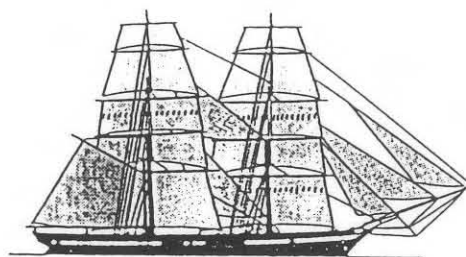


THE JAMES MATTHEWS : A DICHOTOMY

An Investigation Of The *James Matthews*



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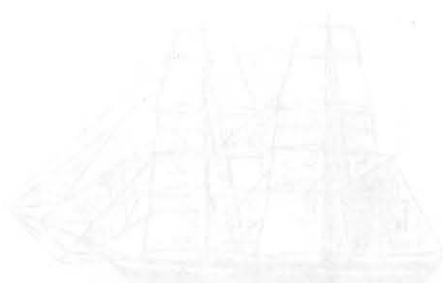
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REFERENCING FORMAT

The referencing format used in this report was obtained from the MLA Handbook for Writers of Research Papers.¹ Although this is not the preferred referencing system used at the Western Australian Maritime Museum, it reflects one of the systems currently accepted for use by the Research Institute for Cultural Heritage Studies at Curtin University of Technology.

¹ Joseph Gibaldi and Walter Achtert, MLA Handbook for Writers of Research Papers. (New York: The Modern Language Association of America, 1988).

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ABSTRACT

This report is the project of a practical experience in a heritage institution, as part of the third and final year of an undergraduate course in Cultural and Heritage Studies at Curtin University of Technology. When selecting a written project as part of the practicum, it was decided to engage in a project that would be as meaningful as possible for all concerned. The process of selecting the project subject was not a simple one, and the idea eventually evolved after meetings with one of the maritime archaeologists and curators at the Western Australian Maritime Museum in Fremantle. The Museum's exhibition of the recovered artefacts from the wreck of the *James Matthews* (?-1841) interested me, especially the dual history of the ship, and the fact that the wreck may be the last remaining hull of a slave ship known anywhere in the world. My personal interest in the history of the Atlantic slave trade, and the impact of that trade on both the geographical regions that received African slaves, and on the lives of the slaves and their descendants made the project an attractive exercise. As well as satisfying scholastic requirements and achieving personal satisfaction, the project addressed issues and ideas that the museum had not, until now had opportunity to investigate. It is hoped that this project will be useful (as a case study) to the Museum and to heritage practitioners generally, extending investigation into the prospects of further study of the *James Matthews*. The social function of museums is also investigated, along with further details of the history of the slave trade and the dominant position of European males in Victorian society. The viability of additional excavation, the raising of the hull, and the feasibility of incorporating the artefacts other than the hull into a travelling exhibition, will be discussed. This report may also be useful to the museum as a pilot project for other students who may serve an internship or practicum at the Maritime Museum, and who are interested in studying the wrecks off the W.A. coast from an approach other than one of maritime archaeology.

The following report was originally written as a major project for a third year university practicum for the Research Institute for Cultural Heritage Studies at Curtin University. It is accepted now as a report to the Western Australian Maritime Museum.

INTRODUCTION

Museums are traditionally the custodians of artefacts. They also have a role in social education and preserving the cultural heritage of society. The Fremantle History Museum is an example of a museum that represents the ideologies of feminism and multiculturalism in Australian society. The West Australian Maritime Museum, in excavating and reconstructing the remains of the *Batavia*, (1727) has presented an excellent exhibition of artefacts. It has no visible social function however, and it has failed to fully exploit the gruesome yet compelling history of the massacre of the wreck survivors. The perennial social issue of the theme of crime and punishment could have been further explored, (even sensationalised), to catch the public's imagination. This theme of crime and punishment always has social relevance, and is topical in all societies at all times. This theme might have been further explored by investigating the history behind the forged coin from the American - China trader *Rapid* (1807-1811)¹. However, an investigation of the social history associated with a wreck is actually part of the study of the wreck of the *Xantho* (1848-1872). This has featured areas of investigation and discussion including feminism, capitalism and various issues ranging from the development of industries, to the arts in Western Australia by Charles and Eliza Broadhurst.²

CONSIDERATIONS

It must be noted that by creating exhibits that fulfil the role of social education, the museum also risks creating some exhibits that, inevitably, through changing social priorities and ideology, become tired and outdated as society itself changes, and perhaps outgrows the need to see particular representations of culture. The question of how to address current and future

¹ Pers. comm. Mike McCarthy 22 April, 1996.

² Michael McCarthy, "SS *Xantho*": An iron steamship wreck - towards a new perspective in maritime archaeology," Ph.d thesis., James Cook U of North Queensland, 1996.

-----"Charles Edward Broadhurst (1826 - 1905) a remarkable nineteenth century failure," M.Phil. thesis., Murdoch U, 1989.

social issues and representations in a cost effective way is raised, and is an important, if not the most important factor in the curating of exhibitions. There are other problems in the area of the creation of museum exhibitions. The museum culture, that is the people who create the exhibits, is not necessarily the same culture that supports the museum, that is, the museum visitor. Even within the museum culture there may be divisions which may be due to professional differences and ideology. For example, the designers of museum display cases and cabinets may have entirely opposing concepts of how exhibits should be presented than do historians, sociologists, archaeologists and curators. When new metallic 'high tech' style displays were introduced to the museum's upper floor gallery to house artefacts from the Dutch wrecks for example, they were regarded cautiously, in some case unfavourably, by the curatorial staff.³ Interestingly, the style of the cabinets represented not only a different professional discipline but an alternative culture, which was as removed from the culture of the museum visitor as from that of the museum professional at that time. In Australia, the culture that has historically supported the museum is the white, middle class majority. This tax paying culture may feel that since they 'pay the bills' they have a right to certain expectations of the public museum experience. This expectation may be to see what is perceived as their 'own' culture represented, but also to see exotic objects that may enhance their visitor experience. As the demographics and the ethnic composition of society changes, so it is reasonable to expect that this change will be reflected in the museum visiting culture, and it's expectations. The way that museums present and interpret exhibitions should reflect the museum visiting culture. These are some of the issues that museums need to address.

Some museums have started to declare that interpretations of the past are culture specific, and that even within cultures there are important variances⁴

Despite these potential problems, the aim here is to address issues concerning the *James Matthews* exhibition itself, its potential upgrading and the

³ At the time they were called 'medicine cabinets'. Pers. comm. McCarthy, 22 April, 1996.

