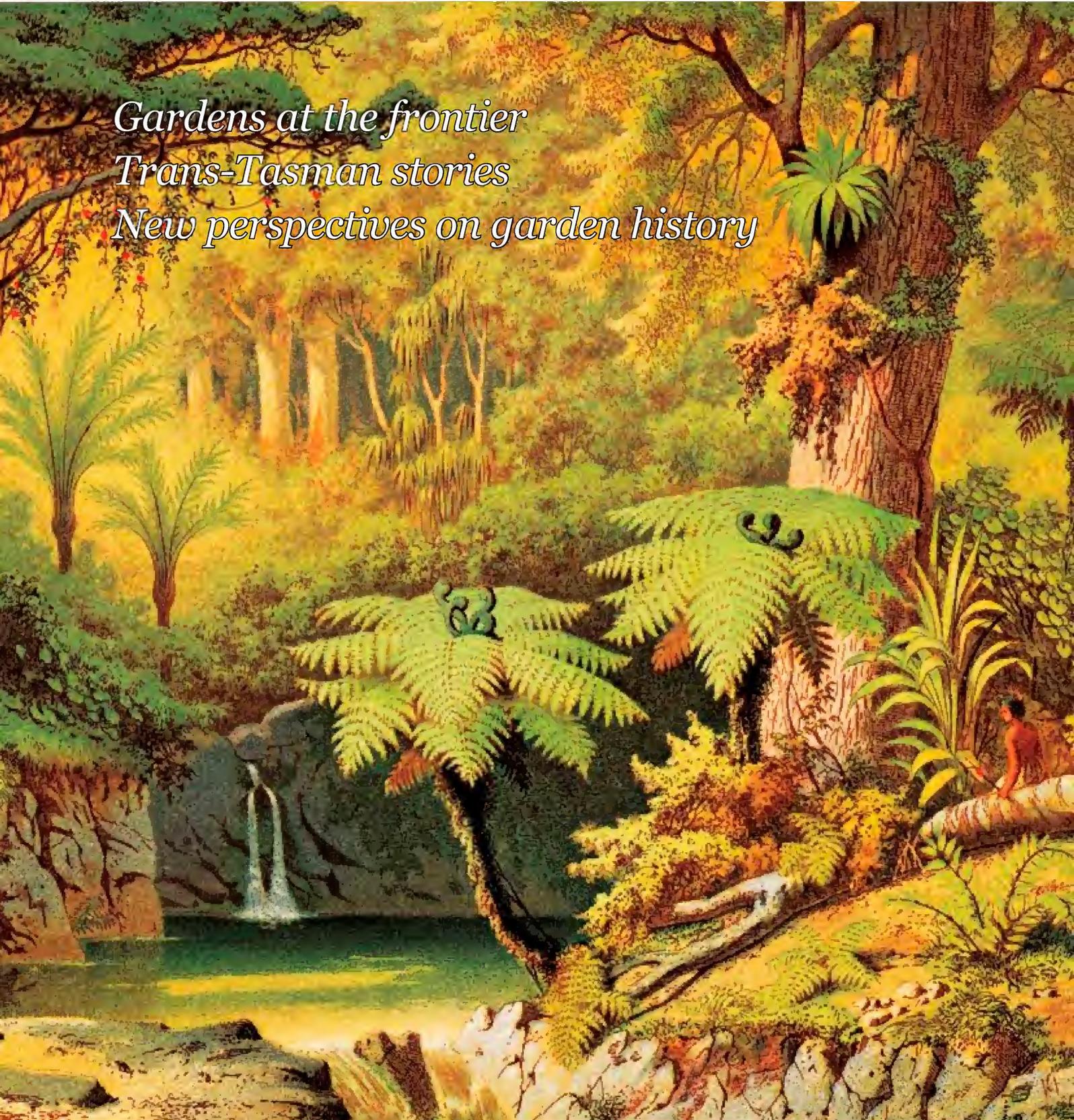


Australian Garden

HISTORY

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Gardens at the frontier
Trans-Tasman stories
New perspectives on garden history





Cover image: 'Umwald im Papakura District bei Auckland' [Forest in the Papakura District near Auckland], from a sketch by Dr Fischer: detail from Ferdinand von Hochstetter, *Neu Seeland* (1863). Special Collections, Baillieu Library, The University of Melbourne

Secateurs from The Old Mole Collection, now a foundation collection of the Australian Museum of Gardening at Carrick Hill (see Museum musings on page 26). Photo: Chris Mangan mangopic.com.au

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Planting the seeds

John Taylor

The Society's National Management Committee at its planning day in February enjoyed vigorous discussions of initiatives that we will pursue during the next year or so. One discussion was about how we can attract more members from New Zealand. We currently have only a very modest number of New Zealand members and usually one or two attend our annual conferences. Two authors of articles in this edition of the journal are prominent New Zealand scholars and members of the Society. Richard Aitken and Christina Dyson (editors of this journal) reported to the planning day on their participation in the recent garden history symposium at Hamilton, New Zealand: 'Gardens at the Frontier: new perspectives on garden history' and their discussions with a key group for whom garden history and related disciplines are a major scholarly focus.

Australia and New Zealand are very close, culturally and economically as well as geographically, and I think that our sporting rivalry masks a close relationship based on our British founders and similar history, including fighting together in overseas wars. New Zealanders are great gardeners, and while we share a gardening tradition the climate and geography—so different from Australia's—have produced different approaches to gardening. If I am right in this, the differences create many opportunities for study and enjoyment.

Many special interest societies and professional associations have members from both countries, and have New Zealand or Australasian in their names. I think that it would add a great deal to the Society to have an active presence in New Zealand, and more trips across the Tasman. Building a sustained membership base in New Zealand would not be easy but one option is to hold our 2017 conference there. NMC will be looking more closely at the feasibility of this, especially by looking at how other societies manage operations across the two countries.

NMC also discussed attracting a greater engagement amongst young, academic, professional, and scholarly audiences in particular. Strategies to achieve this include working to complete the upgrade of our website and to enhance our social media—Facebook, Twitter, and Instagram. Not for everyone, but our efforts to date have attracted pleasing attention and discussion on Facebook and in the Twittersphere.

We will also aim to publish, electronically, an edition of *Studies in Australian Garden History* each year, in order to encourage academic work on the history of gardens and cultural landscapes. The Society has also run several successful forums in recent years—the Botany Behind Gardens at the University of Melbourne in 2011 and a Tree Forum in Perth in 2012. The Victorian branch has also run forums as part of its annual events programme. We will aim to run one major forum each year to raise awareness of the issues that we think are important. We will attract scholars, people involved in government, kindred interest groups, and our members as speakers and presenters. In some years the forum would have a specific advocacy role and aim to persuade decision makers that people do think that conservation of gardens and landscapes is important. The forums could be run in conjunction with our annual conference.

Of course none of this will be at the expense of our current core business—producing an excellent journal, an exciting annual conference, advocacy, garden conservation and recording projects, along with branch activities. And managing the business of the Society to ensure that it remains viable and supportive of its branches.

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Amy Hobbs

Interpreting the Waikato War: digital and physical interpretation of a contested cultural landscape

The 150th commemoration of the Waikato War at the Rangiriri site, 20 November 2013.

Photo: Amy Hobbs

In January 2013, the Waikato War Interpretation and Education Project was launched, a collaborative project between the New Zealand Historic Places Trust—*Pouhere Taonga* and Waikato-Tainui in recognition of the conflicts spanning 1863–64.

During the nineteenth century, land ownership was the most important political issue for both Māori and colonial settlers. When the settlers arrived, Māori were already skilled and experienced horticulturists and were quick to adopt new agricultural products and practices introduced by the settlers. Expanding settler communities meant that the British needed more land from Māori. At the same time, the Government was becoming increasingly concerned about moves by the Māori to unite under one king. This movement was known as Kingitanga and was

a response to the land-related pressures from the Crown. Māori had resisted the idea of land sales and unfounded rumours of Māori invasion upon the settlers of Auckland had arisen causing further concern amongst settlers. On 12 July 1863 the British crossed the Mangatawhiri Stream, entering the Kingitana land and the Waikato War officially began.

Dotted throughout the urban and pastoral landscapes of the Auckland, Waikato, and Waipa regions of the North Island in New Zealand are numerous Pā and redoubt sites where events and battles between European settlers and Māori took place during the turbulent Waikato War of 1863 and 1864.

These significant Pā and redoubts are predominantly unstaffed sites but are easily accessible from State Highway One through State Highway Three and along the Great South Road.

Construction of the Great South Road began in 1862 by Governor George Grey, the British Monarch's representative in New Zealand. This road became the route that led his troops into the heart of the Waikato region, and to war.

Historically, visitor information at the redoubt and Pā sites has been limited to a few signs and memorials. With the 150th commemorations of these battles taking place over 2013 and 2014, New Zealand Historic Places Trust (NZHPT) thought this a timely opportunity to develop better understanding of these contested cultural landscapes, and to increase the visibility and accessibility of their stories through a series of interpretation and education resources.

Ngā Muka, a hapu from Waikato-Tainui worked closely with NZHPT to research and develop a series of products for interpreting these significant sites—at the site, remotely, as a historic route, and for a range of audiences.

Stage one of the interpretation project saw the design and installation of a carved Tohu Maumahara (Symbol of Remembrance) which commemorates those who fought and fell at the Battle of Rangiriri in 1863. The concept of the Tohu maumahara is to enrich the visitor experience of the site, creating a sense of arrival and engaging the visitor in the history of Rangiriri from a Māori cultural perspective.

The carving design was led by well-known Māori carver Warren McGrath and tells a visual story, depicting key people from and symbolic references to the historic event. Within the Tohu Maumahara, the visitor is also able to read the whakataukā of Kingi Tāwhiao:



*Mehemea kaaore he whakakitenga
ka mate te Iwi*

Without vision the people will perish

According to the NZHPT Māori Heritage Manager Dean Whiting, the Tohu Maumahara is intended as '...a reflection of the [Māori] strength of vision and unity even in the face of adversity.'

In early 2011, a research paper and business case were completed which enabled the project team to decide on the type of interpretation media that would be suitable for undertaking stage two of the wider interpretation project. There were many challenges to this project including content gathering and deciding how to best interpret these significant stories in an outdoor environment (taking into consideration factors such as glare and noise), with variable access to and strength of wi-fi and 3G/4G across the thirteen sites. The challenge of content gathering was largely around managing our stakeholders' expectations of what we could include in terms of volume. With a product aimed at local tourism, our goal was to raise awareness of these significant stories. We engaged creative writers to ensure that the content was factually correct but also interesting and of a length that would keep the attention of our visitors. We needed both researchers and creative writers, and the product couldn't have been completed satisfactorily without either party. As a result of the research paper, a variety of interpretation resources were developed (physical and downloadable digital) to increase the accessibility of these stories, primarily to the domestic tourism market and to secondary school education sector at this stage.

As a result of the wider project, the stories of the events leading up to and during the Waikato War battles which are embodied in these contested cultural landscapes are now more visible and accessible through interpretation methods within the digital and physical designed landscape.



Smartphone App and printed brochure for The Waikato War Driving Tour

Questions or enquiries can be directed to the New Zealand Historic Places Trust 04 472 4341 (from New Zealand), 0011 64 4 472 4341 (from Australia) information@historic.org.nz

From 14 April 2014 the New Zealand Historic Places Trust will be known as Heritage New Zealand.

Amy Hobbs is Heritage Destinations Manager for the Central Region of the New Zealand Historic Places Trust—*Pouhere Taonga*. She has a background in horticulture, has worked as a landscape architect, and is a member of the Australian Garden History Society.

Continued page 34

Brent Druskovich and Kāwhia Te Murāhi at one of the listening posts at Rangiriri trialling the Driving Tour App.

Courtesy Bruce Mercer; *Waikato Times*

POHUTUKAWA—*Metrosideros excelsa*YELLOW KOWHAI—*Sophora tetraplora*

Stuart Read

New Zealand plants in Australian gardens

Pohutakawa (*Metrosideros excelsa*) and Kowhai (*Sophora tetraplora*) from Edward and Sarah Featon's *The Art Album of New Zealand Flora* (Wellington, 1889), a visual feast by two keen promoters of native plants in European gardens. Courtesy State Library of Victoria

New Zealand plants have enjoyed long popularity in Australian gardens although their use has experienced waves of fashion reflecting scientific and horticultural expansionism, commercial and familial networks, and other trans-Tasman connections.

No cabbage, / This constellation of asterisks / Slaps and rustles / Its tough tatters / In the brisk breeze; / Whispers of times past / And ancient histories

Barbara Mitcalfe's poem, 'Ti Kouka' (or cabbage tree) captures the distinctive skyline profile of this ubiquitous export. Such plants have been cultivated in Australian gardens from the earliest European colonisation. They've had their 'vogue' periods, and some of the principal themes in this trade include import for economic value; exotic

ornamental introductions; depiction as subjects of botanical and other artwork; promotion by influential garden designers, writers, and artists; import and export by private, commercial, and institutional collectors, and nurseries; suitability for hill station and other cool climate gardens; general suitability for Australian gardens; and their current popularity and future horticultural potential.

