

RHODANTHE
THE PHAR LAP OF THE AUSTRALIAN COURSING WORLD
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In the 11th century, King Canute laid down his Forest Laws of England stating by decree that “*All persons under the degree of a gentleman are prohibited from keeping a greyhound.*”

Joseph Banks owned the first greyhound to course Australian soil. A working dog, she brought down a small 8 1/2 lb (4 kg) male *Kanguru* on the 29 July 1770 on the Endeavour River, where Cook had laid up *HMB Endeavour* for repairs. This was the first of the species seen by the explorers “...*my greyhound took him with ease tho the old ones were much to[o] nimble....*”.

His bitch, Lady, died a week from home on a stool in Banks’ cabin on the 4 July 1771, having spent nearly three years on board. It is believed that George Stubbs painted this kangaroo skin, later mounted in England, for Banks - an iconic Australian image acquired in 2013 by the National Maritime Museum, Greenwich, after its export was blocked.¹

A pair of outstanding Australian sporting portraits of two famous coursing greyhounds – Rhodanthe (Plate 1), winner of the 1883 and 1885 Australian Waterloo cups and the Australian Coursing Club Cup of 1883, and Proserpine, winner of the 1882 Australian Coursing Club Cup - recently passed through my hands. Henry Hainsselin painted these two dogs in Melbourne for their millionaire owner John Wagner, a founder of Cobb & Co in Victoria and the owner and builder of the later vice-regal residence Stonington at Malvern.

The Waterloo Cup was the coursing event to win, run annually in Lancashire, England from 1836 to 2005, attracting tens of thousands of spectators both to watch and gamble. Founded by the 2nd Earl of Sefton and supported by his patronage, the event was held on his land at Great Altcar, while taking its name

1. H.B. Carter *Sir Joseph Banks*, pp. 89 – 90 and J, C. Beaglehole (ed), *The Endeavour Journal of Joseph Banks*, Vol II, p.100.



Plate 1. Henry Hainsselin (1815-86), *Rhodanthe*, oil painting, 45 x 60cm signed and dated 1883. “*Rhodanthe was the most celebrated greyhound of either sex that Australia has produced. She was bred in 1880 by Mr W.B. Rounsevell, of Adelaide, and was by Rebellion - Westeria. She enjoyed the distinction of being the only greyhound that ever won the Victorian Waterloo Cup twice, her victories being accomplished in 1883 and 1885, and amongst other stakes won by her were the Waterloo Purse, Australian Cup, Moonee Valley Champion Stakes, and Ballarat Champion Stakes*”. *The Tasmanian*, 24 March 1894, P 43.

Plate 2a-b. The Victorian Acclimatization Society Medal, showing the various birds, animals and fishes sourced from the Zoological Society of London and imported by memers of the Society into Victoria. Silver, 57mm diam, made by JS & AB W'yon, London, 1868. A pair of hares appear on this medal, bottom right.



2. *The Era*, 31 July 1870, “Mr Lynn and the Waterloo Hotel Liverpool”.

3. Master Mcgrath, lurganancestry.com

from the Waterloo Hotel in Liverpool owned by William Lynn, who coursed his lordships’ dogs. Lynn was also the founder of the Grand Liverpool Steeplechase, later renamed the Grand National.²

Lyn devised the Waterloo Cup as a knockout tournament between 64 coursing greyhounds; generally over three days, it was considered the ultimate test of the coursing dog. Each owner or sponsor paid an agreed amount into the purse which was divided amongst the winners. Master McGrath (1866 – 73), an Irish greyhound the property of Lord Lurgan, was the first British supreme champion winning the cup on three occasions in 1868, 1869 and 1871, thereby becoming a household name in Britain; such was his fame that Queen Victoria commanded his appearance at Windsor Castle.³

The Queen showed considerable interest in greyhounds. Her husband Prince Albert owned and coursed his greyhound Eos (1833 – 44), a dog painted no less than three times by Edwin Landseer (1802 – 73) and sculpted in silver by Garrard, as gifts to Albert from the Queen. The silver statuette is currently on sale for \$US 300,000 in New York (Plate 15). The Queen gave it to Prince Albert on his 21st birthday in 1840.

Coursing in Australia

4. *Border Watch*, 12 Aug 1868, p2.

Coursing was first introduced onto the Australian continent in South Australia shortly after 1860, the greyhounds being coursed against the native wallaby. This free settlement, founded by gentlemen, staged the first ‘Waterloo Cup’ using wallabies as quarry in 1868,⁴ almost exactly 100 years to the day since *Lady* boarded the *Endeavour* at Portsmouth.

