

The ARC Centre of Excellence for the History of Emotions,
Europe 1100 - 1800 presents:

A HISTORY OF HERITAGE: EMOTIONS IN BLOOD, STONE & LAND



Image: Hands in the Australian earth and the crushed shell beach in the Shetland Isles, Scotland, UK.

This collaboratory explores the long affective history of heritage, from the medieval period to the present. We are interested in how the meanings and focus of the concept of heritage have changed over time - as it has been represented in families and bloodlines, monuments and objects, and in landscape and places imbued with memory. In this light, we analyse the connections between blood, stone and land, and consider how they have been understood as heritage through their inter-relationships and through their emotional dynamics.

Practitioners in heritage, art and museology come together to explore themes of shared interest with scholars from a range of academic disciplines, from archaeology and literary studies to philosophy and history. Discussions range from

Date: 9-10 September 2013
Time: 9:00 - 17:00
Location: Lenna of Hobart Hotel, Hobart, Tasmania
Organisers: W/Professor Susan Broomhall, Dr Alicia Marchant, Dr Diana Barnes (The University of Western Australia)
Contact: sarah.finn@uwa.edu.au

the meanings of carved stone for medieval Orcadians and the classical traditions of early modern England to battlefields in Britain and Australia, the Scottish and English heritage of nineteenth-century settlers and convicts, the collecting habits of modern Australians, and the public heritage of contemporary Scotland. Tasmania's unique heritage renders it a particularly appropriate place to discuss the interrelations of places, objects, monuments, blood, emotions and history.

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SUNDAY 8 SEPTEMBER 2013

2.00 – 5.00	Talk and Walk at Richmond: Richmond's Heritage DIANNE SNOWDEN
	Bus will depart the Lenna Hotel at 2.00pm, arrive at Richmond 2.30pm for 2-hour visit

MONDAY 9 SEPTEMBER 2013

TIME	
8.30 – 9.00	TEA/ COFFEE
9.00 – 9.15	Introduction and Welcome SUSAN BROOMHALL Welcome to Country by Representative of the Tasmanian Indigenous Community
9.15 – 9.30	Introduction to Collaboratory ALICIA MARCHANT and DIANA BARNES
9.30 – 9.50	Group Discussion
SESSION 1:	PASTS IN THE MEDIEVAL WORLD CHAIR: LOUISE D'ARCENS
9.50 – 10.40	<i>Carved in Stone: Engaging with the Past in Medieval Orkney</i> SARAH RANGLES <i>John Hardyng's Scotland: Concepts of Heritage in the Fifteenth Century</i> ALICIA MARCHANT Group Discussion
10.40 – 11.10	MORNING TEA
SESSION 2:	EARLY MODERN PASTS AND PRESENTS CHAIR: SUSAN BROOMHALL
11.10 – 12.30	<i>'I grieve at thy lot, my friend': Classical Heritage in Early Modern Letters</i> DIANA BARNES <i>The Monuments of Westminster Abbey 1570-1640</i> PETER SHERLOCK <i>Naseby (1645): Spilt Blood and Stone Memorials in a Battlefield Landscape, 1645-2012</i> DOLLY MACKINNON <i>'He is only heir who succeeds by right of blood': Thinking About Family in Early Modern Scotland</i> KATIE BARCLAY Group Discussion
12.30 – 1.30	LUNCH BREAK
SESSION 3:	INDIGENOUS PAST, PRESENT AND FUTURES CHAIR: ALAN MADDOX
1.30 – 2.40	<i>Address by Tasmanian Indigenous Elder</i> PATSY CAMERON <i>The Politics of Emotion in Kim Scott's Benang: From the Heart and Alexis Wright's Plains of Promise</i> JANE GLEESON-WHITE <i>Contours of Emotional Heritage: An Interpretation Plan for the Swan Canning Riverpark</i> GINA PICKERING Group Discussion
2.40 – 3.15	AFTERNOON TEA
SESSION 4:	NEW LANDS, OLD PASTS CHAIR: DIANA BARNES
3:15 – 4:20	<i>Between Worlds: The Ambiguous Heritage of Robert Fairbairn</i> SUSAN BROOMHALL <i>Music and the Moral Power of Nostalgia in a Colonial Penal Colony</i> ALAN MADDOX <i>The Crimson Thread of Medievalism: Blood, Love and Shame in Colonial Australia</i> LOUISE D'ARCENS Group Discussion
4.20 - 5.00	DAY 1 ROUND UP Commentary by MARY FLANNERY (The University of Lausanne) Group Discussion
7.30	DINNER AT CORNELIAN BAY BOATHOUSE FOR COLLABORATORY PARTICIPANTS TAXIS TO AND FROM RESTAURANT (VOUCHERS WILL BE PROVIDED) PLEASE ALLOW 15 MINS FOR TAXI TRAVEL

