

## ABSTRACTS

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*The Colonies in Museums: France Displays its Empire*

Exhibiting its imperial vocation - from colonial wares to martyrs' relics, from the weaponry of conquest to the 'primitive art' acquired overseas - formed an important adjunct to overseas expansion in France. In the late 1800s and early 1900s, natural history collections, musées coloniaux and displays of 'exotic' art proliferated. With decolonisation, however, the question of what to do with such arts, crafts, natural specimens and colonialist propaganda was necessarily raised. This paper examines the history of colonial collecting and exhibiting in France, and looks at how (and with what success) a post-colonial country, in such institutions as the Musée du Quai Branly, has tried to resolve the issue.

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*Medical Instruments, Medicines and the Convict Body as Objects of Empire During Transportation*

From 1788 onwards, all convict transports had a Surgeon among the complement of crew and a fairly well prepared hospital for those who might become sick or be injured during the voyage. This paper will examine the medical supplies and hospital kits that were standard on most transports. They are indeed the "objects" of empire, supplied by contractors to the Admiralty and for which the surgeon had to account at the end of his voyage. These "objects" included not only medical instruments and medicines but also the personal medical chest of each surgeon. Then, of course, there is yet another "object" of empire to be considered: the bodies of the infirm convicts who became part of the formal surgeon's report returned to London after the voyage. Some of these reports went into astonishing detail about the sick convict's body and there are examples of medical drawings made of particular patients as a means to explain their condition and diagnosis. Through archival, medical and museum research, it is possible to retrieve many of these medical "objects" with an explanation of their use. Such a discussion of artifacts and journals also leads into an evaluation of the evolution in medical praxis on board transports from 1788 to 1850. Each surgeon had his own medical foibles and used different medicines in an attempt to cure the various diseases and wounds that came into the hospital. Such an approach to medical praxis on transports did much to advance medicine at sea during the nineteenth century.

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*The Aesthetics of Curiosity: Alligator Purses, E.T. and Armadillo Baskets as Postcolonial Souvenirs in the Work of Luke Roberts*

In many cases the Wunderkammer of the 16th and 17th Centuries were made up of the souvenirs of imperialist discovery and conquest. The disparate collections, representing the natural world along with cultural artefacts, would encourage a scientific epistemology that would influence humanity for centuries to come. These evocative rooms and cabinets would similarly instigate artistic enquiry. Dutch still life painting of the 17th Century, natural history illustrations of the 18th Century and Surrealist sculptures of the 20th Century have often featured the marvellous imagery of curiosity cabinets. Within this context, this paper will investigate the convergence of curiosity and aesthetic in artistic practice with specific focus on the work of contemporary Australian artist, Luke Roberts. Through his persona, Pope Alice, Roberts has created a series of installations which appropriate the classificatory processes of the curiosity cabinet and reflect upon the nature of real and imaginary spaces of the post colonial world. Making links between contemporary Australian and neighbouring Pacific cultures, Roberts' work clearly recognizes the connection between the Wunderkammer and our modern day accumulation of souvenirs. His collection of everyday objects and unusual thrift store relics simultaneously act as edifice of memory and vehicle for cultural insight, whereby the viewer is encouraged to broaden their vision of the world and themselves. Through the case study of Roberts' work this paper will raise the question: How can artistic interpretations of curiosity cabinets critique Western ideas of knowledge, truth, 'Other' and the exotic within post colonial discourse?

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*Historical Knowledge and Colonial Selfhood: The Colonial Past in Late Nineteenth-Century New South Wales and Victoria*

This paper will examine the representation of the colonial past in late nineteenth century Victoria and New South Wales in order to think through how the production of histories of the coloniser self was bound up with the strategies and imperatives of colonial rule. Whilst Dipesh Chakrabarty has compellingly argued that historical knowledge – as a technology of modernity – is premised on the exclusion of the figure of the indigene as an atemporal relic of the past, the history of this expulsion has been less closely examined. Indeed, unlike anthropology's colonialist pasts (and present), the formative relationship between empire and history has remained largely uninterrogated. So too, the disappearance of the figure of the indigene from Australian histories in the late nineteenth century has been acknowledged by recent historians. However, the shifts in rhetorical parameters that enabled this sudden expulsion have been less closely scrutinized. To be sure, this late nineteenth century rhetorical expulsion was directed by the project of nationhood; this would seem to reinforce the centrality of the discipline of history to the constitution of the 'nation' as a coherent signifier. However, colonial writers were 'curious' about their past from very early on in the colonial project – the first histories of Victoria, for example, were written in the 1850s, less than twenty years after first 'settlement.' The 'nation' is not the only carrier of modernity. History is and was a national and a colonial project. This paper will consider how a changing relationship to the colonial past was bound up with a politics and poetics of racialisation, colonial rule, and the settler self.

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*Idoltrous Imagery: The Berndt Kalighat Album in the Context of Missionary Collecting Practices*

This paper looks at the collection in the late nineteenth century of an album of forty-five Kalighat paintings from Bengal. The majority of the paintings from the album are now in the Berndt Museum of Anthropology at the University of Western Australia, while a small number are in the National Gallery of Victoria and the Art Gallery of New South Wales. Recent research has established that Australia's earliest Baptist missionaries to India compiled the album during the 1890s. The English inscriptions on the paintings have been identified as having been written by Miss Lily Soundy, Tasmania's first Baptist missionary, who from 1896 to 1899 worked with South Australian missionaries at Pabna, Sirajganj and Faridpur in East Bengal. The paper explores the missionaries' attitudes towards the Kalighats – inexpensive bazaar paintings produced in Calcutta and popular with both Hindu pilgrims and Europeans. In doing so, it examines the Australian women's responses to Hinduism and shows how the missionaries used the paintings back home as representations of idolatrous heathen practices.

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*The Tale of Four Children of Joseph Tice Gellibrand*

The investigation of an oil painting by a trained conservator is a process that produces a sequence of layered narratives. At the first level there is the story that is told by the painting's physical composition: recoverable details of how, with what, and approximately when the object was made. At the next level are the stories that take us beyond the edges of the frame: the story of the life of the subject of the portrait, for example, and of the social, aesthetic and cultural circumstances of a painting's production. But these stories are in turn overlaid with the story of the investigation itself, the quest narrative in which discoveries are made through combination of historical research and technological inquiry. In the collection of the Tasmanian Museum and Art Gallery is an unsigned oil from the early colonial period, titled *Four Children of Joseph Tice Gellibrand*, which has recently been the subject of investigation by TMAG painting conservator Erica Burgess. Previous research has speculated that the author of the work is English painter Augustus Earle, whose extensive travels included a short period in Australia between 1825 and 1828. But can a combination of aesthetic, technical and historical research confirm Earle as the painter of *Four Children of Joseph Tice Gellibrand*? Is this one of the earliest oils created in Australian art history? Who were these four children, and why was the painting commissioned? And what can this painting's composition and setting tell us about objects of empire, and the desire of new settlers to recreate the traditions and conditions of their homeland in the colonies? This presentation – in which Burgess's research is shaped by novelist Danielle Wood – explores the various narratives that are produced when professional curiosity is

applied to an enigmatic artefact.

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*The Doubled Self of Empire: Affective Curiosity and Colonial Shame in George Orwell's Burmese Days*

In his astoundingly prescient essay, 'Shooting an Elephant', George Orwell writes of an 'enlightening' epiphany that he experienced during his time as an imperial police officer in Burma, a sudden moment when he 'first grasped the hollowness, the futility of the white man's domination in the East'. Some years later Orwell claimed that his novel, *Burmese Days*, contained the 'whole history' of his anti-imperialism: and yet, like his flawed anti-hero, Flory, with his 'hideous birthmark, stretching in a ragged crescent down his left cheek', this is a text marked by a deep ambivalence toward empire. From the colonial comedy that is enacted in the heterotopic white space of the Club to the mob scene near the end that draws upon the traditional mainstream of colonial writing, *Burmese Days* veers between a savage indictment of British colonial power and, at times, an uneasy participation in its ideologies. There are vivid representations of affective curiosity in relation to the Burmese people and their culture, but also depictions of physical repulsiveness or comic caricature used to describe his Burmese characters, as well instances of undisguised racial mockery. This paper explores the notion of 'affective curiosity' as a new interrogative term in postcolonial exegesis and argues that what destroys the intensity of Flory's affective engagement with Burma and the Burmese is a profound sense of class shame. People went to India, Orwell wrote in *The Road to Wigan Pier*, because, once there, 'it was so easy to play at being a gentleman', and Flory, was not, and could never be, a pukka sahib.

