

**Chapter 1 : The Harp in the South: Part One and Part Two (Sydney Theatre Company) - Limelight**

*'Ruth Park that steady glow at the heart of Australian literature.'* Ruth Cracknell. *Three of Ruth Park's best loved books - Missus, The Harp in the South and Poor Man's Orange - are brought together in this volume, tracing the saga of the Darcy family over thirty years.*

These first novels, which met with some controversy on publication, are set in early post-war Sydney, the tenements of Surry Hills, and deal with the lives of Mumma and Hughie Darcy and their daughters. You can tell that the writer of *Missus* is the writer of *Swords and crowns and rings*. The latter is larger scale and deals more consciously with its historical time-frame. That is, it more specifically addresses the wars and the Depression, and their impact on the main characters. Both books depict rural life and characters with convincing realism. The first chapter after a brief introduction to the town of Trafalgar including how the early settlers cruelly despatched the indigenous inhabitants introduces us to Hughie and his family. Jer goes with him, and becomes both millstone and support from then on. In Chapter 2, we are properly introduced to Margaret who makes a brief appearance in the first chapter and her family. Unlike Hughie, she grew up in a large, loving family, though not one without its stresses and losses. This mother Rowena is, in fact, a powerful presence. Her chest ached as if it had a skewer stuck in it, but she tossed her head more often than she hung it. The characters of our characters, if you know what I mean, are illuminated by the actions of, or their interactions with, other characters. Josie marries young for the wrong reason to the wrong man and the marriage fails. Her characters are all flawed, some more than others, but she draws them with a clear-eyed warmth. She sees them for who they are but she respects them nonetheless. Her themes are universal ones: Finally, the language is lovely simple, direct and evocative. Read this from the last few pages of the novel: In the unkempt garden bloomed freesias and grape hyacinths. The eucalypt twig flushed red, the four creeks overflowed, lambs appeared on the hills, white as mushrooms and as sudden.

## Chapter 2 : The Harp in the South On Stage

*Missus, The Harp in the South & Poor Man's Orange were published in , & A fascinating story following Hugh Darcy and Margaret Kilker from a country town to living in the slums of Surrey Hills.*

The Harp in the South: But such fears would be ill-founded, as the wondrous Kate Mulvany has whittled down here, expanded there, and sprinkled her own brand of magic onto these cherished books to create a stage adaptation that is quite simply sublime. She is in magnificent partnership with Kip Williams, whose production so nimbly and poetically brings the story of the Kilkers and Darcys to life. Hugh swiftly falls in love with Margaret Kilker Rose Riley , the two marrying and setting off to make a new life in Surry Hills. This is all beautifully done, the creative team making every effort to contrast the open spaces of the country with the concrete and mildew of inner Sydney. Beautiful tableaux interspersed with song and moments of heightened theatricality are hilarious and supremely affecting, with action occurring on a revolve and set pieces whisked on and off at lightning speed. Dreamily lit by Nick Schlieper, the scenes in Trafalgar attain a grand, epic sweep, nowhere more evident than Margaret on her wedding day. Their son Thady here their eldest, a neat adaptive choice , disappears one day, never to be found again. Mulvany adds further nuance to Hugh now played by Jack Finsterer by depicting him as additionally haunted by the disappearance of his brother, Jeremiah. The richness of Surry Hills life is translated to the stage with breathtaking ease, while the difficulties of nascent womanhood are handled unflinchingly and affectingly. Like Park, she centres the women in her story, allowing these complex heroines the space to soar. Every so often the action is punctuated by the sounds of these homes being torn down, and the structures representing the houses of the previous play have been taken away. Finely played by Guy Simon, the character Charlie loses some of his complexity in this adaptation. Married to Roie, he is tormented by his feelings for Dolour after his wife dies giving birth to their son. Dolour shares his feelings, something that is a source of a conflict for both characters in the book. However, this conflict barely registers onstage, meaning their ensuing relationship feels rushed and narratively convenient in many ways. It is unbearably poignant when the ghosts of Eny, Thady, and Roie move across the stage, hands interlinked, just out of reach but still, for a moment, there. Grief is something these people must live with. Contessa Treffone shines in this second part, her Dolour a pillar of integrity and love. Headstrong and intelligent, she makes clear just how much of a blow it is when Dolour must drop out of school because of her failing eyesight. Finsterer manages to make Hugh sympathetic despite his selfishness, no mean feat, and both are infinitely moving when running offstage, like a pair of excited children, to buy Christmas presents for their long absent Thady. These plays will make your blood sing – they are utterly sublime.

