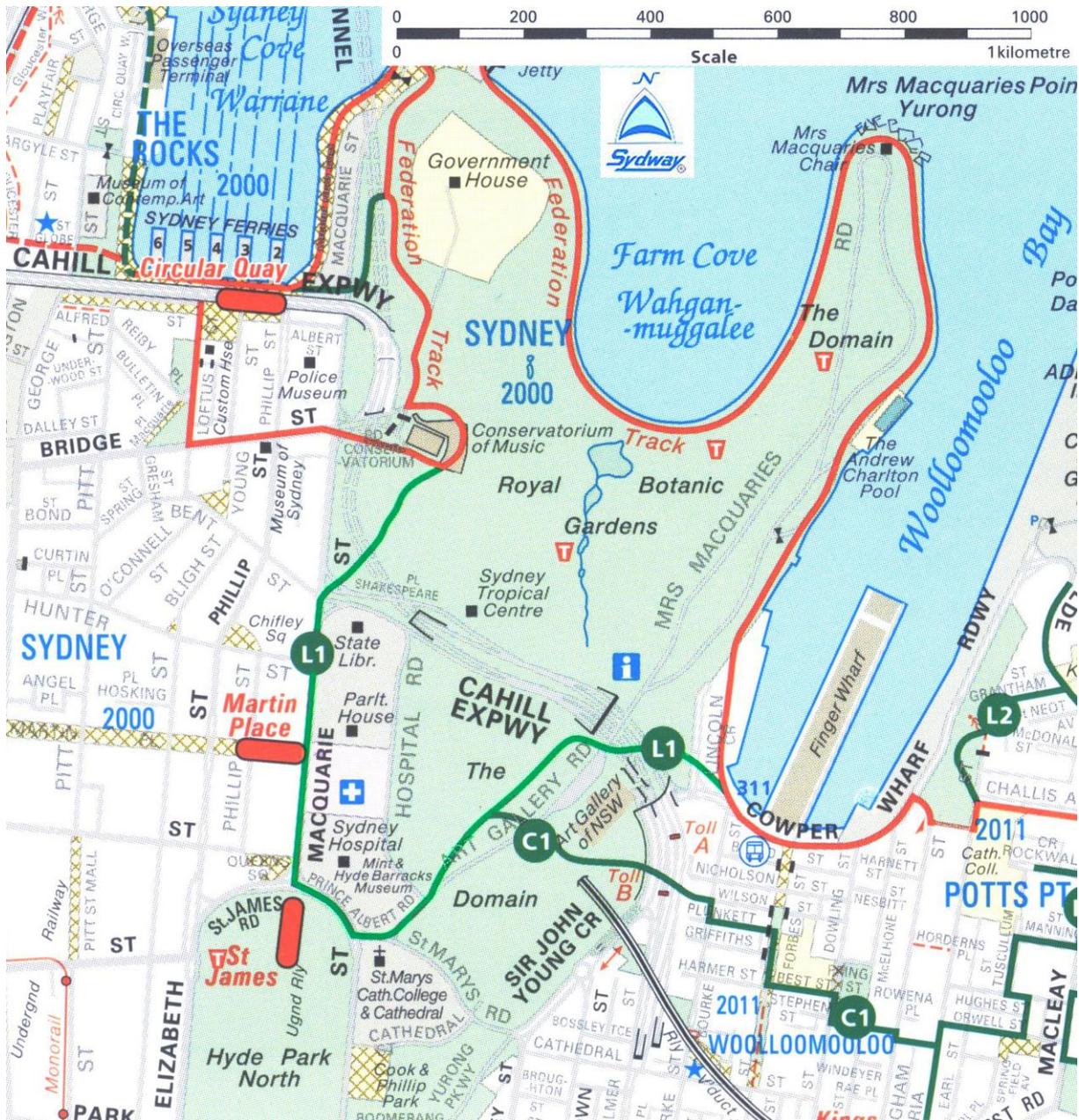


CIRCULAR QUAY TO SOUTH HEAD AND CLOVELLY LOOP WALK L1: MACQUARIE STREET



- Main Walk:** ——— **Loop and Connecting Walks:** ——— **Alternative Routes:** - - -
- Distance:** 2.9km Conservatorium to Cowper Wharf St; 5.6km complete loop (return to Conservatorium).
- Time:** 1hr 5mins green route only; 2 hrs 10mins complete loop.
- Level:** Easy; some steps.
- Transport:** Circular Quay, Martin Place and Museum Stations; Circular Quay and Macquarie St buses.
- Connects with:** Main Walk (at Circular Quay and Woolloomooloo); Federation Track; Connection Walk C1 (Woolloomooloo).
- Facilities:**
Toilets: Circular Quay, Botanic Gardens, Domain.
Picnic spots: Botanic Gardens, Domain;
Shops or hotels: Circular Quay, Macquarie St, Domain, Woolloomooloo.

This loop walk is also an alternative to the waterfront Main Walk around Bennelong and Mrs Macquaries Points, offering a different view of the Botanic Garden and Sydney's most significant heritage street.

This area is the civic and historic axis of Sydney – the centre of government with representation from all its arms - head of state, executive, legislature and judiciary. The street has also often been the centre of ceremony – from the Waterloo Ball of 1816 held to commemorate Wellington's victory (which had happened seven months earlier but which the colony had only just heard of), to the illuminations, triumphal arches, flags and bunting of 1888 and 1988 to celebrate the centenaries of settlement, the Commonwealth celebrations in 1901, the end of World Wars, and the Centenary of Federation in 2001.

