

THE MUSE

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MUDGEE COLONIAL INN MUSEUM

The above building was purchased in 1966 by the Mudgee Historical Society. In it, the Society will preserve those articles with associations of by-gone days, including writings and objects of historical interest. It is hoped to build up a picture of the past that is in danger of being lost or destroyed.

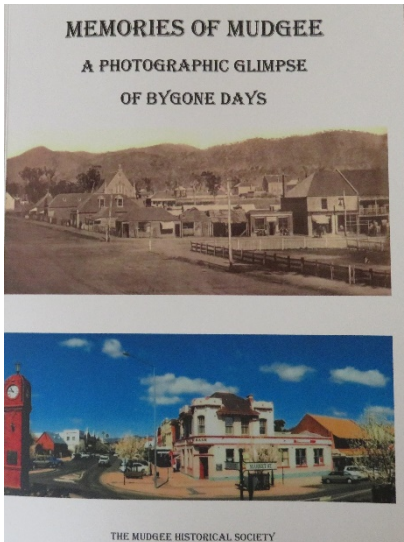
The building which is over 150 years old, was one of thirty odd inns which flourished in Mudgee during the latter part of the last century, catering for the many travellers, their horse and bullock teams. The block of land was bought from George Cox for the sum of \$10.00 in 1853, by John Brooks. The building was completed in 1857 and on 13th November 1857 John Brooks sold it for \$920 to George McQuiggin who conducted it as the West End Inn.

The cast iron verandah posts were made at Hanson's foundry, Mudgee.

The premises were used as an inn or hotel by various licensees until closing in the 1920's, the last licensee being Mr. A. Gentle.

MEMORIES OF MUDGEE

PHOTOGRAPHIC BOOK



We are delighted to advise that our photographic book is finally completed and back from the printers.

A small group of members worked for many hours selecting pictures and writing the information.

Special thanks to Lorraine Stewart for all the typing and also for searching out the many photos and collating the finished product.

Invitation

A BOOK LAUNCH WILL BE HELD IN THE

MUSEUM GROUNDS ON

SATURDAY 28TH APRIL 2018

AT 2.30 P .M

AFTERNOON TEA SUPPLIED.

The cost of the book will be \$40.00.

Copies of the book are available for purchase beforehand at the Museum.



Mudgee's Long Battle to Get a Railway

The subject of what has been the most important public infrastructure project in Mudgee's history could occupy considerable space. The telegraph, the railway, the Castlereagh Highway, and the Windamere Dam would be among the candidates. This article examines the railway and the long battle to obtain it.

In 1859, the Attorney-General Lyttleton Holyoake Bayley, who was a candidate for the seat of Mudgee, told a meeting that it was the desire of the Government to proceed with building railways throughout the country and a branch railway line to Mudgee would be "very desirable". Mudgee's citizens had to persist for another twenty years before successfully persuading the Government to give it a railway connection.

When L H Bayley made his speech, the western railway was yet to reach Penrith and the Government had not decided on the route for a line to Bathurst. There were the considerable engineering challenges presented by the Blue Mountains still to be overcome.

Towards the end of 1861 there was a proposal for a horse railway from Mudgee to the Great Northern Railway at Singleton. A horse railway consisted of a train drawn along a set of tracks by horses. £426,000 was placed on the Government estimates for the project. But the route needed to be surveyed first and a change of Government in 1863 meant the project did not proceed.

Construction of the zig zag to overcome the steep gradient on the western side of the Blue Mountains was completed in 1869 and the Great Western Railway was extended to Wallerawang in 1870.

By 1875 railways were being rapidly extended to other parts of the colony. Mudgee was said to have one of the most energetic movements to gain "railway communication", but was handicapped by isolation, difficult access, lack of common interest with other parts of the Western district and only one representative in Parliament. The people of Mudgee were urged to join with people of the northwest in pushing for a railway from Orange to Wellington and Dubbo with a branch line to Mudgee.

In July that year a "monster petition" calling for an extension to Mudgee signed by 2,200 people was presented to the Minister for Works, John Lackey. Lackey said the probable traffic on the proposed line would be quite sufficient to warrant the Government undertaking the necessary expenditure and that an exploratory survey was already in progress to decide which route would be best for a more detailed survey.

The line to Bathurst was opened in April 1876 and railway policy in New South Wales was being driven by the objective of extensions towards the Darling River in the northwest and southwest. Produce was being transported by boat along the Darling and Murray Rivers to Victoria and South Australia and the Government wanted to stem the loss of trade with Sydney. The line from Bathurst to Orange was to be opened in January 1877 and the Government wanted to extend the railway to Bourke via the quickest route, namely via Orange, Wellington and Dubbo. This determined that the

Mudgee railway would become a branch line rather than a trunk line as George Henry Cox and others had hoped.

