St James' Walking Tour 'What Mean Ye by These Stones?' Script

Introduction

[Group to gather just inside the west door, alongside the reconciliation glass panel.]

Hello, and welcome to St James' King Street. Before we begin, I just want to let everyone know that this tour speaks about deaths of the colonial frontier, and names Aboriginal people who have died.

The title of this tour derives its name from the Book of Joshua at chapter four, and I'd like to begin there, as it tells the story of stones put up to remember, the same basis for which the memorials of this building have been erected.

After forty years in the wilderness, the Israelites finally came to the River Jordan, on the edge of the land they believed had been promised to them. The priests carried the ark of the covenant into the river, and upon doing so, the water source cut off, and all of the people were able to cross on dry ground. Having crossed the river, the Lord instructed Joshua to "take you twelve men out of the people, out of every tribe a man" and command them to take twelve stones from out of the midst of the Jordan where the priests had stood. Each of the men took a stone and placed them at Gilgal, where the Israelites had made their camp.

Joshua then explained the purpose for this, being "that this may be a sign among you when your children asking their fathers in time to come, saying, what mean ye by these stones? Then ye shall answer them, that the waters of Jordan were cut off before the ark of the covenant of the Lord… and these stones shall be for a memorial unto the children of Israel forever.'

This short passage tells us three things about memorials, and each of these things shapes how we will interpret each stop along this tour.

Firstly, it tells us that a memorial is made to be questioned. Joshua expects that the future generations of Israelites will ask after their meaning. Memorials therefore only do the work they are intended to do when someone stops and wonders after their meaning. At each stop of the tour we will stand before each memorial, and ask the question posed by Joshua

Second, Joshua expects that the answer to the meaning of a memorial will never change. The stones are to be "a memorial unto the children of Israel for ever", standing "unto this day", and accordingly, the same story is to be told to each generation. However, unlike the fixed

narrative of the Israelites crossing the river, the walls of this church tell a different story. Although the stones have remained standing the whole time in their fixed position, the answer to what they mean is not as rigid. For almost over two centuries this parish has kept asking after the meaning of its memorials, and has kept adding new answers alongside the old ones.

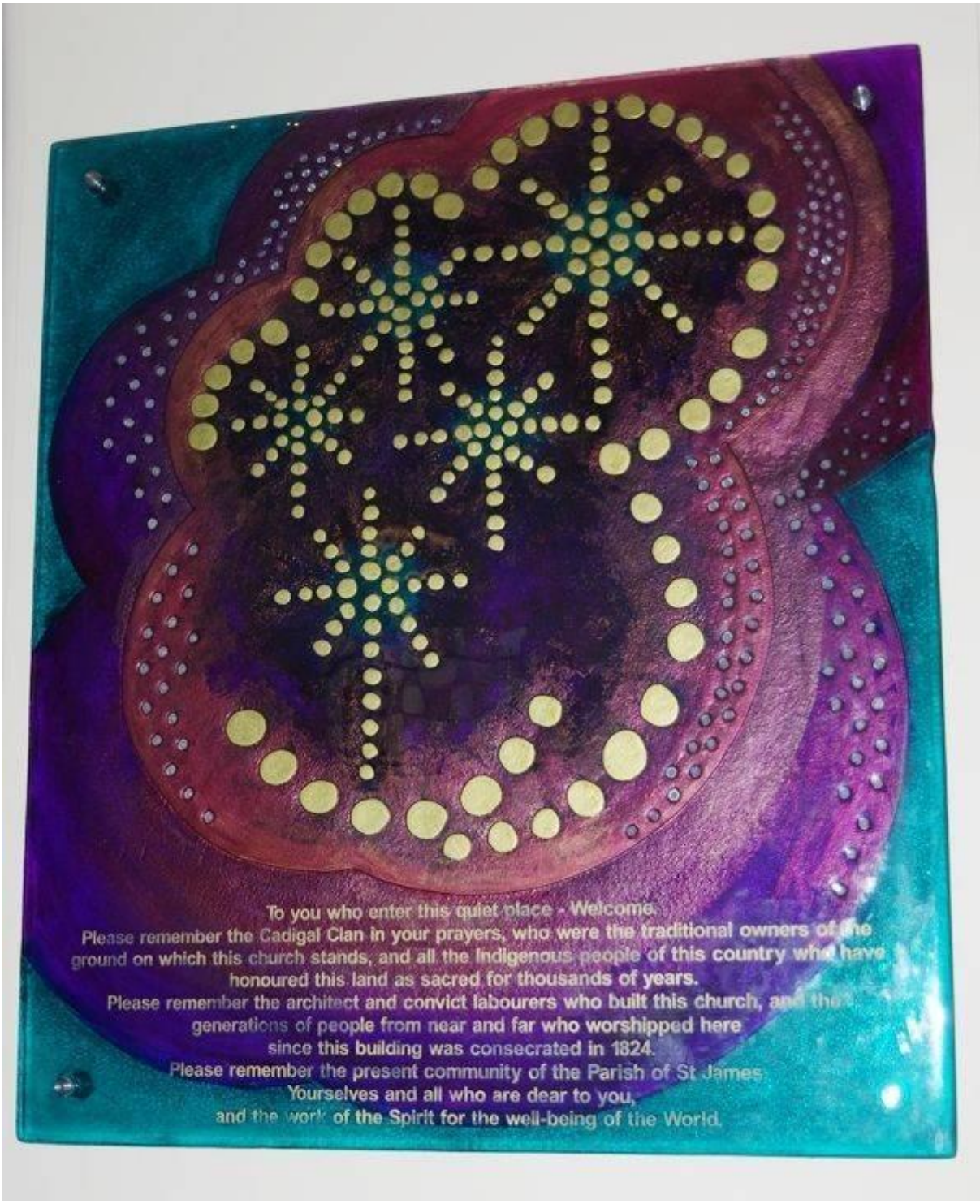
Thirdly, the stones of Joshua mark an arrival. Gilgal is located on the eastern border of Jericho, a city within which people already lived. In the next chapter, we are told that the kings of the Canaanites land heard of the arrival of the Israelites and the drying of the river and "their heart melted, neither was their spirit in them anymore, because of the children of Israel". From this we learn that a memorial that commemorates the arrival of one people says nothing of the people who already lived there. This too is true of St James, as some people are remembered and some are not, so within each stop who will also ask the question of who is missing.

