

PORT MACQUARIE HISTORICAL MUSEUM COLLECTION – SIGNIFICANCE ASSESSMENT BY ROSLYN RUSSELL MUSEUM SERVICES

EXECUTIVE SUMMARY

The Port Macquarie Historical Museum collection is an impressive collection that contains material relating to local, regional, state and national themes. It is particularly impressive in its capacity to interpret local industries and domestic life, and has significant historical and cultural depth.

Objects of national significance in the PMHM collection include an Indigenous heliman shield; Reverend John Cross' Bible for use on convict ships; Annabella Boswell's journal and watercolours of native flowers; the Macdonnell Album; Lionel Lindsay's watercolours and etchings; and Thomas Dick's photographs of traditional Birpai Aboriginal life.

Recommendations to the Port Macquarie Historical Museum arising from this significance assessment include:

- Continued research into significant objects in the collection;
- Revised interpretation in at least one room to more effectively display objects of national significance relating to the decades leading to Federation, and to Sir Edmund Barton;
- Explore the possibility of a gallery exhibition of the Lionel Lindsay works;
- Seek conservation advice on some of the works of art and textiles.

METHODOLOGY

Introduction

The CHG application sets out the goals of the PMHS in seeking a grant for a significance assessment as follows:

- A Collection Significance Assessment which will establish the significance of the collection as a whole and identify individual and groups of objects which require further research to establish individual statements of significance;
- On the job training of volunteers in the process of significance assessment by observing and working with the consultant and an improved understanding of the importance of significance assessment in managing the collection;
- Identified priorities for future collection management and preservation activities;
- Identification of dominant themes in the collection;
- Identification of gaps in the collection and priorities for future collecting activities;
- Identification of items not relevant to the collection and its themes and rationalisation recommendations;
- A fresh view of the collection and its interpretive value and potential in terms of rarity, representativeness, intrinsic, aesthetic and or/historical significance.

The owners of the collection already understand the significance process very well, and have applied it to many objects in the collection, for which detailed object files have been researched and compiled. The interpretive displays in the museum also address a number of themes that relate to Port Macquarie and can be interpreted by objects in the PMHM collection – Indigenous culture, the convict era, early and ongoing settlement, the timber industry, domestic life (including women’s work and textiles), trade and commerce, and maritime history – and do this very effectively. Two of the thematic areas addressed – women’s stories and the timber industry – are the subject of studies based on objects in the collection, *Her Story: A Collection of Women’s Stories, Places & Objects in the Hastings*, and ‘Timber Stories’ (the latter also incorporates objects from other museums in a study of timber-related collections across the Hastings). New interpretation recently installed in the museum deals with the short-lived but pioneering sugar industry in the 19th century.

The consultant aims to bring to this significance assessment a fresh eye, informed by broad knowledge of Australia’s history and of similar collections and objects held in museums and galleries around the country. The goal is to identify and describe objects

and collections within the broader Museum collection that can be assigned national significance; and suggest ways of managing and interpreting the collection that will enhance understanding and appreciation of this significance. Another goal is to suggest other themes that have yet to be interpreted fully in the Museum, and how this interpretation can be supported by objects in the collection. Finally, the significance assessment process is intended to identify objects that do not necessarily belong in the PMHS collection, but whose significance may be better interpreted in another place where it is more relevant.

Consultation with owners of the collection

The owners of the collection have worked with the consultant during visits, locating significant items and providing information throughout the visits. Museum curator Debbie Sommers, who has developed a high level of expertise in significance assessment, has discussed specific collections and objects with the consultant both during her visits to Port Macquarie and by email. In addition, she has supplied the consultant with a considerable number of object files she has compiled on collection items. PMHS secretary Anne Oud has also been on hand to discuss objects and collections with the consultant, who is grateful to both Debbie and Anne for the generous contribution of their time in assisting to create this report.

Collection research in consultation with owners

The PMHS curator has carried out extensive consultation with owners, where these are known, and all objects that now enter the collection have their provenance recorded in accordance with the significance assessment process, and noted in the relevant object files. The current PMHS management committee has inherited a large number of unprovenanced objects whose donors are no longer available for consultation, and other methods, such as contextual research, have been employed to develop information for incorporation in object files.

Use of object files

Extensive use has been made by the consultant of object files compiled by PMHS curator Debbie Sommers and other museum volunteers, and those relating to significant objects in the collection described in Part II of this report can be found at *Appendix I*.

Contact other similar collections to identify comparative collections

A number of other collections have been contacted to identify comparative objects in particular. Several objects and collections have been discussed with the consultant's fellow curators at the National Museum of Australia; and History Officers in the Australian Customs Service have given valuable advice and information on one object.

The consultant has also made extensive use of online resources such as catalogues, particularly those of national and state institutions such as the National Library of Australia, National Gallery of Australia, State Library of Victoria, State Library of New South Wales and the Australian Dictionary of Biography.

The consultant has also had the privilege of working with and visiting a number of other regional museums in NSW that hold similar-sized collections, including Hawkesbury Regional Museum, Dubbo Regional Museum, Lady Denman Heritage Complex, Huskisson, Queanbeyan and District Museum, and Murrumburrah Museum. She has also had considerable contact with volunteers from small museums through the Museums Australia Lachlan Chapter's annual program, *Working Spaces*, and has learned about the existence of a broad range of significant objects and collections. Working on the first and second versions of the *Significance* guide has also made her familiar with collections around the country; as has the eight years she spent as Managing Editor of *Museums Australia Magazine*.

Number of visits to the collection to work on the assessment and understand the collection

One major visit, between 16 and 19 August 2009, was undertaken by the consultant to work on the assessment and understand the collection as part of the funding for the CHG. Prior to this visit, however, the consultant had become familiar with some of its most significant collections as part of her work as a part-time curator with the National Museum of Australia, researching Port Macquarie objects for the development of the Museum's new permanent gallery, with the working title of *Creating a Country*, due to open in 2011. The PMHM Annabella Boswell and Lake Innes House collections were a major focus of this work; as were objects and photographs associated with Thomas Dick and the Dick family; and with William Macdonnell, a former Bank of New South Wales manager in Port Macquarie and a noted amateur astronomer of national significance in the late 19th and early 20th centuries. The National Museum of Australia will be borrowing some of the Annabella Boswell and Lake Innes material from PMHS for display in its new gallery; in addition, photographs by Thomas Dick and photographs from an album held by PMHS and associated with William Macdonnell will be included in *Creating a Country*. Two visits to view these collections, and the Port Macquarie Historical Museum, were made by the consultant in August 2008 and April 2009, each of two days' duration, as part of this work for the National Museum of Australia.



Thematic displays in the PMHM deal with convict life and labour, and the Gaol at Port Macquarie.

SUMMARY DESCRIPTION OF THE ORGANISATION AND ITS COLLECTION

The Port Macquarie Historical Museum (PMHM) collection was begun over 50 years ago; and to some extent reflects the ideas of the time as to what to collect and display from the past, with a strong emphasis on the earlier period of Port Macquarie's history. Over the past few years there has been increased awareness that more recent periods are also of historical significance, and the Museum is actively collecting material relating to life in Port Macquarie in the later years of the 20th century and beyond.

The PMHM has acquired a varied range of movable heritage, most of it relevant to Port Macquarie and the Hastings region. The collection contains a higher than usual number of objects identified as being of national significance for a museum of this size and scope. Objects are displayed in PMHM in a range of interpretive modes: from thematic displays on Indigenous culture and the convict period of Port Macquarie's history on the ground floor of the original museum building; to the recreated Victorian/Edwardian house on the upper floor and in the downstairs kitchen; to an impressive textile gallery and a series of 'windows' that showcase former local businesses, including a printery, butchery and tailor's shop. It also displays objects from the Museum's extensive timber-working collection. Larger objects relating to agriculture are displayed in outdoor areas.

Other galleries display silver, glassware and ceramics; objects relating to historic Lake Innes House; and to Port Macquarie's role as a port (including notable shipwrecks such as that of Ben Boyd's *Wanderer* in 1851). The PMHM collection also holds significant material on local families and individuals such as 19th century diarist and natural history artist Annabella Boswell; the Kemp, Cross and Young families; the Flynn family of Roto House; the Dick family, including Thomas Dick's photographs of Indigenous people; and objects related to Edmund Barton, first prime minister of federated Australia and Member for Port Macquarie. A series of watercolour paintings of Port Macquarie and etchings by Australian artist Sir Lionel Lindsay is a highlight of the collection.



Some of the interpretive treatments in the Port Macquarie Historical Museum [Left to right]: (1) Kaltenbach tailoring collection in the Street of Shops; (2) an 1880s tea gown from the Textile Collection in the Textile Gallery; and (3) a 'making do' dustpan and pots in the kitchen display.

HISTORY AND SIGNIFICANCE OF THE ORGANISATION AND ITS COLLECTION

History of the Museum

The Port Macquarie Historical Museum had its genesis in the mid-1950s with the foundation of the Hastings District Historical Society on 22 March 1956 at a meeting at Wauchope called by Lionel Gilbert, following a student project by teachers at Wauchope School to gather objects of historical interest. 'The Society's first concern was the establishment of a Museum', according to a brochure produced in the early 1960s, and one was duly opened in a small downstairs room of the Port Macquarie Municipal Library on 18 April 1957, and was moved to a larger room on 7 April 1958.

People with an interest in local history were invited to donate objects, which 'poured in' once the first version of the Museum had opened in the Library. Lionel Gilbert, a historian and Fellow of the Royal Australian Historical Society was appointed by the Historical Society as its research officer and as curator of the collection.

The brochure compiled by Lionel Gilbert on the 1960s Museum describes a number of the items and collections, some of which are significant features in the Museum today, and allows the broad provenance of some of the objects to be determined (or at least the period when they came into the Museum's collection). The mineral and gem collection, for example, was created by a local Mines Inspector.

The Hastings District Historical Society secured the use of an 1836 convict-built former shop and residence in Clarence Street, and began to install objects downstairs in 1959.

Whatever was donated was put on display, whether or not it was relevant to Port Macquarie. The pressure to renovate the upper floors of the building and set up displays throughout the Museum meant that incoming objects were not catalogued for lack of time, and this pattern continued, as smaller decorative items were not even catalogued minimally until the early 1990s, but were simply inventoried.

The downstairs rooms of the Museum were opened to the public in June 1959. Press reports give the flavor of the collection and the displays, which focused very strongly on the early days of the district and the convict and pioneer heritage of Port Macquarie. The reports also reflect the contemporary understanding that ‘the past’ was a European one (although an Aboriginal display was a feature of the Museum); the ‘life’ of the area began with white settlement; and that gender and family roles were uncomplicated and uncontested:

First impressions convey an unmistakable atmosphere which recaptures the past ... Perhaps it is the whipping stool, placed immediately inside the entrance, which turns the mind back with a sudden jerk.

Then in the maze of bits and pieces it is very easy to recapture the bustle of my lady’s many skirts, the fruits and labour won only by the strength and dexterity of a man’s hands, and also the jobs the children had to do – turn the handle of a butter churn, for instance ...

The ground floor of the two-storey building is all that has been occupied so far.

The main room on this floor is 35 feet long and 20 feet wide, and it is well filled with a most amazing array of historical relics, all under glass.

Guns and glassware lie side by side.

There’s a gun for every decade since life began in Port Macquarie.

There are photos and documents, coins, and most of the material things which belong to the past.¹

The Museum, curated by Lionel Gilbert, opened officially in April 1960. The festivities surrounding the opening included ‘several members of the Society dressed in period costume’ (pictured in an illustrated brochure describing the Museum displays room by room). One press report reinforced the idea that the Museum’s mission was to display the material culture of the past as it had existed in the 19th century: ‘The continued hard work of the Society members and its willing volunteers has resulted in the Museum presenting a proud monument to the early settlers in these parts.’²

Del Agnew, an interior decorator from Tinker Tailor Interiors, designed the displays in the upstairs parlour and bedroom free of charge, and advised on their furnishings. The *Port Macquarie News* commented approvingly: ‘There’s a wealth of old world charm in

the upstairs bedroom and parlour, whereas a short time ago they were a scene of sad neglect and decay.³

The property was purchased from Hastings Council in the 1960s; and extended in 1968 and 1977. It now contains 14 rooms displaying over 6000 objects. On the second floor are a meeting room, office, and library. A Research and Records area was opened in 1988.