⁴ Walsh, *Representations of the Past*. (London: Routledge, 1993) 124.

feasibility of the *James Matthews* becoming a travelling exhibition, and to explore the relevance of the exhibition to the museum visitor. Depending on where the exhibition will travel to, the potential problems discussed previously will affect the curating of the exhibition to varying degrees. It is also acknowledged that depending on where the exhibition travels to, there will be both varying and common problems and issues to be addressed.

SOCIAL ISSUES AND MUSEUM EXHIBITIONS

The notion of the 'global village' is a personal and a universally shared one that conjures images of all humans united as one people, and of course our common human characteristics endorse this idea to a large extent. However, in a decade when the notion of nationalism is being reasserted in various regions in the world, often by engaging in armed conflict, we have the opportunity to avoid such conflict by engaging in dialogue and cross cultural studies. Part of participating in a multi-ethnic, culturally diverse society is understanding that not all Australians share a Euro-centric view of the world. In the western world, formal history is presented from a Euro-centric viewpoint, and we are often lead to believe that there was only one set of facts to each historical event, one truth, one reality. It is beginning to be acknowledged in our society that this is not necessarily so.

In a culturally diverse society, it is not unreasonable for all museum visitors to expect to be able to relate in some way to the objects that they see. This is not to say that a museum visitor would not find collections of artefacts interesting which may be totally foreign to them. Few exhibitions in public museums would present images that are totally beyond the realm of the visitors' experience or knowledge. (There is an assumption that most museum visitors possess the cultural capital to be able to 'read' most exhibits). To some extent, public institutions such as museums have a social responsibility to acknowledge aspects of cultures other than the prevailing majority. This is ideally done in

such a way that all museum visitors are able to understand just what it is that they are seeing, and perhaps why it is they are viewing the artefacts at that place, at that point in history. The current profile of typical visitors to public museums in Australia are members of the predominant white middle class majority. However, acknowledgement of the indigenous population's history, and that of the increasing population of non-European, non-Aboriginal Australians is essential. Even if this current profile of museum visitors changes little, the Museum has an obligation to practice social education, including education about aspects of other cultures, a necessity in a culturally diverse society such as Australia. Interpretation of an exhibition should not necessarily involve large tracts of text. Ideally the objects themselves should 'tell the story'. Not all museum visitors may be comfortable reading vast areas of text, in fact some may find having to read it, unstimulating. From personal experience, all too often the visitor is left feeling unsatisfied and hungering for more information. Surveys in museums have shown that only 8 per cent of regular and frequent museum visitors felt that there was too much text in museum exhibits. Although up to 40 per cent of non-visitors did feel that there was too much text⁵.

This implies that it is those regular visitors who tend to come from the higher-status and 'better educated' groups, who possess the cultural competence required to 'read' a museum display, or are better used to getting information from text.⁶

The untold story behind the object can be frustrating. The story behind the artefact is part of the social history behind the exhibition, and may be understood and absorbed by the visitor as an intrinsic part of the social fabric of a culture.

⁵ Walsh.

⁶ Walsh 124.

SLAVING AND THE *JAMES MATTHEWS*

The whole issue of slavery is central to the *James Matthews* story. The slave trade was the reason that the *James Matthews* was built. The Atlantic slave trade still, to this day has a profound effect upon the people who are the descendants of those enslaved and exported to new and strange lands. It may be that the legacy of the institution of slavery is responsible for particular social problems faced by some societies in the New World. If societies which were partly based on slavery are to come to terms with their history it may be that exhibitions such as the *James Matthews* may help initiate more public discourse relating to the history of slavery, and possible connection to current social issues and concerns. By presenting an exhibition such as the *James Matthews*, with relevancy and sensitivity to people of African descent, it may have the affect of bringing into the museum, people who historically may not previously been part of the museum going culture. If the alienation of some people from the museum culture is reversed by the exhibit, then it will have achieved a major objective of most museums, that is, increasing the visitor numbers and educating the public. The existing exhibition does acknowledge the history of the *James Matthews* as a slaver, but the overall ideology of the exhibit is one of Euro-centricity. This is not surprising since the artefacts on display are all European in nature, and represent the colonial and imperial facet of the ship's history. The exhibit is therefore (however unintentionally) primarily for museum visitors who are Euro-ethnic. This presentation works well for the majority of the museum visitors for whom the exhibition was intended. To present the exhibition as a travelling exhibition to where slaves either embarked from, or were taken to, it would entail a different approach and the putting together a new exhibition with an Afro-centric orientation.

The institution of slavery or forced labour has been historically an ancient one in the world's history. This report does not attempt to condemn or discharge form responsibility those who participated in the act of enslaving fellow human

beings, but rather show that along with having different histories, we all have different perceptions of history. There is the question of whether a travelling exhibition of an ex-slave trading ship has the same impact and relevance for people in the areas where the ship's sad cargo originated as for countries to where the slaves were consigned and condemned, and for the people in a country such as Australia. There seems to be two main issues to address, i.e., that history, in the case of the *James Matthews*, is viewed from a Euro-centric position, and from an Afro-centric point of view, and given this dichotomy, how, why and where such a travelling exhibition be sent. Just as the descendants of the slaves that it carried to the New World live with dual cultures, (African and European), the *James Matthews* has a dual history as both a British colonial migrant ship and an Atlantic African slave ship. It can also be viewed as the vehicle of colonialism and imperialism to people on three continents, Africa, the Americas, and finally, Australia.

BACKGROUND

The wreck of the *James Matthews* which lies in the sands off Woodman's Point in Cockburn Sound, is the physical evidence of the end of the colourful history of the ship which began under Portuguese registration and named the *Don Francisco* (?-1837), sailed the Atlantic as a slave trader to the Caribbean.