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*Illustrating Nature's Curiosities: Art and the Display of Natural History*

Art has played an integral role in the display of natural history collections. Many collectors commissioned artists to sketch either their cabinets of curiosities or individual items in their collections. These sketches could be in catalogues and brochures, as aides to the classification of natural history specimens or they could be traded with other collectors who used them to enhance their own collections and displays. In the 19th century these illustrations provided a means through which less wealthy collectors could satisfy their curiosity about the natural history of strange and exotic places. Plant and animal illustrations became collectables that were marketed throughout the British Empire by entrepreneurs like John Gould. This paper traces the development and changing styles of natural history illustrations. By focusing on the work of two women natural history illustrators -- Sarah Stone, who sketched items in the Leveran Museum and illustrated natural history plates for John White's *Journal of a Voyage to New South Wales*; and Elizabeth Gould, wife of 'bird man' John Gould and who illustrated fifty of the bird plates in Charles Darwin's *The Zoology of the Voyage of H.M.S. Beagle* -- the paper will examine the role of art in the formation of natural history collections. It looks at women's artistic styles and drawing methods, at how they gained access to their subject matter and at the distribution of their pictures. Their experiences will be used not only to reveal the inner workings of collecting networks within the British Empire but also to show why a large number of natural history illustrators were women.

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*Wonder: The Collection, The Cabinet, The Container and The Trace*

The objects of my examination are inherently wondrous – visceral and immediate, familiar and curious. This paper will investigate the Wunderkammer and cabinets of curiosity of the sixteenth to eighteenth centuries compared and contrasted with the work of the contemporary Australian artists Patrick Hall (1962-) and Fiona Hall (1953-). I am concerned particularly with the objects of the collection and those of the artists from which visual systems of meaning and knowledge are constructed. In my research 'wonder' is a central motif in relation to the cultural contextualisation of collections, the materiality and concepts of the artists and my work. Tasmanian artist Patrick Hall, whose complex narratives negotiate intricate visual and methodological systems, will allow me to expound upon notions of representations of curiosity. In the work of Fiona Hall objects of wonder meander across the boundary of the sublime and the mundane; unbearably beautiful, and seeped in the trace of the artist's touch. The seemingly all-

encompassing array of objects allotted into the collections was designed to reintegrate people into wonder. Of specific interest to my research between early traditions of collection and the contemporary artists is the inclusion of the everyday and utilitarian articles defined by enclosed space. In examining systems and processes of containment I am unearthing the critical narratives of my art-making process through research into traces of memory, methodologies of classification and the curiosity of the object in European traditions.

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*The Empire Assailed: Post Cards and Propaganda in the Boer War*

The Boer War (1899-1902), in which Britain defeated and occupied the two Dutch republics in South Africa (the Transvaal and the Orange Free State), was most un-popular in Continental Europe. British supremacy was envied, while the idea of extending the waging of war against Africans to conquer whites instead of blacks was regarded as reprehensible. Britain had no allies at this time, and while no European government was prepared to move directly against it, public opinion up and down the Continent was such that it constantly sought outlets to express support for the Boers. Perhaps first among these was the post card, which had only just acquired the capacity to bear photographic images. Around 1900, it was at the cutting edge of technology: because of the speed and frequency of mail deliveries, post cards functioned as the e-mail of the day. So the British used them to publicise their forces and their generals, essentially as patriotic affirmation. There are also some cartoons, depicting the Boers as getting their just desserts. But on the Continent, anti-British cartoons became the rule - with no holds barred. Queen Victoria became a figure of fun, and Edward VII was treated even more contemptuously. The cards proliferated; they must have run into thousands. Indeed it is likely that Boer War propaganda and the spread of post card printing fed off each other. It was a curious episode, ushering in the era of post card collecting - when every household had an album - that lasted until the rise of the Box Brownie camera in the 1920s.

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*'A Rationalisation of Desire': Erotics and Eugenics in A.O. Neville's Australia's Coloured Minority and Kim Scott's Benang.*

This paper addresses the topic "the erotics of Empire," applying it to the policies of Auber Octavius Neville, Chief Protector of Aborigines in Western Australia from 1915 to 1936 and Commissioner of Native Affairs in the State from 1936 to 1940. At the centre of Neville's administrative policies were the belief that the "full-blood" Aboriginal population was dying out and his concern that the number of "half-castes" or "mixed-race" people was on the increase. Neville's "solution" to the "half-caste problem" was an eugenics-inspired policy intended to control the breeding of "half-castes" so that they would procreate only with those of similar or lighter colouring, with the intention of breeding out their colour and thus ridding the state of the issue. Neville's work *Australia's Coloured Minority: its Place in the Community* (1947), illustrates his views and the policies of his administration. The erotic, sexual nature of Neville's eugenicist breeding project is subsumed in his work and in other texts of the time, occasionally surfacing in a sensationalist fashion. However, in his Miles Franklin Award-winning novel *Benang: From the Heart* (2000), Kim Scott brings the erotics of Neville's project to the fore through his combined use of fiction and archival material from Neville's administration. Scott's character of Ernest Solomon Scat, a fictional cousin of Neville's who is an enthusiastic participant in the eugenicist breeding experiment, explicitly (and disturbingly) performs the erotics and power of Neville's imperial project. This paper explores the ways in which Scott's work represents Neville and his policies through *Benang's* attention to the linked erotics and power present in this aspect of his administration.

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*Imperial Influences on FEAR OF CRIME in Tasmania*

An exploration of the role imperial Britain's agents played in amplifying or attenuating the phenomenon we now term, fear of crime, in Tasmanian history. Using the Social Amplification of Risk Framework (SARF), case studies of particularly heightened degree of anxiety events within the colony, associated with fear of crime, will be evaluated by modelling responses from actors and reactors involved in the events and identifying agents of amplification and attenuation. Evidence of Imperial Affect on this

phenomenon will be evidenced in the literature, law, media, broadsheets and proclamations. Known agents of amplification and attenuation of the fear of crime phenomenon tested in current research will be superimposed on the historical research. This it is proposed will test the degree to which actions and reactions to current events, where fear of crime is evidenced have vestiges of Imperial influence.

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*Outsider Curiosity, Indigenous Agency, and Cultural Imperialism: The Trade in Fijian Objects*

Private ethnographic collections and museums around the world abound in objects from Fiji. The Tasmanian Museum and Art Gallery's small but historically-important collection is just one example. Sometimes well-documented but more often poorly described and attributed, these detached signifiers of their culture sit on dusty shelves of museums in their thousands. Others are artistically mounted and skilfully lit in private homes and museum displays, presented as cultural treasure-trove for visitors' delectation. In the marketplace, their increase in value consistently outstrips that of the best blue-chip shares. Perhaps because of this market value, frequently the process by which these objects have entered collections is condemned as imperial expropriation and exploitation, even theft. However, from earliest contact Fijians, like many other people, actively participated in and maintained at least some control over the production and sale of their cultural objects. Despite the imbalance in power associated with this marketplace, they have both responded to and influenced demand, and did retain a level of agency. The extent to which they managed to quarantine certain objects and the activities associated with them, shows them to have both understood the value attached by others to their material productions, and been able to weigh this against their own needs and wishes. Once detached from Fijian control, however, these objects have almost universally suffered the "death of the author" and been reinterpreted in terms of the collectors' values and preconceptions. While expropriation of the objects may have, at least part of the time, been a mutual enterprise, the loss or transformation of meaning to which the objects have then been subjected has been quite beyond the makers' control, and a far more serious act of cultural imperialism and dispossession. How should we, or can we, address this?

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*Climate Change Tourism: Voyeurism in the Colonial Present*

In June 2006, the Sydney *Sun-Herald's* travel section published a story titled 'The hottest spots on the planet'. It listed ten destinations that the adventure hungry Sydney-sider could visit 'before the seas rise, glaciers melt and water supplies dry up.' It was, in short, suggesting climate change tourism: 'the global warming clock is ticking so see these places while you can'. On the list was the 'island paradise' of Tuvalu. While perusing their Sunday newspaper, Australian would-be tourists were invited to consider a novel tropical island experience. Along with Tuvalu's 'relaxed Pacific vibe' and 'big-smiling locals', they could view first hand an amazing spectacle: one of the world's smallest countries disappearing beneath the Pacific Ocean. The article promised the excitement of 'landing planes on a runway partially underwater' and 'locals becoming accustomed to undertaking business in knee-deep waters'. Using the article as a springboard, this paper explores climate change tourism and media coverage of rising sea levels as voyeurism in the colonial present. It examines how, as a way of organising imaginings of ecological disaster, such voyeurism can contribute to production and consumption of otherness between industrialised and non-industrialised worlds. Voyeuristic practices provide opportunities for reflection on how indifference, shame, fear and compassion among tourists and media-consumers can variously operate as barriers and opportunities to extending an ethic of care towards those most afflicted by ecological disaster.