Collection management

As objects have come into the collection over the 50-year life of the Museum, different systems have been developed to document them. In earlier times the textile and costume collection and photos and archives were treated differently to other parts of the collection. Certain volunteers were in charge of specific areas: for example, costumes and textiles were catalogued in the 1960s with 'C' numbers. After that time they were not catalogued in a central register, but came to Mrs Pearl Anderson for treatment. Pearl Anderson was a dressmaker and worked on the collection to enhance items. For example, in 1963 the Museum received a large collection of textile items from the Misses Allen, formerly of 'Toxteth', Glebe, then Ashfield, both Sydney locations. Mrs Anderson and a team worked on it, as it was 'all in pieces and bad repair and referred to Mrs Anderson'. Some of the renovated costumes were worn at functions by Society members, as can be seen in the booklet produced by the Society. While they are fine examples with good provenance, the integrity of the costumes is questionable. Most date from around the 1880s, although some may be earlier. And there is no evidence that these costumes have any connection with Port Macquarie. The Pearl Anderson Lace Collection is also a legacy of Mrs Anderson's work for the Museum.

A new system of documentation using collection management software has been implemented in recent years, with all significant objects entered in MOSAIC as they are researched, documented and assessed. PMHM curator Debbie Sommers said 'We have decided to focus on the collection documentation rather than simply re-entering limited info from the old card/book catalogues onto computer. If there is no provenance then for most objects this information is next to useless. The real value comes in the research and significance assessment and proper documentation. With our limited resources we made the decision some time back and have stuck to it. That is why we probably have more object files and statements of significance written than many similar museums.'⁴

The PMHM is also developing an Archives policy, and sample pages for its archival documentation process are at *Appendix II*. The consultant has reviewed the policy and has noted that its recommendations, and the documentation, are in line with the advice

given in the National Archives of Australia publication, *Keep it for the future! How to set up small community archives* (2007).

The collection and its themes

The Port Macquarie Historical Museum website summarises the nature of the collection and its themes, as they have developed over its half-century of existence:

The collection is significant historically in regional NSW and Australia. It interprets important themes in local, State and Australian political and social history, including Aboriginal culture, European settlement, the penal colony, free settlement, local trades, services and industries, farming, the timber industry, domestic life, travel etc.

It represents the people and culture that have shaped the history of Port Macquarie and Australia from settlement in 1821 through to the 1950s. It also provides representative examples of a number of themes, such as its upstairs house museum c1840 and arcade of shops and trade galleries.

Many of the collection's objects are associated with well known local people and places: they include photographs, family papers and archival documents which are highly relevant in the local context.⁵

Significant objects and collections

This section gives an overview of significant collections and themes (using the consultant's terms, not the PHMH's) within the broader PMHM collection. Detailed treatment of other significant objects and themes can be found in PART II of this report; and more detailed information on objects in this section can be viewed at *Appendix I, Object Files*, the provision of which for specific objects will be noted in the text by an asterix.

Other significant objects and themes in the collection are further explored in two publications: Liz Gillroy and Debbie Sommers (eds), *Her Story: A Collection of Women's Stories, Places and Objects in the Hastings* (2008); and *Black and White: Selections from the Thomas Dick Collection* (2009). While reference is made to these publications in this section, the fact that they are largely the work of the Museum's curator and others in Port Macquarie means that it has not been considered necessary to repeat in this report information about objects and collections of which they have detailed knowledge.

Indigenous collection



Tree from which an Aboriginal shield was carved.



Painted Aboriginal heliman shield, thought to be from the Sydney region, and to date from between 1799 and 1840.



Back of heliman shield showing handle. This shield may be rare.

The PMHM holds a small collection of Indigenous artefacts, some of which, including the shield tree* and the painted heliman shield pictured above, were donated to the

Museum around the 1950s by the estate of Miss A. E. Edwards. The Indigenous collection includes a water bottle created from hollowed stone, a water carrier fashioned from Bangalow palm leaves, and grinding stones.⁶ The collection also includes a bicornial basket woven from lawyer cane and a rainforest shield, both from north Queensland, and both representative objects in museums dealing with Indigenous material culture. The collection is thus representative of Indigenous objects from the east coast of Australia. It is possible that the painted heliman shield from the Sydney area pictured above may be rare, and date from between 1799 and 1840. This object should be further researched using leads provided by experts in Indigenous artefacts.⁷

Exploring and surveying the land

There are several objects in the PMHM collection that illustrate the theme of exploring the land, and the subsequent activities of surveyors that helped to determine the patterns of settlement.



Portrait bust of Phillip Parker King created in 1854 by British sculptor Thomas Woolner.

Phillip Parker King was a naval officer, hydrographer and company manager, and the son of NSW Governor Philip Gidley King. King has an association with Port Macquarie as he brought explorer John Oxley back to the Hastings River for a second exploratory visit before Governor Macquarie confirmed Port Macquarie as a new penal settlement in 1821. King's journal records references to Port Macquarie and the Hastings River. His portrait bust in high relief* was created by British sculptor Thomas Woolner, best known in Australia for his statue of Captain Cook in Hyde Park.



Gunter's chain; and surveyors' blaze c1920 in PMHM collection.

The sub-theme of surveying is represented in the collection by the above objects, and by land subdivision maps created in the office of surveyor John Edmund Flynn of Roto House, Port Macquarie. The Flynn family papers are in the PMHM archive collection.

A Gunter's or surveyor's chain is a chain made of metal or steel wire, invented in the early 17th century by English mathematician Edmund Gunter for measuring distance, and comprising 100 wire rods connected by small rings.

Each rod+ring unit is 1 link (7.92 inches), making a total chain length of 66 feet, the length of a cricket pitch. For engineering surveying, a foot Gunter's chain was used, each unit being 1 foot and the total length 100 feet. The chain was replaced by steel tape by the twentieth century.⁸

Gunter's chains are now comparatively rare in museum collections. A search for a Gunter's chain for loan purposes located only three examples in NSW regional collections: this one at Port Macquarie Historical Museum; one in Hawkesbury Regional Museum; and one in the surveying collection in 'Science and the Sea' at Lady Denman Heritage Complex at Huskisson.

A surveyor's blaze* – where surveyors put a distinctive mark on a tree as part of establishing boundaries – can still be found *in situ*, for example, around the borders of the Australian Capital Territory, but examples in museum collections are also comparatively rare. This example in PMHM collection dates from the 1920s, when an unknown surveyor marked the tree during a local survey of State Forests.

A place of punishment

Port Macquarie was established as a penal settlement for secondary offenders, under Captain Francis Allman as Commandant, in 1821. The area was opened to free settlement in 1830, and a gaol built in 1840. Convict labour continued in Port Macquarie until 1847, and the gaol itself was discontinued as an official prison in 1878, and was

used by the police since 1905. The gaol building, depicted in watercolours by Lionel Lindsay in the early years of the 20th century (see PART II) was demolished in 1920.

Convict labour built some of the grand buildings in and around Port Macquarie, including St Thomas' Church, opened in 1828; and Lake Innes House. Convict-made bricks with cat's paw, t-brick and 'I' (for Innes) maker's marks, called 'frogs, and convict-made nails are thus a feature of the collection. There is also an axehead used by convicts, similar to one in the collection of the Hawkesbury Regional Museum.



Table and axehead from the convict era, PMHM collection.



A similar convict axehead from the Hawkesbury Regional Museum collection

Excavation of archaeological sites has revealed many items that would have been used (and thrown away) by convicts, including broken bricks, crockery and glass. Some of these objects were excavated recently during renovation work on the kitchen in the old Museum building.



A box of fragments collected from convict lime kilns at Kundabung on 11 July 1998 (Soldiers Quarters) – comprises one convict brick rendered on one side; several pieces of broken bottles; several pieces of broken china (Medina Wridgway British Porcelain)

Gaol furniture such as a table* and folding bed* used in Port Macquarie Gaol and a whipping stool (said by Lionel Gilbert to have never been used) were early accessions to the PMHM collection. There is also a landscape painting thought to be by a convict artist in the collection.

The collection of convict-related material in PMHM can be compared with similar collections held in places where convicts worked out their sentences, such as Hawkesbury Regional Museum at Windsor, NSW. Tasmania, with its extensive convict history, has collections of convict material at places such as Richmond and Port Arthur, while the Tasmanian Museum and Art Gallery has an extensive convict –related collection.

Annabella Boswell and Lake Innes House collection



One of Annabella Boswell's watercolours of Australian native plants, painted at Lake Innes.

A collection of 10 manuscript books* with printed lines and hand stitched spines, similar to exercise books and used as journals by Annabella Boswell [1826-1916] (nee Innes) from May 1843 through to 1858, with later notations, are a highly significant part of the PMHM collection. Some of these journals were written when Annabella resided at Lake Innes House, Port Macquarie, with her uncle and aunt, Major Archibald Clunes Innes [1800-1857] and Margaret Innes [-1858] (nee Macleay). Annabella's paintings of wildflowers she discovered on walks around the Lake Innes-Port Macquarie area, some of her youthful art exercises, and photographs of her as a young and as a mature woman are also part of the PMHM collection.

Annabella Boswell (née Innes) was born in 1826 at Yarrows on the Bathurst Plains, where the family had settled in 1823. The Innes family moved north to Glen Alice, in 1834, and Annabella was educated by governesses there and at school in Sydney. In 1839 the family moved to Lake Innes, where Annabella's father George Innes died. Annabella's widowed mother moved back to Glen Alice, then sold up there, went to Parramatta, then, in 1843, resettled her family at Lake Innes in the household of her brother-in-law and Annabella's uncle, Major Archibald Clunes Innes and his wife Margaret, one of the highly educated daughters of the Colonial Secretary, Alexander McLeay.

Archibald Innes was for a time a successful entrepreneur in the Port Macquarie district. A former Commandant of the penal settlement at Port Macquarie, he recognised the region's potential as a gateway to the New England region, where he had grazing interests: the town of Glen Innes is named after him. Once the area was opened to free settlement in 1830 he took up choice land at Lake Burrawan just outside Port Macquarie (and promptly named it Lake Innes after himself); and set about building a grand colonial mansion called 'Lake Cottage' (later known as Lake Innes House). Assigned

convict labourers built the house between 1831 and 1838, making distinctive bricks with an 'I' frog mark (for Innes) out of the clay on the estate (some of which are in the PMHM collection). The house was lavishly appointed: one of the highlights of the PMHM collection is the 'blue loo', a Wedgwood blue-and-white porcelain toilet bowl excavated at Lake Innes House. A scale model* of Lake Innes House and its equally lavishly designed stables that could hold 30 horses was constructed by Mr Frank Little of Rollands Plains in 1975, and is now in PMHM.



(Left) The 'blue loo'; and (right) scale model of Lake Innes House by Frank Little.

The journal Annabella kept during her stay at Lake Innes House between 1843 and 1848 contains many references to finding and painting new examples of native plants in the Port Macquarie area, and the PMHM collection contains two sketch books filled with these paintings. She recorded the lavish events held at Lake Innes House, Annabella and her sister and cousins' education by Margaret Innes, their social contacts and engagements, and the more modest domestic tasks carried out by the family.

However, the high life at Lake Innes did not last: Archibald Innes plunged further and further into debt as his business ventures, including a road to New England, failed. The depression of the 1840s ended Innes's career as an independent businessman, and he became a gold commissioner and police magistrate. Lake Innes House remained in family hands for some years, then passed through a series of owners (including William Kemp, another former Commandant at Port Macquarie whose family's collection is also an important part of PMHM's collection). A bushfire swept the property in 1905 and it became prey to vandals and souvenir hunters. It has now been excavated archaeologically and is in the care of the National Parks and Wildlife Service of NSW.

The Annabella Boswell and Lake Innes house material constitute a highly significant assemblage of material culture, providing both objects and documentation for the life of

the colonial gentry of NSW in the period 1830-1850. Annabella's journal, as the work of an educated and highly intelligent young girl of that period, is unique among the personal records of individuals in early NSW. The national significance of Annabella Boswell's journal and the accompanying watercolours is evidenced by their planned inclusion in the National Museum of Australia's new permanent gallery, *Creating a Country*, in a module entitled 'Spirit of Inquiry'. The works will be on loan to the National Museum.

Settling and working the land



Sugar mill machinery and boiling pot, relics of an early attempt at sugar cultivation on the Hastings

Settling and working the land is another important theme covered in the PMHM collection. The timber working collection* is included in the thematic study, 'Timber Stories', which surveys timber-related collections across museums in the Hastings region.