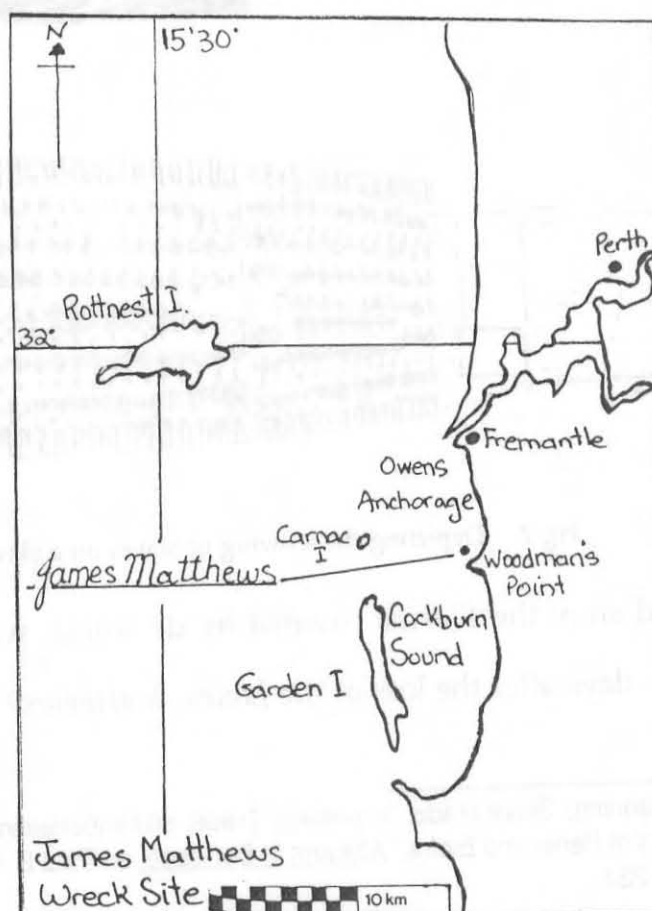


Fig. 1. Wreck Site of The *James Matthews*⁷

⁷ Graeme Henderson, "James Matthews Excavation, Summer 1974. Interim Report". *International Journal of Nautical Archaeology*, 5.3 (1976) : 245 - 251.

The *Don Francisco* was owned by the notorious slave dealer Francisco Felis de Souza, who arrived in West Africa from Brazil around 1800.⁸ He traded in humans, and in other trade goods out of the Portuguese controlled fort at Whydah⁹ on the coast of what is now Benin. In 1818 de Souza financed, in return for official favours, the *coup d'état* by his friend, Prince Gankpe, who proclaimed himself King Ghezo of Danhome.¹⁰ King Ghezo was in part responsible for the downfall of the powerful Oyo empire in that region in the 1830s.¹¹ However de Souza's fortune dwindled though declining trade, and the loss of the *Don Francisco* with its cargo of slaves, though seizure by the British in 1837 off the coast of Dominica, would have had considerable effect on the state of his financial affairs.

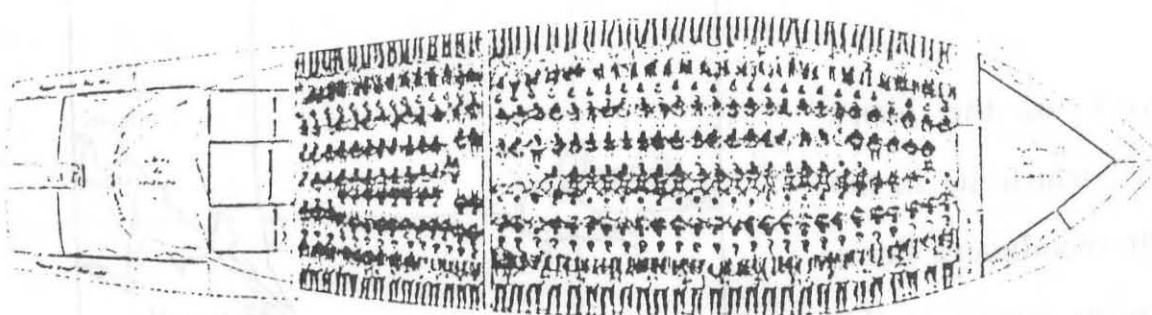


Fig 2. Depicting the stowing of slaves on a slave ship ¹²

A second ship, the *Florida* owned by de Souza, was seized by the British only nineteen days after the loss of the *James Matthews*.¹³ It may be that the capture

⁸ Patrick Manning, 'Slave Trade. "legitimate" Trade, and Imperialism Revisited: The Control of Wealth in the Bights of Benin and Biafra,' *Africans in Bondage*, ed Paul E. Lovejoy (Madison: U of Wisconsin, 1986) 203-233.

⁹ Ouidah is an alternative spelling. See Fig. 3 for location.

¹⁰ Kingdom of Dahomey, independent nation since 1960, source: Robert, W. July, *A History of the African People* 2nd ed. (New York: Charles Scribner's sons, 1974). See Fig. 3.

¹¹ Manning.

¹² Langston Hughes, Milton Meltzer, and C. Eric Lincoln, *A Pictorial History of Blackamericans* (New York: Crown, 1973) 13.

¹³ Henderson, "James Matthews excavation, summer 1974. Interim report", *International Journal of Nautical Archaeology*, 5.3 (1976) : 245-251.

of these two slaving vessels had a major effect, not just on the fortune of a trader in human lives, but also might have been a major factor in the decline of the export of slaves of Yoruba ethnicity and others from the West Coast of Africa¹⁴.