5. *ADB*. William Lyall from Van Diemen’s Land visited Port Phillip in 1839 acquired Yallock station in Westernport Bay in 1859.

6. *Geelong Advertiser* 26 Feb 1861 p2.

Coursing could become recognised as a properly regulated competition sport only with the importation of the hare, an animal with a very large heart giving it tremendous speed and acceleration. William Lyall (1821 - 88)⁵ was the first person to import hares into Australia, to breed them on his property at Port Phillip interestingly named Harewood; by 1862 they were thriving. A founder of the Acclimatization Society of Victoria, which aimed to introduce foreign “animals, birds, fishes and vegetables”,⁶ he imported in addition, Hereford cattle, Cotswold sheep, deer, pheasant and partridge into the infant colony.

In 1859, Thomas Austin at ‘Barwon Park’ had earlier landed two pairs of hares and 24 rabbits; the two female hares died immediately on arrival during a heatwave. As a result another pair had to be sent out in 1862 on the *Great*



Plate 3a-b. The medal of the Zoological Society of London, made by B Wyon in 1826 after a design by Thomas Landseer, silver, diam 77mm. Author's collection.

Britain. Unlike rabbits, the main problem regarding the successful importation of hares was keeping the nervous and notably shy animals alive on the long sea voyage in which they had continuous close contact with humans. If the cage was uncovered, the hares either killed each other or died of fright.⁷

The Acclimatization Society of Victoria (Plate 2a-b), under whose auspices the hares were imported, was founded in 1861 and noted in its second annual report for year ending 30 June 1863 that they had imported five hares from the Zoological Society in London (Plate 3a-b) and that they had released four of these on Phillip Island. Two years later, their fourth annual report stated that the number on the island had increased rapidly to 200. As a result, the Society began the distribution of the animals throughout Victoria, where they soon survived in sufficient numbers to permit coursing.⁸

One of the first clubs formed in Victoria was the Victoria Coursing Club (VCC). On 28-30 May 1873, the VCC held the first public coursing meeting with hares as the quarry on the Clarke estate, Rupertswood at Sunbury. The Rupertswood foundation stone was laid over a year later in August 1874. The success of the venue, the wealth of its owner and the quality of the coursing saw the sport, as in Britain, almost immediately become “*the religion, the chief vital interest of most of the Victorian well to do.*”⁹ As a result, by 1876, coursing clubs had been formed in Kilmore, Echuca, Sandhurst, Melton, Hamilton, Clunes, Ararat and Essendon.

On 7 May 1877, delegates from all these clubs met at the offices of the Victoria Coursing Club at Scott’s Hotel in Melbourne. The object of the meeting was to consider the advisability of forming a National Coursing Club of Australia:

On the motion of Mr. W. McCulloch, seconded by Mr. F. Woodhouse it was proposed that the formation of such a club [an Australian club] would promote the interest of the sport in the Colony, inasmuch as that any disputes that might arise could be settled in Australia, thus saving the delay occasioned by having to wait for the decisions of the English National Club.¹⁰

The well-known animal painter Fredrick Woodhouse Snr. was on the initial VCC committee, so from the start this breeder and courser of greyhounds was closely involved in the sport. In 1874, Woodhouse drew the first known view of an Australian Waterloo Cup meeting: *The Deciding Course for the Cup.* (Plate 4).¹¹ The event was again held in the open paddocks of the Clarke estate at Sunbury and the Woodhouse line engraving shows the final course between William

7. E Rolls *They All Ran Wild*, pp.345 – 375. Rolls assessed the work of the Acclimatization Society succinctly a “there was never a body of men so foolishly, so vigorously, and so disastrously wrong” (p 210).

8. Rolls p. 348 – 349.

9. Rolls p. 358.

10. *Australian Greyhound Stud Book* Vol 1, 1940.

11. *Australasian Sketcher* 5 Sep 1874.



Plate 4 (above left). Frederick Woodhouse Snr (1820-1909), engraving of the second Waterloo Cup coursed on Clarke's Sundbury estate, Victoria, from the *Australasian Sketcher* 5 September 1874.

