Travelling—Writing—Tasmania

February 6–7, 2014

Queen Victoria Museum and Art Gallery
Launceston, Tasmania

A two-day symposium to explore Tasmanian travel writing and journeys in Tasmanian literature.

Speakers and
Abstracts of Papers

Danielle Thompson, *Tamar Island*, 2008
### Travelling—Writing—Tasmania Symposium: Draft Program Schedule: Thursday 6th February

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<td>9.30am</td>
<td>Opening Registrations</td>
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<td>10.30am</td>
<td>Welcome, including Welcome to Country Aunty Phyliss Pitchford</td>
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<td><strong>Key Note (QVMAG): Prof. Timothy Youngs “Framing the Journey: the Textual Enclosure of Travel”</strong></td>
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<td>12.00–1.00 pm</td>
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| 1–2.30pm   | ***Session 1a (QVMAG)—Tasmanian Spaces and the Aesthetics of the Past***                 |
|            | **Chair: Dr Mitchell Rolls**                                                              |
|            | • Samuel Finegan “Never Innocent: Port Arthur’s Traumatic Sublime”                        |
|            | • Marian Walker “Stamping out Stigma: 'Souvenir of a Tour Through Tasmania' 1878”        |
|            | • Simon Ryan “Remembering Hellyer in Burnie”                                             |

| 1–2.30pm   | ***Session 1b (IR.IA 181)—Tasmania in Modern Fiction**                                   |
|            | **Chair: Assoc. Prof. Elle Leane**                                                       |
|            | • Jo Jones “Europe at the End of the World: Tasmanian Migrant Camps and the nomos of the Modern in Richard Flanagan’s The Sound of One Hand Clapping” |
|            | • Barbara Hartley “Travelling to Tasmania: Shame in Nakai Hideo’s ‘The Fable of the Black Swan’” |
|            | • Jessica Hancock “The Van Demonian Heart of Darkness: An Ecocritical Exploration of Journey in Matthew Kneale’s English Passengers” |

| 2.30–3pm   | Afternoon Tea (QVMAG)                                                                     |

| 3–4.30pm   | ***Session 2a (QVMAG)—Tasmania and the Colonial Woman Traveller***                       |
|            | **Chair: Assoc. Prof. Hamish Maxwell-Stewart**                                            |
|            | • Toni Sherwood “A Voice in the Wilderness:” Region and Religion in Marie Bjelke Petersen’s Tasmanian Fiction |
|            | • Katie Hansford “The Woman Traveller”                                                   |
|            | • Douglas Wilkie “Impressions of a Van Diemonian Convict Woman: The True Identity of the Narrator in Alexandre Dumas’s, Impressions de voyage: journal de Madame Giovanni.” |

| 3–4.30pm   | ***Session 2b Indigenous Encounters (IR.IA 181)**                                         |
|            | **Chair: Prof. Barbara Hartley**                                                          |
|            | • Mike Powell “Representing Resistance”                                                    |
|            | • A. Frances Johnson “Archival Countersigns in Imperial Voyage Narratives: Fictionalising Bruny d’ Entrecasteaux's Voyage and the Lost Plantings of Recherche Bay” |
|            | • Jacqueline Dutton “Utopia at the End of the Earth? French Travellers to Tasmania”       |

| 4.30–5.30pm | Presentation by Copyright Australia on the Reading Australia Project (IR.IA 181)              |
| 5.30–7pm    | Tasmanian Landscapes Exhibition Opening & Cocktail Party Academy Gallery, Inveresk Campus, UTAS |
### Friday 7th February 2014

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<td>Key Note (QVMAG): Assoc. Professor Richard White “The Presence of the Past: History in Tasmanian Travel Writing”</td>
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<td>10.30–11 am</td>
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<td>11–12.30 am</td>
<td>Session 3 (QVMAG): The Journey in Tasmanian Writing Panel: Chair: Danielle Wood, Rohan Wilson, Cameron Hindrum, Adrienne Eberhard</td>
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<td>12.30–1 pm</td>
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<td>Session 4a (QVMAG): Travelling and Travailing in Colonial Tasmania Chair: Assoc. Prof. Anna Johnston</td>
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<td>• Audrey Pepyer “Trials of Faith: Daniel Wheeler’s Journal and his ‘voyage of concern’ via Van Dieman’s Land, 1834-1838”</td>
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<td>• Tony Marshall “Henry Butler Stoney—Soldier, Traveller, Writer, Settler”</td>
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<td>• Steven Walker “Accounts of Stage Coach Travel in Colonial VDL / Tasmania”</td>
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<td>1–2.30pm 4b</td>
<td>Tasmanian Visions Chair: Dr Jo Jones</td>
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<td>• Elizabeth Leane “Tasmania from Below: Antarctic Explorers’ Accounts of a “Southern Gateway”</td>
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<td>• Robyn Greaves “Footloose in Tasmania”</td>
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<td>• Natalie Joan Pirotta “Mutual Recognition: Colonel William Vincent Legge and William Charles Piguent at Lake St Clair, Tasmania”</td>
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<td>2.30–3pm</td>
<td>Afternoon Tea (QVMAG)</td>
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<td>3–5.30 pm</td>
<td>(Annex Theatre): Robert Dessaix In Conversation with Adam Ouston &amp; The ‘5 Writers Project’: Danielle Wood, Cameron Hindrum, Gabi Mocatta, Josiane Behmoiras, Graeme Freeman and Kari Gislason Chair: Polly McGee</td>
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Keynote and Guest Speakers