Early economic exploitation

The natural resources in any colony were soon exploited for local use and profitable export. New Zealand was no different. Viewing the giant herb harakeke or lowland flax (*Phormium tenax*) and mountain flax (*P. colensoi*) during Cook's voyages, Joseph Banks wrote:

Of all the plants we have seen ... that which is the most excellent in its kind, & ... excels most if not all that are put to the same uses in other Countries, is the plant which serves them instead of hemp and flax; of

this there are two sorts the leaves ... with very little preparation, all their common wearing apparel are made, & all strings Lines, & Cordage for every purpose, and that of a strength so much superior to hemp as scarce to bear a comparison ...

In his 'Proposal for Establishing a Settlement in New South Wales' sailor and diplomat J.M. Matra suggested that important results might be obtained from cultivating 'New Zealand hemp or flax-plant', apparently well known to English manufacturers. Captain Phillip's instructions enjoined him to pay particular attention to cultivating flax. Although not found in New South Wales it was abundant on Norfolk Island, although difficulties processing it hampered supply until New Zealand Māori were imported. The French d'Entrecasteaux expedition is also said to have given 'useful' European seeds to Māori in about 1795, in exchange for flax seeds they introduced to France and its colonies.

Plants from the Pacific were prominent in early Australian gardens when fewer competing imports were available. The first, from Norfolk Island in 1788, were 'Flax plants' and 'spruce pines' (*Araucaria heterophylla*) that Cook reported growing there, believed of great consequence to the Navy as masts and cordage. Both were soon growing in Sydney, rapidly a clearing-house for plants and seeds for the south-west Pacific. With whaling's growth, incursions were made into New Zealand, followed by missionary settlement, providing bases for botanists and collectors. James Busby, Allan Cunningham and Richard Cunningham, and John Carne Bidwill were amongst those who visited from Australia before or during horticultural careers therein during the 1830s and 1840s.

Plants were traded freely across the Tasman from the 1820s

After disappointing results growing 'native flax' (likely *Dianella* spp.) in New South Wales in 1803, flax (*Linum* sp.) seed was important for sailcloth. By 1812 the English cast eyes on New Zealand's 'flax' for cordage and by the 1830s it was grown in New South Wales and Van Diemen's Land not only for its economic but also ornamental use.

Plants were traded freely across the Tasman from the 1820s. The term 'native productions' classified a range of commodities, for example the seed of the kowhai (*Sophora* spp.) and its bark as

dye. New Zealand timbers including kauri, white pine (kahikatea), red pine (rimu), mahogany pine (totara), black pine (matai), and brown pine (miro) were popular. New Zealand kauri (*Agathis australis*) is endemic to the frost-free north. Its soft, golden timber was milled for export timber from 1772. After 1788 exports to New South Wales picked up volume in the 1820s peaking from the 1840s–70s.

Exotic ornamental imports

On the eve of New Zealand's European colonisation plants from the Americas, South Africa, Australia, and China were the rage in Britain. The British East India Company supplied exotics to ready markets, and others soon saw lucrative openings. Enthusiasm for new plants and gardening, particularly amongst the middle class, was boosted by inexpensive journals, commercial nurseries promoting novelties (fetching high prices while supplies were limited), flower shows, and horticultural societies. Such plants were grown in British and European conservatories, and in some warmer, southern gardens and parks in the open.

New Zealand botanic gardens and acclimatisation societies were established from the 1840s and with native plants in top demand worldwide, colleagues overseas (including Australian) were happy to exchange. New Zealand and the Pacific Islands were much visited by Australian horticulturists whose introductions entered botanic gardens, nurseries, and domestic gardens. In a maritime age, distances to New Zealand ports were in some cases shorter than those within Australian colonies. By the 1840s steamships cut times and Wardian cases boosted survival rates. Nurseries, botanic gardens, and collectors in Sydney, Hobart, and later Melbourne sent plants to New Zealand this way. New Zealand partners reciprocated, particularly collectors and nursery proprietors. Some imports were purely practical; for example, hedge species—New Zealand and Australian *Pittosporum* species were common in Tasmania and Victoria by the 1850s. Cabbage tree and pohutukawa (*Metrosideros excelsa*) became popular ornamental trees in Australia, along with flax.

Ferdinand Mueller, director of Melbourne Botanic Garden from 1853, was an influential enthusiast for New Zealand plants and his comprehensive annual reports of the 1850s and 1860s detail imports. Sir George Grey, governor of New Zealand during 1845–54 and 1861–68, played a significant role in acclimatising plants, especially

those of economic value to New Zealand, corresponding and exchanging plants with Mueller and others. Wealthy collectors and botanic gardens were influential in educating, displaying, and distributing. Grey had a personal relationship with the Hookers at Kew (Joseph had botanised in New Zealand in the 1830s and with Grey's influence on the government, subsequently published a New Zealand flora), overseeing a clearing-house for assessing and trialling economic plants globally in and from Britain's colonies.

Gardening with New Zealand plants

Fern- or pterido-mania convulsed England and its colonies from the 1840s influencing wild collection, propagation, export, and displays. Over collecting of British and European ferns led to a demand for overseas supplies. Live plants were shipped in Wardian cases. New Zealand settlers sent them 'home' as presents. This was also a serious business with Australian nursery proprietors listing local ferns from the late 1850s and a selection of New Zealanders too. Botanic gardens and private estates vied for the most spectacular displays, which by the 1870s included tree ferns such as ponga or silver tree fern (*Cyathea dealbata*), mamaku or black tree fern (*C. medullaris*), wheki ponga (*Dicksonia fibrosa*), and wheki (*D. squarrosa*). Of the choice dwarf ferns *Todea superba* was amongst a number in Australian gardens. William Guilfoyle's Melbourne Botanic Gardens fern gully included complementary plantings of titoki or New Zealand ash (*Alectryon excelsus*) and karaka or New Zealand laurel (*Corynocarpus laevigatus*).

Top twelve most commonly grown kiwis in Australia

Arthropodium cirratum renga renga/Cape Reinga lily
Brachyglottis greyi silver shrub groundsel
Carex species and cultivars (e.g. *C. testacea*) sedges
Coprosma repens taupata/mirror bush
Cordyline australis (and var. 'Purpurea') cabbage tree/
 palm lily/ti kouka
Corynocarpus laevigatus karaka/New Zealand laurel
Festuca species (e.g. *F. matthewsi*, *multinoda*, *rubra*)
 tussocks
Hebe species and cultivars shrub veronicas/hebes
Leptospermum scoparium manuka/tea tree; and
 many coloured and double cultivars
Metrosideros excelsa pohutukawa/Christmas tree
Phormium tenax and *P. cookianum*
 harakeke/lowland flax; and mountain flax
Pittosporum eugenioides and *P. tenuifolium* tarata/
 lemonwood; and kohuhu (including variegated
 and purple cultivars)

Among major stylistic movements, the mid-nineteenth century Gardenesque promoted a featurism of individual form and foliage. Understandably New Zealand plants with striking attributes (for instance, *Cordyline australis* and *Pseudopanax crassifolium*) were favoured. Conifers were another craze, New Zealand contributing to global pineta. The other key movement of the later nineteenth century, subtropical gardening, also favoured bold-foliaged plants, well represented by many New Zealand species that could be freely grown throughout much of Australia. (*Cordyline* and *Phormium* species continued to be promoted by Australian botanic garden directors in the 1880s and 1890s for economic use as fibres.)

Phyllo-mania or a vogue for subtropical gardening swept the world from the 1860s. Many in cool climates settled for a conservatory to keep such plants, but in much of Australia shade houses sufficed or they could be grown in the open. Charles Moore at Sydney Botanic Gardens was a great exponent of the style while in Melbourne Guilfoyle brought it to a peak of perfection favouring New Zealand plants. Guilfoyle promoted various forms of flax as a staple of subtropical shrubberies, valued for bold or variegated foliage. Mueller had earlier broken up the monotony of massed conifers in Melbourne Botanic Garden with 'several hundreds of New Zealand Palm-lilies (*Cordyline australis* and *C. indivisa*) [and] numerous groups of real palms' (including the New Zealand nikau palm).

Cordyline australis has a natural tendency for mutation and variation, making it a nursery proprietor's dream! In the 1870s and 1880s many coloured, spotted, and variegated cultivars were released. Whilst many such novelties were introduced into the trade by British nurseries, New Plymouth's Duncan & Davies Nursery has long remained at the forefront of *Cordyline* breeding and hybridising in New Zealand, for instance listing a cross of *C. australis* with *C. banksii* in its 1925 catalogue. Finds continue: crossing *C. banksii* and dwarf *C. pumilio* has led to recent 'Pacific' introductions to commerce.

J.D. Hooker's *Handbook of the New Zealand flora* (1864–67) remained the benchmark until T.F. Cheeseman's *Manual of the New Zealand Flora* (1906). It was the writings of Leonard Cockayne

Clockwise from top left: *Cordyline australis* (Trawalla, Vic.), *Phormium tenax* 'Variegata' (Colac Botanic Gardens, Vic.), *Phormium tenax* 'Purpureum' (Sue and Francis Ebury's garden, Mount Macedon, Vic.), *Weinmannia racemosa* (Deloraine garden, Tas.)

Photos: Stuart Read



from the late nineteenth and early twentieth centuries that really promoted the horticultural possibilities of this distinctive flora to a general audience, along with Michael Murphy's *Handbook of Gardening for New Zealand* (of a similar period) and Dunedin-based David Tannock's *Gardening in New Zealand* (1916). Cockayne was a pioneering ecological botanist responsible for establishing Wellington's Otari Open-Air Native Plant Museum. One could argue that no one had more influence than Yates Seeds, through its *Garden Guides*. Arthur Yates set up the Southern Hemisphere branch of his family's business in Auckland in 1883 and Sydney in 1887. Focusing on seeds and renowned for its *Garden Guides* and *Annual* (since the mid-1890s) Yates remains strong in both countries.

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Into the twentieth and twenty-first centuries

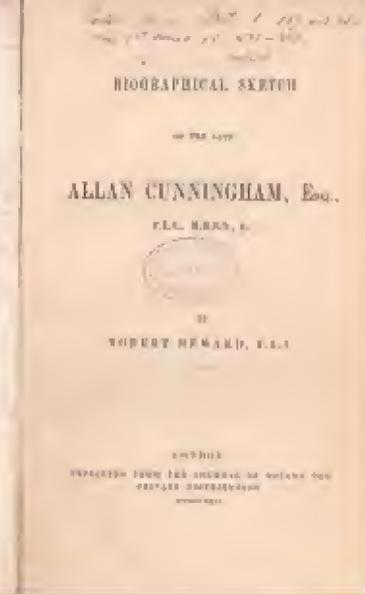
Late nineteenth-century hill station gardens in the Blue Mountains and Southern Highlands (NSW), Mount Macedon and the Dandenongs (Vic), the Adelaide Hills (SA), and Mount Wellington (Tas.) became rich repositories of New Zealand plants. Prominent Australian garden designers of the early to mid twentieth century, such as Edna Walling in Victoria (for three formative years a 16–19 year old in New Zealand), Paul Sorensen in New South Wales, Max Shelley in Sydney and later Adelaide, and Claude and Isabel Crowe through their Berrima Bridge Nursery, had signature palettes of plants, including many New Zealanders.

Dominant and enduring New Zealand nursery Duncan & Davies has long been famous for its mail order catalogues. Victor Davies' love of New Zealand plants led to the company boasting the most comprehensive range in the Dominion. Separate catalogues of 'natives' date from 1910—a rare thing. The Australian trade in the 1930s amounted to 'many thousand pounds of trees going over each year whilst small lots of ... were imported into New Zealand. The largest Australian consignment was for Melbourne' noted Alan Jellyman in his 2011 company history.

Despite the vagaries of fashion, New Zealand plants remain in Australian nurseries due to their beauty, toughness, ongoing hybridisation, and cultivar production. New Zealand migrants here have long brought, imported, planted and promoted plants from their land of origin in their Australian gardens. Designers, writers and artists continue to champion kiwi plants.

New Zealand plants offer rich possibilities for selection, hybridisation, and (heaven forbid) ANZAC crossings 'across the ditch'. Imagine chartreuse *Tecomathe speciosa* x hot pink *T. hillii* from Queensland; or *Xeronema callistemon* crossed with New Caledonian cousin *X. moorei*; New Zealand lilac *Hebe hulkeana* x *Parahebe* or *Derwentia* species; tea tree (*Leptospermum*) hybrids; and dwarf or ground cover selections—particularly compact flowering shrubs for our pots, courtyards, roof tops, or ever-shrinking gardens. Ponder!

Raised in a large New Zealand garden rich in natives, plant lover **Stuart Read** was hard-wired to notice kiwi plants here. This is an edited form of a paper first presented at the 2013 AGHS Armidale conference and 2014 Hamilton 'Gardens at the Frontier' symposium. A full, unedited text of this paper appears on the AGHS website.



Janet Heywood

Teachers born, not made: trans-Tasman links from Colenso to Maiden

One small book in the library of the Royal Botanic Gardens Sydney, a biography of Allan Cunningham once owned by William Colenso, is the catalyst for an intriguing exploration of trans-Tasman horto-botanical biographical links.

In the final year of the nineteenth-century two related events took place, events that offer a curious glimpse into two men, their botanical worlds, and beyond. Both men were dedicated collectors; one prodigious, the other assiduous. One was a missionary and publisher, self-opinionated and volatile; the other, a dedicated scientist, museum curator, and academic. Both born in England they lived in two outposts of the British Empire; one in New Zealand, the other in Australia.