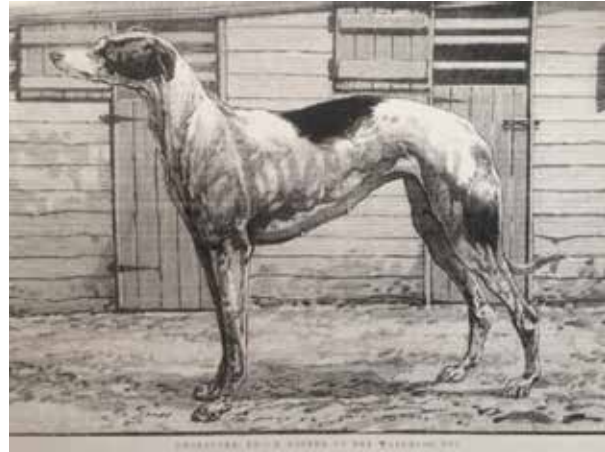


Plate 5 (above right). Rhodanthe, twice winner of the Waterloo Cup, engraving by Samuel Calvert taken from an unknown painting or drawing c 1882 *Illustrated Australian News*, 5 August 1885 p 117 & 122.

McCulloch's Royal Water and John Wagner's Sandy just before the kill. Sandy lost on this occasion but won the event the following year. This imported dog, a son of the famous Master McGrath, later died from of a snakebite, "received whilst out at exercise at Pericoota", a property on the Murray River near Moama jointly owned by John Wagner and Alexander Robertson,¹² who with his brother Colin were all partners in Cobb & Co.

Soon unlimited commissions were being placed in the 'Old Country' for further imports; money was no object in procuring the very finest greyhounds. Over £10,000 was distributed in stakes throughout the season and it became possible to back a greyhound in the Waterloo Cup for fabulous sums.

12. *Australasian* 7 Dec 1878 p 13.

In 1881 a new event, the Australian Cup, under Plumpton rules and the auspices of a now fully functioning national body - the Australian Coursing Club - took place for the first time on an enclosed ground created alongside the mansion house on the Chirnside's Werribee estate. Due to a lack of experience in training the captured wild hares, the animals were weak and a terrible slaughter took place within the newly enclosed ground.

13. *Ballarat Star* 19 July 1882 p 4 listing all the purchasers, the dogs and their price.

14. *Adelaide Observer* 28 Jul 1883 p 18.

The year 1882 saw the disposal of the Hon. W. B. Rounsevell's South Australian kennel at Tattersall's Horse Bazaar in Melbourne. Many bargains were secured, but one of the greatest was Rhodanthe, purchased by John Wagner for 76 guineas; James McCulloch purchased her sister Reseda for 80 guineas.¹³ The sporting artist Fred Woodhouse Snr painted both dogs in a double portrait commissioned by Rounsevell before the sale as a memento of ownership.¹⁴ Like Wagner, Rounsevell was a coaching pioneer, his South Australian firm being purchased by Wagner's Cobb & Co on 1 December 1866. Before he sold his kennels, he was the leading coursing identity in Australia; his 58 dogs fetched £1,650.¹⁵

15. *Register* 19 Jul 1923 p 7.

This now missing Woodhouse painting was exhibited at the Prince Albert Hotel, Adelaide, Rhodanthe being lauded as:

16. *Express and Telegraph* 24 Jul 1883 p 2.

.... her graceful intelligent head, her deep chest, powerful thighs and hocks, muscular slanting shoulders, straight forelegs and good feet, show what high class breeding can effect in the greyhound and how beautifully she is made for speed as well as having unusual powers of endurance....¹⁶

In 1924, *The Register* noted that “Mr Arthur Lee, landlord of the Napoleon Hotel in Adelaide, had become the owner of five paintings of great historical value”¹⁷ from the collection of the late Hon W. B. Rounsevell painted by Mr Woodhouse: Rondelitia and Rever; Rhodanthe and Reseda; Rosy Fawn and Rupee; Rippling Avon and La Rapide; and Rebellion and Red Hand II. Rounsevell’s dogs’ names all commence with the letter ‘R’.

Another contemporary image of Rhodanthe is the titled print (Plate 5) which visually identifies the dog in the placement of her black patches. In 1883, the artist Henry Hainsselin painted two individual portraits of Wagner’s prize dogs, Rhodanthe and Proserpine (Plates 12 - 13). This print indicates that the two Hainsselin greyhound portraits had been placed prior to their auction in 1984 in the wrong frames. The fact that the paintings are interchangeable between identical frames confirms that they have always been a pair.

The 1882 coursing season was the most successful to date. The Waterloo Cup was held at the now fully enclosed ‘Oval’ under Plumpton rules at Rupertswood, Sunbury, completed at the owner’s munificent expense with the enclosed ground being coursed for the first time in June 1882.¹⁸

The Rupertswood ground remained enclosed and hosted the famous cricket match between Ivo Bligh’s English XI and Clarke’s Rupertswood XI held just before Christmas 1882. This match resulted in Lady Clarke giving a silver vessel to the English captain as a Christmas present containing, in part, what is believed to be the burnt bails from the stumps, thus giving birth to the trophy and the Ashes.