The Gardens and Macquarie Street exist because in December 1792, nine days before his departure, the first Governor of NSW, Captain Arthur Phillip, proclaimed the open space which became Botanic Gardens, Domain, Hyde Park and Macquarie Street for government use. Then, in 1810 the street was proclaimed (and named) by Governor Macquarie as an access to his proposed new general hospital. However, the western side of the street soon became private and by the 1820s had a dozen or so dwellings, which by the 1840s were being replaced by gentlemen's residences - generally three storey stone terraces. In time, and as the wealthy preferred to move out to the leafier, less polluted inner suburbs and harbourside, the street acquired a professional character with the medical and legal professions and gentlemen's clubs drawn by Parliament and Sydney Hospital. After the 1960s the western side had increasingly become a commercial precinct although the more recent new trend to inner city living has seen a resurgence of apartment and tourist buildings.

Walk to the railway / Cahill Expressway viaduct on the eastern side of Circular Quay beyond Wharf 2 and take the glass lift up to the Cahill Walkway. Turn left and follow the path down onto the grassy bank and then right through the first gates into the Botanic Gardens. Follow the path to the right till it links up with the roadway leading from the Conservatorium to Government House.

After elevating to the Cahill Walkway, the building passed on the left before crossing over Macquarie Street is the Royal Automobile Club, a Renaissance palazzo designed by H. R. Rowe and almost the last of the fine 'Gentlemen's' Clubs of which there were once several in the street. On the opposite side, is the Sir Stamford Hotel, occupying a building originally designed in 1896 by Walter Liberty Vernon for the Board of Health.

Coming down from the Cahill Walkway to the grassy bank, the scene could easily be mistaken for some ancient archaeological site. In fact it is an evocative artwork made up of sandstone segments of demolished buildings called "Memory is Creation without End", created by Kimio Tsuchiya.

Once inside the Gardens, the path initially tracks alongside the side fence of **Government House** which emerges to the left once its driveway is reached. The House's gardens can be visited almost any day and the House itself is usually open for inspection Friday to Sunday. Sydney's first Government House was erected in 1788 on what is now the site of the Museum of Sydney in Bridge St. It was never adequate and was replaced in 1845 with the present Tudor Gothick Picturesque Castle designed in England by Edward Blore and constructed under the supervision of Colonial Architect Mortimer Lewis in 1837-45. A statement of NSW's British heritage, gothic arches support a slate roof, while the interior is finished in Australian cedar and marble. The covered entrance and the cloistered, stone-paved verandah were added later to try to adapt it better to the location and climate. It was the home of Governors of New South Wales (and several of the first Governors-General of Australia) for a century and a half, but Governors now longer live onsite - although they frequently use it - and the property is now managed by the Historic Houses Trust

Sydney's **Royal Botanic Gardens** are a special jewel in the city's crown. They include the site of the first attempt at farming in Australia and were part of the Governor's Domain proclaimed by the first Governor, Arthur Phillip, in 1792. The Gardens were originally claimed by the early Governors of NSW as part of their private domain but settlers nevertheless cleared most of its forest. However, it wasn't until Governor Macquarie built a stone wall around part of the site in 1810, a section of which still stands, to enclose some of the area, as well as a private road out to Mrs Macquaries Point in 1816 that the area was thought of in any way as 'gardens'. Completion of Mrs Macquaries Road is also regarded as the official opening of the Botanic Gardens. A Superintendent, Charles Fraser, was appointed in 1817 and began developing a botanic collection open only to a privileged few. The gardens were enlarged and opened to the public in 1831. In 1848 Charles Moore became the Director, staying in that role until 1896, and building the true basis of the present Gardens. Moore also established Sydney's first zoo on the site before it moved to Moore Park in 1883 and then Taronga in 1916. He was followed by Joseph Maiden who further advanced the Gardens' scientific role. Despite droughts, incursions by vandals and public events, and land grabs for private development, roads and public and private building on the original Governor's Domain, the Botanic Gardens ('Royal' since 1959) have maintained their integrity and tranquil beauty and remain one of Sydney's best assets.

Follow the Government House drive right, towards the Conservatorium of Music. There is an attractive walkway around the back of building on its roof gardens – alternatively, cross in front of it and up the steps towards Macquarie Street, before re-entering the Gardens at the gate.

Immediately through the Gates, past the old gatehouse is Sydney's castle-like **Conservatorium of Music**, controlled now by the University of Sydney.

The building was originally designed by convict architect, Francis Greenway for Governor Macquarie over 1817-21 to be the stables for an even grander proposed (but never built) Government House. The castellated walls and towers surrounded a central courtyard and the stables could accommodate 30 horses, together with servants' quarters. It was regarded by most as an embarrassing extravagance until a new Government House was completed in 1845. The building eventually came to be used as stables for the NSW Light Horse Regiment and then, in 1908, was redesigned as the Conservatorium by Government Architect, W. L. Vernon. It opened in 1914 with the courtyard covered to become a fine 500 seat concert hall (now the Verbrugghen Hall). A High School and additional buildings were added in 1919 but over time the site became increasingly decrepit, despite major works in the 1960s. By the 1990s it was obvious that a radical rebuild was needed. A radical solution was found – inappropriate surface structures were stripped away from the original building and several levels of accommodation were provided underground. The new building, designed jointly by private and Government Architects, opened in 2001 at a cost of \$144 million. It incorporates fascinating archeological displays in the excavated atrium, a large library, recital halls, classrooms, 70 practice studios, a new high school, offices and more. Because the city underground railway runs underneath, a major effort had to be put into sound and vibration insulation, particularly with the Verbrugghen Hall which rests on large rubber pads. The public areas of the building, which include a café, are well worth a visit, as is the rear garden rooftop walkway.

Out in Macquarie Street, across the street from the equestrian statue of King Edward VII, buildings on either side of Bridge Street deserve a mention. On the northern side is the **Intercontinental Hotel**, but its sandstone facades on Macquarie Street include colonial NSW's first government department building. Designed by Mortimer Lewis and built in 1849, this two storey building in ashlar faced classical revival style became the Treasury. In 1894 W. L. Vernon enlarged it and added the Premier's Office alongside, including the main Macquarie St entrance with its bronze capitals and bases. In the 1980s the building was sold and incorporated into the construction of the new hotel.