So, at each stop we will ask three things. We will ask who is remembered and who is left out? We will ask who decided to remember them and for what reason? And we will ask what this tells us about the church and Sydney at the time.

In this sense, we are akin to the children Joshua refers to "in time to come". Each memorial was placed with the intention to give its answer forever, but it is our job to re-ask those questions again.

Stop 1: Reconciliation plaque (2001)

[Orient the groups focus towards the reconciliation glass panel.]



For our first stop, we begin out of chronological order with one of the newest memorials in the building, as it is the clearest sign that answers to meaning have changed.

Here is the reconciliation plaque, created through the technique of slumped glass, with its colourful design reflecting the Southern Cross. The plaque was designed and painted by Nikki McCarthy, a Wiradjuri artist, and dedicated on the 27th of May 2001, the first day of National Reconciliation Week. The dedication message begins with “to you who enter this

quiet place – Welcome", and asks all visitors of the church to remember "the Cadigal clan" (today generally spelt Gadigal), "who were the traditional owners of the ground on which this Church stands", as well as "all Indigenous people of this country", "the convict labourers who built this church and the generations of people from near and far who have worshipped here".

Who is remembered here?

On this plaque, unlike the other ones we will encounter along the tour, a collection of groups are named, being the Indigenous peoples of the land, the convicts, and the Church's congregation. Most interesting is the fact that the plaque generalises its welcome to cover a broad array of people. The people remembered within this plaque mostly represents those omitted from memory within the other memorials, being the traditional owners of the land on which the church was built, and those whose labour led to its construction.

Who decided and why?

On Australia Day 1997, the visiting minister Reverend David Gill preached to the church about three of the church's tablets dedicated to the explorers Collet Barker, John Gilbert and Edmund Kennedy. In his sermon he made the observation that although these three plaques "[proclaim] the suffering of European colonisers at the hand of Indigenous Australians" there is "not a word about the anguish of Aboriginal people at the hand of their invaders". In his observation, "our beloved building silently teaches a seriously distorted history of the nation."

In December 1997, following his sermon, the parish set up a committee under Michael Horsburgh to address this deficit in the Church's commemoration. One of the questions posed by the committee was whether the old tablets should remain on the walls. The answer to this was a confident yes, because, as Horsburgh later wrote, "we thought it improper to erase history. The solution was to create a new memorial by which to balance the earlier presentations".

When looking for an artist, the committee approached the curators of the Indigenous collection at the Art Gallery of New South Wales, who recommended McCarthy. She then designed the plaque around the words you see featured here, that were approved by the Parish council and already hung on the noticeboard in the very spot it is now displayed. When designing the art to be featured behind these words, McCarthy was clear about its purpose. In

her words, Indigenousness has always been misinterpreted as belonging to the past tense. Aboriginality is more than a museum piece, but a living culture that changes with time." In line with this reasoning, the panel was deliberately placed where you see it to be illuminated as bright against a dark corner, as a counter to some of the other memorials we see featured within the main chamber of the church. In this spot, its brightness helps catch the eye of all entering the church, in the way some of the others in darker crevices do not.

Accordingly, the decision to erect the panel was one of the Parish, for reasons provided by the Parish, to balance the stories displayed on the walls rather than remove them.

What does it tell us about the church, and Sydney, at the time?