The Australian Coursing Club and its members stood behind the Chirside brothers Thomas and Andrew as they promoted their rival event, the 1882 Australian Coursing Club Cup coursed at Werribee to considerable plaudits:

So far the results have been most satisfactory, as the late meeting shows and if the members of the Australian club can always carry out their meetings after the same style as the one under notice a brilliant career for the club may be safely predicted.¹⁹

John Wagner’s Proserpine won the Australian Cup at Werribee and more prize money - £521 - than any other Australian coursing dog in the year of 1882.²⁰ His kennelmate Rhodanthe won the cup in 1883.

Wagner was the most successful Australian greyhound owner of the golden years 1873 to 1885, winning three Waterloo Cups; with Sandy (1875), Miss Walker (1876) and Rhodanthe in 1883 and three Australian Cups; with Styx (1879), Proserpine (1882) and Rhodanthe in 1883.

A Canadian, Wagner had arrived in Victoria in 1852 from the Californian diggings bringing with him a number of American “waggons” with which he immediately started a coaching and carrying business to Bendigo and other Victorian diggings. This business as Robertson, Wagner and Co, later traded as

MONDAY, 12th NOVEMBER.
IMPORTANT SALE
OF
GREYHOUNDS.

CAMPBELL, PRATT and Co. are instructed by Messrs. Wagner and Fanning, on account of retiring from coursing, to offer at hirk's Bazaar, on Monday, 12th inst., at 11 o'clock,
The whole of their valuable stud,
Including
RHODANTHE, winner of the Australian and Waterloo Cups
PROSERPINE, winner of the Australian Cup, Ballarat Champion Stakes, &c.
FARDERHOUGHIA, runner up for the A.C.C. St. Leger and divider of the Tasmanian Plate.
BROOD BITCHES.
Peerless Belle, Fadette, Fatiniska, Fassifern, Faultless and Cushla.
SAPLINGS.
By Capital from Fascination, by Fadladeen from Fataniska and Fadette, by Fakenham from Fassifern, by Registrar-General from Elsa.
Running and stud dogs.
Horses and dog van, leading straps, rugs, &c., &c.
Catalogues can be had on application.

Plate 6. Newspaper listing of the sale of Wagner and Fanning’s Kennel, on 12 November 1883, from *The Australasian* 10 November 1883 p 3. Fanning’s dogs appear to be always prefixed with ‘Fa’ such a Fardenhougha, Fascination, Fadladeen, Fataniska, Fadette Fakenham and Fassifern. This suggests that Fanning was a breeder rather than a buyer of dogs, hence the partnership.

17. *Register* 3 Oct 1924 p 3.

18. *Weekly Times* 24 June 1882 p 4.

19. *Ibid.*

20. *Australasian* 9 Sep 1882 p 12. Skiddaw covers the season’s coursing winners, their owners and the prize money won by every competing dog.

21. C Lavery, *Australian Colonial Sporting Painters, Fredrick Woodhouse and Sons*, Sydney 1980 p 86-87.

22. <https://shrubsole.com/news/?p=44> A Royal Gift: A Victorian Antique English Silver Model of the Greyhound Eos. We bought this beautiful little statuette because it was such a beautiful little statuette—jewel-like in its level of detail, and surviving in a pristine state. How we discovered its true history is a tale of ignorance, folly, and laziness (other people's, of course) as well as connoisseurship, curiosity, and a healthy dose of luck (also, in fact, other people's). To make a long story short: it was sold at auction with the wrong date, and with no mention of the name stamped on the base. That name is Cotterill, for Edward Cotterill, chief sculptor for Garrard, the Royal Goldsmiths. As all the silver world knows, the Garrard Ledgers survive and are stored at the Victoria & Albert Museum. There, anyone can learn if an object marked by the firm is recorded, and see for whom it was made, how much it cost, etc. Fortunately for us, anyone looking for this statuette in the ledgers would have been stumped, because of the date's being wrong. Once the date letter was correctly read, the entry in the Ledgers was easy to find: A model of a greyhound in silver on a black stand—40 oz —£42 5s With case (morocco leather with 2 gold buttons, lined in silk velvet)—£4

What was most exciting was the patron: the sculpture had been ordered by Queen Victoria. Moreover, it was not any old greyhound—it was, and is, a brilliantly accurate sculpture of Eos, Prince Albert's beloved pet. Victoria had commissioned it as a present for Albert's twenty-first birthday. They had been married six months, and this was the first birthday Victoria had shared with him. In her private journal, she notes how pleased he was with the gift. So, in addition to being a beautiful little statuette, this is a beautifully meaningful token of one of history's great love stories, and attests to the true love and thoughtfulness that animated that remarkable marriage from its earliest days.



