PHANFARE

PHA NSW

Contents

Cover Picture: Beaverdam Creek Historic Roadways District Loudon County, Virginia, USA

This edition of *Phanfare* has been prepared by the Eclectic Collective – Rosemary Broomham, Rosemary Kerr, Christa Ludlow and Terri McCormack

Heritage Matters

New South Wales Heritage professionals have nominated Historical Cemeteries and Burial Places and the Millers Point-Dawes Point Village with eight other choices as this year's focus for the national Heritage at Risk program.

Sydney's Lord Mayor Clover Moore has left the Board overseeing the redevelopment of the former container site Barangaroo and joined the National Trust and other local government representatives in protest against the current proposal. The public meeting on 19 October was well attended and another Sydney protest meeting will be held on 19 November. Meanwhile, to obtain an accurate assessment of the scale of the Lend Lease proposal and the effect it will have on Darling Harbour and the surrounding buildings, visit the model on display in Town Hall House. Barangaroo is not so much an example of heritage at risk as a risk to heritage.

One can forgive the cynicism expressed in a recent letter to the *Sydney Morning Herald* on 30-31 October.

We can protest and complain all we want against Barangaroo but I am pretty sure they will build it anyway.

We protested aginst the Toaster; they built it. We protested against the desalination plant; they built it. We protested against Fox Studios; they built it.

So much for democracy.

Michael Thomas Braddon (ACT

President's Page

As this is my first President's Page since the election of the new Management Committee at the AGM in August 2010, I would like to take this opportunity to thank the outgoing committee members for their dedicated work over the past few years. They are Virginia Macleod (former President), Christine Cheater (former Vice-President), Jodi Frawley (former Secretary) and Susan McClean.

The newly elected members of the Management Committee for 2010-2011 are Michael Bennett as Secretary, and Emma Dortins and Stephen Gapps as Executive Members. Zoe Pollock is now the Vice-President and Christine Yeats continues as the Treasurer. We are all looking forward to an exciting year ahead.

The PHA NSW continues in its role to advocate for the role of public and professional history. To this end, one of my first duties on taking up the presidency was to represent the PHA NSW at a Colloquium hosted by the Australian Centre for Public History at UTS. The two day colloquium featured a range of papers which investigated new directions in public history, all of which generated lively discussion among participants. I will circulate the paper I gave at the colloquium to PHA NSW members at a later date.

In October 2010, another of our members Anne Claoue-Long prepared a submission on behalf of the PHA NSW in response to the proposed Australian National History Standards Statements. The standards had been prepared as part of the Australian Learning and Teaching Council's (ALTC's) Academic Standards Project. More information here: http://www.altc.edu.au/standards

At the NSW Premier's History Awards announced on 26 October 2010, PHA NSW member Pauline Curby won prizes in two categories. The first was the NSW Community and Regional History Prize for her publication on the history of the Randwick LGA. Her book embraces the history of area's local industry, sporting identities, suburban growth, crime, and the ongoing relationship between the area's Indigenous and European residents.

Pauline was also the recipient of the NSW History Fellowship, and her project will research changing attitudes to capital punishment in NSW between 1915 and 1939. It is fantastic to see the work of professional historians like Pauline being recognised in this way.

And finally, we have two events coming up before the end of the year.

Mark your diaries for the next CPD session scheduled for Tuesday, 16 November 2010, which is to be held at the State Library of NSW from 6.30pm onwards. Dr Keith Vincent Smith will lead a tour of *Mari Nawi: Aboriginal Odysseys 1790-1850*, an exhibition he curated which focuses on Aboriginal explorers in Colonial Sydney and NSW. More details here: http://www.sl.nsw.gov.au/events/exhibitions/2010/mari_nawi/index.html

The PHA NSW Christmas Party is to be held at History House on Thursday, 9 December 2010, with more details to follow.

I look forward to seeing you at both these events, but in the meantime, please feel free to contact me if you have any questions or concerns about the PHA NSW, or if you have any matters you would like to notify other members about.

Laila Ellmoos, President PHA NSW

'Driving on 'Hallowed Ground':
Historic and Scenic Byways in Virginia and Maryland

In September I was privileged to attend and present at my second *Preserving the Historic Road* Conference. Held biennially, this year's Conference took place in Washington D.C. One of the most enjoyable aspects of these conferences is the opportunity to participate in 'mobile field workshops', which feature tours with local preservation experts along some of the less travelled routes in the region, seeing first-hand efforts at managing the conservation of historic and culturally significant routes with the demands of modern motor traffic. This time I took part in two workshops, the first along the historic byways and picturesque rustic roads of Loudon County, Virginia and Montgomery County, Maryland, including the intriguingly named 'Journey Through Hallowed Ground Byway'.

My road trip began with a slow and painful exit through heavy traffic from Washington D.C. via the Capital Beltway, which has encircled the city since the mid-twentieth century. Designed to ease traffic congestion, the Beltway is now the subject of much conjecture as it has also fostered suburban development in nearby Maryland and Virginia, exacerbating traffic pressures over the years. Yet before too long we entered what seemed like a world far removed from urban D.C. – semi-rural Loudon County, in the Piedmont region of northern Virginia.