This panel tells us that by 2001, the parish had come to interpret the memorials it houses differently. In the service that dedicated the panel, the Church was described as residing upon "the place where the British occupation of Australia was first proclaimed and where sustained contact between the occupiers and Australia's Indigenous inhabitants began", and that the Church itself was "built by forced labour of convicts transported from their homeland on land taken from its Indigenous owner's". The Church, which had once largely celebrated the colony, described its walls as "[representing] the ambiguity of our history, with its successes and failures, its pride and shame." As stipulated within the service "we have begun to understand our own building".

This shift was not just one of the parish. The panel was dedicated a year after Corroboree 2000, when 250,000 people walked across the Sydney Harbour Bridge on the 28th of May in support of reconciliation. It also followed four years after the national inquiry into the removal of Aboriginal and Torres Strait Islander children from their families which produced the *Bringing Them Home* report in 1997, and to which Horsburgh helped deliver the Anglican Church's apology in 1996. To this effect, the panel can be seen as the parish's personal answer to questions posited by the whole city at this time.

However, the Parish had chosen to answer this question on its own terms. It framed reconciliation as a matter of faith, declaring that "Reconciliation stands at the heart of the Christian gospel", and the panel itself asks visitors to remember the Gadigal people "in your prayers". The Church therefore chose to add to the way the church's and city's history is remembered, rather than remove, by acknowledging the shortcomings of its old memorials.

Stop 2: Commodore Sir James Brisbane (1832)

[Walk into the main chamber of the church and down the left wall towards the plaque.]



Before us is the oldest memorial in the church that was dedicated in 1830. The plaque is known to be created by Francis Chantrey, who was a leading London sculptor in his time. It is a draped marble sarcophagus that is framed by a portrait of Brisbane, with a sextant (a navigation instrument that can be used to measure the angle between two objects), and a

naval sword with hat on top. The inscription remembers Commodore Brisbane as someone who "conducted in person the naval force employed in the difficult and harassing war, which ended with the submission of the Burmese empire". It says that he then "sailed for South America, in command of HMS Warspite, but being greatly impaired in health by that arduous service, landed at Sydney, and after protracted suffering, died…"

Who and what is remembered?

The plaque remembers a British naval commander who spent most of his life and his whole naval career away from Sydney, in India and travelling to South America. He came to Sydney only because he was too sick to continue, and we know from the National Maritime Museum in London that he died as a result of dysentery that he contracted in Burma. His name only would have been familiar to parishioners or Sydney locals because of his cousin, Sir Thomas Brisbane, who had recently been the governor of the colony. This makes for an interesting first memorial, as it records nothing of New South Wales apart from Sydney being the place of his death, and the commemoration names nothing of this place.

Notably, the inscription also celebrates the "submission of the Burmese Empire". This makes for a stark correlation with the story of Joshua, as the church's first memorial honours the arrival of power within occupied land and mentions nothing of the people on the other side apart from the "termination" of their control of the land.

Who decided and why?

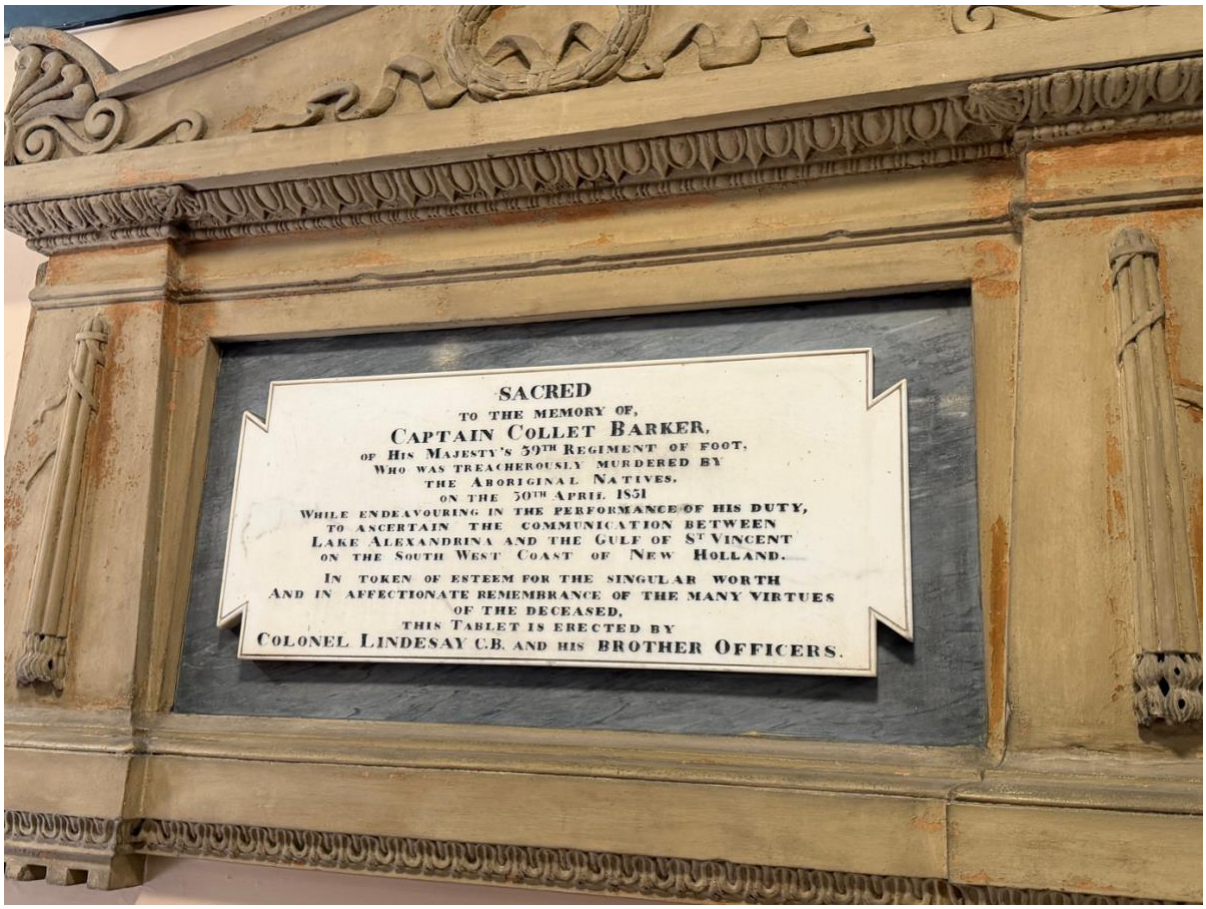
We know that the monument was not decided by the Church or the Sydney colony, or even on the land of Australia itself. When Brisbane died, his wife Lady Brisbane was in Sydney with him, but an article from *The Australian* tells us that within three weeks of his death she had left, sailing aboard his ship the HMS Warspite for Valparaiso, Chile, with two Misses Brisbane's (presumably their daughters). She then commissioned the plaque two years later in March 1829, with the ledger of Francis Chantrey recording that she placed an order for "a monument with a profile" in his memory. The monument itself cost 210 pounds, and with packing and shipping, she paid 225 pounds, 12s and 6d. It was then shipped all the way across the world to a church that did not even hold his funeral; that took place at Devonshire Street Cemetery where he was buried.

