

VISUAL CULTURES OF THE BRITISH WORLD

The 15th Conference of the Australasian
Modern British History Association

PROGRAM

15-16 September 2007
Australian National Maritime Museum
Darling Harbour, Sydney

Convened by Kate Fullagar, University of Sydney
and Tina Parolin, Australian National University

SATURDAY 15th SEPTEMBER

TIME	THEATRE 1	THEATRE 2
8.30-9.00	Registration	
9.00-9.10	Welcome Kate Fullagar and Tina Parolin	
9.15-10.15	Keynote CHAIR: IAIN MCCALMAN John Barrell, "Art and Politics in the 1790s: why James Barry was expelled from the Royal Academy"	
10.15-10.45	Morning tea	
10.45-12.45	Session One A: Cartographies CHAIR: JOHN GASCOIGNE Rajani Sudan, "Charting Biography: Elihu Yale and the East India Company" Robert Markley, "Mapping Climates: Cartography and the Visual Imagination in South and Southeast Asia: Dampier to Cook" Richard Scully, "Problems of the 'Possessive Pink': British Maps and Mapping of Anglo-German Relations at the turn of the 20 th Century"	Session One B: British Counter Cultures 1950s-Present CHAIR: JONATHAN WALKER Ryan Johnston, "until reeled the mind": Eduardo Paolozzi in, and out, of Time Anthea Gunn, "Visualising an Empire: Australian art, London and the 1960s" Marianne Hicks, "As loyal British sorts we must stamp our talents onto the hand of history!": the aesthetics of 'Cool Britannia' in the world of webcomics.
12.45-1.45	Lunch	
1.45-2.45	F. B. Smith Lecture CHAIR: KATE FULLAGAR Gregory Claeys, "The Archbishop's Utopia: Richard Whately's <i>Account of an Expedition ...</i> (1837) and the Representation of Race in 19 th -Century Britain"	
2.45-3.00	Afternoon tea	
3.00-4.15	Session Two A: Images of Race and Slavery CHAIR: DEIRDRE COLEMAN Cassandra Pybus, "Am I Not a Man and a Brother?" Paul Turnbull, "Anatomical Construction and Representation of Race in late 18 th -Century Britain"	Session Two B: Women and Visual Arts in late 19th Century CHAIR: GILLIAN RUSSELL Meg Vivers, "Female Representations of the Colonial Circumstance: The Drawings and Paintings of Lucy Gray" Ellen Jordan, "The Decorative Arts as an Occupation for Women in England in the 1860s-1880s."

SUNDAY 16th SEPTEMBER

TIME	THEATRE 1	THEATRE 2
8.30-9.00	Coffee	
9.00-11.00	<p>Session Three A: Antipodean Exchanges in the early 19th Century CHAIR: KIRSTEN MCKENZIE</p> <p>Michael Rosenthal, "John Lewin's Blue Mountain watercolours of 1815"</p> <p>Elisabeth Findlay, "The Grand Portrait Transported: Britain and the Genesis of Australian Portraiture"</p> <p>Georgia Rouette, "Imagined realities: Sydney and Hobart at the Strand Panorama, London"</p>	<p>Session Three B: Visual and Literary Cultures of the early 20th Century CHAIR: IAIN MCCALMAN</p> <p>Pamela Gerrish Nunn, "The Cottage Paradise"</p> <p>Eileen Chanin, "Beyond British"</p> <p>Christopher Hilliard, "The Literary Underground of Interwar London"</p>
11.00-11.30	Morning tea	
11.30-12.30	<p>Keynote CHAIR: PAUL PICKERING</p> <p>James Chandler, "Sight Lines: Sentimental Space in Eighteenth-Century Britain"</p>	
12.30-1.30	<p>Lunch LAUNCH OF GILLIAN RUSSELL'S NEW BOOK BY DEIRDRE COLEMAN</p>	
1.30-2.45	<p>Session Four A: Print Culture in Georgian Britain CHAIR: TINA PAROLIN</p> <p>Cindy McCreery, "Visual Culture in 1790s London: satirical prints and 'The Monster'"</p> <p>Clara Tuite, "Bloody Castlereagh: Radical Caricature, Publicity and Blood Memory"</p>	<p>Session Four B: Imperial Landscapes and Architecture CHAIR: CASSANDRA PYBUS</p> <p>Barry Higman, "Landscapes of British Jamaica, 1770-1820"</p> <p>Norman Etherington, "How Cecil Rhodes helped Herbert Baker Develop an Architecture of Imperial Power"</p>
2.45-3.00	Close and meeting of AMBHA	