How they are linked is the impetus for this article, as they never met in reality although they may well have been aware of each other's work. In the ongoing quest to unlock the world's floras, happenstance partnerships between navigator-explorers, botanist-scientists, plant collectors and horticulturists, mentors and patrons were not so unusual. What is less usual here is how these connections were made—not only with each other and with their part in the global botanical continuum—what this reveals about trans-Tasman

botanical exchange and how this was interpreted in the public domain.

By the early nineteenth century, close links between Australia—especially New South Wales—and New Zealand were increasing through trans-Tasman sea voyages along established trade routes. The distance between Sydney and New Zealand ports was, for example, far shorter than from Sydney to the Swan River Colony. Floristically, the two countries shared many similarities but significant differences and on each side of the Tasman and well beyond these plants were valued by lovers of science and art.

In February 1899, William Colenso died in Napier, New Zealand, aged 88 years. He had arrived in 1834 to establish a printing works to publish Māori translations of the New Testament and other religious tracts on behalf of the Church Missionary Society. In the process, he developed close connections with Māori communities and a lifelong love of New Zealand plants. 'I am well aware that I know very little indeed (save from books) of the Botany of any Country except N.Z.' wrote Colenso to Joseph Hooker in August 1854, 'still, I fancy, I know the specific differences of many N.Z. plants'. At the time of his death he had amassed a substantial personal library of two thousand volumes and a botanical collection. His estate included several properties, a wealth of correspondences (including

Left: William Colenso, c.1861, a daguerreotype portrait at the time Colenso was entering politics.

Photograph: John Crombie (b.1827, d.1878), photographer, gifted by Mrs W M Simcox, collection of Hawke's Bay Museums Trust, Ruawhāro Tā-ā-rangi, m66/53

Centre: Frontispiece portrait and title page of Robert Heward's book *A Biographical Sketch of the Late Allan Cunningham* (1842) Daniel Solander Library, Royal Botanic Gardens Sydney

Right: Portrait of Joseph Henry Maiden, director of Sydney Botanic Gardens from 1896 to 1924

Daniel Solander Library, Royal Botanic Gardens Sydney



with Hooker), Māori oral histories, artifacts, various specimens, and a shell collection.

Colenso's entire estate was put up for auction and all other assets liquidated. The principal beneficiary was his legitimate son. And within a short time the personal library of his father had been bought by Angus and Robertson of Melbourne and was circulating on the international market. Fortuitously, as it happened, for another nascent collection with a committed collector on the other side of the Tasman.

In December 1899, a slim, inconspicuous, cloth-bound book was accessioned into the Library of Sydney Botanic Gardens, listed under 'publications acquired by purchase' in the 1900 annual report. Director Joseph Henry Maiden had been appointed three years earlier, and now aged 40 was well into developing a National Herbarium, Museum, and Botanical Library (opened March 1901)—'I am collecting material for an Australian catalogue of botanical literature' he noted. Not only was the Federation of Australia approaching (1901) but also celebrations for the Centenary of the Sydney Botanic Gardens (1916). Maiden was determined to secure museum exhibits, botanical specimens, books, and other material relevant to Australian national identity, botanical history, and the scientific pursuits of the Sydney Botanic Gardens.

Working in London, Robert Heward, the author of Maiden's slim new acquisition, *A Biographical Sketch of the Late Allan Cunningham* (1842), had written in December 1841 to William Colenso in New Zealand:

Sir, / ... I have written a sketch of the labours of our late friend which if you will inform me how I can forward to you shall be

transmitted. I shall also describe the new plants found by Cunningham in his visit of 1838 which shall be forwarded at the same time ... / Yrs very faithfully Robt. Heward.

And when the book arrived in New Zealand, it came inscribed: 'To William Colenso Esq. / with R. Heward's / kind regards'. This volume is now one of the treasures of the library at the Royal Botanic Gardens Sydney and its little-known association is strikingly demonstrative of Cunningham's links with New Zealand.

Allan Cunningham's botanical career had begun in 1808 as a clerk in the Kew herbarium, where he was spotted by the eminent botanist Robert Brown and introduced to Joseph Banks who recruited him to collect plants on behalf of the Royal Gardens at Kew. He subsequently botanised in Australia, New Zealand, and Norfolk Island as the King's Botanist. In 1831 Cunningham returned to Britain to organise his collection and prepare papers for publication on his Antipodean botanising: 'Brief view of the progress of interior discovery in New South Wales' in the *Journal of the Royal Geographical Society of London* (1832) and 'Florae Insularum Novae Zelandiae' in *Annals of Natural History* (1838–39).

When the position of Colonial Botanist and Superintendent in New South Wales became available due to an unfortunate set of circumstances, he reluctantly accepted the appointment and arrived back in Sydney in 1837. He resigned several months later in protest. He was not prepared to oversee vegetable cultivation of the 'Government Cabbage Garden' for the personal use of the Governor. In April 1838 he sailed for New Zealand where he met William Colenso at Paihia, the missionary station on the east coast in the Bay of Islands.



Despite the printed title, this panorama (1920) depicts one of William Guilfoyle's last major landscaping projects at Melbourne Botanic Gardens, the Southern Lawn and Nymphaea Lake, an area that included an extensive geographically themed collection of New Zealand plants, now one of the best surviving such collections in Australia.

Daniel Solander Library,
Royal Botanic Gardens
Sydney

Allan Cunningham had been a major influence in the botanical life of William Colenso as mentor, teacher, fellow explorer, and plant collector. Writing in March 1839—only months before Cunningham's death in Sydney—Colenso painted a vivid picture of life in New Zealand for his friend:

my dear Friend ... The Bishop's visit so 'topsy-turvied' us – that I have been confined to the printg. office, in consequence since – however I send you a few dried Specimens some paltry, - some old acquaintances to A.C. – some – may be new ... 'Aha! I hope so,' say you, and so say I. However there they are, - where? Why, in order that they might go dry and flat, I have packed them in a Case of Books ... Don't call me a teaser. How shall I act otherwise, when I have no Books no Teacher?

By the time of his death Allan Cunningham was universally regarded as an 'excellent botanist'. A commemorative obelisk to him was erected in the Sydney Botanic Gardens in 1844. And it was J.H. Maiden (born 20 years after Cunningham's death) who instigated the return and interment of his ashes (in 1901) to this site, where they remain today.

William Colenso was contemporary with several New South Wales colonial botanists and botanic gardens directors apart from Cunningham (and his brother Richard, director at Sydney from 1833-35) including Charles Moore and his successor J.H. Maiden, and in Melbourne, Ferdinand von Mueller and his successor (as director) William Guilfoyle.

As director of Sydney Botanic Gardens (1896-1924) Maiden was not only interested in planting New Zealand species but, as a botanist, widely interested in the flora of the Dominion and its neighbouring islands. However, his special

scientific interest was in Australian eucalypts and acacias and in the broader Pacific region. He held copies of several works (ex-libris William Guilfoyle) such as J.D. Hooker's *Handbook of the New Zealand Flora* (London, 1867) and J. Bowie Wilson's *Report on the Present State and Future Prospects of Lord Howe Island* (Sydney, 1882) amongst a rich collection.

In an earlier article (see *AGH*, 24 (1), 2012), this small but fascinating collection is detailed, held (for the most part) since 1908 from the library of Maiden's colleague William Guilfoyle—'this Sydney group provides a representative insight into Guilfoyle's interests: natural history, botany, sub-tropical plants, landscape design, and a special interest in New Zealand plants'.

Another of Guilfoyle's books held by Maiden—and potentially most intriguing for trans-Tasman garden history studies—is a small volume by Richard Taylor, *Maori and English Dictionary*, published in Auckland around 1870. In it many botanical names are included and it was perhaps this volume that Guilfoyle used when in the descriptive guide to the Melbourne Botanic Gardens (1908) he wrote of his recently developed New Zealand section, adding 'The Maori names may prove interesting to Visitors'.

Despite the printed title, this panorama (c.1920) depicts one of William Guilfoyle's last major landscaping projects at Melbourne Botanic Gardens, the Southern Lawn and Nymphaea Lake, an area that included an extensive geographically themed collection of New Zealand plants, now one of the best surviving such collections in Australia.

Garden use of New Zealand plants in Australia was popular—as Stuart Read demonstrates elsewhere in this issue—but their widespread use in New Zealand gardens appears to have pre-dated similar use of indigenous plants in Australian gardens. The reasons for this require explanation elsewhere, but suffice to say that Guilfoyle and Maiden were two Australian enthusiasts for the New Zealand flora. Within New Zealand, their contemporary, Leonard Cockayne (1855–1934), formed a closely equivalent figure to Maiden, combining strong botanical and horticultural interests. Although foremost a botanist and scientist, Cockayne’s writings, culminating in his book *The Cultivation of New Zealand Plants* (1923), demonstrate his strong love of gardening and horticulture.

Mueller and Guilfoyle had earlier shown an appreciation of New Zealand plants in Melbourne Botanic Garden, especially their applicability to a prevailing subtropical style of planting, one of Guilfoyle’s signature planting themes in the decade after his appointment in 1873. Indeed, William Guilfoyle represented the midpoint in the tradition of botanist-horticulturists between Maiden and Moore, and it is but a short journey then to the earlier history of Sydney Botanic Gardens and the close links with botanist-explorers such as Richard and Allan Cunningham, Daniel Solander, the brothers Forster, Anders Sparrman, and of course Banks—‘The father of Australia’ according to Maiden’s 1909 book on his hero.

In his early seventies William Colenso was living alone in Napier, without any family and in spartan circumstances. After all the trials and tribulations of his recent years he was perhaps in a reflective mood. Surrounded by his books, collections, and memorabilia and unable to interest local authorities in establishing a museum to house them, his thoughts journeyed back in time, to those he had never met but who were all involved in ‘the darling pursuit.’ On a scrap Colenso penned this note on 25 January 1882:

Thus strangely do links bind together the present & the past. Through Allan Cunningham (and his brother Rd.) we seem to be en rapport with Sir Jos. Banks, the 2 Forsters / Dr. Solander / Sparrman & Capt. Cook as we trace the modest Annals of N.Z. Botany.

There is the strange occult force of personal influence: such a gift constitutes men to be teachers of their fellows. They are born not made, whatever subsequent training may have to do with their future development.

But was this note affixed to the Heward volume

by Colenso? Perhaps another hand may have been involved, such as Maiden who was also a bibliophile, and a meticulous and committed historian of science. Many volumes from his personal botanical library are now held in the library of the Royal Botanic Gardens Sydney all either with bookplate, nameplate, and or signature, and some do contain tipped-in material, characteristic of Maiden’s scientific practice and teaching. Reading it today 130 years later the note shocks with an immediacy and uncanny relevance: as the Royal Botanic Garden Sydney approaches its bicentenary in 2016 ‘strangely do links’ resound despite the ‘occult force’ at work to disclaim scientific enquiry!

After his resignation as Colonial Botanist, Allan Cunningham walked in the Botanic Garden with Sir George Gipps, the newly appointed governor of New South Wales. He later wrote (as Heward recorded):

He asked me many questions regarding it, and expressed himself desirous of improving, provided the cost would be sanctioned by the Council. I pointed out in what way a botanic garden could be established in the colony, to be the depository of every species of useful and ornamental tree and shrub of the numerous islands around us in these seas, that within might be grown (or at least the attempt at acclimatization), the numerous fruits of India and South America, of the coasts of Africa, of Madagascar, &c., &c., but that the Director Superintendent (call him what you like), should be a sound, practical working botanist, who had industry to maintain a correspondence with all those places, and authority and discretionary liberty given to him to present individuals resident in those places such plants or seeds of his garden as would induce them to correspond with him, and send him of their particular riches, and thus by such interchanges, a reciprocal advantage would be effected...

Sydney’s copy of the Heward *Biographical Sketch* stretches through time. Homage to an excellent botanist. Unexpected record of an owner’s private thoughts. Essay on the antecedents of natural history explorers. A working source for at least one botanic garden director. A provenance that cannot be equalled. Right now, a treasure in the oldest botanical library in Australia. And finally, a testimonial.

But wait, what’s this ... a leaf? Take one, open the book, and turn the page.

Janet Heywood has worked on the online cataloguing project at the Daniel Solander Library of the Royal Botanic Gardens Sydney with a focus on its rare book collection.

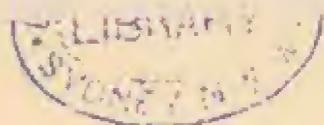
21

William Colenso Esq
with R. Heward's
kind regards

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development.

July 25/82 W



William Colenso's note affixed to the front endpaper of his copy of Robert Heward's book *A Biographical Sketch of the Late Allan Cunningham* (1842). Daniel Solander Library, Royal Botanic Gardens Sydney



John Adam

Reflections on garden history and heritage conservation in New Zealand

John Adam, a presenter at the recent 'Gardens at the frontier' symposium at Hamilton, New Zealand.
Photo: Richard Aitken

New Zealand garden history and heritage conservation has witnessed several significant phases, outlined here by a practitioner who since the early 1980s has played a leading part in this field.

