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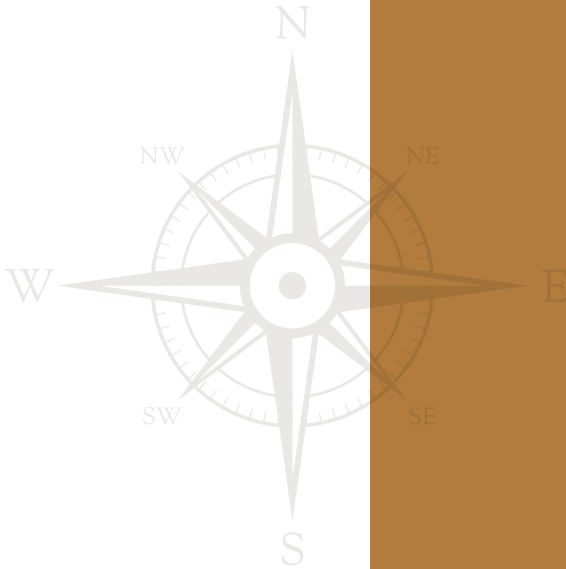
The legacy of six notable Australians within the greater Sydney region



RESERVE BANK OF AUSTRALIA



Introduction



Australia's banknotes are part of our everyday activities, but the lives and contributions of the people they honour are extraordinary ones. The representation of a historical figure on currency is an affirmation of their contemporary relevance and enduring significance, notwithstanding the passage of years between their times and our own. In being depicted on Australia's banknotes, these individuals have each secured a unique form of familiarity as notable Australians.

There are other ways in which the legacies of these Australians are part of our everyday lives. This guide explores places within the Sydney region related to the lives and legacies of several individuals depicted on Australia's banknotes. Some of these places are well known; others are hidden in plain sight. Although some are grand and monumental, others are humble and unassuming. All of these places cause us to contemplate the contribution and experience of these men and women – Australians whose accomplishments have long outlasted them and who remain eternally current.

◀ **The City of Sydney: a bird's-eye view, 1888, M. S. Hill.** State Library of New South Wales, ZM3 811.17s/1888/1A.

Cover: Map of part of New South Wales, 1824, by William Home Lizars.
National Library of Australia, NK 2456/106.

John Macarthur

John Macarthur (1767–1834) sailed with his wife, Elizabeth, and their infant son on the Second Fleet to New South Wales, arriving in 1790. Three years later, he established Elizabeth Farm at Parramatta, named after his wife.

Macarthur's quarrelsome nature led to a number of disputes with the colony's governors, and to a duel with the Lieutenant Governor, Colonel Paterson. Paterson was wounded and Macarthur was sent to England in 1801 to await court martial. He turned the trip to his advantage by taking samples of fleece from his flocks, which impressed British clothiers with their quality. Macarthur styled

himself as the colony's representative of the industry, and wrote his *Statement of the Improvement and Progress of the Breed of Fine Woolled Sheep in New South Wales* (1803) for the government. He secured Spanish sheep from the Royal flock and a grant of further land that he named after his patron, Lord Camden, the Secretary of State for War and the Colonies.



\$2 banknote (first series), showing John Macarthur, first issued in 1966.

1. ELIZABETH FARM

70 Alice Street, Rosehill

Elizabeth Farm was built for John and Elizabeth Macarthur in 1793. The colonial bungalow is located just outside Parramatta. From modest beginnings, the couple gradually enlarged the building as their wealth and influence in colonial society increased. It is one of the best preserved early colonial buildings in Australia. It is open to the public daily.

2. HAMBLEDON COTTAGE

63 Hassall Street, Parramatta

Hambledon Cottage was built for John Macarthur in 1824 to provide accommodation for visiting friends and family. Subsequent land subdivisions have disconnected the cottage from Elizabeth Farm. The cottage's interior retains much of its fine original Georgian detailing. The house is open to the public.

3. CAMDEN PARK ESTATE

Camden Park Estate Road, Camden South

The Macarthur estate at Camden Park was developed from 1820. Camden Park House was the centrepiece of the estate and was completed in 1835 – the year following Macarthur's death. Macarthur himself is buried on the grounds of the estate. The Macarthur family continues to occupy the property, and open it to the public on annual open days.

► **Camden Park Estate**, late 19th century.
State Library of New South Wales, PXA 4359.

John Macarthur







▲ **'The residence of John McArthur Esqre. near Parramatta, New South Wales', 1825 by Joseph Lycett.**
National Library of Australia, nla.obj-135702197.

◀ **'Camden Park House', 1843 by Conrad Martens.**
State Library of New South Wales, DG 473.