TUESDAY 10 SEPTEMBER 2013

TIME	
9.00 – 10.30	Cascades Female Factory Historic Site Visit LUCY FROST Bus departs the Lenna Hotel at 9.00am for 1-hr visit
10.30 – 11.00	MORNING TEA
SESSION 5:	AUSTRALIAN STORIES CHAIR: ALICIA MARCHANT
11.00 – 12.05	<i>Convict Blood Lines: Crime and Nutritional Status</i> HAMISH MAXWELL-STEWART <i>Selling the Island's Soul? - John Watt Beattie and Tasmania's Convict Stain</i> JON ADDISON <i>Anzac Emotions: The Gallipoli Campaign in Consumer Culture 1915-1925</i> JO HAWKINS Group Discussion
12.05 – 1.10	LUNCH BREAK
SESSION 6:	PAST LIVES, PRESENT OBJECTS, FUTURE PRACTICES CHAIR: SARAH RANDES
1.10 – 2.30	<i>Reconnecting with the Past (again): A Case Study from Dunfermline, Scotland</i> LESLEY BOTTEN <i>Gatekeepers or Grasskeepers: The Limits of Heritage in Modern Cities</i> JENNY GREGORY <i>Heritage of the Individual and the Organisation</i> MICHAEL MCGINNES <i>Recovering Modernity as Heritage: Collecting Everyday Modern Objects</i> ADRIAN FRANKLIN Group Discussion
2.30 – 2.50	Day 2 Roundup Commentary by STEPHANIE TRIGG (The University of Melbourne) Group Discussion
2.50 – 3.00	Collaboratory summation SUSAN BROOMHALL, DIANA BARNES and ALICIA MARCHANT
3.00 – 3.30	AFTERNOON TEA



Abstracts

Jon Addison

Curator, History, Queen Victoria Museum and Art Gallery, Launceston

**SELLING THE ISLAND'S SOUL?
- JOHN WATT BEATTIE AND
TASMANIA'S CONVICT STAIN**

Photographer, early environmentalist, collector and antiquarian John Watt Beattie (1859–1930) played a crucial role both in popularising Tasmania's convict history, and in helping to create, and play on, the intense embarrassment about the 'convict stain' that remained in the Tasmanian psyche for decades following the cessation of transportation. This paper will examine the lasting impact of Beattie's writing and collecting activities, including the 'dark tourism' aspect of his collecting, and will examine the way that this has influenced the popular view of the convict experience in Van Diemen's Land. His work has played on the

emotions of viewers of his collections of objects and photographs, and this emotional response has become a key part of the way that, even today, people relate to ideas of convictism.

Katie Barclay

ARC Centre of Excellence for the History of Emotions; History and Politics, The University of Adelaide

**'HE IS ONLY HEIR WHO SUCCEEDS BY
RIGHT OF BLOOD': THINKING ABOUT
FAMILY IN EARLY MODERN SCOTLAND**

The role of 'blood' as a defining attribute of the family in early modern Scotland is not straightforward. On the one hand, the family was ultimately defined by its blood relationship, with inheritance, in particular, expected to descend through one's biological heirs. As Lord Stair noted: 'by the common law, he is only heir who succeeds by right of blood' (*Institutes*, p. 313). Conversely, men who committed treason forfeited their property to the king, so that 'his

blood shall be corrupted ... and his children cannot succeed to him, or any of his lineal ancestors' (Stair, *Institutes*, p. 262). Blood was a central concept that linked the family over generations, literally signifying the family lineage.

