

The introduction by David Wilson and the chapter by Marjorie Caygill flesh out a personal biography of Franks on the bones of his better known professional life. Of independent wealth (his decision to become a salaried employee of the British Museum involved concerns about being *infra dig*), he lived his life as a bachelor and primarily in rented accommodation. Wilson maintains that the resultant combination of lack of heirs and “no attics or cupboards accidentally filled with paper which might have survived to the present generation” are the reasons for the dearth of personal knowledge about Franks. By way of an almost archaeological method that perhaps Franks would have appreciated, an engaging profile of the man is constructed from preciously few remains.

Other chapters by Arthur MacGregor and John Mack commendably contextualise Franks from the period after 1851 when he joined the museum. That the worlds of private and institutional collecting were interrelated more than ever before or since illustrates how much Franks was suited to his time, and how possible it was for an individual to influence the collecting interests of an institution before collection development policies became as firmly entrenched as they are today.

The career of Franks is then traced chapter by chapter through his active participation and influence in surprisingly diverse collecting areas, as disparate as Oriental Pottery and Porcelain to Early Scientific Instruments and Horology. Also included are Franks’s role in the Stone Age Collections, the Early Medieval Archaeology of Britain and Ireland, the Medieval Collections, European Ceramics, Glass and Enamels, the Oxus Treasure, Sculpture from India, the Art and Antiquities of Japan, Islamic Art and Numismatics. The black-and-white plates accompanying the essays are sufficient if not spectacular.

Much more than just a celebration of a deserving individual, this book is a refreshing look at the British Museum collection through the context of its historical acquisition. As such, scholars of the Victorian period can gain insights into the materialism and taxonomic fascination that so enthralled the educated of that time.

**Paul Donnelly**

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***Hidden Newcastle: Urban Memories and Architectural Imaginaries*, edited by John Moore and Michael Ostwald, photography by Alan Chawner. Ultimo: Gadfly Media, 1997.**

This is a book on the urban history of Newcastle. There is some social and political history, but a majority of the essays concern architecture and the history of municipalities and other self-identified areas in the city. There is no essay which attempts to focus on Victorian culture whether literary or architectural, but the nineteenth-century history of the city is pervasive and readers of this journal will find aspects of interest.

In their introduction the editors give a kind of tour of contemporary architectural attitudes to urban history, which derive largely from Walter Benjamin. They argue for the book to be seen as a set of partial and multiple forays rather than an holistic account

of Newcastle as a place. They have therefore given a premium to studies that confront the physical history of sites and buildings with myths and popular imaginations of the places. To a certain extent this reads as a post-rationalisation of the editors being given the role of co-ordinating a local bicentenary project, and it is hard to believe that Moore and Ostwald would not have preferred to be editing more substantial scholarly contributions with more original research. Nevertheless, if we accept the essayistic genre, the book is not without its charms.

The historical overview by Jo Hanley is a concise and well written chronological history which is a necessary departure point. One might have hoped of a similar overview of the physical and cultural geography, with maps and plans and remarks on the development of Newcastle as an urban form and as cultural institutions. However, such an essay is missing and the lack of it hinders one's understanding of much else in the book. Instead Moore and Ostwald provide a curious essay titled "Opening the Investigation" which is a kind of thematic overview but written as a conversation with Cliff Hardy the detective hero of Peter Corris's Newcastle novel *Aftershock*.

After these introductory essays there follow eleven others opening particular topics or themes. Barry Maitland looks at the history and something of the architecture of the municipalities which were subsumed into the city of Newcastle. Peter Proudfoot analyses Christ Church Cathedral in the light of the geomancy of city form. Nancy Cushing looks at the social history of beach culture. Harriet Edquist muses on the general unwillingness of Australian painters to take up industrial complexes such as BHP as subject matter. Harry Margalit recounts the context of a riotous eviction in 1932. Carole Hardwick looks at the modernist architecture of the 1930s including a remarkable incinerator in the style of the Dutch modernist Dudok. John Ramsland uses Dymphna Cusak's novel *Southern Steel* to introduce an account of war-time Newcastle and the events of 8 June 1942 when the city was shelled by a Japanese submarine. Rob Cowdroy gives an account of the experience of the generic inner-suburban house and speculates on the popularity of the lemon tree. Hilary Winchester, Kevin Dunn and Pauline McGuirk do some aural history work to 'Uncover [the industrial suburb] Carrington.' Judy Wells surveys recent visual arts. And finally Trevor Hogan draws comparisons between the recent histories of Fremantle and Newcastle.

The book is heavily illustrated by photographs by Allan Chawner. However, these are organised as a series of thematic photo-essays (without titles or their subjects named) and the written essays are frequently under-illustrated. While hardly an authoritative account *Hidden Newcastle* will doubtless be a point of reference in understanding the city and is a reasonable outcome for a modest local-history initiative. What is more, I believe that the book has sold out, which says something for the pertinence of *Hidden Newcastle*'s project and the needs of the people of Newcastle to have a perspective on their urban culture.

**John Macarthur**

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