Professor Timothy Youngs

Tim Youngs is one the foremost scholars of travel writing studies in the world. Professor Youngs is the Director of Nottingham Trent University's Centre for Travel Writing Studies. He is also Postgraduate Tutor for the School of Arts and Humanities, and Coordinator of the English Research Seminar series. He undertakes teaching and research in the areas of African-American Writing, Literature of the United States, and Travel Writing. His publications include: *Beastly Journeys: Travel and Transformation at the fin de Siècle* (2013), *The Cambridge Introduction to Travel Writing* (2013), and *Travellers in Africa: British Travelogues 1850-1900* (1994). He is editor of the journal *Studies in Travel Writing*, *Travel Writing* (Routledge Critical Concepts in Literary and Cultural Studies series) (with Charles Forsdick, 2012), and *The Cambridge Companion to Travel Writing* (with Peter Hulme, 2002).

Associate Professor Richard White

Richard White is one of Australia’s most eminent cultural historians. His publications include *Inventing Australia*, *The Oxford Book of Australian Travel Writing*, *Cultural History in Australia*, *On Holidays: A History of Getting Away in Australia* and *Symbols of Australia*, along with a special issue of *Studies in Travel Writing* on Australia. He holds an ARC Discovery Grant for a project exploring the history of tourism to the past in Australia. Other current research includes work on the history of Australian tourism to Britain, a study of overland travel between Britain and Australia and a history of the “cooee.” He was co-editor of the journal *History Australia* from 2009–13.

Robert Dessaix

Robert Dessaix is a writer, translator, broadcaster and occasional essayist. From 1985 to 1995, after teaching Russian language and literature for many years at the Australian National University and the University of New South Wales, he presented the weekly *Books and Writing* program on ABC Radio National. In more recent years he has also presented radio series on Australian public intellectuals and great travellers in history, as well as regular programs on language. His best-known books, all translated into several European languages, are his autobiography *A Mother's Disgrace*; the novels *Night Letters* and *Corfu*; a collection of essays and short stories (*And So Forth*); and the travel memoirs *Twilight of Love* and *Arabesques*. A full-time writer since 1995, Robert Dessaix lives in Hobart, Tasmania.
Tasmania Writers Panel: the Journey in Tasmanian Writing

Danielle Wood is a writer and lecturer in creative writing at the University of Tasmania. She is the author of *The Alphabet of Light and Dark* (2003; winner of the Australian/Vogel and Dobbie awards); a collection of short stories, *Rosie Little’s Cautionary Tales for Girls* (2006); a non-fiction work, *Housewife Superstar: The Very Best of Marjorie Bligh* (2011), and (as one-half of Angelica Banks) *Finding Serendipity* (2012).

Rohan Wilson is winner of the 2011 *The Australian/Vogel's Literary Award* for his novel *The Roving Party*. He is currently writing a PhD dissertation on the topic of fiction’s problematic relationship with history and the ways in which the Australian novel imagines its connection to the past. His second novel, *Toosey*, is coming early in 2014.

Cameron Hindrum lives, writes and works in Launceston, Tasmania. He has coordinated the annual Tasmanian Poetry Festival since 2003. *The Blue Cathedral* is his first novel and he is at work on his second. He has published poetry, short fiction and non-fiction in a range of journals including *Island, Forty Degrees South, Famous Reporter, Pendulum, Blue Giraffe, Askew Poetry Journal, Poets Republic* and *Paradox*, a bilingual English-Indonesian literary journal.

Adrienne Eberhard writes poetry, short fiction and essays. Her interest in travel writing began when she undertook a Masters on C20th century travel writing. Her poetry collections include *Jane, Lady Franklin*, a collection of poems spoken by Jane during the seven years she spent in Van Diemen’s Land. Her most recent collection, *This Woman* (Black Pepper, 2011), was shortlisted for the Tasmania Book Prize. She is currently working on a collection of poems that is a series of letters between Marie Antoinette and Marie Girardin who disguised herself as a man and obtained the job of steward on d’Entecasteaux’s expedition in 1792, making her the first European woman to sail in southern Tasmanian waters.
Utopia at the End of the Earth? French Travellers to Tasmania

Jacqueline Dutton (University of Melbourne)

This paper will examine the rich corpus of travel writing about Tasmanian by Francophone travellers. And it will chart the enduring tropes of utopia that are common to travel accounts within pre- to post-colonial works.