The first leg of the tour took us along US Route 50, which runs from Ocean City, Maryland to Sacramento, California and ranges from two, four or six-lane highway to multi-lane interstate. In the Virginia Piedmont region, however, it is a two-lane road, known as the John Mosby Highway, named for Confederate Colonel, John Singleton Mosby, whose soldiers lived and fought here during the Civil War. The route follows an original Indian trail that was also used by early settlers to reach the Blue Ridge Mountains and Shenandoah Valley. It now meanders through beautiful open countryside bordered by dry stone walls, horse studs, historic buildings and villages such as Middleburg, dating from the eighteenth and nineteenth centuries.   In the mid-1990s, residential and commercial expansion in northern Virginia, as well as ever-growing tourism increased traffic volume, but the main traffic problems related to speeding and aggressive driving, necessitating measures to promote safer travel. Rather than opting for the most obvious and conventional solution favoured by the engineers of the Virginia Department of Transportation (V-DOT) – expansion to a four-lane highway with bypasses around the small towns, which would destroy the historic and scenic qualities of the area and harm local businesses - citizens' organisations created the Route 50 Corridor Coalition in 1995 to seek alternatives that would provide safer conditions for motorists and pedestrians, while protecting the character of the region. Following consultation with people living and working near roadway as well as those simply using it as thoroughfare; collaboration with a transportation engineering expert, and the eventual co-operation of local, state and federal government bodies, the outcome was the Route 50 Traffic Calming Project, one of the most innovative transportation plans in the

country. Traffic calming[1] is based on the principle of designing the road so that motorists will drive to the desired speed, utilising measures such as raised intersections, landscaped medians, use of paving or cobblestones and other streetscaping, and roundabouts in place of conventional T-intersections. The rural setting of the Route 50 project is unique in the US, allowing retention of the two-lane highway over twenty miles, resulting in improved traffic flow and safety, while preserving the region's aesthetic and historic character as well as its economic viability. Most impressive, however, is the local community's engagement, determination and success in seeking sustainable, sensitive and creative transport solutions.
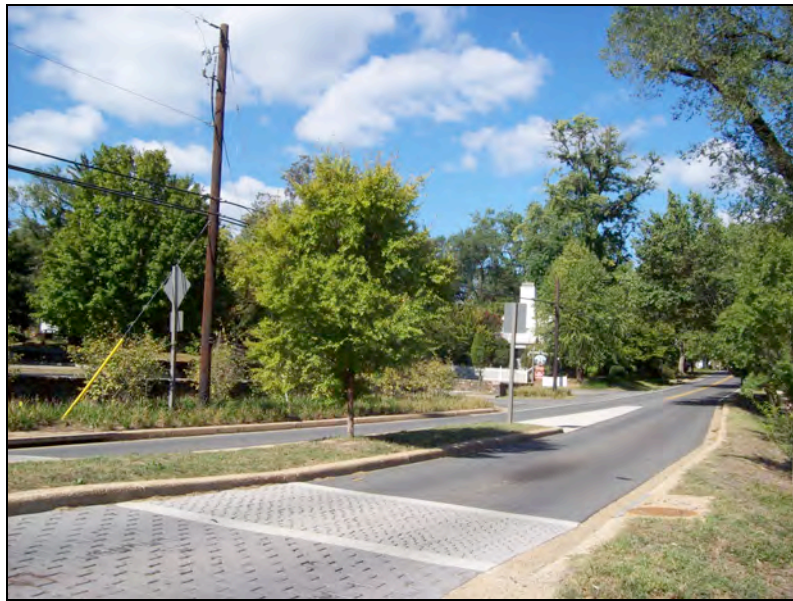
Route 50 Traffic Calming measures, including paved and raised road surface, near Upperville Historic District, Loudon Co., Virginia. [R. Kerr, 2010.]

Heading north-east, we entered the 'Beaverdam Creek Historic Roadways District'. This area was designated a Historic and Cultural Conservation District by Loudon County in 2002 to protect the historic character of some 70 miles of roadway, mostly unsealed, including the stone walls and natural features that line the roads. Europeans, including many Quakers, first settled the district from the mid-1740s to the 1820s and much of the landscape has changed little since then. Following the Civil War, freed slaves established communities throughout the district and many of the stone walls lining the roadways were built by one of these African-American settlers, whose descendants remain in the area. The District is preserved by adopting a 'do nothing' approach. Local residents want their rustic roads to remain unsealed and 'unimproved' and there are strict zoning restrictions regulating changes to stone walls, fences, signs, lighting and buildings adjacent to the road. While driving over the grey gravel roads made for a bone-jarring ride, this was one of the most memorable segments of the trip and remarkable to see such a large area with its rustic character intact so close to the urban sprawl of Virginia and Washington.

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[1] 'Traffic calming' originated about 30 years ago in the Netherlands when residents in Delft, angered by motorists cutting through their neighborhood at high speeds, took up paving stones in a serpentine pattern, allowing through traffic, but at greatly reduced speeds. (Route 50 Corridor Coalition, 'The Route 50 Traffic Calming Project', 2003, p 5.)

The next leg of the tour took us south-west along the Snickersville Turnpike. This route follows a hunting trail of the Iroquois Indians through the foothills of the Blue Ridge Mountains. George Washington travelled this road over Snickers Gap during his time as land surveyor, often staying at the inn on the Shenandoah River, kept by Edward Snickers, who also operated a ferry across the river.[2]   As the road became increasingly burdened by commercial traffic in the early 1800s, the Virginia government created a system of privately owned toll roads, or 'turnpikes' and funded the building of the 13.75 mile Snickersville Turnpike, completed in 1818. During the Civil War, many skirmishes took place along the turnpike, including one of the bloodiest cavalry battles where more than 100 Union soldiers were killed in the Battle of Aldie. One of the highlights along this historic road was Hibbs Bridge (pictured), a double arched Roman-style stone bridge built in 1829. In the mid-1990s, V-DOT's plans for 'road improvements' along the Turnpike, included replacing the bridge with a modern two-lane structure. Fortunately, public outcry stopped the demolition and, again, through local community action, the bridge is now beautifully restored and remains as one of few masonry bridges in Virginia still carrying traffic.

Leaving the Turnpike past the village of Aldie, we headed north along the fabled 'Journey Through Hallowed Ground Byway'. This route, which runs for 180 miles from Gettysburg Pennsylvania, through Frederick County, Maryland to Thomas Jefferson's home, *Monticello*, near Charlottesville, Virginia, was designated a National Scenic Byway and an All American Road in October 2009. It is one of around 100 roads in the US to receive such a designation, representing the highest level of recognition for its outstanding heritage significance, ensuring that the Federal Government supports efforts at preserving, protecting, interpreting and promoting its intrinsic qualities. This road corridor forms the spine of the Journey Through Hallowed Ground National Heritage Area, the most historic region in the nation, which contains several sites relating to the Revolutionary War, the French-Indian War, the War of 1812, the largest collection of Civil War sites in the country, as well as hundreds of Native-American and African-American heritage sites; and nine Presidential homes.[3]   The scenic beauty of the region is enhanced by rich agricultural land, wineries and historic Main Street communities such as Leesburg, the county seat of Loudon Co., Virginia, founded in 1758.