In practice, however, the course of blood did not always run true, with families failing to sire heirs, requiring the adoption of children or the diversion of inheritance into another line. For such families, blood became less central, replaced by naming rituals and the descent of property, particularly land. As the eighteenth-century Scottish jurist Lord Bankton explained: 'The desire of immortality is so deeply rooted in the human frame, that it extends even to one's name and memory, after his death, that the same may be preserved in his representatives' (An Institute, p. 291). For Bankton, it was name and memory, as much as blood, that signified the family.

Moreover, he hinted at why people placed such emphasis on lineage, noting 'the desire

for immortality' that he believed drove people to create families. Stair believed that it was 'natural affection' that caused people to favour 'blood' relatives over those more distant, whilst many Scots expected that inheritance and an emotional connection were deeply connected (where one should not be expected without the other). Blood ties, therefore, were also emotional ties. This paper explores this emotional lineage asking how it shaped understandings of the early modern Scottish family and thinking about its implications for emphasis placed on family ties seen in the genealogical studies and clan histories that are so popular in modern Scotland.

Diana Barnes

ARC Centre of Excellence for the History of Emotions; History, The University of Western Australia

'I GRIEVE AT THY LOT, MY FRIEND': CLASSICAL HERITAGE IN EARLY MODERN LETTERS

Renaissance notions of rhetoric and discourse were founded upon the recovery of classical heritage. Emotions ran high as antiquarians and academics poured over old scrolls in remote monastic libraries in search of classical works that had been lost for centuries. The early-moderns found that the familiar letter, being modelled upon the conversation between friends, was a genre ideally suited to the conduit, and refunctioning, of the emotional heritage of the classical past. 'I grieve at thy lot, my friend; I am ashamed of thy many, great shortcomings, and take compassion on them' emoted Petrarch in a letter he wrote to Cicero on 16 June, 1345 after reading the familiar letters for which he 'had diligently searched far and wide.' In the fourteenth century this endeavour to recover the classical past was largely fuelled by the esoteric curiosity of antiquarians, poets and academics but by the late-sixteenth and early seventeenth-centuries it was a pervasive sensibility disseminated broadly through print. Increasingly over the early-modern period, classical heritage represented cultural capital; it was a sign of education, and potential social mobility and influence. From the late sixteenth-century, letter-writing manuals and model letter collections flooded the print market. These practical how-to-books painstakingly demonstrated how any 'learner' could adapt classical exempla, and the affective ethos they embodied, to his or her own modest everyday needs.

Early-modern letter writers did not follow these models precisely but nonetheless, as the sample manuscript letters selected for discussion show, classical heritage structured their thought and feelings. It provided templates for emotions such as love, friendship, grief, and jealousy.

Lesley Botten

Display Design and Activities Curator, Dunfermline Museum and Art Gallery (Scotland)

RECONNECTING WITH THE PAST (AGAIN): A CASE STUDY FROM DUNFERMLINE, SCOTLAND

In February 2013 the funding came through to build a long planned new museum for Dunfermline, to open in 2016, linked to, and integrated with, the world's first Carnegie-funded library and within the grounds of the medieval Dunfermline Abbey and Royal Palace.

My role is to deliver a programme of community involvement in the development of the museum, as well as select the objects, stories and interpretation methods that it will contain. This museum will be a new building in which to present existing collections that have become inaccessible in their old settings. This latest reincarnation will need to complement the existing heritage attractions on its doorstep to meet the project's goals, which include economic regeneration by enhancing the town's reputation as a day visit destination, as well as the social goals of enhancing learning, providing inspiration and engendering civic pride.

The six main themes are already chosen and apart from making the most of the views from the new building across to the Abbey and the shrine of St Margaret they mostly focus on industries that shaped the town from the seventeenth to twentieth centuries, entertainment and leisure, transport and twentieth-century conflicts.