Another industry that was pioneered in the Hastings was the sugar industry, represented here by this sugar crushing mill* used by the Muscio brothers in the early 1870s. The collection also contains other examples of agricultural machinery such as the large mill wheel pictured below.



A port town



The maritime display in the Museum: the chair from the wreck of the *Wanderer* is at right.

Port Macquarie, as its name suggests, has seen a significant amount of maritime activity, although the notorious Port Macquarie bar that prevented ships from crossing into the port on frequent occasions (and on which some were wrecked, including the famous trader Ben Boyd's *Wanderer* in 1851) meant that it never developed beyond a haven for smaller coastal traders that could cross the bar in safety.

Relics of the many shipwrecks in the area, and of the coastal traders that came to Port, are on display in a special showcase, including a chair from the *Wanderer*. The display also contains a model of the well known *Lady Nelson** that brought John Oxley's exploration parties to Port Macquarie in 1819, and missionary John Gyles on a follow up visit in 1820. Together with the cutter *Mermaid* and schooner *Prince Regent* she was engaged to transport the initial settlement party led by Captain Allman to Port Macquarie in 1821. The PMHM collection also contains documents relating to the important coastal trade, including a buckram covered, pre-printed, lined and bound manuscript shipping cargo manifest book* used to record cargo carried from Port Macquarie by the paddle steamer *PS Ballina* from April 1878 to 26 August 1879; and subsequently by other vessels from the Clarence and Richmond Rivers Steam Navigation Company (C&RRSN Co.) fleet. The book has also been used to record the business records of builders, Bourne Brothers, James [1875-1927] and Albert Hastings, known as Hastings [1881-1966] during the 1920s.

Domestic arts – the costume and textile collection



Textile gallery, with embroidered piano cover in foreground and Victorian crafts tableau behind.

The costume and textile collection of the PMHM is one of its most striking and well-displayed features. From tea gowns of the 1880s to bridal gowns from almost every decade up to the 1960s; plus shoes and other accessories, work baskets and soft furnishings such as the appliquéd and embroidered piano cover seen above, the treasures of the costume and textile are well described in *Her Story: A Collection of Women's Stories, Places and Objects in the Hastings* (2008), and in object files* for samplers, sashes, slip-on shoes, a swimsuit from the 1950s, and, of course, wedding dresses.



Slip-on leather shoes worn by Miss Ellen Kemp when she married James Henry Young in 1859. A similar pair of shoes is in the National Museum's Springfield collection.



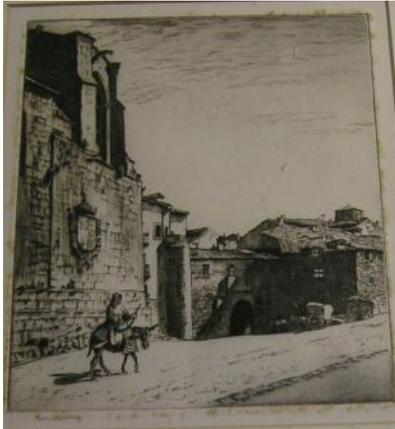
Page of Macdonnell Album showing the interior of his observatory behind the Bank of NSW in Port Macquarie and the Grubb telescope that is now in the National Historical Collection of the National Museum of Australia.

Astronomy in Port Macquarie

William John Macdonnell was the manager of the Bank of NSW in Port Macquarie in the 1880s and 1890s, and was one of Australia's most respected amateur astronomers. He installed a Grubb telescope and transit instrument in the observatory he built behind the Bank, and used it for observations. Macdonnell was severely impacted by the financial crisis of the 1890s and had to sell the Grubb telescope. He moved back to Sydney, and the telescope passed through a number of hands before it came into the National Historical Collection of the National Museum of Australia. Macdonnell compiled an album of photographs* of Port Macquarie that included scenes of the town and its people, and of his observatory and astronomical equipment. Using these photographs as evidence for how Macdonnell had used the telescope, conservators at the National Museum were able to re-manufacture and reinstall missing elements. The telescope will be the centerpiece of the 'Spirit of Inquiry' module in the new Creating a Country gallery,

due to open in 2011.⁹ The Album is of national significance for its documentation of the Grubb telescope during its working life in Port Macquarie, and for adding considerably to knowledge of the practice of astronomy in the late 19th century.

Lionel Lindsay watercolours and etchings



This collection of 9 watercolours of Port Macquarie and 10 etchings and woodcuts by noted Australian artist Lionel Lindsay is a highlight of the PMHM collection. (See PART II and *Appendix III*)

Thomas Dick – documenting traditional Birpai culture



Thomas Dick's photographs of the local Birpai people, taken between 1910 and around 1920, documented their traditional lifestyle.

The Thomas Dick collection of photographs of local Indigenous people practising traditional pursuits, taken between around 1910 into the 1920s, is of national significance, and other examples of Dick's photography are to be found in state, national and international institutions. Thomas Dick was a member of a leading Port Macquarie family who made their living as oyster culturists; and was an amateur scientist and collector, and a member of the Royal Society of NSW. There are a number of objects relating to the Dick family in the PMHM collection, including a sideboard*, a

sampler, a photomontage representing three members of the Dick family who went to the First World War and, of course, some examples of Thomas Dick's photographs of the local Birpai Aboriginal people. An exhibition of 30 of Thomas Dick's photographs was an inaugural exhibition at Port Macquarie's new cultural centre, the Glasshouse, when it opened this year. An excellent catalogue, *Black & White: Selections from the Thomas Dick Collection* was produced for this exhibition.

Recent collecting and documentation

Contemporary collecting is a recent aspect of the PMHM's activities, focusing on the town's development, tourism, significant buildings and places. For example, the controversy surrounding the construction of the Glasshouse led to supporters creating T-shirts and badges, which have been collected, as well as digital photographs documenting the building of the Glasshouse. A metal Esky* from Meals on Wheels has been collected to interpret the story of volunteering in Port Macquarie. Trophies from the Port Macquarie Garden Club and the Garden Club's archives document the change of emphasis over the years, from gardening to looking at gardens.

.Identified gaps in the collection

The holiday and tourism industry is a key theme in Port Macquarie's history, particularly in the latter half of the 20th century and into the 21st century. Material culture generated by this activity includes ephemera such as postcards and photo folders showing local views and attractions, souvenir material such as teaspoons and small ceramic and glass items, and pamphlets, flyers, brochures and magazines. Nevertheless, this theme is severely under-represented in the PMHM collection. There are two likely reasons for this. The first is that this type of material has not always appeared to be an obvious target for collecting to those forming the collections of local historical societies. The second is that, of its nature, this type of material leaves the locality with departing tourists and holidaymakers, or is sent elsewhere in the case of postcards and, once stocks are exhausted locally all trace of them vanishes from the area.

Related gaps in the collection, such as a shortage of swimwear and holiday clothing, particularly 20th century items, is being addressed by the PMHM, and items of this nature are now being collected.

Condition of the collection

The collection is in generally good condition, although some of the artworks require some conservation treatment, as may some of the significant textiles. Until some of these are deinstalled after being on display for many years, it will not be possible to gauge the true extent of condition problems. The consultant is not a professional

conservator, and suggests that a conservation assessment of the collection should be a priority for a future CHG grant.

Storage is adequate, and very significant objects and collections are kept in fire-proof cabinets. There is, however, no dedicated space for conservation treatments, such as is found in purpose-built facilities such as those at Lady Denman Heritage Complex at Huskisson.

Statement of significance for the entire collection

The Port Macquarie Historical Museum collection is an intriguing mixture of material culture of local, state and national significance. While many objects taken into the collection in its earlier years lack a firm provenance – a condition they share with objects in museums around the country – excellent research work by the PMHM volunteers is building a strong context around many of these objects, and enabling them to be interpreted effectively.

Local themes such as settlement, agriculture, the timber industry, and local commercial operations, including Port Macquarie's maritime history, are well represented in the collection, and are able to be connected to broader regional, state and national themes. Local families can also see their history in the Museum, and the community is able to value the role they have played in the development of the town and the region.

The PMHM Indigenous collection is not large, but it does contain what appears to be an outstanding object in a rare heliman shield estimated by Indigenous material culture experts to date from 1799 to 1840. Other objects in this collection, such as the shield tree, the water carriers, the grinding stones and the rainforest shield and bicornial basket, while not all originating in the local region, do represent some major categories of Indigenous material culture.

The collection relating to Port Macquarie's past as a place of punishment is well interpreted, and contains some representative objects from this key period of Australia's past, with a good selection of material from the convict period of Port Macquarie's history. The Museum's textile and costume collection displays the more gracious side of life as it has been lived in Port Macquarie over two centuries.

The PMHM collection contains more objects and collections of national significance than is normally the case in a museum of this size and scope. The convict ship Bible that belonged to Reverend John Cross; Annabella Boswell's journals and the Lake Innes House archaeological material; Nelson Illingworth's bust of Sir Edmund Barton, Australia's first prime minister and one of the leading advocates of Federation; William Macdonnell's album depicting the Grubb telescope that is now in the National Historical Collection of the National Museum; Lionel Lindsay's watercolours of Port Macquarie and etchings and woodcuts of a range of his favourite subjects; and Thomas Dick's photographs are all of national significance. The heliman Aboriginal shield, when it has been properly researched, is likely to be included in the same category.

KEY RECOMMENDATIONS

Research

- Follow up leads given by Indigenous material culture experts in regard to the heliman shield in the PMHM collection.

Conservation – active and preventative

Active conservation

- The ‘Advance Australia’ pelmet hanging should be deinstalled as soon as possible and checked by a textile conservator, and any necessary remedial work carried out.



‘Advance Australia’ pelmet hanging may require textile conservation after prolonged display in the Victorian parlour

- The Macdonnell Album (formerly known as the Morton Album) should be stabilised by a paper conservator, as many of its pages are loose and in poor condition.
- The bust of Sir Edmund Barton (1902) by Nelson Illingworth should be examined by a conservator to ascertain whether it would be possible or practicable to try to remove the paint and return the bust to its original appearance.
- The foxing marks on some of the Lionel Lindsay prints should be seen by a paper conservator, and any remedial action recommended be undertaken.



Some of the Lionel Lindsay prints in the PMHM collection, such as this work depicting a Hornbill, are affected by the form of discolouration know as foxing.

Preventative conservation

- Lionel Lindsay watercolours should only be displayed for three months at a time; and stored in dark conditions otherwise.

Deaccessioning

- The Bruhn paintings of Cundletown-Wingham-Manning River area are possible candidates for deaccessioning, as they may not be relevant to the Port Macquarie-Hastings region, and there is no documented association of the painter with this region. If such documentation can be located, and a case for retaining the paintings in Port Macquarie can be made, a temporary exhibition of these works may be considered, as they are quite charming. However, if there is no documented association between the artist and Port Macquarie and the Hastings, an offer to donate these works to the Wingham Museum could be considered, as it would appear that they would be more appropriately located there.



Naïve-style paintings by an artist by the name of Bruhn whose works depict the Manning River area



Wood from former cross structure at St Matthew's Church, Windsor, similar to that in the PMHM collection

- Donation by 'Mr Jamieson' of wooden material from the structure that formerly held the cross on St Matthew's Church, Windsor could be offered to Hawkesbury Regional Museum, where other elements that match the fragments in Port Macquarie are also held. The photo above shows the wooden fragments at Windsor that are also said to be part of the former structure that held the cross on top of the church.

Interpretation

New interpretation in upstairs 'parlour'

There is an opportunity to create a very effective display by combining objects in the Museum's collection related to Edmund Barton and James Henry Young with objects such as the Advance Australia pelmet hanging and other objects of the period 1880-1901 (see PART II).

The 'Victorian parlour' display at the head of the stairway in the house museum section on the second floor of the original 1836 building could be modified and its interpretive impact sharpened considerably if this room were to be reconfigured as a celebration of Port Macquarie's role in the Federation process and the period in which this occurred (1880s to 1901). Information for interpreting these stories is to be found in the excellent publication by Ralph Ferrett, *Federation Comes to Port Macquarie*, published by Port Macquarie Historical Society and available in the Museum shop. The book contains many illustrations from the PMHS collection and provides a number of very effective quotations taken from the *Port Macquarie News* that relate the fortunes of the Federation processes from the local perspective. The book also demonstrates the impact of the debate at the local level, as Edmund Barton fought to gain the Hastings-Macleay seat in a by-election against the opposition of local politician James Henry Young, then a minister in the Reid government in NSW, thus injecting a sense of drama into the story. Ferrett points out what was at stake in this political contest, at a time when, as one correspondent wrote to the *Port Macquarie News*, 'The eyes of the world are upon us': 'Had Barton failed in the 1898 by-election it is doubtful that the Commonwealth would have been established on the date that we now celebrate.'¹⁰

The period covered by the room could commence in the mid-1880s, and the 'Advance Australia' pelmet hanging reinstalled after any necessary conservation (see *Key recommendations/Active conservation* above); and could encompass the two decades of the Federation process up to 1901. The Nelson Illingworth bust of Edmund Barton could be displayed here, along with the book signed by him, with some information on Barton's role as Member for Port Macquarie and the Federation process itself. Examples of the ballot papers from the 1888 election, held in the collection, can also be displayed to illustrate another aspect of the local political process.

