as is his dedication to one of his pet projects – restoration of the *Xantho* engine.

Getting the engine's crankshaft operational and setting up a permanent comprehensive museum display (that includes the social history of the unique Broadhurst family,) Mack has a commitment to bringing this story to the public so they better understand local maritime heritage. I wish to acknowledge Mack's unpublished thesis that provided a comprehensive picture of Charles Edward Broadhurst's life in McCarthy, M., (1990) *Charles Edward Broadhurst, (1826-1905). A Remarkable Nineteenth Century Failure*. Unpublished, M. Phil. Thesis, Murdoch University, with grateful thanks.

### **Abstract**

This paper presents an account of Eliza Broadhurst, a woman from the nineteenth century, through analysis of her choice of articles in a scrapbook she compiled titled "LITERARY CUTTINGS FROM ALL SOURCES". Eliza was wife to Charles Edward Broadhurst, entrepreneur in Western Australia's northwest when Europeans were undertaking initial settlement there.

In Eliza's cuttings book, her choice of articles reflects her interest in women's rights, music and theatre performance, literature, medical issues, humour, royalty, the deaths of famous individuals, romance and women of prominence. Eliza spent extended periods of time raising and educating their seven children,

running a school, boarding house, teaching and performing music and theatre without the presence of her husband. Eliza is remembered fondly with love and affection today by her fourth generation descendants, such was her influence on her family.

Mack is keen to develop the social history of the Broadhurst family, particularly Eliza, as much is already known of Charles and his exploits through Dr McCarthy's own work. The information documented herein is to be included in present and future *Xantho* / Broadhurst exhibitions developed by Mack.

This project has been undertaken for the author's third year practicum for a Bachelor of Arts degree in Cultural Heritage (Curtin University of Technology, Western Australia) at the Shipwreck Galleries site, Western Australian Maritime Museum, Fremantle, Western Australia February to June 2003.

#### **Addendum**

As this study came to a close, information not previously at hand came to light through correspondence with Eliza Broadhurst's great-granddaughter, Mrs Jane Brummitt. Information from that letter and other sources is included at the end of this report, time did not permit its' inclusion in the body of the report.



A mature Eliza Broadhurst (date unknown)

## PART ONE

### The background and process of this study

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The McCarthy / *Xantho* / Broadhurst connection

The fifth *Xantho* / Broadhurst exhibition

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Practicum planning and outcomes

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## **Introduction**

For the past five years I have undertaken studies at Curtin University toward a Bachelor of Arts degree in Cultural Heritage. Since July 2002 I have been an employee of the Department for Culture and the Arts as a Visitor Services Officer (VSO) at the two Maritime Museum sites in Fremantle, the new Maritime Museum on Victoria Quay, and the Shipwreck Galleries at Cliff Street. Daily contact with cleaners, volunteers, archaeologists, historians and curators inspired me to consider my new workplace as a potential practicum site for the Bachelor of Arts Cultural Heritage studies course I am completing. The idea for researching Eliza Broadhurst's nineteenth century scrapbook developed after discussion with Mack, based at the Shipwreck Galleries site.

## **The McCarthy / *Xantho* / Broadhurst connection**

Mack has a long-standing interest in a nineteenth century shipwreck from Western Australia's northern coastline – the SS *Xantho*, and the Broadhurst family who owned the ship. After raising it from the seabed Mack and others at the museum spent years on the restoration of this unique ship. Mack lent me his thesis about Broadhurst's life and I was captivated by the story of this extraordinary entrepreneur. He then showed me an unusual homemade scrapbook that belonged to Charles' wife Eliza, donated to the museum by a great-granddaughter of Eliza (Mrs Jane Brummitt of South Australia) in October 2002. I handled this unique document and my interest was immediately piqued. The 'LITERARY CUTTINGS FROM ALL SOURCES' scrapbook contained such articles as "The man whose finger became his nose" and "The use of tea cigarettes"! How could I fail not to be captivated?

The SS *Xantho* was one of Broadhurst's many failed business ventures, and was Western Australia's first steam driven ship. Mack has a twenty-year history of involvement with the *Xantho*. This includes pre-site disturbance surveys on the wreck that went down at Port Gregory on the WA coast, the raising of the wreck, and conservation on the engine. It is the hope of the museum staff to get the engine's crankshaft operational for exhibition. At present the engine parts are on display in the 5<sup>th</sup> *Xantho* exhibition at the Shipwreck Galleries site of the Western Australian Maritime Museum

Although she was born in County Cork, Ireland and married in Victoria, Australia, Eliza Broadhurst lived for most of her sixty years in Western Australia. Her story is part of our state's unique heritage. Through her and her family's foresight and care we have a document that records her interest in the world around her. Her education was exemplary, her musical and performance gifts well practiced and her tenacity in the face of hardship is recorded. Her descendants recall her with great affection and love such was the impact of her on their lives. This study presents a viewpoint about her character through her choice of articles collected in her scrapbook as deduced in the number of references to various topics. This is the second study of Eliza Broadhurst and it is the author's hope that further study will shed more light on this influential and memorable woman.



### **The 5th *Xantho* / Broadhurst exhibition**

Having been invited by Mack to assist with the setting up of the Broadhurst display, I chose a cabinet located at the museum's Fremantle storage site. Sue Cox and Paul Morgan (Exhibition and Design, Western Australian Museum, Perth) were present. We discussed suitability of a particular cabinet that had an out-gassing timber present, but could be removed and replaced. After deciding on its use, replacement timber was ordered. It was exciting to be involved setting up an exhibition for the first time. This exhibition was put together on a shoestring budget, which is how the majority of museums operate, so it was an extremely useful and creative learning experience.

Observing Mack working the day before he commenced long service leave was fascinating. He was up and down a ladder organising suitable light for the various focal points of the exhibition, all the time talking to me about Eliza, the scrapbook, Charles Broadhurst, the *Xantho* engine restoration programme, the exhibition itself as well as some "behind the scenes" museum talk. What a time it was! His dynamic presence rubbed off on me, and I felt myself caught up in his exuberance and passion!

Mack encouraged me to liaise with Sue, maintaining and creating the exhibition. As a student of museology, I considered the opportunity a privilege. This paper will track my involvement with the exhibition. Mack encouraged me to keep a record of my impressions about people and situations in this new work environment – the 'human' side of working in a museum in my daily logbook, so this too is an adjunct to the study.

### **Practicum objectives**

My time was authorised at the Shipwreck Galleries site of the Western Australian Maritime Museum by Dr McCarthy to:

1. Examine the contents of Eliza Broadhurst's "LITERARY CUTTINGS FROM ALL SOURCES" scrapbook, analysing each entry for its intrinsic worth. This is being accomplished to find out more about Eliza and is to be prepared as a draft report to be ready by May 1st, 2003.
2. Prepare a strategy for presentation of the Eliza Broadhurst scrapbook, based on best practice (with a social history emphasis) for inclusion in the current fifth *Xantho* exhibition.
3. Keep a daily activities logbook.
4. Liaise with Sue, (Museum Library and Administration staff) for assistance in the absence of Mack. Sue worked with him over the period he has been involved in the *Xantho* / Broadhurst project. It was Sue's job to monitor the *Xantho* exhibition during Mack's three months leave. Sue also agreed to be my daily supervisor in his absence.
5. Meet regularly with Dr Ian MacLeod (Principal Conservator and Director of Museum Services) regularly. Dr MacLeod is an associate of Dr McCarthy and since 1984 has worked on the *Xantho*, from the time of

pre-disturbance survey, excavation and conservation. We will meet to discuss conservation and museological aspects of the project. Dr McLeod agreed to be my interim supervisor in Dr McCarthy's absence.