Adding to the challenges Maitland businessmen began politicking for a Muswellbrook to Mudgee railway. They wanted to protect and increase their trade with the Mudgee district.

In April 1877 the Mudgee Railway League appointed a deputation to see the Secretary for Public Works, James Hoskins. It was led by the League's chairman, James Atkinson and Mudgee M P Richard Rouse. Rouse quoted detailed statistics on produce and impressive estimates of revenue. He told Secretary Hoskins that Mudgee was one of the finest districts in Australia and produced the best wool and the best wheat. Hoskins told the deputation he was not surprised to hear that Mudgee was the finest district in the colony because each of the numerous deputations from other districts that came to see him had told him precisely the same thing regarding their own neighbourhoods.

In July £892,500 for a railway from Wallerawang to Mudgee was included on the additional loan estimates tabled, but the Parliament failed to pass them. There was a change of Government and the following year Premier James Farnell told an audience at Orange that he had no objection to the Mudgee railway, but the main trunk lines should be completed first.

There was another change of Government and in July 1879 the Parkes Government passed the railway estimates including £735,000 for the Wallerawang to Mudgee railway, notwithstanding determined opposition from members for the Upper Hunter and Tenterfield. No less than five Governments had proposed the Mudgee extension.

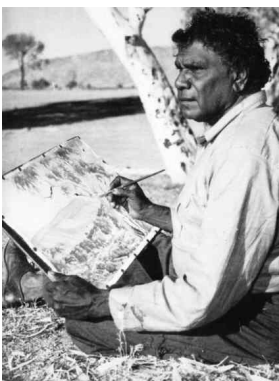
When news of the vote reached Mudgee a gun that was previously used for signalling time was brought back into use and repeatedly loaded and fired. In the evening there was a torchlight procession through town and 21 shots were fired from the gun. On 6 August 2,000 people gathered for a celebration at Flirtation Hill and at night there was another torchlight procession, tar barrels were burned, and fireworks let off in the Market Square. Many had helped to achieve the successful vote including James Atkinson; Richard Rouse; the Mudgee Farmers' and Free Selectors' Association; George Henry Cox, Mudgee pastoralist and Member of the Legislative Council; Sir John Robertson, former Member for Mudgee and former Premier; and John Davies, Member for East Sydney.

Peter Johnson

AUSTRALIAN ARTISTS

ALBERT (ELEA) NAMATJIRA (1902-1959)

Acknowledgments Australian Dictionary of Biography



Albert (Elea) Namatjira artist, was born on 28th July 1902 at Hermannsburg (Ntaria), Northern Territory, son of Namatjira and his wife Ljukuta. Elea belonged to the western group of Arrente people. In 1905 the family was received into the Lutheran Church (Elea who was given the name Albert) and his father (who took the name Jonathan) were baptized, and his mother was blessed (as Emilie). Albert attended the Hermannsburg mission school. In accordance with the practice of the missions, he lived separately from his parents in a boy's dormitory. At 13 he spent six months in the bush and underwent initiation. He left the mission again at the age of 18 and married Ilkalita, a Kukatja woman. Eight of their children were to survive infancy; five sons – Enos, Osca, Ewald, Keith and Maurice – and three daughters – Maisie, Hazel and Martha. The family shifted to Hermannsburg in 1923 and Ilkalita was christened Rubina.

In his boyhood Albert sketched scenes and incidents around him. the cattle yard, the stockmen with their horses, and the hunters after game. He later made artefacts such as boomerangs and woomeras. Encouraged by the mission authorities, he began to produce mulga-wood plaques with poker-worked designs. Meanwhile, he worked as a blacksmith, carpenter, stockman and cameleer – at the mission for rations and on neighbouring stations for wages. The spectacular scenery of Central Australia, then entering the national consciousness as a symbol of Australian identity, attracted artists to Hermannsburg, among them Rex Battarbee and John Gardner. During their second visit in 1934 they held an exhibition for an Aboriginal audience. The Arrente were familiar with illustrations of biblical scenes, but none had seen landscapes depicting their own surroundings.