What does it tell us about the church, and Sydney, at the time?

From the language of imperial service so explicitly embedded within the memorial, we know that Sydney, as a place holistically in 1830, was a colony that derived its memory and orders from Britain out of subservience to the empire. However, I do not know if that cannot truly be said of every single person. In March 1832, a parishioner of St James' wrote to the *Sydney Gazette* complaining that the monument (probably because of the fact that no one actually knew who he was) had become "a greater disfigurement to the church, than the ornament". Yet the fact that the first memorial that was installed is of a man who did not even call Sydney home, and champions the actions of an officer in a British war fought all the way in Burma, highlights that Sydney, and consequently St James', was a place that belonged to the Empire.

Stop 3: Captain Collet Barker (1832)

[Walk towards the Barker tablet – white marble tablet on north wall.]



Our next stop is a monument erected only two years after and opposite the Brisbane one, a tablet dedicated to Captain Collet Barker of the 39th Regiment. This tablet is significant to our

tour as it is the oldest of the three singled out by Reverend Gill as "proclaiming the suffering of European colonisers at the hand of Indigenous Australians". The plaque, enshrined within a lavish sandstone-coloured frame that resembles that of a classical Greek or Roman temple, notes that Barker was "treacherously murdered by the Aboriginal Natives, on the 30th of April 1831 while endeavouring in the performance of his duty, to ascertain the communication between Lake Alexandrina and the Gulf of St Vincent".

Who and what is remembered?

Barker was a career soldier, who entered the British army in 1806, and served in the Peninsular War in Spain and Portugal, on the Canadian frontier, and in the British army occupation of France. After nineteen years as a junior officer, he purchased his captaincy, and not long after, arrived in Sydney in August 1828. From here, within three weeks he was sent to command the settlement at Raffles Bay in what is now the Northern Territory, and then King George Sound, which is now known as Albany in Western Australia. Returning to Sydney from Albany, he was sent to lead a survey of the outlet of Lake Alexandrina in South Australia prior to the settlement of this region, the year after it was reached by Charles Sturt.

From the account of Mulvaney and Green in *Commandant of Solitude* which compiles the diaries and records of Barker, we know that on the 30th of April 1831, whilst surveying the mouth of the Murray River, Barker swam across the channel alone with a compass fastened to his head, climbed a steep sand dune estimated to be sixty feet high on the other side, disappeared over the crest, and was never seen by his travelling party again. The attribution of his death to being killed by Aboriginal men is not in doubt. However, whether or not his death was "treacherous" or even "murder" is a different question which on the limited evidence available through first-hand accounts is entirely unanswerable, but the tablet makes an active choice to remember him as a victim of treachery.