6. Work at a desk in the *Xantho* / Broadhurst gallery, occasionally greet people and be available to discuss this project.
7. Discuss the stern replica made by Mr Joel Gilman, with him.
8. Talk to Mr Richard (Dick) Garcia (Manager, Maritime Museum Technological Conservation) about the process of dismantling the *Xantho* engine and all that was required, along with his ideas about the future of the engine and getting the crankshaft into working condition for future display. Also speak with Joel Gilmore, who built a replica of *Xantho's* stern for the museum exhibition.

My practicum commenced in January 2003 and was completed in June 2003. Mack was on leave between February and April the same year. After seeking his permission I wrote to Mrs Jane Brummitt of South Australia, who donated the book to the museum in 2002, seeking information about her great-grandmother, Eliza and the scrapbook's provenance.

### **Practicum Planning and Outcomes**

1. The scrapbook - having read each entry into the scrapbook I cut out the headings of each article (as summarised by Sue) then grouped them according to the most common themes. OUTCOME: I was able to see what were the major topics in the scrapbook that had fascinated Eliza, by quantifying how many of each subject she collected. That enabled me to form an opinion about what subjects interested her the most, and with this information the 3<sup>rd</sup> part of this document was produced.
2. Conservation and presentation - researched conservation issues then planned how to best present and safe-keep the book in an exhibition to the public. OUTCOME: Produced the second part of this document.
3. Logbook - put aside a book for recording each days progress, total number of hours worked and pasted in project communications from others. OUTCOME: Completed a detailed logbook with relevant paper documentation including copies of all letters to and from supervisor and liaison, and those for research purposes).
4. Staff liaison – in Mack's absence spent time with Sue building a working relationship that was helpful and fun through the time spent researching and writing up the project. Was always aware of Sue's busy workload, and endeavoured to be considerate and polite. Sue was a key person in this project for advice and practical help. OUTCOME: Now know the benefits of getting along with work colleagues in a professional environment as a student and 'outsider'. Very valuable to form relationships with key people in the museum. Able to use the museum databases for documentation.
5. Staff liaison - made appointments with Dr Ian McLeod at regular intervals in Mack's absence to discuss and review this work. OUTCOME: Received guidance and encouragement from Ian to continue the project



and reassurance that my undertakings were worthwhile and that I was on track with my study.

6. Work environment - Mack arranged a desk with computer for me to work at while on my practicum in the *Xantho* Gallery. About half my hours were spent there, in view of the public. OUTCOME: Able to observe the public without appearing to be obviously doing so. Very useful in terms of visitor research. Engaged in discussion with some visitors.
7. Joel Gilman meeting - As this was not a priority, Mack authorised me to delete this from my practicum.
8. Mr Richard (Dick) Garcia - Spoke to Dick in the gallery space. OUTCOME: Gained understanding and insight into the *Xantho* engine restoration project.

#### IN ADDITION

9. Correspondence - wrote to Jane Brummitt (great grand daughter of Eliza Broadhurst) and received useful and relevant documentation for the scrapbook's provenance and more family history and recollections. OUTCOME: accurate provenance for the scrapbook, along with family impressions about their beloved relative Eliza. Also received a copy of the only known letter to have survived written by Eliza to her oldest son, Florance who became the scrapbook's custodian after her. Copies of family records and newspaper cuttings were also provided by Mrs Brummitt for the museum's safe keeping. This provided a much better picture of Eliza because more information at hand. (See Addendum)
10. *Xantho* gallery visitors - recorded visitor impressions in the *Xantho* gallery. OUTCOME: Produced an informal report about visitor behaviour in the gallery at the various display areas within the exhibition. This could be useful feedback for museum staff re visitor research.

#### **The 'Broadhurst Collection'**

Eliza's precious and fragile scrapbook is on public display along with a leather bound family music book titled 'Broadhurst Leider Ohne Worte' and suffragette badge. These collectively form the 'Broadhurst Collection' housed in a lockable display cabinet, as part of the fifth *Xantho*/ Broadhurst exhibition. They offer a personal glimpse into the Broadhurst family and are a counter-point to the 'man and machine' story of the *Xantho*.

#### **Current display of the scrapbook**

The artefacts forming the 'Broadhurst Collection' have been placed in a cabinet where light levels have been assayed as suitable for paper documents, that is, 22 Lux. This is well below the recommended maximum of 55 Lux. Instructions from the Maritime Museum's Senior Paper Conservator, Ms Ulli Broeze-Hoernemann have been issued re best practice for medium term display. These include turning the pages regularly so the same pages are not subject to over-saturation of light. The display cabinet had been chosen because it had a good security lock, however this proved to be a nuisance in one respect, because we had to wait a long while for the appropriate key. It is very difficult to

lift off the lid of the cabinet and re-arrange the display when needed, so this experience added to my repertoire of museum 'hands on' learning. This is one of many day-to-day issues encountered when working in a museum, and problem solving is one of the skills needed, along with patience and a sense of humour!

### **Visitor responses to the 5th *Xantho* / Broadhurst exhibition**

This practicum allowed me the unique position of being able to quietly observe visitors as they strolled through the gallery, and record their behaviour. The following is a breakdown of the various parts that comprise the 5th *Xantho* /Broadhurst exhibition and visitor responses as noted. This was an informal assessment over a period of months, carried out at my desk researching this project in the gallery space and as a Visitor Services Officer when patrolling the gallery.

#### **The 'Broadhurst Collection'**

Very few visitors spent time in front of the 'Broadhurst collection' display. I surmise that this happened in part because of the low light levels necessary for the protection of the scrapbook. It is possible that visitors do not like going from a well-lit place to where they are in a less well lit situation (research would need to be done to ascertain this as fact). It also may be because the exhibition case was not very well signed and very little explanatory text was present.

#### **The 'Extraordinary Broadhurst Family 1872' poster**

Most people who passed through the exhibition paused in front of the family photo/poster. Many stood there for between three and five minutes, studying the photo and reading the brochure (about the family and business history) and a fairly recent newspaper clipping about a descendent. A number of people would pause and discuss the poster whilst studying it with another visitor in their group.

#### **The 'Steamships and Suffragettes' poster**

A significant number stopped in front of the 'Steamships and Suffragettes' poster and studied it for a short time. Although I did not take any visitor statistics, it was clear that more women studied the posters, and more men took the time to study the engine.

#### **The Burgess model engine display**

This model engine interactive was very popular with children, young people and men. Few stayed to watch the engine in action for any length of time. However it was used frequently by the Education guides with school groups and proved popular, as one of the children would be chosen to start the engine.