Motivated by a deep attachment to his country and the possibility of a vocation that offered financial return, Namatjira expressed an interest in learning to paint. In 1936 he accompanied Battarbee as a cameleer on a two-month long excursion in and around the Macdonnell Ranges, Battarbee was impressed by his evident talent. In the following year Pastor Friedrich Albrecht, the superintendent of Hermannsburg, displayed ten of Namatjira's watercolours at a Lutheran conference held at Nuriootpa, South Australia. Battarbee included another three of his water-colours in an exhibition with the Royal South Australian Society of Arts, Adelaide. In 1938 the two men went on an expedition, during which Battarbee taught him photography. Later that year Namatjira held his first solo exhibition at the Fine Art Society Gallery, Melbourne. With Battarbee's assistance as teacher, dealer and mentor, a school of artists developed around Namatjira.

Although Namatjira is best known for his water-colour landscapes of the Macdonnell Ranges and the nearby region, earlier in his career his imagery had included tjuringa designs, biblical themes and figurative subjects. He also produced carved and painted artefacts, and briefly painted on bean-wood panels. Superficially, his paintings give the appearance of conventional European landscapes, but Namatjira painted with 'country in mind' and continually returned to sites imbued with ancestral associations. The repetition, detailed patterning and high horizons – so characteristic of his work – blended Aboriginal and European modes of depiction.

Namatjira's initiatives won national and international acclaim. As the first prominent Aboriginal artist to work in a modern idiom, he was widely regarded as a representative of assimilation. In 1944 he was included in Who's Who in Australia. He was awarded Queen Elizabeth II's coronation medal (1953), presented to the Queen in Canberra (1954) and elected an honorary member of the Royal Art Society of New South Wales (1955). His quiet and dignified presence belied the underlying tensions in his life.

With fame came controversy. Namatjira's brilliant career highlighted the gap between the rhetoric of assimilation policies. He encountered an ambiguous response from the art world. Some criticized his water colour landscapes as derivative and conventional, others viewed them as evidence of acculturation and loss of tribal traditions

Tensions arose between Namatjira and the Aranda Arts Council (chaired by Battarbee) when the council tried to maintain control over the quality and quantity of his work. Namatjira also encountered racial discrimination. He was refused a grazing license in 1949-50 and further means of support for his family, he discovered copper deposits at Areyonga Reserve, but they proved commercially unviable. By the early 1950s he lived independently of the mission in a fringe camp at Morris Soak on the outskirts of Alice Springs.

The citizenship granted to Namatjira in 1957 led to further anomalies. Exempted from the restrictions of the other "full-blooded" Aborigines, he had access to alcohol which he shared with members of his family in accordance with Aboriginal custom. In 1958 he was charged with supplying alcohol to the artist Henech Raberaba and sentenced to six months imprisonment with

hard labour. Following a public outcry and two appeals, the sentence was reduced to three months. Namatjira finally served two months of 'open' detention at the Papunya settlement in March-May 1959. He died of hypertensive heart failure on 8 August that year at Alice Springs Hospital and was buried with Lutheran forms in the local cemetery. His wife, five sons and one of his daughters survived him.

For a time Namatjira's name drifted into obscurity, his achievements largely eclipsed by the 'dot painting' style developed at Papunya in the 1970s. Recent re-evaluations recognise his influence on Aboriginal artists in Central Australia and elsewhere. In 1994 members of the Hermannsburg Potters, led by his grand-daughter Elaine, acknowledged Namatjira's legacy by producing a terracotta mural for the headstone of his grave. The work is a landscape combining three sites in the Macdonnell Rangers which were the subjects of his paintings.

EARLY AUSTRALIAN POTTERY

Acknowledgements to Mudgee Museum



Several months after the arrival of the First Fleet, Governor Phillip sent samples of clay back to England, these were passed on by Lord Sydney to Josiah Wedgwood.

Various attempts to produce a satisfactory product were unsuccessful, until Samuel Skinner set up a successful business in Pitt's Row (near Dalton House in Pitt Street, Sydney). Samuel Skinner in an advertisement in the Sydney Gazette of 2nd October 1803 "respectfully acquaints his friends and the public at large that he has by assiduity and perseverance brought to a state of perfection the above very useful and essential branch of manufacture; and that ladies and gentlemen, or others who may be desirous of having articles moulded to any particular form either for utility or ornament, shall have their commands

punctually and reasonably complied with". Skinner died in 1807 the result of overwork and lack of suitable assistance.

In 1808 at Brickfield Hill, William Cluer began to manufacture clay pipes proverbial throughout the principal pipe repositories of Europe, probably Australia's first manufactured export.

Commissioner Bigge in his report of 1823 states that only one pottery has been established in New South Wales which produces only a few items of the coarsest kind, badly made and very expensive.