Susan Broomhall

ARC Centre of Excellence for the History of Emotions; History, The University of Western Australia

BETWEEN WORLDS: THE AMBIGUOUS HERITAGE OF ROBERT FAIRBAIRN

This paper explores the ambiguous heritage of Robert Fairbairn (1844-1922), as a child straddling two worlds, whose views and actions proposed for the protection and of indigenous peoples would have damaging consequences into the late nineteenth and early twentieth centuries. Fairbairn, born in 1841 in Bunbury, was the child of Scots parents who emigrated to Western Australia from Berwickshire and Roxburghshire in 1839. In his manuscript *Reminiscences* (1903) Fairbairn records his memories of indigenous games, fishing, food, language and tribal law learned alongside the local children of the district. Throughout his life,

Fairbairn operated between his Scottish heritage, marrying a daughter of migrants from Montrose who arrived as first colonists with Governor Stirling, and acting as President of the Caledonian Society, but also with a perceived experiential heritage of indigenous culture. Apart from his memoirs and legal explorations of indigenous experiences and welfare, Fairbairn also published a poem, written in the voice of an indigenous leader, calling for blankets and care for indigenous women, the elderly and children. For Fairbairn, the dual heritage upon which he called in his life, Scottish and Indigenous, would enrich his sense of self and his sense of responsibilities in his working life. Educated by his parents at night, Fairbairn served in a series of legal roles across the state, including as Resident Magistrate in Greenough, Toodyay district, Albany, the Vasse district and Fremantle as well as Government Resident in the Kimberley in 1880, just as prospecting and indigenous dispossession of the area commenced. During this time, Fairbairn was called upon to investigate the treatment of Malays in the pearl industry in Shark Bay and his later 1882 Fairbairn Report detailed the abuses of pastoralists using indigenous people as *de facto* slave labour on stations. This report, which drew public attention to the exploitation of indigenous peoples, led to the 1886 Aboriginal Protection Act 1886 (WA), considered the foundation of increasingly racialised policies of the Western Australian state government, which resulted in the removal of children from their parents by the 1930s. For indigenous peoples, the heritage of Robert Fairbairn's working life would be deeply destructive for their lands and culture. This paper analyses Fairbairn's personal records and artefacts, stored in the family's collection until very recently, in order to tease out an individual interpretation of heritage in the nineteenth-century indigenous-settler Western Australian environment.

Louise D'Arcens

English, The University of Wollongong

THE CRIMSON THREAD OF MEDIEVALISM: BLOOD, LOVE AND SHAME IN COLONIAL AUSTRALIA

When Henry Parkes, in his now-legendary speech at the 1890 Melbourne Federation Conference, claimed a 'crimson thread of kinship runs through us all', he demonstrated that blood was an eloquent motif across the ideological spectrum in the nineteenth century, serviceable not just to advocates of the 'ethnological unity' of Empire, but also to those seeking to enshrine ethnocentrism within a vision of political separation. The political preoccupation with blood was, moreover, complemented by a widespread cultural engagement with what Douglas Cole calls



'haematic ideas' of colonial identity. This paper will examine the cultural politics of nineteenth-century Australian 'haematic medievalism' as it was expressed through the heraldic fetish in colonial society. In his book *Pounds and Pedigrees*, Paul de Serville offers an account of how ambitious colonial Australians' 'craze for honours' led to the hot pursuit either of individual knighthoods or of pedigrees proving sanguinous links to ancient English families and ancestral lands. The motives for this geneological craze certainly involved the desire for social distinction; but this should not lead us to overlook its affective dimension, in which a deeply-felt connection to history and to imperial ideals (De Serville describes an interest in genealogy as nothing less than 'a declaration of love for the home country') was fused with keen anxieties about the shame and loss of caste resulting from the colonies' recent penal history. Looking at examples from colonial novels, popular verse, and cartoons from newspapers and periodicals, I will reflect on how, as a medievalist practice, heraldry functioned to express a potent and confused range of emotions about colonial and, eventually, national identity.