*You are invited to the
Launch
of John Gascoigne's new book,*

**CAPTAIN COOK: VOYAGER
BETWEEN WORLDS**



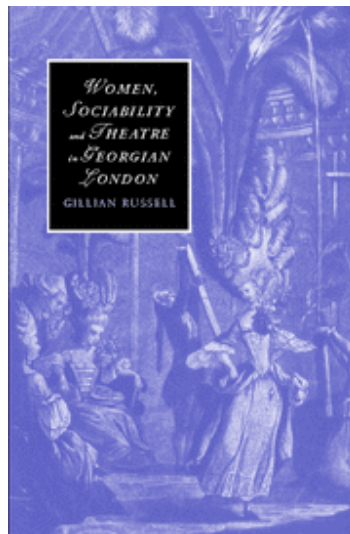
*at Ruby's Restaurant,
{20 King Street, Newtown}
Saturday, 15th September 2007,
6.30pm - 7.00pm.
To be launched by Alan Saunders.
All Welcome.*

*The launch will be followed by the Conference Dinner,
also at Ruby's Restaurant, Newtown, at 7.00pm, for honoured
guests and those who signalled their attendance on the registration form.*

BOOK LAUNCH

You are invited to the launch of
Gillian Russell's new book,

Women, Sociability and Theatre in Georgian London



Australian National Maritime Museum Gallery
During the Lunch Break
Sunday, 16 September 2007, 1pm

Launched by Deirdre Coleman

Number 70 in the Cambridge Studies in Romanticism Series

“Mid-eighteenth-century London witnessed a major expansion in public culture as a result of a rapidly commercialising society. Of the many new sites of entertainment, the most celebrated (and often notorious) were the Carlisle House club, the Pantheon, and the Ladies Club or Coterie. In the first major study of these institutions and the fashionable sociability they epitomised, Gillian Russell examines how they transformed metropolitan cultural life.”

AMBHA

The Australasian Modern British History Association (AMBHA) held its first conference in 1981 at the University of Melbourne. It no longer has a standing committee; convenors for its now biennial conferences are elected at each preceding conference. A meeting of AMBHA participants, where convenors for 2009 should be elected, will be held at the close of this weekend's conference, at 2.45pm, Sunday, 16th September 2007. All welcome.

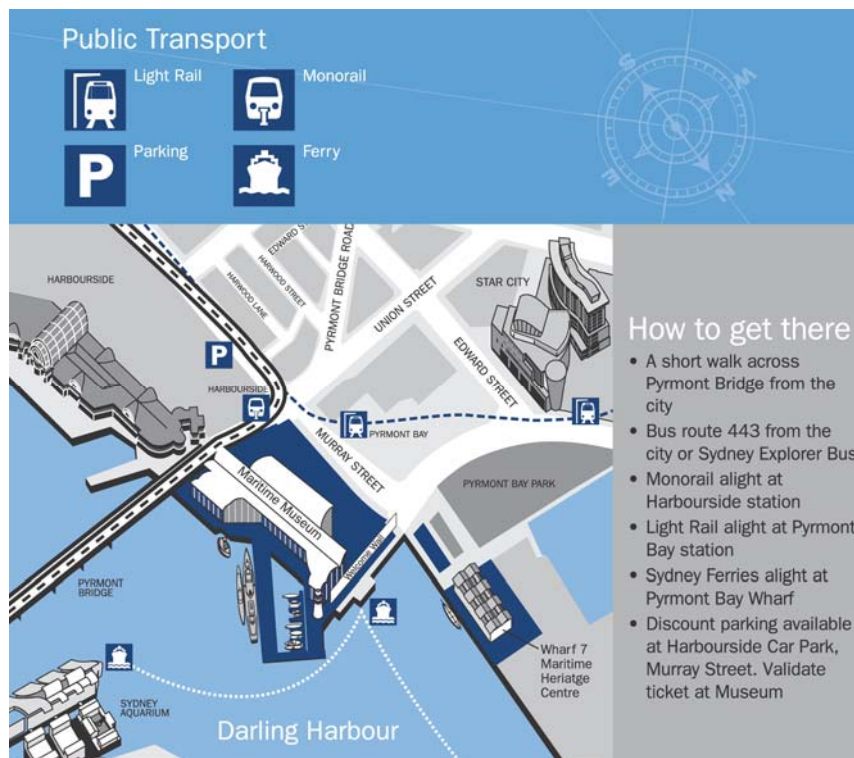
ACKNOWLEDGEMENTS

The Convenors for 2007 wish to acknowledge the generous financial support of the Humanities Research Centre, Australian National University, and the Faculty of Arts, University of Sydney. We are also grateful to the Australian National Maritime Museum for subsidising venue costs and providing a beautiful setting for our conference.