#### **Video of the *Xantho* story**

Only a small number of people stopped to watch the video presentation on the story of the *Xantho*. This could be put down to the low light levels in that part of the gallery, or perhaps because it did not look an inviting place to sit, or the video was not compelling viewing. The sound level was low, so perhaps this had an influence, too.

### **Engine-bed display**

A number of people were interested in this and stopped to examine it more closely. I observed small groups mainly men discuss what they were seeing.

### **Crankshaft display**

As with the engine-bed display, individuals and couples would stop to examine this display and I overheard discussion pertaining to mechanics of the crankshaft. More men than women stopped to look and ponder.

### **Joel Gilman's stern section reproduction**

Numbers of people slowed to peruse this display, and some stopped to look inside the display to more closely examine the small reproduction engine. I overheard comments about how unusual it was to have an engine located in such a position and some people would reach in and touch the exhibit.

### **Professional practicum outcomes**

There are many outcomes from this project. Firstly, as a student being able to work in 'the inner sanctum' of a museum environment contributed to my professional development in both producing a report to museum standards and assisting in the production of an exhibition and working, liaising and socialising with museum employees 'behind the scenes'. To work on a project that will contribute to a current (and possibly future) museum display is an honour.

I have learned about researching museum documentation, archives and producing a statistical analysis. Writing this paper and keeping a daily logbook, my skills of recording, observation and presentation are being honed. I now have a professional interest in the *Xantho* / Broadhurst story and have learned about my home state's local history, a real and appreciated bonus.

As a Visitor Services Officer (VSO) I have learned much that I can share with the public when giving public tours through the gallery space. Working on a day-to-day basis with museum professionals I now have considerably more working knowledge of how a museum functions. This also allows a more considered choice for my future career path as access to working curators, historians and archaeologists has enabled further insight into the museum industry.

Having people interested in what I was doing increased my confidence to work as a museum professional. No doubt this experience will aid my career in museum work. This project gave me a certain amount of status that I had not experienced prior to this, being both a VSO and student researcher in the museum environment.

Undertaking this project proved a learning experience about the different components of an exhibition and the politics involved in museums. For example, I went into the *Xantho* / Broadhurst gallery one day to find the model engine displays that had been part of the exhibition from it's beginning were missing! Alarm wasn't necessary as I was informed that a member of the museum volunteer engineers had removed them. Mack had been pleased to

assist them in providing a space when they needed it for their model engines, and he too was surprised to find them gone on his return. The engineers had a reason for removing them from the exhibition space, but had not informed Mack, as curator, about it. This is the sort of issue that can arise in a museum when there are many departments, projects and people involved. The space was re-arranged so the exhibition again looked complete.

### **Personal practicum outcomes**

Although initially excited about undertaking this project I began to think I could not accomplish a task of this magnitude. I felt overwhelmed by the amount of hours that I had to undertake to complete my tasks. Dr McCarthy was not to be present for the first three months and I felt daunted by his absence, not sure of how I would cope. My fears were allayed in part by having Dr MacLeod and Sue Cox present to help. Before he left, Dr McCarthy issued instructions that this work was to be of the 'highest order', and left me with the impression that only the very best work was going to be accepted. I felt a little intimidated by these instructions, however thinking it through over time I decided that I would do my best to live up to this credo.

Participating in staging a museum display put together on a shoestring budget has been a worthwhile experience and helped me gain confidence that my decision-making is respected. Some of my ideas have been instituted in the current *Xantho / Broadhurst* display including copying and enlarging some of the articles in Eliza's cuttings book and making them available for the public's perusal, and re-doing some of the text for display purposes.

Working away steadily has seen me through to completion with something to show for it. So what have I learned? I have learned I can do a task with minimal supervision (but need the assurance of nearby support) and that I am able to complete a large project by attending to it on a regular basis. I have also learned museum professionals are fascinating people, committed to their work and with their own particular idiosyncrasies. They form a unique working environment and are committed to the preservation, documentation and display of our heritage.

## PART TWO

### Conservation and display of the cuttings book

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Description of the scrapbook

A dilemma

Nineteenth century newspaper

Conservation assessment

Environmental control

- Light
- Handling
- Storage

Elements of conservation in exhibition planning

Display functions of the scrapbook

Display options

Display materials

'Reality bites'



This section deals with hypothetical 'best practice' conservation and display of the cuttings book created by Eliza.

#### **Description of the scrapbook**

The scrapbook measures 30 x 26 cm. The hard outside cover is red cotton-like fabric, stained and faded with a 1cm gold and black border just inside the edge. On the right hand bottom corner a torn edge reveals a hard backing that is a deep maroon colour. Centred on the cover is the title 'LITERARY CUTTINGS' in bold black type with an outer border in the shape of a gold banner. Just under the main title are the words 'FROM ALL SOURCES', also in bold type encapsulated in a gold circle with a black border. The inside of the cover is in good condition, stain-free and unmarked the paper still very white. It does not look to be the original cover, possibly made up by her son Florance, the book's custodian after she left for England in 1895. The condition, materials and design would place it around the turn of the century. Time does not allow further speculation on the issue of the origin of the cover, but could provide fuel for further study.

There are forty-seven plastic sleeves inside the cover. The plastic sleeves are not fixed to the spine. The original pages of the scrapbook, along with newer pages are housed inside these plastic sleeves, for protection. The original pages are yellowed and extremely brittle. Some cuttings have been glued onto a paper backing, others have been placed into the plastic sleeve without any backing, so are loose within it.

#### **A dilemma**

A dilemma arose toward the end of this practicum. Before the original scrapbook was donated in 2002, the family (through Jane Brummitt) had provided a copy of the scrapbook to the museum for Dr. McCarthy's research sometime around 1985 (McCarthy 1990). It was that early copy I based this research on, the assumption being the two (copy of the original and the origin) were the same. In examining the original cuttings book donated in 2002 however, I discovered the book and its' contents had been altered before donation. Some pages that were in the first donated copy were not included in the original. The inside cover of the book had glued to it an article that, upon close inspection revealed that it was in a different location to the first donated copy of the scrapbook around 1985.

After discussion with the Curator I was instructed to put the book back into the order of the copy first made available to the museum, as some of the pages had got out of alignment in the process of copying them. Having handled some of the precious and fragile pages already, the curator and I faced a dilemma. Should I go back and re-order the pages as per the 'copy' of 'original' provided to the Museum some years ago or leave them as per the copy donated? The

decision was made to leave them in the order as close as possible to the copy of the original provided to the museum by the family for research.

This demonstrated to me the ethical and practical considerations the museum staff deals with in their everyday work, and the necessity for thorough examination of any material before disturbing it. Mack mentioned that there is always a 'pre-disturbance' survey done on shipwrecks to fully record the wreck as much as possible before the wreck is touched. This data is used when doing research later, to fill gaps and provide clues about the origin of the wreck. The same idea can be applied to any study before changing original documentation.

### **Nineteenth century newspaper**

Much of the document is made up of newspaper from the nineteenth century, manufactured cheaply when the demand for paper and the growth in printing led to the development of new, lower quality manufacturing techniques. Acidic materials were used, creating an inherently unstable condition, and so the paper deteriorates over time (Whelchel, 1992:54). For this reason, this object requires special conservation and preventative measures to arrest deterioration and prolong its' life.