Adrian Franklin

Sociology, The University of Tasmania

RECOVERING MODERNITY AS HERITAGE: COLLECTING EVERYDAY MODERN OBJECTS

Taking a range of collected objects from the modern everyday this presentation associates the intense emotions of collecting with a desire to prevent modern objects from fulfilling their primary objective: to become superseded, replaced and redundant. The unrelenting march and logic of modern progress never included a desire to retain superseded technologies and objects and yet people have found themselves 'emotionally involved' with practically every one of them, from the most modest packaging to the biggest motors of the Steam Age. Unwittingly,

it proved impossible to prevent these objects from having an enduring relationship with the cultures that made and used them. This presentation argues that collecting these things became a form of collective cultural memory as well as a repository of values with the capacity to fight against liquefaction and annihilation.

Lucy Frost

English, Journalism & European Languages, The University of Tasmania

CASCADES FEMALE FACTORY HISTORIC SITE VISIT

The session is an on-site tour focussing on the question, 'What role should the emotions play in the visitor experience offered at the Cascades Female Factory Historic Site?' This is a real, and constant, question for a site almost totally obliterated during decades when amnesia covered the 'convict stain'. In an effort to elicit responses in today's visitors, there's a temptation to press emotional buttons through an approach I call 'tell tragic stories' (misery, victimisation, dead babies, etc). The danger with this approach is that emotion collapses into sentimentality, leaving the visitor with nothing more than a sentimental fix of sadness about life in 'the olden days'. So, given the nature of the site, its strengths and limitations, can emotion play a more nuanced and ultimately memorable role for visitors?

Jane Gleeson-White

Arts and Media, The University of New South Wales

THE POLITICS OF EMOTION IN KIM SCOTT'S *BENANG: FROM THE HEART* AND ALEXIS WRIGHT'S *PLAINS OF PROMISE*

Miles Franklin Award winning writers, Alexis Wright's *Plains of Promise* (1997) and Kim Scott's *Benang: From the Heart* (1999), trace the lives of their mixed-blood (Indigenous-settler) protagonists and the traumatic repercussions of their severance from their land, their ancestors and their heritage. Both novels are concerned with heritage, inheritance, blood ties; indigenous breeding programmes (particularly as conceived

by Chief Protector of Aborigines in Western Australia, AO Neville); the clash of indigenous Australia and European settler modernity; indigenous Australian ties to land; and the abiding social, spiritual, ritual significance of particular sites (the Noongar land of south Western Australia, the Gulf of Carpentaria, the homeland of the Waanyi people, respectively). Wright and Scott's, indigenous/settler heritage authorises them to write the difficult, contested and shameful moments in Australia's individual and collective past.

I will show how Wright and Scott translate the traumatic heritage of severance from blood and land lived by indigenous Australians, and the emotions this history continues to unleash, into western literary form. Both novels activate emotions for political ends: anger in the case of *Benang*; and absence of emotion in *Plains of Promise*.

My paper will explore the complexity of these ties, suggest their difference from European settler modernity, and how these novels rethink heritage to open up a new understanding not only of the past but also of the present and future.

Jenny Gregory

History, The University of Western Australia

GATEKEEPERS OR GRASSKEEPERS: THE LIMITS OF HERITAGE IN MODERN CITIES

I am particularly interested in the response of people to the loss of a building, a landmark or a site of heritage value. Hence this paper will focus on responses to the destruction of Perth's Esplanade Reserve as a case study of a site of established heritage value that was recently destroyed.

Originally reed beds on the Swan River foreshore, the Esplanade Reserve were reclaimed in the 1870s. In 1880 the Crown granted it to the City of Perth in trust as 'a place of recreation for the inhabitants of the said city forever'. Various used for more than a century as a recreation ground for sport, for commemoration, for celebration,

and for protest, it was placed on the permanent Western Australian State Heritage Register in 2003. Despite this, with the agreement of the City, the State Government resumed it in 2011 for redevelopment as the Perth Waterfront Project. The project, now labelled Elizabeth Quay, depends for its financial viability on the sale of land to developers to enable the construction of high-rise apartments and offices around a newly created inlet.