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*The Practice of Everyday Curiosity: Aboriginal Land Councils – A Sideways Glance at the Peculiar Space of Australian Indigenous Dislocation*

Based upon a priori assumptions of what might be imagined as Imperial normativity, a kind of First World ideological centrality that would construct 'otherness' as a natural peripheral location of wonder through anomaly, this paper slips sideways beyond

'curiosity as response' (or indeed the methodological narrative of strangeness), to focus on 'curiousness' itself as a settled peculiarity of production and practice, with specific interrogation of Aboriginal Land Councils as contemporary spatial anomalies. The Imperial project inscribed and replicated the discovery of Australia as legitimate - spatially constituting itself in names, descriptions and boundaries, thus naturalising an 'imaginary chronology' as 'history' and centralising its own cultural presence. The act of naming was a methodology of curiosity, rendering the anomalous as an empirical 'known'. Space could then be symbolically transformed to place - a practiced history. The curious response disavowed 'pre-history', and the lived and historical realities of Indigenous experience and space were thus readily invisibilised, overwritten by discursive settlement and the 'blindness of awe'. This corpus of post-colonial reality, achieved with forms of empiricism, temporality and naming wonder, seems contemporaneously replicated in Local Aboriginal Land Councils (LALCs) as a continued curiousness, borne of the privilege of curiosity and practiced according to peculiar dislocating tendencies. LALCs are unique spatial settlements, inhabited by two distinct histories: one a history of domination and colonial administration; the other of repressed history, denial and resistance. They are representational and operational sites of spatial justice, established for the retrieval of repressed Indigenous history and experience. Yet they are produced by Imperial text, as a specific (legislative) set of conditions narrating how they will be practiced. This paper wonders how Indigenous people, as spatial practitioners within an apparently dedicated cultural site that is explicitly expropriative, seem bordered at many levels by a language and discourse of a dominating history that 'names to know'. And how much Aboriginal Land Councils seem inflected by Imperial methodologies of curiosity that practice strangeness everyday.

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*Textual Bodies, Corporeal Bodies: Fletcher Christian and Ned Kelly*

In her book *The Character of Truth* Naomi Jacobs writes, "There is a new cast of characters in fiction these days." She argues that the increasing use of historical figures as protagonists in contemporary novels dramatises the impossibility of neat distinctions between history and literature. This paper compares the literary representation of two historical figures who continue to play a leading role in the staging of the relationship between Britain and its colonies: Fletcher Christian and Ned Kelly. Both men have an ambiguous mythological status: they embody the tension between criminality and heroism which seems to be of particular importance in stories about British men on the imperial frontier. The enduring popularity of Christian and Kelly with writers of historical fiction hinges on their resistance to imperial authority. Our paper will offer Peter Corris's *The Journal of Fletcher Christian* and Peter Carey's *True History of the Kelly Gang* as case studies of the use of the imperial archive to reimagine historical lives. Both novels exploit textual economies of curiosity by framing their first-person narratives as historical documents transcribed for publication. More complexly, the framing of these narratives as a journal and a letter challenges readers to make sense of the relationship between the textual and corporeal bodies of their narrators.

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*Curiouser and Curiouser! The Case of the Thylacine in The Naturalist's Library*

In 1841 a particularly bizarre image of the thylacine or Tasmanian 'tiger' appeared in an authoritative natural history publication, *The Naturalist's Library*. The Edinburgh publishers of this lavishly illustrated series took advantage of a surge of colonial interest in novel animal species and the development of steam printing and steel engraving to produce this highly popular work that was widely available in Tasmanian collections and libraries. This paper will reveal how this visualisation of a thylacine, made from a collection of skins, bones and bungled taxidermy in London's Zoological Society Museum, references an array of despised animals from Europe and marked a turning point in the representation of the species. Despite the text by a well-known scientist and plate by a renowned artist, much of the information in the description serves only to objectify the animal, or to justify scientific scrutiny and the imperial collection of 'knowledge'. In essence, it is a political representation with the text, in particular, demonstrating power in the guise of what Linda Nochlin calls the "simple, artless reflection" of the scientific investigator. More importantly, this widely circulated imagetext had the capacity to radically influence attitudes toward the species and encouraged the succession of bounties that had begun only a few years before the engraving's first appearance. Copies of the illustration turn up in popular books and newspapers till 1925, usually with texts that reinforce the idea that the thylacine should be exterminated. Imperial representations had the power to affect animal lives, and the consequences of constructions such as this continue today.

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*'The People Were Eager to Bring us Objects for the Collection': Anthropologists Collecting at the Frontier*

The frontier in anthropological terms is one of romance; it is primarily a site of contact between the anthropologist and the 'savage': an imagined space and an imaginary being. There was excitement and a search for the authentic. An anthropologist writing home commented that 'There is an indescribable excitement to the anthropologist at the sight of his first real savage'. (Audrey Richards, 1932) Another remarked: 'A native native is a wonderful, a delightful and a charming person'. (Ian Hogbin, 1928) The reality of the frontier was rarely discussed in ethnographic literature of the period I wish to focus on, the first decades of the 20th century. The anthropologist WEH Stanner observed in 1968 that he 'had been taught to turn my back on the speculative reconstruction of the origins and development of primitive institutions, and to have an interest only in their living actuality [but] an interest in "living actuality" scarcely extended to the actual life-conditions of the aborigines'. The frontier was also a site of exchange, not only of knowledge and perceptions of the other; exchanges were complex and there is much we will not know about the exchange between the anthropologist and his/her informants. We have clues, to be sure. In this paper I discuss the way cultural material was acquired by the anthropologist in the field. It provides an insight into the way anthropology was at the frontier and the way in which it can be seen to have betrayed its humanitarian ideals in its scientific quest for knowledge.

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*The Homes of A.B. Triggs and J.R.B. Stewart and their Interior Designs Influenced by their Numismatic Interests*

A.B.Triggs (1868-1936) had a house at Yass called 'Linton', which contained a collection of coins, paintings, lace, manuscripts and books. The Greek, Roman and English coins were contained in an antique coin cabinet, and the collection and cabinet were given to the Nicholson Museum, University of Sydney in 1938, where they remain. A catalogue of the coins was written for Triggs by Spink, London, in 1924. The coin cabinet in the drawing room at 'Linton' featured in an article on the interior design of Triggs' house in 'The Home' magazine in the 1920s. The georgian decor of the room included a bust of Triggs' ancestor Inigo Jones, the British architect of the early 17th century, who designed the Banqueting House in Whitehall, London. Professor James R.B.Stewart (d.1962) lived at Mt Pleasant, Bathurst (now Abercrombie House). He was a scholar of numismatics and had a coin collection, and an extensive library of fine and rare books on coins, which were housed in his drawing room beside a Carrara marble fireplace and elsewhere in the house. They are now in Fisher Library, University of Sydney. Some of the books have the addresses and official stamps from the German POW camps where Stewart was held in the war. Indeed collecting Greek coins was an interest of other country families in the early 20th century, such as the Dangars. Country families desiring cultural interests in remote areas also undertook butterfly collecting. It is also the context of the formation of writers, such as Patrick White. The paper will discuss the history of house design and interior furnishing in NSW with the particular focus on the design requirements of collectors and scholars of coins for housing their collections and libraries.

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*'Stepping Bravely Ashore': Becoming a Pakeha Wahine in Early Colonial New Zealand*

Deciding to embark on an arduous and lengthy sea voyage to a hitherto for unseen destination on the other side of the world was the first of many steps involved in the complex process of undergoing the transition from Englishwoman to Pakeha wahine in early colonial New Zealand. This transformation is explored through the recovered narrative of one of the early settlers, Mary Ann Dexter Hodgkinson, who emigrated from Nottingham, England, to the settlement of Wakefield, New Zealand in 1842. Like many of the early colonists, Mary Ann was weighed down by cultural baggage that included mythical representations of Maori that did not always tally with the living reality that she found and experienced on the shores of Aotearoa/New Zealand. On both sides of the frontier, women and men took each other's measure. Through their interactions and relationships with the tangata whenua (the indigenous 'people of the land') and with the land that they came to adopt as their own, Englishwomen were redefined, and eventually came to define themselves, as Pakeha wahines. The term 'Pakeha wahine' translated from the Maori literally means 'white woman'. Its usage as a signifier carries connotations specific to early colonial experience in Aotearoa/New Zealand and

encapsulates something of the lively curiosity that underpinned the cross-cultural examinations and (re)naming of the other.

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*An Industrious and Regular Mode of Life: The Female Factory at Moreton Bay During the 1830s*

As well as the 2300 male recidivists sentenced to the penal settlement at Moreton Bay, 145 women also faced this punishment. Although the Brisbane site was established in 1825 after a short time at Redcliffe Point, few women were present until the 1830s but even then their numbers remained quite insignificant compared with the numerous convict men in residence. During 1830 a Female Factory was completed in Brisbane-Town but in the ensuing decade the women were removed to the Eagle Farm outpost to prevent ‘the intercourse of the inferior free persons and soldiers on this settlement with the female prisoners’. This paper will trace the efforts to separate the two sexes at the northern outpost and assess the success of government policy in managing the daily lives of the women before the settlement was closed in 1839.