Special thanks to Leena Messina of the Humanities Research Centre, ANU, for assisting with associated administrative tasks and for her invaluable advice. Our thanks also to Simon Aylott for his assistance.

TP and KF

AUSTRALIAN NATIONAL MARITIME MUSEUM: HOW TO GET THERE



ABSTRACTS

(alphabetical by speaker)

**Art and Politics in the 1790s:
Why James Barry was Expelled from the Royal Academy**

**John Barrell
Professor and Director
Centre for Eighteenth Century Studies
University of York**

James Barry was an Irish Catholic painter, born in 1741, patronised by Burke and elected to the Royal Academy in 1773. He was a brilliant intellectual and in 1782 was appointed Professor of Painting at the Academy. In 1799 however, after a long series of quarrels with the other academicians, he was stripped of his professorship and expelled from the Academy — he is still the only academician ever to have been expelled. It has usually been assumed that his expulsion was a punishment for his radical political beliefs, but those beliefs were probably no more radical than those of Charles James Fox or Henry Grattan. This paper attempts to understand Barry's expulsion in the light of a new reading of his political beliefs.

**Sight Lines:
Sentimental Space in Eighteenth-Century Britain**

**James Chandler
Barbara E. & Richard J. Franke Professor of English and
Director, Franke Institute for Humanities
University of Chicago**

This paper examines the visual structure of the sentimental public sphere as it takes shape over the course of the British eighteenth century. It argues that sentiment, as it comes to be understood in the age of Smith and Sterne, in fact has something that might be called a visual structure. This structure is defined in terms of a freighted vocabulary of “point of view,” “reflection,” “spectacle,” and “spectatorship,” all terms newly inflected by their special application to affective discourse literary narrative. The sense of affectively charged visual space created in this new order of things would become an object of cultural expert in the Empire and eventually helped shape a major line in international narrative cinema.

Beyond British

Eileen Chanin

**Director of Macquarie Galleries and
Creative Fellow at the State Library of Victoria**

Four Australian expatriates shaped how art was presented, viewed and accepted in the period between the two world wars. Their role in cultivating visual culture offers insight into changes then occurring in the British World. When they were born in Victoria, Australia, the name of their birthplace indicates the world centrality Britain then held. Their careers illustrate changes the British world community experienced when this centrality altered.

Dora Ohlfsen's Anzac Medal, launched from London, signified Australian belonging in the British World. The British Music Society closed in Britain yet remained alive in Melbourne, through leadership from Louise Hanson Dyer, who became internationally respected for reviving early music. Alleyne Zander's entrepreneurial British exhibition triggered the "Zandrian Wars", hotly debated in the Press; she also shaped cultural understanding at London's Royal Academy, where pivotal cultural diplomacy occurred through 1930s Realpolitik. Mary Cecil Allen's history reflects values nurtured within the British imperial fraternity, and the emergence during the inter-war period of the Red Cross of Culture which stressed the significance of cultural heritage and sowed the seeds of world patrimony.

These histories reflect the communalism of the British World, and the development of an internationalist outlook. They offer a lens through which to view, read and appreciate Britain's history, and highlight the importance of visual culture in understanding Britain's past.

The Archbishop's Utopia: Richard Whately's *Account of an Expedition to the Interior of New Holland* (1837) and the Representation of Race in Nineteenth-Century Britain

**Gregory Claeys
Professor of the History of Political Thought
Department of History
Royal Holloway College, London**

In 1837 was published the *Account of an Expedition to the Interior of New Holland*. Announced as “edited by Lady Mary Fox”, it was in fact mostly written by a leading Anglican theologian and social reformer, Archbishop Richard Whately. The book presents a travel narrative in which “a civilized nation of European origin” is discovered in the hinterland of what was just beginning to be called Australia. This nation is composed of some three to four millions of people divided into eleven federated communities, who had had no contact with the civilized world for nearly three centuries after fleeing the strife of the European Reformation. What is utterly remarkable about this nation, by the standards of British imperial practice, is the conscious and conscientious intermingling of races which occurred within it. Why Whately adopted this approach, and what it meant in the context of the period, are the subject of this lecture.

**How Cecil Rhodes helped Herbert Baker
Develop an Architecture of Imperial Power**

**Norman Etherington
Professor of History
University of Western Australia**

This paper argues that Cecil Rhodes' sponsorship of a study tour in the Mediterranean inspired Herbert Baker to create a new architectural conception based on an interaction with elevated landscapes. Presented first in sketches, Baker's vision attained maturity in Rhodes Memorial. Similar ideas about imperial command on an elevated site inform Baker's Union Buildings in Pretoria. They help to explain why Edwin Lutyens so disastrously misinterpreted Baker's intentions when they fell out over planning of the new capitol buildings in New Delhi.