Jacqueline Dutton is an Associate Professor in the School of Languages and Linguistics at the University of Melbourne. Her research addresses modern French literature, including J.M.G. Le Clézio, Utopian theory and literature, intercultural imaginaries of the ideal, travel writing and food writing, European studies, intercultural communication, French-Australian cultural studies, cultural attitudes to wine in France and Australia, French cinema since the New Wave, littérature-monde, francophone and postcolonial studies, identity, racism and immigration in contemporary France. Her publications include Le Chercheur d'or et d'ailleurs: L'Utopie de J.M.G. Le Clézio (2003), and she is editor of ‘Time and Travel / Temps et Voyages’ (special issue of Nottingham French Studies, 51, 2012) and ‘Francophonie and its Futures’ (special issue of Australian French Studies, 48, 2011).
Never Innocent: Port Arthur’s Traumatic Sublime

Samuel Finegan (Queensland University of Technology)

When Martin Bryant opened fire in the April of 1996 he would have irrevocably changed the public face of almost any other location. Port Arthur, however, is not a site that can be further transformed by violence: not even by the most shocking massacre of Australia’s postcolonial history. Even as Tasmania has long stood as Australia’s troubled shadow: a place to exile the darkest of histories and depravities, Port Arthur has become, even in that landscape, a place of rarefied ‘evil’. The coverage of the killings, as well as later accounts of Port Arthur’s history frame the 1996 massacre as anything other than an aberrant act: rather than shatter the public perception of Port Arthur, or change its character, Port Arthur’s nature was reaffirmed.

Port Arthur has never been innocent, it is host to a sublime trauma that disrupts the boundaries of history, haunting and narrative: transforming historical, Colonial depravities into an elemental force seen to pre-exist settlement. This paper explores the discourse surrounding Port Arthur in public histories, ghost-hunting guides and other touristic efforts. Through this exploration it makes clear that Port Arthur is overburdened: it confronts its visitors, not with a specific narrative of human crimes but with something transcendent: a dark form of sublimity like that pictured by Edmund Burke in his 1757 *A Philosophical Enquiry*.

Samuel Finegan is completing his PhD at the Queensland University of Technology in 2014. His thesis, which is currently under examination, is *Broken Gates and Leaky Graves*. This project is a philosophically grounded examination of the language and significance of absence and presence within Australian ghost stories.
Footloose in Tasmania: Patsy Adam-Smith and Middlebrow Travel Writing

Robyn Greaves (University of Tasmania)

In her loose collection of travel stories, *Footloose In Australia* (1973), Patsy Adam-Smith writes:

> Conditions in Tasmania bear no resemblance to the legendary Australia of tradition. Because of this the people of the island are Tasmanian, not Australian. Their folk culture is different, their struggles have been different; their pace, outlook, and environment are so different that they are a separate people, as tough and tenacious as the ‘mainlanders’ ... but different. (*Footloose* 32).

Adam-Smith’s travel writing was published in book form as well as appearing in various publications including the popular *Walkabout* magazine. Travel writing and *Walkabout* provide an intriguing study into middlebrow culture at a time in history when such writing and publications were enjoying considerable popularity. Adam-Smith lived in Tasmania for a number of years, moving to Ulverstone in 1944 on her marriage to a Tasmanian-born returned soldier. Adam-Smith’s ambivalence toward her new island home and her marriage spurred her to fill her life with activity, including paid work as a ‘stringer’ for the A.B.C. and a freelance writer. Having grown up in the South Australian outback, Adam-Smith found adjusting to Tasmania and her isolation a struggle. At the same time she recognised: “As a newcomer I saw what those who had lived there for generations took for granted, and I wanted to tell the world” (*Goodbye Girlie* 97). Adam-Smith went on to write many stories out of her travels around Tasmania; these included journeying around the island by sea for six years as the first Australian woman to be articulated on a coastal trading ship, visiting Lake Pedder before it was flooded, and travelling the remote west coast by rail before it was accessible by road. This paper examines Adam-Smith’s Tasmanian travel stories, situating them in relation to the field of the middlebrow and its wide sphere of influence at the time of *Walkabout*’s run (1934 – 1974).

Robyn Greaves is a PhD candidate in English literature at University of Tasmania.
The Van Demonian Heart of Darkness: An Ecocritical Exploration of Journey in Matthew Kneale’s English Passengers.

Jessica Hancock (Australian National University)

Matthew Kneale’s novel, English Passengers, concerns a pseudo-scientific romp to find the Garden of Eden in Tasmania. Set in the early to mid-1800s, this biblical quest is juxtaposed with the wanton violence against the native Tasmanian Aboriginals and the island environment. By examining the representation of the natural world within the novel, I will argue that Kneale’s book self-reflexively and parodically examines the development of ideologies of environmental exploitation and racial superiority, creating an image of the past that speaks directly to modern concerns.

The backward gaze of historical fiction can leave it open to charges of retreating from contemporary issues and escaping nostalgically into the past (Gutleben, 2001). Yet this recent burgeoning of the historical novel is often highly politicised, using the past as a lens through which to see—and speak to—the present. As asserted by neo-Victorian scholar Marie-Louise Kohlke, historical fiction is “actively involved in consciousness-raising and witness-bearing”, contesting charges of de-politicisation (9). Responding to Kohlke’s call for an ecocritical evaluation of historical fiction, I argue that we can productively examine how these texts inform our cultural consciousness in both reflecting and constructing modern conceptions of the environment.

To this end, I will offer a close analysis of the characters’ physical and metaphorical journey into the Tasmanian heart of darkness. The Christian exploratory party for the Garden of Eden sets out with the assertive ontologies of Christian faith, colonial righteousness and scientific objectivity, yet their journey strips them of their authority and satirises their views. This scene of a Tasmanian journey is a microcosm of the way in which some recent historical fiction engages with contemporary environmental concerns, and uses the past to speak to the present.