The project has split the community. Those who protested against the development called themselves Gatekeepers; for them the Esplanade Reserve was a place that was pivotal to their sense of place. Others, who are in favour of the development, satirise the protesters as Grasskeepers; to them it is simply a large patch of grass. The emotional responses of these two groups to this site will shed light on the limits to heritage in modern western cities.

Jo Hawkins

History, The University of Western Australia

ANZAC EMOTIONS: THE GALLIPOLI CAMPAIGN IN CONSUMER CULTURE 1915-1925

The impending centenary of the Gallipoli Campaign in 2015 has inspired considerable academic interest in Anzac heritage. While scholarship has commonly explored sacred monuments and commemorative rituals, such as Anzac Day, less attention has been given to the place of Anzac heritage in consumer culture.

After the Gallipoli Landing on 25 April 1915, the word 'Anzac' came to represent aspirational national values and attributes. An outpouring of intense emotions, from pride, joy, and gratitude, to love and grief, was soon manifest in a range of seemingly banal consumer products. Tea, soap, toys, hosiery, soft drinks and other goods branded with the word 'Anzac' flooded the market, and businesses, such as hotels and cafes, were renamed to include it. Consequently in 1916, the federal government issued regulations restricting the use of the word Anzac.

This paper will consider what motivated Australians to use the word 'Anzac' for commercial purposes and why authorities moved so quickly to stop its use. It will argue that the use of the word 'Anzac' in consumer culture was driven by individual and collective emotional responses to the Great War.

Dolly MacKinnon

History, The University of Queensland

NASEBY (1645): SPILT BLOOD AND STONE MEMORIALS IN A BATTLEFIELD LANDSCAPE, 1645-2012

By sunset on 14 June 1645, as news of the battle's outcome began to spread across the countryside, Naseby-Field in Northamptonshire had confirmed its place not only as the site of a pivotal battle in the civil wars crises, but also in the national mnemonic. The decisive rout of the King, Prince Rupert, and the Royalist forces by Sir Thomas Fairfax, Oliver Cromwell et al and the Parliamentary army earlier that day, had resulted in over 1000 Royalists and 150 Parliamentarian casualties, as well as the slaughter of over 100 women in the Royalist baggage train. The turf of Naseby battlefield was soaked with the spilt blood of liberty and loyalties, with the bodies of men and women, forming the tangible evidence of an irrevocable political and religious divide. Four stone monuments have been erected in the landscape since the eighteenth century. In 2012 moves to erect a new monument in the form of an £8 million interpretation centre are well under way. Taking Helen Armstrong's discussions (2001), from another context, about the inherent tensions between history, landscape and tourism, this paper analyses the changing interpretations and memorialisation at Naseby over the past four centuries. New layers of meaning are inscribed onto that landscape as the reformation of the memory of Naseby continues. Naseby's battlefield monuments form tangible ways of remembering, forgetting, reforgetting and consuming the past.

Alan Maddox

Sydney Conservatorium of Music, The University of Sydney

MUSIC AND THE MORAL POWER OF NOSTALGIA IN A COLONIAL PENAL COLONY

In 1840 Captain Alexander Maconochie was appointed Superintendent of the penal settlement on Norfolk Island, designated by the Governor of New South Wales, Sir Ralph Darling, as 'a place of the extremest punishment, short of death'. Here he instigated a seminal experiment in penal reform, based on an innovative system of rewards and penalties which aimed at the rehabilitation, rather than merely the punishment and repression of prisoners. Integral to Maconochie's armoury of reforming influences on the convicts was music, conceived not as an abstract aesthetic experience, but as a means of 'moral improvement', facilitating the prisoners' transition from selfish brutality to civilised social being. As part of this process, hymns and the ballads of Thomas Moore, Robert Burns and Charles Dibdin were harnessed to reawaken prisoners' emotional connections to their English, Irish and Scottish homelands. In a period when nostalgia was regarded primarily as a negative, dangerous psychological condition, Maconochie deliberately sought to evoke longing for the homeland with an apparently opposite agenda: to

give the incarcerated men hope for the future. His emotional regime aimed to redirect the prisoners' thinking from bloody punishment to blood-ties and kinship, from the stone walls of the prison to the comforts of hearth and home, and from a landscape of alienation and isolation to the imagined world of distant homelands.