Mary Reibey

The image of Mary Reibey (1777–1855) on the \$20 banknote is based on a miniature portrait, painted in watercolour on ivory. Intended as a family keepsake rather than a public painting, it portrays Reibey in her indoor attire with a muslin cap of fine embroidery. Although the portrait suggests a demure and prosperous woman at home with her social rank, her beginnings in the colony of New South Wales were unpromising.

Born on 12 May 1777 in Bury, Lancashire, and christened Molly Haydock, she lived with her grandmother after she was orphaned by her parents' untimely deaths.

While working as a house servant at the age of 13, she disguised herself as a boy and stole a horse – perhaps as a misguided prank. Her identity was disclosed at the trial when she was sentenced to transportation from England for seven years. A petition requesting her release proved to be ineffectual and, in 1792, she arrived in New South Wales where she was assigned as a servant with the duties of a nursemaid. On arrival, she wrote to her aunt, Penelope Hope, expressing in idiosyncratic spelling her ambition to reduce her sentence of seven years and to ‘watch every oppertunity to get away in too or 3 years. But I will make myself as happy as I can in my present and unhappy situation’.¹



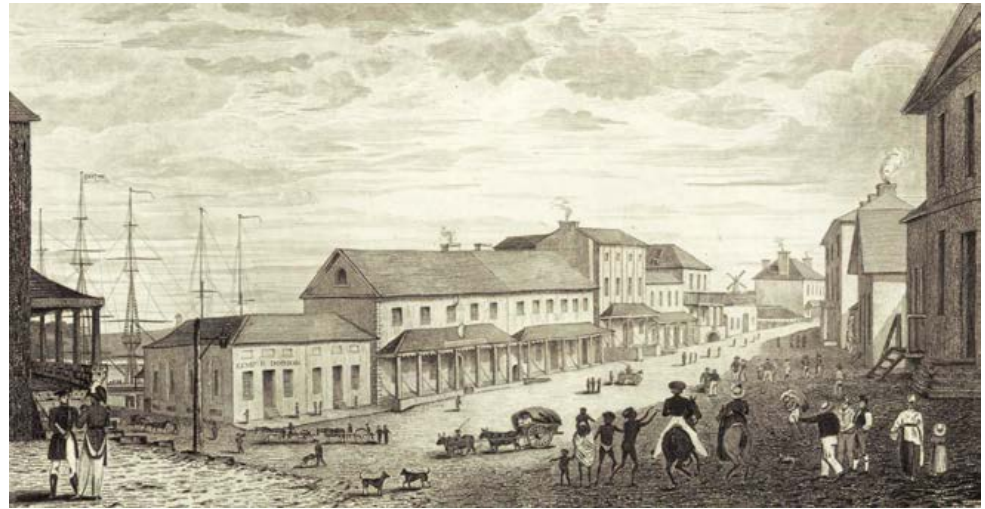
\$20 banknote, showing Mary Reibey, first issued in 1994.

► **George Street from the wharf**, 1829 by John Carmichael. One of the two-storey townhouses shown here belonged to **Mary Reibey**. National Library of Australia, nla.obj-134348824.

▼ **Georgian hotel** building located at 296 George Street, Sydney.

At the age of 17, she married Thomas Reibey, an Irishman formerly of the East India Company, who held property on the Hawkesbury River and conducted businesses that included the shipping and trading of goods. After her husband's early death, Mary continued his business interests with entrepreneurial skill. She expanded his holdings of property and shipping, represented on the banknote with an image of the schooner, *Mercury*, which was purchased by Thomas Reibey and his business partner for trading in the Pacific Islands.

Although her first experience of the courts was as a defendant, Mary Reibey later appeared as the



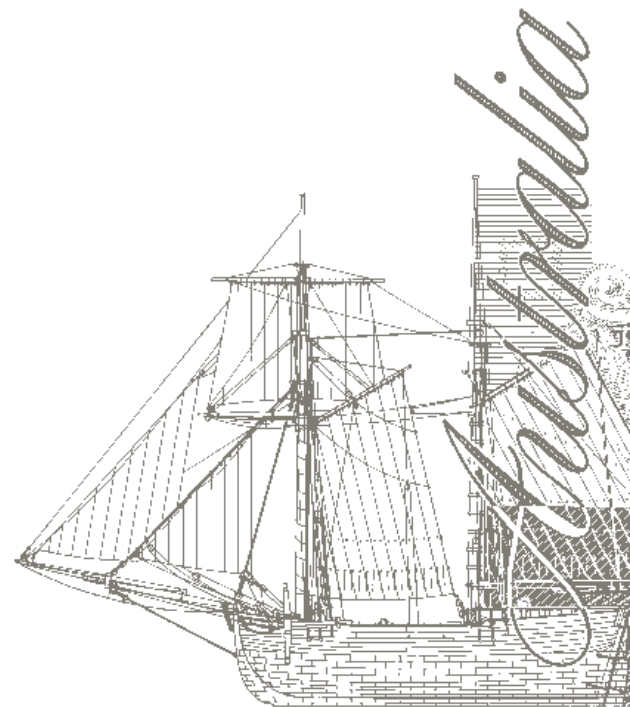
plaintiff in court records, pursuing outstanding debts and deficiencies in her tenants. The premises in George Street, Sydney, once owned by Reibey, are illustrated on the banknote by a drawing from Joseph Fowles' *Sydney in 1848*. Her business abilities were acknowledged in 1817 when she was appointed a founding member of the Bank of New South Wales.