Plate 7. Edwin Woodhouse (1858-1922), portrait of Mr William Cooper's three imported greyhounds, Kingfisher, Capri and Rent Charge, oil on board, 33 x 50 cm. Though they cannot be individually identified, the dogs were coursed against John Wagner's Rhodanthe in the 1883 Waterloo Cup.

Cobb and Co when the partners acquired the Victorian share of the Cobb and Co business, becoming a household name throughout the state and Australia.

The first act of the momentous 1883 coursing season took place at the Athenaeum Hall on July 17, when the Victoria Coursing Club held the time-honoured banquet:

Nearly 100 guests sat down to dinner, and the company included most of the leading coursers from Victoria, New South Wales, South Australia, and Tasmania, in the absence of Sir. W. J. Clarke, the President, Mr. Harvey Patterson presided. At the call of the card Kingfisher was favourite at 7 to 1, but his kennel companion, Rent Charge, pressed him hard at 100 to 14, taken and offered. Last year's winner, Capri was in demand at 10 to 1, while Milford receded to 100 to 8, which figure was offered and accepted at the finish.

A portrait by Edwin Woodhouse of three of the favourites, the imported dogs Kingfisher, Capri (sired by Canute) and Rent Charge belonging to W Cooper of Sydney survives (Plate 7).²¹ This painting should be compared for quality with the remarkable paintings by Hainsselin of the Waterloo Cup winner Rhodanthe (Plate 13)²² and Wagner's other leading greyhound, Proserpine (Plate 12).

Hainsselin had exhibited for eleven years at the Royal Academy in London and was a distinguished if little known artist during his years spent in Australia. His unusual self-portrait as a fencer is indicative of his ability to capture in paint the character of the sitter (Plate 10).

Published in 1846, G H Haydon's book, *Five Years' Experience in Australia Felix*, was:

....ornamented by several lithographic drawings of scenery and of the Aborigines, after illustrations by Henry Hainsselin, from sketches by the author. This kind of secondhand sketching has always appeared to us as

liable to great misrepresentation of facts; and so far as we can judge, some of the drawings in this volume must be greatly exaggerated, ... [and] ought to be free from defects of the kind alluded to.²³

23. *SMH* 26 Apr 1847 p 2.

Perhaps this connection with Haydon in England provided the filip that propelled Hainsselin into Melbourne on 11 September 1853. He immediately set out for the Ballarat goldfields, later moving on to Beechworth and then joining the rush to Rutherglen where he finally settled (Plate 11). He is said to have traded in everything from second hand mining plant to photography.

In 1874, two of his portraits of prominent Melburnians are discussed in the local Beechworth press. The report, quoted in full, gives an important description of Hainsselin's methods of developing the accuracy of his paintings using his ability as a photographer:

Portrait Painting - Our Rutherglen correspondent writes: - Some months, since our talented local artist, Mr. Henry Hainsselin painted a portrait in oils, of his lordship the Bishop of Melbourne, which was very greatly admired by all lovers of art who visited Mr. Hainsselin's studio for the purpose of seeing it, and was pronounced to be a most excellent likeness of his lordship. Lately this gentleman has painted a portrait of His Excellency Sir G. F. Bowen which has been very favourably noticed by the Press. I forthwith forward you extracts from the Gipps Land Times, and from the Gipps Land Mercury. From the Gipps Land Times, Tuesday, July 28th. 'A portrait in oils of His Excellency Sir G. F. Bowen is now on view at Mr Cornell's establishment, in Foster-street; it is from a photograph taken and transferred to canvas by Mr Cornell; the painting being by Mr H. Hainsselin, who has succeeded in producing a striking and faithful likeness, the expression being well preserved, the colouring natural, and the general filling in, so attended to that no part of the picture is sacrificed for the sake of effect in another. Lovers of art should not miss the opportunity of viewing it' - From the Gipps Land Mercury, Saturday July 25th: - An excellent portrait of the Governor, painted in oils by Mr. Hainsselin [sic.], is now on view at Mr Cornell's studio, Foster Street. The portrait was painted from an enlarged photograph taken when the Governor was in Sale.²⁴

24. *Ovens & Murray Advertiser* 11 Aug 1874 p 2.

In 1878, Hainsselin returned to Melbourne, establishing himself at Buxton's Art Studio in St Kilda as an art teacher. In 1883, he exhibited his enamel work on earthenware - a bust of Beethoven and another after Rembrandt; the first prize for painting was won by Emma Minnie A'Beckett (later Boyd).²⁵ Despite this,

25. *Age* 24 Dec 1883 p 7, *Leader* 29 Dec 1883 p 7.