**Chapter 3 : The Harp in the South: Part One & Part Two - Sydney Theatre Company**

*This video is unavailable. Watch Queue Queue. Watch Queue Queue.*

In Moree and elsewhere, Park observed Indigenous camps on the fringes of towns. And so the three came to settle in Devonshire Street, Surry Hills. Sydney then, Park reminds us, was a port rather than a city—its identity strongly maritime. It was deeply impoverished and multiply infested with rats, bed bugs and nineteenth century illnesses. Life was lived out on its rowdy streets, observes Park. Her father was a bridge builder and road maker, and she spent much of her childhood in rural camps. But from Surry Hills Ruth Park initially recoiled: Victorian conditions prevailed in the mid-twentieth century, and everywhere there was violence, cruelty, stench and crummy nutrition. This was the first novel Park wrote and the award of first prize to an outsider—a woman, a New Zealander—was controversial. Some vigorously denied the existence of slums; others saw Park inexcusably redeem the residents of poor neighbourhoods, depicting ordinary, feeling, humorous and intelligent people rather than razor-wielding criminals. Decades later, she published a prequel, *Missus*. Hugh and Margaret Darcy also arrive in Sydney just married, as the Harbour Bridge is under construction. In her later, intensely romantic and utterly commanding novel, *Swords and Crowns and Rings*, Park depicts the scenes surrounding its laborious assembly: Mulvaney condensed three novels into six hours of theatre over two nights, with 18 actors playing the characters that make up an entire neighbourhood, some cycling through as many as eight roles. While the books were written out of chronological order they were staged in sequence—before arriving hopeful in Sydney, Margaret and Hugh meet and court in rural New South Wales. The least compelling of the novels, the scenes from *Missus* were entrancing on stage. This question drives interlaced narratives. On stage she reeled briefly and crazed, suiciding in a lake. Hugh carries close twinned fears: It was a show-stealing performance from a brilliant Heather Mitchell: Dolour bursts with the smarts, craving intellectual fulfilment, but eventually leaving school to work in a shop after bed bug bites infect her eyes. She also burns with growing sexual feelings that she has no language for. Roie works overtime at a factory in secret to save money for an illegal abortion at four months. Other minor women characters embody contrasting possibilities and their limits. On stage is depicted the scene in which she treats local children to a Christmas treat: But something more subtle is also explored, both on stage and in the novels. Mulvaney skilfully suggests that the characters she has to work with have different relationships to difference. *Missus* is especially fearful of racial others, harbouring, indeed nurturing, a range of prejudices. She fears that her grandson will be born dark-skinned, strongly desiring whiteness. This is the rawest and most abrasive of a range of her everyday efforts to mark and make meaningful social distinctions, between respectable Catholicism and domesticity, for example, and the sex work, backyard abortions, sozzled beatings and stand-over tactics of the street. However, in this fiercely egalitarian setting, Park grants other characters other kinds of orientations to the same question, possibilities that Mulvaney perceives and enlarges. The character of Jimmy Lick, played by a beguiling George Zhao, was presumably based on the Chinese grocer who lived next door to Park and Niland. On stage, Dolour develops a tender friendship with Lick, and other characters too accept that all manner of humanity are living cheek by jowl in this neglected neighbourhood: And Roie of course falls in love with Charlie as eventually does Dolour. La Pa was—is—where a proud Aboriginal community sustained itself through shell art, fishing and work in nearby industrial sites. Mulvaney enriches this exchange, finding spiritual content. The set is stripped bare, becoming cavernous and crushing: The neighbourhood frays as slum clearances proceed. The clever, energetic pastiche of Part One, whereby humour abuts conviviality, which abuts despair, is gone. Their home will soon be razed. The publication of *The Harp in the South* in fact galvanised social reformers and as well as dramatising the effects of this period, Park presided over the official opening of the Devonshire Street flats. This moment certainly floored me, and I sensed the whole audience fall into a deeply concentrated silence. My own tears leaked out all over the place: Lever forces us to think in more critical terms about the appreciative consumption of aestheticised poverty by elite audiences—the singing, dancing poor in their cute button-up overalls and felt peaked hats. Ruth Park was unwilling to turn away from the lived realities of her time, drawing closer to poverty in an effort to

understand it. Historic Houses Trust, Penguin Books, []. Ruth Park, Missus, Ringwood, Vic.: Text Publishing, []. I have died a few times, but only for short spells. The official record is 47 seconds I have the hospital printout showing Today it is housed in the Prado Museum in Madrid. It has come to be regarded as perhaps the first modernist work and was used by Picasso as inspiration What a splendid thing it is in and of itself, I mused. Quite pleasing to the eye and functional. It can make oxygen, provide shade, be lived in by birds and The Invisible Extinctions For three years I edited the environment pages of the Conversation website. I published article after article about extinction, bee-colony collapse, the last tortoise of its kind, the last rhinoceros of its kind. I thought I knew how badly things The beautiful monotone corridor emerged at around the same time each year, lingered for a few days then disappeared. The jacaranda trees remained prominent, but robbed of the ephemeral purple blanket spread across the