If that was the case, Barker was perhaps one of the officers least deserving of such a fate. As commandant of Raffles Bay, the *Sydney Monitor* recorded that "by his mild and conciliating conduct, [he] opened a friendly intercourse with the natives". His own journal records show his reflection that "most of the quarrels with the blacks have commenced with fault of our own side", and the historian John Mulvaney has judged him as "one of the most humane friends" that Indigenous peoples had encountered in a high post of colonial responsibility, since British arrival in 1788. None of this characterisation, on its own, makes the words

"treacherously" necessarily wrong, as people can still be betrayed. However treachery entails a betrayal of trust, and we know that the men who killed Barker had never actually met him.

In the memorial, the men who killed Barker are only remembered as "the Aboriginal natives". Specifically, they were Ngarrindjeri men of the lower Murray River region, whose people had been harassed for years by sealers based on Kangaroo Island, committing atrocities including capturing their women and killing if they deemed it necessary. According to the information learnt by Barker's companions later and their recounts of such knowledge, the men who speared him had mistaken him for one of these sealers. Even the explorer Charles Sturt, who wrote on the event in 1833, thought it was probable that "the cruelties exercised by the sealers towards the blacks along the south coast" had driven them "to take vengeance on the innocent as well as on the guilty". However, none of this is captured by the wording of the memorial.

Any mention of the person through who the colony learned of the nature of Barker's death is also absent. Yet we know that when the Kangaroo Island sealers later arrived to help out Barker's party in the situation, they brought with them an Aboriginal girl named 'Sally' and two of her relatives. Through 'Sally' acting as an interpreter, it was revealed to the search party that Barker had been speared by three men. Local history identifies her by the birth name of Kalinga, a Kaurna woman, who alongside her father joined the search. Her role in the knowledge of Barker's death and the way in which it occurred is therefore paramount, yet neither is evident in the bigoted language of the plaque.

When we compare all of this evidence alongside the wording found in the plaque, that through the lens of Joshua is a memorial unto future generations forever, the way the event is remembered is not consistent with what actually took place.

<u>Who decided and why?</u>

The tablet, as recorded on the plaque, was erected by "Colonel Lindesay C.B and his brother officers" of the 39th Regiment and was fixed in place on the wall by July 1832. On this we can assume that Lindesay, or at least other officers, chose, or played a role in choosing, the wording of the dedication. The fact for its commission is named as in remembrance of his "many virtues", some of which can be seen through the positive interactions he fostered with the First Peoples communities. Barker's body was never recovered as after his death as it was cast out to sea, and so for his fellow officers, the plaque became a make-shift grave. As described by the *Sydney Monitor*, "though no stone marks the place of his final rest", the

memorial in St James' "will not suffer his name to be forgotten". In terms of why they chose this wording, interpretation is quite open, however Michael Horsburgh has suggested two possibilities; 1) that a man of Barker's humanity seemed so undeserving of the death that became him that "treachery" was the only feasible explanation, or 2) that the officers "may simply have assumed that any death of a white man at the hands of Aboriginals should be so described".

What does it tell us about the church, and Sydney, at the time?

In 1832, the colony saw no inherent contradiction in both praising Barker's advancement of friendship with Aboriginal people while at the same time labelling those who killed him as treacherous, as evidenced by the conflicting statements of the *Sydney Monitor*.

Further, the official response of the colony to the incident shows their understanding of the frontier at the time. On the 23rd of May 1831, the Governor issued an order alongside a eulogy of Barker's service with a warning that officials "be more guarded, when likely to meet with Natives who have not been accustomed to see or associate with Europeans" as though the danger was a product of a lack of interrelation between Indigenous and non-Indigenous peoples. Yet the truth, in the words of Mulvaney and Green, is the opposite. Barker "probably died because the 'natives' were accustomed to associate with Europeans", with their knowledge of them gained through the tormentous interactions with the sealers or any other Europeans. Accordingly, it was the men of the colony who had instigated the violence on the frontier, yet at the time, both the Governor and the writers of the stone attributed this danger to the Aboriginal people alone.

Stop 4: Edmund Kennedy (1852)

[Walk towards the Kennedy tablet, also along the north wall.]



This memorial that marks our fourth stop is dedicated to Edmund Besley Court Kennedy, the last of the three tablets singled out by Reverend Gill in his sermon, and it is by far the most elaborate and detailed in its inscription. It was carved in London by the sculptor Henry Weekes and hung in its spot in 1852. At the top, the medallion carved into the marble depicts, as described by the *Sydney Morning Herald* in 1852, Kennedy dying in the supported arms of Jackey Jackey (his Aboriginal guide) under a palm tree in the foreground, with a group of

Aboriginal men hurling their spears in the background. The inscription beneath records that while leading the first exploration of the Cape York Peninsula, at the very tip of Australia, Kennedy was "slain by the Aborigines in the vicinity of Escape River, on the 13th of December A.D 1848, falling a sacrifice, in the 31st year of his age, to the cause of science, the advancement of the colony, and the interests of humanity".

Who is remembered?