Jessica Hancock is a PhD candidate at the Australian National University, researching the application of ecocritical concerns to neo-Victorian fiction under the supervision of Dr Kate Mitchell.
Mary Bailey’s travels are recorded and known to us primarily through small notices and articles appearing in newspapers and periodical print culture, rather than surviving personal archives. In 1844 Bailey followed her husband, the Reverend William Bailey who had been convicted of forgery, to Van Diemen’s Land. Bailey’s poems, such as ‘The Exile’s Wife to her Husband’ and ‘Woman’s Love’ offer personal reflection on her decision to follow her husband from Britain to Van Diemen’s Land upon his conviction. The poem emphasises her own devotion to her husband in her willingness to join him:

’Tis not in pleasure’s sparkling hour,  
Affection true displays its power;  
But most in stern adversity,  
Is seen what woman’s love can be. (Bailey Woman’s 3)

These poems moreover present progressive arguments, situated in broader strategic traditions, in their representations of place and gender. On her arrival, Bailey continued to produce scholarly writing in the Colonial Times as well as poetry. In this paper, I outline some philosophical and political implications of Bailey’s travels, as they relate to gender, cosmopolitanism, and colonialism in her writing. These ideals arguably manifest in her poetic practice, thereby linking her poetry specifically with travel. That Bailey had travelled previously to making her decision to follow her husband to Van Diemen’s Land is noted in the Gentlemen’s Magazine of 1834. Bailey’s travels are here described as a ‘long sojourn in Jerusalem and other cities of the east’ (203). On this occasion it is indicated that she may have travelled alone. In addition to her travels in the east, Bailey writes later in the Colonial Times of enjoying the reading rooms in the world’s great libraries, suggesting repercussions of her physical presence as a traveller as well as her significant emphasis on the travel of ideas through print and literary universals.

Katie Hansord completed her PhD at Deakin University in Melbourne. Her research examines Australian women’s poetry during the colonial period, a project which brings into focus the intricate and overt connections between Australian women’s poetry and British / international women’s poetry. This project also hopes to revalue the work of Australian women poets, including Eliza Hamilton Dunlop, and Mary Bailey.
Travelling to Tasmania: Shame in Nakai Hideo’s “The Fable of the Black Swan”

Barbara Hartley (University of Tasmania)

The Black Swan, [who had metamorphosed into the young man], had no doubt departed [Tokyo] on a Thursday. That would have had him in Sydney the following Friday morning at 9. Upon arrival he could have transferred to either an Ansett ANA or TAA domestic flight and, going through Melbourne, have been in Hobart, Tasmania’s biggest city, by 2 in the afternoon. He then would have had to decide whether to head south on Highway 7 through Eaglehawk Neck for Port Arthur, or to make his way up the Derwent Valley to the central lake that was his birthplace. […] Given that he had made the journey to try to understand why he was plagued by a constant feeling of “shame,” he probably chose the former. Port Arthur had been a convict prison that rivalled Devil’s Island in South America’s French Guiana for extreme brutality. Perhaps his “shame” was somehow related to that place. (Nakai Hideo, “The Fable of the Black Swan,” 1969, trans. Barbara Hartley)

At the time of his death, Nakai Hideo (1922-1993) was considered one of the “best three” fantasy fiction writers in Japan. Also a poet and essayist renowned for his “radically sensuous aesthetics,” Nakai was a close colleague of Shibusawa Tatsuhiko (1928-1987), the Japanese translator of the works of Marquis de Sade, and Terayama Shûji (1935-1983), the avant-garde post-war writer and film director. In 1969, Nakai published “Kokuchô-tan” (The Fable of the Black Swan), a narrative of a young man who accuses a black swan he sees in a central Tokyo enclosure after the end of the war of swallowing a treasured coin lost while cleaning out a drawer. The swan is from Tasmania and the narrative canvasses the possibility of the creature returning to its home. Nakai, who repeatedly invoked images of the black swan and the rose in his work, first travelled to Tasmania following the publication of the narrative. This presentation will discuss the manner in which the author draws on the notion of travel to Tasmania, with its convict history, as a means to address issues of “shame” that confronted post-war Japanese intellectuals. This was a shame that conflated war-time defeat with having been enthralled by the “spell” of Japan’s wartime military authorities.

Barbara Hartley is Senior Lecturer in the School of Humanities at the University of Tasmania. She teaches in the areas of Japanese language, Japanese society and Japanese literature and film. Barbara is joint editor, with Tomoko Aoyama, of the Routledge collection entitled Girl Reading Girl in Japan.
Archival Countersigns in Imperial Voyage Narratives: Fictionalising Bruny d'Entrecasteaux’s voyage and the Lost Plantings of Recherche Bay.