Objects associated with James Henry Young could also be on display here, along with information on Young, his family and his political role. The invitation to the Opening of Federal Parliament on display downstairs could also be included here. The 'parlour' look could be retained with the inclusion of suitable items of furniture for the late Victorian-Edwardian period, and there are several other objects in the collection dating from this period that could also be included in the display, such as some of the other textile items and the cricket score book from the 1880s. A targeted collecting project could seek out suitable objects from the period, such as the Henry Greener and Company mass-produced Centenary plate (used as a comparative example for the 'Advance Australia' pelmet hanging in PART II), as examples of this souvenir ware can still be found in antique shops at reasonable prices.

Thematic displays

Significant objects can also be exhibited according to themes derived from key dates in the community calendar: for example, *war* and *military-themed material* around Anzac Day, or material relating to *national anniversaries* in January to coincide with Australia Day. A local anniversary or event can also be the subject of a theme-by-date display. If there is not sufficient material in the collection to illustrate these themes, consider temporary loans from within the community and from other sources; or make a theme the focus of a targeted collecting project. These displays could be mounted in the temporary exhibition gallery.

The convict ship Bible that belonged to Reverend John Cross, along with his daughter Louisa McIntyre's prayer book, could also form the basis for a display on the theme of *Devotion*, or *Religious Observance* in 19th century Port Macquarie. The additional material incorporated within the Bible and prayer book, along with some interpretation of the stories of these two individuals (see PART II for more details) could make a very interesting showcase exhibition, as it combines a number of topics – the convict system, St Thomas' Church and the role of religion in colonial Port Macquarie, private devotion, and even handcrafts, textiles, shipping lines – and worthwhile occupations for women!

Gallery exhibitions

The obvious candidate for a gallery exhibition (presumably in the temporary exhibition area of the new Glasshouse cultural centre) is the collection of Lionel Lindsay watercolours and etchings. There is a clear local focus as the watercolours depict scenes around Port Macquarie; all but one of the etchings are of other scenes in Australia (Elizabeth Farm), Italy and Spain, a self-portrait of the artist as a Jester, and a couple of bird etchings (see *Appendix II*, Lionel Lindsay works). A well-curated exhibition of Lindsay's works would showcase one of the nationally significant highlights of the PMHM collection; and introduce his Port Macquarie works in particular to a wider audience.

Promotion of significant aspects of the collection

The PMHM should consider nominating the Annabella Boswell collection to the UNESCO Australian *Memory of the World* Register for documentary heritage. The Register is dominated at present by inscriptions from large institutions, and inscription for a collection from a regional museum would reinforce the point that heritage items of national significance can be in the care of local and regional organisations.

Targeted collecting to address gaps in the collection

A targeted collecting project should be established to address the lack of 20th century tourism-related material in the PMHS collection. The consultant conducted a test project to ascertain the feasibility of obtaining souvenir and tourism material related to Port Macquarie and the Hastings region. Proceeding from the assumption that souvenir material, particularly that dating back some decades, is likely to have found its way into secondhand bookshops and antique shops, she visited such places in her own city, Canberra, and located postcards dating from the 1950s to the 1980s, and two souvenir teaspoons. These have been donated to PMHM.

PART II

DETAILED ASSESSMENT OF SIGNIFICANT ITEMS IN THE COLLECTION NOT COVERED IN PART I

The PMHM collection holds many objects and collections whose significance is well understood and documented in detailed object files and PMHM publications. These are described in HISTORY AND SIGNIFICANCE OF THE ORGANISATION AND ITS COLLECTION in PART I. It is unnecessary to repeat this information when it is already available, and can be viewed in the Appendices to this report. The consultant has, however, identified a number of objects and themes in the PMHM collection for which object files have not been completed as yet, and for which she has obtained additional information leading to an assessment of their significance. A number of these objects can be considered as being of national significance.

It is recommended that the PMHM undertake further physical examination of the objects described below, as some of them were not accessed fully (i.e. removed from behind glass or viewed at close range) during the consultant's visit.

Cross Bible and McIntyre Prayer book



Convict ship Bible belonging to Reverend John Cross; and his daughter Louisa McIntyre's prayer book. Photo: Roslyn Russell

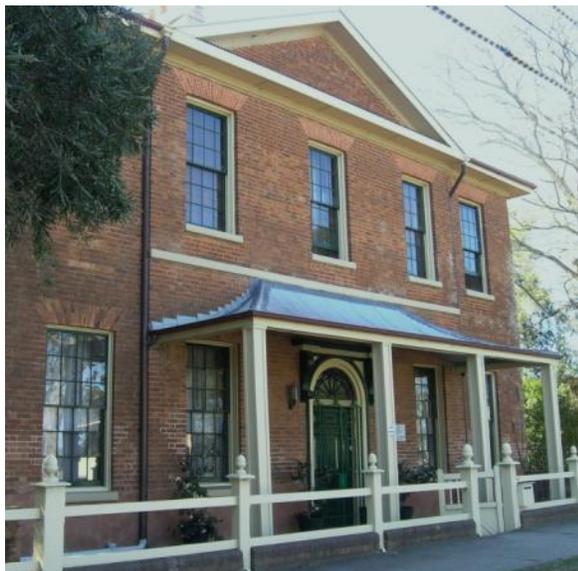
Reverend John Cross' Convict Ship Bible

History and provenance

John Cross was born on 10 June 1781, probably in the City of London. His place of education is not known, but he was described in a short biography as 'a man of excellent education with a 'high reputation' as a Greek scholar in Australia, 'for many years surpassed by none in the knowledge of that language'.¹¹

In 1818 Cross was ordained Deacon, then Priest, and was appointed as a Chaplain to New South Wales. Accompanied by his wife and three children, he set out on the *Baring*, a vessel that also carried 300 convicts, on 27 January 1819, and arrived in Sydney on 26 June that year.

Cross' first duties after he arrived in NSW were to take services for the Reverend Samuel Marsden at Parramatta, once Marsden left for missionary service in New Zealand in July 1819. Once Marsden had returned in November that year, Cross replaced Robert Cartwright as chaplain to the Hawkesbury district, and was the incumbent there during the final stages of construction and the opening of the Francis Greenway-designed St Matthew's Church at Windsor. Cross and his wife Ann, son William and daughters Annie Mary and Louisa would also have been the first occupants of the elegant rectory beside St Matthew's Church, pictured below.



St Matthew's Rectory, Windsor, where Reverend Cross was stationed as Chaplain of the Hawkesbury region from 1819 to 1828, before coming to St Thomas' Church, Port Macquarie. The rectory was built in 1822 during Reverend Cross' time in Windsor. Photo: Roslyn Russell

Reverend Cross 'laboured assiduously at Windsor' for eight years, 'and by his kind and attentive manner and his nobleness of character won the affection and respect of all classes resident both in the town and neighbourhood'.¹² On 4 December 1827 he was appointed as Chaplain to St Thomas' Church, Port Macquarie, succeeding Thomas Hassall (Reverend Samuel Marsden's son-in-law). He and his family sailed from Sydney to Port Macquarie in the government barque, Lucy Ann, on 12 February 1828; and had the not unusual experience of discovering that their ship was not able to cross over the notorious Port Macquarie bar when they arrived on 18 February. The Cross family landed in a small boat in the place where the Reverend Cross was to spend the rest of his life; a penal settlement that was then only seven years old.¹³

Again Reverend Cross found himself with an uncompleted church: Thomas Hassall had at first held services in the open air, and had laid the foundation stone for St Thomas' Church on 8 December 1824, but 'the sacred edifice was long in building, and was in an unfinished state on Mr Cross's arrival'. This situation did not last long:

Mr Cross carried with him the communion vessels, a bell, and other church requisites ... The prisoners, under military supervision, laboured day and night to get the Church ready for opening on the Sunday after the new Chaplain's arrival, and by perseverance they succeeded.¹⁴

On Sunday 24 February, just 6 days after arriving in Port Macquarie, Reverend Cross preached the first sermon in St Thomas' Church, 'a massive brick structure, with a noble Norman tower, and capable of holding six hundred persons'. For the next 16 years Cross would be the only clergyman in the district, looking after the spiritual needs of the township with its mixed population of convicts, soldiers and civil officers; and preaching to an average congregation of 250 'with regularity twice on each Sabbath day, and also on the Feast Days of the Church'.¹⁵

J. W. Fawcett, author of a short biography of Reverend John Cross, sketched his appearance and character for posterity:

The Rev. John Cross was a man of middle height, somewhat stout, with a full clean shaven face. He was a man of broad and liberal views. He was always cheerful and bright, and enjoyed a harmless joke. He was a strict disciplinarian and would allow nothing to stand before his duty, which was his first consideration. Punctual to a minute, he was both methodical and regular and tried to do everything as by clockwork. His bond was his word, and he never forgot or neglected what he promised. He was greatly respected and much loved by all classes of his parishioners, but especially the poor to whom he was a good friend. He would often place an order in their hands for a few shillings, and then make a hasty retreat to escape hearing their thanks. He was naturally of a sensitive and tender-hearted disposition, and frequently sorrowed emotionally with the widowed and fatherless in the house of bereavement. On these occasions his generosity manifested itself to the greatest degree. With them he could feel the loss of the departed one, for both his daughters were widowed early, which caused him to look to their necessities, and

the consequence was that when he died he left little worldly possessions or wealth behind him. His sermons were simple discourses of biblical teachings and full of scriptural knowledge.¹⁶

One of Reverend Cross' former Port Macquarie parishioners, Mr Thomas Edwards, remembered the old chaplain as 'the most methodical and practical man he ever saw'. Edwards related a telling vignette that speaks volumes about Cross' essential humanity and tolerant churchmanship:

"I remember when a Roman Catholic Dean (Dean Rigney) visited Port Macquarie. I saw all the clergymen walking up the street. The Rev. John Cross between Dean Rigney and the Rev. William Purves (Presbyterian clergyman), and the Rev. Mr. Curry (Wesleyan minister), on another side, all linked arm in arm. It made a lasting impression of unity on my memory. The Rev. John Cross was a man untainted by bigotry, and yet he was firm to his principles of the Church of England."¹⁷

Reverend Cross' first wife Ann had died in Port Macquarie in May 1837; he married again in 1838, his wife Mary surviving him by 22 years. In his later years Reverend Cross was assisted by a curate, but 'continued to perform his duties almost up to the day of his death. He preached regularly twice a day until he was scarcely able to ascend the pulpit stairs.' Reverend John Cross 'passed peacefully away on the morning dawn of the 7th of August, 1858, in the 77th year of his age, and the fortieth of his clerical career, thirty of which had been spent at Port Macquarie'.¹⁸

The PMHM holds a Bible that once belonged to Reverend John Cross. The cover is of brown leather with a crest comprising one central and two flanking anchors inside an oval shape with the words 'Navy Office' above, and 'Convicts' below the oval. A slip of paper inside the Bible gives an explanation of its provenance, as follows:

'Rev. John Cross' Bible. He and family came from London year 1818 [sic - actually 1819 – he was appointed to NSW from England in 1818]. He was stationed for twelve [sic - nearly 10] years as chaplain of St. Matthews, Windsor, removed to Port Macquarie 1828 first chaplain of St. Thomas' church. Died Port Macquarie August 8th 1858.

The Bible was used by him on the ship coming out (a convict ship).'

'Rev.d J. Cross, Chaplain 1840.' is written on the flyleaf of the Bible.



Inside front cover and facing page of Reverend John Cross' Bible

On the inside cover of the Bible is glued a devotional text with floral decoration. Written at the bottom of the facing page, under a handwritten devotional poem or hymn, are the words: '(Louisa Isabella Parker) 1879'. Overleaf is another handwritten devotional poem/hymn by Frances Ridley Havergal, and between the last line of the poem/hymn and the author's name are the words 'caught a chill after or at a meeting died June 3 1879 – born 1836'.