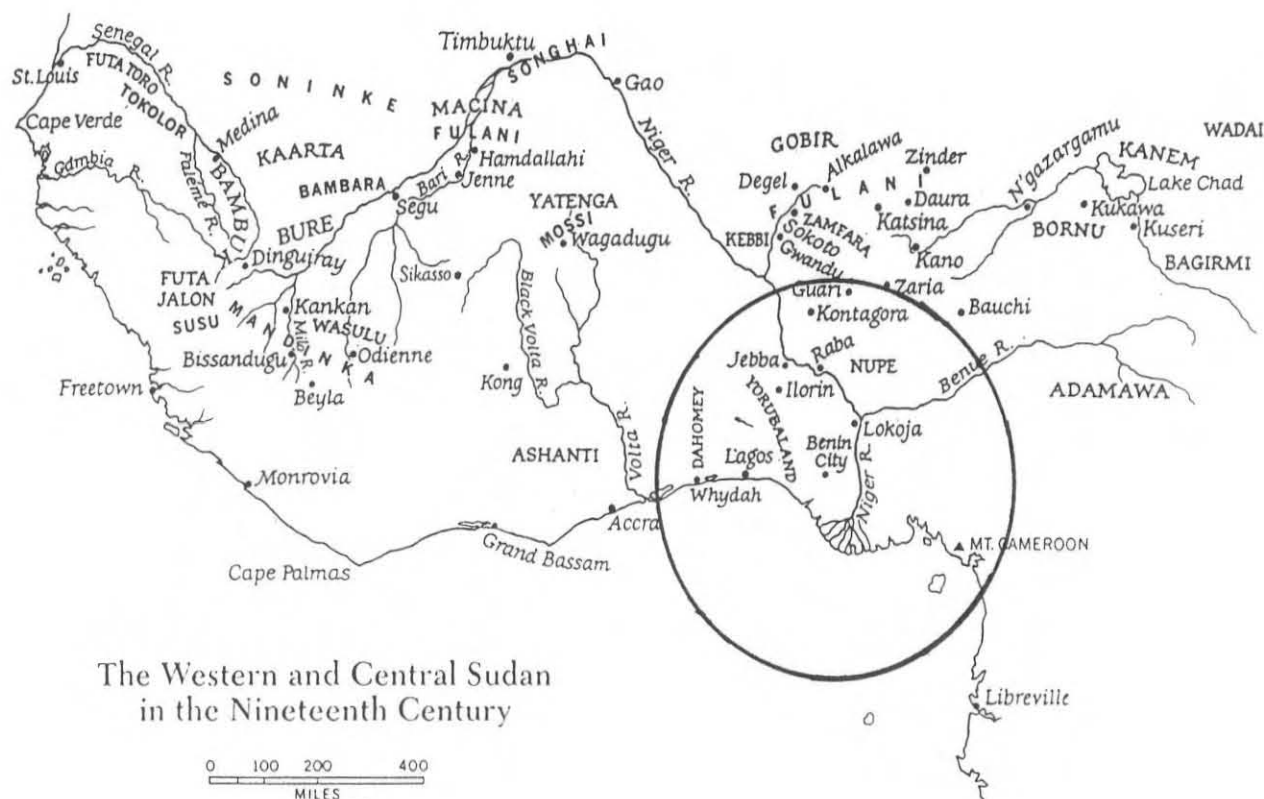


Fig. 3¹⁵

The remains of slaves ships are totally unexpected on the West Australian coast. It lies off the traditional routes which were roughly a triangle, from Europe with trade goods, to West Africa where slaves were purchased from local slave traders, to the Americas, where the African slaves were sold, and new cargoes on loaded for the return voyage back to Europe. After British legislation in 1836 that ordered captured slave ships to be condemned and destroyed, usually burned or cut in half, it is even more surprising that such a ship survived intact after capture, to be re-registered and renamed, and eventually flounder and sink off the coast off Western Australia.¹⁶ The slave ship formally known as the *Don Francisco*, was for many years, known only as the wreck of the *James Matthews*, a colonial migrant ship.

¹⁴ See Fig. 3 for location of Yorubaland.

¹⁵ Manning 234.

¹⁶ Henderson, *International Journal of Nautical Archaeology* 5.3 (1976): 246.

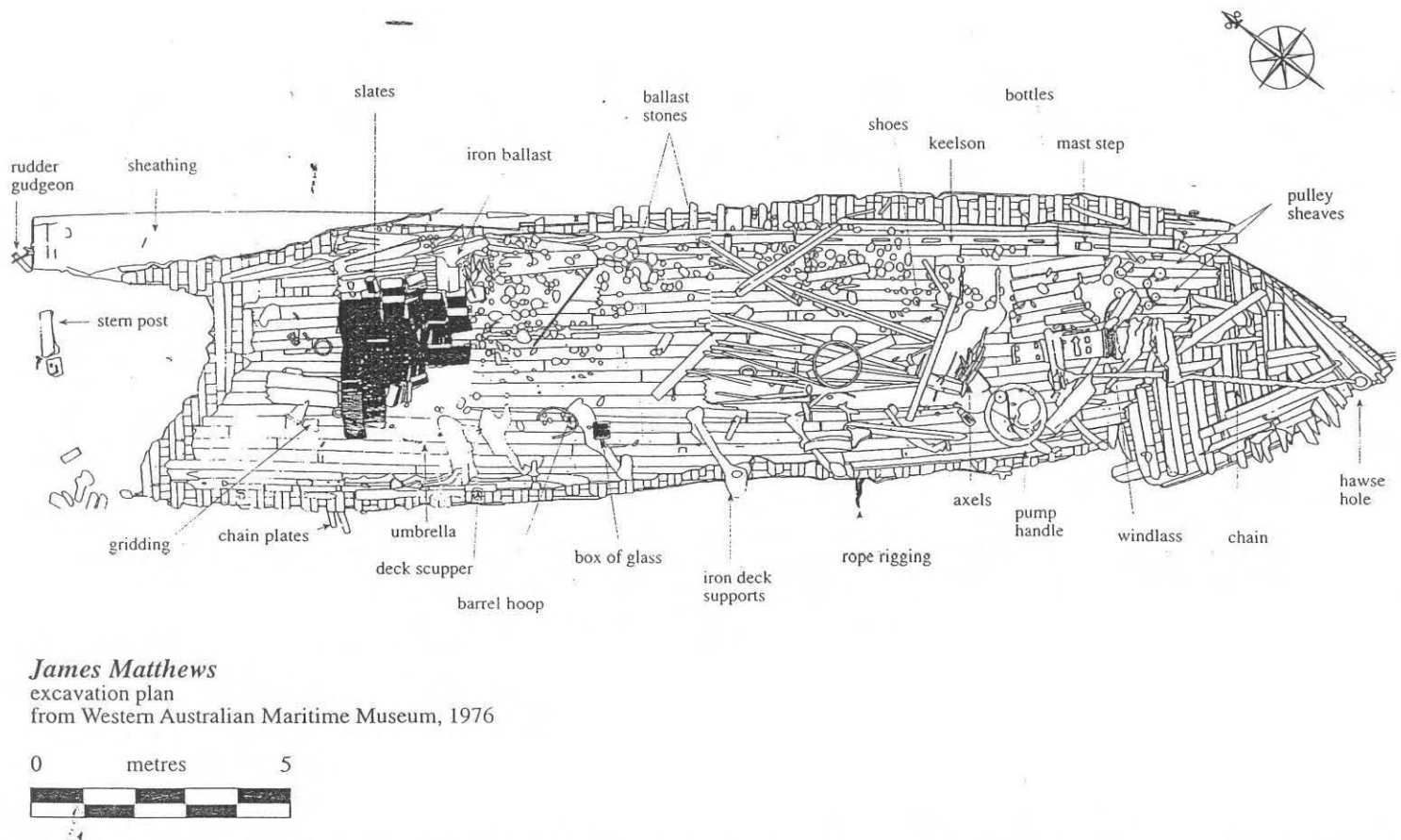


Fig. 4. *James Matthews* Excavation Plan¹⁷

LEGISLATION AND SHIPWRECKS : THE PROTECTION OF THE *JAMES MATTHEWS*

Branches of science such as maritime archaeology cannot exist without the partnership of the legislative branch of government which provides both the funding and the legal framework in which to operate. Both also require social and political endorsement in order to function. It is evident that maritime archaeology in Australia has reached a stage where not only has it been

¹⁷ Sarah Kenderdine, *Shipwrecks 1656-1942: A Guide to Historic Shipwrecks Sites of Perth* (Fremantle: W.A. Maritime Museum, 1995) 82.