**The Grand Portrait Transported:
Britain and the Genesis of Australian Portraiture**

**Elisabeth Findlay
Lecturer, Art History
School of Humanities, Faculty of Arts
The Australian National University**

In 1817 the artist Robert Haydon quipped that portraiture is one of the ‘staple manufactures of the empire’ and that wherever the British settle they will always ‘carry trial by jury, horse-racing, and portrait-painting’. In this paper I will examine what happened when portraiture was carried to Australia, focusing particularly on the early portraitists working in Sydney. I will address such questions as why did portraiture feature so prominently in colonial art? Which British portraitists did colonial artists emulate? How did Australian portraiture depart from the British example?

I will contend that the work of such artists as Richard Read (senior), Richard Read (junior) and Augustus Earle show a clear debt to British mores, almost mimicking leading artists such as Gainsborough, Reynolds and Lawrence. But in a land and society far removed from England, portraiture was also given a new twist. The portrait must always be understood as a confluence of the particular interests of the patron, sitter, audience and artist. My main argument will be that the pressures and peculiarities of colonial society subtly shifted the function and ideology of the portrait and allowed for a novel manifestation of the grand British portrait tradition in the fledgling colony of Australia.

‘As loyal British sorts we must stamp our talents onto the hand of history!’: the aesthetics of ‘Cool Britannia’ in the world of webcomics.

**Marianne Hicks
Lecturer
School of Historical Studies
Monash University**

Comics are increasingly receiving more scholarly attention as historians, theorists and practitioners explore the potential of the medium as both a reflection of and challenge to contemporary culture. The history of the comic book differs quite dramatically within the American, European, Japanese and British contexts. The rise of the internet and the web-only comic, perhaps signals the drawing back together of divergent histories. The lowering of the threshold for cultural participation, and the increased ease of access, at least within the mainstream of the West, allows for greater and deeper participation in the comic medium, in theory if not in practice. While diversity exists within the webcomic world, the number of well-known British webcomics is currently limited to two strips, *Bunny* and *Scary Go Round*. *Bunny* bridges the Transatlantic divide with ease, and is less explicitly ‘British’ in its style, language and aesthetics. By contrast, *Scary Go Round* plays on and plays with its sense of ‘Britishness’, exhibiting as well as deriding elements of ‘Cool Britannia’. Through its use of language and aesthetics the characters of *Scary Go Round* both celebrate and undercut the values and traditional characteristics of Britons. This paper aims to explore how webcomics can be used as a source for understanding contemporary culture and its historical traces.

Landscapes of British Jamaica, 1770-1820

Barry Higman
Professor, History Program
Research School of Social Sciences
Australian National University

In 1805 Jamaica was the world's leading exporter of sugar and in 1810 the island shipped more coffee than any other place. These achievements, based on plantation slavery, generated great wealth for a largely absentee planter class. Some of that wealth was directed towards the creation of a significant portfolio of visual representations of the island landscape, particularly in painting and in literature. One reason for this interest was practical: drawings and maps were combined with detailed accounting records to ensure continuing profitability. Another was intellectual and commercial: to understand the natural world and its productions. A third objective was aesthetic: landscape art provided beautiful works for display on the walls of British country houses.

In the fifty years between 1770 and 1820 Jamaica emerged as a creole society, increasingly distanced from British cultural norms, with a distinctive creole landscape. However, those who produced visual images of the island in this period were rarely creoles. Most of the illustrators and writers who contributed substantial items to the island-portfolio were British. They brought with them British conceptions of visual culture: ideas of the aesthetic, the picturesque and the sublime, and found all of these qualities within the harshness of slavery and the strangeness of the tropical environment. It was a unique moment, brought to a close by the abolition of the Atlantic slave trade in 1807 which dried up the fortunes that had formerly funded this particular variety of visual culture.

The Literary Underground of Interwar London

Christopher Hilliard

Senior Lecturer

School of Philosophical and Historical Inquiry

University of Sydney

This paper examines the intertwining of literature and politics in London bohemia in the interwar years. It focuses on Holborn's Progressive Bookshop, a meeting place for a heterodox crowd of literary and political insiders and outsiders from throughout Britain and elsewhere in the empire, Australia included. The Progressive Bookshop was also a publisher in its own right, part of the network of limited-edition presses so important to the dissemination of avant-garde and illicit literature during the 1920s and 1930s when obscenity laws were diligently policed. In the second half of the 1920s, the shop distributed—and published—writing that (often deliberately) offended 'bourgeois propriety', most notably the later work of D. H. Lawrence. This attack on Sir William Joynson-Hicks' vision of British culture attracted both leftists and flamboyant rightists, including some future fascists. This was more a guerrilla campaign than a concerted effort to reconstruct culture, as those associated with Popular Front institutions (some of whom had been members of the Progressive Bookshop's circle) would attempt in the mid-1930s. As Communist Party and Popular Front cultural projects took shape, the milieu of the Progressive Bookshop declined in importance, and with it a distinctive relationship between (counter-) culture and politics.