Louisa Isabella Parker was the daughter of John Cross' elder daughter Annie Mary, who had married Henry Harding Parker, Superintendent of Agriculture at Port Macquarie in 1829, and had four sons and two daughters.¹⁹ Louisa Isabelle Parker was a granddaughter of Reverend John Cross, and Louisa McIntyre's niece and, presumably, her namesake. Her death and its cause were noted in her grandfather's Bible, presumably by her mother or her aunt, as Reverend Cross had passed away 21 years earlier.

Context of use

The Bible, as was stated on the piece of paper inside, was used by Reverend Cross on the *Baring*, the ship that he and his family travelled on to NSW that also carried 300 convicts, to whom he would have ministered during the voyage. The Bible would have continued to be used throughout Reverend Cross' period of ministry in both Windsor and Port Macquarie: the fact that he (and others) have used it to record favourite devotional writings and even the death of a family member attests to its continuing use by Cross and his family.

Type of material, manufacture and condition

The Bible is of paper bound in brown leather embossed with a crest on the front cover. It has additional material glued into the front cover, and handwritten passages on the fly leaves and other blank pages. It shows all the usual marks of wear associated with a loved book of scripture, with the cover worn and the leather lifting in parts.

Comparative examples

The only comparative example that could be located is an identical Bible from St David's Church, Hobart, pictured below, which appears from the photo to be in a similar condition, at least on the cover, as the Cross Bible.



Convict ship Bible from St David's Church, Hobart.

Louisa McIntyre's prayer book





History and provenance

Louisa was the younger daughter of Reverend John Cross and was born on 11 January 1814. She was only five years old when the family arrived in NSW. An old Port Macquarie resident, Thomas Edwards, recalled ‘Miss Louisa Cross’ as a Sunday School teacher who ‘was always very kind to the children’. Louisa Cross married James McIntyre, Government Medical Officer at Port Macquarie, in 1838, at the age of 24. The couple had six children – two sons and four daughters – but Dr McIntyre died on 14 July 1853, leaving his wife with a young family to raise. Louisa had received £500 from the government as her entitlement as the child of a chaplain (her siblings received land grants instead), but her father, as has been noted, still had to help her financially in her widowhood. Louisa and her two siblings were described by her father’s biographer:

These three, the members of a small but devoted family, have left a good and exemplary testimony behind them of being Christians in every true sense of the word ...thanks to the good training they received from the hands of their worthy father.²⁰

Louisa’s prayer book also attests to her lifelong spiritual devotions. She died at her home, Beach Cottage, Port Macquarie, on 6 October 1887, at the age of 73, and was buried in the Church of England cemetery.

Her prayer book is full of news cuttings and inspirational verses. In between two pages is a bookmark showing the insignia of coastal shipping lines, and there is other bookmark material, such as a small panel of lace, a half-finished piece of tapestry, and a pressed flower. On the inside back cover are pasted a number of cuttings, mostly again of a devotional or inspirational nature, with the exception of one, which reads:

‘The poorest girls in the world are those who have never been taught to work. There are thousands of them. They have been taught to despise labour, and depend on others for a living, and are perfectly helpless. The most forlorn and miserable women on earth belong to this class.

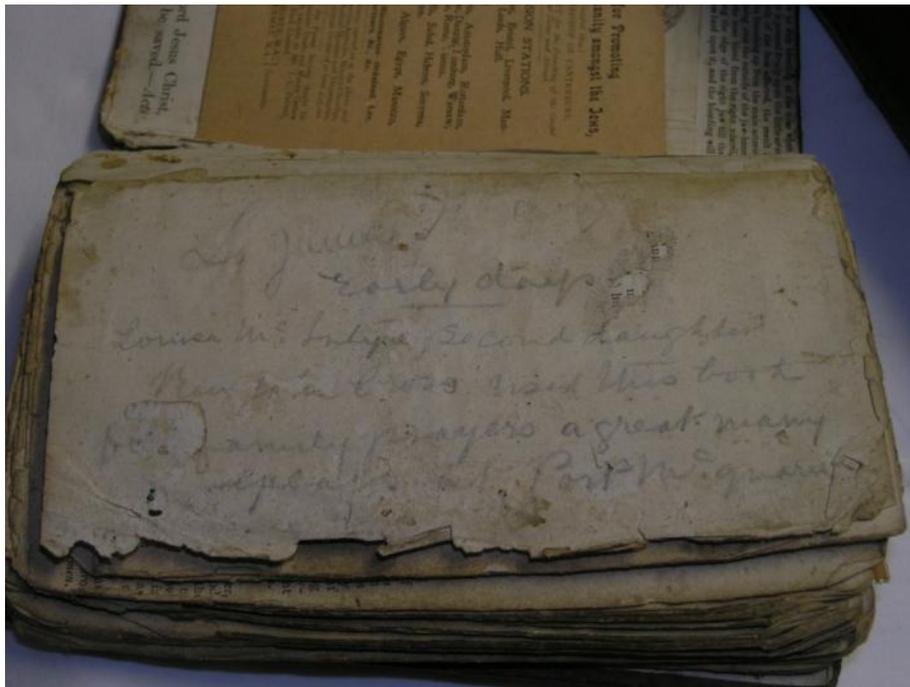
It belongs to parents to protect their daughters from this deplorable condition. Every daughter should be taught to earn her own living. The rich as well as the poor require this training.'

Context of use

The prayer book has written in pencil on the flyleaf:

'Early days

Louisa McIntyre second daughter Rev John Cross used this book for family prayers a great many years at Port Macquarie.'



Pencilled note in prayer book giving its provenance. Photo: Roslyn Russell

Type of material, manufacture and condition

The prayer book is a standard leather-bound book of its type, with additional binding halfway across the cover to hold it together. There is some staining on some of the pages, as can be seen in the photograph above. Although it is a published work, the amount of material that has been added to it, both in handwritten form and in the form of items pasted into it, makes it a unique object. It bears the marks of long use, and also contains a number of extra items as bookmarks that have their own interest. These include a panel of lace on card; a strip of paper showing the insignia of the coastal shipping lines that served Port Macquarie; a half-finished piece of tapestry; embossed card and a pressed flower (that looks like a violet). All these additional elements add to the richness of this object and to its interpretive potential.

Statement of significance

The Cross Bible and McIntyre prayer book are objects of high significance both for Port Macquarie and also at the national level. Reverend John Cross was a significant figure in the Church of England in NSW in the early 19th century, for his association with such well-known figures as Reverend Samuel Marsden and Reverend Rowland Hassall; and also for his association with the completion of significant buildings such as St Matthew's Church and rectory at Windsor; and St Thomas' Church, Port Macquarie. The Cross Bible is one of the few Bibles issued for use by chaplains on convict ships to survive; thus it has high rarity value. The signs of wear and additional material in both the Bible and the prayer book also help to make tangible and visible the spirituality of their owners, and thus illuminate for future generations the mindsets that governed the actions of their forebears.

Early 19th century measuring jug



Copper measuring jug (left) and (right) detail of the mark on the rim.

This large copper measuring jug closely resembles those used by the Customs Service from colonial times until the early 20th century to verify volumes of liquid commodities. This was especially important in the times when a significant volume of imported goods was subject to fixed duty rates (i.e. duty payable according to quantity rather than ad valorem – duty assessed as a percentage of value.) The first weights standards were introduced in the Australian colonies in 1833, and coincided with a change from the old to the new English weights and measures, introduced in 1826 by King George IV. The *Weights and Measures Act* (NSW), which came into effect on 21 December 1852, charged the Colonial Treasury with the responsibility of certifying weights and measures.

The copper measuring jug in the PMHM collection does not have the characteristic marks of those used in the Customs Service, which have the letters 'CH' (denoting Customs House) and the broad arrow denoting government property, as well as the relevant measurement (half gill, 1 gill, half pint, pint, quart, half gallon, gallon and, after 1880, 2 gallon, 3 gallon, 4 gallon, and 5 gallon). The PMHM jug does, however, have a stamp on the rim set into solder, which appears to show a crest and crown with the letters 'W' on one side, and 'IV' on the other, which can be construed as standing for King William IV, Queen Victoria's predecessor, who was on the throne from 1830 to 1837, and in whose reign the first weights and measures standards were introduced to the Australian colonies. There was no specific Customs presence at Port Macquarie, but the duties of a Customs officer could have been part of the responsibilities of the pilot stationed there. Consultation about the jug with two History Officers in the Australian Customs Service support the consultant's conclusion that this jug was most likely to have been used in government service in Port Macquarie from around the 1830s until the system of measuring for duty was either discontinued there; or vessels with the standard weights and measures marked on them began to be used instead.²¹

History and provenance

The brochure on the Museum, written by Lionel Gilbert and describing its first exhibition displays, refers to copper and pewter measuring jugs in the kitchen display. It would thus appear that the jug came into the PMHM collection as part of the early wave of community contributions to the Museum in the late 1950s.

Community recollections

None apart from that recorded in first Museum brochure.

Context of use

See above

Type of material, manufacture and condition

Copper with patches of solder, one on the rim onto which the seal is impressed; and two near the handle, which appear to be reinforcing or fastening it to the jug. There is a large dent on the upper surface of the handle, and some pitting of the copper on the jug itself, but apart from this it appears to be sound and has no obvious holes. A jug of this type, designed to achieve accurate measurement of liquid for official weights and measures purposes, would have been mass produced and issued by government.

Comparative examples

The Australian Customs Service Historical Collection holds a number of examples of the copper measuring jugs like the example in the PMHM collection. There is said to be a complete set of six jugs in the ACS office in Darwin; two in Sydney in the Customs History Collection, one of which is on display in the foyer of Customs House, Sydney International Airport; and the three examples below in the ACS Historical Collection in Customs House, Canberra. Discussions with Customs History Officers in person, and by letter and email, have resulted in the conclusion that the jug in the PMHM collection is of the same type as those in the ACS History Collection. Items in the ACS History Collection are deemed to be of national significance as recording the activities of a department or agency that has historically been responsible for raising and protecting government revenue.

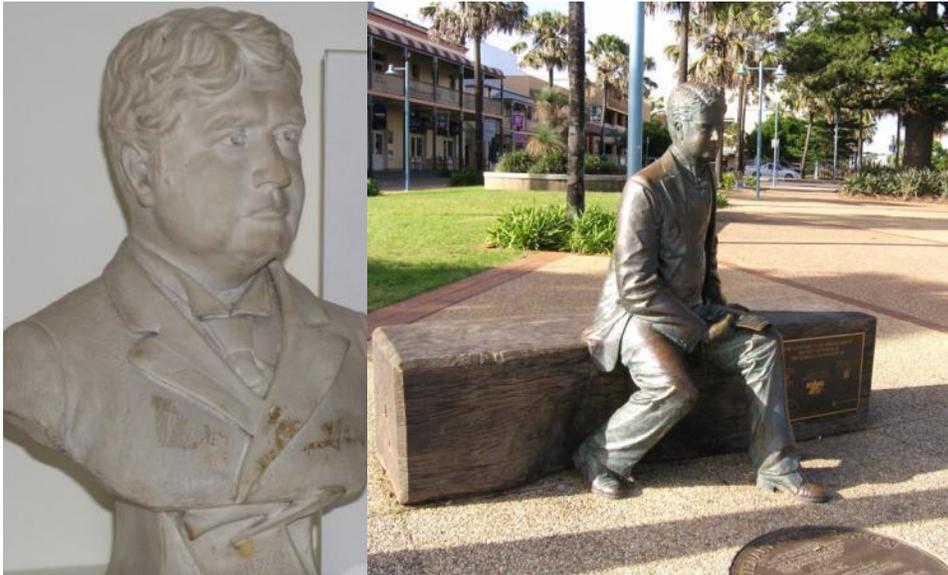


Measuring jugs from the Australian Customs Service Historical Collection, Customs House, Canberra. Photo: Roslyn Russell, courtesy of Kerry Hannan and Graeme Austin, History Officers, Australian Customs Service.