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*A Lady's Point of View: Mrs Allan Macpherson's Experiences in Australia (1860)*

Writing in the ‘Preface’ of her travel narrative entitled *My Experiences in Australia* (1860), Mrs Allan Macpherson argues that her work will fill a gap: ‘While [other published works] contain a large amount of information relative to Australia interesting and valuable to the statesman, the man of science, the merchant, and the emigrant, still, perhaps, they give but little notion of every-day life in the colonies, as it would appear from a lady’s point of view.’ (v) In other words, she is aiming to satisfy a peculiarly female curiosity about the Australian colonies. And, like the most successful books in the wider genre of travel literature, she aims to provide pleasurable instruction for her lady readers, blending information about curious sights and amusement in her descriptions and tales of her travels. But how does this female point of view differ from the approach evident in the other types of work she lists? This paper will analyse both text and images in Macpherson’s book, which is illustrated with several lithographs taken from her sketches, along with the wider range of imagery included in her sketch book (now held in the Mitchell Library). In particular, it will investigate the characteristics of female curiosity suggested by her work.

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*The Case of Legrand*

Natural objects have always been amongst things collected as curios, whilst formalised collections in “cabinets of curiosities” were precursors to museums. Tom Griffiths convincingly argues that “the study of natural history and the culture of hunting were closely aligned in the nineteenth century, and both were part of the imperial impulse”. This paper explores aspects of the career of a nineteenth-century colonial naturalist the Hobart bookseller, William Legrand. I find the notion of imperial curiosity a useful framework for examining Legrand’s scientific enterprise; and suggest that his relatively obscure career provides a window through which to view imperial curiosity at work. Legrand’s career spans significant eras of transition politically, from colonial self-government to Federation; and, in the field of natural history, from the governance of gentlemen-naturalists to that of professional scientists. Legrand functioned as a hunter, collector and purveyor of cultural commodities: his shop held an eclectic range of print materials and artifacts, while his natural history pursuit focussed on Tasmanian land shells. Undoubtedly, this interest was genuine, rigorous, and as scholarly as possible, and Legrand aimed at increasing scientific knowledge. But he worked within a cultural industry, and also clearly recognised imperial inquisitiveness and acquisitiveness as phenomena offering commercial and social advantages to the colonial shell collector. Eventually he (with others) fell prey to reclassification many early differentiations of shell types being overruled or subsumed. Yet from within Australia’s cabinet of curiosities, Legrand and his shell treatise inspire fresh interest.

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*Textual Economies of Curiosity: Reading, Travels, and Travails*

While some travel writing plays with the idea of the innocent abroad, much colonial Australian travel writing instead represents the knowing traveller heading out to cross both the actual and metaphorical boundaries between the settled areas and unsettled areas, as the title of a characteristic example suggests: William Jessop's *Flindersland and Sturtland: or, The Inside and Outside of Australia* (London: Bentley, 1862). Such travel writing often represents colonial curiosities of one kind or another, deploying the well-established convention of the 'knowing narrator' who presents the insider's perspective on what is there to be seen, experienced or collected. Jessop's example was advertised with the promise of providing a 'detailed description of the South Eastern part of Australia, including station properties, social conditions, travel, aborigines, etc'. This paper will examine Jessop's text and some other colonial writings that map the margins of the colonial world, recording curious encounters with squatters and Aborigines.

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*Maria and the Baron*

This paper focuses on an exchange of letters between George Meredith (1775-1856), one of the first settlers in Tasmania, and his second wife, Mary Ann Meredith (1795-1843). The letters were written between 1825 and 1831, during increasing periods of separation when Mrs Meredith remained in greater Swan Port, overseeing her husband's developing property, minding her husband's local business affairs and caring for a large family of children, including step-children. George, a gentleman, increasingly preoccupied with his social status, maintained his convenient marriage from a distance, in Hobart. Mary Ann, a former maid in the first Mrs Meredith's household, robustly serviced George's needs as a man and as a colonist, but he deemed her unsuitable to join him in Hobart society. George's letters can be seen as a form of genteel pornography, satisfying his needs but failing to address the more practical needs of his wife. In the context of colonialism, these letters reveal fascinating insights into imperial pornography and gendered and class-driven ideas about the opportunities of living in Hobart.

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*Affective Contact*

This paper addresses ideas of imperial affect in the present, looking through the relationship of contact and curiosity. It moves between contexts of contemporary culture imbued with imperial notions of curiosity and how that is 'answered back' through multiple discourses of history, community and story telling. The paper discusses how history impacts upon the present, echoing, shadowing, back and forth, neither forgotten nor remembered. This discussion is not about expunging the imperial legacy. It is about observing and making use of that legacy, as a way of weaving a narrative of the everyday experience of contemporary culture. Through acknowledging the echoes of history in the contemporary experience of culture we are able to look back and forward at the same time, to remember, to re visit. Primarily, this paper draws upon one philosophical strand of the idea of community, espoused by Linnell Secomb. Secomb's work on the 'fractured and haunted community', the community as a place or process of 'negotiating difference,' will be addressed in the context of the imperial legacy of affect. Together with Secomb's work on community and incorporating some of the original writings of Joseph Banks, James Cook and Zacharay Hickee, from the *Endeavour* voyage, the contemporary writing of Kim Scott, and Dominick LaCapra's idea of the performative nature of the historical text: the paper addresses an experience of curiosity and affect in the imperial legacy. It discusses how this legacy impacts upon and shapes contemporary culture.

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*Collecting Cultures: Moravian Missionaries and the Australian Aborigines*

During the mid-nineteenth century there was an increase in evangelical missionary activity within colonial Victoria, including the

establishment of a number of missionary stations by the Moravian Church. The mid-nineteenth century also saw the establishment of many German ethnographical museums, with Moravian missionaries from the colonial Victoria contributing to the collections. This paper will follow the establishment of both the Moravian missions to Australia, as well as the establishment of a number of German ethnographical museums, in order to demonstrate the rationale behind the scientific collecting practices of men of the cloth. The Moravian Church itself had a long tradition of sending out missionaries to every corner of the globe with the first missionaries arriving in the Danish West Indies in the 1730s. By the time that the Moravians had arrived in Australia some 120 years later, the collecting practices of the Moravians were well entrenched, with the earliest German-language publication containing instructions on collections being penned by a Moravian scholar. In the 1870s, the newly established ethnographical museums in Germany relied on missionaries, including the Moravians, to provide them with material for their collections. Yet, the purpose of these collections differed depending on the rationale behind the individual establishment of the museums. Thus, the role of Aboriginal artefacts collected by Moravian missionaries and displayed in German museums differed depending on the institution. By drawing on examples of the collections and German-language materials of some Moravian missionaries in colonial Victoria this paper concludes that the collection process helped the missionaries define their role in colonial society.

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*White Robinson*

The story of George Augustus Robinson's work and his life as 'The Conciliator' in Van Diemen's Land has been well documented by Australian historians, as well as by Robinson himself. Writing almost daily for the ten years of his 'Friendly Mission', Robinson's journals are a testament to the curiosity, wonder and awe that seasoned the imperial imagination during those early days of settlement. This paper takes a fresh look at Robinson's much reviewed journals, which were composed between the years 1828-1839. In particular, it attempts to read Robinson in a manner that is attentive to the more creative and performative aspects of his writing. Robinson is thus treated not merely as a reporter of events, experiences, and encounters, but as a narrator of these episodes. Recognising the significance of this distinction is seen to be imperative for a more fruitful understanding of Robinson's journals, and the role they have played in Tasmanian (and Australian) history-making. Ultimately, this paper seeks to understand and determine the significance of Robinson's role as a story-teller of Australian history. By examining Robinson's narratives from a perspective that situates him and his curiosities within a wider frame of imperial consciousness, and which understands his story-telling to be demonstrative of an imperial imagination that encompassed the geographies of empire, and the wide-ranging discursive forces active in this colonial space, this paper is also an attempt to connect Australian history, and history-making, to a wider world.

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*Eggs, Emperors and Empire in Aspley Cherry-Garrard's Worst Journey in the World*

In the Natural History Museum in London, amongst a plethora of other curious objects retrieved from the far reaches of Empire, sit three emperor penguins' eggs, now nearly one hundred years old. The collection of these eggs forms the narrative centre of Aspley Cherry-Garrard's *The Worst Journey in the World* (1922). While this book chronicles the events of Robert Scott's second Antarctic expedition, Cherry-Garrard's title refers not to Scott's ill-fated polar journey but an earlier sledging trip to collect a scientific rather than a geographical prize: the emperor penguin's egg, thought to be the key to an evolutionary puzzle. This journey, as told by Cherry-Garrard, takes the shape of a quest, complete with unimaginable trials, terrible risks, a trophy, and (in contrast to Scott's voyage) a happy ending. Yet *The Worst Journey* concludes anticlimactically: when the explorer eventually brings the eggs back to the Museum, they are received with considerable nonchalance, and put aside. According to the *New York Review of Books*, *The Worst Journey* "is to travel writing what *War and Peace* is to the novel ... a masterpiece." It is also considered a classic Antarctic exploration tale, rivalling even Scott's famous last diary. Surprisingly, given recent interest in travel narratives, Cherry-Garrard's book has received relatively little attention from literary critics. This paper looks at the various narratives – imperial, scientific, personal and literary – that coalesce around three penguins' eggs in Cherry-Garrard's account of the world's worst journey.