**Chapter 4 : The Harp in the South Trilogy by Ruth Park**

*The Harp in the South portrays the life of a Catholic working class Irish Australian family living in the Sydney Slum suburb of Surry Hills in the first half of the s. The Darcy family consists of Hughie, an unsuccessful man often drunk, his wife Margaret (Mumma), the strength of the family and their two daughters Roie and Dolour.*

A landmark theatre event. A portrait of Sydney as it once was. The world premieres of *The Harp in the South: Part One* and *The Harp in the South: This major new work* is one of the most ambitious productions STC has ever created. The two parts stand alone. It traces the lives of the Darcy family over the course of thirty years. Living at twelve-and-a-half Plymouth Street, Surry Hills, they grow up and grow old amidst brothels and sly grog, the pious and the violent, the opportunists and the desperate. Artistic Director Kip Williams brings together an star-studded ensemble of 18 actors, with design from the stellar team that fashioned *Chimerica* in *The Harp in the South: Part One* The Darcy family saga begins with a love story. In the shadow of the Second World War, their daughters Roie and Dolour set out on their own adventures in the crowded, boisterous streets of Sydney. Part Two The story continues amidst the changing world of Sydney in the s. Together, this community of workers, rebels and misfits rise up and fight back, with their voices and with their fists. At twelve-and-a-half Plymouth Street, four generations of the Darcy clan share their narrow terrace home. Beset by tragedy and loss, they struggle on, lucky to survive, ever hopeful in the face of adversity. Use of theatrical haze, smoke and herbal cigarettes. Parental guidance and discretion advised. Please get in touch with us if you have any queries. If you or someone you know needs information or support, these organisations are there to help:

**Chapter 5 : The Harp in the South: Part One - Sydney Theatre Company**

*Missus (Harp in the South Trilogy) [Ruth Park, Kate Hood] on blog.quintoapp.com \*FREE\* shipping on qualifying offers. Missus takes us behind the lives of Hughie and Mumma, out of the gritty realism of inner city slum life and into the past of the stations.*

Sep 13, Davida rated it it was amazing The first in the Harp in the South trilogy by an enigmatic Australian author. Felt like you were transported back in time. Oct 05, Debbie Robson rated it it was amazing A few months ago I began researching for a story I was writing set in Surry Hills in the s. I promptly bought a kindle copy with that title and began reading, not paying much attention to the chapter headings. Here are the opening lines: There were but a few months between their ages, Hugh being the elder. Despite this, I quickly realised what marvellous writing I was reading. This is not a romance. It is the real life, almost anti-romance of Hugh and Darcy and the fascinating, original characters that make up both their lives. First we meet the Darcy family. This all makes for a difficult childhood for Hugh. Mr John Kilker of Trafalgar keeps an eye on the two boys and we then meet the Kilker family. John, Rowena and their large brood of children, one of the boys, Owen, is killed in the war. Soon after influenza strikes the town and visitors are barred from entering. One of the strengths of this novel is the relationship between Hugh and Jer, who is completely dependant on Hugh for his survival. Here are the boys fighting: The water was shallow but Jer was mortally afraid of drowning. Hugh watched the boy flounder for a while, then hauled him out. Jer is a cripple and can only move around with difficulty but he manages to ingratiate himself with the people at the various stations that Hugh works at. He plays music and tells entertaining stories. He also lives his life vicariously through others. Here is Park delving deeper than surface storytelling: Strangely, these men seemed to understand what he was after. They did not accuse him of thieving. They were indulgent towards him. Jer did not care, but Hugh was humiliated. The sun sent out a roaring heat, drying up the puddles on the Domain, letting the flags lighten and blow out with a crack from their poles. The girl was as silly as a turkey. He stole a sideways glance at her. She looked bemused enough for anything. She prayed about it: Another strength of this book is the depiction of Rowena Kilker, especially her relationship with her daughter Margaret. Around the time I read this line I decided it was going to take a while until we got to Surry Hills. Hughie and Margaret were still unmarried. Later still, towards the end of the novel I realised that of course this was the stand alone novel, Missus, that Park wrote as a prequel to the Harp in the South in A technically brilliant prequel to her more famous Harp in the South. Wonderful lines, interesting characters and a long gone Australia that should never be forgotten.