### **Conservation assessment**

It is a priority to have the document scrutinised by a qualified paper conservator. This will determine the most suitable way for the artefact to be conserved. Because this artefact consists of various types of paper from the nineteenth century, it presents a special set of issues relating to conservation. However, in order to survive and be available as a resource, these issues must be addressed because of the unstable nature of the document at present. The leaves of the book are separate from the spine, and the paper is very fragile. Any handling requires utmost care. Leaves of the book are breaking off at the edges, and the paper is very delicate.

Preventative conservation is the best way to prolong the life of an object. This involves being aware of such issues as the amount of light and humidity an object is exposed to, transportation, security, storage room installations, display case design, construction of supports, and disaster preparedness (Naud, 1995:9)

### **Environmental control**

It is essential to maintain stable temperature and relative humidity conditions for the long-term preservation of paper artefacts. Paper is hygroscopic, meaning that it's fibres tend to absorb moisture from the surrounding environment. This means the fibres expand in increasing humidity, and shrink when the relative humidity falls. This causes the paper to be stressed, and shortens its lifetime. Paper is best kept between 40 and 50% humidity.

## **Light**

Control of light should include its ultraviolet output, its intensity and the length of time an artefact is exposed to light. All these factors play a significant part in the life of a document; the more intense the light the greater the propensity for damage. Controlling the duration of exposure is essential. Established limits on the display of an artefact are a maximum of three to six months in a five-year period, depending on the photosensitivity of the object. It is essential to keep track of cumulative exposure time.

Light and heat accelerate deterioration, so this needs to be taken into account when designing a display case. Although a certain amount of light is necessary for the viewer, any display should aim for this object to have minimal light exposure. Two issues are important to consider regarding display. They are the sensitivity of the object to light and the amount of exposure over time. Objects such as stone need not be displayed with concern to the first criteria, for example, whereas a paper object is both highly sensitive to the amount of light and the duration of exposure. (Naud, 1995:13)

The issue of light exposure is one of the main problems for conservation of this unique artefact. At present the lighting is below that recommended for an object such as this, but should the document need to be copied for any reason, or used for purposes that accentuate the light damage, the life of the object will be significantly shortened.

## **Handling**

Handling the original document is going to cause rapid wear and tear, and gloves need to be employed when doing so. Copying the document would enable it to be available for the public's perusal and for research purposes, thus preserving the original. This is accepted museum practice for display and study purposes. Artefacts must be protected by protective enclosures such as a folder or a box, and handled with gloved hands. Simple procedures such as these greatly prolong the life of any object.

## **Storage**

When the artefact is not on display, storage concerns need to be addressed. Flat storage is best for paper, using acid-free mediums and enclosures. Alkaline buffers help neutralise acids. A box would be the best way of storing the scrapbook, for protective purposes. Shelving must be easily accessible and strong, to prevent accidents when retrieving an item. Accession numbers should be easily visible for easy identification (Holm, 1994:99-103).

## **Elements of conservation in exhibition planning**

There are four phases to an exhibition - planning, installation, monitoring, and dismantling. If a conservator is involved in these stages, he or she is in a unique position to make sure best practice for prolonging the life of the object is adhered to. However, professional clarification in two areas is essential.

They are with colleagues and with the object itself, to prevent ambiguity. Another danger to watch out for is the conservator having a real or perceived responsibility for total control of every factor relating to the object(s). In order to avoid this happening, conservators need to decide their responsibilities and limit them.

When designing for an exhibition, tension can develop between various members of the team responsible. For example the administrator, the curator, the conservator, the contractor, the marketing manager and the security officers have different goals to fulfil each of their jobs. Because qualitative judgements are involved it is essential to have the purpose of the exhibition identified, resources of objects, time, money, space and people decided from the outset to limit communication problems.

One of the conservator's tasks is to make sure the object(s) chosen for display is looked after in the best manner. To this end the conservator must ascertain the object's condition and take care of any remedial conservation treatment required. They must look after all aspects of the handling of the object, for example unpacking, mounting, dismounting and repacking an exhibition and monitor environmental conditions in display and storage areas (Drysdale in Sage, 1994:131-135).

#### **Display functions of the Eliza Broadhurst cutting's book**

"What is the purpose of displaying this book?"

Books go on display for two reasons. They are either artefactual or informational. A book can be an artefact in its' own right, or it can be a support material for other objects on display, used for informational content. Showing the outside of the book is simpler and less damaging than when the inside of the book is open and on display. Books are more at risk when their contents are open, and special cradles are required to support them. The type of manufacture, method of attachment and physical condition of the book will determine if the book can be opened less than ninety or one hundred and thirty five or up to one hundred and eighty degrees for display (Shenton in Bell, 1997: 63).

#### **Display options**

There are a number of considerations when displaying a book for the public's perusal. Firstly, making the book available to the audience, so they are able to access the information physically and intellectually. Secondly, it must be displayed so as to prevent minimal damage to the artefact. Financial considerations and limitations must also be taken into account.

#### **Display materials**

It is important that display materials and artefacts are compatible – that they can exist together in the same environment without causing damage. The



nature of both materials must be determined having decided the space and microclimate where the material and artefact are to be located. Criteria as to whether or not they touch; what type of emissions are present; the gallery and display case space; the rate of air exchange; the temperature, and the relative humidity; and the time spent together all affect the artefact, and need to be taken into consideration.

Caution and good judgement are needed when choosing materials for display. Display materials should not impinge on the life of the artefact. However, compromise is sometimes acceptable if they are compatible (Tetreault in Sage, 1994:79-85).

### **'Reality bites'**

Whilst no budget skimping is planned for conservation practice of the document, it most certainly will be displayed in a budget-conscious fashion, so that the public have access to a unique artefact from another age, complementing the rest of the mechanical display in the exhibition. With an unlimited budget one would most certainly plan along the lines of high tech display cases, special lighting with portions of the book visible on a rotating basis, the very latest text and storyboards to accompany the artefact, and perhaps sound included to enhance the whole exhibition.

A low cost option would be to make facsimile copies of the document (preferably from copies already obtained to prevent further deterioration of the artefact) and then to place the pages into plastic sleeves in a large ring binder. The ring binder would be placed on a plinth next to the original. This achieves a number of objectives. Firstly the project is relatively cheap. Photocopies are inexpensive, convenient in that they are easy to prepare and set up. This also replicates something of the original experience when someone turns the pages of the facsimile copy, seeing what each new page brings to the senses. Secondly it is relatively easy to accomplish with materials on hand. It is important to be aware the text on the original is very small, if any copies are to be made for the public's perusal. As a practical exercise a few of the most interesting articles were copied,(off a facsimile, not the original) enlarged, laminated and placed next to the original scrapbook in the exhibition so the public have easily access the print without touching the original.

The scrapbook would be best displayed unopened. This way the viewer sees the cover. Presented this way, a number of outcomes are achieved. Firstly, this is highly recommended for good long-term conservation practice because there is minimal handling of the book and considering it's age and fragility it is best left undisturbed to prevent further deterioration. If a book has it's leaves open, they need to be regularly turned to prevent long term light exposure to any one particular section, hence handling becomes a problem, and the planning and implementation of a programme is necessary. Secondly, the viewer sees the original, an important part museum experience – to have exposure to the



original document. This would definitely enhance the visitor experience as this kind of artefact has it's own quality that permeates the viewer's experience.