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*The View of Utopia from Latrobe Terrace: The De Garis Family's Credit Crusade, 1919-1965*

With his publication of *Labour or Gold?* in 1919 the Victorian accountant Lucas George De Garis began the dissemination of his economic ideals in various forms, eventually forming a non-party political group known as 'The Credit Crusade' in Geelong. *The Credit Crusade*, the *Deathless Bomber* and later the *Quest* were periodicals sent to subscribers; they contained narratives, imprecations to action, and reminiscences mostly written by Lucas, his father Elisha and his sister Mary. A serious attempt to reform the capitalist system, the Credit Crusade lasted from the 1920s to the 1960s. Many would have seen it as aligned with the ideas of Major Douglas, a British economic reformer and creator of 'Douglas Credit'; and the single-tax ideal of the Henry George League, which operated in Melbourne from the 1890s. New ideas spread fast in the English-speaking world: Douglas Credit used the Imperial international system of networks and publishing houses to spread to Alberta, Canada; New Zealand and, haltingly, Australia in the early 1930s. Based on a blending of Old Testament texts and economic theory, the Credit Crusade saw debt as "the root cause" of the evils of the monetary system. Its aim was to eliminate debt through disallowing credit, and forcing payment of fairer wages to workers, so that all would share in a nation's wealth. The De Garises suggested a means of calculating workers' wages through valuing the time and effort expended and changing the monetary system to one based on 'Wice' currency; this was all to be achieved by 1975. The De Garis Credit Crusade's ideas were taken seriously by the Australian government – so much so that Lucas and Mary were called upon to testify to the Royal Commission into the Banking Industry in 1936. While the Credit Crusade might be seen as a mere curiosity in an Empire/ Commonwealth context which encouraged networking, experimentation and amateur utopians, this paper argues that the Credit Crusade's importance lies in its vision of what Australian society could become. That Lucas and his sister Mary became particularly ardent in their pursuit of this goal after the tragic suicides of two of their brothers in 1926 and 1927 adds a further dimension to this progressivist family's dedication to an exotic, unrealisable, yet sophisticated and, to some, highly convincing campaign.

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*The Cast of Wilderness*

Wilderness photography, a particularly but not exclusively Tasmanian genre, is an aesthetically conservative practice. It draws on traditional visual forms such as the sublime and the picturesque, those standard formulae for picturing the landscapes of past and present empires – Peter Timms has referred to Claude Lorraine's anachronistic Biblical and classical references, but locally the output of the Heidelberg School provides evidence enough of just one moment in the continuing outpouring of this popular empirical nostalgia. A wild landscape and its picturing requires an audience for the sublime and the picturesque to operate. Wilderness photographers go beyond the delights of plein air to provide the scene to this audience: in fact it is the symbolic and material performance of capturing the image that continually moderates the photograph itself. Extrapolating from the recent work of Nigel Stewart, Gabriella Giannachi and others, in this paper I will investigate the cast that wilderness throws over the idea of nature and, through that investigation, consider the performative element in photographing wilderness, the casting of camera and photographer in the play that continues to present nature and wilderness in the frames of empire, those of exploitation and activism.

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*The Magpie Lies: The Role of the Victorian Collector in Preserving Australia's Convict Past*

Wearing a 'magpie' was convict slang describing the parti-coloured mustard yellow and black punishment uniform. The parti-coloured uniform was the dress of those suffering special secondary punishment. Pieces of parti-coloured uniform are the most common surviving prisoner textiles from the period of transportation of British convicts to the Australian colonies. These textiles are in constant demand by museums around Australia that seek to exhibit our convict past but how representative of the convict experience are they? And if, as we suspect, they are not – why have they survived and the more mundane items of convict uniform disappeared? In this paper I plan to explore how Victorian attitudes to collecting objects associated with 'The Hated Stain' have had a major impact on the 20th century collecting of the moveable cultural heritage of 'convict Australia' and argue that it was these

attitudes that have directed and filtered collections of objects until only the bizarre remain. Where are the uniforms of the female convicts or the specialist clothing of convict artisans? We must develop our knowledge of the paths these objects have taken to our collections as museums from Greenough to Port Arthur, from Kojonup to Darwin hope to mount displays of this convict past but have been dramatically effected by Victorian collectors of curiosities. As we enter the 21st century, and questions about knowledge and ownership of Australian history are raised with increasing vigour, is it possible to create an immersive impression of the transportation system with the remaining material or have we been robbed by our self-censoring great grandparents?

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*Shrunken Maori Heads and Imperialist Discourse*

The ancient Maori custom of preserving the tattooed heads of ancestors and loved ones for religious purposes continues to exert interest and fascination today spurred on by the knowledge that in the early nineteenth century the practice gave rise to a lucrative and grisly commercial trade in heads, which saw large numbers leaving the shores of New Zealand for Europe and North America, where they ended up in museums. We see this interest and fascination at work in recent media reports about the repatriation of Maori heads from Aberdeen Museum where they were taken in the 1820s, but also in the very popular paintings of local Maori artist Shane Cotton whose images make a deliberate spectacle of these objects. This paper focuses on the portrayals of preserved as well as violently severed Maori heads in the literary works of late Victorian writers like Frederick Manning, Alfred Grace and William Satchell, and in paintings by the Victorian artist Louis John Steele, in each case analysing the extent to which these artists relied on the ideas of nineteenth century anthropologists like Edward Tregear, but also and the tropes associated with the colonial gothic, to help forge a national identity that was distinct from the one being projected by writers and artists in Australia around the time of Federation.

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*'Breaking of the Little Waves' – The Fate of Children when their Parents were Transported*

Much has been written in recent years about the individual lives of men and women transported to the Australian colonies from 1788 to 1868. We know that a few infants travelled with their mothers and that some family members committed crimes to follow their transported kinsfolk. Children abandoned by the process of transportation were concealed from the curious eyes of the time and most attracted little attention from those who could arrange for them to join their mothers on convict ships. 'Bastards' were unlikely to have fathers ready and willing to look after them. The lucky ones found refuge in institutions and the even luckier ones were the children of mothers who never gave up hope of being reunited. Distance separated families and took children from their mothers but this paper reveals how the bureaucracy which separated them later provided the mechanism for their re-reconnection. These stories, like the children themselves, have long been invisible. Their plight and the pain of separation experienced by convict mothers sparked my curiosity. Intensive archival research now makes it possible to construct a fascinating narrative of these lost children who, from a twenty-first century perspective vantage point, are curiosities of Empire.

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*Curiously Picturesque: John Glover's Corroboree Paintings in Van Diemen's Land*

Corroboree was a particular element of settler and Indigenous encounters that aroused imperial curiosity. This iconographic aspect of Indigenous culture was represented repeatedly in a range of texts and media from the earliest moments of imperial interaction. John Richardson Glover, who arrived in Van Diemen's Land at the age of sixty-four, was no exception. He included a corroboree in several of his works such as: *A Corroboree of Natives near Mills' Plains* (c.1832), *The Western Tier of Mountains* (1833), *Mount Wellington and Hobart Town from Kangaroo Point* (1833) and *Aborigines Dancing at Brighton, Tasmania* (c.1835). In this paper, I will explore Glover's paintings incorporating a corroboree in the context of the Picturesque tradition and the curiosity encoded within it. This consideration is framed by an analysis of a vignette described by Peregrine Langton Massingbird who travelled in 1832, with John Batman, to meet Glover. In this vignette Glover himself becomes a curiosity in the landscape of Van

Diemen's Land. Drawing on Judith Butler's concept of performativity, particularly the notion of theatricality and citationality, Glover's work can be understood as part of a wider discursive process in which curiosity about corroboree continues to the modern day, and remains significant for considerations of identity at the commencement of the twenty-first century apparent, for example, in the so-called 'history wars'. As Massingbird notes in his journal, Glover's imperial curiosity extended to the potential of the imagined future when he lamented "that he shall not be able to see [this country] 150 years hence when peopled and beautified as it then will be."

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*Textual Bodies, Corporeal Bodies: Fletcher Christian and Ned Kelly*

In her book *The Character of Truth* Naomi Jacobs writes, "There is a new cast of characters in fiction these days." She argues that the increasing use of historical figures as protagonists in contemporary novels dramatises the impossibility of neat distinctions between history and literature. This paper compares the literary representation of two historical figures who continue to play a leading role in the staging of the relationship between Britain and its colonies: Fletcher Christian and Ned Kelly. Both men have an ambiguous mythological status: they embody the tension between criminality and heroism which seems to be of particular importance in stories about British men on the imperial frontier. The enduring popularity of Christian and Kelly with writers of historical fiction hinges on their resistance to imperial authority. Our paper will offer Peter Corris's *The Journal of Fletcher Christian* and Peter Carey's *True History of the Kelly Gang* as case studies of the use of the imperial archive to reimagine historical lives. Both novels exploit textual economies of curiosity by framing their first-person narratives as historical documents transcribed for publication. More complexly, the framing of these narratives as a journal and a letter challenges readers to make sense of the relationship between the textual and corporeal bodies of their narrators.