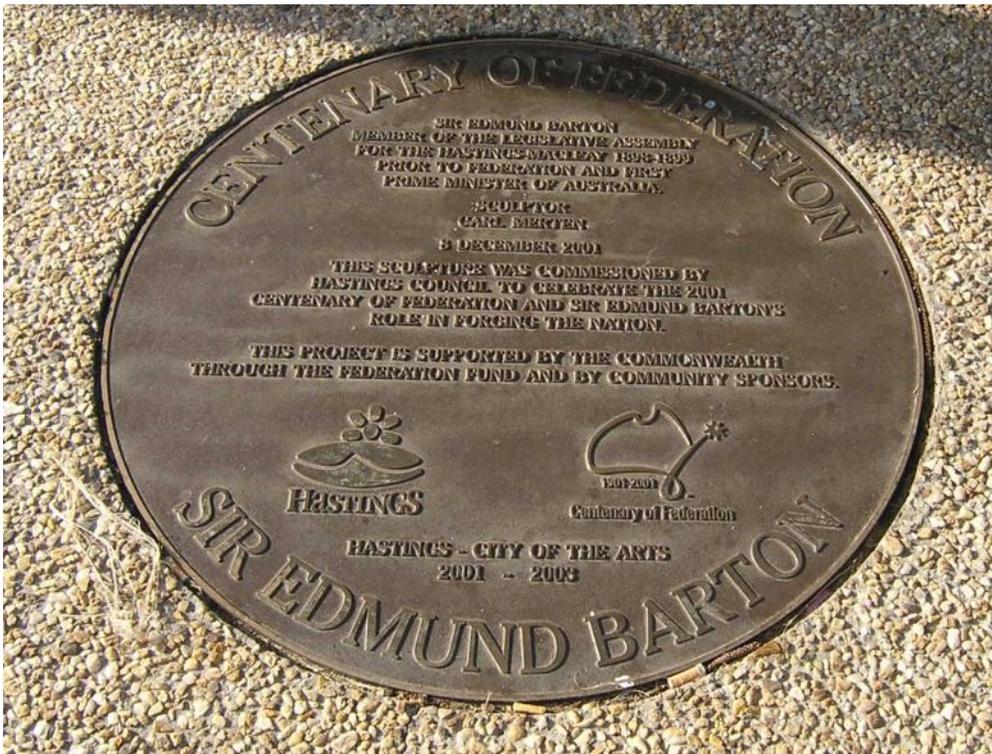
Statement of significance

The copper jug is significant as a comparatively rare example of a type of official measuring jug once common in the Australian colonies for establishing correct weights and measures, at a time when much government revenue was obtained from charging duties on imported goods. The jug was probably used in Port Macquarie for official purposes in the early days of settlement, as it appears to date from the reign of King William IV, Queen Victoria's predecessor on the British throne, who died in 1837. It shows some signs of wear but is in generally good condition, so has high integrity and interpretive potential.

Edmund Barton, Port Macquarie and Federation



(Left) Portrait bust of Sir Edmund Barton, Member for Port Macquarie and first prime minister of Australia, by Australian sculptor Nelson Illingworth. (Right) Sculpture of Sir Edmund Barton created to mark the Centenary of Federation in 2001, in central Port Macquarie.



Plaque for sculpture marking the Centenary of Federation, Port Macquarie. Photos: Roslyn Russell

This ceramic bust of 1902, entitled 'Edmund Barton, the federal leader' and signed on the back by Nelson Illingworth, measures 210 mm wide x 300 mm high x 120 mm deep and is over-painted in white. It depicts Sir Edmund Barton (1849-1920), one of the leading figures in the movement that culminated in the federation of the Australian colonies on 1 January 1901, and first prime minister of the Commonwealth of Australia (and Member for Hastings-McLeay in the NSW Parliament before Federation). Sculptor Nelson Illingworth made a number of other casts of the same bust (see *Comparative examples*, below).

History and provenance

Edmund Barton, a leader of the Federation movement, and first prime minister of the Commonwealth of Australia, was born on 18 January 1849 in the Sydney suburb of Glebe. During his schooldays, first at Fort Street Model School and then at Sydney Grammar School, he acquired the nickname of 'Toby', later adopted by the *Bulletin* in its mocking term, 'Toby Tosspot', referring to Barton's reputed enjoyment of club life and fine dining.

Barton studied Arts at the University of Sydney, garnering several academic prizes and scholarships, and graduated Bachelor of Arts in 1868 and Master of Arts in 1870. After completing his Bachelor's degree he worked for a solicitor and barrister. At the end of 1871 he was admitted to the NSW Bar and practised law throughout the 1870s. He honed his debating skills as an acting Crown prosecutor in 1875 and 1878, and in debates at the Sydney Mechanics' School of Arts.

Barton aspired to a political career and twice stood unsuccessfully for the University of Sydney seat in the Legislative Assembly of NSW; he succeeded in 1879, but the seat was abolished the following year. He won the seat of Wellington in 1880 and held it until 1882, when he moved to East Sydney, a seat he held from 1882 to 1887 and from 1891 to 1894. From 1898 to 1900 he represented the seat of Hastings-McLeay.

He was Speaker of the Legislative Assembly of NSW from 1883 to 1887 and Attorney-General in George Dibbs' Ministry from January to March 1889 and from 1891 to 1893; and also sat in the Legislative Council of NSW in 1887-91 and 1897-98.

Sir Henry Parkes, having managed to put Federation back on the political agenda, brokered a meeting of the National Australasian Convention in 1891. Barton, a strong advocate of Federation in a colony reluctant to take the union of the Australian colonies too seriously, attended the Sydney meeting of the convention in March 1891 and became a member of the constitutional drafting committee headed by Sir Samuel Griffith. During the Easter holiday the committee took a cruise on Broken Bay in the Queensland Government's steam yacht, the *Lucinda*, and worked on the final draft of the Constitution.

Barton worked hard to persuade his fellow NSW parliamentarians to pass the convention resolutions in the Legislative Assembly, but the fortunes of Federation declined. Barton's political career similarly waned. He stood without success for the seat of Randwick in 1894 and was dismissed from the NSW political arena for three years. He used this time to keep the Federal cause alive, campaigning at public meetings and helping to establish the Australian Federation League in 1893.

The Federation cause was revived in the late 1890s. Barton was elected as a NSW delegate to the Australasian Federal Convention and became its leader at its first meeting in Adelaide. The convention had two more meetings, in Sydney in September 1897 and in Melbourne from January to March 1898.

The draft Constitution Bill had then to be approved by referendum in each colony. The first NSW referendum in 1898 failed, but the second, in 1899, was successful. Barton led a delegation to London in March 1900 to see the passage of the Commonwealth of Australia Bill through the British Parliament.

In December 1900 Barton was commissioned by the first Governor-General of the Commonwealth of Australia, Lord Hopetoun, to form a government, and announced his ministry, whose members joined Barton in Centennial Park on 1 January 1901 to be sworn in. As well as prime minister, Barton was also Minister for External Affairs. He continued to send an Australian contingent to the Anglo-South African (Boer) war, and paid attention to Australia's Pacific interests, with the Commonwealth taking over the administration of Papua from Queensland in 1902. As prime minister he oversaw the beginning of the process to develop conciliation and arbitration legislation; and the introduction of the *Franchise Act* 1902 which gave the vote in Federal elections to white women on the same basis as white men. Barton was knighted during a visit to London in 1902; and in August 1903 resigned when he was appointed a Justice of the new High Court of Australia, on which he served until his death on 7 January 1920.²²

An excellent Port Macquarie Historical Society publication, *Federation Comes to Port Macquarie*, by Ralph Ferrett, tells the story of Edmund Barton and Federation in the Port Macquarie context.

Nelson Illingworth, sculptor, created the portrait bust of Sir Edmund Barton in 1902, while Barton was still prime minister, and the year in which he was knighted. Illingworth was born at Portsmouth, England in 1862, and trained as a plasterer and studied drawing and modelling at Brighton. From there he went to work at Royal Doulton potteries, Lambeth, as a model maker and modeller, for nine years; and studied at the City and Guilds of London School of Modelling under W. S. Frith, a noted sculptor. Illingworth emigrated with his family to Australia in 1892, and for a while was employed as an instructor in modelling at Sydney Technical College; and began his own studio

after he was retrenched from the College. Finding he could not make a living from sculpture on its own, Illingworth began a business manufacturing flower pots and statuettes. He also began exhibiting works of sculpture with the Society of Artists and the Art Society of NSW; and from the 1890s began producing portrait busts of notable public men such as Sir Edmund Barton, Sir George Reid, and Sir Henry Parkes. He also travelled to New Zealand to produce portrait busts of Maori chiefs, living with the Maori while he did so; and later created a bust of Henry Lawson in 1915. His entry in the *Australian Dictionary of Biography* says of Illingworth:

A smallish, stocky man, Illingworth generally wore his unconventional 'long curly hair flowing over a poncho-like cape, and a turned-down collar'. He was a genial, lively and notable Sydney Bohemian who enjoyed life to the full, but his reputation as a scholar probably suffered as a result. Much of his portrait work is vigorous and very perceptive, although usually composed for a single viewpoint.²³

Nelson Illingworth died suddenly on 26 June 1926 at Harbord, NSW. His work is represented in the Art Gallery of NSW, Art Gallery of South Australia, Powerhouse Museum, Historic Houses Trust NSW, Mitchell Library, National Gallery of Australia, National Gallery of Victoria, National Library of Australia, and Parliament House, Sydney.²⁴

The portrait bust of Sir Edmund Barton was donated to the PMHM in 1967 by Mr S. Robins (Cat. No. 1752).

Context of use

The portrait bust of Sir Edmund Barton was designed for public display, and to honour a notable Australian, a use to which it has been put in the PMHM, where it is currently on display in the temporary 'Heads Up' exhibition.

Type of material, manufacture and condition



Barton bust showing wear patches

The bust is made of terracotta ceramic, moulded and fired. The portrait bust of Sir Edmund Barton held in the PMHM collection has, unlike its counterparts in the national institutions, been painted white at some point, perhaps to make it look as though it were carved from marble. The paint is now wearing off, particularly in the front, and there is a case to be made for having it removed by a conservator/restorer, to return the bust to the way it was when it left the artist's studio, unless further research can suggest a compelling reason why the decision was made to paint it white and thus leave its current appearance undisturbed.

Comparative examples



Bust of Edmund Barton, the federal leader, National Museum of Australia

The bust of Edmund Barton by Nelson Illingworth, pictured above, is from the National Historical Collection, National Museum of Australia. A similar work is also held in the National Library of Australia; and in the collection of the National Gallery of Victoria. All these examples are of an unglazed terracotta bust, which suggests that the example in Port Macquarie was painted white after it had left the artist's studio.

Statement of significance

The ceramic bust of Sir Edmund Barton is of historical significance both nationally and for Port Macquarie, as it depicts a local Member for Hastings-McLeay who became a leader of the movement to federate the Australian colonies and the first prime minister of the Commonwealth of Australia. It is also of aesthetic significance as an example of a

finely crafted moulded ceramic by one of Australia's nationally significant sculptors of the late 19th and early 20th centuries.

The bust of Sir Edmund Barton should also be regarded as having social significance for the community of Port Macquarie and the Hastings area. The attachment of this community to Barton's memory is demonstrated by the bronze sculpture of Barton by Carl Merten in central Port Macquarie, commissioned by Hastings Council to commemorate the Centenary of Federation in 2001 (see photos above).

The bust is not unique, as several other examples are held in national collections, but this fact reinforces an assessment of national significance for this object. It is, for example, included in the National Museum of Australia's National Historical Collection. It is, therefore, representative of this class of object created to celebrate nationally significant personalities.

The bust is in overall good condition so has high integrity, although the white over-painting detracts a little from its original appearance as intended by the sculptor. There is an opportunity to interpret the bust of Sir Edmund Barton in a setting that would illustrate its historical, aesthetic and social significance (see Key Recommendations/Interpretation/New interpretation in Victorian parlour in PART I).

Celebrating the nation

The PMHS holds, in addition to the Barton bust and an invitation to the opening of the first parliament in 1901, two objects that speak of an attachment to the idea of the Australian nation. One of these objects dates from before Federation – the Advance Australia pelmet hanging dating from the 19th century – and the other commemorates the opening of Parliament House in Canberra in 1927, an act that marked the culmination of the Federation process, when the government of the Commonwealth of Australia moved to its permanent home in the new national capital, Canberra.

Advance Australia coat of arms pelmet hanging



Embroidered pelmet hanging with 'unofficial' Advance Australia coat of arms, in 'Victorian parlour', Port Macquarie Historical Museum.

This fringed velvet plush pelmet hanging embroidered with Australian native flowers – waratahs, wattle, flannel flowers and fishbone fern – and a version of the 'unofficial' Australian coat of arms with the words 'Advance Australia' is characteristic of local heraldic objects produced in colonial Australia from the 1820s onwards, and in particular around the time of the Centenary of British settlement in 1888, a period in which such nationalistic gestures were common.