On the south corner is another fine late colonial era building, the **Chief Secretary's Building**. Heavily influenced by the French Second Empire style, the architect, James Barnet in 1878 created an ornate exterior with niches for statues. Recently extensively restored, it contains, amongst other offices, that of the Governor of New South Wales. To the building's left, across the lane, is the white 13 storey **Astor Apartments**. Opened in 1923, and designed for an exclusive clientele, the building was revolutionary in its time. Designed by Esplin and Mould, it introduced reinforced concrete framing to Sydney and was built around a central light shaft. A restaurant in its basement was linked with private service lifts opening into each apartment so that residents could telephone for dinner, and its roof garden included glasshouse ferns and palms and a dance floor.

Further uphill can be glimpsed some of the other important survivors in this part of the street, including the colonnaded **History House** (Number 133), an elegant 1870s town house which survived by becoming a gentlemen's club, then a boarding house, then doctors' rooms and finally, headquarters of the Royal Australian Historical Society in 1969. Actor Leo McKern and writer D. H. Lawrence supposedly lived there at different times. Next door up is **BMA House**, the British (now Australian) Medical Association House, built in 1929 as medical chambers with a lecture hall on its ground floor. Steel framed, cement rendered with gothic and art deco features, it used Australian and traditional medical symbols in its tile façade as well as the koalas which peek from the upper reaches. Its location here is a reminder of the dominant role Macquarie Street once played in the medical profession, especially with specialists. In the late 1920s there were nearly 400 doctors and dentists with premises in the street.

Re-enter (if necessary) the Botanic Gardens near the Conservatorium and pass through the Rose Gardens area and climb the steps (right) through the Pioneer Garden. Turn left to follow the lawns to the Morshead Gate and Shakespeare Place.

Remnants of some of the many statues which once graced the Gardens, lead into and out of the Rose Garden – recently replanted to better meet the impact of drought and climate change. Steps to the right lead through a circular garden with a central pool. This point, in 1879, was below the centre of a huge 64 metre high dome, which in turn was the centrepiece of a 300 metre long building stretching pretty well from the Conservatorium to the Morshead Gates ahead. This was the **Garden Palace**, in its brief time the grandest building in Australia, based on London's Crystal Palace (1854), and built for the Sydney Exhibition of 1879-80 by James Barnet. World technology on display

for 185 days attracted 1,100,000 visitors – which was the equivalent of 50% of the entire Australian population at that time. Intended to be temporary, it became a ballroom and concert hall, government offices and archives, museum and art gallery. It looked like it was going to continue to gobble up a large chunk of the Botanic Gardens forever, until, at 5.30 am on 22 September, 1883, watchmen noticed fire coming from the building. In four hours it was burnt to the ground and the Harbour views were restored to the Macquarie Street town houses. The cause was unknown but arson was suspected.

The upper lawn up the steps from the circular garden is dominated by the massive fountain sculpture dedicated to Captain Arthur Phillip, commander of the First Fleet and first Governor of New South Wales. Packed with allegories and sculpted at enormous public expense by Sydney-based Italian sculptor Achille Simonetti, it was unveiled during the Queen Victoria's Diamond Jubilee Celebrations in 1897. Nearby, closer to Macquarie Street, is a small brick wall of bricks from Governor Phillip's Hampshire farm house.

The Morshead Gates are at what was once one of the main entrances to both the Gardens and the Domain. Governors and their entourages would stroll through this entrance en route to church at St James, followed by curious onlookers. To the left a grand Fig Tree walk led downhill to the other main Garden Gates near the present Art Gallery bridge. The building of the Cahill Expressway (opened in 1958) eliminated the Fig Tree Walk and most of the Fig Trees and the remainder fell for the construction of the Cross City Tunnel. The former entrance gates here were moved north down Macquarie Street and these more modest ones became associated with the **Morshead Fountain** placed here in 1966. General Sir Leslie Morshead (1889-1959) was one of Australia's greatest soldiers, best remembered as the commander of the besieged garrison of Tobruk during eight months in 1941 when for the first time the German Afrika Corps under Field Marshall Erwin Rommel, was stopped in its tracks. The Fountain is now often dry because of water restrictions.

Cross Macquarie Street at the lights and walk south to the corner near Queens Square and Hyde Park.

Before crossing Macquarie Street, look across to the western side where terracotta toned **Aurora Place** dominates the corner with Bent Street. Designed by famous Italian architect, Renzo Piano and constructed 1996-2000, this 41 storey, mixed use building marked the newest resurgence of residential buildings in Macquarie Street. The 1845 Australian Subscription Library had stood on the site and its building was not demolished until 1959 when it was replaced by the State Office Block complex designed by Ken Woolley. Known to all as 'The Black Stump', it was only the second building to exceed Sydney's then recently lifted 45 metre building limit. In its turn, the Stump was replaced by Aurora Place.

The wide central reservation of the Expressway approaches is known as **Shakespeare Place**, and several Shakespearean characters including Juliet and Romeo, Hamlet, Portia, Falstaff and the Bard himself cluster out there isolated by the traffic lanes. The sculptures, by Sir Bertram Mackennal, were presented to the city in 1926 by the family of Henry Gullett MLC, newspaper editor and Shakespearean devotee.

On the southern side stands the imposing classical façade of the **Mitchell Library** linked a little further up Macquarie Street with the modern wing of the **State Library**. The first stage of the Mitchell building was designed by the ubiquitous W. L. Vernon to house David Scott Mitchell's enormous collection of Australiana, which remains the heart of the Library's now vast collection. Mitchell, son of a Scots army surgeon, was a shy, retiring lawyer who never practiced but devoted his life and money almost solely to collecting books, diaries, pamphlets, charts, maps, coins and other artifacts, most of them connected to Australian subjects. In 1898 he offered to bequeath his collection to the Government if a proper building to house it was completed within one year of his death. It proved a close-run thing. The building opened in 1910, the same year as Mitchell died.