A. Frances Johnson (University of Melbourne)

It is nearly two hundred and forty years since Indigenous Nuenonne people encountered William Bligh, Bruny D’entrecasteaux and other European navigators on their lay-bys along the Tasman Southwest Cape. These expeditions imposed the first European agricultural templates in the form of what were ultimately ephemeral gardens designed to provide food resources for subsequent expeditions. The gardens were planted in haste, while botanists and artists made partial documentations of the plants, animals and landfalls of southern reaches of Van Diemen’s land. The pre-settlement gardens sewn by French and English expeditions at Adventure and Recherche Bays failed (Duyker and Duyker 2001, Johnson 2012, D’Entrecasteaux 1808, Labilliardére 1800), though sightings of William Bligh’s stunted apple tree appear in the historical record, as an ironic recast of the biblical tree in the garden of Eden.

This paper presents work-in-progress from an interdisciplinary project-in-progress Seedmap. This work is being constructed as a combined book and exhibition outcome for 2014. Work to date has involved a range of historical, metaphorical ‘graftings’ drawn from recent investigations into the first European plantings in Tasmania. I re-dramatise and re-visualise these events as the first manifestations of ‘colonisation by seed’, showing that early colonial encounters between British, French and Nuenonne Indigenous people were conceived as hopeful intercultural encounters, before the onset of colonial settler wars in Tasmania.

Amanda Frances Johnson is a writer and painter lecturer in Creative Writing at the University of Melbourne. Her paintings have been exhibited in Australia and overseas, and her poetry has appeared in many anthologies including Motherlode: Australian Women’s Poetry 1986–2008 and Best Australian Poems 2009, 2010 and 2011 respectively. Her 2007 novel Eugene’s Falls (Arcadia) retraces the o-called wilderness journeys of colonial painter Eugene von Guerard. Her poetry collection The Pallbearer’s Garden was published in 2008. The Wind-up Birdman of Moorabool Street (Puncher and Wattmann 2012) received the 2012 Michel Wesley Wright Prize. In 2013 she was shortlisted for the ABR Peter Porter Poetry Prize. She is currently completing the verse novel/exhibition project Seed Map and an academic monograph Archival Salvage: the Australian Postcolonial Novel (Rodopi, 2014).
Europe at the End of the World: Tasmanian Migrant Camps and the nomos of the Modern in Richard Flanagan’s *The Sound of One Hand Clapping*.

Jo Jones (University of Tasmania)

Richard Flanagan’s most well-known and critically examined works involve investigation into the Australia’s British colonial past in modes that range from the wry carnivalesque version of the Tasmanian convict narrative in *Gould’s Book of Fish* to individual forms of desolation of one of the state’s most iconic historical figures in *Wanting*. This paper shifts back to one of Flanagan’s early books, *The Hand of One Hand Clapping*, a novel that has not garnered the critical notice it deserves. In this tale of Slovenian post-war migration, in the highland camps of Tasmania hydro-scheme of the 1950s, violent history surfaces again and a woman ends her life, unable to escape the mimetic repetitions of war.

Like his colonial novels, *The Sound of One Hand Clapping* Flanagan sets out to explore Tasmania as a landscape of trauma yet a different psychic and imaginative process unfolds through the histories that Slovenian immigrants bring with them. Recent violence, the Slovenian landscape and a connected aesthetic affects the way the central family of *The Sound of One Hand Clapping* interpret and inhabit this space. Georgio Agamben famously maintains that the camp is the nomos of the Modern; a state of exception where processes and practises of the State proper are put aside temporarily, yet this arrangement reflects truths about the Nation itself. This paper investigates the migrant camp as the state of exception and the way in which Flanagan novels anticipates the post-national literary investigations of the following decade.

**Joanne Jones** is a lecturer in English Studies in the Faculty of Education, University of Tasmania. She has a PhD from Curtin University on Australian historical novels and the History Wars. She has taught extensively at Curtin University and the University of Western Australia. At present, Jo is working on recent versions of Australian gothicism and local formations of literary canons. completed her PhD on Australian historical fiction in 2011 at the Australia Research Institute, Curtin University of Technology. A secondary and tertiary teacher of English Studies, she has published short fiction, criticism on the Australian historical novel and on the Australian Curriculum.
Tasmania from Below: Antarctic Explorers’ Accounts of a “Southern Gateway”

Elizabeth Leane (University of Tasmania)

“Then perhaps Tasmania that proud flag shall rear / And shine the Britain of this hemisphere.” So concluded a melodrama that premièred at the Royal Victoria Theatre (now the Theatre Royal) in Hobart in 1841, entitled South Polar Expedition. Pointing at the Union Jack, the figure of “Britannia” predicts the future crumbling of Britain’s power and its possible replacement by a southern empire. Tasmania, a symbolic end of the world, becomes in this vision its new centre.

The event that inspired this inversion of hierarchies was the British exploratory expedition to Antarctica of 1839-43 led by James Clark Ross. Ross was one of many early Antarctic travellers – explorers, whalers and sealers – who used Tasmania as a launching point for the journey south. For these men, it was not (or not only) the island’s perceived physical likeness to Britain that rendered it a centre instead of a periphery, but rather its position relative to an even more southern destination. Tasmania (which, for most of the nineteenth century, included Macquarie Island) could be the last sign of human inhabitation on the way south and the first sign of return from a freezing and hostile realm.

Did Tasmania look very different “from below,” or did Antarctic travellers largely replicate received versions of the place? To what extent, and in what ways, did their accounts refigure the island at the “end of the world”? This paper addresses these questions by examining the travel accounts produced by Antarctic explorers. While the focus is on the nineteenth and early twentieth centuries, connections are drawn with Hobart’s much-touted current status as a “Gateway to the South.”