Mary Reibey's business abilities were acknowledged in 1817 when she was appointed a founding member of the Bank of New South Wales.

Reibey returned to England for a year-long sojourn in 1820. In her private journal kept during the visit, she avoids any reference to her conviction and transportation, even when she records returning to her grandmother's house. Her journal relates that, 'It is impossible to describe the sensation I felt ... on entering my once Grandmothers House where I had been brought up, and to find it nearly the same as when I left nearly 29 years ago all the same furniture, most of them standing in the same place as when I left, but not one person I knew or knew me'.²

Returning to New South Wales, Reibey became increasingly known for her support of charity, religion and education. Although she had proven herself to be a respectable member of colonial society, Reibey remained sensitive of her standing. She wrote to her cousin, Alice Hope, that 'no one will do well that is not thrifty correct and Sober ... this place is not like England you are under the Eye of every one and your Character Scrutinized by both Rich and poor.'³ Reibey outlived five of her seven children, and her will specified that funds should be reserved for the 'maintenance education and advancement in life' of both her female and male grandchildren.⁴



1. GEORGIAN HOTEL BUILDING

296 George Street, Sydney

Although this former hotel was not one occupied by Reibey, it is one of just four Old Colonial Regency buildings remaining in the city – a rare architectural connection between Reibey’s lifetime and the present.⁵

Nearby, between Pitt Street and Loftus Street, Reiby Place can be found. The street was named in memory of Mary Reibey, who lived in a property nearby on Macquarie Place. Before the area was drained, this house was directly on the waterfront. The house she lived in became the site of the Bank of New South Wales – Australia’s first bank, which she helped to establish. Although the street takes Reibey’s name, subsequent redevelopment in this area has removed all architectural evidence dating from her lifetime here.

2. FIG TREE HOUSE

1 Reiby Road, Hunters Hill

Fig Tree House was built for Mary Reibey around 1836 to act as her country retreat. Hunter Hill was known for the concentration of entrepreneurial residents. Reibey’s ownership of such a large and impressive estate in one of Sydney’s most salubrious locales was a telling indicator of her success in business, and her rising prestige in colonial society. The house is currently a private property, so please respect the privacy of its current owners.

3. GRAVE OF MARY REIBEY

Eastern Suburbs Memorial Park,
12 Military Road, Matraville

Mary Reibey died from pneumonia at the age of 78, having led an eventful and unusually long life. She was originally buried in a family grave in the Devonshire Street Cemetery. The construction of Central Railway Station displaced the cemetery, so Reibey’s grave was relocated to the cemetery now known as Eastern Suburbs Memorial Park.

Mary Reibey



Francis Greenway

Francis Greenway (1777–1837) was an architect in Bristol, England. Charged with forgery in 1812, he awaited trial in Bristol's Newgate Prison and was transported to New South Wales in 1814. Ironically, the banknote which portrayed Greenway was itself the object of counterfeiting when it was introduced in 1966.

The architect's arrival in the colony coincided fortuitously with the ambitious building program of Governor Lachlan and Mrs Elizabeth Macquarie, and he was appointed Acting Civil Architect by Macquarie in 1816. In quick succession, Greenway designed

barracks, churches, fortifications, hospitals and houses, together with a fountain, lighthouse and obelisk, as Macquarie's vision began to transform the colony. The architectural transformation of the townships attracted censure from John Thomas Bigge, the Commissioner of Inquiry into Macquarie's government, sent from England in 1819. Greenway's design for the stables to Government House, for example, was considered by the Commissioner to be 'more elegant than what the necessity of the case required'.⁶ The building for the stables is now incorporated into the Sydney Conservatorium of Music.



\$10 banknote (first series), showing Francis Greenway, first issued in 1966.