'legitimised' but society has began to expect 'its' wrecks and artefacts and wrecks to be preserved as part of the national heritage.

Legislation by the State and Federal government has given legal protection to shipwreck sites such as the *James Matthews*. The *Maritime Archaeology Act*, 1973, and its antecedents protected all wrecks in West Australian waters lost before 1900. *Historic Shipwrecks Act*, 1976 and the 1985 amendment to the Act declare that all shipwrecks, both known or unknown in West Australian waters, and which are at least 75 years old, to be historic shipwrecks.¹⁸ This legislation evolved out of a High Court challenge to the existing W.A. State legislation, the *Maritime Archaeology Act*, 1973., under which the *James Matthews* was originally protected.¹⁹ In the 1970s the museum concentrated on the excavation of the shipwrecks of the Dutch East India Company (VOC),²⁰ the *Batavia* (1629-1629) the *Vergulde Draeck* (1653-1656), the *Zuydorp* (1702-1712), and the *Zeewijk* (1725-1727), which had foundered and sank on the treacherous reefs off the West Australian coast. Excavations on the *Batavia*, the most visible and publicised of the VOC ships, began in 1973, and took place over four seasons until 1976.²¹ The excavation of the *Batavia*, raising and preservation of the ship's timbers and other artefacts, and the subsequent museum collection, has been the Maritime Museum's major programme so far, and yielded the largest known collection of artefacts from a seventeenth century Dutch shipwreck.²² Through this programme, the Western Australian Maritime Museum has achieved international recognition as a leading institution of maritime archaeology, and wreck interpretation and conservation.

The Colonial shipwreck programme was developed in Western Australia to research the history of the wrecks, in both an archaeological and historical sense, but also in order to manage the sites as heritage places. This programme began in 1964, and is ongoing with activities such as wreck inspections,

¹⁸ Henderson, *Maritime Archaeology*.

¹⁹ Jeremy Green, Graeme Henderson & Mike McCarthy, "Maritime Archaeology and Legislation in Western Australia" *International Journal of Nautical Archaeology*, 10.2 (1981):145-160.

²⁰ Verenigde Oost-Indische Compagnie. Henderson, *Maritime Archaeology*.

²¹ Henderson, *Maritime Archaeology*.

²² Henderson, *Maritime Archaeology*.

protection of significant historic sites, background information research on the ships and the selection of sites for excavation. The *James Matthews* was one of the first colonial migrant ships excavated under this programme. After the discovery by local recreational divers in 1973, limited excavation work on the wreck by the Museum, lead by Graeme Henderson, now the director of the Maritime Museum of Western Australia, commenced in 1974.²³

Preceding 1976, the Commonwealth Government was not apparently interested in legislating to protect historic wrecks in Australian waters. Perhaps it would be also correct to say that there was little knowledge regarding and understanding of the field of maritime archaeology outside W.A. The West Australian Act and the new legislation was the impetus for an active wreck inspection programme. The discovery and excavation of the *James Matthews* was a significant milestone in raising the public perceptions that wrecks other than the Dutch wrecks were important.

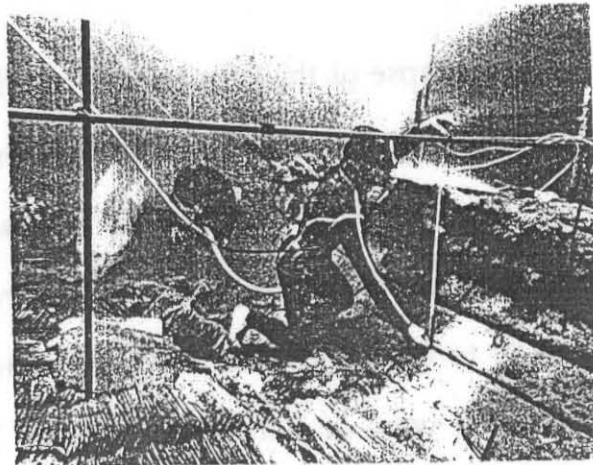
The history of the *James Matthews* as a colonial migrant ship was documented, but nothing of her previous history before being registered as a British ship was apparent to the excavators until searches of archives in England revealed her lamentable history as an African slave trader. This revelation has had a major impact on the way the history of the *James Matthews* is viewed. It had been known that the wreck of a British ship lay at the bottom of Cockburn sound, but until the 1970s, it certainly was not known that this wreck also represented 19th century commerce in human lives. The history of this ship took on new facets as the story of her past in the Atlantic slave trade unfolded. The colonial ship taking British settlers to a new life and new beginnings also had transported 433 African slaves from the west coast of Africa to an unknown and uncertain future in the Americas. The only thing that was certain for those Africans was the certainty of the loss of their personal freedom, probably for ever. It is for these reasons that the wreck of the *James Matthews* takes on dual significance.

²³ Henderson, *Maritime Archaeology*.

The colonial history of the *James Matthews* has been well documented²⁴. At the time of the wreck of the vessel, it was carrying English migrant men from Britain to the Swan River Colony of Western Australia. The many artefacts recovered from the wreck include items of personal effects as well as tools and other shipboard paraphernalia. These artefacts reflect the lives and culture of the English passengers, the nature of the cargo, largely farm implements and building materials, and presumably the English or at least, the European nature of the ship's crew.

Fig. 5.