Our journey left the Byway just north of Leesburg, where we boarded White's Ferry, the last remaining vehicular ferry on the Potomac River. The ferry began operating around 1828 and was originally known as Conrad's Ferry. The road and ferry crossing was an important market route since the late 1820s when, with the opening of the Chesapeake and Ohio

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[2] I quickly learned during my time in Washington D.C. and surrounds that just about every place you go makes the claim that 'George Washington was here'!

[3] See Journey Through Hallowed Ground website: http://www.hallowedground.org

(C & O) Canal[4], it provided access to a key shipping point for canal commerce. Elijah Veirs White, a Confederate Colonel and local resident,[5] bought the ferry franchise and a grain warehouse after the Civil War and shortly thereafter the crossing became known as White's Ferry. The current operator, Malcolm Brown, took over from his father who bought the business in 1946, when it recommenced operating after floods destroyed the wooden barge in 1942.

After a picnic lunch on the other side of the Potomac in Maryland, the tour continued through some of the rustic roads in the Montgomery County Agricultural Reserve. First stop was along Martinsburg Road, one of few roads to be designated as an 'exceptional rustic road' in the County's Master Plan for Historic Preservation, aimed at preserving the rural farmland character of the district. The classification protects roads which are narrow, with low traffic volumes and which 'possess outstanding natural features along borders; provide outstanding vistas of farm fields and rural landscapes or buildings; follow historic alignments; and contribute significantly to the natural, agricultural or historical characteristics of the County.'[6] Martinsburg Road (right) traverses farming land, lined with hedgerows and stone walls. It dates from 1838, when local farmers and businessmen needed access to local mills and to the C & O Canal, and was named for the African American community established around 1866 at the intersection with White's Ferry Road. The road includes a one-mile single lane section paved with concrete, laid in 1934, which is typical of the first roads paved for automobile use, and is one of few such roads surviving in Maryland. That section is also known as a 'politician's pig path' as these paved roads nearly always ended at the gate of a person with political influence.[7]

Next stop was the magnificent Monocacy Aqueduct, built between 1829 and 1833 to carry canal boats over the Monocacy River. This seven-arch 516-foot dressed stone structure built of white quartzite is the largest of the C & O Canal's eleven aqueducts. The aqueduct was featured on silver platters used at Maryland state banquets. It has survived attacks by Confederate soldiers during the Civil War as well as Hurricane Agnes in 1972 and severe flooding in 1996. The National Park Service restored the aqueduct

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[4] The Chesapeake and Ohio Canal was a lifeline for communities and businesses along the Potomac River as coal, lumber, grain and other agricultural products floated down the canal to market. See Chesapeake & Ohio National Park website: http://www.nps.gov/choh/index.htm

[5] *Preserving the Historic Road 2010, Mobile Workshop 1: Montgomery County Rustic Roads*

[6] *Preserving the Historic Road 2010, Mobile Workshop 1: Montgomery County Rustic Road,* pp 1, 3.

[7] *Preserving the Historic Road 2010, Mobile Workshop 1: Montgomery County Rustic Road,* pp 7-8.

following its listing as one of the National Trust's 'Most Endangered Places in the Country'.[8]

Finally, we drove along West Old Baltimore Road, one of the oldest roads in the County dating from the early 1700s. It forms part of the 1793 road connecting the Mouth of Monocacy and the City of Baltimore. The road has some unusual features – the unpaved section is one of few remaining in Montgomery County and the ford at Ten Mile Creek is now the last public ford in the County.[9] Our last stop was at the ford, where we got to see the crossing in action as at least five vehicles came across while we were inspecting the approach on foot. The tour ended with a splash as one 4-WD tackled the ford with speed and determination, straight through the deepest section, leaving many of our tour party with a souvenir of muddy shoes and clothing to take back to the 'civilisation' of D.C. But, as any road historian will tell you, it's not a historic road trip if you don't end your day's journey *wearing* some of the 'road'!

Rosemary Kerr

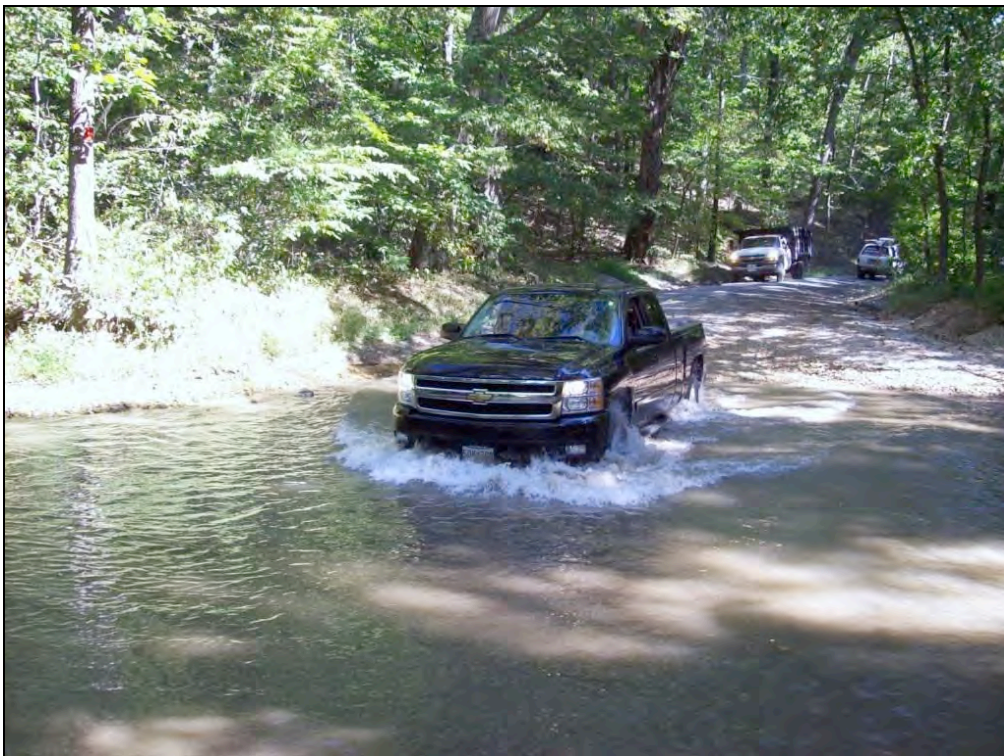*Ten Mile Creek Ford -Prepare for the 'wash'! [R. Kerr 2010]*