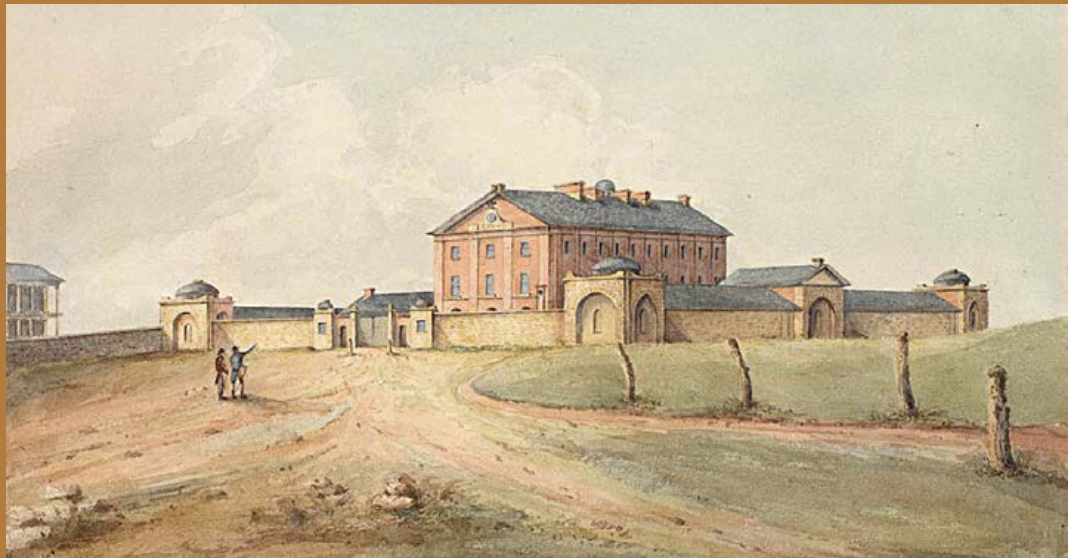


Although Greenway was known for his argumentative character and troubled relationship with Macquarie, his buildings reflected the Georgian qualities of balance and harmony. Architectural features of selected buildings designed by Greenway were integrated into the design of the banknote's background, including Sydney's St James' church and Convict Barracks, and St Matthew's church in Windsor, New South Wales.



◀ **'St. Matthew's Anglican Church, Windsor, New South Wales', c. 1935 by Harold Cazneaux.** National Library of Australia, nla.obj-140232421.

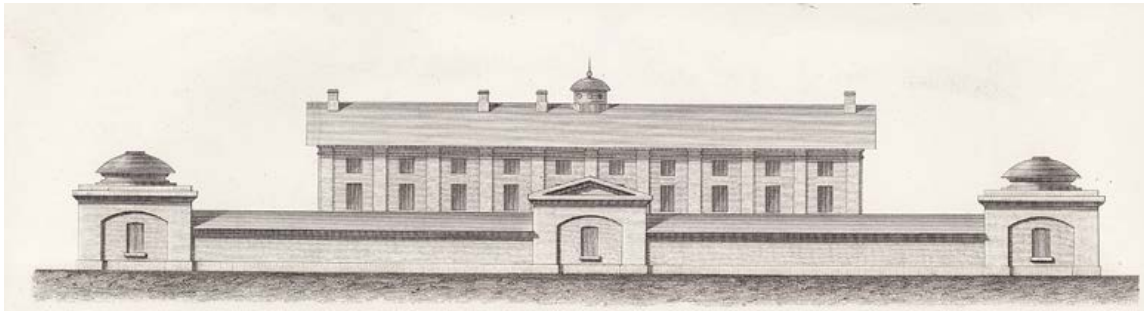
▼ **'Convict Barrack, Sydney, N.S. Wales', c. 1820, attributed to G W Evans.** State Library of New South Wales, PX*D 41.



In quick succession, Greenway designed barracks, churches, fortifications, hospitals and houses, together with a fountain, lighthouse and obelisk, as Macquarie's vision began to transform the colony.



▼ **Architectural drawing of Hyde Park Barracks** drawn by French marine officer and navigator Louis-Claude Desaulses de Freycinet (1779-1842) in 1819. State Library of Victoria, H2273.



▲ **St. James' Church, Supreme Court House, Sydney, 1836** by Robert Russell. National Library of Australia, nla.obj-135314727.

1. ST JAMES' CHURCH

173 King Street, Sydney

One of Greenway's best known buildings, St James' Church was originally intended to serve as Sydney's court house. Its purpose was altered after construction had already begun in 1820 – prompting Greenway's addition of a square tower and steeple to the design. The church was consecrated in 1822.

2. HYDE PARK BARRACKS

Macquarie Street, Sydney

Governor Lachlan Macquarie ordered the construction of Hyde Park Barracks as a building to house up to 600 male convicts. The three-storey building was constructed using convict labour and was the largest in the colony at the time of its completion in 1819. With the end of convict transportation, the building was repurposed to house a number of government agencies over subsequent years, including the Government Asylum for Infirm and Destitute Women (1862–86), the Vaccine Institute (1857–86) and the District Court for Sydney (1858–1976). The building is now open to the public as a museum of Sydney's colonial history.