Diver at work on the
James Matthews wreck site²⁵



Equally important as the artefacts recovered, is the diary of Henry de Burgh, part owner of the ship. From the first entry on leaving London on the 28th of March 1841. Through his description of his subsequent introduction to West Australian colonial life, De Burgh presents to the reader a fascinating insight of 19th century life. Not only is the daily routine of shipboard life depicted, but so are the social conventions of the middle and upper classes of that period in English social history. De Burgh proves, through his writings, to be a true product of his society of that period. The obviously well educated de Burgh displays his 19th century contemporary attitudes of class, racism and sexism.²⁶ His attitude to women in particular is revealed in his bemused recounts of encounter with various women during visits to ports of call during the voyage from England, and also in relation to the women he met in the West Australian colony.²⁷ Although divided by class, the all male 'mateship' myth that has been perpetuated in Australian society since the beginning of European settlement, is

²⁴ Henderson, *International Journal of Nautical Archaeology*. 5 3 (1976): 245-251.

²⁵ Henderson, *Maritime Archaeology* 117.

²⁶ See diary excerpt, part two, appendix A.

²⁷ See diary excerpt, part one, appendix A.

also evident. This diary is a social commentary on nineteenth century life for a privileged young European male voluntarily embarking on a new life in the tiny British colony. This fascinating diary is an important facet of the *James Matthews* narrative.²⁸ A great deal of social comment can be made using the wreck as a focus.

THE SLAVE EXPERIENCE

With the collapse of the Oyo empire in what is now south west Nigeria in the early 19th century, Yoruba city states formerly under Oyo control became a major source of slaves.²⁹ Slaves from the Yoruba ethnic group were rare before that time, but became the largest ethnic group represented in the Atlantic slave trade, especially to Cuba and Brazil. An estimated 80% of slaves exported from the Bight of Benin were of Yoruba ethnicity.³⁰ Yoruba culture still lives on in these two countries and until at least the 1980s, some Cubans could still speak the Yoruba language.³¹

Under registration as the *Don Francisco*, the *James Matthews* was one mode of transporting African slaves to a new life in a new and unknown place, presumably much against their will. Much had been written about the debasing and dehumanising experience of being shackled and confined to stifling ships' holds, and eventually reaching the New World (if they were lucky to survive the voyage), only to be resold as human beasts of burden. Abduction and subsequent sale into bondage was just one scenario, some African societies found that selling condemned criminals and others in the community was a financially viable way to rid their communities of unwanted and undesirable people. It is estimated that during the period of the slave trade, 30 to 50 per cent of Africans enslaved died before even reaching the Americas, and this decimation of West and central African population has been compared to that of the Nazi holocaust of the

²⁸ Henry de Burgh, *de Burgh Diary 1841*. Battye Library of Western Australia.

²⁹ Phillip Curtin, *The Rise and Fall of the Plantation Complex*. (Cambridge: Cambridge U P. 1990).

³⁰ Manning, Lovejoy (ed), *Africans*.

³¹ Curtin.

1940s.³² It is possible that more than eight million African slaves in total were imported into the New World.³³ Books and television series such as Alex Haley's Roots, flawed as it is reputed to be,³⁴ brought to the forefront issues and debates of racial and historical conflict that has in the past hovered in the shadows of Western history. Denial of historical collective guilt abound, but the fact remains that many European powers in the 19th century did participate in the institution of slavery. Slavery was the base of many local economies, and without forced labour, many of the plantation economies could not have survived or even been established.³⁵ Slaves became a valuable commodity of plantation owners in the Americas, and entailed a substantial financial investment.

In the 1830s, with the increase in both the consumer demand for sugar and the rise in price, Cuba became the world's largest cane sugar producer, and the demand for slaves increased.³⁶ Before the 1830s the production required labour intensive production. "...the rule of thumb was one acre of land and one slave to produce one ton of sugar annually."³⁷ After the 1830s however, the yield increase became partly due to mechanisation, and it was this development of new technology in sugar production, coupled with the subsequent decline of world sugar prices in the 1880s that lead to the breakdown of the plantation system. Similar changes in the production of other 'slave' crops in the New World occurred in the mid to late 19th century, and it was these economic changes, not necessarily humanitarian ideals, that influenced the move for the emancipation of slaves in most New World countries. Cuba, in 1886, and Brazil, in 1888, were the last two countries in the region to dismantle the system of slavery.³⁸

³² Curtin.

³³ Joseph E Inikori, & Stanley L. Engerman, The Atlantic Slave Trade (Durham: Duke University, 1992).

³⁴ Some doubt has been cast, in the past, on the authenticity of Haley's research.

³⁵ Curtin.

³⁶ Curtin.

³⁷ Curtin 197.

³⁸ Curtin.

THE ARTEFACTS

The one possible non-European exception among the artefacts found on the wreck site is a clay pipe that may be African in origin.³⁹ Apart from the wreck itself, and possibly the clay pipe, there appears to be little in the collection of artefacts, to be of relevance to people of African descent.⁴⁰ The hull itself may remain the prime relevant artefact to the aforementioned people. In 1976 the following was stated;

The hull of the *James Matthews* appears to be the sole surviving representative of the slave trade and thus has international, historical and archaeological significance. It may be unique.⁴¹

However, since that time the remains of other slavers have been reported⁴². While the loose artefacts recovered from the wreck have significance and meaning to people of European descent, particularly West Australians of English descent, it is the hull that has a dual history, and has social significance to people of both African and European descent.

THE EXISTING *JAMES MATTHEWS* EXHIBITION AT THE W.A. MARITIME MUSEUM

The existing exhibition emphasises the European artefacts and the history of the ship. While it is a well presented and interesting exhibit, it could exploit and emphasise the slaving history of the ship in order to capitalise on such a unique artefact as the hull of the *James Matthews*. The chess set draws many comments from visitors, and of all of the artefacts, it represents the culture and ideology of the de Burgh brothers. The chess pieces in many ways are the icons of leisure and class of 19th century England. The slate roofing tiles also represent ideology, class and ethnicity. Only those who could afford to import them could afford slate roofing, in both the 20th and 19th centuries in Australia. The fact that

³⁹ Pers.Comm.Henderson, 19/3/96.

⁴⁰ History of the clay pipe not explored due to its exclusion in a travelling exhibition.

⁴¹ Henderson, *Maritime Archaeology*.

⁴² Note from David A. Johnson re: the *Henritta Marie* . April 17, 1996. email: DAJ@tamu.edu
<http://nautarch.tamu.edu>

the majority of the tiles were taken to Albany to be used in the reconstruction of the Strawberry Hill Farm project tells us that ours is a society that values its past European heritage. It may also be that in retaining and reusing artefacts in this fashion, 'we' are reinstating and perpetuating the values and ideology of 'our' British heritage.