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[8]*Preserving the Historic Road 2010, Mobile Workshop 1: Montgomery County Rustic Road,* pp 9-10.
[9] *Preserving the Historic Road 2010, Mobile Workshop 1: Montgomery County Rustic Road,* pp 13-14.

Radical happenings at Sussex Street

On 9 September 2010, the Australian Society for the Study of Labour History presented a History Week talk by Terry Irving and Rowan Cahill on their recently published book *Radical Sydney*, following a tour of the Trades Hall. It was decades since I'd seen the rambling old Trades Hall and I was interested not only in the talk but also in the recent refurbishments to 377 Sussex Street.

Constructed from 1888 to 1916, Sydney Trades Hall was designed in the Victorian Commercial Italianate style by John Smedley. Regarded as the birthplace of the Trade Union Movement in NSW, "The Hall" evokes strong feelings from those who worked or met there. With proceeds from the sale of Radio SKY in 2001, the Labor Council paid for the restoration of Trades Hall which was re-opened in November 2005. In 2010, it is the corporate headquarters of the sixty unions that comprise Unions NSW. [Courtesy Unions NSW]

On entering Trades Hall from Sussex Street, I was catapulted into the dramatic new Atrium, soaring up several stories and showcasing many of the beautiful richly embroidered fabric banners so prized by the various Unions. Appropriately dressed in bright red, I narrowly avoided being absorbed into the similarly attired Trade Union Choir assembling for a pre-talk performance. Someone pointed me in the direction of the tour which I joined in a small room adjoining the Atrium that featured showcases of Trade Union memorabilia.

Curator Neale Towart led a group of about fifty up and around the winding corridors and staircases of the old building, pointing out original and restored features. Conservationists have uncovered painted signboards for all the union offices at each level. In post-war years, there were over eighty unions on each floor, including such long-vanished organisations as the Pyrmont Sugar Workers, Wicker Pithcane & Bamboo Workers Union and the Pastoralists Union. The impressive Library housing the Trades Hall Literary Institute from 1914 is still intact with red cedar tables and shelving and many of its original morally improving books.

The Banner Room at Trades Hall. [Courtesy Unions NSW]

The most spectacular space is Room 27, restored as the Banner Room. One is instantly overwhelmed by the colours, size and designs of these exquisitely handcrafted banners. Proudly unfurled during processions, they remain significant reminders of the fight for decent working conditions. Storage and restoration of these unique and fragile objects are ongoing and difficult problems and the exhibition is regularly changed to avoid damage from light.

One of the spectacular embroidered banners at Trades Hall [Courtesy Unions NSW]

By 6 pm (with the talk was due to commence), the tour showed no sign of slowing down and, as the group proceeded to the third floor, I slipped away and was instantly lost in the rambling corridors of Trades Hall. This was alarming as our tour group had earlier passed a man imprisoned behind a glass partition on the first floor, silently mouthing to our guide to unlock the door and release him. One could easily vanish here without trace. Is this why the mention of "Sussex Street" creates such fear and loathing in some people?

By the time some kind soul directed me back down to the Atrium, it was filled with a group of wine-drinkers who thought the talk might be in the Auditorium. Again I was briefly lost before emerging in the midst of puzzled but welcoming members of a Trade Union Council meeting that was about to commence in the Auditorium. Once more back to the Atrium where the wine-drinkers had now disappeared. Thankfully, the voices of the Trade Union Choir could just be heard, winding up their performance in a nearby room where indeed the talk was about to start. Sadly, I missed out on both the revolutionary songs of the choir and the wine but saw quite a bit of Trades Hall. Impressive as the renovations are, the building remains – to me at least – as confusing as ever.

The talk – *On the Street: Faces of Radical Sydney* – was based on the book *Radical Sydney: Places, Portraits and Unruly Episodes* (UNSW Press, 2010), by Terry Irving and Rowan Cahill, from the University of Wollongong. It was written as a challenge to the mainstream consensus version of Australian history. Irving began his talk by referring to Henry Lawson's poem that provided the title for this year's History Week. In the first stanzas of *Faces in the Street*, Lawson images are of the 'sallow sunken faces' of the anonymous unemployed who lived in miserable conditions in the arc of inner-city suburbs to the south and west of the city in late 19th century Sydney. It was this area that provided fodder for discontent and insurrection. Australia is not thought of as a country with a radical history but Terry Irving went on to demonstrate that Sydney has a very real history of dissidence and crowd violence that goes back at least until the 1830s.

Among the instances of Australian radicalism recounted by Irving were the battle of the barricades at Fremantle Docks in 1919, several anti-conscription movements, and resident action riots at Woolloomooloo and Kings Cross in the 1960s. Many protests emanated from Redfern, beginning with the armed crowd that descended on the city to defend Jack Lang in the 1930s and passing through many Black Power demonstrations to culminate in the civil unrest of February 2004 sparked by the death of teenager T.J. Hickey at police hands.