3. SYDNEY CONSERVATORIUM OF MUSIC

Macquarie Street, Sydney

Constructed between 1817 and 1820, this building was designed by Greenway as the stables to serve nearby Government House. The cost and extravagant design of the building (derided as a 'palace for horses') were factors in Macquarie's resignation as Governor in 1821. Macquarie's successor, Governor Brisbane, suggested that the building was large enough to be used as Government House itself.⁷ The building was significantly under-utilised until it was converted to house the Conservatorium of Music, which has occupied the building since 1915.

4. OBELISK OF DISTANCES

Macquarie Street, Sydney

This obelisk is likely the earliest surviving monument erected by the colonists. Completed in 1818, Greenway's design was realised using convict labour. The obelisk was intended to mark the geographic centre of Sydney and it continues to be the point from which all road distances are measured in New South Wales.

5. WINDSOR COURT HOUSE

North Street and Court Street, Windsor

Windsor Court House was completed to Greenway's design in 1822, replacing a more modest timber structure. Its construction reflected the policy of extending colonial authority as far inland from Sydney as possible in the early years of European settlement.

6. ST MATTHEW'S CHURCH, WINDSOR

12 Tebbutt Street, Windsor

Governor Macquarie laid the foundation stone for this building in 1817 and it was completed in 1822. Many of the church's congregation were convicts who arrived in the First Fleet, and a number are buried in its cemetery.

Francis Greenway



Dame Mary Gilmore

The writer, poet and political activist Dame Mary Gilmore (1865–1962) is portrayed on the \$10 banknote in her early adulthood. Born Mary Jean Cameron at Cotta Walla, near Goulburn, New South Wales, she began her career as a teacher in country schools of New South Wales, including those of Wagga Wagga, Illabo and Silverton near Broken Hill.

In 1890, Gilmore started teaching at Sydney's Neutral Bay Public School, where she met the poet and short-story writer, Henry Lawson. They formed an emotional attachment and, as she later reflected, 'The young Lawson & I were both retiring almost to the extent of the recluse, so that when we met

fellowship was perhaps the deeper & the greater. Lawson never had any secrets from me.'⁸

With Henry Lawson, she visited the slum areas of The Rocks in Sydney, and became increasingly concerned about the effects of social inequality. She gravitated towards the city's radical politics and supported the Australian maritime dispute of 1890 and the shearer's strike of the following year. In 1895, she departed from Sydney to join William Lane's socialist 'New Australia' settlement in Paraguay, where she remained until 1899. During this time she married fellow Australian colonist, William Gilmore, and in 1897 she gave birth to William, their only child.



\$10 banknote, showing Dame Mary Gilmore, first issued in 2017.

► **Mary Gilmore on the balcony** of her flat in Darlinghurst Road, Kings Cross. State Library of New South Wales.

1. MARY GILMORE'S APARTMENT

99 Darlinghurst Road, Kings Cross

Dame Mary Gilmore lived in an apartment on the first floor of this building from 1933 until her death in 1962 at the age of 97. She wrote some of her best known work during her time here. Gilmore's home was in the heart of bohemian Sydney, where other writers such as Kenneth Slessor and Dymphna Cusack and artists such as William Dobell, Russell Drysdale and Adrian Feint also resided. The property is not open to the public, although it is marked by a plaque embedded within the footpath. To learn more about this area during Gilmore's lifetime, download *The Strip on the Strip* self-guided historical walking tour from the City of Sydney website. To learn more about Sydney's literary history, refer to *Literary Sydney: A Walking Guide* by Jill Dimond and Peter Kirkpatrick.

2. THE ROCKS

Mary Gilmore spent time in The Rocks. In her lifetime, The Rocks was known for its strong working class character but also its poor living conditions. Visitors can learn more about the colourful history of the area in The Rocks Discovery Museum and Susannah Place Museum. Gilmore's contribution to Australian literature is honoured in the nearby New South Wales Writers Walk in Circular Quay.

3. SITES OF THE OFFICES OF THE AUSTRALIAN WORKER

129 Bathurst Street, Sydney and 474 Kent Street, Sydney (formerly St Andrew's Place)

Gilmore was associated with *The Australian Worker* between the years of 1908 and 1931. The newspaper, which was published from these addresses, gave Gilmore an important platform from which to advocate for progressive social and economic reforms. It also gave her a sizeable readership with which to share her literary talents and to refine them further. Unfortunately, the original buildings no longer survive.