Visualising an Empire: Australian art, London and the 1960s

Anthea Gunn

Doctoral Candidate, Art History
The Australian National University

In the 1960s the nature of young Australians' experience of the 'Mother country' changed. Travelling to London was a traditional rite of passage for Australian artists who sought training and success on an international stage. The pop cultural phenomenon of 'Swinging London' and the emerging counter culture created new opportunities for the colonial abroad. Martin Sharp and Richard Neville and *Oz* magazine encapsulate these changes: socially, culturally and aesthetically. Sharp's work as an artist in London during this time provided iconic symbols for a generation seeking alternatives, and an art making practice that operated outside the traditional art world.

In London in the early 1960s interest was generated in Australian art through survey exhibitions at the Whitechapel and Tate Galleries and the work of artists such as Arthur Boyd and Sidney Nolan. Their work was seen as having a uniquely Australian character because of its depiction of the Australian landscape and myths. This paper will situate Sharp's work in London in the context of this network of Australians in London and analyse how this network facilitated Sharp and others with opportunities to bypass the traditional class and social structures that could restrict the English-born. This period offers an example of the periphery speaking back to the centre; at a time when the counter culture were seeking alternatives to tradition, there was a certain unique freedom in having 'outsider' status.

‘until reeled the mind’: Eduardo Paolozzi in, and out, of Time

**Ryan Johnston
PhD Student
Art History Department
University of Melbourne**

Between 1952 and 1955 a loose association of young artists, architects, musicians and critics, now known as the Independent Group, met at the Institute of Contemporary Arts in London to discuss subjects considered peripheral, even antithetical, to a fine-art practice in '50s Britain. Topics of their informal meetings included the iconography of American automobile styling, the sociology of advertisements, cybernetic and information theory, and the symbolism of Audrey Hepburn. Although specific activities were poorly documented, the Group's integration of mass cultural subject matter into their respective practices, along with a precocious talent for self-mythologisation, has led to their current art historical status as the "fathers of pop" art.

Despite their entrenched position within the art historical canon however, the precise nature of the Group's position *vis a vis* mass culture remains opaque. This paper will reconsider this problem via a study of the contemporaneous work of Group member Eduardo Paolozzi, and in particular his rarely discussed series of collages made from fragments of *Time Magazine* covers. The anomalous homogeneity of source material from which these collages are composed, I will argue, suggests an instrumental probing of the magazine's epistemological framework (quite literally, the famous red borders on *Time's* cover) that challenges both prevailing accounts of the Group's activities in general, as well as our understanding of Paolozzi's early oeuvre in particular.

**The Decorative Arts as an Occupation for Women in England
in the 1860s-1880s.**

**Ellen Jordan
Conjoint Senior Lecturer
School of Humanities and Social Science
University of Newcastle**

One of the earliest initiatives of the English Women's Movement was the formation in 1859 of a Society for Promoting the Employment of Women with the object of easing the pressure on the 'overstocked' occupations of dressmaker and governess by opening more areas to young middle-class women. Various efforts were made by the Society to introduce them into such areas as glass-engraving, wood-engraving, lithography, and gilding, and their trials and successes were recorded in the Minutes of the Society, now preserved in the archives at Girton College, Cambridge. This paper will describe what these records reveal of conditions for workers in these occupations, the circumstances of the men prepared to take on female apprentices, and the level of opposition the Society encountered. The census figures record that the number of women working as independent artists rose from 901 in 1861 to 3032 in 1891, and this paper will further argue that evidence from the Society's Minutes suggests that this period saw the emergence of a general profession of female decorative artist, with its own educational requirements and with apprenticeships offered to young women by women who had established a clientele in this field.

Visual Culture in 1790s London: satirical prints and “The Monster”

Dr. Cindy McCreery
Department of History
University of Sydney

In 1790s panic gripped Londoners. A man (or was it several men?) stalked the streets, cutting women with a sharp instrument. Newspapers, pamphlets, broadsides and satirical prints spread the story of the attacks, and in due course the arrest of a suspect and his two sensational trials. For months the affair of ‘The Monster’, as the attacker was labeled, fascinated and horrified the public. The affair inspired the creation of a wide range of textual and visual accounts. Some of the most striking accounts took the form of satirical prints designed by top caricaturists such as Isaac Cruikshank and James Gillray.