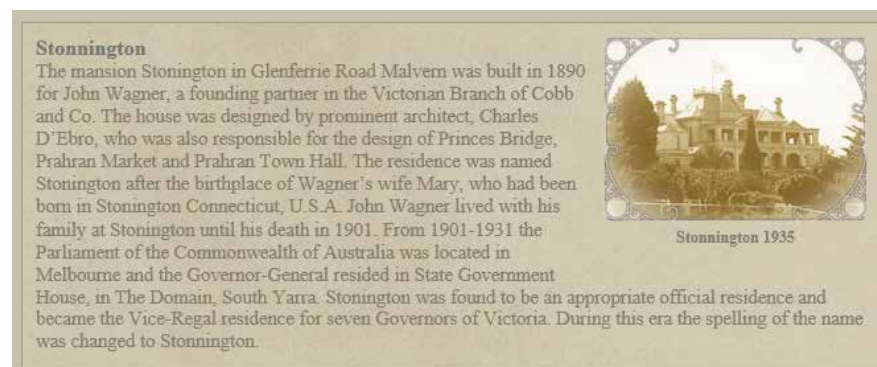
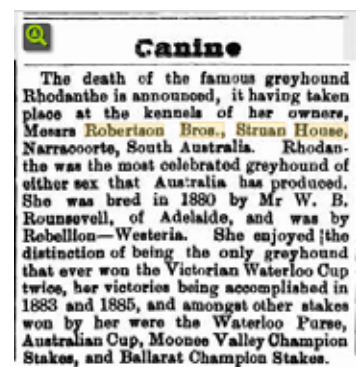


Plate 8 (above). John Wagner built Stonnington in 1890. Plate 9 (right). It is most unusual for a racing dog to receive an obituary, published in *The Tasmanian*, 24 March 1984 p 43.



26. J Kerr (ed), *The Dictionary of Australian Artists Painters, Sketchers, Photographers and Engravers to 1870*, p 337.

27. Mervyn Ruggles "Paintings on a Photographic Base" *Journal of the American Institute for Conservation* 1985, vol 24, no 2, pp.92 – 103, a defining history of this little understood subject, writes: "Towards the latter part of the 19th century, some artists advertised themselves as 'artist-photographers,' reflecting the aura of prestige of photography. Methods were found to photo-sensitize the canvas surface on which the enlarged portrait was projected and fixed. The artist then applied paint directly on the image. The finished art work would later be varnished and placed in an ornamented gilt frame. Frequently, these paintings are not easily recognized as being based directly on a photo image..."

The photographic camera was a development from the portable camera obscura....

Many professional artists advertised themselves as artist-photographers in order to get a share of the prosperity of this new wave. Artists like Eugène Delacroix, Edgar Degas, Gustave Courbet, Edvard Munch and many others used photographs to compose paintings or to make direct copies; just as portraits of Abraham Lincoln were painted directly from photos as models, by Thomas Sully in 1864'.....

In the early days of daguerreotype portraiture, Queen Victoria asked Alfred Chalon (1780–1860), the fashionable French miniature painter, whether he was not afraid that photography would ruin his profession. "Ah, non, Madam," he replied, "photography cannot flatter!".....

Philadelphia Photographer magazine of June 1868 notes Isaac Rehn's patent for sensitizing a canvas surface was described under the title of "Solar Printing on Canvas." The process consisted of coating the canvas with a mixture of zinc white, egg albumen, ammonium chloride and silver nitrate. This solution was brushed over the canvas, which was exposed under the negative in the enlarger. The image was fixed with sodium thiosulfate in the normal manner. Albert Moore had a photography business at 710 Arch Street, Philadelphia, advertising the fact that he would print photos on paper or canvas from negatives supplied by clients.



Plate 10 (left). Henry Hainsselen (1815-1886), Self portrait. Photograph courtesy of the Plymouth City Council Arts and Heritage. Baptised Devonport England 20 April 1820, studied under Jan Willem Pieneman at the Amsterdam Academy, exhibited Royal Academy London every year from 1843-1853, emigrated to Melbourne and lived in Victoria from 1853 to 1886. Hainsselen returned to England in 1886 where he exhibited at the Manchester City Art Gallery while living in Warrington, Lancashire. Plate 11 (above). Reverse of Henry Hainsselen's carte de visite.

examples of his Australian work in either photography, on paper or on canvas²⁶ are extremely rare. Yet his portraits of the coursing greyhounds Rhodanthe and Proserpine are two of the finest, if not the finest, surviving 19th century Australian sporting paintings.