Continuing Vernon's design, the Dixon Wing was added in 1929 to house the collection of Sir William Dixon, and what is now the Mitchell Reading Room, with its huge skylight and stained glass windows and etched doors, was added in 1939-43 - the last major classical revival public building built in Sydney. This included the new monumental classical portico with bronze figurative doors, and, on the floor of the new foyer, a map of Abel Tasman's voyages (1642-43 and 1644) in marble, terrazzo and brass, made by the Melocco Brothers in 1940. The new Macquarie Street wing housing the State Library was added in 1988.

More statues stand near the building: on the Shakespeare Place side, Governor Sir **Richard Bourke**, erected in 1842 to record his 1831-37 administration; and on the Macquarie Street side, the explorer **Matthew Flinders**. Flinders captained HMS *Investigator* on the first circumnavigation of Australia in 1803, and was accompanied by his ever-faithful cat Trim, still to be seen padding across the nearby window sill. This feline adventurer was born at sea, sailed

many voyages including a return trip to England, and survived a shipwreck. Trim was captured by the French along with his master at Mauritius as they attempted to sail back to England in 1803. Only Flinders survived imprisonment.

Directly across Macquarie Street are two survivors of the street's earlier architecture, the earliest being two of the original seven colonial regency gentlemen's residences that made up the 1845 **Horbury Terrace** (Numbers 171-173). Next door stands one of Macquarie Street's first skyscrapers, **Wyoming**. Designed by W. Burcham Clamp, its rusticated stone and brick façade features art nouveau detail. Like many Macquarie Street buildings which followed, it was designed to have professional rooms on lower floors and mansion flats above.

Across Hunter Street, and not actually in Macquarie Street but certainly dominating its skyline with its dramatic masthead, is one of Sydney's most interesting new tower blocks, **Deutsch Bank Place**. Completed in 2005, and the third tallest building in Sydney, this office block has a spectacular 150 metre atrium separating its lift bank from its office accommodation.

In 1810, Governor Macquarie set out to have Sydney's first permanent hospital built. The British government were unwilling to fund such an extravagance in a convict colony so Macquarie gave the job to private contractors whose payment was the right to import and sell 60,000 gallons of rum into the colony. Completed in 1816, it inevitably became known as the 'Rum Hospital'. Stretching along Macquarie Street, the new hospital had three wings, two of which survive. The long central ward block was replaced by the present Victorian buildings of Sydney hospital, but the southern wing remains as The Mint building, while the northern wing is the central part of the façade of NSW's **Parliament House**. This particular building was originally the Principal Surgeon's Residence but it had many other government uses and in 1829 the Legislative Council began to meet there. In 1843 a legislative chamber was added (now the Legislative Assembly Chamber) and in 1956, a second chamber, for the Legislative Council. The latter chamber was a pre-fabricated iron building made in Scotland and redirected to Sydney from the Victorian goldfields. By the late nineteenth century those buildings had become quite inadequate for their purpose and there were several proposals to demolish and rebuild the lot. However, with many piecemeal additions they limped on until the 1970s when finally a new 12 storey office and services building was built at the back linked by a fountain court to the restored heritage buildings along Macquarie Street. Parliament House welcomes visitors.

Across from Parliament House sits **St Stephens Church**, the name also a link with the British Parliament which sat originally in St Stephens chapel at Westminster. This building, opened in 1935, was the last of a succession of Presbyterian churches which always seemed to be in the way of redevelopments – the last being in the way of the extension of Martin Place up to Macquarie Street.

Nearby **Martin Place** began as a laneway off the new George Street General Post Office in 1828. That building's expansion in 1847 included a wider, more open road but then the whole building was replaced by a grand Italian Renaissance style building constructed over many years from 1866 to 1891. The year before the completion of the GPO's crowning touch - the clock tower - a fire destroyed the entire adjacent city block, a disaster which opened the way for Martin Place's extension up to Castlereagh Street. The new Place was named after a former Chief Justice and Premier, Sir James Martin (see Loops 2, 6 and 13) and in 1935 was opened up to Macquarie Street. Two underground railways tunneled in the 1920s cross at this point, neither of them completed for many years: the City Circle running north-south (completed 1958) and the Eastern Suburbs Railway running east-west and opened in 1979.

The present **Sydney Hospital** is a high Victorian classical revival design originally by Thomas Rowe and completed in 1894. Walkways lead through a lovely central courtyard with a fountain and café opening onto the Domain. These buildings replaced the long colonnaded ward block completed in 1816 under Governor Macquarie. Mainly for convicts, the hospital was surrounded by a 2.7m wall to prevent escapes. As previously noted, the contractors were paid through a licence to import and sell rum to the thirsty colony. The two-storey central building had four 18m x 7m wards on each floor intended for 160 patients altogether, and the main diseases being 'treated' were dysentery and VD. It had become Sydney Infirmary for the Impoverished by the 1850s but conditions were never good and nurses were untrained. The latter changed when, at the request of NSW Premier Henry Parkes, Florence Nightingale sent Lucy Osburn (1835-91) and five sisters to Sydney in 1868 to train nurses. The Nightingale Wing, a polychrome brick-on-sandstone Gothic Revival building on the northern side of the central courtyard, was built in 1867-69 to the plans of Florence Nightingale and housed Australia's first nursing school. It now houses a fascinating Nursing Museum run by volunteer former nurses.

In front of the hospital stands what is probably Sydney's most photographed statue, its snout kept bright by rubbing hands. Sculpted in Florence in 1968, **Il Porcellino** is a copy of a famous wild boar statue in a Florence market place. It

was presented to the Hospital by Marchese Fiaschi Torrigiani to commemorate her father and brother, who had both been surgeons there.