This paper uses Cruikshank’s and Gillray’s images of ‘The Monster’ affair to explore satirical prints’ larger role within contemporary visual culture. While satirical prints’ contribution to late eighteenth-century British political culture has been well established, their role as social commentary is less well understood. Responses to ‘The Monster’ demonstrate how satirical prints straddled the ‘high art’ and ‘low brow’ worlds of contemporary London, combining literary and biblical allusions with crude sexual imagery. Furthermore, satirical prints’ ambivalent representations of women will be linked to wider anxieties within society as a whole. A PowerPoint presentation will display the satirical prints discussed in the paper.

**Mapping Climates: Cartography and the Visual Imagination
in South and Southeast Asia: Dampier to Cook**

**Robert Markley
Professor, Department of English
Center for East Asian and Pacific Studies
University of Illinois**

Ecological historians such as Richard Grove have argued that during the late eighteenth century British employees of the East India Company in Bengal began to chart the interactions among seemingly disparate phenomena—storms, droughts, and floods in South and East Asia—and that their incipient understanding of these interactions (what climatologists term teleconnections) marked the beginnings of modern climatology. In this paper I extend the work of these historians by examining the ways in which cartographers and shipboard writers could deploy complex modes of analogical reasoning to denote, describe, and analyse regional climatological phenomena. In important ways, maps included in works by William Dampier and the cartographer Herman Moll, and the maps that illustrated the published accounts of the voyages of George Anson and James Cook test the limits of contemporary geo-morphological or geosymmetrical reasoning—the belief that similar climatological conditions obtain across the same latitudes. The increasing geographical accuracy of these maps is accompanied by the development of cartographic notations that indicate a widespread concern with ecological conditions; in turn, accurate depictions of mountains, rivers, swamps, and shoals reflect a growing understanding of the climatological connections that exist—or are presumed to exist—in the tropical regions between the Indian Ocean and the South China Sea. By examining the maps of Dampier and Cook, in particular, I shall demonstrate how British navigators and cartographers sought to present in visual form the complex relationships among ocean currents, wind, land formations, ecological zones, and patterns of human settlement and trade in South and Southeast Asia during the long eighteenth century.

The Cottage Paradise

Pamela Gerrish Nunn
Associate Professor
University of Canterbury, New Zealand

Encapsulated in the publication *The Cottage Homes of England* (1909) was one of the most forceful dreams of the English emigrant, wherever in the world they went from Victorian and Edwardian Britain. The artist whose watercolour illustrations the book was built around, Helen Allingham, described in 1886 as 'the poet of the cottage home', refined this motif to iconic level. In 1903, a publication with similar content had been equally successful under the title *Happy England*. From Britain to countries such as Australia and New Zealand, the emigrant took the fantasy of the cottage as paradisaic site, where life can be made good and hardships forgotten. This image, like a mirage or talisman that lures the traveller onward, envisages the construction of a modest but comfortable nest which will vindicate the upheaval and uncertainty of emigration, exile and expatriotism, nurturing a roseate form of the life that was left behind. It is seen in the visual propaganda of publications such as *Punch*, in the public art galleries of colonial countries, as well as in the visual art of the emigrant themselves, from John Glover's iconic fantasy of Australian life, "A View of the Artist's Garden in Mills Plains, Van Diemen's Land" (1835), to Margaret Stoddart's "Old Homestead, Diamond Harbour" (1913), an enduring favourite in latter-day New Zealand.

The potency of this visual image in fashioning both the idea of England and the psychology of the English displaced from the land of their birth finds voice most famously as late as 1940, penned by songwriters Parker and Charles: "...There'll always be an England/While there's a country lane,/Wherever there's a cottage small/ Beside a field of grain...".

“Am I Not a Man and a Brother?”

**Cassandra Pybus
ARC Professorial Fellow
School of Philosophical and Historical Inquiry
University of Sydney**

In recognition of the 200th anniversary of the abolition of the slave trade, this paper will interrogate the iconography of the abolition campaign: Turner’s painting of the Zong massacre; Josiah Wedgwood’s medallion, and the plan of the slave ship Brooks in order to explore the moral ambiguity of the campaign and the ambivalent attitude of Wilberforce and his allies toward enslaved Africans. Theirs was a moral crusade that took on a special impetus in the wake of the humiliating defeat by the American colonists and it was not the daily lives of enslaved Africans that they cared about; rather they were concerned about the condition of their own souls.