My interest in garden history goes back to the early 1980s, perhaps to the History of New Zealand Science conference held in Wellington in 1983. I had started my career a decade earlier with an apprenticeship in horticulture and gardening in the Wairarapa region just north of Wellington, working in Queen Elizabeth Park, Masterton. Even in those early days, the history of the site began to capture my imagination because it was a park laid out in the 1870s using a lot of North American conifers, with sequoiadendron as the dominant tree. After my apprenticeship, my boss Colin Pugh encouraged me to undertake the new diploma course in Parks and Recreation at Lincoln College (now Lincoln University) and following

this I moved to Auckland, first to the Manurewa (now Auckland) Botanic Gardens and then to the Auckland University as superintendent.

I had recently moved to the University when by chance, attending that 1983 science history conference, I met Winsome Shepherd, a retired horticulturist who shared my growing interest in garden history. I found the papers, presented by the likes of Philip Simpson, on early ecology, and Charlie Challenger, who had been my landscape design lecturer at Lincoln, of great interest.

Around this time I also travelled to Australia. On visiting the National Parks Service office in Sydney I was introduced to David Earle, who worked there as an architectural historian. That very week in Sydney there was a conference on Vaucluse House and its gardens. There I met people like Chris Betteridge, Michael Lehany, and Di Stewart (who later returned to New Zealand) amongst several people working in the field of garden history and heritage conservation. Curtilage was one of the hot topics at that time.

As a result of this I joined the Australian Garden History Society, and with Winsome Shepherd represented New Zealand as delegates to the 1983 AGHS Adelaide conference. Over the next few years I also attended AGHS conferences at Mount Macedon, Sydney, Perth, and Toowoomba. I met many like-minded enthusiasts but I especially recall Oline Richards, and it was her discussions and correspondence that inspired me to form a garden history group in Auckland around 1986 linking interested members of the Royal New Zealand Institute of Horticulture. I could see that garden history wasn't really getting as much attention as it deserved and I saw the potential in Auckland.

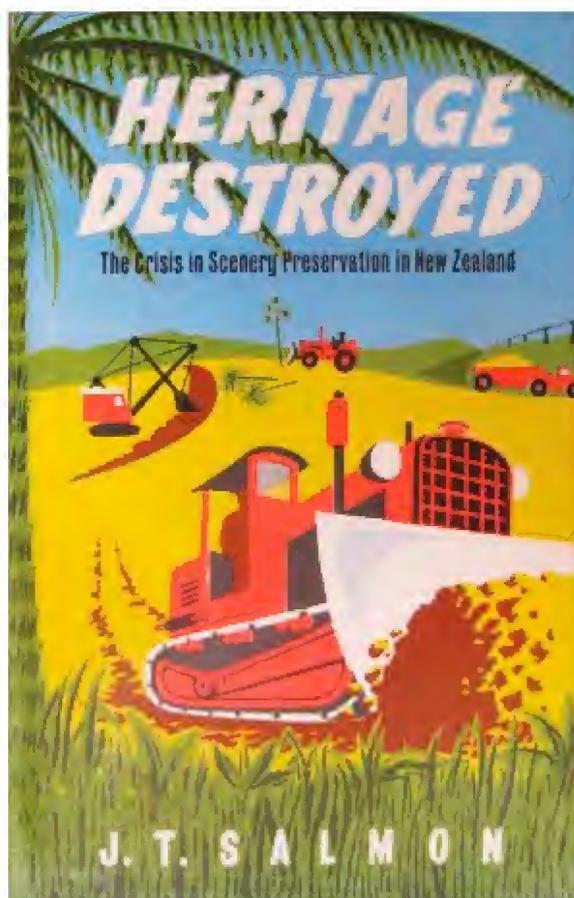
One of the key things our committee produced over the two or three years leading up to 1993, when the New Zealand Historic Places Act was reviewed (the first since 1954—the year I was born), was a lengthy submission arguing for a system to grade gardens, something we believed would help with assessing the significance of sites and with funding. By that time in Auckland, the New Zealand ICOMOS committee had formed, inspired by the work of Australia ICOMOS and its Burra Charter for the conservation of places of cultural significance. I came to know most of those involved with the conservation of New Zealand's culturally significant gardens and designed landscapes and thus had contacts through all of their different professions across Auckland and other regions of New Zealand.

At Auckland University in the early 1990s one of my bosses was very supportive of my interest in heritage and I was sponsored to undertake a four-week course at the University of Victoria, British Columbia. After the course I travelled across Canada and the United States. Amongst other sites, I visited Central Park and Monticello to see conservation work at first hand. The course provided really useful theoretical background and practical examples, which I also followed up when I presented at the 1993 ICOMOS-IFLA Urban Squares and Parks conference in Montreal.

But within the Institute we were competing with other interests groups such as plant conservation; arborists were moving to professionalise their organisation; and unfortunately garden history had to take a back seat. It was then I started to seek support from disciplines such as archaeology and architectural history, amongst practitioners who were—like myself by this date—largely self employed. So my career, essentially founded on practical horticulture, morphed into a professional interest in garden history and heritage conservation.

My interest in New Zealand gardens has always been very broad and one early field of research was in the history of 'scenery preservation'. Through my work at the University I also became interested in the history of Government House, Albert Park just across the road, and the wider setting of the Domain and associated places such as Auckland's Western Park and Myers Park. By 2000, the Council's Parks Department had employed me to prepare overviews of these places with chronologies and detailed bibliographies. The conservation plan model had come to New Zealand with the reform of the Historic Places Trust and I was often included in consultancy teams led by conservation architects. I also realised that there was really very little general interest in garden history or landscape history, so I used to write short articles for local newsletters, picking up things that I had been reading in local newspapers and reporting on the work of my colleagues.

I also came to realise that there had been a small but significant literature on the history of New Zealand gardens, and tracing that historiography also became another topic in my ever-expanding field of interest. An impressive initiative of the New Zealand Institute of Horticulture had been the establishment of a Banks Lecture, given occasionally, and often on the subject of garden or horticultural history. Thus Robert Nairn's 'The early history of horticulture in New Zealand' (1932), G.S. Peren's 'Horticulture and its place in New Zealand' (1945), J.A. McPherson's



J.T. Salmon's *Heritage Destroyed* (1960), a pioneering work stressing the need for protection of both natural and cultural landscapes

John Adam collection

'Plant introduction in the Auckland District' (1949), A.W. Anderson's 'The botanical exploration of Canterbury' (1959), and Robert Cooper's 'Early Auckland gardens' (1971) now form valuable published accounts. Allen Hale's useful book *Pioneer Nurserymen of New Zealand* (1955)—although not a Banks Lecture—also fell into this tradition. These works were a way of putting personal information, often by elderly practitioners, 'on the record'.

One of the earliest overseas garden historians to visit and write on New Zealand was Alicia Amherst, best known for her book *A History of Gardening in England* (1895). Her visit to New Zealand is not well documented, although she did include a substantial chapter in another fascinating book—written as Lady Rockley—*Wild Flowers of the Great Dominions of the British Empire* (1935). In a sense that focus on the New Zealand flora was picked up by writers like Barbara Matthews when she was invited to write an entry in the *Oxford Companion to Gardens* (1986) in which she focused on Otari Plant Museum at Wellington. Matthews (with her husband) was an editor and owner of the *New Zealand Gardener* magazine and wrote many articles on gardens across New Zealand, looking back to their establishment and at their early owners.

Scholarship in New Zealand garden history had an early centre in Canterbury, with a group at Lincoln College (which of course had a proud early history as an agricultural college) including Thelma Strongman, Rupert Tipples, and Charlie Challenger. Strongman's *The Gardens of Canterbury: a history* (1984), Tipples' *Colonial Landscape Gardener: Alfred Buxton of Christchurch 1872–1950* (1989), and the numerous articles by Challenger, some published in *Garden History* in 1974 and 1979, attest to this early phase—I believe Challenger really deserves to have greater recognition as our pioneering garden historian. Winsome Shepherd and Walter Cook's monumental *The Botanic Garden Wellington: a New Zealand history 1840–1987* (1988) and Shepherd's later book *Wellington's Heritage: plants, gardens and landscape* (2000) also mark these authors as some of our pioneering garden historians.

Helen Leach, whose book *1,000 Years of Gardening in New Zealand* (1984) was another pioneering work of scholarship, came from the discipline of anthropology. Working from the University of Otago, she studied pre European Māori settlement sites and her work came a decade before the advent of conservation plans. It focused very much on the period up to about 1850 and she also became interested in the kitchen garden and its relationship to British examples since the cool

climate at Dunedin meant that glasshouses often formed part of larger establishments.

Thelma Strongman wrote some of the first garden conservation plans for Christchurch City Council and the New Zealand Historic Places Trust, which by 1993 had begun to define historic areas. Intriguingly the Trust quickly sought studies on four or five properties across the North Island. The Trust was treading water in a sense. It had no guidelines. They were being drafted, as I was personally writing some of those reports as a template, but of course we had the models from Australia.

I became very interested in spatial analysis, looking at the fabric of a site, preparing historical snapshots of every 20 years, focusing on the footprint of buildings, boundaries, vegetation, and circulation patterns, which I found very valuable in linking with archaeological and architectural approaches. A team of people could present their own personal information on a big spreadsheet. In a sense, I was trying to show that you couldn't actually return these gardens back to one phase. You had to interpret all phases and it would mean that you could also move forward in time. The unhelpful phrase 'going back' was very common in the language at that time. In a sense 'going back' was a term you found even with nature conservation. Some people wanted to put vegetation back before Europeans, before Māori, and the garden was sometimes seen as a natural thing that had to be 'put back'.

In the 1990s, conservation plans picked up on the term 'significance', which came into the new legislation, and then by the early 2000s the word 'thematic' appeared in the language of the heritage world. In terms of gardens, the categories in the new 1993 *Historic Places Act* were somewhat problematic and since then various local authorities have set up their own internal policies, stretching those initial categories and covering new ones, but basically picking up from international charters and looking at Australasia and the Pacific. So significance is now at the core of my work. For people who don't really understand the kind of analysis involved—particularly those coming from the design disciplines—the concept of significance is a really vital cue and clue to greater understandings of our vulnerable garden heritage.

John Adam is the director of Endangered Landscapes, an Auckland-based consultancy specialising in garden history and heritage conservation. His work in this field was recognised by the Award in Garden History in the 2007 Royal New Zealand Institute of Horticulture awards programme.



James Beattie & Joanna Bishop

‘Gardens at the Frontier’: symposium report

‘Gardens at the Frontier’ formed the thematic focus for a garden history symposium held at Hamilton, New Zealand, in late January 2014.

Introduction

The recent symposium, ‘Gardens at the Frontier: new perspectives on garden history’ brought together an invited group of 22 delegates from Australia and New Zealand for what is believed to be the first garden history symposium held in New Zealand. Participation was based on a targeted call for abstracts amongst those actively engaged in this field. Organised by Dr James Beattie, of the History Programme, University of Waikato, the three-day symposium ran from 29 to 31 January 2014 at Hamilton, in central northern New Zealand.

Hamilton was one of the chief settlements in the Waikato region, and is located some 125 km south of Auckland. This area became a stronghold of the anti-land selling Māori King Movement.

The resultant land wars strongly define Hamilton—and the Waikato more generally—as a place of frontier conflict. A thought provoking paper by Amy Hobbs, Heritage Destinations Manager for the New Zealand Historic Places Trust, traced recent interpretations of this contested cultural landscape (sumarised elsewhere in this issue).

Symposium themes

‘Gardens at the Frontier’ aimed to bring together scholars from a variety of disciplines to explore garden history’s thematic, geographical, and methodological frontiers through the idea of gardens as sites of cultural contact. At the same time, it encouraged participants to examine previously ignored gardens and periods.

The symposium centred around two main themes, one or both of which participants were encouraged to engage with.

- To what extent do gardens inhibit or further cultural contact, or make contributions that embody aspects of either?

Delegates inspecting the Indian Char Bagh Garden, one of many themed places within Hamilton Gardens, Hamilton, New Zealand, venue for the symposium.
Photo: Richard Aitken



- What new methodological frontiers can examination of gardens at the frontier open up for garden and landscape history?

Some twenty years ago, social and cultural analyst Mary Louise Pratt coined the term ‘contact zone’ to denote those ‘social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today’.

This symposium invited participants to consider the applicability of Pratt’s concept of contact zone in the examination of the physical, social, and metaphorical boundaries of the garden. It also asked speakers to consider the usefulness of comparative cultural studies scholar David Porter’s model of cultural translation—which explores the processes and adaptive strategies ‘by which one culture finds meaning in another’ through transfers of garden ideas, practices, and plants—for studying garden history.

Participants were also invited to consider how people, both in the past as well as present garden researchers, have produced gardens and garden history. If geographers and architects are particularly strong at analysing space, historians at reading textual documents, and botanists at reconstructing

past garden species and their distribution, what can approaches bringing these—and other—disciplines together offer for garden history?

Several questions underpinned reflections on the production of gardens and their histories:

- Which disciplines study gardens and designed landscapes, and how and why do their approaches vary?
- What sources do historians of gardens use and what methodologies can they employ to analyse such spaces?
- Can we translate particular concepts about gardens into another culture without losing their original immediacy or meaning?
- What skills are required in analysing how garden plants from one region of the world are introduced into the culture of another’s gardening tradition?
- How does scale and temporality affect the impact and nature of garden history?
- Which other art forms have informed the study of gardens, and how have garden studies benefited from being informed by non-garden arts and their theories?
- What are the various textual and visual means of recording garden history?