Next door to the Hospital is **The Mint**, the twin of the original Parliament House building, which was the 1816 southern wing of the Rum Hospital. Far less altered in appearance than Parliament House, it originally housed the Assistant Surgeon and medical stores. Later it was a military hospital and during the great Australian Gold Rush, it became in 1853 a branch of the Royal Mint with factory buildings out the back. The Mint operated until 1927 by which time NSW gold production had greatly declined. Used as government offices in increasingly run-down condition until the end of the 1970s, it was reopened for a time as a social history and decorative arts museum. It is now part of the headquarters of the Historic Houses Trust who conserve and operate a number of historic properties in NSW, most of them as house museums. The main Trust offices are behind in a prize-winning modern adaptation of part of the old Mint factory buildings, and the Mint building and courtyard behind are open to visitors. Tucked away behind the fence bars in a corner by the wall between the Mint and the Barracks stands a bronze statue of Lachlan Macquarie by John Dowie. It was moved here from Parliament House - which it had previously been moved to from a building being demolished across the street.

The Historic Houses Trust also operates the building next door, the **Hyde Park Barracks**. This Georgian, red sandstock brick building, built to house convicts overnight within its 3m surrounding wall, was opened in 1819, Governor Macquarie coming to see the first 589 convicts sit down to a "most excellent dinner, plum pudding and an allowance of punch". It is probably the finest work of convict architect, Francis Greenway, whose buildings contribute so much to this precinct's extraordinary character. Built for 600 convicts (and often housing 1,000), some of their living conditions can be seen within. Transportation of convicts from Britain ended in 1840 and the Barracks eventually became a staging centre for British immigrants for 40 years, known as 'the Depot'. With buildings added, it also became a government asylum for up to 1,000 aged, infirm and destitute women as well as a military base for the volunteer Rifle Brigade. From 1887 it was turned into courtrooms and Government legal departments and additional temporary buildings were added. Somehow it survived several attempts at total demolition and in 1976 restoration work began, and the building re-emerged as a fascinating museum focussed predominantly on its own history. Its immigration role is also recalled in the innovative Irish famine memorial to be found in the southern wall. In 2011 the domes long removed from the two small gatehouses were restored.

This end of Macquarie Street is known as **Queens Square**, as the 1888 statue of Queen Victoria attests. Closer to the Barracks (although the two statues have moved around over time) is her consort, Prince Albert, who actually got here first in 1866. He is in the robes of a Knight of the Garter and is carrying plans of the Crystal Palace and leaning on a column with an image of young Queen Victoria on it. The statue's English sculptor was William Reed the younger. Sydneysiders have not always revered the statues. Belligerent journalist and politician John "Napoleon" Norton, writing in his *Truth* newspaper in the 1890s attacked "the podgy figured, sulky-faced little German woman whose ugly statue at the top of King Street sagaciously keeps one eye on the Mint while with the other she ogles the still uglier statue of Albert the Good a few paces across the road".

The Square provides a wonderful setting for architect Francis Greenway's fine Georgian **St James Church**. The building was actually begun as a courthouse (its crypt is a conversion of the partly built cells) but a British Government inquiry led by Commissioner Bigge into Governor Macquarie's (in their eyes) extravagant and controversial governorship led to it being converted, to Greenway's fury, into a church, completed in 1822. Inside its elegant interior, the church is remarkable for its memorials to so many people and events of colonial life. The Crypt can be visited as well, a charming feature being the luminous 1929-30 Children's Chapel of St Mary and the Angels, the work of the Turramurra Painters and based on old English carol of three ships a'sailing but set in Sydney Harbour at the time of the construction of the Harbour Bridge.

Immediately downhill from the Church is **St James Courthouse**, which Greenway began as a parish school in 1819 but had to redesign as a courthouse for the same reasons as the church. It has had a number of significant alterations but much of the Greenway elements remain.

Hyde Park, at the head of Macquarie Street (which once ran through the middle of it) was part of the area set aside for the government by Governor Phillip in 1792, but was given its name by Governor Macquarie. It has been a race course and cricket green and was torn up for the construction of the underground railway (it has two stations beneath it) from 1918 to 1932. Down the avenue of trees stands the classical, French-sculpted Archibald Fountain, given to the city by *Bulletin* Editor J. F. Archibald in 1932 (see Loop Walks L4 and L13).

Turn left towards St Marys Cathedral, then left again into Art Gallery Road.

Immediately around the corner from the Barracks, note the memorial built into the wall to the mid-nineteenth century Irish Famine. It is also recognition that the famine drove massive Irish migration to Australia, including many single women who would have first stayed at the Barracks.

Just beyond is the Gothic **Land Titles Building**. Designed by Walter Liberty Vernon (surprise, surprise! – he was the Government Architect during this period of significant growth) and completed 1911-13 for the Registrar-General's Department. For reasons of economy it was built in brick and dressed in stone but its grand design reflected a plan at the time to expand the precinct with great new law courts on the Barracks and Mint sites. The Registrar-General's department handled, drew up and searched land titles and registrations as well as registering births, deaths and marriages and trade marks. The late colonial period and the years before WWI were busy ones for urban subdivision and rural development and the department had expanded rapidly, long outgrowing its old premises further down in the city. Inevitably, land title always has potential for controversy and there were – and continue to be - controversies and scandals into which the Department was drawn - sometimes deeply. There were several Royal Commissions and enquiries into the Department in the two decades before the new building was completed. In 1898, Registrar-General, Alfred Parry Long, apparently locked his office and shot himself in the head, sparking persistent rumours that he had actually been murdered by one or another of his immediate underlings.