Fig. 6.

Diver excavating slate tiles
from the *James Matthews* 43

Though part of the ship and not necessarily related to the slave experiences, the iron grating and the chains are the only two items that could evoke the slave history of the ship in a legitimate stretch of the imagination. It would be dishonest to misrepresent the origins of the artefacts, but perhaps they could be used to enhance a more dramatic imagery.

VISITOR SURVEYS

No formal or scientific surveys have been undertaken in order to gain some impression of visitor interest in the *James Matthews* exhibit. To remedy this, albeit in an unsatisfactory way, a short questionnaire was prepared and the questions put verbally to five young Australians, and one adult male.

Responses From Three European Australian Females.

Three of the respondents to the questionnaire were European Australian girls aged 15 and 16 years, from (at least) middle class families. The two fifteen year old girls attended a local public high school, while the sixteen year old attended an elite local private girls school, and were undertaking a work experience as part of the Museum's Outreach Programme. Two of the three girls

43 Kenderdine 104.

gave similar responses to each other, the third girl seemed to have had more information about the history of the slave trade before viewing the exhibit. All three girls displayed interest in the exhibit, and found the slave aspect to be of interest. One girl expressed interest in more information regarding the history of slavery. Only one of the the girls displayed more interest in the European artefacts than in the slave history. All three of the girls displayed a sense of social justice, and some understanding that societies change, along the notion that certain practices are acceptable within the boundaries of time and place. The comment from one girl that the ship "changed from a negative ship to a positive ship"⁴⁴, was revealing because despite the interest and understanding of the history of the slave trade, the exhibit is definitely being viewed through Euro-centric eyes.⁴⁵ This unscientific sampling is still useful because it does demonstrate that young Australians do have an understanding of the non-European history, and are aware of social justice issues, but also may benefit from, and be interested in additional information regarding non-European Australian history.

Responses From Two African American/Australian Teenagers, and an African American Adult Male.⁴⁶

The two teenage African American/Australians are aged 14 and 16. The girl (aged 16) was born in the U.S. Her brother was born in Western Australia. The adult male was born in the U.S. All have lived in Perth almost continuously for the past 16 years. Both children attend public high school, and the adult has been educated to degree level. It can be supposed that all three fit the profile of the Museum visiting public. All three judged the exhibit as interesting and informative, but all three were critical of the exhibit to some extent. A strong sense of social justice was displayed, along with a strong sense of being able to relate and connect to the history of slavery on a personal level.

⁴⁴ Page 28, Questionnaire A.

⁴⁵ The reaction from an indigenous Australian might very different. They would most likely regard the ship as a vehicle of oppression and displacement by an invading, colonising power.

⁴⁶ These respondents are members of the writer's family.

Casual observation of museum visitors reveal that most of the adult visitors express surprise and interest when the text explaining the slave history of the *James Matthews*. It is also evident that the very casual visitor 'doing' the Museum, does not bother to read, or misses seeing the text, or even the whole *James Matthews* exhibition altogether. Currently, the *James Matthews* is overshadowed by the *Batavia* exhibit and the other Dutch ship artefacts.

PROPOSAL FOR AN ALTERNATIVE PERMANENT *JAMES MATTHEWS* EXHIBITION AT THE W.A. MARITIME MUSEUM.

The exploitation of the slaving history of the *James Matthews* may have more merit in a local exhibit then perhaps has been considered before. The changing ethnic makeup of the museum visiting public, the increase in tourists from overseas, and the increased awareness of multicultural issues in Australian society may mean that the slave history of the *James Matthews* has interest to more people than previously considered. Despite evident considerable printed media interest in the discovery of the wreck and its slaving history twenty odd years ago, many people today in the 1990s are surprised and interested to learn of its history. It is clear that events such as the discovery of a shipwreck does not stay in the public consciousness unless reinforced. There is the question of whether it is important or not for the public to be made aware of the ship's existence. Lack of knowledge by local people about the history of the wreck is through the lack of dissemination of information which is largely the responsibility of the museum. If the current exhibition was restructured to emphasise the slave facet as well as the European colonial concept, there may be more community interest generated in both the history of the wreck and the artefacts.

Lack of knowledge of the location of the wreck helps to ensure its protection from vandalism, although it has already been damaged accidentally

through a dredging operation in Cockburn Sound in 1989.⁴⁷ This accidental damage may in fact be a sufficient reason to consider raising the hull some time in the future before another 'accident' occurs. Protective legislation is difficult to enforce and can only go so far towards protecting shipwreck sites, it has no power over vandalism or accidents.

PROPOSED TRAVELLING EXHIBITION OF THE *JAMES MATTHEWS*

The question of how to present such an exhibition as the *James Matthews* is by necessity, narrowed down to few options. The hull of the *James Matthews* is the vehicle of the history of the ship, but even if it was raised, it is not feasible to send the hull as a travelling exhibition. The main question is how to make the *James Matthews* relevant to the people of African descent. Clearly the European artefacts have little relevance, although they may be of interest to museum visitors anywhere. Possibly the most effective way to present a travelling exhibition of the *James Matthews* would be to combine images of Central West African culture, along with a pictorial history of the ship. Different media may be used to tell the story, with both sound and images to both inform and to create an appropriate atmosphere. Perhaps there could be a 'slave narrative', describing the capture, voyage and subsequent seizure of the ship by the British. The simplest exhibition format might be self supporting angled, folding screens. If electronic media are to be included, they could be situated on a stable, free standing pedestal situated somewhere close to, or against the screen.

The following illustration (Fig. 7) is one possible design which might be used for a travelling exhibition. Artefacts might be acquired locally, such as a ship's anchor, and placed strategically to help create the appropriate atmosphere. A video screen might be placed in the centre. If a minimum of text is used, and a emphasis is placed on graphics, the need for the duplication of text in languages other than English is eliminated. Only the tape or video would need to be

⁴⁷ M.V. Robinson, W.A. Maritime Museum, letter to managing director of Cockburn Cement, 13 June, 1989. *James Matthews* File, 434/71.

language specific. This would also eliminate any problems in regions with low literacy rates.