Kennedy was an assistant surveyor for the colonial government, as well as a communicant of St James'. He was born on the island of Guernsey in the English Channel, and arrived in Sydney in 1840. Upon arrival he served on the expeditions of Sir Thomas Mitchell, including an expedition seeking an overland route to the Gulf of Carpentaria, before receiving his own command.

In 1848 he led a party of thirteen men to explore the Cape York Peninsula. Encountering disease, and riddled with starvation, the party was reduced to only three. Notably this story is named in quite a detailed fashion on the plaque, and the tablet names all thirteen of the party. The nine who died other than Kennedy are listed by name, followed by "Requiescant in Pace", the Latin for "may they rest in peace". The survivors are then also named, being William Carron, William Goddard and an Aboriginal man of Merton District referred to as "Jackey Jackey", who it quotes as a person who "tended his Leader with a courage and devotion worthy of remembrance".

Jackey Jackey was not his name. Instead, his name was Galmahra, and as the *Australian Dictionary of Biography* puts it, he was "probably little more than a boy" when he joined Kennedy's expedition, likely being only fifteen years old. The name "Jackey Jackey" was bestowed upon him by the colonists as a nickname, and in time became a name used, usually scornfully, as a nickname more generally for Indigenous peoples. It is worth noting that he is the only Aboriginal person named on any memorial of this tour before 2018. Uniquely to any other memorials of this tour, his account of Kennedy's death survives and has been preserved in the account of the expedition of William Carron in the Appendix of his book and is as follows: "he fell back and died, and I caught him as he fell and held him, and I then turned round myself and cried: I was crying a good while until I got well; that was about an hour, and then I buried him". Such an account shows the great grief of Galmahra at the death of Kennedy, whereas the tablet itself just documents him as a devoted follower.

Also worth noting is the remembrance of the men who killed Kennedy, although recorded only through reference to "the Aborigines", and next to reference to Galmahra, "the savages". Kennedy's biographer Edgar Beale has identified them as people of Escape River, although concedes that "the reason for this attack will never be known".

Who decided, and why?

Unlike the previous two colonial plaques we have encountered thus far, the dedication of this memorial was not a private act of a widow or fellow officers. Instead, the dedication was far more public, as it was, in its own words, "erected by the Executive Government pursuant to a vote of the Legislative Council of New South Wales, in testimony of the respect and gratitude of the inhabitants of the Colony". Hence, the colony itself, through representative government, chose for Kennedy to be remembered within this church. The words were chosen by the incumbent clergyman of St Thomas' North Sydney, and notable geologist, W.B Clarke, and the reason for its commission is provided by the way in which the death is framed through the rhetoric of sacrifice. The Latin of the final line on Kennedy "flebile principium melior fortuna sequatur" translates to "may better fortune follow a beginning bathed in tears" and is adapted from Ovid's *Metamorphoses*, which tells the story of young men whose deaths secured the safety of their city. Therefore, Kennedy's death is to be remembered as an offer of sacrifice for the betterment of the colony's future.

In thankfulness for the acts of Galmahra, Governor FitzRoy also decided to reward him with a silver breastplate and fifty pounds. However, as noted by the Australian Museum, he never claimed or was given any opportunity to get his money. Galmahra died in 1854, aged roughly twenty-one.

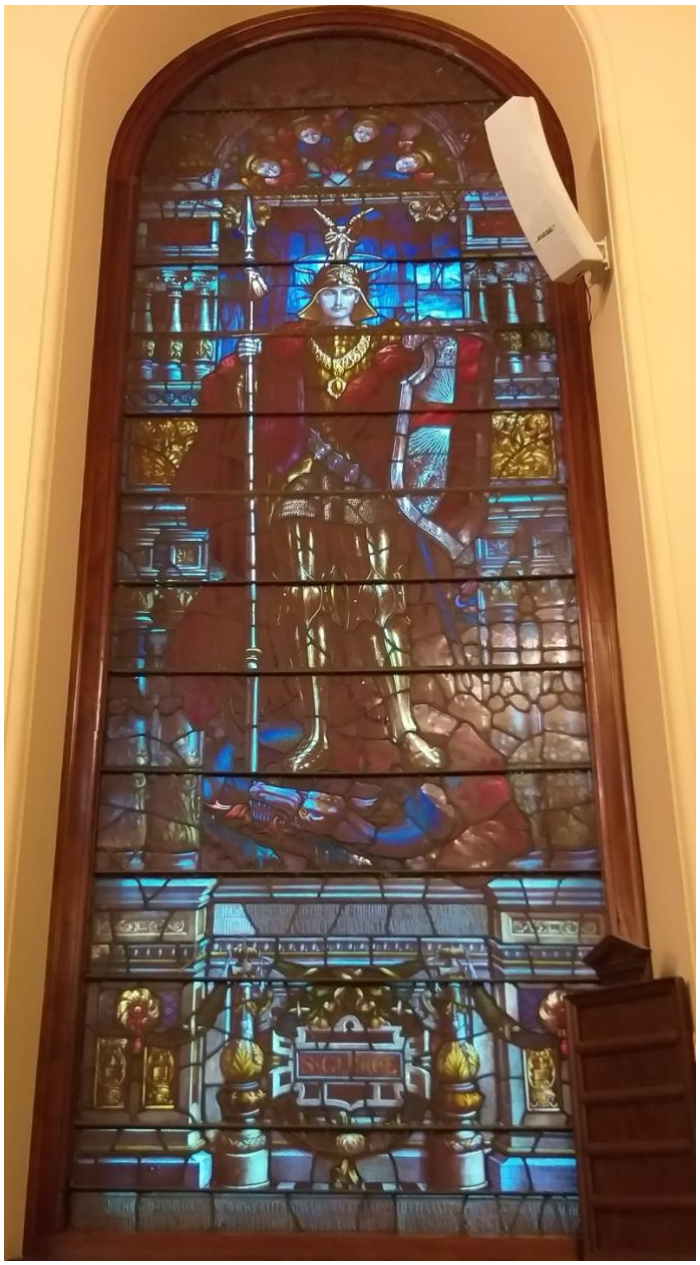
What does it tell us about the church, and Sydney, at the time?