These pious men took up abolition with such intensity to save the moral integrity of Englishmen from the taint of the trade in human bodies for which God would visit terrible retribution upon the nation. Their politics and their morality were in perfect harmony. First and foremost the concern was with the condition of the human soul and not the brutalization and exploitation of the human body. Their stern paternalism was perfectly captured in Josiah Wedgwood’s medal with its image of a semi-naked African supplicant in chains, while the record of their role as directors of the Sierra Leone Company shows how their humane concern for the African as ‘a man and a brother’ could evaporate if he got up off his knees without waiting for their permission.

John Lewin's Blue Mountain Watercolours of 1815

Michael Rosenthal
Professor, History of Art
University of Warwick

This paper presents a detailed analysis of the watercolours John Lewin made to illustrate the diary that Governor Macquarie's *Aide de Camp*, Captain Henry Colden Antill, wrote during the vice-regal tour over the Blue Mountains that culminated in Macquarie's establishment of Bathurst in 1815. Together with related material, such as Lewin's watercolour commemorating that event, these works constitute a unique pictorial resource, complementing Antill's written account. While artists often accompanied tourists, as with John Robert Cozens with William Beckford in Italy in 1782, and draftsmen were attached to exploratory voyages or expeditions; Lewin's Blue Mountain watercolours are in their own category. The Macquarie tour was essentially symbolic in its traverse of a previously insurmountable barrier and its establishing of a township in what was imagined as boundlessly rich pastureland. Besides Antill's, Macquarie's own account of the expedition discloses what the Governor and his party imagined was taking place. Analyses of the aesthetics and imagery, their relation to British exemplars, and the terrain itself of Lewin's *illustrations*, will enhance our understanding of what the expedition entailed, and how the mismatch between actualities and the way they are perceived fit into larger colonial histories.

Imagined realities: Sydney and Hobart at the Strand Panorama, London

**Georgia Rouette
Manager, Exhibition and Touring Services
Museums Australia**

This paper focuses on Robert Burford's panoramas of Sydney and Hobart which were presented to the public in London in 1826 and 1831. The panoramas are pivotal to the discussion of the process of production, in particular the interpretation of the landscape by both the artist creating the preparatory drawings and the panoramists interpretation or re-interpretation of these drawings. The intentions and views of both were quite disparate and predicate the consumption patterns for the panorama, notions of Empire and its role in the fledgling colonies. The panoramists tended to alter and embellish the original watercolours. This is evidenced in the Hobart panorama as we have the three products which comprise the panorama exhibition: the Augustus Earle watercolours which were then interpreted by Robert Burford and his team of artists and the hand coloured etching and program which gives us an indication of what the panorama might have looked like and how it was altered from the initial watercolours to 'fit in' with the objectives of the Strand Panoramas and audience needs

The dialectic between the ontological study of the landscape and Britain's position within its own community and globally as Empire will be discussed within context of view making in panoramas.

Problems of the 'Possessive Pink': British Maps and Mapping of Anglo-German Relations at the turn of the 20th Century.

**Richard Scully
Lecturer
School of Historical Studies
Monash University**

The 'red' or 'pink' conventions for depicting the territorial empire is well known to historians of Britain in the late nineteenth and early twentieth centuries, with the world map dotted with red becoming an icon of nationhood and empire from as early as the 1840s. What is not so well appreciated is the degree to which the imperial red or 'possessive pink' was used to represent other aspects of British nationhood cartographically, such as trade, religion and race. Moreover, by extending the use of the red convention to such cultural aspects of an imagined British identity, cartographers increasingly used Britain's perceived historical relationship with Germany as their key point of reference. Such associations were made easier by the longstanding 'freemasonry' which existed between cartographers in Britain and their counterparts in Germany. This paper therefore explores the remarkably close relationship between British and German mapmakers (only brought to an end by the events of 1914), and the effect of that relationship on the manner in which British cartographers depicted not only their own nation and empire, but also its position relative to their growing rival for world power. This paper also seeks to address issues of methodology when dealing with maps as evidence – still a largely untapped resource in terms of visual culture.

Charting Biography: Elihu Yale and the East India Company

**Rajani Sudan
Associate Professor
Department of English
Southern Methodist University, Texas, USA**

The American-born Yale brothers, Thomas and Elihu, were very active in the British East India Company. Better known for founding the American university that takes his name, Elihu Yale was also the Governor of Madras in the late seventeenth century for a short-lived period before being unceremoniously stripped of the title by the British East India Company primarily for exceeding his juridical powers under their charter, but also for other crimes committed against monarch, nation, and church. Notwithstanding this public disgrace, Elihu Yale continued to turn a fantastic profit in spices (nutmeg) and diamonds, aligning himself with the infamous interloper Thomas Pitt. The profit Yale made during the decades he spent in Madras (none of which accrued the EIC) furnished him with the money that he then later partially bequeathed to the small college in Connecticut.