Symposium papers

Speakers covered a great variety of topics—from the libraries and writing culture associated with eighteenth-century southern Chinese gardens to a consideration of the classic Thomas Church-designed Donnell Garden in Sonoma, California; from a new site interpretation of the nineteenth-century New Zealand Land Wars to the hidden (and surprising) history of garden gnomes in New Zealand. Despite such diversity, the papers were connected in several ways. All spoke to the symposium theme by exploring garden history's thematic, geographical, and methodological frontiers, as expressed through the idea of gardens as cultural and well as physical sites. A full list of abstracts is shortly to be published on the website of the University of Waikato.

Many participants reflected on the practices and sources used to write garden history, and this was a feature of Richard Aitken's keynote address and public lecture 'The art and craft of garden history' (summarised elsewhere in this issue). Aitken interwove practical and methodological concerns sparked by his long-term, ongoing research on emigrant Scottish landscape gardener and garden architect, Charles H.J. Smith.

One strong theme—connecting temporally and geographically diverse papers—was that of writing

about gardens whose physical traces were almost completely absent or whose only records were found in physical sites. As Duncan Campbell's paper highlighted, for example, of the some 500 gardens with associated libraries of late imperial southern China during the Qing dynasty (1644–1912), only one survives. Campbell discussed the poetry composed by the Zhao brothers in Little Mountain Hall (Xiaoshan tang 小山堂) in the Garden of the Spring Grasses (Chuncao yuan 春草園) of Zhao Yu 趙. The poetry produced at that site, he observed, contains no actual descriptions of the physical appearance or layout of the actual garden. Contrast that with the subject of Professor Michael Roche's paper on Ashburton Domain, in Canterbury, on New Zealand's eastern South Island. Aside from two perfunctory letters listing improvements made to the Domain, its designer, W.W. Smith, left no record of his design intention. Instead, Roche has had to reassemble the landscape authorship of Smith through postcards, maps, and general descriptions of the Domain.

A particularly pleasing aspect of the symposium was the diversity of perspectives offered on garden history. These were informed by landscape architecture, garden aesthetics, ecology, historical geography, literary studies, art history, environmental history, and heritage studies.

Richard Baker (1810–1854), 'View from Major Baker's verandah', watercolour, c. 1848, showing a view across the flowering gardens of Major Baker's house in Thorndon Quay, to Wellington Harbour; Somes Island; Ward Island, the Hutt Valley, and the snow-capped Taranaki.

Alexander Turnbull Library, National Library of New Zealand / Te Puna Mātauranga o Aotearoa



Delegates listen to Joanna Bishop talk about the medicinal garden at Beale Cottage, Hamilton: (left to right) Mike Roche, Ian Duggan, Susette Goldsmith, Amy Hobbs, Ruth Morgan, Jo Bishop. Photo: Richard Aitken

These diverse viewpoints suggest the different ways that garden history intersects with other disciplines. Several of the participants may not necessarily have called themselves ‘garden historians’, but were certainly undertaking garden history in its broadest sense.

Participants complemented these approaches with finely attuned use of maps, photographs, paintings, sketches, as well as literary and other textual material. Isolating such material can be particularly rewarding for frontier studies, providing an immediacy that is often lacking in more general historical treatments over long time periods. Delegates Joanna Bishop and Annette Bainbridge are both currently utilising such primary sources from the frontier for their respective studies: Bishop on settler knowledge of medicinal plants and Bainbridge on women gardeners in early colonial New Zealand.

Many of the sites discussed at the symposium, although tamed to some extent by environmental factors, tended to cross borders and frontiers—hopping from China to Japan, from India to New Zealand, from New Zealand to Australia (and vice versa). As such, gardens and garden history are well-suited to interdisciplinary and trans-national and analysis, particularly where this spans methodological boundaries. A related theme to emerge was that of heritage and conservation of gardens and the connection of these to a sense of place and to formation of identity. Regional approaches, trans-Tasman plant exchanges (see Stuart Read’s paper elsewhere in this issue), and recent heritage were amongst other papers to draw out the symposium themes.

Venue and field trips

The venue of the symposium, Hamilton Gardens, was a particularly appropriate location for hosting such an event. Once the East Town Belt, a rifle range, and cemetery, the site became degraded through sand mining and use as a refuse tip. From this inauspicious beginning, a four acre-section was opened as Hamilton Gardens in 1960 and enlarged for the first World Rose Convention held in 1971. But the site as it was subsequently developed is largely the creation of long-time director Dr Peter Sergel. Due to the proximity of Auckland Botanic Garden, a decision was taken to strike out on a daring new direction by the creation of individual gardens or sectors, each showcasing a particular theme or international style in garden history. In line with a management plan first drafted in 1980 and periodically updated, the site now contains some twenty gardens, with another dozen or so in contemplation.

Hamilton Gardens is bordered by the swift-flowing Waikato River and the region’s high rainfall and long sunshine hours render it ideally suited to developing new gardens. In unseasonably warm weather for the area—a sizzling 28C!—delegates were treated to a sneak preview of the masterplan review by Dr Sergel and a lengthy tour where the principal sections were inspected and discussed. But with one million visitors a year, few could cavil at such a popular form of garden history interpretation. It was also a pleasure to welcome approximately fifty members of the Friends of Hamilton Gardens for Richard Aitken’s public lecture.

The second field trip took delegates to Beale Cottage, Hamilton’s oldest surviving home, built around 1872. Built for Dr Charles Bernard Beale, surgeon for the Fourth Waikato Militia and Mayor of Hamilton for a short period in 1878, the cottage is a typical example of early colonial architecture from the period. The garden planting is currently under reconstruction by doctoral candidate Joanna Bishop using a selection of medicinal plants demonstrative of colonial and contemporary medical herbal practice.

It is hoped that the success of this event will inspire others to organise future Australasian symposia on the theme of ‘new perspectives on garden history’.

Dr James Beattie teaches garden, world, and environmental history at the University of Waikato, and has written several books on those topics. **Joanna Bishop** is completing her PhD on the introduction and use of medicinal plants in New Zealand.



Richard Aitken

The art and craft of garden history

Garden history can be approached from many viewpoints and at the edges of this appreciation are frontiers embracing subject, research, analysis, and audience that must be confronted if our garden history is to progress.

Introduction

We all approach garden history from different viewpoints. For many of us, it is the intellectual and sensory pleasure of visiting a significant garden. For others, it is the thrill of the chase, of documentary research, hunting that elusive new image or text. Yet others will be motivated by the arcane satisfaction of theoretical challenge, seeking new ways of understanding gardens and their wide cultural appeal. At the edges of this appreciation are frontiers to our art—many of us may be apprehensive of scaling such boundaries, but scale them we must if our garden history is to progress. Here are four ‘frontiers’ to ponder as we craft a robust and comprehensive appreciation: subject, research, analysis, and audience.

Choosing our subjects

What’s left to do?: With a solid background now exceeding thirty years, what is there left to accomplish in Australasian garden history? We have numerous texts, conserved places, statutory

registers, and committed followers. Yet there remain many under-explored and under-appreciated facets awaiting closer scrutiny—people, places, and subjects that have flown under the radar for whatever reason. We need to ensure that there are no aspects that are excluded from consideration with a wide and even spread of examples.

The recent past: There was much debate in the 1970s and 1980s about what constituted a ‘historic garden’ and this was largely framed in terms of nineteenth and early twentieth century examples. Even the highly respected 1978–80 study of historic gardens in Victoria by Peter Watts set a cut-off date of 1930 for inclusion. But time marches on and my experience from writing *Cultivating Modernism* (covering 1917–71) is that the recent past is every bit as revealing as earlier periods. This poses many challenges in locating documentary sources (with much yet to be archived), potentially conflicting memories of surviving participants, and widespread lack of institutional regard or popular appreciation. But if we need any proof of interest in our recent past we need only look to the appetite for documentary and fictionalised historical accounts on our television screens of Vietnam, cricket, and tabloid journalism.

Global context: We have now had sufficient time to allow for a more mature approach to context and comparison, meaning we must increasingly look at global analysis of local activity, banishing parochial

Lewis Castle, Stornoway, on the Isle of Lewis in Scotland’s outer Hebrides: landscaped in the late 1840s for Sir James Matheson and the pinnacle of Charles H.J. Smith’s career—this major narrative of the keynote address is here deleted for reasons of brevity.

Photo: Richard Aitken

This is an edited version of the keynote address and public lecture given at the ‘Gardens at the Frontier: new perspectives on garden history symposium’ at Hamilton, New Zealand, on 30 January 2014.

attitudes and locating our substantial existing body of knowledge in an even richer international context. This is especially true if we wish to attract a younger audience for garden history, a generation that have never known the isolation of pre-internet days or for whom an international cohort of university colleagues is the norm.

The rise of environmental history: Allied to this global purview of garden history is the rise of environmental history. I sometimes detect a slightly smug 'holier than thou' attitude from environmental historians towards garden history, as though one was a mere footnote to the other. I prefer to think of the relationship as being akin to the difference between, say, a doctor and musician, the one focused on the body and the other on the soul—both essential; neither preferred. But having said that, garden history has a lot to learn and gain from environmental history, especially in terms of global inclusiveness and broad analytical frameworks. And with environmental history comes an increasing interest in the ethics of gardening, and here we see history and practice joining very closely—garden history viewed as a continuum and not a diorama.

Modes of research

Primary sources: I cannot stress too highly the importance of primary over secondary sources. Both have their places but when I see writers citing primary sources from secondary sources or if a bibliography is a long list of websites, I smell lazy (or perhaps time-poor) scholarship from someone who has not been out of their office or done the hard yards in the archive. We need to value or re-value traditional scholarship: the old adage holds true—'take nothing for granted'.

Research in a digital age: We now have unparalleled access to research sources via the internet and particularly to digitised books, journals, and newspapers. Without doubt this convenient access and the concurrent ability to undertake keyword and others forms of searching has been a remarkable and era-defining advance. Although there are overwhelming positives in such unparalleled access, the digital revolution has been a two-edged sword, for this is a very post-modern way of accessing information, often devoid of context, authority, or discrimination. And despite its convenience, in years to come we may also lament the lack of written record when so much correspondence is now undertaken electronically.

Embracing diverse approaches: Researchers and archival custodians alike need to embrace diverse approaches, banishing narrow attitudes

and promoting multiple viewpoints from different disciplines. As an example, I wince when I see antiquarian books accessioned into libraries as though these were just words on pages, with stickers affixed to outer extremities, dust jackets discarded, stamps impressed in needless quantity, and insensitive rebinding. Such narrow treatment denies the artefactual qualities of the book and may even preclude some lines of investigation. If Hunt is interested in the afterlife of gardens, I am interested in the afterlife of books beyond their production—their distribution, reception, use, and eventual rises and falls from grace.

Copyright: This is a vexed issue, especially with regard to copying for research and publication yet reconciliation between competing interests of legitimate protection and free expression is beyond the confines of garden history. Startling advances in digital imaging and transmission have encouraged a new freedom of expression—often undertaken outside the bounds of convention—which is at odds with restrictive codes of traditional institutions. Copyright is facing virtually unstoppable challenge.

Analysing our gardens

'New Garden History': The idea of a frontier brings to mind the search for something new, and so to Tom Williamson's 'New Garden History', outlined in his book *Polite Landscapes* (1995). As an experienced practitioner and scholar, Williamson proposed that a former reliance on major sites and a handful of key individuals required augmentation by finer analysis embracing regional sites and cultural landscapes; a far wider pool of individual voices and ideas; wider textual sources; and critically that gardens and designed landscapes themselves became a key source, examined with archaeological exactitude. Has this approach been embraced in Australasia? I would say with unconscious ease partly due to the close involvement in garden history and conservation of government heritage departments and the strong presence of ICOMOS with its reliance on place-based investigation and rigor in analysis of significance. Yet fault lines still exist.

History versus heritage: Some of these fault lines lie in the different approaches adopted by those with an academic or scholarly interest in history versus those with an interest in heritage conservation. History, and especially the way it is taught, has traditionally been based on documents. By contrast, heritage approaches are much more closely interested in surviving fragments, sometimes irrespective of how closely these mirror the original intent of the garden:

history is important but there must be a site to justify heritage conservation. Yet garden conservation has its shortcomings too with dramatic changes or absence of original or early plantings, and the heritage industry has often (perhaps inadvertently) caused a flow-down effect of pretty gardens and a lack of diversity or nuanced interpretation, causing surviving gardens or garden fragments to be regarded with some suspicion as sources.

Social and cultural history versus design

history: I also see a fault line between those who are interested in social and cultural history and those interested in design history (often from art and architecture backgrounds). For some cultural historians the actuality or reality of gardens may barely exist, and gardens are often sites of rather abstract disinterest; the actuality and practicality of gardens and their design is often subservient to theory. There is nothing intrinsically wrong with this, but to me deep knowledge of gardens, garden design, and garden-making traditions is vital to garden history; walking the ground is crucial for context. I also see a place for garden archaeology and a respect for horticultural knowledge. For me, cultural history is the adjunct to garden history, not the other way round; it is the discipline that has appropriated gardens as a site for investigation or performance, and cannot afford to be too dismissive without risking a potentially catastrophic disconnect with reality. But there is also much to be said for drawing on social and cultural history, which has given voice to un- or under-represented people, places, actions, and attitudes omitted from earlier narratives and analyses.