Dame Mary Gilmore



Returning to Australia, Gilmore continued to champion the causes of the disadvantaged and to contribute to journals like *The Bulletin*. From 1908 until 1931 she edited the women's page of *The Australian Worker* and promoted reforms for social justice through the publications. She began to publish volumes of her poetry in 1910 with *Marri'd, and Other Verses*. The suffering of Australians during the First World War was portrayed in *The Passionate Heart* (1918), and her book's royalties were donated to soldiers who had been blinded in the war. Concern for the destruction of Australia's land and its damage to Aborigines informed the poems of *The Wild Swan*, which appeared in 1930.

During the Second World War, Gilmore wrote some of her most celebrated verse, including 'No Foe Shall Gather Our Harvest' (1940). Originally published in *The Australian Women's Weekly*, the poem reached a broad audience and rallied Australians' morale at a time when they were threatened by Japanese invasion. It was reproduced in the window of a department store and set to music. The composer, Elsa Marshall-Hall (1891–1980), believed that 'it should be sub-titled "The Bushmen's Marseillaise" since it breathes the same spirit of patriotism & defiance to foes as the original Marseillaise.'⁹ Excerpts from the poem appear in microprint on the banknote.

In her later years, Dame Mary Gilmore became a national figure whose birthday was recognised publicly with affection. Her striking appearance at one of the celebrations inspired the artist, William Dobell, who had been commissioned by the Australasian Book Society to paint her portrait. He recalled especially the contrast of her white gloves against the black tones of her evening dress and coat. Gilmore requested that he add to the painting a lace band to cover the 'long bare ugly neck'.¹⁰

With Henry Lawson, she visited the slum areas of The Rocks in Sydney, and became increasingly concerned by the effects of social inequality.



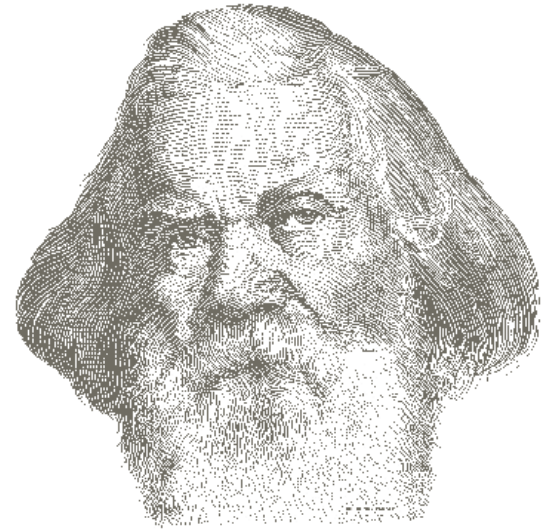
◀ **Kings Cross in 1933** – the period in which Gilmore resided there. Fairfax archive, National Library of Australia, nla.obj-157978070.

▲ **Houses in Gloucester Street, The Rocks**, photographed by John Degotardi Jr, 1901. State Library of New South Wales, a147317u.

Sir Henry Parkes

Sir Henry Parkes (1815–96) was a dominant figure in Australian political life during the last decades of the 19th century. Parkes' political significance recommended his representation on Australian banknotes in the early 1950s, when his portrait was proposed for the 10 shillings and £50 banknotes. Ultimately, a portrait of Matthew Flinders was selected for the 10 shillings banknote, while the £50 note was not issued. In 2001, Parkes' portrait finally appeared on a banknote to commemorate the centenary of Federation, the political act which united Australia's individual colonies into a single nation.

Three marriages, episodes of bankruptcy, and the publication of his poetry and prose, including his autobiography, *Fifty Years of Australian History* (1892), were some of the events that occupied his long life. During his political career, Parkes was elected Premier of New South Wales on five occasions between 1872 and 1891. He evolved as a leader of the Federation movement, coining the memorable phrase 'the crimson thread of kinship' to denote the unity of the separate colonies. On 24 October 1889, Parkes delivered an address to his former constituents at the Tenterfield School of Arts building, which was represented on the banknote to the left of his portrait.



\$5 banknote, showing Sir Henry Parkes, issued in 2001 for the centenary of Federation.

- **Federation Pavilion**, designed by Alexander Tzannes and completed in 1988 to commemorate the proclamation of the Commonwealth of Australia. Photograph: J Bar (Wikimedia Commons).

He declared that the time was right for a convention of representatives from all the colonies ‘to devise the constitution which would be necessary for bringing into existence a federal government with a federal parliament for the conduct of national undertaking’.¹¹ Like North America, the country could create a union of states, but achieve this through peaceful means rather than war, and without severing ‘ties that hold us to the mother country.’¹³ In 1901, almost five years after Parkes’ death, Federation was realised.

The \$5 banknote represented the ceremonial pavilion in Centennial Park, Sydney, which was constructed for the inauguration of Federation

on 1 January 1901, together with the dome of Melbourne’s Royal Exhibition Building, where the first Parliament of Australia was opened on 9 May of that year. They were combined with a detail of Tom Roberts’ painting portraying the Duke of Cornwall and York

(later King George V) as he opened parliament. Roberts’ painting now hangs in Parliament House, Canberra, and the site of Federation’s inauguration in Centennial Park is commemorated with a permanent pavilion by the contemporary architect, Alexander Tzannes.