Eliza Broadhurst in later life (date unknown)

## PART THREE

### Analysis of the cuttings book's contents

Introduction

Eliza, collector and compiler

Family history records

Collection themes

- The Arts (theatre, literature, music and poetry)
- Medical
- Humour
- Royalty
- Romance
- Women of prominence

Keepsakes and why people collect

Eliza

Broadhurst family links to other Maritime Museum displays

Conclusion

Addendum

Provenance and custodians of the scrapbook

Time-line of events in Eliza Broadhurst's life

Recommendations for further research

References

The newspaper cuttings that comprise Eliza's scrapbook date mainly from the nineteenth century. Entries that pertain to the family business and personal records are not included in this study. This project focussed on the collection of the various articles pasted throughout the book for an overall assay of themes and commonalities that emerged. No themes were presented in the book as such, although some pages had more than one article on the same topic devoted to it. The scrapbook has had a number of custodians and family memorabilia has been added over time.

The connection between Eliza and her interest in the women's movement has been researched, and is included in the *Xantho* exhibition under the title "Steamships and Suffragettes". This study was conducted by Elizabeth Parrott B.A. (Hons) at the Western Australian Maritime Museum when a Curtin University RICH student. Elizabeth's study was titled 'A Study of the life of Eliza Broadhurst 1839 – 1899 and her interest in the Women's Movement of Western Australia'.

### **Eliza, collector and compiler**

It is fundamental to this study to understand why Eliza commenced collecting and compiling these various cuttings into a book and persist despite ongoing daily activities and distractions. It is possible that this unique collecting activity of Eliza's became an important part of her day, a special activity she could perform alone, something just for her to savour and enjoy. In her demanding business and domestic life the creation of this collection must have provided welcome relief. Eliza was a mother to seven children and no doubt a 'foster mother' to the children that boarded whilst at her school. She would no doubt have had hired help, as was common at the time but would have been responsible for the day-to-day administration of school and home.

The book's contents allow us a glimpse into this interesting, hardworking and cultured woman. Eliza quite possibly subjugated her life for her family's needs – as was common at the time. History has long focused on the achievement of men, and been slow to appreciate the contribution of the feminine gender and its place in the larger scheme. By reflecting on Eliza's world we may comprehend her life more fully and better appreciate how the domestic sphere contributes to a family's sense of security and wellbeing.

Broadhurst family births deaths and marriages appear in the beginning of the scrapbook. We know that Florance, her son was custodian of the book after her. He and/or other family members have possibly added to the collection. This is apparent by dates that appear post-1895. Did Eliza send clippings about the family in England to Florance for inclusion into the book? Because none of the clippings are referenced we do not know the dates or origins of any of them. Supposition would have it that they came mainly from West Australian newspapers, and perhaps with other people she may have corresponded with.

There is little mention of any of Eliza's direct relatives, the Howe family. Rather, family efforts have concentrated on collecting items relating to her husband's family. Why, this is not clear. Two of her sisters lived in Perth and ran their own school, so there was ample opportunity for her to have contact and possibly gather information from Australian or Irish relatives about her family. Whatever the reason, the focus on personal / family in the cuttings book is overwhelmingly the Broadhurst family.

Clues about what Eliza wasn't doing emerge from within the scrapbook's pages. Her overt focus on such topics as poetry, painting, theatre and royalty suggest she found great joy in reading, cutting and pasting them into her book, to be later savoured quite possibly because Eliza yearned for more of the 'finer things in life'. Perhaps her way of keeping in touch with this aspect of life helped sustain her despite having little or no access to opera, theatre and great music. We know she had a good education from her father, a schoolteacher and headmaster, was a practitioner in music and the arts, and well as philosophy. Perhaps reading and keeping the articles reminded her of times past - people she may have seen in concert, or met or perhaps followed their career.

We do not know who created the book's title. It may have been Eliza, or it may have been her son Florence or another family custodian. It was not intended for the gaze of the public when originally made.

This document stands as a testament to Eliza's life. Eliza was resourceful and capable. She was deeply involved in her immediate and greater community and a loyal wife and mother. But who was she when she scanned the papers for relevant and interesting snippets and stories then took scissors and glue to include them in her scrapbook for safekeeping?

Did she sit by the light of a lamp at night after the children had been put to bed and the day's work was over, looking over her 'cuttings' and re-reading her entries? Did she have moments snatched between putting out washing on the line, stirring a pot of stew or changing a baby's nappy to pore over the weekly papers for news of the world and decide what was special enough to cut out for keeping?

Did she talk with her neighbours and friends about what new subjects she had found that week that was so interesting that she had to cut them out and keep them? Perhaps Eliza was more private about such matters, and preferred to reflect on subjects that interested her thereby creating a world that no one was privy to. I believe that it is more likely the latter.

What was it about these particular articles that intrigued her so much? Answering questions like this will give us some insight into this enigmatic, interesting and hardworking woman.

### **Family history records**

Broadhurst family births deaths and marriages formed a good part of the collection, along with various documents, articles and paper memorabilia, such as a train ticket and a telegram, and newspaper articles about the Abrolhos and the family business. More study could be done on this topic, however it is not the author's intention to concentrate on the family clippings in this study. One item related to the Howe's, Eliza's family. Perhaps she did not have access to Irish newspapers, or was not overly interested in her own descendants, whatever the reason, it is of interest that she concentrated on her husband's family, not her own or both.

### **Collection themes**

Assessing the subjects Eliza took the time to read, cut out, paste and savour we may better understand this woman. For the study to be accurate as possible I cut out each article's heading, as listed by Sue at the front of the museum working copy. I then sorted each article into themes and this is what emerged:

### **The Arts**

Sorting the items into categories, the majority had a common theme in the Arts, comprising forty-six out of a total one-hundred-and-eighty articles. Eliza's passion for the arts is evident not just through these statistics, we know that she taught and practiced them.

#### Performance

Many items relate to plays, song, music and theatre. This is in keeping with what we know of Eliza's background she was an able musician and gave public recitals. Eliza also recruited people to form a theatre group. Theatre listings are included as well as articles about Mozart, opera singer Madame Patti and Covent Garden are all to be found throughout. Charles' family feature in the cuttings book with musical accomplishments too. One relative was a violinist – Mr A R Broadhurst who graduated as an engineer and played two solo performances at a social evening. Eliza communicated her love of music to children and adults through teaching music and giving concerts. The music book 'Broadhurst Leider Ohne Worte', also donated to the museum demonstrates that the family thought enough of the book to have it leather bound and embossed and has obviously been treasured for generations because of it's good condition.

#### Literature

Eliza took a great interest in the literary world. We could imagine the family library filled with books of various kinds. I believe Eliza would have been a great reader, when she had time to do so. Many people seek solace, wisdom and escape in between the pages of a book. The fact that Eliza took a great interest in other's published works strengthens the argument she would have been a keen reader. In order to properly educate her various child and adult students Eliza would have read widely, and no doubt encouraged others to do



the same. One cutting is titled a 'literary curiosity', which is a story made up of the titles of one authors works. Poems are scattered throughout the scrapbook, as well as a number of articles about Shakespeare and Stratford-on-Avon.