That they are infinitely more skilful and expressive than the greyhounds painted by members of the more famous Woodhouse family is because Hainsselen was a practicing "artist-photographer". He could guarantee the accuracy of the final paintings of the owner's precious greyhounds; this gained him the patronage of Wagner, rich and determined to have only the best. As a working photographer Hainsselen possessed the cutting edge skill of transferring these carefully posed images to canvas. Then unlike most photographers, he had the ability to paint the portraits superbly using a previously completed colour sketch for reference.²⁷

Hainsselen may have had a proclivity for painting dogs. His watercolour sketch, *Prospector's Hut Balaarat*, painted soon after his arrival shows a dog watching intently outside the hut. Hainsselen wrote verso 'observe the countenance of the noble animal at the door, who seems to be fully aware of the importance of his position.'²⁸

Rhodanthe the winner of the Waterloo Cup in 1883 and 1885 and the Australian Cup of 1883.

On 28 July 1883 it is recorded that:

Sixty four dogs were nominated at a cost of £25 each; winner £500 and silver collar presented by the club; second £200; third and fourth £50 each; four dogs £30 each; eight dogs £20 each; sixteen dogs £10 each. Two special trains were required to convey passengers to the Clarke's newly created Oval using their private station on the railway line constructed to the estate. The attendance was the largest yet seen on an enclosed Plumpton coursing ground. The 64 candidates comprised the elite of the greyhound world, Gossoon, Kingfisher, Milford, Capri, Proserpine, Rhodanthe, Lady Maryborough, Miss Risy and Captively. All were drawn close together, making the task of selecting the winner a difficult one. After magnificent coursing, the winner proved to be Rhodanthe, named by Mr Crosbie a white and black bitch by Rebellion – Wisteria. To secure the trophy this 49 lb. bitch had to defeat Cowslip II, Proserpine, Queen



Plate 12. Henry Hainsselen (1815-1886), *Prosperine*, oil painting, 45 × 60 cm signed and dated 1883. Photograph in author's collection.



Plate 13. Henry Hainsselen (1815-86), *Rhodanthe*, oil painting, 45 × 60cm signed and dated 1883. This portrait has been transposed from the other identical frame, proving the portraits to be a pair. Rhodanthe's distinctive markings seen in the engraving plate 5 confirm and identify Rhodanthe. Provenance: Sold Joel's Melbourne August 1984, lot 1075 in their original gilt frames and slips, \$26,000. Photograph in author's collection.

28. H Hainsselin, watercolour on buff paper, (*Prospector's Hut*) *Balaarat*, c1853-54, State Library of Victoria, acc. no. H83.106; S Miller, *Dogs in Australian Art*, Adelaide, Wakefield Press 2016 p 5.
29. *Sydney Mail* 28 Jul 1883 p 171; see also *Weekly Times* 28 Jul 1883 p 5.
30. Edward Fanning (1848–1917), Eton and Trinity College Oxford, arrived Melbourne 1871 to become a partner in Fanning and Nankivell & Co; his purchase of Macknade Station in Queensland in 1882 brought him undone; ADB qv Fanning, Edward. Fanning became Wagner's partner in Rhodanthe and Proserpine in March 1883.
31. *Sportsman* 14 Mar 1883 p 4.
32. *Australian Town & Country Journal* 17 Nov 1883 p 33.

Bee, Capri, Legerdemain, and Shrewd Girl. This made Mr. Wagner's third Waterloo Cup victory. The first was in 1875, when Sandy nominated by Mr. Watson, was successful. The second was two years later, when Miss Walker was named by Mr. J. Grace. No previous Waterloo Cup contained so many first-class greyhounds and though the stake fell to one of best greyhounds ever bred in Australia, no great coursing event in the colonies ever witnessed the downfall of so many high priced and first class dogs. There was no more consistent performer than Rhodanthe in the 64 entries, she in her career having won 21 out of total of 23 courses...²⁹

Rhodanthe went on to complete the double by winning the Australian Cup for Wagner with his new partner, the dog breeder Edward Fanning.³⁰ They became the leading owners for 1883, winning £1,268, while the Hon. W. McCulloch was second with £1,110.