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*Object of Curiosity: Speculations on a Body in Colonial Tasmania*

The scene of speculation is the New Norfolk Hospital for the Insane. Its object resides in the body of woman, both part and not part of her, obscured and open to interpretation. The year is 1879. One group of speculators is made up of medical men. Although on the edge of Empire they belong to a professional network that encompasses the earth; that has secured for itself a transdisciplinary discursive dominance. The female anatomy is exposed to their analytically desiring gaze. They speculate with their eyes, with their hands and with their instruments. They speculate in Latin amongst themselves. Another group of speculators is made up of women. They draw their authority from pre-industrial, pre-imperial society and watch for seasonal changes and potential dangers to the fabric of their enclosed community. Their judgements are entirely different. The object of curiosity is housed in the woman and the woman is judged for what speculators imagine lies within. The judgment of the men relies on elaborate spatial and temporal structures, liturgical language, pageantry and rules of evidence to prove a case with objectivity. The judgment of the women draws on contributory circumstances, extraneous issues, and complex community relationships. The woman who both is and houses the object of curiosity is at times convinced by the speculations of the doctors; at others is the women's speculations she believes. But she will not allow either to control a narrative that should be hers.

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*The Imperial Chamber Pot*

Between 1735 and 1865, Garrison Pottery in the port city of Sunderland, United Kingdom, excelled in the production of highly affordable pink lustreware decorative arts including mugs, bowls, chamber pots, wall plaques, figures, and watchstands. This paper examines one of the firm's commercially successful objects in the context of English imperialism both at home and abroad: an 1840s chamber pot designed to be given as a wedding present. The object is notable for its representation of a human figure in servant's uniform at the bottom of the pot onto whom its lower-middle-class owner's waste matter would be discharged. As I will demonstrate, the figure is a nonspecific racial Other who incorporates the physical features from diverse populations subject to

British territorial and cultural imperialism, especially the West Indies, Ireland, and Cornwall. I will argue that the chamber pot represents a specific type of fetishism that follows the Slavery Abolition Act of 1833 and the People's Charter of 1838 (whose leaders include many of England's own domestic imperial subjects incorporated under the banner of a united Britain). The representation of an amalgamated racial Other at the bottom of the pot serves as a memorializing repudiation of the emerging sense of similarity (although not, perhaps, equality) that both effected the abolition of slavery and spurred Chartist unrest.

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*'Twin Halves of a Cultural Whole': The Modern and the 'Primitive' in the Collecting and Creativity of Percy Grainger*

The Australian-born composer, pianist, folklorist, linguist, and educator Percy Aldridge Grainger (1882–1961) created a large and diverse collection which included material made by, or depicting, indigenous peoples of the Pacific, Australasia, South Africa, Indonesia, Hawaii and North America. He incorporated this material into his autobiographical museum built at the University of Melbourne in the 1930s, one of the principal aims of which was to position Grainger as an avant-garde, modernist composer, representing uniquely Australian values but of international significance. He also used elements of the musics of some of these cultures in his own compositions. I examine Grainger's interest in indigenous material and musical cultures in the light of contemporary western attitudes to 'primitive' peoples during the time of high colonialism in which so many of Grainger's views were formed. In the early twentieth century, European avant-garde visual artists were being influenced by, or were appropriating, non-western imagery. Many acquired masks, sculptures and other artefacts originally from Africa, Asia and the Americas. Rapid social changes and disenchantment following the First World War further fuelled artists and connoisseurs' enthusiasm for 'the primitive', often triggered by displays at ethnological museums. This appropriation undermined established art-historical categories and ethnographers' privileged role in displaying and interpreting such works. It did not, however, break down the western conceptual dichotomy: nature/culture, myth/history, primitive/civilized. On the contrary, such artistic appropriation was yet another aspect of colonialism.

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*'Wonderful and Enraptured Land Containing all of Asia's Secrets': British and German Travel to Tibet and the Himalayas*

This paper will examine the increasing popularity of Tibet and the Himalayas in British and German travel literature during the first half of the twentieth century. Imperial curiosity, in this period, acquired a somewhat ambivalent status with reference to this region, as more and more commentators feared that the pristine environment and unique culture of Inner Asia would vanish in the near future due to the negative impact of too much European involvement. The theme of 'loss' featured frequently, not least in book titles such as *The Lost Horizon* or *The Lost World of Everest*. Stories of secret valleys, monasteries or underground cities serve to highlight this just as much as the increased frequency of yeti sightings from the 1930s onwards. The growing importance of the theme of 'loss' is tied up inextricably to changes in imperial curiosity. The focus of curiosity shifted significantly, during the 1920s and 1930s, away from scientific fact-gathering and amazement at the discovery of new species and new geological or anthropological knowledge towards interest in esotericism and supposed ancient wisdom. At the same time, many travellers worried about where earlier scientific curiosity would lead as they became disillusioned with the darker aspects of European modernity and sought escape in mysticist ideas. Drawing on novels, films, diaries and published travel accounts this paper will contextualise different types of imperial curiosity in their metropolitan context and examine how this curiosity contributed to the formation of national, regional, religious, scientific and gendered identities.

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*Narrating Marginality – The Women Within Oriental Discourse*

History and Oriental studies have systematically marginalized the role of women in history; their inclusion amongst the tales of conquest, exploration, and policy, act only to soften the appearance of the greater imperial mission. Therefore, Orientalism is not a comprehensive discourse. Women too must be examined as imperialist and cultural producers. This paper addresses the role the

bourgeois Victorian women played in shaping discourse on the Middle East. Traveling within the Middle East presented new opportunities for women not formerly possible in the highly rigid Victorian society- some professional, as writers and artists, and others as amateur. Hundred of books, travel memoirs, and diaries were published. Although these women were typically imagined as mere shadows of their husband's mission civilatrice, their writing and representation of the Other shows diverse and divergent views. This is not to deny their larger entanglement of the dominant, masculinist imperial culture's motivations and desires, which also imprinted on Victorian women. Yet once removed from their native society, gender inequalities at home surfaced. Their writing on the Other reproduces these internal anxieties, while at other times reasserts the imperialist notions of superiority in race, class, and nation, and finally also contains very personal and independent interests and dispositions. Hence Victorian women, shaped by various discourses, occupied a complex, ambiguous and ambivalent position in the Middle East, whose interest and curiosity cannot be summed up monolithically. An examination of these interests and representations is given to provide a deeper understanding of Orientalism.

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*John William Lindt's Curious Engagement with New Guinea*

This paper aims to assess the multiple discourses that John William Lindt's photographic interest in New Guinea encompassed, connecting the picturesque, commercial and anthropological interests evident in his images. Lindt travelled to New Guinea in 1885 with Sir Peter Scratchley to photograph the indigenous inhabitants of New Guinea when New Guinea's status as a British Protectorate was finally established. Lindt's resulting photographs circulated in a number of forms, including photograph albums, large exhibition prints and postcards as well as in the book *Picturesque New Guinea* (1887). Lindt was a supreme promoter and it is likely that he had promotional interests in mind, encouraging acceptance and interest in New Guinea as a commercial enterprise and as a site of scholarly and anthropological study. This paper will explore the discourses that Lindt's photographs and writings intersected with, examining notions of indigenous subjectivity. This will also be put in the context of Lindt's papers for the Australasian Branch of the Royal Geographical Society (Victoria) which promoted New Guinea as a site for investment and agricultural development. Lindt's images will be assessed in the light of his extensive written statements but will be placed alongside potential signs of indigenous subjectivity.

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*Thinking 'Imperial Curiosity' through Tasmanian Ancestral Remains*

Analysing the case of Tasmanian Aborigines' attempts for repatriation of human remains, the paper examines the recent tendencies in the imagination and management of bodies, remains, and international justice. The return of ancestral human remains currently in the possession of British museums to indigenous communities, has been identified by divergent political interests as potentially healing or restorative. Interest groups deploy a backwards-reaching rhetoric (of law, myth, property, right and anteriority) to conduct political actions bearing on the present. In imagining the restoration of their community through the reconstitution of a shattered body, these groups seem to offer a particularly cohesive model for belonging as well as a collective history. The Tasmanian Aborigines appeal to the tools, languages, codes and practices of professional expertise as they attempt to secure some value (evidentiary or consolatory) from bodily remains. Moreover, although the uses to which they would turn human remains are highly specific, local and indigenous processes of claiming appear to readily express itself in a language of 'universal', 'international', and 'human' rights. Based on ethnographic work, this account seeks to chart the position Tasmanian Aborigines are said to inhabit within the international restorative justice movement. The analysis seeks to capture a discursively complex set of practices in which the Aboriginal body is claimed and denoted in various ways as the sign of ancestral Aboriginal rights, and the tool for addressing 'imperial curiosity' ethics and technologies.