Regional approaches: Care must be exercised with the scale of our study areas, and taking a regional approach to analysis is one that has far too infrequently been adopted. We need to make sure we are making valid comparisons across widely diverse study areas. I see far too much analysis where dots are being joined without due regard to the validity of comparing dissimilar sites or circumstances.

Defining our audiences

Audiences: As garden historians, for who are we writing? What if we compare the work of Allaine Cerwonka with Andrea Wulf, both looking at ideas of nationalism in use of indigenous plants? Cerwonka's *Native to Nation: disciplining landscapes and bodies in Australia* (2004) uses a complex analysis and argument whereas in *The Founding Gardeners: how the revolutionary generation created an American Eden* (2011) Wulf draws more emotionally on persuasion

to convey her story. One will appeal almost solely to academics, the other to a wide general audience yet without excluding a scholarly audience. Neither is more or less valid than the other if scholarship is the sole criterion. But what if we want garden history to have impact in a general social discourse? My preferred approach is firmly on the side of persuasion, combining ideas, images, and text into a large sweep rather than using smaller building blocks arguing or prosecuting a detailed case.

What might flow out of this? I see the use of images, the mode of textual construction, and the style of writing, or 'voice', as three critical aspects to consider in the quest to broaden garden history's appeal. Images to me are the key factor in this trio. Rarely do we see them critically curated in publications or reproduced with the clarity that digital imaging now easily permits. Indeed they are generally overlooked by academics, often regarding them with suspicion and choosing images after the fact rather than letting them drive their analysis.

Argument and problematising too are all the rage in the academy, but if we are to promote garden history it needs to also be capable of expression in more direct and appealing terms. We need to focus our scholarship according to audience expectation, and I see a large potential audience in bookshops and on digital platforms that might be engaged if material was expressed in lively and accessible garb. I believe our field might become stronger if on one hand long-held generalities were avoided and on the other our academic and scholarly writers found the time and voice to appeal to a wider audience.

Valuing scholarship: How is creativity to be measured or valued in garden history? Can we equate garden history to other, more solid disciplines? Is it comparable with the sciences, even life sciences? Is it comparable to history? Or does its basic unit—the garden—and activity—garden making and gardening—preclude it from serious academic consideration and value? I constantly wrestle with this, particularly when undertaking non-mainstream forms of scholarship such as exhibition curation, site interpretation, or blogging. In the fields of music and art, for instance, new interest is being paid to altmetrics (alternative metrics), whereby non-traditional measures of creativity are being benchmarked against more conventional outputs of scholarship in an effort to revalue the research impact of creativity. Garden history may not save the world, but we would be poorer without its inspiration and pleasure.

This keynote address represents a snapshot by garden historian **Richard Aitken** of recent trends in this field. The address was complemented in its original presentation by detailed findings on the history and career of emigrant landscape gardener and garden architect Charles H.J. Smith, one of his major long-term biographical research interests.

Museum musings

It's a Snip! Garden secateurs from The Old Mole collection

Caroline Berlyn

Old garden tools have a particular aesthetic charm. This comes in part from the rough patina of use created by years of handling and hard work, the 'making-do' of old repairs, and the precision of manufacture. Today, most amateur gardeners have a couple of trowels, forks and spades, a rake and hoe, one or two watering cans, and a pair of—often blunt—secateurs.

The Old Mole collection of garden tools and implements, acquired by Carrick Hill in Adelaide for the Australian Museum of Gardening, tells us a different story. We have multiple spades, forks, and purpose-made hand tools (a specific tool for every job), more watering cans than you thought possible, and a veritable legion of secateurs, pruning, and cutting tools. The reference library includes several early twentieth-century Australian advertising catalogues: the McPherson's catalogue in the collection (illustrated here) dates from the early 1920s.

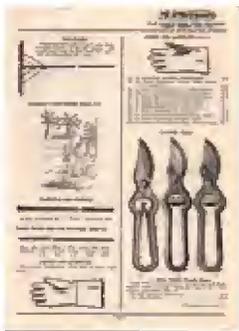
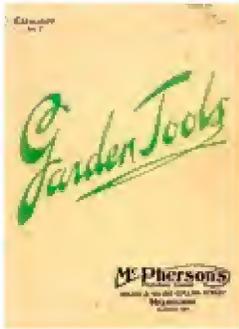
Such catalogues were once the main source of information for amateur gardeners. Often living away from city or town, many Australian gardeners

could only purchase their tools, equipment, and seeds via mail order. These catalogues, brochures, and pamphlets were vital sources for learning about the many different gardening tools that were available throughout the late nineteenth and first half of the twentieth centuries.

To garden without secateurs today is almost unthinkable. Until 180 years ago, however, British and European gardeners primarily used razor-sharp pruning knives, billhooks, shears, and scissors to dead head their roses, trim foliage, and cut small tree branches. It is generally acknowledged that the French aristocrat and politician the Marquis Antoine François Bertrand de Moleville (1744–1818) invented secateurs around 1815. His support of King Louis XVI forced him to flee Paris for exile in London at the beginning of the French revolution in 1789. His innovative new pruning tool was initially much criticised by both amateurs and professionals, and for many years the British considered this new-fangled gadget suitable only for women's use. Today, with the introduction of new materials such as carbon fibre, and ratchet mechanisms, gardeners have access to ever more efficient cutting tools.

The Oxford Dictionary defines the word secateurs as of mid-nineteenth century origin. It is the plural of the French *secateur* ('cutter'). In English, the noun is used to define 'a pair of pruning clippers for use with one hand'. In descriptive terms, secateurs are described as 'a small pair of shears for pruning, having a pair of pivoted handles, sprung so that they are normally open, and usually a single cutting blade that closes against a flat surface'. All serious gardeners carry their pruners and secateurs in specially shaped leather pouches that fit onto a belt or trousers waistband, artefacts also held in The Old Mole collection.

The art and science of pruning has generated much advice from experts and amateurs alike and it is still one of the most commonly asked questions on radio and television gardening programs. In his 1949 book *The Skeptical Gardener*, John Denham Humphrey wrote 'the test for sharpness in secateurs is not whether they will cut paper but whether they will cut a single hair with any part of the blade'. Unorthodox, but worth remembering!



Early McPherson's Garden Tools catalogue from The Old Mole collection



For the bookshelf

Alan Jellyman, *The Growing World of Duncan and Davies: a horticultural history 1899–2010*, The Sir Victor Davies Foundation, 2011 (ISBN: 9780473184322): 256 pages, paperback, RRP NZ\$60 (available from www.svdf.org.nz)

In 1899 horticulturist James Duncan set up a nursery in New Plymouth, on New Zealand's North Island, growing shelter trees, fruit trees, and shrubs. He took on apprentice Victor Davies in 1901 and the dynamic newcomer became a partner in 1910. The firm became known for its high quality and wide-ranging stock, wild collecting, hybridising, and new cultivars. Exports were a focus, to Australia and, after 1965 quarantine tightening, Britain and the USA, alongside NZ mail orders and wholesaling. (I worked there as an apprentice from 1977, enjoying 'research & development'.) Alan Jellyman was a Duncan and Davies' apprentice from 1957, with a career in public horticulture and parks with New Plymouth City Council 1962–2000. He captures well the company's rich social history and permutations. Included are lists of staff, a 2010 reunion, and leaps forward in horticulture, production, and garden centre fashions. Such nursery histories are all too rare in the world of horticultural publishing.

Stuart Read

Janis Sheldrick, *Nature's Line: George Goyder, surveyor, environmentalist, visionary*, Wakefield Press, Kent Town, SA, 2013 (ISBN 9781862548251): hardback, 488pp, RRP \$45

For a line so infamous, it is remarkable that Janis Sheldrick is the first to write a biography of its architect. Building on her doctoral research at Deakin University, Sheldrick has produced a finely detailed study of George Woodruffe Goyder, the South Australian Surveyor-General responsible for drawing 'Goyder's Line of Rainfall' in 1865. The triumph of Sheldrick's work is her analysis of the meaning of the line that stretches west across South Australia from the Victorian border near Pinnaroo past Streaky Bay. Although it is often thought to represent simply the ten-inch isohyet, or the division between agricultural and pastoral lands, Sheldrick explains that the line represents the extent of reliable rainfall. Studying the effects of rainfall on vegetation, particularly saltbush, Goyder observed the highly variable rainfall of the Australian inland and drew his line to show the lands safe for cropping. In recognising this climate characteristic of the Australian inland environment, Goyder had pre-empted the findings of desert ecology nearly a century later.

Goyder's Line is just one aspect of Sheldrick's portrait. She also traces Goyder's emigration from Scotland to Victoria and then to South Australia, where he was later responsible for selecting and surveying the site of Darwin. Beautifully presented in hardback, with detailed maps and colour plates, *Nature's Line* represents a significant contribution to our understanding of an important Australian and, more importantly, to our understanding of Australian environmental history.

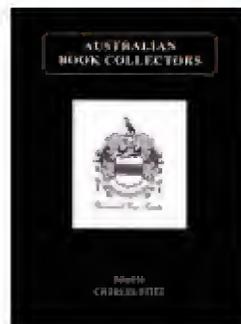
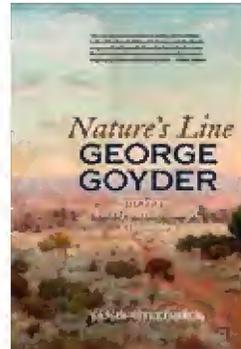
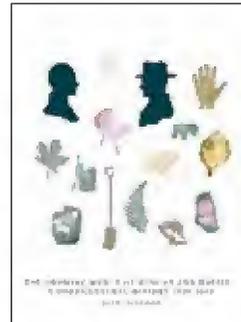
Ruth Morgan
Monash University

Charles Stitz (ed.), *Australian Book Collectors: some noted Australian book collectors & collections of the nineteenth and twentieth centuries, second series*, Books of Kells / Green Olive Press, [Sydney], 2 vols, 2013 (ISBN 9780987599834 & 9780987599841): hardback, 914pp, RRP \$150 (available from www.booksondean.com.au)

Australian Book Collectors contains approximately 130 entries, typically four to eight pages, often longer; some commissioned, but the bulk by the editor, a massive labour of love. The first volume in this series (2010) chronicled many of the doyens and doyennes of the field such as Dame Mabel Brookes, Sir Rex Nan Kivell, D.S. Mitchell, and Norman Wettenhall, but entries in this two-volume second series are no less interesting. Amongst those with gardening or botanical interests, Professor R.C. Bald, Sir John Burton Cleland, Sophie Ducker (an extraordinary story, probably little known to her AGHS colleagues), William Sydney Gibbons, Henry Ginn, Sir Russell Grimwade, R.C. Gunn, J.H. Maiden, and R.S. Rogers are all replete with fascinating detail. Others better known for their natural history collecting, such as Sir George Grey (in an outstanding long entry), form a complementary buffer for garden historians

Standing back from our immediate field of interest, each of these collectors demonstrates a shared passion. From early colonial administrators, clergy, and lawyers, to corporate high flyers (warning: there are some bad moments involving credit companies), professionals, and self-made (mostly) men, all have common issues and interests: initial enthusiasms, fellow collectors, relationships with the book trade, cataloguing, finance (or lack thereof), space (ditto), spouses and family, and exit strategies. For collectors these volumes will form compulsory—and probably compulsive—reading.

Richard Aitken



Recent releases

James Beattie & Duncan Campbell (text), Wynston Cooper (images), Sue Wootton (poetry), *Lan Yuan 蘭園: a garden of distant longing*, Dunedin Chinese Gardens Trust and Shanghai Museum, Dunedin, NZ, 2013 (ISBN 9780473257996): paperback, 112pp, RRP NZ\$29.99 (available from Toitu Otago Settlers Museum)

Few gardens can have enjoyed such a well-documented genesis as the Dunedin Chinese Gardens, completed in 2008. Comprehensively illustrated, attractively designed, and with text by two leading scholars in their field, *Lan Yuan 蘭園* and the garden it chronicles pay homage to the large Cantonese population in New Zealand's Otago region attracted by gold rushes of the 1860s. Appendices including plant lists and plans round off this fine volume, at once textbook and guide.

Peter Holland, *Home in the Howling Wilderness: Settlers and the environment in southern New Zealand*, Auckland University Press, Auckland, 2013 (ISBN 9781869407391): paperback, 256pp, illustrated, RRP NZ\$49.99 (available through www.store.press.auckland.ac.nz)

The impetus for this book was to explore the gulf between the author's memories of a particular place (the rural landscapes of the South Island of New Zealand) and the unsympathetic words of a visiting American geographer who, in the late 1940s, described the environmental transformation of the same area as stemming from attitudes which perceived the land and the environment as a kind of factory. This geographer saw no personal investment in place, only land used solely for commodification and commercial benefit. During the nineteenth century European settlers radically transformed the environment of New Zealand's South Island. Drawing on letter books and ledgers, diaries and journals, Holland reveals how the first European settlers also learned about their new environment—talking to Māori and other Pākehā, observing weather patterns and the shifting populations of rabbits, reading newspapers, and going to lectures at the Mechanics' Institute. With knowledge they assembled from these sources, Holland is thus able to answer key questions about New Zealand's ecological transformation.