Elizabeth Leane is an ARC Future Fellow and Associate Professor at the University of Tasmania. She holds a research position split between the Institute for Marine and Antarctic Studies and the School of Humanities. Her most recent book is Antarctica in Fiction (Cambridge UP, 2012). She is currently working on South Pole, a title in Reaktion Books’ ‘Earth’ series.
Henry Butler Stoney—Soldier, Traveller, Writer, Settler

Tony Marshall (University of Tasmania)

Henry Butler Stoney (1816-1894) served in the British Army for nearly thirty years, concluding with six years as a regimental paymaster (and as a remarkably involved and active resident) in Tasmania and Victoria followed by three years’ service in the North Island of New Zealand, where he retired and settled. He is best known for his book *A year in Tasmania: including some months’ residence in the capital; with a descriptive tour through the island...* (Hobart, 1854) which was republished in an enlarged and illustrated form as *A residence in Tasmania* (London, 1856); but he also published *Victoria: with a description of its principal cities...* (London, 1856) as well as less successful works of fiction which drew on his military experiences. This presentation focuses on the context, content and significance of his Tasmanian work, but also takes into consideration other relevant aspects of both his life and his work.

Tony Marshall, a retired librarian and archivist, is a University Associate in the School of Humanities at the University of Tasmania. He has researched and written on a wide range of historical, and especially biographical, subjects.
Trials of Faith: Daniel Wheeler’s *Journal* and His ‘Voyage of Concern’ via Van Dieman’s Land, 1834-1838.

Audrey Peyper (University of Tasmania)

This paper considers the ‘journey of concern’ undertaken by the Quaker Daniel Wheeler (1771–1840) and its accompanying *Journal* as part of significant developments in the humanitarian movement during the 1830s. Wheeler and his crew upon the Henry Freeling travelled via Van Diemans Land in 1835 into the Pacific where Wheeler intended to witness and report upon missionary efforts in Tahiti and Hawaii. Underscoring the active network of travel throughout the British Empire in the first half of the nineteenth century, Wheeler made association with James Backhouse and George Washington Walker whilst in Van Dieman’s Land. The significance of Hobart within a global network of travelling humanitarians is stressed in Wheelers *Journal* as a haven and as a meeting place of likeminded people. This research considers in particular the accompanying publication of extracts of Wheeler’s letters and journal within the framework of generating awareness and seeks to analyse the relationship between Wheeler as an individual and Wheeler as a constructed figure in the literature pertaining to his life. Consideration of divergences between Wheeler’s original journal and letters and the edited, published *Journal* may reveal insights into the use of travel-writing as a vehicle through which humanitarian endeavours could create impact upon metropolitan readerships. This paper represents research in its preliminary stages. Discussion upon the significance of Van Dieman’s Land as both a destination for humanitarian investigation and as a vital link in the global network of humanitarian concern is invited, as well as upon issues surrounding the textuality of published travelogues.

Audrey Peyper is a current PhD candidate at the University of Tasmania, working within the Reform in the Antipodes Futures Fellowship research project, and is a recipient of the ARC Elite PhD Research Scholarship.
Colonel William Vincent Legge (1841 -1918) was a colonial adventurer, a natural scientist, and a lover of art. He is best remembered today for his book *The History of the Birds of Ceylon*, which he researched and wrote during a nine year posting in Ceylon with the Royal Artillery. He was president of the Royal Australasian Orthinologist Union and vice-president of the Royal Society of Tasmania. Legge’s work surveying the heights of Tasmania’s peaks led to the naming of “Legge’s Tor,” the highest point of the Ben Lomond range in the northeastern part of the state being named in his honour. Legge was also close friends with the artist William Charles Piguenit, and Legge’s Eulogy to Piguenit, published in 1915, laid the foundations for all subsequent biographies of the artist.

Legge and Piguenit travelled through the Lake St Clair region in 1887, and upon their return Legge presented a paper, titled, “The Highlands of Lake St Clair” to the Royal Society of Tasmania. Meanwhile, Piguenit produced a number of paintings of the scenery, including two works titled *Lake St Clair, the Source of the Derwent River, 1887*, one of which is now in the Tasmanian Museum and Art Gallery. This paper discusses Legge’s Royal Society paper in conjunction with Piguenit’s paintings of Lake St Clair. Echoes of the English Romantic poets, in particular Shelley and Wordsworth, pervade both Legge’s text and Piguenit’s paintings. This paper will explore the influence of Romanticism on the way Piguenit and Legge experienced the landscape around Lake St Clair, and on the way they chose to represent these experiences in text and image.