Across the road, **St Marys Cathedral** is impossible to miss, one of the city's finest buildings. Nobody could say it was built in a hurry – as a Gothic Revival building it had an almost medieval timeframe and history. The first St Marys was built in 1825 on land given the church by Governor Macquarie. This happened when the Roman Catholic religion was finally given official status in what had been a very Anglocentric colony, despite the large numbers of Irish Catholic convicts. That church proved to be the first of two St Marys to be completely destroyed by fire. The present cathedral was designed by William Wardell and construction began in 1866. It was dedicated in 1882 but construction continued until 1928. The Crypt, with its glorious terrazzo mosaic floor telling the creation story, was not completed until 1961. At 107m long, 24m wide, with its ceiling soaring 22.5m above the congregation, St Marys is about two-thirds the size of Paris's Notre Dame Cathedral which was clearly one of the architect's inspirations. After rather a lengthy pause, the long promised 75m Eastern spires were finally added in 1998-2000 during a major restoration of the pollution-eroded sandstone. This lovely cathedral is usually open and there are guided tours which include the Crypt. Recent additions to the outside statuary are Pope Benedict XVI, following his 2008 visit, and St Mary MacKillop, Australia's first saint, following her canonisation in 2010 (see Loop Walk 14).

*Cross Hospital Rd at its intersection with Art Gallery Rd and take the footpath slightly to the left which crosses the Domain amidst an avenue of trees. Near the kiosk, cross to the Art Gallery. At this point, the **Woolloomooloo Connection Walk (C1)** commences on the right hand (southern) side of the Gallery while **this Loop walk** goes to the left (northern side, crossing the park above the Cahill Expressway to steps which lead down to Cowper Wharf Road and reconnection with the **Main Walk**.*

The Domain was enclosed by 1817 and the Gatekeepers Lodge met almost as soon as Art Gallery Road begins, was built by the former gateposts in 1835. In 1856, with the achievement of responsible government, control of the Domain passed from the Governor to the new Department of Lands. In 1860, John Robertson, Minister for Lands, ordered the gates left open so people could enjoy the Domain by night. A statue to Robertson was erected in 1904 and now stands at the end of the tree-lined walkway the city side of Art Gallery Road. Robertson's action were said to provide opportunities for 'immorality beyond description' as well as for fairs, illuminations and fireworks and evening concerts. The tree-lined walk was, together with the vanished Fig Tree Walk, the main access to the Botanic Gardens until blocked by construction of the Cahill Expressway. The gates were then moved around to Mrs Macquaries Road on the northern side of the new expressway overbridge just beyond the Art Gallery.

Originally a heavily wooded valley, the haunt of bushrangers, runaway convicts and illicit distillers, the Domain was cleared and partially filled and was also nibbled away by land sales, roads and other developments. It has long been a centre of various public entertainments, concerts and popular recreation, the Sydney Festival in January each year being a large scale current example. It was a cricket ground from the 1850s until the Sydney Cricket Ground opened in the 1870s. Other sports have included swimming at Harbour pools, cycling and, nowadays, touch football. It was also, in 1856, where the first Sydney attempt to get a hot air balloon aloft failed in front of a huge crowd. The result was a wild riot which left one boy dead, the balloonist almost lynched and the riot act read with an ensuing charge by mounted police.

The Domain was used as a military parade and exercise ground by volunteer troops. Soldiers also assembled here before embarkation to, or were received home from the Boer War and the World Wars. During WWII, anti-aircraft artillery and air-raid shelters were set up on the grounds. It was the assembly point for the 10,000 troops and others

who participated in the grand parade through the city to Centennial Park to celebrate the Federation of Australia as a nation on 1 January, 1901. It has also long been a centre of rallying for various causes – anti-war, anti-conscription, anti-Vietnam, anti-nuclear, anti-alcohol, anti-government issues. At times massive crowds have gathered here, sometimes before or after marches through the city. For more than a century it was also the centre for Sunday afternoon orators – sometimes dozens of them at a time - speaking on strongly-felt issues and causes to clusters of listeners and hecklers. Interest in this aspect of free speech waned after the 1970s but the tradition still continues in a minimal way. An artwork to the city side of the main walkway commemorates *Viva Voce*, the voice of the people, with the tools of the orators' trade - soap boxes and small ladders.

Note on the southern side of the road, a statue by Frederick Pomeroy of Scotland's unofficial national poet, Robbie Burns (1759-96), unveiled there with great pomp in 1905. There are around 50 Burns statues around the world (8 in Australia) and like the Irish Famine memorial, their presence is a reminder of the scale and impact of Scottish immigration.

The **Art Gallery of NSW** houses a very enticing collection of Australian, Asian and European art as well as food and coffee outlets. It is surrounded by art as well, with bas reliefs on its façade, sculptures of war and peace, Henry Moore's reclining figure, and the trapped souls of *Mobius Sea*, together with Brett Whiteley's matchsticks, *Almost Once*, on the pathways towards Woolloomooloo. The Gallery had its beginnings with the Great Exhibition of 1879-80 when a temporary gallery was established. This lasted until 1885 when the gallery was moved to the first stage of the present building behind the classical portico designed by J. Horbury Hunt. The Gallery has been greatly extended or rebuilt a number of times since, (including, of course, by Walter Liberty Vernon 1896-1909) as well as some major additions in more recent decades.

Beyond the Gallery, the deep separation created between the Domain and Botanic Gardens by the construction of the Cahill Expressway was partially addressed in 1999 with a large and pleasant 'landbridge' park reconnecting the Gallery with the northern side. Steps lead down towards Woolloomooloo and reconnection with the **Main Walk**.

Loop Walk L1 rejoins the Main Walk at the junction of Lincoln Crescent and Cowper Wharf Road.

However, to return to the start of Loop Walk L1 via the Main Walk, turn left before the final steps down to Lincoln Crescent and take the overbridge to the garden roof of the apartments across the street. Turn left on the roof and follow through to another overbridge linking to Mrs Macquaries Rd. From there, follow the waterfront north then west and through the Botanic Gardens to the Opera House.