Bill Law, *The History of the Garden in Fifty Tools*, Allen & Unwin, Crows Nest, NSW, 2014 (ISBN 9781743317969): hardcover, 224pp, RRP \$35

This is a delightful book and accessible, bite-sized garden history at its best, even if the genre is somewhat familiar. It is extensively illustrated, and

beautifully designed and produced, and traverses wide spans of time and territory as necessitated by each of the selected tools. It is an Australian and New Zealand publication of a book of UK origin.

Eric Pawson & Tom Brooking (eds), *Making a New Land: Environmental histories of New Zealand*, (new edition), Otago University Press, Dunedin, New Zealand, 2013 (ISBN 9781877578526): paperback, 396pp, illustrated, RRP NZ\$50 (available through www.otago.ac.nz/press/orders/)

Making a New Land is a new and substantially revised edition of *Environmental histories of New Zealand* (2002). Almost all of the nineteen chapters divided have been substantially revised with the objective of setting them more clearly within a broader context of global environmental history and extending the book's readership. Several themes represented in this book—among them 'encounters', 'colonising', 'wild places', and 'modernising'—offer promise for fruitful comparisons with events in Australia. Newly familiar contributors among an esteemed group of New Zealand-based geographers and biogeographers, environmental lawyers, historians, agricultural, economic and political historians, ecologists, and cartographers, include James Beattie, Michael Roche, and Peter Holland.

Ian St George (ed.), *William Colenso: His life and journeys*, Otago University Press, Dunedin, New Zealand, 2012 (ISBN 9781877578151): paperback, 496pp, RRP NZ\$65 (available through www.otago.ac.nz/press/orders/)

Colenso was a missionary printer who established the first printing press, printed the first book in New Zealand, and a great defender of the rights and equality of Māori. His missionary zeal prompted extensive travels in New Zealand, during which time he also pursued other interests such as botanising. An enthusiastic plant collector, his scientific interests were reinforced and made more systematic by the visits of Charles Darwin in 1835, Allan Cunningham in 1838, and J.D. Hooker in 1841. Colenso was also a great letter writer and his prodigious output included correspondence with Hooker, who recognised Colenso's scientific ability by supporting Colenso's Fellowship of the Royal Society. This book is a new edition of Colenso's biography first published in 1948 (by A.G. Bagman and G.C. Peterson), and includes Colenso's 'Autobiography'. It is edited and comprehensively introduced by Ian St George who has written widely on Colenso.

Dialogue

The Modern Movement in New South Wales

The thematic study and survey of places prepared in 2013 on the Modern Movement in New South Wales, commissioned by the Heritage Council of New South Wales and written by Roy Lumby of HeriCon Consulting in association with Colleen Morris and Peter Spearritt, has now been released and will soon be available, we understand, on the Heritage Council website. This comprehensive study brings together for the first time a wealth of historical sources, data on significant places, and expert analysis. Gardens and other designed landscapes receive a special focus through the knowledge and expertise of former AGHS Chair, Colleen Morris.

www.heritage.nsw.gov.au

For Auld Lang Syne

A major new exhibition *For Auld Lang Syne: images of Scottish Australia from the First Fleet to Federation* runs at the Art Gallery of Ballarat from 11 April to 27 July 2014. Following on the heels of the Gallery's success with *Capturing Flora*, this show is being curated in house (by Alison Inglis and Patricia Tryon Macdonald) and will feature many views of Scottish-Australian gardens and garden makers, some well known, others unearthed from obscure attics and archives. A major new book on the subject will accompany the exhibition (for which a ticketed entry will apply). This show promises to bring together an unrivalled assemblage of original works shedding new light upon this fascinating and significant influence on Australian society and culture.

www.artgalleryofballarat.com.au

Revision to Burra Charter adopted

Celebrating excellence in heritage practice, Australian ICOMOS (International Council on Monuments and Sites) has adopted revisions to the Burra Charter and has launched seven Practice Notes, the start of a series designed to offer practical guidance to people engaged in heritage work across Australia. The revised Burra Charter 2013 contains small but important changes, additional explanatory notes, and an updated Burra Charter 'process diagram' that recognises the importance of community and stakeholder engagement. The Practice Notes are designed to explain how Burra Charter principles

and processes can be applied in practice. They cover a wide variety of topics, recognising that heritage is an increasingly diverse field. Three Practice notes replace the 1988 Guidelines to the Burra Charter: 'Understanding and assessing cultural significance', 'Developing policy', and 'Preparing studies and reports: contractual and ethical issues'. Four Practice Notes address specific areas of practice in relation to the Charter: 'Archaeological practice', 'Indigenous cultural heritage management', 'Interpretation', and 'New work'. These documents (including the Burra Charter 2013) are available on the Australia ICOMOS website and can be downloaded from the publications page.

www.icomos.org/australia

Unseen art of the First Fleet

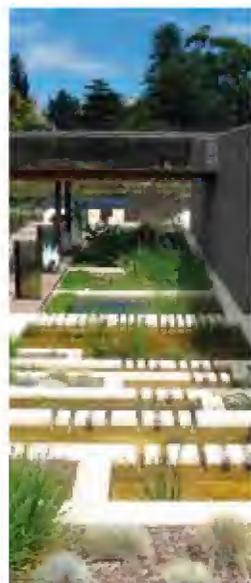
Just when you think there couldn't be any more First Fleet art left, out of the woodwork come six volumes of natural history watercolours, three assembled by British botanist A.B Lambert (he of *Lambertia* and Genus *Pinus* fame), and all ultimately held by the Earls of Derby at Knowsley Hall near Liverpool, England. Acquired by the State Library of New South Wales in 2011, they serve as the centrepiece of a rich new exhibition in the Library's galleries 'Artist Colony: drawing Sydney's nature' and comprehensive accompanying book by curator Louise Anemaat, *Natural Curiosity: unseen art of the First Fleet* (NewSouth Publishing, RRP \$40). Catch the exhibition until 11 May 2014.

www.sl.nsw.gov.au

New wetlands at Adelaide Botanic Garden

For those who haven't visited Adelaide recently the new wetlands, constructed in the eastern section of Adelaide Botanic Garden is now open (see illustration opposite). Collecting storm water from First Creek, and processing this through a series of ponds, filters, and aquifer storage, the wetlands aims to enhance the self-sufficiency of the garden in its water needs. The new section has also considerably opened the eastern approach to the garden from Hackney Terrace, making this development another 'must see' landscape in Adelaide. Stroll through and also visit the Garden of Health at the new western entrance on the same visit and check out the Gingko inspired gates.

www.artgalleryofballarat.com.au



Annual planning day

In late February 2014 the National Management Committee assembled in Melbourne for the Australian Garden History Society's annual planning day, with the Executive Officer, Marketing and Membership Assistant, and journal editors in attendance. It was an exciting and invigorating day, not least because existing and new NMC members (Roslyn Burge, Richard Heathcote, Jessica Hood, Elaine Lawson, and Ruth Morgan) met face to face for the first time. Animated discussion included issues such as advocacy, promotion of AGHS funding opportunities, and current and potential future conservation projects. The day's deliberations were further enlivened by robust debate about bigger picture issues and new ways for the AGHS to engage with a wider cross section of interests and demographics, including young, academic, professional, and scholarly audiences within Australia and internationally.

John Joyce (1929–2014)

In early March, the Society was very saddened to hear of the death of one of our longest-term members, John Joyce, aged 84. John had been unwell for some time, but with the support of

his wife Beverley both continued to attend the Society's annual national conferences, Victorian Branch events, and almost every quarterly journal packing night. A number of AGHS members attended his memorial service at St John's Anglican Church, Toorak, on Tuesday 11 March. A lovely gentle man, John Joyce will be greatly missed by all who knew him.

Assistance with journal packing

The AGHS extends its thanks to the following members who have assisted with the packing of this volume of the journal: Sharon Beaman, Wendy Dwyer, Di Ellerton, Fran and Malcolm Faul, Tim Gatehouse, Margaret Inglis, Jane Johnson, Rosemary Killerup, Anna Long, Ann Miller, Susan Reidy, Sandra and John Torpey, Marie Walpole, Ginny Wingett, Anne Woodside, and Kathy Wright. This is a congenial and very practical way to assist your Society and our executive officer welcomes contact from new volunteers.

Website redesign

In the last twelve months the National Office has been busy with the redesign of the AGHS website, due to be launched in April. You will all (hopefully) find it far easier to locate the usual items of interest, such as News and Events, Branch information and secure pages for renewing your membership and purchasing publications. The new site will also include easy links to our social media sites, ability to easily load photographs and videos, and blogs on topics close to member's hearts, such as advocacy. The Blogs, it is hoped will bring more of you together from around the country, if not the world, to discuss a variety of topics and issues ... so stay tuned!

Editorial Advisory Committee

We warmly welcome Sydney-based historian Roslyn Burge as the new convenor of the Editorial Advisory Committee for *Australian Garden History*. We are enormously grateful to immediate-past convenor Christine Reid for her steadfast support and sure guidance spanning the many years of our editorship. We are pleased that Christine will continue to contribute her knowledge, experience, and journalistic expertise to AGH through her ongoing role as EAC member alongside Roslyn's equally rich yet distinctly different professional perspective on garden history and heritage conservation.



John Joyce relaxing at Moranghurk, an early pastoral property on the Moorabool River near Lethbridge, during an AGHS (Victorian Branch) Western District garden tour, November 2012.

Photo: Anne Vale

Profile: Jessica Hood

One of the AGHS's newest National Management Committee members shares her views on garden history from the viewpoint of an art-based practitioner.

I joined the Australian Garden History Society in late 2010 as a young scholar with an ongoing interest in sites of cultural heritage. In an earlier article 'The photographic garden' (AGH, 23 (3), 2012), I spoke of my involvement in my family's historic property Tiptree, located in Christchurch, New Zealand, where I was born and spent my childhood. In that article I outlined my approach, as a practicing artist, toward garden history, one that requires me to engage across multiple modes of enquiry. I would describe my art practice as 'research-based,' where the starting point for the creation of an artwork is established through written and visual research of diverse sources and frameworks, such as archives, art theory, philosophy, and most importantly site. Rather than tracing history through a series of linear points written along a timeline from past to present, my engagement with the history of a site seeks to link an aspect to shared experience of it in the present. Therefore my work often engages with the cultural, spatial, and temporal implications of a site in relation to the way in which a visitor experiences and recollects it in the present.

It was while attending my first AGHS event in 2011, a talk at The Johnson Collection centred on *The Garden of Ideas*, that I meet long-time member Richard Aitken. This was, I suspect, because of a technologically savvy note-taking device I was using at the time, a draw card that quickly gave way to me speaking on the beginnings of my own research project: the idea of the garden as archive. Our discussion that day, about the balance between access and preservation in archival collections was an issue I was grappling with in my own research, one that led me to pursue a related course of enquiry. It became a turning point in my research with the suggestion that I approach the Botanic Gardens of Adelaide regarding access to its collections. This was particularly fruitful for my doctoral project with Adelaide Botanic Garden becoming the primary site of my research.

My doctoral research, titled *Garden/Archive: photographic relation and exchange* worked with an idea of the garden as archive by relating photography to an experience of the garden itself. The starting point for the project was a series of

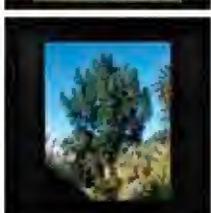
black and white lantern slides of trees, taken in Adelaide Botanic Garden around 1920, held in their archival collections. I drew on what I saw as a crucial relationship between a photographic record of a tree and how that shaped my own experience in the space of the garden itself. It was through this possibility that I embarked upon reproducing the 1920s' tree portraits, which I undertook between 2012 and 2013. In some instances I was able to find and photograph the same tree, as demonstrated in the photographs included here. Alongside I photographed a series of the same species of tree that were not in the same location, and also many not included in the 1920s' archival photographs. As part of my wider research I visited the Royal Botanic Gardens Kew, where I found in its archival collection prints of these 1920s' tree portraits from Adelaide, that were sent to Kew 1931. In light of these photographs enacting a form of correspondence and exchange of knowledge between sites, I produced a similar photographic series of trees at the Kew site.

In the final outcome of my research, *Garden/Archive*, an exhibition of these photographs at the Santos Museum of Economic Botany in September 2013, I related this larger form



Jessica Hood installing her exhibition *Garden/Archive* into a display cabinet at the Santos Museum of Economic Botany within Adelaide Botanic Garden.

Photo: Jessica Hood



of exchange between Adelaide and Kew to a viewers' individual experience of the garden. I encouraged the viewer after seeing the exhibition to allow the photographs to inform their own view of and movement through the garden, to a point where each photograph seen in the exhibition might become apparent in their own experience—to see the garden as photograph. This viewer would therefore be following my footsteps as a photographer in the garden, as I had done with a photographer before me. My project was about much more than outlining and recording a history for the trees and garden photographed; it was about actively taking part in that history, being part of its renewal, questioning how it is, and continues to be recorded in the future. At the conclusion of the research, the photographs I produced were placed into the collections of the Botanic Gardens of Adelaide, where they now sit alongside the original 1920s' tree photographs. And this is how I see my project *Garden/Archive*; not renewing an old or closed archival source, but rather sitting alongside and contributing to it, as an open-ended series, able to be continually accessed through the actual site of the botanic garden itself.