Natalie Pirotta completed her PhD at La Trobe University in 2012. The focus of her research was the creative practice of the nineteenth century landscape painter of William Charles Piguenit. She is an oil painter herself and has published a paper on Piguenit’s sister, the artist Harriet Halligan, in the TMAG Journal Kanunnah.
Representing Resistance

Michael Powell (University of Tasmania)

The rebel myth of Aboriginality, portrayed “as leaders of an Anzac-style ‘resistance’” is terribly tempting,¹ but “any idea of heroes and villains in colonial race relations cannot easily be sustained.”² As with the bushranging myth of outlaw and social bandit, images of either monstrous or noble savagery are compelling and haunt our attempts to represent resistance. This paper will examine the many means employed to represent the Aboriginal figure of resistance, Musquito, beginning with the early paintings of Petit from the Baudin Expedition compared to the contemporary paintings of Lin Onus. It will examine fictionalised accounts in the novels of Charles Rowcroft and Horace Pithouse and compare these to the historical writings of Melville, Bonwick and Calder along with more contemporary accounts by Parry and Windschuttle. More particularly the paper will look at Musquito through the lens of exile and the pain and rage of wrenching disconnection to account for his outbreak of retributive violence.

Michael Powell is a lecturer in the History and Classics programme of the School of Humanities, University of Tasmania. He teaches in the area of Australian and South Asian Colonial History. He is author of Manual of a Mystic: FL Woodward a Buddhist Scholar in Ceylon and Tasmania (2002)

² Jan Kociumbas p28.
Remembering Hellyer in Burnie

Simon Ryan (Australian Catholic University)

Henry Hellyer was a noted surveyor and architect employed by the Van Diemen’s Land Company. He spent much of 1826 and 1827 surveying and road making in NW Tasmania, enduring extremes of weather and inconstant supplies of food. Only two of his written works covering explorations survive: *Field Book No. 2* (1826) and *Journal of operations in opening a road from Emu Bay towards the Hampshire Hills* (1827). Dogged by professional issues and rumours about his sexual identity, he committed suicide at Circular Head (now Stanley).

Colonisation requires figures of origin who are celebrated within the narrative of the triumph of discovery – toponymical remembrance is a common element in this and thus we have Hellyer Gorge, Hellyer road, the small town of Hellyer and so on. This paper will feature another kind of remembering – the work down by cultural heritage sites linked to the tourist economy. In particular the strikingly modern Visitor’s Centre at Burnie and the nearby Burnie Regional Museum feature Hellyer as a foundational figure. Memory becomes a commodity in the age of global tourism, while locations such as the Visitor’s Centre emerge as profoundly heteroglossic, conveying a variety of meanings to local residents, domestic tourists and those who arrive at the nearby cruise ship terminal. Heritage centres have a role as a site of conversation about colonial frontier history, negotiating between triumphalism and catastrophism; however, linked so tightly to the tourism industry may predispose them away from confrontational material. Hellyer is a deeply sympathetic figure suitable to defuse the brutal reality of colonialism; he, too, is a victim. This paper will suggest that cultural heritage is a process of forgetting and remembering simultaneously, and that as a process it is always in motion, responding in Burnie’s case to deindustrialisation and the promise of tourism as a successor industry.

Simon Ryan is an Associate Professor in Literature and Cultural Studies at the Australian Catholic University Brisbane. He is the author of *The Cartographic Eye: How Explorers Saw Australia*. 
“A Voice in the Wilderness:” Region and Religion in Marie Bjelke Petersen’s Tasmanian Fiction

Toni Sherwood (University of Tasmania)

Tasmanian novelist, Marie Bjelke Petersen had a long-standing and passionate commitment to evangelical religion and Tasmanian wilderness regions. Early impressions of the island as a “paradise of untouched beauty” were later consolidated by frequent explorations of remote regions. Tasmanian landscape featured prominently in her novels and outside her writing, she used her celebrity status, as a best-selling author, to speak about conservation issues. This passion was matched by a fervent commitment to evangelical Protestantism to which she converted in 1892.

Between 1917 and 1932, Bjelke-Petersen published five popular romance novels with a Tasmanian setting. In these novels the Tasmanian wilderness is constructed positively as a place of freedom, adventure, healing and love and promoted as a tourist destination. Wilderness assumes an unusual significance for formula romance: random and extended descriptions of wilderness are frequent and it is often featured as an active participant in the drama, acquiring the status of character. The religious theme is introduced as a crucial element of plot and assumes a presence and influence beyond the imagery and allusion that frequently provides the necessary moral tone for romance novels of Bjelke Petersen’s era.

This paper examines the role of wilderness regions in the novels and identifies the different influences that determine particular constructions. Looking at modes of representing the land itself, the paper identifies different categories of appreciation and separates symbolic representations with a primary commitment to genre or evangelicism from those which are motivated by a deep regard for the landscape or region. The paper considers the ways the religious motif is incorporated into the various novels and the extent to which Bjelke Petersen’s romantic wilderness aesthetic is potentially compromised by the competing claims of genre and the inclusion of didactic evangelical discourse.