### **Medical**

Twenty-nine or approximately one-sixth of the cuttings relate to medical issues. Perhaps because she had experienced life in a remote area without medical help Eliza developed an interest in medical matters. Perhaps she was just very curious about how the human body worked! This subject forms the second highest score of the collection with a diverse range of topics. They include disease, shonky doctors, unusual medical facts and 'queer names of famous doctors', dinner parties given by a doctor who frequently poisoned his guests, a machine that is an 'automatic doctor', 'pre-natal influence on character', 'the cure for consumption' and a 'recipe for making a surgeon'.

### **Humour**

Eliza must have had a lively sense of humour, as so many of the items have a humorous twist or are cleverly written. There are 'tongue-in-cheek' jokes, jibes, wisecracks and articles that make light of people and situations. Her sense of fun is obvious and that she had a somewhat broad view on many of life's more amusing aspects is apparent.

### **Royalty**

Another cuttings book topic is royalty, with articles about menus, genealogy charts, a cartoon about the Prince of Wales, the Prince visiting Stratford-on-Avon, a royal wedding, 'what it costs to be presented to the Queen' and a window with royal signatures upon it. It seems unusual that an Irish woman would be so interested in Royalty. However, Eliza seems a true English woman following the Royal family and her interest in and practice of the arts. Perhaps living in Australia, a colonial out-post, gave her a love of the Royal family. Whatever the reason it is apparent she was interested in details about them.

### **Deaths**

Deaths interested Eliza, particularly the deaths of prominent people. Professor Huxley, thinker, writer and scientist, actress Fanny Kemble, Christina Rossetti, poet (sister of Dante Gabriel Rossetti, poet and painter), pianist and composer Anton Rubenstein are some of the people whose death she took an interest in.

### **Women of prominence**

Prominent women featured in Eliza's scrapbook collection, and some of them include Beatrice Harraden (writer), Frau Minna Caur (famous), Sarah Bernhardt (actress), Harriet Beecher Stowe (abolitionist), Madame Patti (opera singer),

## Romance

Eliza was a romantic. Another topic that came under frequent scrutiny and was cut to keep was related to romance and love. One illustration is 'The Banknote Valentine' (from the Bank of Love), another is a poem about 'Lovers Seat, Fairlight', 'Valentines – The birth and decay of a Pretty Custom'.



THE WRITER OF THE FIRST VALENTINE—CHARLES  
DUKE OF ORLEANS.

An excerpt from the cuttings book

## Keepsakes and why people collect

Why do people keep articles and items of interest in scrapbooks and what is gained from this behaviour? Firstly, a title attracts the reader's interest. The article is read and a decision made about its worth. Then it is either cut and kept or ignored. The kept article will be put in a keeping place, if not immediately glued into the book. A collection may start as an occasional item of interest kept, then gather momentum and take on a life of its own when more of the same type of item is collected. The owner may be unaware of how, as the collection grows, its importance grows with it.

The worthiness of this collection is evidenced by the fact that it has been carefully kept by Eliza for many years. We know that Florence her son took over the keeping of the book at some point. I'm sure he would have been aware of his mother creating this when he was a young boy or man, and no doubt knew its' importance to her. Taking on the role of initial custodian it then passed through other family members before Mrs Brummitt had custodianship, then donated it to the museum.

The freedom to make unfettered choices is given in Eliza's cuttings book. I cannot imagine that anyone else was involved in reading, cutting out and pasting articles that reside in her book. It had to have been a solitary pursuit. Solitude and focus in an activity like collecting offers the recipient an escape from the everyday and a way to remain sane when all around seems to overwhelm.

Activities such as these give many people pleasure and escape especially, it seems, women. This no doubt helps preserve sanity when 'home duties' have become the be all and end all of one's existence. It has been assumed in times past that a 'woman's lot' was sufficient for her to gain satisfaction from, including raising children and keeping house. For many women it is true that this gives immense satisfaction. For others however, it is essential to be involved in activities other than the purely domestic. An urge to create something that has no connection to the domestic world offers welcome relief. In this world the person (woman) has the freedom to pick and choose what goes where, how much or many of something she wishes to include, when or if to delete or add to her 'project'. These choices are not so vast in the responsibilities of house and home.

Creating a document such as this is a tangible link both to the outer world and between the creator and those who have contact with it at the time of creation and later, reminding them of the hands it has passed through before coming into theirs.

### **Eliza**

Eliza must have had an adventurous spirit to marry Charles and join him in his various ventures, especially leaving the East Coast to pioneer in the north west of Western Australia in the nineteenth century. Charles' unswerving belief in the adequacy of his schemes must have been sorely trying at times, and yet no doubt she must have been attracted to his sense of making the impossible possible when she met him!

For many years Eliza and Charles lived separate lives. He was a businessman involved with his many and varied endeavours in the northwest of the state. Eliza lived in Perth from 1867 onwards, raising the children, running the school and teaching music, maths, English and languages to children and adults. During this time she also took in boarders. As well as

being a scholar she was proficient in music and sociable and cultured. She was a leading figure in drama and music circles. Her home was a meeting place for young society women of Perth. Eliza also attended balls, established a musical group that played at the town hall and was involved in the lives of those around her. (McCarthy : nd)

INAUGURAL

ENTERTAINMENT,



UNDER THE PATRONAGE OF HIS EXCELLENCY

MILOR-GENERAL SIR HARRY ST. GEORGE ORR,  
 KE KCMG, CB, ETC, ETC.

ST. GEORGE'S HALL,

PERTH,

THE GREAT AUCTIONEER

ON  
 THURSDAY and MONDAY,  
 December 1 and 8, 1879, an  
 Amateur Company will per-  
 form the well-known B.A.C.  
 MUSICAL MELODRAMA

THE  
 COLLEEN BAWN,

OR THE  
 BRIDES OF GARRYOWEN,

By Dion Boucicault Esq

ENTIRELY NEW SCENERY, by MR. H. C. PRINSEP,  
 Assisted by MESSRS. J. and H. HOPE

Myra an O'Connell	Mr. MacNew
Harbree O'Connell	Mr. Turner
Kyle Daly (college friend to Harbree)	Mr. F. M. Shaw
Mr. Corrigan (a puff-blower attorney)	Mr. F. Hills
Father Tom (parish priest of the convent)	Mr. A. J. Hillman
Mr. O'More (a musician)	Mr. W. Gray
Danny Mann (haunted by several bad jobs which he has done)	Mr. C. Woodhouse

Mrs. O'Connell (mother to Harbree)	Mr. Headland
Aunt Clara (the Colleen Bawn)	Mr. Price
BILLY O'CONNOR (THE COLLEEN BAWN)	Mr. Willmore
Sheelah (Davy's mother)	Mr. Mackay

Callers, Bird-catchers, Servants, Corporal and Soldiers  
 (Prologue — Mr. H. C. Prinsep)

From The Hillman Diaries – programme cover, Mrs Cregan played by Eliza

I'm sure Eliza's tenacity and strength came from the fact that she had to be self-reliant. When she and Charles arrived in Western Australia's northwest her ability to endure hardships was demonstrated, and again later when she was on her own in Perth running schools, and a boarding house and raising the children with Charles almost always absent. In order to endure hardship many people create their own world and it becomes a place they retreat to. This is what I believe happened to Eliza, and I believe the scrapbook, as fragile and delicate as it is serves as a reminder of the supposed fragility of women (being the 'weaker' sex) and yet their ability to endure and survive through time, despite setbacks and adversity. The endurance of the scrapbook also has the unswerving devotion and commitment of her family stamped indelibly on it's pages. For family to recollect someone from generations past indicates that that person made a strong and distinct impression on the living members of her family at the time she was alive. Word of mouth has ensured that despite having died over one hundred years ago, Eliza Broadhurst is very much alive today in her family (and the public's) memory.