The memorial tells us that by 1852, remembrance of the frontier, and deaths consequent of it, had become official. Where Brisbane had been remembered by his widow or Barker by fellow officers, Kennedy was remembered by the people themselves, upon a vote by their parliament. What this tablet also provides us is the terms on which the colony was willing to remember different sects of society. Kennedy, as an explorer, is presented as a sacrifice in the pursuit of scientific advancement and the progress of the colony. Galmahra, as an Indigenous companion, is remembered for his loyalty, but only under the name created for him by the colonists. The Escape River Indigenous men, as the killers of a colonist, are depicted as distant figures in the medallion and referred to explicitly as "the savages" within the

inscription. The key takeaway from this is that by 1852, Aboriginal people could be included within the walls of St James, but only in relation to the white men they had either loyally served or killed. Although this does represent a shift from Barker's tablet whereby no Aboriginal people were named themselves, their inclusion was very much on terms controlled by the colony.

Stop 5: The Mackellar window (1903)

[Walk towards and stand under the St George window on the north-east of the church.]





Our next stop represents a divergence from the other individual memorials we have seen thus far, as it is not just a plaque. This stained-glass window, unveiled in July 1903, shows St George, the patron saint of soldiers, but as the *Sydney Morning Herald* reported upon its unveiling, it is with "the face being a portrait of the deceased lieutenant". Written beneath the image of the saint are lines taken from Psalm 24. The inscription below the window dedicates the window "to the glory of God and in loving memory of Keith Kinnaird Mackellar", a lieutenant of the 7th (Princess Royal) Dragoon Guards "who was killed in action at Onderstepoort, South Africa on 11th July 1900 in the twentieth year of his age".

Who is remembered?

Keith Mackellar was born in Sydney in 1880 and was the son of Marion Buckland and Dr Charles Mackellar, a member of the Legislative Council and Director of Royal Prince Alfred Hospital. He was also the brother of famous Australian poet Dorothea Mackellar, best known for her classic piece "My Country". When war commenced in South Africa in 1899, Mackellar sailed as a lieutenant with the 1st Australian Horse Squadron, but by July 1900 secured a role in the British cavalry regiment the 7th Dragoon Guards. Not more than days after joining, he was killed in a battle outside Pretoria (the Boer captial) only a week out from his twentieth birthday. A fellow Australian soldier, in a letter addressed to his father, wrote that "he met his death as a gallant and true son of the Empire".

What is significant about this memorial as distinct from the other ones we have encountered is that there is no reference to the enemy. Where Barker's plaque tells us that he was "treacherously murdered by the Aboriginal natives", all we know of Mackellar is that he was "killed in action". There is no mention to the Boers at all, as we must assume that where the inflictor of harm was a white enemy, there was seen no need to name them.

Who decided, and why?

The memorial was decided on and paid for by his parents, who were a wealthy family from Sydney's Scottish professional elite. According to historian Craig Wilcox, at the time of the window's instalment, the church was renovating and therefore looking for donations, an opportunity upon which the family capitalised to commemorate their son. Their motivation for doing so, although unclear, is best attributed to their attempt to preserve any form of closeness with their son that they could. Such an interpretation is formulated from the fact that in 1905, at great expense, the family had his body removed from his burial spot in Pretoria and shipped to Sydney to be reburied at Waverley cemetery. Of the thousands of Australians killed in foreign wars before the 1960s, his is only one of three bodies to be brought home, and at the time, his body was the only one.

What does it tell us about the church, and Sydney, at the time?