Chapter 6 : The Harp in the South (Audiobook) by Ruth Park | [blog.quintoapp.com](http://blog.quintoapp.com)

*First appearing in , novelist Ruth Park's revered Australian trilogy - Missus, The Harp in the South and Poor Man's Orange - brought to life a carnival of characters. Full of humour, romance and spirited rebellion, it captured our city's best and worst features with a riveting, unflinching and endearing honesty.*

Characters[ edit ] Hughie Darcy: Married to Margaret Darcy. Hughie often becomes drunk after work and his best friend is Patrick Diamond, even though Patrick is Protestant and he is Catholic. Father of Rowena and Dolour. Hughie wants to get out of Surry Hills and back to the bush but he has a family to support so is trapped. She is a devout Catholic and although generally accepting, sometimes fights with Patrick Diamond their lodger over his religious beliefs. Married to Charlie Rothe, they have one child, Moira. In her youth, she was courted by Tommy Mendel, but after sleeping with her, he disappeared. On her way home, she is attacked and savagely beaten by a group of sailors and loses the baby. He is married to Rowena Darcy whom he met when her younger sister, Dolour took part in a radio quiz show, "Junior Information Please". Roie was feeling sick and he helped her outside for air. Charlie knew there was no racial prejudice with Roie but. Margaret did not accept him at first and Dolour was angry with him because he was stealing Roie from her. Dolour is the youngest in her family. A very bright girl, she aspires to get a good education and escape from Surry Hills. Patrick's day, he will get drunk and abuse verbally Mrs. Pat was unaware of this, as he had passed out because Hughie, also drunk, had hit him. Mother to disabled Johnny Sheily, she constantly abused him. When he was knocked down and killed she seemed relieved rather than upset. She marries a Swedish man named Gunnarson. A prequel, Missus , was published in

### Chapter 7 : The Harp in the South - Wikipedia

*The Harp in the South is the debut novel by New Zealand born Australian author Ruth Park. It portrays the life of a Catholic Irish Australian family living in the Sydney suburb of Surry Hills, which was at that time an inner city slum.*

At the end I realised that I had read the trilogy! A fascinating story following Hugh Darcy and Margaret Kilker from a country town to living in the slums of Surrey Hills. He used his prize money to go out to New South Wales with a cargo of sheep and horses. He applied for a grant on the well-watered tablelands and was assigned thirty convicts as slave labourers. The natives were trouble at first, believing the sheep to belong to everyone, and much more easily speared than kangaroos. The survivors did not connect the deaths to the white men; they believed the water had gone bad, as it sometimes did after a dry season. One old woman tried to warn the white people not to drink it, but they did not understand. She went away with the two or three others and that was the end of them. However in true Australian fashion the book instantly moves past this as if it never happened. Every time a new character is introduced Park goes into a long description of their entire backstory; this gives the book a very drawn out feel. While all this extra information helps paint a good picture as to what it was like to immigrate to Australia and start a family in a small town much of these characters hold little influence over the narrative path of the story and so it all seems very superfluous. In fact, many of the characters that play an important role in Missus are never to be seen again in the other two books even though there were some good opportunities to bring them back. To switch back to the subject of unsettling moments, there were a few points in the later two books that give voice to some nasty ideas or had me considering some questionable morals. One of those moments is the racism displayed by our two main characters Hughie and Mumma. These two characters are the heads of the family and the ones that we are presumably supposed to sympathize with despite their flaws. Spoiler alert and trigger warning: Reading these reviews many people seem to love the Darcy family but I found the characters fit into well-worn shells that you can find throughout other books. Yes, they have to push through difficult times and they always help each other out and they endeavour to be righteous despite the immoral activity of the slums but they still hold prejudices and succumb to their vices. I think the book begs the question: Why does Dolour have to give up her dreams of higher education because her eyes just so happen to give her trouble when she is towards the end of high school but Tommy Mendel, on the other hand, rapes his girlfriend, gets her pregnant and she eventually dies in childbirth complications and he is never the wiser? I am sorry if this review is confusing and disjointed but so are my thoughts about this series. Perhaps I would feel more attached to the story if I was Australian? All in all, I did not have a terribly unenjoyable time reading this book but I am not sad to leave it behind. If you want to read these books go ahead but they are not making my recommended list. My rating for each individual book are as follows: Missus - 1 star Harp in the South - 2.

### Chapter 8 : Buddy Read - The Harp in the South - M J Johnson

*The Co-op has Australia's largest range of textbooks, as well as fiction & non-fiction, tech items, gifts & more. Visit us today for great value & fast delivery!.*

### Chapter 9 : Ruth Park, Missus | Whispering Gums

*Missus was the last written in Ruth Park's Harp in the South trilogy, but is the first in terms of chronology. The first two novels, Harp in the South and Poor man's orange, were published in and respectively, while Missus was not published until*