The roof garden of the Wharf Terraces apartments is very pleasant as well as being a rare opportunity to share a little of life in these multi-million dollar apartments built on a former wharf. The northern footbridge reconnects with the walking path below Mrs Macquaries Rd close to several sculptural works on the high ground between the inward and outward lanes of the road. One is a monumental bronze group of poet and short story writer, Henry Lawson (1867-1922), together with a swagman, cattle dog and fencepost. It was erected in 1931, by which time its sculptor, George Lambert, was dead. A famous painter, but an inexperienced sculptor, his sudden death was caused by 'the great physical labours of handling the clay' for the statue (see Loop L10). A second irony about the statue is that Lawson would probably have been very cynical about being memorialized in his death by the same great and famous personages who crossed the street to avoid him in his lifetime. In a sarcastic poem he wrote about the unveiling of the Robbie Burns statue in 1905 back near St Marys Cathedral, and in which he clearly linked himself with Burns, he spurned "the crawlers round the poet's name", commenting how "The men we scorn when we're alive, with praise insult our ashes."

The footpath here is now called Mrs Macquaries Bushland Walk, and bushland is probably what it was when she walked it back in 1816. Below the steps coming up from the waterfront boardwalk extending from Lincoln Crescent, is the very evocative *Archaeology of Bathing* by Robyn Backen, recalling the former Domain Ladies Baths as well as involving tidal movements and the naval presence in the Bay. Immediately before the swimming pool is reached, steps lead down to an interesting waterside chrome and rust sculptural installation, *Dual Nature* (1999) by Nigel Helyer, emitting sounds related to the human, nautical and industrial history of the Bay.

The 'Andrew (Boy) Charleton pool, operated by Sydney City Council, is the last of the pools which at various times lined the sides of this peninsula. From the 1830s, when swimming in Sydney Cove was banned, the point attracted numerous bathers and bathing establishments. At one of its predecessors on this particular site, the Domain Baths, Andrew 'Boy' Charleton (1907-75) set three world records in 1924 (200, 400 and 800 metres) twice defeating world

champion, Arne Borg of Sweden. The crowd's cheering could be heard up in Martin Place. The same year, Charleton won the 1500m gold medal at the Paris Olympics.

Along the next section, keep to lower walkway level which drops down for a closer encounter with the harbour and great views across Woolloomooloo Bay to Garden Island. The encounter is more likely to include boats than sharks, but in 2009 a navy diver lost a hand and leg to a shark in Woolloomooloo Bay. Coincidentally, the main navy base in Western Australia is also called Garden Island, and in 2010 a woman Navy diver was also attacked there by a shark, fortunately with less critical effect.

Garden Island was originally an island and regarded as part of the Domain, a small garden for supplying ships was established there in 1788. Over time it became a British naval base and a number of office, accommodation, ship repair and maintenance buildings were constructed on it, many of which survive. In 1911 it was handed over to the newly formed Royal Australian Navy, becoming their primary Sydney base. The base was the target of an attack by Japanese submarines in 1942 (see Loop Walk L2). In 1938 the British Governments requested the construction of an enormous dry dock in Sydney and this site was selected because of the fear that bombing of the Harbour Bridge might close off the upper harbour. Work on the Captain Cook Graving Dock, which would link Garden Island across the 600 metres of water to Potts Point, began in July 1940, after the start of WWII. Large coffer dams were constructed and between 2,500 and 4,000 workers worked round the clock to reclaim 33 acres of harbour. The Dock when completed was 346m long, 47m wide and 16m deep, able to accommodate the largest British warships. It opened in March 1945, six months before the Japanese surrender ended WWII. The mighty cantilever hammerhead crane which dominates the skyline, one of only six such ever built, was designed specifically to lift the enormous turret covers off the 18 inch guns of British battleships. No longer in use it stands as another monument to this remarkable wartime enterprise. About half of the Garden Island facilities are now operated by Thales Australia (including the Graving Dock), while the wharves down into Woolloomooloo Bay are the Navy's Sydney Fleet Base. Recently a museum, the Naval Heritage Centre, was opened on the base but can only be reached by ferry from Circular Quay.

There is more naval history out in the harbour with the small island fortress with its Martello Tower. Fort Denison was completed in 1857 during concerns about a potential Russian attack during the Crimean War. It was sited on a levelled rock previously known as Pinchgut, the romantic name coming from the fact that convicts were once confined or hanged there. Passers-by might hear or see the puff of smoke from the daily 1pm cannon but Fort Denison's only warlike moment came in 1942 during the Japanese submarine attack on Sydney Harbour (see Loop Walk 2) when at least one 5 inch shell fired from USS *Chicago* bounced off the Martello Tower, cracking one of its stone blocks.

The point where the track turns west is **Mrs Macquaries Point** (called 'Yurong' by the Aborigines). Here the views back to the Opera House and Bridge understandably attract visitors by the busload. Before 1800, a carpenter, John Anson, had established a small orchard and vegetable garden on Yurong Point. Later it became Governor Macquarie's wife's favourite spot and the Governor had a road established and the interesting chair cut into a sandstone rock shelter in 1816. Mrs M. was not the only user of the point's rock shelters. As well as the Aborigines, they have also been shelter to many homeless people.

Following the shoreline and seawall now in a southerly direction towards the Botanic Garden, the rocky ridge up towards the roadway is part of an area which has been the inaugural point of a number of significant ceremonial occasions. The Fleet Steps which climb the hillside at one point, were constructed 1908 for the arrival of the US Great White Fleet. It was near here that the first Governor General of Australia, Lord Hopetoun, was ceremoniously received in December 1900 a couple of weeks before he inaugurated the new Commonwealth of Australia on 1 January 1901. This same site was where Queen Elizabeth II and Prince Philip stepped ashore from the Royal Yacht *Britannia* to a colourful and rapturous welcome signalling the start of the first visit to Australia by a reigning monarch in 1954.

The Yurong Gate (1901, a replacement for an 1837 gate) is passed through to enter the Royal Botanic Gardens proper. Keep the seawall to the right and follow it towards the Opera House. The seawall was built from 1848 to the 1870s, extending the Garden area. Apart from the lovely lawns, ponds and gardens, there are some interesting sculptures and monuments a short walk inland (with more being added). Near Government House, a massive 4.5 million dollar walk-through rock mountain and giant shield called *Wurrungwari* was completed in 2011 by New Zealand sculpture, Chris Booth. It has not been without teething problems.