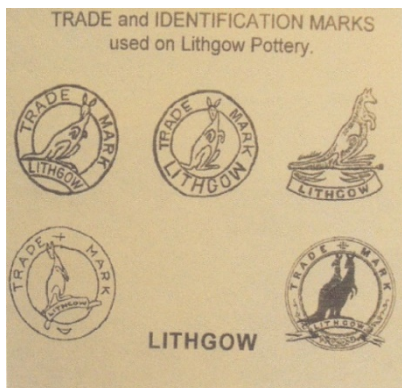
Several pottery makers battled on with inexperienced labour and without the right materials to produce a quality product until about 1830 when James King began experimenting at Irrawong near Raymond Terrace, where he established a vineyard and pottery. Here over the years he successfully produced water coolers, bread pans, teapots, sugar boxes and flower pots, some being exhibited at the 1855 Paris Exhibition. In the 1850's King was forced to close his pottery owing to the shortage of labour caused by the gold rushes.

During 1839, Enoch Fowler established in Sydney a pottery that has survived to this day the trials and tribulations of a secondary industry.

Closer to home Patrick Higgins, founder of the Lithgow Valley Colliery Co. (early 1870's) discovered suitable clay in the Lithgow area and produced bricks and pottery - a side line which

used coal to the fullest. This project was never a complete financial success as it was always looked upon as secondary to the company's main undertaking and was discontinued in the 1890's.

James Silcock arrived from England in 1879 and worked in Lithgow as a potter, leaving in 1881 to establish his own business in Newcastle. Terra-cotta wares only, were made until in 1881, Silcock made the first glazed Bristol and stoneware. The distinctive brown 'Rockingham ware' and the 'Majolica ware' with its dappled or tortoiseshell glaze soon followed.



An attempt to revive the pottery was made by Edward Brownfield between 1905-7 but ended in heavy financial loss.

The collector often comes across pieces of pottery which are unmarked. There are several illustrated catalogues which are invaluable aids to identification. The most common mark used by Lithgow pottery is either 'Lithgow' or a circular impressed medallion showing a kangaroo surrounded by the words 'Trade Mark Lithgow'.

The Colonial Inn Museum is fortunate in having a tea pot which is a splendid example of Lithgow pottery and it is claimed to be the first tea pot made there.

PETER ROTH'S BIKE



"In the days when milk was delivered to your home by a man, a boy, and a horse and cart, if you lived in Mudgee my father Peter Roth would have been one of those boys.

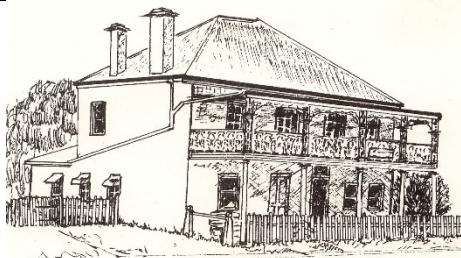
His motivation to get up really early was to earn enough money to buy his very own bicycle. Peter lay-byed his dream bike from a local bike shop and paid it off a little each week. On 3rd November 1951 Peter's father Cecil Roth, who was employed by Roth's' Hardware in Market Street, asked his son "So how much money is left on your lay-by?" Peter told

him the balance owing and Cecil reached into his pocket (an event never witnessed before) and gave his son the money. Peter was elated and raced to the bike store, released his bike from lay-by and rode home, which happened to be the house next door to the museum.

Peter was so excited to show the bike to his parents. Unbeknown to Peter, though, his father had, in the short time Peter had taken to get his bike, suffered a massive heart attack and passed away. Peter treasured this bike for the remainder of his life and it has now been donated to this museum by his children."

GARAGE SALE

The Museum will be holding a garage sale on Saturday 17th March 2018 at 8.00 a.m. in the Museum Grounds. Help to set up would be appreciated.



COLONIAL INN MUSEUM

126 Market Street, Mudgee
Headquarters of the
Mudgee Historical Society Inc

PO Box 217, Mudgee, NSW, 2850
Tel. 02.6372 7395

Opening Times

Mon. to Fri: 10am to 3pm
Sat: 10am to 5pm
Sun & Public Holidays: 10am to 2pm
Groups by appointment

Admission

Adults: \$8
Concession: \$5

Children: \$2

The Mudgee Historical Society meets on the **THIRD** Tuesday morning of every month, except December, at the Colonial Inn Museum at 9.00 a.m.

MEMBERSHIP RENEWAL

Membership of the Mudgee Historical Society Inc is due for renewal on the 1st July of each year. Is your membership overdue?

Membership: \$15 Families \$30

NAME:

ADDRESS:

.....

TEL./EMAIL:

Return to: The Secretary, Mudgee Historical Society Inc, PO Box 217, Mudgee, NSW, 2850