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*Pride of Place or the Edge at the Centre: Canada and the Great Exhibition of 1851*

Interested in questions of imperial culture, colonial dependence and the material representations of colonial identity, this paper examines the contributions from the colonies of British North America to the Crystal Palace Exhibition of 1851. Given the largely mercantilist economies of the colonies of Canada and the deferential temperament that necessarily defined colonial existence, the installation of the Canadian display in the Hall of the Colonies at the exhibition operated as type of highly staged performance of fealty, commerce and culture. Celebrating natural resources and yeoman industry while at the same time capitulating to certain metropolitan fantasies about the Canadian wilderness – the trackless forests, rushing rivers and majestic fauna of lore – the Canadian exhibit in London – carefully culled through a series of highly publicized provincial competitions – managed to combine the tangible representations of colonial economic practice – barrels of winter wheat, salted fish, canned fruit – and an assortment of animal trophies, tree trunks and mineral specimens so characteristic of mid-nineteenth romantic notions of nature. In addition, however, the Canadian authorities also saw fit to include items that spoke to colonial accomplishments in the utilitarian and decorative arts. Rococo-revival parlor furniture in black walnut, a pianoforte and several examples of agricultural technology combined to make a display that, while immensely popular with the public and the press, presented rather dissonant images of colonial Canada, namely a land of rough subsistence and a place of rising, if modest sophistication.

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*Nice Nudes: Female Icons of Nation and Empire c. 1900*

The federation of the Australian colonies produced a flurry of images representing the new nation and the old empire in female form. These appeared as decorative items on invitations and programs of federal events and as political comment in newspapers and journals. I will consider a range of these, concentrating on images in which both Australia and Britain are represented, and querying their content and antecedents, with the ultimate aim of saying something useful about conceptions of the imperial relationship at this period. But there are lots of distractions along the way.

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*Empire Fantasies and Parochialism in Contemporary Roman Soccer.*

Rome's soccer team AS Roma was created in 1927 by a high official within the Fascist Party. Soccer was at the time an increasingly popular sport in Italy and attracted the attention of Fascist propaganda. The new team was soon to become part of a broader attempt to foster the myth of the Fascist Empire through a rhetorical elaboration of the myth of the ancient Roman Empire. Outside the realm of soccer, the myth of the Roman Empire is almost entirely absent from the life and identity of the contemporary Roman. However, in soccer, this myth is still very powerful and involves the passion of at least one million people in Rome. While fostered first as a nationalistic device, at the time of Fascism, and then as a marketing tool, in the contemporary age of global capitalism, this myth paradoxically remains the main rhetorical tool of Roman parochialism. Through the presentation and analysis of video, cartoons and photographs, I will consider the new elaboration of the myth of the Roman Empire in contemporary soccer, as well as the appropriation of such fantasies and rhetoric by multinational companies for marketing purposes. Particular attention will be devoted to the body of AS Roma's captain, Francesco Totti, who is portrayed in the stadium and in advertisements as a new gladiator of a second, mythically reinvented Roman Empire.

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*Collecting Miniatures in a Monumental Manner*

The silhouette of Tobu World Square, Nikko Mountains, Japan, presents an imaginary city with a false skyline. St Peter's Basilica is nestled against the Eiffel Tower. Big Ben stands next to the Parthenon. The Statue of Liberty stands alongside the Colosseum. At the Tobu World Square theme park the symbolic monuments from around the world have been meticulously miniaturised and reproduced at a scale of 25:1. These models are then exhibited alongside one another in a format that takes on the characteristics of an outdoor ethnographic museum. By displaying the anthology of iconic objects together, Tobu World Square exhibits the world as a diorama and provides a grand tour in miniature for the tourist. In doing so the theme park collapses spatial

and temporal boundaries by presenting an imaginary city that suspends temporality and flattens geography, but is simultaneously a fiction that has been extracted from the real world. This paper analyses Tobu World Square in terms of curiosity and collection, basing this discussion in cultural imperialism. I argue that the Japanese representation of European countries and their monuments is a reversal of the Japanese gardens, arts and villages that were featured in nineteenth and twentieth-century European World Fairs and Expositions. Rather than being on display, Tobu World Square disembeds the world and relocates it, albeit miniaturised, in a manner that returns the gaze. This process of displacement and condensation of symbolic sites will also be theorised in terms of its effects on memory and forgetting, and the role that these monuments exert in the formation of cultural and national identity.

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*Cabinet 96*

Cabinet 96, almost at the end of the Enlightenment Gallery in the British Museum contains the shield held up by an Eora man in an attempt to stop Cook landing at Botany Bay. Unlike so many of the objects in their cabinets in the British Museum, this story is written on a card - this shield is properly narrativised if you will. This paper will look at the ways in which the mapped transition from 'curiosity' to 'science' is no simple teleological tale and that the caged artefact is perhaps better understood through a thinking of affective re-enactment. Perhaps this is particularly so when the artefact and its multiple representations rest uneasily within 'the stolen', 'the preserved' and 'the resistant'. Where is the force of 'curiosity' now?

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*Recessional*

In June 1897 all Britain's vigour and self-esteem, all its history, fused into an explosive emotional force. The nation was carried away not only by their enthusiasm for their queen, but also for the New Imperialism, the expansionist, sensational concept of British destiny which perfectly fitted the spirit of the 1890s. It was all dazzle and show – heightened response, a quickening, with a splash of the bizarre and over stimulation, and a great sense of history being made. There were, of course, voices raised in protest at the jubilee revels. They, were drowned out in the celebrations. Among these were radicals who outright rejected the diamond jubilee and all it stood for. There were also some who tried to negotiate the meanings of the event in order to advance their cause. For all these groups, however, there were limits to how much they could affect the juggernaut of the Diamond Jubilee. Radicals were, of course, troubled by the rising popularity of Victoria and the spectacle of the Diamond Jubilee. But, surprisingly, the best known critique of the event was penned by someone who many thought to be the arch-imperialist writer of the age, Rudyard Kipling. At Queen Victoria's Diamond Jubilee in June 1897, the British Empire seemed destined to last forever, but I wish to take a fresh look at how Rudyard Kipling's commemorative poem of the event - 'Recessional' - was able to point out the cracks in the imperial facade far more effectively than the voice of any radical at the time.

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*Imagining Empire in the Journal of Annie Baxter 1834-1838*

When Annie Baxter leaves England, aboard the convict ship Augusta Jessie she is unsure of her destination. She travels with her husband of seven months, Andrew Baxter, a lieutenant in the 50th regiment, who is in charge of the guard bringing just over two hundred male convicts (men and boys) to the Australian colonies. Her journal records that she is bound for NSW but this is not the case; Annie arrives in Hobart in January 1835. A week later she travels to Launceston where she is to spend almost four years before she sails out of the Tamar for Sydney with her husband and his regiment. When she leaves England she imagines she will be away for five or six years. Her husband is beginning a tour of duty which will be several years in length and may include several countries. Annie's time in Launceston is characterised by uncertainty as she variously speculates that she may go to India, the Cape Colonies or Sydney. Through a close reading of Annie's journal this paper will investigate how she imagined the vast British Empire; her connection to the empire of her imagination; and how this mediated her subjectivity in Launceston between 1834-38. Theoretically the paper is underpinned by recent work in postcolonial studies which emphasises the gendered nature of

colonial experience, the localised specificity of colonial lives and conceives of the British Empire as a network of interrelated entities.

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*Victorian Biology on the Qing Frontier: Robert Swinhoe's Formosa Writings, 1858-1866*

In the late 1850s, Robert Swinhoe (1836-1877) began publishing a series of substantial ethnographic and natural history articles in learned society periodicals, such as the *Journal and the Proceedings of the Royal Geographical Society*, on the topic of Formosa (Taiwan), a virtual terra incognita to Euro-Americans since the expulsion of the Dutch in 1661. From 1861 through 1866, Swinhoe became the first British Consul posted to the island, using this opportunity to further his knowledge of its fauna. He is remembered most often today as Taiwan's foremost ornithologist, but during his lifetime he published more than one hundred scientific articles on a broad range of natural history topics. Swinhoe collected specimens and data for Charles Darwin, both before and after 1859, and corresponded with numerous other early biologists. I hope to add to work of recent scholars, such as Nicholas Thomas (1994) and Nicholas Clifford (2001), who have acknowledged the insights of colonial discourse analysis but have warned of its reductive tendencies. Rather than seeking to refute the arguments of earlier postcolonial critics, this scholarship has sought to contextualize its broad claims. By examining the unique context of a treaty port imperialist working on the southernmost fringe of Qing China, I aim to ground discourse analysis in a specific historical moment. While my analysis shares the notion that the rise of modern biology was conterminous with Britain's imperial expansion, I intend to interrogate the compelling power of human curiosity as a motivating force.