Irving then focused on a less known incident in Australian history. By 1919, Australia's working class was emerging from the Great War with all its casualties, from the anti-conscription campaign of 1916 and the General Strike of 1917 only to find their conditions little improved. Fed up with wartime deprivations and loss of liberty, largely unionised, and encouraged by the popular democracy symbolised by the Russian Revolution, they had little love for either big business or the government. The proposed deportation of Paul Freeman, a copper prospector from North Queensland, provided the outlet for their subversion. As an opponent of the war and a member of the International Workers of the World, Freeman was seen as an enemy alien by the government who shuttled him across the Pacific several times to his native United States where he was refused entry. In June 1919, he was back in Sydney, restrained on board the *Sonoma*, and alerted the public to his plight as a political prisoner by going on a hunger strike.
On 2 June, a huge crowd marched from the Trades Hall to Pyrmont wharves where activist Percy Brookfield threatened to call out the wharf labourers to prevent the ship from loading.

During the night, the *Sonoma* moved to Circular Quay but this only further enraged the growing crowd who cheered as the wharfies walked off the job. By the following night, armed groups from the inner suburbs had arrived, many of them wearing their returned servicemen's badges, and there were violent stoushes between police and the populace before Freeman was taken by ambulance to Victoria Barracks hospital. For a brief moment, it seemed popular democracy had triumphed. Freeman was secretly deported in October 1919 and even reappeared in Sydney after working in Moscow. After his accidental death in 1921, he was buried in the Kremlin Wall.

Another incident of violent upheaval highlighted by Irving was the 1931 May Day demonstration of unemployed who rampaged up Elizabeth Street to the Domain. Here they confronted a group carrying Union Jacks and in the mêlée a flag was shredded and burnt. This was the trigger for former military officers of the King and Empire Alliance – a precursor to the 1930s right wing paramilitary organisations – to show their hand. Over the coming week, they organised a counter demonstration to take revenge on the Reds. On the following Sunday, there were 100,000 at the Domain. Left wing speakers were attacked, many were hospitalised and right wing crowds raced around the southern part of the city attacking union halls. The left wing counter attack on the third Sunday met no response and left them victorious. Lawson's faces in the street were not passive, concluded Irving, but active participants in their own fate. The poem concludes with a vision of the human flood, cheering and marching with red flags to the distant beat of the revolutionary drum.

Faces in the Street by Henry Lawson

They lie, the men who tell us for reasons of their own
That want is here a stranger, and that misery's unknown;
For where the nearest suburb and the city proper meet
My window sill is level with the faces in the street –

Drifting past, drifting past,
To the beat of weary feet –
I sorrow for the owners of those faces in the street.

And cause I have to sorrow, in a land so young and fair,
To see upon those faces stamped the marks of Want and Care;
I look in vain for traces of the fresh and fair and sweet
In sallow, sunken faces that are drifting through the street

Drifting on, drifting on,
To the scrape of restless feet;
I sorrow for the owners of the faces in the street.

I wonder would the apathy of wealthy men endure
Were all their windows level with the faces of the Poor?
Ah! Mammon's slaves, your knees shall knock, your hearts in terror beat,
When God demands a reason for the sorrows of the street,

The wrong things and the bad things
And the sad things that we meet
In the filthy lane and alley, and the cruel, heartless street.

Once I cried: "O God Almighty! if Thy might cloth still endure,
Now show me in a vision for the wrongs of Earth a cure."
And, lo! with shops all shuttered I saw a city's street,
And in the warning distance heard the tramp of many feet,

Pouring on, pouring on,
To a drum's loud threatening beat,
And the war hymns and the cheering of the people in the street.

And so it must be while the world goes rolling round its course,
The warning pen shall write in vain, the warning voice grow hoarse,
And kindled eyes all blazing bright with revolution's heat,
And flashing swords reflecting rigid faces in the street –

Coming near, coming near
To a drum's dull distant beat
Then I saw the army that was matching down the street
www.henrylawson.com.au - partial text only

The second speaker, Rowan Cahill, is a radical historian, journalist, teacher, and conscientious objector. Assuming his mantle as a former trade union activist, he bemoaned the fact that the book – and as it turned out the talk – was much too short to encompass the millions of radical stories he needed to tell to counter the right wing bias of Australian history. He took just one, the 1916 strike of the Light Horse at Casula military barracks, to illustrate the country's lesser known history. Outraged that their officers had increased their working week by four and half hours, 2000 men went on strike on 14 February 1916 and marched to Liverpool Camp where they recruited thousands more for their march on Sydney. Unarmed but in uniform, they drank, hijacked trains, looted foreign shops, and were forced back to Central Station by a counter offensive of police from all Sydney's suburbs. In the ensuing gunfight, nine people were shot or stabbed and it took three days for all the rioters to be rounded up and returned to Camp. Thirty-six were subsequently sentenced to prison.

This incident, glossed over by historian Ernest Scott as 'serious trouble' and attributed to alcohol by the authorities, was a factor in the introduction of six o'clock closing from 1916 to 1955. It was, however, one of many instances of insurrection in the Australian Armed Forces from 1914 to the 1st Gulf War. It was only to be expected. The army was full of former trade unionists concerned about industrial relations issues in their new jobs as soldiers. To the army, uprisings against authority were mutinies while to the men they were strikes to achieve their workers' rights.

The two speakers barely touched the surface of their fascinating topic but it is evident, whatever one's political convictions, that Australia's history incorporates a vast cast of agitators and radicals challenging authority. There has been an ongoing and barely acknowledged element of violence and insurrection. It was not until the 1950s, for instance, that Australian historiography recognised the crowd not just as an irrational mob but as a congregation of people with genuine grievances. Left wing, labour and radical historians like Irving and Cahill are attempting to redress the balance and this can only enrich and enhance the history that seemed so boring to many of us in our school years.