Alicia Marchant

ARC Centre of Excellence for the History of Emotions; History, The University of Western Australia

JOHN HARDYNG'S SCOTLAND: CONCEPTS OF HERITAGE IN THE FIFTEENTH CENTURY

John Hardyng (d. c. 1465), an esquire and chronicler from Northumberland, was obsessed with English rights over Scotland and went to considerable effort to convince successive English kings (Henry V, Henry VI and Edward IV) to take Scotland by force. Several written documents formed part of his emotional plea to the monarchs, including a number of forgeries of legal documents, as well as two versions of his chronicle and two maps of Scotland. Hardyng presents a complex vision of Scotland's tangible and intangible heritage in his chronicle and on his map. He is highly selective of his material, and indeed manipulates Scotland's heritage to suit his purpose. In his chronicle history, Hardyng cites the founding myth of Brutus (rather than other possibilities) to document an ancient ancestral connection and demonstrate the English king's right of sovereignty over both Scotland and Wales. The accompanying maps of Scotland are imbued with colonialism, depicting a landscape of scattered stone monuments and fortifications, along with lochs, forests and mountains. In this paper I would like to draw upon David C. Harvey's notion of heritage as a 'process' and consider Hardyng's vision of Scotland within a wider history of heritage, and in particular within fifteenth-century contexts.

Hamish Maxwell-Stewart

Centre for Colonial and Post Colonial Studies, The University of Tasmania

CONVICT BLOOD LINES: CRIME AND NUTRITIONAL STATUS

This paper will examine the long-run impact of convict transportation on convicts and their descendants. Using height records extracted from nineteenth- and early twentieth-century police files and colonial birth, death and marriage records it will map the long-run nutritional and health consequences of British penal policy. In the process it will challenge nineteenth-century fears about the legacy of the 'convict stain' as well as contrasting transportation outcomes with those for contemporary prison systems. The

paper will conclude by suggesting that it is time to change the way Australia's convict story has traditionally been told. It will argue that the recent World Heritage Listing for Australian convict sites provides an opportunity to do this.

Michael McGinnes

Collections Manager, Stirling Smith Museum (Scotland)

HERITAGE OF THE INDIVIDUAL AND THE ORGANISATION

The museum owns objects of historical and heritage value, with national, international and local significance. However, we need to consider on what basis, and using whose values, these items are classed as significant. The historical significance attached to these items is often based on one time frame and one individual. Their significance and heritage has to be re-evaluated regularly to avoid stagnation.

Every individual has their own history based on their experiences of life and family, their personal knowledge and often the opinions of others. What we, as academics, consider important from a cultural and historical view often has very little in common with our visitors be they local or international. As museum curators, we have to consider the importance of more recent donations to our collections, not just what the items actually are, but for the feelings that are imbued in them from the donor or the donor's family.

This we also have to consider when we use collections from early in the museum's existence when we have little information. We can use an object with a connection to some famous historical figure simply as that or find other stories connected to it that give it more relevance today. However, we like to try and find a story beyond the actual name and description from the catalogue. It's our job as curators to find and tell those stories and give those objects a place in our heritage. It is only when we have ascertained the value of our collections to our heritage that we can decide our priorities. We have to make the most basic decisions on what and how we conserve these collections for the future. Sometimes it is not the most obvious items that are the centre of our efforts.

Gina Pickering

Communication and Interpretation Officer, National Trust of Australia (WA)

CONTOURS OF EMOTIONAL HERITAGE: AN INTERPRETATION PLAN FOR THE SWAN CANNING RIVERPARK

Perth's internationally recognised riverscape has been a drain, a rubbish tip, a sewer and a jetski opportunity. It is also a continuing spiritual force for one of the world's oldest cultures: the Noongar people. In 2013 the National Trust of Australia (WA) is developing an Interpretation Plan for the Swan and

Canning Riverpark which unfolds within a review of the *Aboriginal Heritage Act 1972*, *Heritage Act WA 1990* and continuing negotiations over native title.