The combination of a rising sun symbol with a crest quartered by the red cross of St George, supported by a kangaroo and an emu with the words 'Advance Australia'

beneath, dates from as early as 1821, and was widely used both in NSW and the other colonies in the 19th century; ultimately forming the heraldic basis for the NSW coat of arms. Before its official adoption in that role in 1906 (with a different motto attached) it had been applied to a variety of uses: on commercial buildings, flags, souvenirs and, in this case, on objects intended as home decoration.

The first version of this popular heraldic device was reputed to have been painted for Thomas Silk, the son of the captain of a convict ship, the *Prince of Orange*, which was a frequent visitor to Sydney until the late 1840s. The NSW Heritage Office exhibition on the Centenary of the NSW Coat of Arms describes the features of the Silk version of the Advance Australia arms as:

On a shield of four quarters blue and white is a sky-blue cross with a golden six-pointed star on each arm of the cross, and in the first quarter a golden fleece, in the second a three-masted schooner with its sails rolled up, at sea of natural colours, in the third quarter a harpoon and anchor in a diagonal cross in natural colours, and in the fourth quarter a sheaf of wheat in gold; Crest: a sun rising in its natural colours; Supporters: on the left an emu standing rightwards and looking over its back leftwards, and on the right a kangaroo standing leftwards and looking over its shoulder rightwards, both in their natural colours; Motto: Advance Australia.²⁵

Symbols used on the Advance Australia arms

Rising sun: This was a consistent motif in all the unofficial versions of an Advance Australia coat of arms, and has been perpetuated both in the official NSW coat of arms, and in the 'Rising Sun' badge that is worn by Australian military forces. According to Bruce Baskerville, 'It also alludes to a "Rise and Shine" motto that was prevalent in the early colonial period, and perpetuates a later term of endearment for NSW as "Sunny New South Wales".'²⁶

Kangaroo and Emu supporters: These Australian animals were used consistently in the local versions of the Advance Australia coat of arms. The Kangaroo particularly is regarded as 'emblematic of Australia'.²⁷

Devices on the shield: The golden fleece in the upper left quarter (the most prestigious of the four quarters of the shield, known as the 'primary charge' in heraldry) had a long ancestry in heraldry before being applied to the Advance Australia and the NSW coat of arms. It was an element of the Thomas Silk Advance Australia coat of arms in 1821, and of the Great Seal of NSW in 1856. Bruce Baskerville wrote in 2006:

The design, however, dates back to 1429 when the Duke of Burgundy established the Order of the Golden Fleece in Flanders, which remains one of the oldest orders of knighthood still surviving. The fleece was chosen by the Duke on two counts: it represented the woolen industries of Flanders, and it alluded to the heroic quest of Jason and the Argonauts in ancient Greek legend, as befitting a knightly order. Knights of the Order wore a golden fleece pendant

hanging from a broad red ribbon. In time, the Order came to be commanded by the King of Spain who presented a flock of merino sheep to King George III. Descendants from this royal flock were sent to Cape Town, from which some of the stock were then brought to NSW to establish the Australian wool industry. Thus the golden fleece represents a number of allusions – to the Australian wool industry that began in NSW, to its origins in the royal flocks of the kings of Britain and Spain, to the creation of industrial wool processing in 15th century Flanders and Holland, and to the classical mythologies of the Argonauts and their quest. It also ... made reference to a popular image of NSW as the 'Land of the Golden Fleece', a double-handed reference to the wool and gold resources upon which was based the wealth of NSW.²⁸

The wheat sheaf, known in heraldry as a *garb*, is 'an emblem of agriculture, deriving in Australia from the first wheat and grain crops planted on the shores of Sydney Harbour', and also commemorates the achievement of the emancipist James Ruse and others who labored to establish agriculture in NSW.

The earliest versions of the Advance Australia arms carried a harpoon and anchor, an allusion to the whaling industry; this was replaced by a pick and shovel after the gold rushes of the 1850s. The top right hand quarter of the shield shows the device of a ship, indicating that the origins of most Australians lay overseas, and also to the fact that the seas connected the country to the rest of the world.

Pattern of use of Advance Australia arms in colonial Australia

As mentioned above, the Advance Australia coat of arms was first used in the early 1820s (or at least this is the date of the first known extant example), but the device was popular right through the 19th century, and was often used by community organisations and commercial operations; for example, Moore's Australian Book Mart in Sydney bore above its entrance a version of the Advance Australia arms and the words 'Established 1843'.²⁹ The version below, which adorns a row of shops in Newcastle, is in the same tradition.

The 1888 Centenary of Australia marked 100 years of British colonisation of Australia, and the Advance Australia arms was a popular symbol associated with this event. Although the Centenary was most relevant in New South Wales, the oldest of the colonies, it was celebrated in all the Australian colonies (although Sir Henry Parkes offended them by suggesting that the name of New South Wales should be changed to 'Australia'). The following year Sir Henry Parkes, who was the prominent personality in the New South Wales celebration, gave his famous Tenterfield speech advocating the federation of the Australia colonies. 26 January, accepted as the day on which Great Britain took control and ownership of the Australian continent, was the primary celebration day; and its commemoration in 1888 is thought to be the first time such an event was celebrated across the country, making it an important moment in the development of a national consciousness. Sydney's Centennial Park, where the

documents that inaugurated the Commonwealth of Australia were signed on 1 January 1901, was opened as a major public work to mark the Centenary.

History and provenance

There appears to be no recorded provenance for the Advance Australia pelmet hanging, including no details of the maker, donor or date of donation. However, it is likely that it was created either to mark a significant anniversary such as the 1888 Centenary; or to signify a spirit of Australian nationalism in its creator.

Community recollections

Consultation with the Museum curator has determined that the pelmet hanging would most likely have been installed at the time the Victorian parlour decoration was created by interior designer Del Agnew. No one had any knowledge of the maker or donor.

Context of use

The shape of the pelmet hanging, with the Advance Australia device in the central position, and the Australian wildflowers flanking it in separate scalloped sections of the work, would appear to indicate that the hanging was designed to be used on a pelmet. For the last 50 years it has been installed in the Museum.

Type of material, manufacture and condition

The pelmet hanging is handmade of plush velvet with silk embroidery and fringe. There appears to be some wear on the nap of the velvet, but no examination has been made recently. The work should be checked by a textile conservator.

Comparative examples

A search of collection databases has revealed no similar objects, so it is likely that this object is unique. However, the symbolism on the pelmet hanging has much in common with that used on other object types, such as paintings, building features, and souvenirs of important national anniversaries.



Coat of arms painted for Thomas Silk in 1821, the first known version of the Advance Australia arms. Note the harpoon and anchor in the bottom left hand corner. Image: State Library of NSW, Digital a128882



Advance Australia arms, above a row of shops in Newcastle, NSW, 1880s. Image: NSW Heritage Office



Centenary 1888 souvenir plate with Advance Australia coat-of-arms. Greener and Company produced at least three types of 1888 Centenary pieces using this design, and examples of these are held by the National Museum of Australia and the Powerhouse Museum, and in private collections. The Greener and Company plate is an example of a souvenir of the event. It may have been purchased as a memento of this celebration, or as a general patriotic gesture. Photo: Roslyn Russell

Statement of significance

The Advance Australia pelmet hanging is of national significance as a rare and possibly unique example of an embroidered item of home decoration employing this patriotic motif. Examples of the Advance Australia coat of arms can be found in a number of contexts in colonial Australia, and testify to a burgeoning sense of Australian nationalism in the 19th century. The presence of this hanging, although it unfortunately has no recorded provenance, indicates that the Port Macquarie district – or someone associated with it – was sufficiently inspired by the national vision signified by the Advance Australia coat of arms to embroider it on an object intended for domestic display.

The Advance Australia pelmet hanging also has aesthetic significance as a well designed and finely crafted example of embroidery. As a handmade item it is unique, although similar (but not identical) examples may exist elsewhere.

'Australia a Nation May 1927' souvenir cup



Souvenir cup celebrating the opening of the provisional Parliament House in Canberra, 9 May 1927.
Photo: Roslyn Russell

This cup is an example of souvenir ware, made in England probably by Aynsley and Sons, to commemorate the opening of the provisional Parliament House in Canberra on 9 May 1927 by the Duke and Duchess of York (later King George VI and Queen Elizabeth, better known to more recent generations as the Queen Mother). It features a kangaroo in the cartouche formed of laurel leaves that was usually occupied by a portrait of visiting members of the royal family, with a blue bow connecting each arm of the cartouche. The cartouche and the kangaroo are flanked by the Australian ensign on the right; and the Union Jack on the left. Above the kangaroo are the words, 'AUSTRALIA A NATION', and at either side of the blue bow are 'MAY' and '1927'. Beneath the design are the words, 'TO COMMEMORATE THE OPENING OF THE FEDERAL PARLIAMENT HOUSE CANBERRA'.

History and provenance

The opening of what was then called the 'provisional' Parliament House (now called Old Parliament House) in Canberra on 9 May 1927 was not simply the opening of a new public edifice. It marked the culmination of the Federation process, with the occupation of the new federal capital of the Commonwealth of Australia; and the transfer of the federal legislature to Canberra after 27 years in Melbourne, as demanded by the Australian Constitution. The event was marked by extensive celebrations, and thousands of people gathered to see the Duke of York open the main door with a

golden key handed to him by Prime Minister Stanley Melbourne Bruce. Then the Duke, the prime minister and assembled dignitaries proceeded to the Senate Chamber, where the Duke read an address from the King; after which the invited guests sat down to a grand luncheon. The process of building Parliament House, the furnishings and the official opening were all documented by the official Commonwealth photographer, William Mildenhall.³⁰

The provenance of the cup is unknown; the fact that it is included among other ceramic items in a locked display case in the 'house museum' section of the Museum, installed in the 1960s, would suggest that it entered the Museum's collection either before or around that time.

Context of use

The cup would have most likely been used as a display item rather than as a piece of everyday domestic crockery. Its nature as a souvenir item of an important event would probably mean that it would have been used for special occasions, if at all.

Type of material, manufacture and condition

Aynsley and Sons are manufacturers of fine bone china, so this cup is likely to be of this material, with transfer-ware decoration applied and a gold rim. The tapered shape of the cup, when compared with the example below from the National Museum's National Historical Collection, seems to indicate that it also once had a saucer and formed part of a two-piece set. While the cup itself appears to be intact and in good condition, the fact that it may have lost its saucer means it may have a slightly diminished integrity.

Comparative examples

The 'Australia a Nation' design is not a particularly common one amongst the large mass of souvenir material that was produced to commemorate the opening of Parliament House in Canberra. Far more common are depictions of Parliament House itself; or representations of such iconic aspects of the House as the Speaker's Chair.

The mug below, from the National Museum of Australia's National Historical Collection,³¹ is the only other example of this design that the consultant (who is a long-term collector of commemorative material on Australia's state and national events) has seen. A search of collection databases for other material in this category did not reveal other examples, although there would have been many produced at the time.



Mug with identical design to that in PMHM Collection in the National Museum of Australia collection, as seen in the online exhibition on the NMA website, *Symbols of Australia*. Photo: Lannon Harley, National Museum of Australia



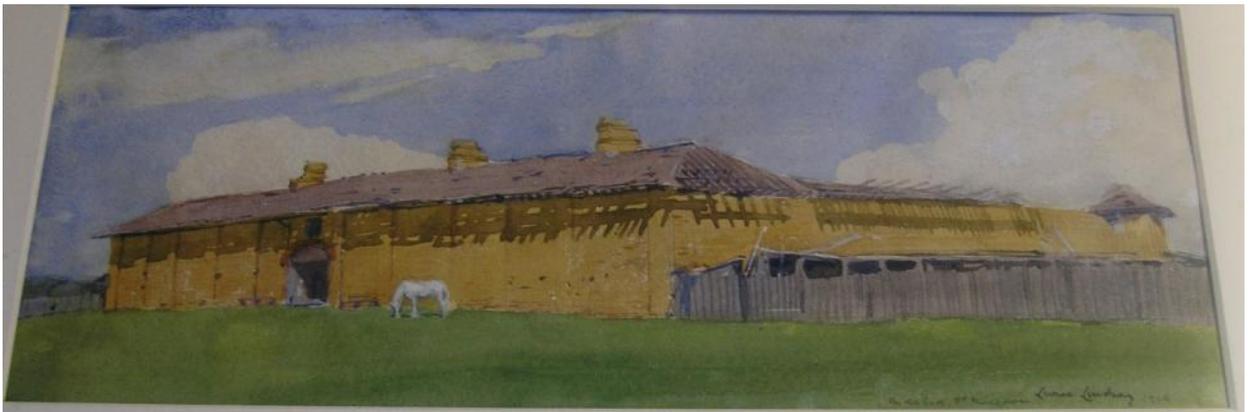
Images of the provisional Parliament House on souvenir ware are far more common in public and private collections than the 'Australia a Nation' design from 1927; although the dish (above right) in a private collection dates from a similar period. Photo: Roslyn Russell

Statement of significance

The 'Australia A Nation' cup is a rare survivor of what was once a mass-produced souvenir created to commemorate the opening of the provisional Parliament House in Canberra on 9 May 1927. This event was one of great national significance as it was the culmination of the process of Federation, when the Parliament of the Commonwealth of Australia came to its permanent home in the new federal capital, Canberra.