Terri McCormack

[Courtesy Unions NSW]

Convict Sydney:
The new exhibition at Hyde Park Barracks

People familiar with the white walls of the Hyde Park Barracks will not fail to be surprised by the look of the new exhibition *Convict Sydney* which Peter Fitzsimons officially opened on 14 September 2010. The ground floor space on the left-hand side has been transformed by two murals: the first on the long northern wall shows a place representing the convicts' departure point in England while the second on the shorter, eastern wall shows the Hyde Park Barracks itself in the early morning with some convicts lining up in the yard and others busy with morning activities. With warm colours and excellent portraiture, these images do suggest that the visitor is there, particularly in the case of the Barracks which has the observer looking through the gate.

The other totally arresting feature in this room is the spectacular display of nineteenth century tools on the southern wall. Borrowed from a collector, these objects alone make visiting this exhibition worthwhile. A list of the types of work carried out by convicts in Sydney preface this marvellous collection. The map from the previous exhibition showing convict sites throughout the world occupies the western wall.

In this narrow space the whole display aims at creating immediacy. There are two tables in the centre. The first of these, which concentrates on the convicts' activities in the Barracks, goes so far as to show filmed hands spooning up a kind of soupy gruel. Schoolchildren and others may greet this with an audible groan but it certainly demands attention. The second table has a model treadmill with people stepping on it and taking their breaks accompanied by an explanation of its use. There are also some indents and reports of punishment.

This image, which is part of Taylor's panorama displayed in Convict Sydney*, has been published courtesy of the State Library of NSW*

The second ground floor room uses the aquatint of Major James Taylor's 1821 panorama of Sydney that also featured in the recent State Library exhibition *The Governor: Lachlan Macquarie 1810 to 1821*. Here the panorama has been presented on a circular mount that encourages the viewer to literally enter the picture. Labels identify buildings and other features. Past the space needed to enter the room and view the panorama, the rest of the floor is taken up with a large reproduction of 'Plan of the Town and Suburbs of Sydney' originally published in August 1822, author unknown.[1] This map has a numbered key to 70 locations in the town. Some of these features are illustrated and explained on the northern wall with present-day landmarks. Here again, the background is another mural replicating a scene by Frederick Garling.

I have heard a couple of criticisms of the new exhibition. One colleague pointed out that there was an error in the account of convicts' activities which stated that Barracks inmates washed their own clothes; when clothes were laundered by a team of less able-bodied men who worked at the Barracks. Another colleague protested that the display was too simplistic and that it obviously aimed to cater for the tourist trade.

As a person who visits Hyde Park Barracks once a year with American students I know it well and my students also have to tease out an account of life there for a convict randomly chosen from the database. I am fond of the whitewashed appearance of other rooms in the building but I feel that the spectacular paintings in the new display bring the featured details about Sydney's convict period to life. Since the recent listing of Hyde Park Barracks as a World Heritage Site, with ten others in Australia, catering for tourists seems a legitimate motivation. And I'm sure it will help the numerous parties of school children who flock there daily.

Rosemary Broomham

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[1] This plan has been reproduced several times including Max Kelly and Ruth Crocker, Sydney Takes Shape, a the collection of maps published by Doak Press in 1978.

A Trip to Cooma Cottage

In August as part of the National Trust Landscapes Advocacy Committee I visited Cooma Cottage in Yass to review plans for its garden and associated landscapes.

Cooma Cottage was the home of Hamilton Hume, of the explorers Hume and Hovell. Hume did not build the house himself, but purchased it from Cornelius O'Brien, who had built it in 1835, along with 100 acres in 1839. The story goes that on his explorations he camped near the site, under a tree (which still supposedly stands in the car park) and liked the site so much he returned to it. He and his wife Elizabeth lived at the Cottage until his death in 1873. Relatives later lived in the house, then it became a sanitorium in the 1890s before being sold to its last private owner John Burke, who sold it to the National Trust in 1970. Hume was however responsible for adding what is often described as a Palladian portico to one entrance to the house, a Grecian touch that added grandeur to an otherwise modest villa in the sheep pastures.

The house has suffered damage from damp, mainly from the original design and construction of the walls and roof, but apparently contributed to also from gardens placed up against the walls of the house. It was those gardens which the Committee mainly came to see.

Cooma Cottage in 1975

The immediate landscape around Cooma Cottage is not greatly changed since the 19th century although Yass and a busy road are nearby. There are few photographs of the garden in the nineteenth century. However previous research had uncovered a list of plants ordered by Hume from William Macarthur of Camden Park. William Macarthur (1800 – 1882) a son of John Macarthur, established a plant nursery with his brother James at Camden Park. The catalogues they published in the 1840s are a significant source of information about plants grown in the colony. The list, transcribed from the original Macarthur documents and located in a 1988 Conservation Management plan, included:

6 Mulberries	*12 Common Laurel*	*1 Dutzia*	
2 Moorepark Apricot	*2 Turkey*	*2 Hemskirt*	*5 White Fig*
1 Rosa Moscata	*1 Do White Provence*		*1 Maiden's Blush*
1 Microphylla	*1 Banksia Lutea*	*1 Rubifolia*	*1 Jaune Desprez*

The laurel trees are gone and while there are some gnarled fruit trees it was winter and difficult to tell what they would turn out to be. Clearly Mr and Mrs Hume wanted to grow some fruit for their table. A "Hemskirt" is not a reference to needlework as one might think but in fact a variety of apricot known as " Hemskirke" (Prunus armeniaca L. var. 'Hemskirke') described in Hogg's Fruit Manual of 1860 as 'Rather large, round, flattened on the sides. Skin orange, reddish, … Flesh bright orange, tender, rich, and juicy, separating from the stone." "Turkey" is another kind of apricot.

The last names in the list are varieties of roses. The "Maiden's Blush" rose was also known as Cuisse de Nymph (Nymph's Thigh – botanical name Rosa Alba v. incarnata) and dates to the fifteenth century . The name of this rose was changed to 'Maiden's Blush' in Victorian times as the 'Nymph's Thigh' was considered a little risque. It is a tall shrub rose with warm pink fading to pale pink blooms.