In this paper Project Manager Gina Pickering, explores the practices and processes which reveal the emotional heritage of Perth's most important cultural waterways. It is a heritage determined by bloodlines that reach deep into the landscape, amid unresolved ownership, and the shifting heritage values reflected in a living, evolving cultural landscape.

The National Trust of Australia (WA) has fought to save WA's heritage for over 50 years; it is known for raising heritage consciousness in the community through partnerships, public education and a holistic approach to heritage values. This paper will consider how notions of heritage are shaping the outcomes of this project from local and international perspectives.

Sarah Randles

ARC Centre of Excellence for the History of Emotions; Historical and Philosophical Studies, The University of Melbourne

CARVED IN STONE: ENGAGING WITH THE PAST IN MEDIEVAL ORKNEY

The fertile islands of Orkney, an archipelago off the north-eastern tip of Scotland, have been continuously occupied since the Neolithic period. The scarcity of trees and the prevalence of stone have meant that the monumental remains of the past are remarkably tangible and omnipresent. The UNESCO World Heritage Listed 'Heart of Neolithic Orkney' includes the standing stone circles of the Stones of Stenness and the Ring of Brodgar, the chambered cairn burial, Maeshowe, and the domestic buildings at Skara Brae, complete with their 5000 year old furnishings. Later stone monuments include the Iron Age Broch of Gurness, and, after the ninth-century Norse settlement and later Christianisation, the Romanesque Cathedral of St Magnus in Kirkwall and the remains of numerous medieval churches, residences and fortified buildings.

This paper will consider the way that the medieval Orcadians understood, and interacted with, the preserved past through the medium of stone. In particular the Viking runic inscriptions on Maeshowe and other monuments will be analysed, together with evidence from *Orkneyingasaga*, to gain insight into the ways in which stone could both produce and record emotions and identity.

Peter Sherlock

MCD University of Divinity, Melbourne

THE MONUMENTS OF WESTMINSTER ABBEY 1570-1640

Westminster Abbey is one of the world's great heritage sites, invested with meaning by visitors and tourists on account of its exceptionally long association with the British royal family. Today visitors to the Abbey encounter a bewildering collection of tombs built up over seven hundred years. The monuments present individual

narratives about their subjects, collective narratives about British and related identities, and a history of monument-making itself. This paper examines the monuments erected between 1570 and 1640, a period which transformed the Abbey's appearance from a Benedictine church into a museum of tombs. It argues that collectively the monuments weaved a new concept of heritage that reworked older ideas based on land and lineage. Early modern tombs at Westminster jostled for position, yet through their medium of stone and their proximity to one another created the sense of a commonwealth of achievement in religion, learning, and conquest. As a collection, the tombs excited the passions of antiquaries who prized preservation of the past, and the nobility and gentry who sought to imitate the monuments, such that the Abbey became a destination for a precocious form of tourism.

Dianne Snowden

Chair of the Tasmanian Heritage Council; History and Classics, The University of Tasmania

TALK AND WALK AT RICHMOND: RICHMOND'S HERITAGE

The town of Richmond, twenty-five kilometres east of Hobart, is a beautiful town that has retained a great deal of its historic buildings. This walk will explore the Richmond Bridge, built by convicts between 1823 and 1825. Next we will visit the Richmond Gaol and the convict precinct, including the watch house, court house and muster ground. These buildings date from the 1820s, when Richmond became one of Lieutenant-Governor Arthur's police districts. Richmond continued to grow, largely because of its importance as a convict station and a military post. In the 1830s, Richmond's position on the route to the East Coast and the Tasman Peninsula made it a natural overnight stopping place. By the 1830s, several roads led into and out of the town. Inns increased in number. Businesses were established. There were eventually blacksmiths, wheelwrights, saddlers, stockyards, tanneries, a market place, a pound, brick and lime kilns, as well as general stores and other services. We will continue to walk around the town, visiting St Luke's Church (1835), and St John's Catholic Church (1837), the oldest Catholic Church still in use in Australia, and Oak Lodge (c1830, currently proposed for sale by the National Trust), particularly noting the impact of development on heritage buildings.

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