**M**RS. BROADHURST begs to give notice that, on the 3rd June next, she intends opening a **GIRLS' SCHOOL** in Perth. A limited number of pupils only will be taken, so that parents may depend on their children receiving special care and attention. Circulars can be had on application.

It is also intended, if sufficient inducement offers, to open a **PREPARATORY SCHOOL** for Boys under twelve years of age, in which they can be well grounded in English, Latin, and Arithmetic, and French if required.

MRS. BROADHURST will be prepared to receive a few **BOARDERS**, at a reasonable rate.

Holidays—	5	weeks at	Christmas
..	4	..	Midwinter
..	1	..	Easter

Advertisement in *The West Australian*, Tuesday March 4<sup>th</sup>, 1884

### Broadhurst family links to other Maritime Museum displays

Three direct descendants of Eliza Broadhurst have maintained a commitment to the preservation of heritage and its place in the public arena. In a personal communication to the author Jane Brummitt wrote



'My grandfather Florance Broadhurst, Eliza's eldest son set a precedent for donating historic material to the public domain. On 8<sup>th</sup> July 1903 he presented to the Victoria Public Library, Perth the copy he had acquired in London in July 1895, of *Ongeluckige Voyagie, Van Schip Batavie*, published 1647 by Jan Jancz.' (Pers. Comm. May 2003)

Mrs Marjorie Darling communicated with the Perth Public Library and assisted research. Mrs Brummitt has assisted the Perth Public Library (now the Alexander Library) and the Maritime Museum with information and donation of family material for archival and safekeeping. In all, there are four spaces in the Shipwreck Galleries museum with a link to the Broadhurst family. They are the *Batavia* gallery and the *Batavia* section of the Woodblock gallery with excerpts from the book presented to the Perth Public library by Florance Broadhurst. The 5<sup>th</sup> *Xantho* exhibition in the North gallery that houses the *Xantho* engine parts, 'Broadhurst Collection' and the 1872 poster photo of the family. The Upstairs Gallery contains artefacts from another Dutch ship wrecked at the Abrolhos Islands unearthed and donated by Florance whilst in partnership with his father. These were donated to the government, and cuttings in Eliza's scrapbook record that event.

### **Conclusion**

Through the Broadhurst family's care and foresight Western Australian's have a document in the form of a scrapbook that provides clues to the life of a remarkable woman. The cuttings book is a tangible link with a cultured, generous natured, determined individual who demonstrated a great love for the richness life offers through involvement with the Arts at an both an institutional, domestic and personal level in the nineteenth century whilst residining in Western Australia. Eliza Broadhurst has 'come to life' with the interpretation of her choice of cuttings about many wide-ranging topics.

The Broadhurst family was influential in Western Australia in various ways. They included Charles' business interests and Eliza's contribution through educating her family and other adults and children, the performances she gave and the assistance provided to others. It is the authors hope that this work will help 'flesh out' the 'Steamships to Suffragettes' display in the Broadhurst / *Xantho* exhibition and provide a basis for more investigation into the Broadhurst's and their contribution to West Australian history

### **Addendum**

Correspondence from Mrs Jane Brummitt of South Australia was received on May 12<sup>th</sup> 2003. In it was valuable information about the scrapbook's provenance since it left Eliza's hands in 1895, over one-hundred years ago.

This information is included in this study as it is a valuable aid to research and illustrates the movement of the document through time and space. Without provenance, artefacts are nearly useless. Provenance provides richness, understanding and meaning to visitors about artefacts on display, and is also useful for research purposes.

The Broadhurst family treasured this scrapbook. It has been passed down through four generations and now resides in the museum. Through its donation valuable insight is gained into the life of a unique West Australian woman and her family and their contribution to this state's history.

In a letter dated 28/9/98, written in Bournemouth, England, Eliza allots two treasured items to her eldest son Florance (to whom the letter is written) but does not mention the scrapbook and who should be its' custodian. This is possibly because she made it clear to him while still in Australia that the book was entrusted permanently to his care. The items were an autograph book that belonged to Florance's father and a picture in a tin box. This letter (a copy of which I was sent) is the only known one to have survived from Eliza, and whether a family member still has the original has not yet been ascertained. She writes with great affection to her son, and with concern for the family.

Further correspondence was received from Mrs Jane Brummitt mid-July 2003. Mrs Brummitt had generously included another donation to the museum – a book sent to her from Mrs Marjorie Darling in 1985 that had been gifted to Eliza sometime during her life. It is not known who made the gift of the book to her. Inside are the words 'For dear Eliza in memory of the happy hours spent in her society. South Yarra, Melbourne. Those hours are not lost that are spent in cementing affection. For a friend is above gold minions as theatre of the mind.' The book is titled *Poetical Works by Thomas Moore with a life of the author*, was published in 1864, and is a new treasure to add to the growing 'Broadhurst Collection'. Included in the book is a handmade cross stitch book mark with the word 'Andenken' and an image of a dove holding an olive branch, on a backing of green fabric.

Mrs Brummitt's letter also states that the keeper of the original of Eliza's letter, written from Bournemouth to her son Florance, is Mrs Margaret Brinsden of Claremont. Other items of relevance have come to light. They include a copy of a letter written by Reginald Broadhurst (Charles and Eliza's youngest) dated 08.02.1949 sent from 63 Henty Road, Worthing, England to Athole Weldon (nee Clifton) his niece that refers to his mother Eliza '(who)...was a bit of a martinet, but she was always just, so we always knew "which way to jump".'

Eliza is also referred to in a letter written by Reginald's daughter Mrs Gwen Goode dated 02.08.1978 sent from 6/20 Marlborough Road, Bournemouth West, Dorset, England. The letter was sent to Mrs Marjorie Darling of Unit 1, 8 the Crows Nest, Burrendah, West Australia and in it Mrs Goode states 'My

mother had known her (Eliza) slightly, and liked her very much. Father told me she could go to an opera, and on returning home could play the whole thing on the piano from start to finish.'

This new information confirms what the cuttings book suggests: Eliza was both gifted with musical ability and passionate about it, and devoted to theatre and literature. The Thomas Moore poetry book with its flyleaf inscription points to the fact that Eliza loved poetry, particularly romantic poetry. The author of the inscription (the name is indecipherable, but appears to be Tappia or Sophie) and Eliza must have spent a lot of time in each other's company and formed a special bond of friendship.