Many of these plants, I discovered, are now listed on Hortus Camdenensis (**www.hortuscamden.com**).

The Moore Park apricot

As classically trained readers of Phanfare will know, "Hortus" is Latin for "garden" and the Hortus Camdenensis is an illustrated online catalogue of plants grown by Sir William Macarthur at Camden Park, New South Wales, Australia between about 1820 and 1861.

The Hortus attempts to correctly identify, describe, provide a brief history of and illustrate all the plants grown at Camden Park during this period. Many were listed in the catalogues of plants published by Macarthur between 1843 and 1857. A large number of additional plants were identified from correspondence, gardening notebooks and other documents surviving in the archives.

This website is a boon for anyone trying to research what might have been planted in nineteenth century gardens in this State. The entries include history, description, quotations from nineteenth century journals or books and often an illustration. But the website also has references to other sources and essays on Camden Park including Marcarthur's writings on The Culture of the Vine.

The Committee cultivated the fruit of the vine a little during their visit, it must be admitted, and can recommend the Globe Inn at Yass as a historic and charming place to stay overnight.

The next morning however we were back on track. Remnants of other nineteenth century plantings survive in the garden. A very rare Picconia Excelsa, an endangered tree of the olive family from the Canary Islands, is located at the rear of the house. Only three other examples of this tree are known in NSW. It was introduced to Britain in 1784 from Madeira. An ancient olive also stands between the house and the river, possibly near where Hume had a small vineyard.

Another survivor is a Yucca which has flourished in the hot dry climate. It appears the Macarthurs sold this genus also from their nursery. It was a popular "statement" plant in nineteenth century gardens. Other plants may not have survived so well. The volunteers at the cottage told us of the hot winds that come up over the hill in summer.

Cooma Cottage is open to visitors Thursday – Monday from 10 to 4. In days to come you may see the fruits of our research and visitors will be able to learn more about the landscape surrounding the Cottage.

Christa Ludlow

Mari Nawi: Aboriginal Odysseys 1790-1850
State Library Exhibition 20 September – 12 December

It was a great privilege to attend the opening of the new State Library Exhibition on 24 September. I was particularly enthusiastic because it featured a performance of a song that was last heard in a Mayfair drawing room in 1793. It was an Australian Aboriginal song and Bennelong and Yemmerrawanee were the young men who gave the first public performance to a small audience of Englishmen in the home of William Waterhouse in Mount Street, Mayfair near Berkeley Square, beating out the rhythm with two hardwood sticks.

The reason that it was possible to repeat such a unique performance was that a Welsh harpist, Edward Jones, who was the officially appointed bard to the Prince of Wales (later George IV), recorded the words and melody. The French Astronomer Pierre-Francois Bernier acquired it, created an accompaniment and included it in 'the second edition of the *Atlas* in Francois Peron's *Voyage* published in Paris in 1824' where it featured the chant 'coo-ee' meaning 'come' or 'come here'.[1] Jones also published the song in a collection of sheet music called *Musical Curiosities*. He believed it to be in praise of the singers' lovers. The exhibition's curator, Dr Keith Vincent Smith found the song in London after seeing references to it in two mid-nineteenth century books. He believes the song is about 'jumping kangaroos' but could only obtain a translation for 'the first couple of words'.[2]

In the spirit of that earlier concert, Clarence Slockee and Matthew Doyle, the young Aboriginal men who performed the song for the crowd assembled in the foyer of the Mitchell Library in Sydney in 2010, wore Regency style clothes similar to those worn by Bennelong and Yemmerrawanee in London. They also accompanied themselves with clapping sticks. The musical notation of this song can be viewed in this fascinating exhibition and appears in the guide as well. It has also been recorded.

The London host to Bennelong and Yemmerrawanee, William Waterhouse, drew this pen and ink portrait of Bennelong in Regency dress. Mari Nawi Exhibition Guide

Mari Nawi means 'big canoes', a term the Eora used to describe the large British ships that arrived in Sydney Harbour. The exhibition tells how many Aboriginal people, who traditionally kept to the waters of coastal harbours, rivers and lakes, in the early years of the British occupation, embraced the opportunity to join European ships making ocean voyages. It also demonstrates the value of examining and collecting small items, mentions, abbreviated records and isolated stories as Dr Keith Vincent Smith has done. Through 20 years of careful research he has created a body of knowledge that previously remained out of our reach.

The research for this exhibition identified 80 Aboriginal people who took part in 123 voyages that passed through Sydney. Their names and the vessels they sailed in and their destinations are listed on the wall to the right of the door into the Mitchell Galleries exhibition space and also appear in the Guide. Sources for this information were historical documents such as rare books, ships' musters, logs, journals, despatches, petitions and Newspapers "Claims and

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[1] *Mari Nawi: Aboriginal Odysseys 1790-1850*, Guide to the exhibition, p 20
[2] Steve Meacham, 'Reprise of an ancient song as Bennelong's London hit returns', *SMH* 20 September 2010

Demands" published before ships left port.[3] The latter provided the last opportunity for those in town to make claims on the voyagers or settle any outstanding debts to them before their departure.

The exhibition offers details about the journeys of 35 Aboriginal men, women and children to distant places such as India, England, South America, California, Canada and the South Pacific as well as in and around Australia and its islands. Details about these individuals and journeys are shown with images such as their portraits, scenes of their original country or destinations, images of the ships that carried them and associated objects. Although at least two of these travellers, Musquito and Bulldog, undertook these voyages unwillingly as convicts, others became Aboriginal sailors who worked on an equal footing with the other members of ships' crews.