The presence of an almost identical cup in the National Historical Collection of the National Museum of Australia attests to the comparable national significance of the PMHM example.

Lionel Lindsay watercolours and etchings



Lionel Lindsay, 'The Old Gaol, Port Macquarie, 1914'



Lionel Lindsay, 'At Port Macquarie'

Lionel Lindsay (1874-1961) 'was regarded in England as among the five first etchers of his time'. From the 1890s to the 1950s, when he ceased working, he made more than 600 etchings; and 'more than any other artist, Lionel Lindsay was responsible for the first etching revival in Australia'.³² He was born in Creswick, Victoria in 1874, one of a notably creative family that included Daryl, Norman, Percy and Ruby Lindsay. Lionel had his first art lessons in Creswick, studying with English watercolourist J. Miller Marshall, then studied at the National Gallery of Victoria school, at the same time working as a magazine illustrator.

Lindsay made his first trip to Spain in the early 1900s, returning in 1926 and then into the 1930s, until the outbreak of the Spanish Civil War in November 1935. He also travelled and was inspired by scenes in Italy and England. On return from his first trip overseas Lionel Lindsay became an illustrator and cartoonist for the *Bulletin* and the *Lone Hand* magazines. He created paintings and etchings on a wide range of subjects, including historic buildings and places in and around Sydney, and throughout NSW, including Port Macquarie; and of birds, plants and animals. Throughout his career he also created witty, evocative and beautifully illustrated bookplates for friends and clients, including his friend, Prime Minister Robert Gordon Menzies.

Lionel Lindsay's etchings of Spain, of which there are two examples in the PMHM collection (see *Appendix III*), are valued for their aesthetic qualities and rank highly in any estimations of his *oeuvre*. They also provide a key historical record, as Joanna Mendelssohn has noted:

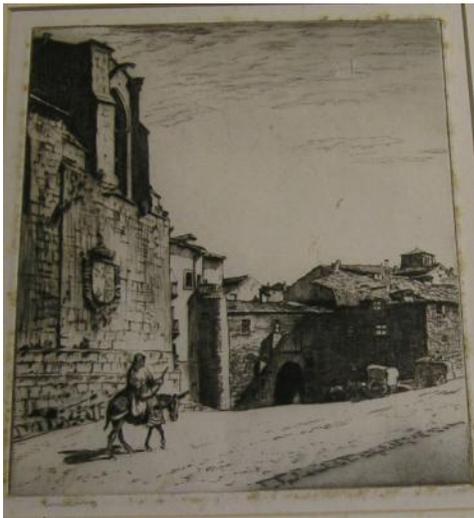
So much of the old Spain was destroyed in the Civil War; many of the subjects of Lionel Lindsay's etchings no longer exist ... The balance of romance and realism, the accurate recording of architectural and physical detail with a loving eye, the sense of history and the sympathy to the people, all combine to make Lindsay's Spanish etchings a unique record of a civilisation about to be engulfed.³³

By artistic temperament Lionel Lindsay was a traditionalist, and as a critic attacked what he called the 'malady' of modernism, particularly in a 1942 book, *Addled Art*. Lionel Lindsay was a Trustee of the Art Gallery of NSW, was a recipient of the Society of Artists medal, and in 1941 was knighted for his services to Australian art.³⁴

Works by Lionel Lindsay in Port Macquarie Historical Museum

The PMHM holds 19 works by Lionel Lindsay: 9 watercolours, and 10 limited edition prints, a mixture of etchings and woodcuts. As has been noted above, Lindsay's first artistic training was as a watercolourist, and he was still painting watercolours until well into the second decade of the 20th century, if not longer. The works painted in Port Macquarie date from around 1910 to 1914. There are three depictions of aspects of the old Gaol; three coastal scenes, including vessels; one of St Thomas' Church; and two of

buildings and streets in Port Macquarie. The subject matter of the 10 prints is an interesting mix, which seems to indicate that the collector/donor was aiming to represent some of Lindsay's major artistic themes in the works he or she bought. There are two Australian scenes: one a river scene at Port Macquarie; and the other of Elizabeth Farm, one of the many works Lindsay created of historic sites in and around Sydney. There is one self-portrait of Lindsay dressed as a Jester for a costume ball; and two woodcuts of birds – both well-known works from Lindsay's *oeuvre* – Spangles the rooster, and a Hornbill. And there are five of Lindsay's evocative etchings from his beloved European locations, two of Spain and three of Italy, all of them depicting a world that has been lost under the depredations of war and modernization.



One of Lionel Lindsay's celebrated etchings of Spanish scenes, Ancient gateway, Burgos, 1928, etching

Type of material, manufacture and condition

The works are watercolours, etchings and woodcuts on paper. The watercolours are unique pieces; while the prints would have been engraved on wood or metal and printed by hand. All the works are currently framed. The watercolours appear to be in good condition; but some of the prints – notably The Jester and the Hornbill, and possibly some of the other prints as well, are affected by the form of paper discolouration known as foxing, i.e. brownish coloured spots around and on the image itself. (See Key Recommendations/Active Conservation in PART I.)

Comparative examples

Collections of Lionel Lindsay's work, including his etchings, are held in the following institutions: the British Museum, South Kensington Museum (Victoria & Albert), New York Public Library, Art Institute of Chicago, Los Angeles Museum of History, Science and Art, National Gallery of Ireland, Modern Gallery, Madrid, National Gallery of

Australia, National Library of Australia, Ballarat Art Gallery, Lionel Lindsay Art Gallery, Toowoomba, Art Gallery of NSW, Art Gallery of South Australia, National Gallery of Victoria, New England Regional Art Museum, Newcastle Region Art Gallery, Penrith Regional Gallery & The Lewers Bequest, and in New Zealand.³⁵

Statement of significance

The works by Lionel Lindsay in the PMHM collection are of local, regional and national significance, and have both historical and aesthetic significance. Lionel Lindsay is regarded as the most influential of Australia's 20th century printmakers, and any prints from his studio share in his reputation as an artist of national significance. Lindsay began his artistic career as a watercolourist, and his views of Port Macquarie in the early 20th century give an unrivalled view of the atmosphere of the town and its surroundings – the picturesque dereliction of the Old Gaol; the town rising above the harbor with its floating craft; the old boats plying the waterways or pulled up on shore; the quiet laneway, and the horses grazing in front of Colonial Georgian-style houses – all are unique gems of local and national artistic and historic heritage. The prints in the PMHM collection provide a brief overview of the major artistic medium in which Lindsay made such a mark – printmaking – with representative works from the many subject areas he tackled, both in the form of etchings and woodcuts. The collection includes two of his works based on scenes in Spain, regarded by experts as the high point of his print work.

The works by Sir Lionel Lindsay held in the PMHM collection are, in the consultant's view, one of the highlights of the collection. They are of high interpretive potential and, when properly conserved, could form the basis for an exhibition in the Glasshouse temporary gallery.

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- ¹ 'Museum does credit to Historical Society', *Port Macquarie News*, 18 June 1959.
- ² 'Museum opening on Easter Monday', *Port Macquarie News*, 14 April 1960.
- ³ *Ibid.*
- ⁴ Email from Debbie Sommers, 3 November 2009.
- ⁵ <http://www.port-macquarie-historical-museum.org.au/bldCollections.php>, viewed 3 November 2009.
- ⁶ Liz Gillroy and Debbie Sommers, *Her Story: A Collection of Women's Stories, Places and Objects in the Hastings*, Port Macquarie-Hastings Council, 2008, ps. 2, 4.
- ⁷ Conversation with Wally Caruana, Indigenous art expert for Sotheby's; and former Senior Curator of Aboriginal and Torres Strait Islander Art, National Gallery of Australia, 10 November 2009; and emails from Wally Caruana and Kim Akerman to Roslyn Russell, 10 November 2009. These will be supplied to the PMHM curator.
- ⁸ Bill Kitson and Judith McKay, *Surveying Queensland 1839-1945: A Pictorial History*, Queensland Government and Queensland Museum, Brisbane, 2006, p. 191.
- ⁹ Kirsten Wehner, 'W J Macdonnell's Telescope', *Friends of the National Museum of Australia magazine*, June 2009, pp. 6-7.
- ¹⁰ Ralph Ferrett, *Federation Comes to Port Macquarie*, Port Macquarie Historical Society, Port Macquarie, c1999, pp. v-vi.
- ¹¹ J.W. Fawcett, *A Brief Life of the Rev. John Cross: Forty Years a Chaplain in the Colony of New South Wales*, Brisbane, 1898, p. 3.
- ¹² *Ibid.*, p. 7.
- ¹³ *Ibid.*, p. 8.
- ¹⁴ *Ibid.*, p. 9.
- ¹⁵ *Ibid.*
- ¹⁶ *Ibid.*, p. 13.
- ¹⁷ *Ibid.*, p. 19.
- ¹⁸ *Ibid.*, p. 11.
- ¹⁹ *Ibid.*, p. 16.
- ²⁰ *Ibid.*, pp. 16-17.
- ²¹ This description was developed in consultation with two History Officers of the Australian Customs Service, Peter Chinn in Sydney and Graeme Austin in Canberra. The consultant is grateful to both for their assistance in identifying the jug and providing background information on the use of jugs of this type in government service; and to Kerry Hannan for allowing me to photograph the jugs in Canberra.
- ²² Roslyn Russell, 'Sir Edmund Barton', in Susan Marsden and Roslyn Russell, *Our First Six: Archives of Australia's Prime Ministers*, National Archives of Australia, Canberra, 2002, pp. 14-17.
- ²³ Noel S. Hutchison, 'Nelson Illingworth', Australian Dictionary of Biography – Online Edition, <http://adbonline.anu.edu.au/biogs/A090424b.htm>
- ²⁴ Gwenda Robb and Elaine Smith, *Concise Dictionary of Australian Artists*, Melbourne University Press, South Carlton, 1993, p. 130.
- ²⁵ http://www.heritage.nsw.gov.au/10_subnav_08_01_12.htm Viewed 2 November 2009.
- ²⁶ Bruce Baskerville, 'Reading or Interpreting the 'meanings' of the NSW Coat of Arms', NSW Heritage Office, 2006.
- ²⁷ *Ibid.*
- ²⁸ *Ibid.*
- ²⁹ *Illustrated Sydney News*, 11 May 1870.
- ³⁰ Roslyn Russell, 'A Day of Significance', *National Library of Australia News*, February 2006, pp. 3-6.
- ³¹ http://www.nma.gov.au/exhibitions/symbols_of_australia/kangaroo_imagery_slideshow
- ³² Joanna Mendelssohn, *The Art of Sir Lionel Lindsay*, Volume II Etchings Part A, Copperfield Publishing, Brookvale, NSW, 1987, ps 9, 13.
- ³³ Joanna Mendelssohn, *The Art of Sir Lionel Lindsay*, Volume II Etchings Part A, Copperfield Publishing, Brookvale, NSW, 1987, p. 107.

³⁴ Gwenda Robb and Elaine Smith, *Concise Dictionary of Australian Artists*, Melbourne University Press, South Carlton, 1993, p. 155.

³⁵ Peter Lindsay, Foreword to Joanna Mendelssohn, *The Art of Sir Lionel Lindsay*, Volume II Etchings Part A, Copperfield Publishing, Brookvale, NSW, 1987, p. 10; Prints and Printmaking Australia Asia Pacific, <http://www.printsandprintmaking.gov.au/catalogues/artist/8956/lionel-lindsay.aspx?related>