The access that the Botanic Gardens of Adelaide offered to me in its collections allowed me to develop and refine my research-based art practice, in a way that benefited both parties. For myself I was able to define my interest in cultural landscapes and gardens, and in doing so establish a course of enquiry that I hope will sustain my art practice and writing for many years to come. For the Botanic Gardens of Adelaide I believe my research introduced a different approach to the garden site, not only for those actively involved there day-to-day, but to a wider public that engaged with the exhibition. It was therefore on the basis of this access that a series of exchanges between site, plants, history, the present, and the archive were established. That such exchanges occurred through the production and viewing of the garden as artwork and as art-site highlights to me the power that art practices might have in relation to significant cultural landscapes and historic gardens.

Having been recently elected to the National Management Committee I aspire to support the work of the Australian Garden History Society through encouraging us to strive not only for access to landscapes and gardens of significance, but to be engaging through a wider, multifaceted approach to that access that promotes 'committed,

relevant and sustainable action' (per our mission statement). How does our advocacy of landscapes of significance and historic gardens engage with fields beyond that of our own organisation? And how can that engagement assist us in our action?

There are numerous examples of art practices where artists have engaged with the potential of the garden as artwork and the garden as art-site. Such works may not explicitly deal with history or conservation, but rather present—to a wide audience—a consideration of a garden, landscape, or plant's potential to question our relationship with the world and our individual positions within it. A 2005 exhibition organised in New York by the Queens Museum of Art, *Down the Garden Path: the artist's garden after modernism*, drew on art practices covering a seventy-year period that both physically and conceptually engage with the garden, producing both newly commissioned gardens and related theoretical scholarship. Another example is New Zealand artist Joyce Campbell's *L.A. Botanical*, a series of photographic 'portraits' of plants produced as an attempt to document each plant that grows in Los Angeles for which there is a documented use, playing on ideas around retaining plant and gardening knowledge in the urbanisation of the city.

In Melbourne's Edinburgh Gardens an artist-run public art program engages an empty plinth dating back to 1901, located at the centre of the garden. Plinth Projects curates an ongoing program of short-term exhibitions that are 'temporary, provocative, and engaging for both art-going audiences and the picnicking public' (from the website). Plinth Projects is an example of an initiative that, through access to a historic marker in a garden, supports and fosters a dialogue that is not necessarily engaged with the history of the plinth, but rather is an ongoing contribution to its garden site's enduring significance.

I believe that we need to forge exchanges across a wide range of approaches to the significant landscapes and historic gardens for which we are advocates. Plinth Projects is one such example that we might benefit from an engagement. For I believe that it will be through a multifaceted approach to such engagement that we will sustain the AGHS well into the future. I retain a strong belief in the capacity of art to be a means of wide social and cultural engagement, and that collaboration with art practices has, in the current context, the ability to enrich our understanding of gardens.

Jessica Hood

Black and white lantern slides of trees, c.1920, alongside Jessica Hood's reproductions, 2012–13.

Courtesy of the Botanic Gardens of Adelaide and Jessica Hood

Diary dates

APRIL 2014

Wednesday 9 National Gallery of Australia guided tour

ACT/MONARO/RIVERINA

Kay Johnston, AGHS committee member and long-time National Gallery of Australia volunteer guide, will lead a tour of 19th-century Australian landscapes at the NGA, followed by an optional lunch at the NGA. 11am start. See Branch webpage for details.

Saturday 5–Sunday 6 Autumn gardens weekend—Stanthorpe, Tenterfield, and the Southern Downs
NORTHERN NSW AND QUEENSLAND

Join the Northern NSW and Queensland branches for a wonderful 'across border' weekend visiting some of the region's most-loved landscapes in their autumn glory. The weekend begins in Tenterfield and finishes in Warwick. Cost: \$200 members, \$220 non-members, includes morning tea and lunch (Saturday and Sunday), dinner Saturday, coach travel Saturday, garden entry fees (excludes accommodation). See Branch webpages for flyer and booking form.

Saturday 12 Working bee, Medlow

VICTORIA

Our tasks at this Medlow working bee may include rediscovering long lost paths, weeding, planting out, pruning and generally making a blow for progress. 10am, 45 Warrigal Rd, Surrey Hills. Contact Fran Faul 9853 1369 or email malfaul@alphalink.com.au for more details. Parking on site.

Saturday 26 Guided tour of Mt Field

TASMANIA

This will be an opportunity to see the deciduous beech (*Nothofagus gunnii*) in autumn colours in its natural habitat, with botanist Alan Gray. We'll drive up Mt Field to see the plant communities which occur at different altitudes on the mountain. Alan is an expert in the flora of the area. Contact Prue Slatyer at prueslatyer@gmail.com for details.



MAY 2014

Saturday 3 Jazz in the garden

SOUTHERN HIGHLANDS

Join us for Jazz in the gardens, at Prittlewell, Bodycott's Lane, Fitzroy Falls. 2–4.30pm. See Branch webpage for details.

Saturday 10 Potager garden seminar

VICTORIA

Full day seminar on the art and history of the potager, with guest speakers. 9 for 9.30am start, Mueller Hall National Herbarium, Birdwood Avenue, South Yarra. Cost: \$90 members, \$110 non-members, \$50 students, includes lunch, morning and afternoon tea. See Branch webpage for booking information. Bookings essential. Further enquiries to Lisa Tuck on 0418 590 891 or LisaTuck1@bigpond.com

Friday 16 Self-drive tour—Glenmore House and seed bank

SOUTHERN HIGHLANDS

See Branch webpage for updated details.

Saturday 17 West End gardens—Bristol Street

QUEENSLAND

Queensland Chair, Glenn Cooke, will guide a walk of eight private gardens in Bristol St, West End. This event is part of the Queensland National Trust's Heritage Festival month. Cost: \$11 members, \$16 non-members. Optional lunch available at Lefkas Taverna, Hardgrave Road, West End. Meet 2pm, Lefkas Taverna.

Wednesday 21 Survival of a unique artists' garden

SYDNEY

Talk by Michael Lehany and Gina Plate. 6 for 7–8.30pm, Annie Wyatt Room, National Trust Centre, Observatory Hill. Cost: \$20 members, \$30 guests, includes light refreshments. Bookings essential, to Jeanne Villani on (02) 9997 5995 or Jeanne@Villani.com

JUNE 2014

Wednesday 18 Survey of Queensland heritage gardens

QUEENSLAND

Catherine Brouwer will talk about the recently completed 'Survey of Queensland Heritage Gardens' at the State Library of Queensland. This event is open to the public and at no charge. See Branch webpage for more details.

Wednesday 5 Winter lecture series— garden photography

VICTORIA

'How to photograph gardens' with award-winning photographer Simon Griffiths. See the Branch webpage for more information and bookings.

Sunday 22 Winter seminar 1

SOUTHERN HIGHLANDS

Susannah Fullerton will present 'Jane Austen and her Gardens' and Arthur Lathouris, Exeter horticulturalist, will present 'Sustainable Gardens'. See Branch webpage for details.

Sunday 29 Winter lecture series—Gardening with the Reids of Ratho

TASMANIA

Dot Evans will speak on this pioneering family in Tasmania. The first in a series of three lectures. See Branch webpage for details.

OCTOBER 2014

Friday 17–Monday 20 AGHS Annual Nation Conference, Albany, Western Australia

The Australian Garden History Society's 35th Annual National Conference will be held in Albany, 17–20 October 2014. See insert for conference brochure and registration.

From page 5

Definitions

Pā Fortified Māori village

Whakataukī Māori proverb

Waikato-Tainui Māori tribe of the Waikato area

Ngā Muka Sub tribe of Waikato-Tainui

Kaumātua Māori elders

Iwi Tribe or people



Interpretation resources

Physical resources include:

Brochure with map that has been distributed to museums and i-Sites (a network of visitor information centres in New Zealand).

Site signage is positioned at four sites and includes listening posts which support the audio guide and window signs depicting historic scenes to help visitors visualise how the landscape appeared 150 years ago.

Site which contains remnant archaeological forms in the landscape.

Downloadable resources include:

Driving tour app for smartphones and tablets. The driving tour encompasses thirteen sites. It also includes a four point walking tour of Rangiriri. Visitors can use this app to locate the sites and access audio which explains different aspects of the battles. They can listen to audio from a local voice artist and Kaumātua while they stand on site where the battles took place 150 years ago.

MP3 audio guide for those who don't have a smartphone, the audios are also available for download and can be burnt onto a CD or other portable device.

Education document in PDF format designed to link with key competencies of the social studies curriculum at secondary school level. This resource encourages students to think about the changes in the landscape over time and to assess the events that caused the changes and resulted in the both landscape and society that we know today.

Digital resources can be downloaded from www.thewaikatowar.co.nz



Juliet Ramsay

Lake Burley Griffin: losing an inspired vision

2014 marks the fiftieth anniversary of Lake Burley Griffin's official inauguration. It is timely to face the heritage challenges of this highly significant twentieth-century designed landscape and the bleak reality of its protection and future.

In October 1964 Prime Minister Menzies named Lake Burley Griffin in honour of Canberra's inspired designer. Seizing the opportunity, Menzies sketched a vision for the lake landscape:

I see this lake ultimately not as something purely artificial ... but as a haunt of birds, as a haunt of wild life. Indeed, I am optimistic enough to think the day will come when tourists coming through will be able to feed the swans and this will be quite a feature of the city ... It is what is around the sheet of water that helps to set the beauty of the lake, and ... that ... will, I think, put us under permanent debt to those who have been responsible for their design and their execution.

As a youth of 17 years, Walter Burley Griffin witnessed the World's Columbian Exposition, held in his hometown of Chicago in 1893. Of his visionary and egalitarian plan, designer Daniel Burnham noted:

The lake front by right belongs to the people ... not a foot of its shores should be appropriated by individuals to the exclusion of the people ... the slopes leading down to the water should be quiet stretches of green.

Working with Burnham on this landscape was Frederick Law Olmsted whose impressive works included numerous city landscapes, national parks. Olmsted favoured compositions in which all parts were subordinated to a single, coherent effect with a purpose of giving people greater enjoyment of scenery. Echoes from Olmsted can be traced in Griffin's vision for Canberra's urban water system of lakes and basins as a coherent unit of publically accessible parklands around impounded local watercourses, the inclusion of arboreta within the parklands, native landscape areas, and the colour selection of plants for emphasis.

Major changes to Griffin's original lake and parklands vision resulted from the English planner Lord Holford's suggestion in the 1950s for the elimination of the large East Lake waters and reduction of central parkland for a motorway. By 1962 the optimum landscape plan for the lake parklands had been drafted and constructed by the National Capital Development Commission (see AGH, 24 (4), 2014, p.9). The huge works project

Plan showing development zoning on the Lake shores (prepared to illustrate link to lakeside promenade in *The Griffin Legacy*).

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Lake Burley Griffin along the east-west axis showing Black Mountain Peninsula in the middle ground defining the edge of the West Lake naturalistic area. The peninsula is the location for the proposed commercial boat maintenance slipway complex. © David Wall, photographer:

to complete the plan commenced in 1959 and Scrivener Dam gates were closed in September 1963. After years of noisy lake construction, the filled lake stunned Canberra residents with its beauty and the way it consolidated the sprawling city.

During the last fifty years the lake parklands have developed with formal gardens, naturalistic parks, and wetland environments. The shore provides a series of views and vistas—intimate and extensive—much loved by the community. West Lake is particularly valued for its naturalistic lakeshore parklands and recreation use.

Unfortunately the lake system (including flanking parklands) has fragmented authority management. Although the National Capital Authority has overarching responsibility for all development approvals, there is no comprehensive master plan, no overarching heritage listing. During the last two decades we have witnessed the piecemeal appropriation of the lakeshores for an extensive array of large buildings along with a continual string of new proposals. Such developments—completed or proposed—exploit the aesthetic value of the lake, absorbing its scenery as their own, returning nothing but blighted vistas from other areas of the lake. The lakeshores are also losing their precious open spaces with public access. Concerned about adverse impacts, the National Trust of Australia (ACT) placed the shores of Lake Burley Griffin on their Heritage at Risk List in 2010.

Most recently, a proposed commercial boat maintenance and slipway complex, was moved from its original planned location on the southern developed shores of the lake, to the tranquil naturalistic area of Black Mountain Peninsula. The relocation of the complex with security fencing and lighting to one of Lake Burley Griffin's established parklands, will be an unnecessary damaging impact to an area that provides a naturalistic edge to the lower West Lake reaches of the lake system. *Australian Garden History* has recently stressed the need for advocacy. To protect Lake Burley Griffin and its lakeshore parklands the AGHS needs to take on more than advocacy. This may require setting up a web site, developing strong links and support with all interested community groups, demonstrating the historic, aesthetic, social, and economic values, liaising with the media, working with the management agencies, taking every opportunity to submit comments on inappropriate development, encouraging the development of master plans and maintaining archives. For Lake Burley Griffin and Lakeshore Parklands, advocacy and conservancy is urgent.

Juliet Ramsay is a cultural landscape specialist with a landscape architecture background. She is an advisory member of ICOMOS-IFLA International Scientific Committee on Cultural Landscapes.

A longer, unedited version of this article appears on the AGHS website.



Mission Statement

The Australian Garden History Society is the leader in concern for and conservation of significant cultural landscapes and historic gardens through committed, relevant and sustainable action.