The first Aboriginal Australian to go to sea was Bundle (Bondel) a ten-year-old orphan boy who attached himself to New South Wales Corps Captain William Hill. In 1791 he accompanied Hill to Norfolk Island at his own request. They left Sydney on the *Supply* which arrived at Norfolk on 6 April. Bundle stayed there for over five months returning on the *Mary Ann* on 8 September; he later became a sealer and a sailor, like the master of the vessel that brought him back to Sydney. In 1813 Bundle went to King Island, Bass Strait in the brig *Mary and Sally*, in 1816 to Kangaroo Island from Hawkesbury River in the brig *Rosetta*. His longest journey took him to Mauritius in 1821-2 with Phillip Parker King in HMS *Bathurst*. Evidence of his work as a sealer comes from James Kelly, master of the *Mary and Sally,* who noted the day he discharged Bundle, again at his own request.

Such information about Aboriginal Australians is invaluable because it brings to life people who have been all but invisible in the past. It means that, as well as glimpses of Aboriginal people in landscapes where painters sometimes place them in the foreground or to one side as an exotic focal point, we can see them as part of early colonial society.

As New South Wales State Librarian and Chief Executive, Regina Sutton, says in her Foreword to the exhibition Guide, 'Mari Nawi helps us witness the complexity and diversity of the Indigenous response to colonisation'.[4] As historians, we know that if we are able to spend sufficient time at the State Library, we will discover amazing details about our research topics. Dr Keith Vincent Smith has demonstrated this brilliantly in *Mari Nawi: Aboriginal Odysseys 1790-1850* and in his 2006 exhibition *Eora: Mapping Aboriginal Sydney 1770-1850*. His work confirms that 'The collections of the NSW State Library are full of Indigenous stories waiting to be unearthed'.

Now, PHA members have the opportunity to attend *Mari Nawi: Aboriginal Odysseys 1790-1850* under the guidance of its curator Dr Keith Vincent Smith. This Continuing Professional Development event is on Tuesday, 16 November 2010 from 6.30 pm. I suggest that it is an opportunity not to be missed.

Rosemary Broomham

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[3] *Mari Nawi* exhibition Guide, p 1
[4] Ibid, p iii

Brought to Light

The Lock-Up Cultural Centre, Newcastle www.thelockup.info
16 July to 1 August 2010

Tis a sad confession that I knew nothing of Newcastle's Lock-Up Cultural Centre! The invitation circulated on the Heritage Advisers network piqued my curiosity and a round trip encompassed the exhibition, *Brought to Light*; and Newcastle Regional Art Gallery's exhibition – *Curious Colony* - with its contemporary echo of Macquarie's Chest in The Newcastle Chest 2010. And I am grateful to Brian Suters, Chair of the Newcastle Historic Reserve Trust, and the Curator, Gerry Bobsien, for their time during my visit.

Brought to Light was a collaboration between artists - the Adelaide-based photographer, Darren Siwes, Matthew Tome, Head Teacher in Fine Arts at Newcastle Art School, and writer and poet well known to the PHA, Mark Tredinnick. Their exhibition *took on the challenge of place and time to bring Newcastle's stories to light* by exploring three significant, hidden sites in urban Newcastle and *discovering, losing and re-forming* those sites.

Twelve months in the planning, the exhibition looked at three spaces hidden, yet present still, in daily life in Newcastle. In their *shared invisibility* the exhibition *makes them breathe again.* The sites are the Young Mariners Pool (1936), the former Municipal Baths (1888) and the Australian Agricultural Company House (c.1849) at Hamilton. These three sites sit above, below and between the earth and re-emerge in *Brought to Light*.

- **The pool**, also known as the Map of the World, with its coloured concrete mosaic of continents set in a wading pool, is no longer visible and has become the subject of myth about its possible location beneath the sands of Newcastle Beach.

- **Municipal baths** built in the 1880s, with sea water pumped in, functioned for only a decade but the pools remain intact beneath the flooring of the City Arcade.

- **The Australian Agricultural Company House** – originally the mine manager's residence the house became the central administration site in the 1850s and 1860s for the AA Company's coal mines operations – the Borehole Seam in Hamilton. The house remained in private ownership until its associations with this huge company were rekindled and Newcastle City Council bought the property in 1990.

Introducing the exhibition in its lush catalogue the Curator, Gerry Bobsien, refers to the relationship individuals have with structures as locations - as sites – as *places of events and experiences ...* And it's the 'slipperiness of memory' about these three sites which underlies the exhibition: memory as an alternative to the fixations of planners and developers with their monuments and plaques, as suggested by the Catalogue. The exhibition challenged the way heritage is interpreted in its exploration of intangibles (fragments of tiles – their colours and texture, paintings and photographs) and memories underpinning heritage. Each artist working in different media, reassessing these places' histories prompted a fresh vista on social value.

The thinking and planning, work and design, over a long period of time which went into this wonderful exhibition set out to question our interaction with location, memory and history. Sadly the exhibition period of three weeks was all too short … by the time people heard about it, it was gone.

The detailed catalogue for this exhibition is worth keeping. Catalogues brought back to Sydney and distributed at diverse venues (oral history, RAHS, National Trust and PHA) were enthusiastically snapped up. Quotes from the catalogue appear in italics in this article. More about *Brought to Light* exhibition and catalogue:
www. thelockup.info/brought-to-light/

Newcastle is an easy round trip from Sydney and the PHA might consider occasional day trips to the Lock-Up and its future exhibitions.

Roslyn Burge

Brought to Light

Mark Tredinnick | Darren Siwes | Matthew Tome
Curated by Gerry Bobsien

16 July – 1 August 2010

Please join us for the opening
with special guest Carol Duncan
6pm 16 July

Open Day: AA Company House
Saturday 24 July
9am - 1pm
195 Denison Street, Hamilton

The Lock Up Cultural Centre
90 hunter street newcastle
(02) 4925 2265 www.thelockup.info

Darren Siwes Human Viewpoint - Perspective No. 1 (colour) (detail) 2010
c-type Kodak endura metallic print. Courtesy the artist and Greenaway Art Gallery

This exhibition explores the fragments of three hidden sites in the city of Newcastle. But don't go looking for historic fact here as *Brought to Light* revels in the slippery potency of *what may have been*. It revels in the folkloric rather than the particularities of official record.

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