The timing of the window's unveiling in 1903 is fascinating, as it occurred two years after Federation, yet remembers an Australian soldier who died in a British uniform as a soldier of the Empire. But contextualised within the inherent Britishness of Australia at the time there is no such tension, because, as Wilcox puts it "The British Army was Australia's army too". This window also goes further than other memorials by putting upon the body of a saint a young soldier's face, and by doing so, it presents service of the British Empire as holy. I'm sure that when the window was dedicated, like the stones of Joshua, the holiness of British subservience was intended to hold its meaning forever. Yet this was not to be the case, as within a generation the First World War had caused such wide-scale trauma and loss that the holiness of servitude had come to lose its sentiment. Consequently, as Wilcox writes, "the memory of Keith Mackellar shrank to his family and the diminishing congregation of St James' Church".

Stop 6: The Founder's Plaques (2014-2016) and the Eora Nation plaque (2018)

[Walk towards a spot within the centre of the church where all four plaques can be seen together.]









Our final stop of the tour is not one memorial, but four in combination with one another. Between 2014 and 2018, in preparation for the bicentenary of the laying of the Church's first stone, the parish dedicated a series of plaques to people of significance in the history of the land upon which the church is built. The first three honour men instrumental in British settlement, being Admiral Arthur Phillip referred to as the "First Governor of New South Wales and founder of modern Australia", Lachlan Macquarie, "a visionary, reformer and explorer", James Cook, "Explorer, Navigator and Cartographer", and Joseph Banks, "Naturalist, Statesman of Science and Patron of Exploration". The final one to be dedicated on 29 July 2018, reads as "Acknowledging Australia's First Peoples", and names eleven individuals of the Eora Nation, such as Barangaroo and Pemulwuy.

Who is remembered?

The three plaques dedicated to the founders remember the men who brought the colony into existence, and this is done through the language of achievement. However, the installation of the Eora plaque exposes a gap in such rhetoric that is difficult to reconcile. In particular, Lachlan Macquarie is remembered as "a visionary, reformer and explorer" which in many ways he undoubtedly was. Yet at the same time, for such a framing to hold, the actions of Macquarie need to be understood in their entirety. In April 1816, Macquarie ordered soldiers upon the Aboriginal people of the Cumberland Plain, and near Appin, they killed fourteen of them, as reported by the *Sydney Gazette*. None of this is mentioned in his celebratory dedication. The fact that it is not directly next to the Eora Nation one or in the same shape itself is not redemptive either, as they form part of the same series and bear the same look, which in Joshua's 'time to come' will continue to demonstrate to generations the connectedness of their remembrance.

The Eora Nation plaque remembers some of the First Peoples who encountered these men upon their arrival, naming significant figures individually. Gadigal woman Patyegarang is named, known today as the woman who taught the colonist William Dawes her language. Also named is Bennelong, who the parish itself notes as "captured by order of Governor Phillip", being the same man who is remembered directly below. The plaque also pays recognition to the entirety of Gadigal Country, and accordingly, all of its peoples, through restoring the Gadigal names for places around the church, naming Warrane for Sydney Cove, Dubbagullee for Bennelong Point and Wogganmagule for the Royal Botanic Gardens. Hence, for the first time in 2018, Aboriginal names were recognised alongside the memorials of this church in their own right.

Who decided, and why?

The first plaque of the series was that of Phillip following the Friends of the First Government House Site writing to the parish in July 2013 to propose a memorial to him. The parish then later decided to expand the idea into four plaques. Three were donated by heritage societies: Phillip's by the Australasian Pioneers Club, Macquarie's by the Australia-Britain Society (NSW) and Cook and Banks' by the Cook Society. Contrary to these three, the Eora plaque lists no donor. Instead, it was the parish's own choice, and was, in words of then rector Andrew Sempell, dedicated in "the spirit of both acknowledgement and a desire for

reconciliation with Australia's first peoples". Although being the last of the four installed, he called it "the final and yet most important memorial".

What does it tell us about the Church, and Sydney, at the time?

The plaques arrived at a time where Sydney itself was dealing with questions of how to remember this period of history, with debate arising out of instances such as the spray painting of the Cook and Macquarie statues with words like "no pride in genocide" just nearby this church in August 2017. The parish's own answer to this debate is revealed through the dedication services of each plaque. In 2014, Phillip's plaque was dedicated to the "founder of modern Australia" with a reading from Deuteronomy, including the words "the Lord your God is bringing you into a good land". In 2018, the Eora plaque service words taken from Psalm 137 ask, "how shall we sing the Lord's song in a strange land?"

However, the Aboriginal voices heard at the service did not all agree on what would be achieved through the act of remembrance. Warren Mundine in his address hoped that Aboriginal people could "draw a line in history", whilst Pastor Ray Minniecon, in his presentation of the plaque to the church, prayed for "the courage to accept the realities of our history".

Yet one thing that is clear is that instead of replacing one story with another, the church chose to hold both. Instead of taking one down, they decided to place another alongside it, to at least, at a minimum, allow for a long-suppressed memory to be named.

Conclusion

[Note that that is the end of the tour, ask if anyone has any questions, reorient focus back to Joshua 4 to tie all together etc, adapted to the group that is participating.]