'A large-brained self-educated Titan whose natural field was found in Parliament and whose resources of character and intellect enabled him in his later years to overshadow all his contemporaries.'

(Alfred Deakin on Sir Henry Parkes)

Tom Roberts also completed a portrait of Sir Henry Parkes that evokes a sense of his commanding presence, and became the basis for the banknote's portrait. 'Massive, durable and imposing' were the terms selected by fellow politician Alfred Deakin to describe Parkes' personality – 'a large-brained self-educated Titan whose natural field was found in Parliament and whose resources of character and intellect enabled him in his later years to overshadow all his contemporaries'.¹³

► **Colonial Secretary's Building,**
c. 1878, attributed to Charles Bayliss.
Australian National Maritime Museum,
00013762.





- ▲ **Parliament House, Sydney**, by Charles Kerry. Museum of Applied Arts and Sciences.
- ▶ **Sir Henry Parkes' residence 'Kennilworth' in Annandale**. Photograph: J W C Adam (Wikimedia Commons).



1. CHIEF SECRETARY'S BUILDING

121 Macquarie Street, Sydney

This ornate building was constructed under the supervision of Sir Henry Parkes during his tenure as Colonial Secretary – one of the most important public offices in its time. It was designed by Government Architect James Barnet and partly reflects Parkes' personal tastes. Parkes' office on the third floor had a staircase hidden behind a bookcase that led to tunnels connecting to the Treasury Building, the Police Courts and Circular Quay.¹⁴

2. PARLIAMENT HOUSE, SYDNEY

6 Macquarie Street, Sydney

Parkes held the office of Premier for almost 12 years combined – longer than any other occupant of the role. Parliament House on Macquarie Street was the primary arena in which New South Wales politics was played both in Parkes' time as well as in our own. The Legislative Assembly sits in the oldest legislative chamber in Australia, which has been in continuous use since 1856. The building is open to the public.

3. 'KENILWORTH', PARKES' HOUSE IN ANNANDALE

260 Johnston Street, Annandale

It was in this house that Parkes spent the latter years of his life. One of his guests during this time was Mark Twain, who visited Australia in 1895.¹⁵ The distinctively shaped villa was colloquially known as one of the four 'witches houses' of Annandale. Parkes died suddenly in this house in 1896. This house is privately owned, so please respect the privacy of those living here.

4. SIR HENRY PARKES' GRAVE

**Faulconbridge General Cemetery,
Sir Henry's Parade, Faulconbridge**

An obelisk surrounded by iron railings marks the site of Sir Henry Parkes' grave. It is inscribed 'on this the centenary of his birth the Government and people of Australia remember with feelings of gratitude and admiration the patriotic example and the enduring effects of the public labours in the interests of N.S.W., Australia and the British Empire of Sir Henry Parkes, G.C.M.C. born May 27th 1815, died April 27th, 1896'.

5. CENTENNIAL PARK

Woollahra

Centennial Park was conceived by Parkes to commemorate the centennial year of colonisation in 1888. It was to realise Parkes' ambition to provide the people with generous recreation parklands and its construction provided relief work to unemployed workers. Parkes also unsuccessfully advocated for a grand State House as the centrepiece of the park, which was to comprise a gallery, public mausoleum, great hall, and museum.

Centennial Park is also closely associated with the federation of the Australian nation. The Commonwealth of Australia was proclaimed here on 1 January 1901. This was arguably Parkes' most significant accomplishment in public life, though not one he would live to witness. In 1988, a new Federation Pavilion was built on the site of the proclamation.

A statue of Parkes was installed at the northern entrance to Centennial Park in 1897. Vandalism to the sculpture in 1970 prompted its removal for safekeeping. A new sculpture by Alan Somerville was installed in the same position in 1996 and was unveiled by Premier Bob Carr.

Sir Henry Parkes



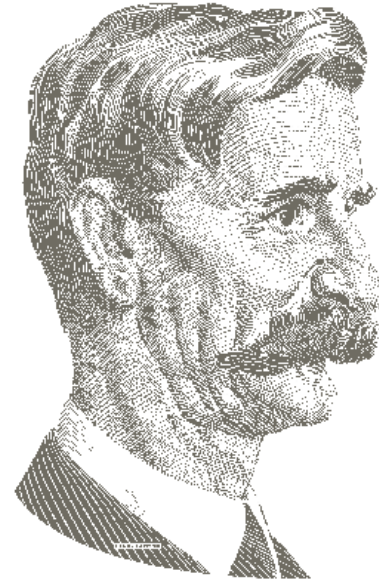
Henry Lawson

Henry Lawson's (1867–1922) Norwegian father, Niels Larsen, immigrated to the goldfields of New South Wales, where he married Louisa Albury. Scenes of Lawson's childhood years in gold towns like Gulgong were selected for the banknote's background. The images were adapted from the Holtermann Collection, an extensive photographic archive depicting the goldfields, held by the State Library of New South Wales.