Gifts and private diary records reveal a lot about what others thought of Eliza, and it is obvious she was highly thought of. The Hillman Diaries record much happy time in her company. We can deduce that Eliza treasured her friendships, and spent time nurturing them. Her family have recorded her thoughts about her, and held (and still hold) her in high esteem.

Eliza Broadhurst was a woman who gave of herself to friends, family and community, a generous spirited, musically gifted lover of books and learning. No doubt a philosopher too, who was well organised and who looked adversity in the eye and carried on, determined to do her work, and do it well. She can be admired for her courage, her many gifts and the hard work she performed, but I think most of all for her love toward others, shown by how esteemed she was, and is.

### **Provenance and custodians of the scrapbook**

**1839 – 1895** Sometime in this period the scrapbook created by Eliza Broadhurst (nee Howes).

**1895 – 1899** Florance Broadhurst (her eldest son) took possession on (probably upon Eliza's departure to England), adds to entries.

**1899 - 1935** Harriet Broadhurst (nee Heslop) retained custodianship of the scrapbook after the death of her husband Florance in 1899. Jane Brummitt stated in her letter of 12/05/2003 that 'Harriet greatly admired her mother in law Eliza and ...the affection was mutual'.

**1937 – 1986** Mary Charlotte Porter (daughter of Harriet and Florance Broadhurst, and mother of Jane Brummitt) retained the book on the death of her mother. Jane Brummitt wrote 'My mother was born eight years after her grandmother died but grew up with a great admiration for her and a great affection for the scrapbook, which she kept in her desk ... (and) ... was always concerned about the fragility of the scrapbook.' (Brummitt pers.comm. 12/05/2003)

**1969** Letter to Mrs Marjorie Darling (dated 14/021969) thanking her for the loan of the scrapbook to the Batty Library in Perth, Western Australia and returning it to her. (This seems to indicate the scrapbook circulated in the family for some time).

**1983** Dr Michael McCarthy commenced research into the Broadhurst's, and wrote to all known family. Received a letter from Mrs Marjorie Darling (Florance's and Harriet's daughter) stating 'as far as I know there are no records of Charles and *Xantho*.' (pers.comm. 21.121983)

**1985** Jane Brummitt donated a copy of the scrapbook to the Alexander Library, Perth. A copy of the scrapbook was also given to her aunt Marjorie Darling of Perth and other family members. (The Broadhurst family ship *SS Xantho* recovered from Port Gregory, Western Australia in this same year and taken for conservation to the Western Australian Maritime Museum).

**1986** A letter from Nancy Lutton of the State Library Service sent to Mrs Brummitt thanking her for the donation of a copy of the scrapbook. (Catalogue number PR 12158). Jane Brummitt (great granddaughter of Eliza) retains the scrapbook on her mother Charlotte Porter's death in this year.

**2001** Elizabeth Parrott uses the first donated museum copy of the scrapbook to research Eliza and her involvement with the women's movement in Western Australia at the Western Australian Maritime Museum.

**2002** Jane Brummitt donated the original 'LITERARY CUTTINGS FROM ALL SOURCES' scrapbook to the Western Australian Maritime Museum. Jane wrote 'I am immensely proud of my grandfather Florance and great grandmother Eliza.' (Brummitt.pers. Comm. 12/05/2003)

**2003** Amanda-Jayne Arnold undertakes a study on the scrapbook's contents

### **Time-line of events in Eliza Broadhurst's life**

- |      |   |
|------|---|
| 1839 | Born 31 <sup>st</sup> October Clonmel, Ireland, ninth of 15 children  |
| 1850 | Eliza's mother (also named Eliza, nee Graham) died. She was Florance Howes second wife. He later remarried. |
| 1860 | Eliza (aged 21) married Charles Edward Broadhurst at Woodford, Victoria.                                    |
| 1861 | First son, Florance Constantine born. Became the scrapbook's second custodian.                              |



- 1862 Second son, Charles Henson born.
- 1865 Eliza and Charles migrate to Western Australia and take up residence in the newly settled remote northwest region.
- 1865 Sarah Eleanor born at Maitland Station, Harding River, the first white girl that was born in the northwest. 'Eliza suffered privations with fortitude, displaying courage when left alone in camp with her infants, she routed a molesting Aboriginal with gun-fire.' (Drake-Brockman 1969)
- 1867 Third son Percival Henry born, Eliza and children arrive to settle in Perth.
- 1868 Katherine Elime, second daughter born. Imprisoned in Holloway Gaol, London as an adult and forcibly fed for suffragette protest.
- 1869 Eliza's father Florance Howes died. He was a schoolteacher and she named her first-born son after him.
- 1871 Fourth son, Ernest Edward born.
- 1872 Ernest Edward died aged 13 months. Family owned ship *Xantho* sank at Port Gregory, WA. Broadhurst family portrait was possibly taken after Ernest Edward's funeral and an enlarged copy of this is currently on display in the *Xantho* gallery titled *The Extraordinary Broadhurst Family 1872* and shows Percival Henry (Percy), Eliza, Katherine Elime, the family servant (unidentified), Charles Henson, Charles Edward and Sarah Eleanor.
- 1876 Fifth son, Reginald Arthur born. As the Principal, Eliza advertises for pupils for a Young Ladies School in Hay Street Perth, teaching English, French, German, Latin, Drawing and Instrumental music and singing. An adult class for French, German and Arithmetic for adults after school hours is also advertised.
- 1879 Eliza (aged 40) performs as 'Mrs Cregan' in a play *The Colleen Bawn* at the Perth Town Hall, and is reviewed having 'well sustained the dignity of the matron' by the *West Australian* 09.12.1879. The *Inquirer* stated 'Mrs Broadhurst took the part of Mrs Cregan, and carried it through with repeated demonstrations of approval.' (10.12.1879)
- 1884 Advertises again for pupils for a Girls' School in Perth and if numbers warranted a Preparatory School for Boys. She was also prepared to receive boarders.



- 1892 Eldest son Florence married Harriet Heslop, also a teacher. Harriet taught in Eliza's sisters' school. Her sisters Mary and Louisa lived in Perth, and did not ever marry.
- 1895 Eliza and Charles retire to live in Bournemouth, England.
- 1898 Eliza wrote to eldest son Florence regarding two items of family memorabilia (neither of them the scrapbook) signing off 'Good bye my dearest son, Ever your loving mother, E Broadhurst.' (Pers. Comm. 28.09.1898)
- 1899 Eliza Broadhurst died at Bournemouth, England aged 60. This was the average lifespan for a woman at that time. (*The West Australian*, 2003:11)

### Recommendations for further research

#### Find out

- Commencement date of the scrapbook (possible cross-referencing with newspapers of the day) and thereby know the age of the book
- If other women of the time did similar activities in compiling scrapbooks and if so what topics did they collect?
- Has anyone done any study on other scrapbooks like this, and if so what were there findings?
- The origin of the articles in the scrapbook ie which papers / magazines / other sources did Eliza collect from.
- Why did she only collect from these sources – was it financial or economy of time?

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