There are two sets of gates at the exit from the Botanic Gardens. Just before reaching them, walk a few metres inland to the bank and a rocky outcrop to see another controversial sculpture, *The Satyr*. When the original was completed

by Guy Lynch in 1924 it was soon purchased by the Art Gallery but proved so controversial that it rarely appeared in public (and never without causing an outcry) over the next 50 years. While it was mainly the statue's private parts which caused reaction, it was also its expression: the sculptor's response to his experience in the trenches during WWI. Finally, in 1977, a bronze cast of the statue was erected here. The model for the work had been Lynch's brother, Joe, and a few years later, in 1927, Joe Lynch – his pockets full of beer bottles - had drowned when falling from a ferry near this spot on his way to a party. Joe's death was the inspiration for Kenneth Slessor's poem, *Five Bells* which then became the subject of John Olsen's painting commissioned for the opening of the Opera House.

The gates near the statue are called the Opera House Gates, while the ones closer to the water are the Queen Elizabeth II Gates which were the original entrance to the Gardens before 1897. They were renamed in 1954 during the first Royal visit to Australia having previously been known as 'Man-o'-War Gates' because Farm Cove had been a commonly used sheltered anchorage for warships, and their crews came ashore nearby. Before the Europeans arrived, Farm Cove was called Woccamagully by the Aboriginal people and the area was an important ceremonial site. After Europeans arrived in 1788, it became the site of the colony's first, but not very successful, farm, subject of an important display area further inland in the Gardens.

Follow the shoreline around the Opera House until reaching the forecourt areas (with the large flight of steps) again.

Sydney Opera House stands on Bennelong Point, originally a virtual island and first called 'Cattle Point' by Captain Arthur Phillip and used as a cattle pen for Phillip's farm. It gained its new name from an Aboriginal called Bennelong who played a remarkable role in early Sydney and who lived for a time here in a small hut. Woollarawarre, Bennelong, and another man, Colby, had been kidnapped at Governor Phillip's orders in late 1789, in an attempt to learn more about the Aborigines and promote communication with them. Bennelong learnt English quickly, adopted European dress, became a trusted friend of Phillip and contributed greatly to early knowledge of the Eora people and the reasonably peaceful relations of the early years of settlement. He travelled to England when Phillip returned there in 1795 and was something of a hit in English society, even apparently meeting King George III (who was still relatively sane at that point!). His return to Sydney in 1795 was less successful, alcohol and recurring trouble with both whites and blacks contributing to his eventual death at Ryde in 1813.

In 1817, Governor Macquarie had convict architect Francis Greenway design a castellated fortress on the point, completed by 1819, which together with Fort Dawes on the western point of Sydney Cove (now the southern pylon of the Harbour Bridge), provided close-in defence for the town's most important entry point. The fortress was demolished in 1903 for a castellated tramshed designed by Government Architect W. L. Vernon. A couple of little cafe buildings en route to the Opera House are all that now remain of the tram depot and port facilities. The trams were taken off Sydney's roads by the end of the 1950s and the tramshed demolished in 1960 to make way for the Opera House, designed by Danish architect, Joern Utzon, and opened in 1973 after a stormy decade of design changes, political interventions and cost overruns. The building stage was almost as much a source of fascination and controversy for Sydneysiders as the Harbour Bridge had been but it had its sublime moments such as when its first concert was performed from scaffolding for construction workers by American bass and activist, Paul Robeson – himself the son of a former slave. The segmented shell skyline became an unquestioned icon of Sydney, stunning in its setting, and a popular multi-purpose cultural centre which had an immediate and huge impact on Sydney life. The Public Works Department-designed interior, which was at the centre of the split between the Government and the architect, has little relationship with the wonderful exterior and proves disappointing for some. Thirty years into its life, the split between government and architect was healed and work began on some remodelling. Major works continue.

Once the circumnavigation of the Opera House is complete, cross the forecourt towards the Botanic Gardens gates but take the steps up the cliff face to the headland above the Opera House. Continue along the grassed area with Circular Quay to the right and the Government House fence on the left until reaching the starting point of Loop Walk L1 near the Cahill Expressway.

The steep but more modest steps across from the massive Mayan-style Opera House steps lead up a quarried rockface to the Tarpeian Gate and the Tarpeian Precinct of the Botanic Gardens. The outcrop originally ran down towards the Opera House point and was known as the Tarpeian Rock. The quarried stone went into Fort Macquarie, the roadway, the Quay and finally even the Opera House. Some classical scholar had managed to see a connection between it and a cliff face on the ancient Roman Republic's Capitoline Hill from which murderers and traitors – and people with disabilities considered cursed by the gods – were flung to their death. There is no record of Sydney's Tarpeian Rock being used for that purpose, but perhaps it was considered by both sides as an option at the height of the Opera House design wars.

In the second half of the nineteenth century, the eastern side of Circular Quay was lined by stone warehouses and provided berths for increasingly large overseas passenger steamships. Stone stairs (only Moore Steps from 1865 still survive) linked the lower roadway to Macquarie Street and the Tarpeian Way precinct of the Botanic Gardens. Most of the warehouses persisted until after WWII, replaced in the 1950s and 60s with uninspired glass and concrete office blocks. When these were torn down in the 1990s and the view to the Botanic Gardens and Government House opened up again, there was a sustained public outcry about plans to hide it again behind a new series of buildings which - dubbed 'The Toaster' - seemed hardly more inspired to the public in architectural terms than their predecessors. However, the pleasant, grassy and usually quiet Tarpeian Precinct above them remains pretty much as it has been for the last century.

Turn right onto the Cahill walkway crossing above Macquarie Street to return to the lift and the start of Loop Walk L1.