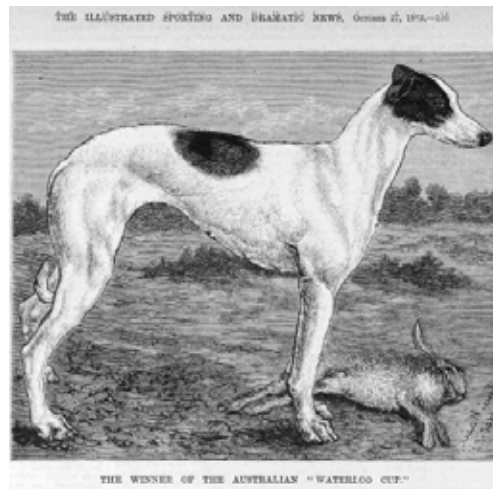
The 1883 Waterloo Cup is very well covered in long articles in contemporary newspapers but one in *The Sportsman* written by the "*The Norwood Kenne*", gives a rare behind-the-scenes look into the workings of the partners' kennel and gives a fine individual description of their dogs concluding:

The whole place was as clean as a new shilling and I left the kennel thoroughly satisfied that the conjunction of forces by Messrs Wagner and Fanning will lead to some big results before the termination of the present meeting.³¹

Wagner and Fanning sold at auction their kennel after a partnership of only nine months in November 1883 (Plate 6) as Wagner went abroad to investigate the sources for the creation of his new house Stonington, now Stonnington, at Malvern.

Rhodanthe and Proserpine were sold to different owners; Mr J. W. Crosbie paid 290 guineas for Rhodanthe and a Mr Malpas 150 guineas for Proserpine together with her litter of five pups sired by Rebellion.³²

For only a very short while in the first two months of 1883 did the two dogs definitely have the same owner in John Wagner. From March to November 1883 they were jointly raced and kennelled in partnership but probably not jointly owned by Fanning and Wagner. This would suggest that the paintings have



always been together and that Henry Hainsselin painted them for Wagner out of his winnings in that momentous year. Fanning was heading into a serious financial crisis in Queensland and appears from the sale notice to be the kennel owner and a breeder of dogs that commence with the letters 'Fa'.

Frederick Woodhouse Snr., a fellow owner, breeder and courser had painted Rhodanthe the previous year for Rounsevell and his son Edwin had painted

Plate 14. Engraving of Rhodanthe from the *Illustrated Sporting and Dramatic News* published in London 27 October 1883. The signature seen here in reverse is for the celebrated animal artist Louis Wain.

the imported opposition to Wagner for the 1883 cup (Plate 7). As a result Wagner may have seen the Woodhouse family as his opposition.

Wagner is remembered in Melbourne for his creation of the magnificent house now Stonnington in Malvern (Plate 8) the house in which these two Hainsselin dog portraits had probably hung.

I have been unable to trace any connection between the artist and the patron but perhaps Wagner and Hainsselin had become acquainted through the transportation of goods to and from Melbourne, when Hainsselin ran his former business at Rutherglen. As a professional photographer (Plate 11), he could take his time over painting the final image and its obvious superb accuracy is the result of his photographic skills.

Rhodanthe was drawn from a photograph by Louis Wain for use as an illustration in *The Illustrated Sporting and Dramatic News* published in England on the 27 October 1883; her fame as a coursing dog had spread around the world (Plate 14).

Now the Phar Lap of coursing and an internationally famous dog despite her age in her fourth season, she went on to win a second Waterloo Cup for her new owners and as a result her courage, beauty and virtue were further extolled:

What shall be said of Rhodanthe the dual heroine of 1883 and 1885? Verily she is the greyhound of the century and a veritable queen of the Australian leash. For a fourth season greyhound to win the Waterloo Cup is of itself a marvellous and unprecedented feat ... Rhodanthe's victory of 1885 was if anything more brilliant and decisive than her initial triumph in 1883. No conquest could possibly have been more complete for she not only led each of her six consecutive opponents, but likewise outworked and outstayed them ... venomous and jealous as of old and singularly destructive with her teeth ... she cut down her adversaries one and all.³³

On her retirement Rhodanthe was subject to a detailed and glowing biography giving her breeding, listing her races, victories and prize money.³⁴

In a rare event for a dog, her passing was remembered with an obituary in 1894³⁵ (Plate 9). No mention was made of the silver collar presented by the VCC to Rhodanthe as the winner of the 1883 Waterloo Cup; unfortunately during my fifty years of interest in Australian silver it has yet to cross my path.



33. *Leader* 25 Jul 1885 p 19.

34. *Leader* 11 Sep 1886 p 21.

35. *Tasmanian* 24 March 1894 p 43.

Plate 15. R & S Garrard, (Edward Cotterill sculptor), *Eos*, silver, length 25 cm, 1840. Queen Victoria commissioned this sculpture from Garrards and gave it (and a Field Marshal's baton) to her husband Prince Albert on his 21st birthday, 26 August 1840.