The autobiographical elements of Lawson's short story, *A Child in the Dark and a Foreign Father*, evoke the incompatibility of his parents, who separated when he was 15. He joined his mother in Sydney, where she was involved in women's suffrage

and republican politics. His poems began to appear in *The Bulletin*, and publishers Angus & Robertson accepted his collections of short stories. Lawson's writing often reflected his childhood experiences of the Australian outback, and his reputation increased with stories such as *The Union Buries Its Dead*, which seemed to capture a sense of national character in its laconic dialogue and understated emotion.

As he struggled with deafness, poverty and alcoholism, Lawson's later years were often desperate ones. Difficulty in paying maintenance money to his family and ex-wife, Bertha Brett, led to periods of time in Darlinghurst Gaol, Sydney.



\$10 banknote (first series), showing Henry Lawson, first issued in 1966.

'Remember to save every scrap of paper about the house, no matter how ragged or dirty. I've got notes, and suggestions and half finished verses and paragraphs scribbled down all over the shop.'

(Henry Lawson to his landlady, Mrs Isabel Byers.)

His landlady and housekeeper, Mrs Isabel Byers, cared for him during his times of destitution and, while imprisoned in 1909, Lawson wrote to her, 'Remember to save every scrap of paper about the house, no matter how ragged or dirty. I've got notes, and suggestions and half finished verses and paragraphs scribbled down all over the shop.'¹⁶ He prepared a will in gaol, listing those who had supported him:

*'To prevent misconceptions I wish to say that Mr. Archibald (of the Bulletin) Mr. George Robertson (of Angus & Robertson) and my landlady, Mrs. Isabel Byers, of 20 William Street, off Blues' Point Road, were my best friends ... I wish Mrs. Byers to have all my papers and effects to keep and do what she likes with.'*¹⁷

On his death, Lawson became the first Australian writer to be granted a state funeral, and a memorial fund was established to raise money for a statue. Sculpted by George Lambert, the statue of Lawson stands in The Domain, Sydney.



► **George Lambert, statue of Henry Lawson in The Domain.**
Photograph: Sputnikilt (Wikimedia Commons).

▶ **Henry Lawson photographed by Phillip Harris in front of one of his former North Sydney residences, c. 1922.** State Library of New South Wales, PXB/526.

▼ **Entrance to Darlinghurst Gaol, 1887.** State Library of New South Wales, SPF/169.



1. DARLINGHURST GAOL

National Art School, Forbes Street, Darlinghurst

Lawson found himself incarcerated in Darlinghurst Gaol on several occasions. The Gaol is the subject of Lawson's poem *One Hundred and Three*, which refers to the place as 'Starvinghurst Gaol' – an allusion to the meagre rations provided to prisoners. The building's courtyards are open to the public.

2. COTTAGES OCCUPIED BY HENRY LAWSON

21, 26, 28, 30 and 31 Euroka Street, North Sydney

Henry Lawson lived in no fewer than eight different houses on this street – an indication of the financial instability that characterised much of his life throughout the 1910s and 1920s. Five of the houses still survive and suggest something of the character of North Sydney in Lawson's time. These houses are privately owned, so please respect the privacy of those living here. For more information on Henry Lawson's associations with North Sydney, download the *Henry Lawson's North Sydney* self-guided history walk from the North Sydney Library website.



3. GRAVE OF HENRY LAWSON

Waverley Cemetery, Bronte

Notwithstanding Lawson's difficult final years, he was accorded a dignified departure from public life. His state funeral was the first to be granted to an individual on the basis of being 'a distinguished citizen' rather than having held public office.¹⁸

The service was attended by Prime Minister 'Billy' Hughes and the future Premier of New South Wales, Jack Lang. His grave is inscribed 'love hangs about thy name like music round a shell, no heart can take of thee a tame farewell.'

4. STATUE OF HENRY LAWSON

The Domain, Sydney

At the time of its completion in 1931, this statue was one of the most significant monuments erected to the memory of an Australian writer. The monument was the last work of artist George Lambert and depicts Lawson accompanied by a swagman and a sheepdog. Unveiling the statue, Governor Sir Phillip Game commented that 'Henry Lawson was indeed the voice of Australia, proclaiming far and wide the ideal which in the simple dialect of the bush, is called- "Mate-iness."¹⁹

Henry Lawson



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