Yale's letters to the Company's Home Office as well as to his brother offer an (auto)biographical cartography that reflects the multifarious ways in which the New World and the Old World (Asia) were far more crucially connected than contemporary historical representation would have it. This paper examines the material realities of Yale's trade in spices in order to argue think through the problem of New World alterity. It maps trade and commerce, letters and biographies, and the institutions of trading companies (EIC) and universities (Yale) as discourses that together furnish modern readers with another, more complex and disruptive, understanding of European hegemony.

**Bloody Castlereagh:
Radical Caricature, Publicity and Blood Memory**

**Clara Tuite
Senior Lecturer, Literary Studies
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This paper examines the rich visual culture of Regency radical print satire, during what E. P. Thompson refers to as “the heroic age of popular radicalism.” As an habitual subject of the satirical print of radical caricature, “Bloody Castlereagh” — so nicknamed on account of his association with torture in Ireland in the 1790s — was one of the most familiar and most intensely hated figures of public culture. A primary exhibit in the radical demonology, Castlereagh’s image was instantly recognizable and widely disseminated in Regency radical culture, most spectacularly in the pamphlets of William Hone illustrated by George Cruikshank. This culture kept Castlereagh’s blood memory alive, persistently representing Castlereagh wielding implements of torture, such as the cat o’ nine tails, axe, or Derry-down triangle.

Focusing on the specificity of visual representation as a mode of political and cultural memory, the paper considers the coincidence of the golden age of radical print satire with Castlereagh’s political career and with the emergence of the concept of “public opinion” as a legible and manipulable feature of modern parliamentary politics. The paper also considers Cruikshank’s visual record of Castlereagh’s suicide in 1822 resulting in part from a homophobic blackmail threat. It speculates that the suicide is legible as the effect of a confrontation with public opinion in the form of scarifying public images and the terroristic publicity of blackmail.

Anatomical Construction and Representation of Race in late Eighteenth-Century Britain

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There is a long history of human populations distinguishing themselves from others by postulating the existence of biologically determined bodily and mental differences between themselves and other peoples. Since antiquity what for explanatory convenience we might term 'racial' differences have been differently conceptualised and in various ways have shaped perceptions of self, community and nation. We only to have to consider how in eighteenth-century Britain slavery could be justified or decried by combining elements of Scriptural authority, Aristotelian reasoning and newly emerging theories of how organic processes sustained and reproduced life to appreciate how racial thinking could draw upon a rich discursive inheritance.

In the decades spanning the turn of the nineteenth century, British thinking about racial difference began to undergo an important shift. Received conceptions of race came to be refashioned in metropolitan and colonial anatomical circles in the context of debates that increasingly became an argument as to whether humanity shared a common ancestry or were different races characterised by immutable biological differences of possibly primordial origin. The emergence of biologically based theories of human diversity in the last third of the long eighteenth century has been explored by a number of historians. However, my concern in this paper is with how the collection and, especially, the visual representation of the crania of Indigenous peoples in new spheres of British imperial endeavour were instrumental in giving cognitive weight to notions of immutable biological difference.

**Female Representations of the Colonial Circumstance:
The Drawings and Paintings of Lucy Gray**

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Visual art produced by middle-class British women has often been overlooked as historians seek to reconstruct the colonial circumstance. However, by analysing their paintings and drawings it is possible to learn something, not only of the women themselves, but of the imperial enterprise as well. A complex mix of British ideals appear to have influenced the art-work, pointing to contemporary religious, racial and scientific questionings. A female education in literature and art may not have helped Victorian women survive in the colonial wilderness but, by way of journals, diaries and letters, and associated visual art, enduring representations were made possible. Ultimately, the visual culture of the period resulted in important source material through which certain aspects of British colonialism can be explored.

I trace the formative years of Lucy Gray who came to frontier north Queensland with her husband in 1868 after a privileged life in Ireland and England. I discuss how her embedded drawings and separate watercolours enhance her journal writing, introducing a special poignancy and a multilayered dimension. I touch also upon the Japanese influence, which had a profound effect on artists in England during the mid to late 1800s, and suggest that Lucy's easy adaptation to the Australian bush, and the brilliant portrayal of that adaptation, may have been partly the result of her early exposure to outside cultures, encouraging a certain freedom from British stereotypes. The discussion will be supported by paintings and drawings by Lucy.