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*Oceanic Curiosity: Pacific Explorations of the European World*

This paper will discuss Oceanians who traveled aboard British and French ships during the late eighteenth century. Oceanic travelers were understood to be part curio, part informant. Joseph Banks congratulated himself on having obtained both respected authority and exotic specimen in the form of Tupaia, who helped the Endeavour crew plot its course and negotiate local language throughout the Pacific: 'He is certainly a most proper man, well born, cheif Tahowa or preist of this Island, consequently skilld in the mysteries of their religion; [...] I do not know why I may not keep him as a curiosity, as well as some of my neighbours do lions and tygers at a larger expence than he will probably ever put me to'. Mai, on the other hand, who was taken back to London by Tobias Furneaux in 1774, was regarded by James Cook as a poor specimen: 'not a proper sample of the inhabitants of these happy islands, not having any advantage of birth, or acquired rank; not being eminent in shape, figure or complexion.' Bougainville also represented his trophy Tahitian, Ahutoru, as a second-class specimen, though a first-class informant: 'The Taiti man who embarked with us, is of this second race, though his father is chief of a district: but he possesses in understanding what he wants in beauty'. The paper will explore the slipperiness of the term curiosity as it is deployed in relation to Oceanic travelers. Were these figures construed purely as trophies— as curiosities— or as fellow explorers— as equally curious?

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*Colonial Moment: Matisse, Tanner and Rix Nicholas in Morocco, 1912*

In my paper I will explore the conjunction of three people who, although all artists, differed in gender, race and nationality, at a moment in time when France had just conquered Morocco. Matisse is positioned as male and a citizen of the Empire, while Tanner and Rix Nicholas come from the edges—America and Australia respectively—and also carry markers of inferiority, either of race or gender. Using Edward Said's model of Orientalism, I explore the ways in which these subjects colluded with or resisted a 'colonial aesthetic' as Westerners in the paradigm that defines Orientals as inferior. I question the validity of using this model as the only possible reading of the artists' visual representations made in Morocco and argue that their works are neither a reflection of colonialist superiority nor did they ipso facto contribute anything to the Imperial project. To do this I interrogate the work produced in Morocco by these artists and the texts written by (or in interview with) them, with particular attention to the latter

from a feminist viewpoint. As well, I offer an example of non-Western agency through an account of Rix Nicholas' and Matisse's 'difficulties' with models. My aim throughout has been to focus on the local in order to shed light on the nuances that can occur, particularly with regard to Modernism, in the hope that this kind of analysis will demonstrate that Orientalism is neither monolithic nor infinite and that there have been, and will be, ways to resist.

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*Robbing Robins and Profiteering Dicks: The Traditional British Tale in Colonial Contexts*

The politicised revival of indigenous folklores by writers seeking to resist cultural imperialism in British colonies has already been the subject of extensive critical discussion. Relatively little work, by contrast, has been done on the complex and unstable role played by traditional British narratives in colonial and post-colonial contexts. In this paper, therefore, I propose to explore the processes by which traditional British narrative cycles, such as the tales of Robin Hood, Jack and the Beanstalk and Dick Whittington, arrived in British colonies, and the transformations and translations they underwent once there. In the course of this exploration I will be considering the association of such tales with discourses of nationalism and the role they played as communicators of pro-imperialist 'virtues' (overcoming the other, muscular exploration, profiting from distant localities, etc.). I will, however, also be arguing that the ambivalent national/cultural locations of such fictions, and the ambiguity of their ideological agendas, make them ideal candidates for subversive reutilisation by anti-colonial writers. In this latter respect, I will be paying particular attention to two novels by the Trinidadian writer Samuel Selvon: *Turn Again Tiger* (1958) and *The Housing Lark* (1965).

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*Prettiest of his Toys? Tipu's Tiger and the Game of Empire*

Focusing on Tipu's Tiger — a famous imperial curiosity — this paper will consider the roles of animal symbols in imperial contexts, the nature and functions of big game hunting in India, and the impact of iconic status on the animals themselves.

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*'To See is to Know': The Role of Wonder in Native Displays at Imperial Exhibitions*

The rise in imperial exhibitions in the nineteenth century, known variously as Great Exhibitions in Britain, Expositions Universelles in France, and World's Fairs in America, was increasingly associated with the display of indigenous peoples from various parts of the colonised world. Often justified as educational and displayed utilising discourses from the new discipline of anthropology, the displays also had an entertainment function involving singing and dancing, tableaux-vivants and mock battles. The immersive experience of the 'native village' that was first seen at the Paris Exposition of 1889 in its 'The History of Human Habitation' exhibit was more than educational; it gave citizens of Paris, Chicago or London the sense that they were actually experiencing exotic cultures from abroad. This paper will explore the role of wonder for audiences of these displays, especially the ways in which it complicates the notion of a single imperial gaze. It will also explore how indigenous people themselves responded to life and performance in metropolitan centres, asking how 'wonderful' their experiences were.

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*Missionary Curiosities: Lutheran Missionaries as Ethnographic Collectors in Central Australia*

German Lutheran missionaries compiled an astonishingly large collection of ethnographic objects in central Australia during the early 20th century. They called these artefacts "curios". Philip Jones (1996, 2000) has discussed how some of these artefacts came to the Museum of South Australia in Adelaide, but we have to date no critical discussion of the historical processes surrounding

the acquisition at the mission, the transactions between the mission and museums or the exchanges between museums after the initial acquisitions from missionaries. Such historical contextualisation of the ethnographic “collection” process raises the question whether we should see the compilation of ethnographic collections as part of the “mercantile evangelism” as Rowse (1998) has coined the transactions at central Australian missions. Alternatively, we could ask to what extent they constituted part of indigenous exchange systems and strategically incorporated in this way missionaries in local networks of exchange and reciprocity which strengthened the positions of particular individuals in local indigenous societies as Gardner (2000) has observed for mission collections in the Pacific. My paper will discuss how a historical study of the ethnographic curiosity of Lutheran missionaries and the social relationships implicated in this process will allow us to understand ethnographic collections more fully as “entangled objects” as Nicholas Thomas (1989, 1991) has suggested for colonial collecting of artefacts in the Pacific.

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*Birds of Paradise Case – A Study of a Cabinet of Curiosity*

The birds of paradise case from the National Museum of Australia’s collection is a delightful example of a cabinet of curiosity. The case was created in 1903 and contains beautifully presented examples of Papua New Guinea birds of paradise. This object can reveal collecting practices between Australian and Papua New Guinean citizens in the late 1800s. Furthermore, the origins of the case and its original owner provide a snapshot of Australian life at the turn of the 19th century. The case is an isolated example in the Museum’s collection for it is in contrast to the other biological specimens. This paper will discuss this object in detail and place it in the context of the rest of the Museum’s collection.

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*‘Sketching the Khoikhoi’: George French Angas and his Depiction of Genadendal Khoikhoi Characters at the Cape of Good Hope, 1847*

Sketching, painting, displaying and caricaturing the Khoikhoi peoples of South Africa have been the pre-occupation of many European artists, explorers, travellers and colonial artists for centuries. For these individuals getting to “know” the Khoikhoi people had become an attraction, if not an obsession. George French Angas, a young man with an international reputation for studying and painting indigenous communities in Australia and New Zealand, was one such individual. Angas arrived at the Cape in 1847 to gather information for a book he published in 1849. Entitled *The Kaffirs Illustrated* (J Hogarth, 1849), the book depicts a collection of sketches (people, animals and landscapes) including brief descriptions of the indigenous people of South Africa notably the Khoikhoi and the Zulu people. My focus is not on his depiction of Zulu culture, lifestyle and people, but are on the four indigenous Genadendal and Moravian Christian Khoikhoi characters, he sketched, namely Karel Julius, Christian Matthei, Lebrecht Ari and an “old Hottentot” woman. Aspects to be explored in the paper include representation of these Khoikhoi individuals and their indigenous/colonial identities in colonial South Africa. The paper also seeks to explore the following namely, what attracted Angas towards these particular four individuals? Were these characters indeed real or were they a figment of historical imagination and imagery? Were his sketches a realistic or romantic artistic impression of 19th century Khoikhoi society? As it turned out, these characters were in fact real which allowed me trace their biographies from missionary sources.

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*The Tale of Four Children of Joseph Tice Gellibrand*

The investigation of an oil painting by a trained conservator is a process that produces a sequence of layered narratives. At the first level there is the story that is told by the painting’s physical composition: recoverable details of how, with what, and approximately when the object was made. At the next level are the stories that take us beyond the edges of the frame: the story of the life of the subject of the portrait, for example, and of the social, aesthetic and cultural circumstances of a painting’s production. But these stories are in turn overlaid with the story of the investigation itself, the quest narrative in which discoveries are made through combination of historical research and technological inquiry. In the collection of the Tasmanian Museum and Art Gallery

is an unsigned oil from the early colonial period, titled *Four Children of Joseph Tice Gellibrand*, which has recently been the subject of investigation by TMAG painting conservator Erica Burgess. Previous research has speculated that the author of the work is English painter Augustus Earle, whose extensive travels included a short period in Australia between 1825 and 1828. But can a combination of aesthetic, technical and historical research confirm Earle as the painter of *Four Children of Joseph Tice Gellibrand*? Is this one of the earliest oils created in Australian art history? Who were these four children, and why was the painting commissioned? And what can this painting's composition and setting tell us about objects of empire, and the desire of new settlers to recreate the traditions and conditions of their homeland in the colonies? This presentation – in which Burgess's research is shaped by novelist Danielle Wood – explores the various narratives that are produced when professional curiosity is applied to an enigmatic artefact.