Toni Sherwood has Masters and PhD degrees in English from the University of Tasmania. She is currently writing a history of the Medical Council of Tasmania.
Stamping out Stigma: ‘Souvenir of a Tour Through Tasmania’ 1878

Marian Walker (University of Tasmania)

In the late 1870s an enterprising English immigration agent named Richall Richardson arrived in Tasmania with the idea of capitalising on the colony's 'unfortunate' image. In 1878, after claiming to have spent twelve months travelling around Tasmania on foot, Richardson published a booklet entitled 'Souvenir of a Tour through Tasmania'. In this publication Richardson reminded his readers of Tasmania's convict past. He claimed: 'Every Tasmanian-born, every person, who has resided here long enough to have become attached to his adopted Country, is perfectly well aware that a certain stigma — justly or unjustly — is attached to the early history of this Island'. Richardson expressed sympathy for Tasmanians, who were rightly or wrongly burdened with this 'infelicitous' historical baggage, but enthusiastically offered his view that all was not lost — a belief he had already espoused. In July 1877 Richardson had issued a prospectus bearing the title of ‘Tasmanian Courier Exhibition’, which was subsequently advertised in Tasmanian newspapers. In this prospectus Richardson proposed the idea of holding a travelling exhibition abroad with the purpose of improving Tasmania's image. He suggested that although the colonists had made some progress in promoting an alternative story, Tasmanians still suffered from the stigma attached to their early history. The antidote to this, declared Richardson, was advertising. This paper follows Richardson's attempts to ameliorate Tasmania's image by travelling, lecturing and writing about the colony. It concludes that while Richardson may have held genuine sympathy for the psychological burden carried by Tasmanians, his motivation for involving himself with the issue was more likely to do with opportunities the situation offered himself rather than the greater Tasmanian population.

Marian Walker is a Consultant Historian and Research Associate with the School of Humanities at the University of Tasmania. She specialises in the social and cultural history of travel and tourism with a focus on the concept of image as a social and cultural construct. Her research interests include community identity, public memory, cultural landscapes and the interpretation of tourism sites.
Accounts of Stage Coach Travel in Colonial VDL / Tasmania

Steven Walker (University of Tasmania)

Regular passenger transport services in Van Diemen’s Land arose from the need for communications between the two main towns and the settled districts. Postal communications often pioneered the routes, and small business operators, usually free settlers, developed transport enterprises, largely along English lines. However, they did not usually record their activities, nor did many of their passengers.

There was a considerable body of colonial law, drawn from English precedent and experience, which regulated the stage coach industry, and which explains much of the rationale for transport operations at the time. Colonial travellers were quite aware of English stage coach operations and services through personal experience, newspaper reports ‘from home’, and from the serialisation of Dickens’ *Pickwick Papers*, and a specific lexicon evolved.

The most complete writings about colonial stage coach travel are to be found in newspapers of the time, which included advertisements, reports, letters to the editor and editorial comment; but there were no primary or secondary source writings which dealt with the colonial stage coach industry alone. Available information is therefore limited to coincidental inclusions in broader travel writing.

Given the paucity of colonial accounts, the diaries, journals and letters home of visitors from overseas provide the best impressions of colonial travel in the island, where after 1830, Aborigines posed little threat to road travellers, but the threat from highwaymen persisted. Stage coach accidents from many causes were however frequent, and the night running of coaches presented additional environmental hazards.

The sparse, secondary writings are also subsidiary elements of broader travel descriptions. Many are unreferenced, and those which contain citations are frequently in error. The body of secondary material is therefore unreliable, although the intent was often more to entertain than to inform.

*Steven Walker* is a PhD candidate in History at the University of Tasmania, researching the island’s colonial stage coach enterprises. He has a multi-disciplinary background with Honours in Archaeology and Ancient History, higher degrees in Management, Cultural Heritage, Defence Studies and Strategic Studies, and an Airline Transport Pilot’s Licence. His interest in coaching derives from his research into, and restoration of, his c1833 coaching inn in Tasmania’s midlands.
Impressions of a Van Diemonian Convict Woman: The True Identity of the Narrator in Alexandre Dumas’s, *Impressions de voyage: journal de Madame Giovanni*.

Douglas Wilkie (University of Melbourne)

Early in 1855, a thirty-six year old French woman presented Alexandre Dumas with her story of ten years spent travelling in Australia, New Zealand, Tahiti, California and Mexico. Although Dumas agreed to edit and publish the journal, they decided it would be best not to reveal her true identity—she was well known, and had a reputation that was best left in the past. They chose the name Madame Giovanni and the story first appeared in *Le Siècle* in March 1855 under the title *Impressions de voyage: journal de madame Giovanni*. It was subsequently published in numerous French editions, but was not published in English until 1944.

Since first publication, the identity of Madame Giovanni became cause for speculation—some thought the story was pure fiction; many thought Giovanni was a pseudonym of Gabrielle Anne Cisterne, la vicomtesse Poilloûe de Saint-Mars, who published romantic stories under the pseudonym Comtesse Dash. Honoré Forster, at the National Library of Australia, tentatively accepted the Saint-Mars connection, but pointed out that she would have been too old and was ‘never married to a Venetian merchant’. Forster thought Saint-Mars may have compiled the story for Dumas from a variety of other sources.¹ Madame Giovanni’s travels were described by her English translator as being unique because, ‘No other woman ever made a trip of ten years in these regions’. Indeed. My research has revealed that Madame Giovanni’s long voyage was initially sponsored by the British government which had transported her for ten years to Van Diemen’s Land in 1843 under another name that was also likely to be a pseudonym. This young convict woman of French origin had the ability to make friends with people of influence, like Governor Eardley Wilmot, and while in Van Diemen’s Land not only avoided anything resembling punishment, but also married a Venetian merchant, himself a former convict, who became her close travelling companion in the amazing adventures described throughout *Le Journal*.