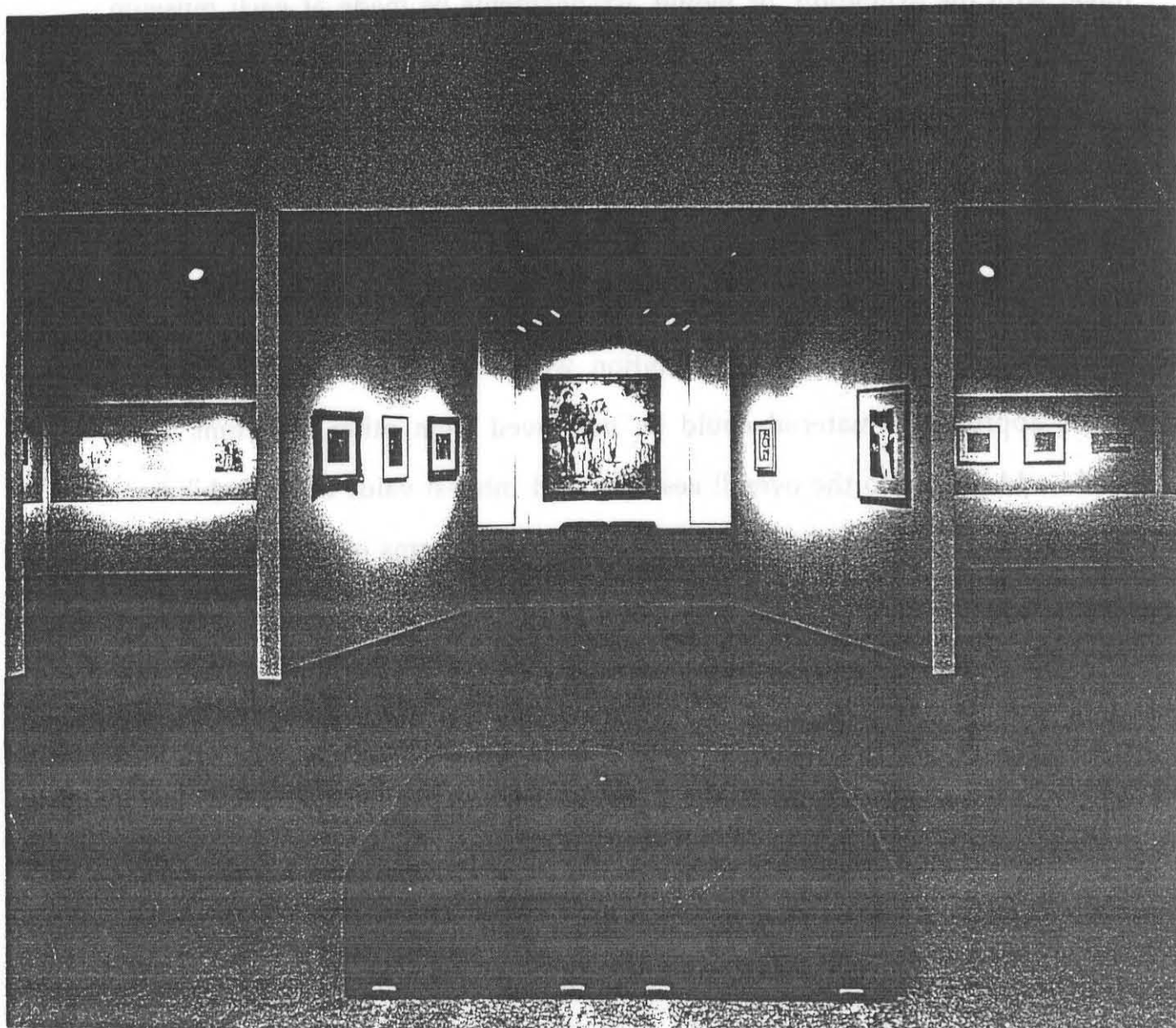


Fig. 7. Exhibition Design Example (i)⁴⁸

It is evident that the destination will affect its content, for there are many practical problems associated with such a project, for example, political instability, site management and economic factors. Regions with hot, humid climates need to have special facilities to cater for exhibitions. The type of facilities, the size of the exhibition area, climate control, and security at the

⁴⁸ Michael Brawne, *The Museum Interior* (London: Hudson, 1982) 53.

premises are important considerations. Other practical considerations are, lighting; natural or artificial, power source; voltage, AC/DC and so on. Staffing also must be decided upon. Would a curator from the W.A. Maritime Museum travel with the exhibition, or would arrangements be made at each museum receiving the exhibition for staff to set up maintain and repack the exhibit? Countries which experience political and social instability are a cause for concern, but if the exhibition being considered does not contain valuable or irreplaceable artefacts, this may not be such an issue. Unless the exhibition is accompanied by a curator from the parent institution, these issues present few problems.

The proposed travelling exhibition would have not artefacts included unless appropriate material could be borrowed from other museums. This would add greatly to the overall aesthetic and interest value of the exhibition, but of course would present additional problems in terms of display, security, insurance, and interpretation.

Other areas of consideration are exhibition promotion and publications. Depending on the destination of the exhibition, texts and publications may have to be printed in other languages such as Spanish or Portuguese. Other areas to be addressed are public programmes and merchandising. Financing is also a major factor. Without funding and a budget to work within, no exhibit could ever be sent to another location. The issue of who is financially responsible for a travelling exhibition is important. Agreements between the owner of the exhibition, and the museums about who is responsible for funding must be reached, whether it is solely the owner of the exhibition or a cooperative venture. Another alternative is either part of whole corporate sponsorship. Product merchandising would not be appropriate for an exhibition such as this, but a short series of public lectures to explain the history of the ship, and the uniqueness of its dual history may generate public interest in the exhibition.

WHOSE HISTORY IS THIS ANYWAY?: ETHICS AND MUSEOLOGY.

If such an exhibition was to be offered to museums in countries with populations descended from African slaves, there are ethical issues which need to be considered. It would require careful and sensitive presentation to avoid culturally specific interpretations based on a ethnocentric reading of history. It cannot be assumed that other cultures hold the same views, understanding and interpretation of history as 'we' do. The subject of slavery may be a sensitive issue for some people, and should be addressed carefully by both those not descended from African slaves, and those who are.

At a time when people of African descent in the New World, along with indigenous people globally, are struggling with the effects of the ongoing colonising process, it must be remembered that museums are extremely powerful institutions. They are conductors of ideology, and in most cases a vehicle for the ongoing process of colonisation of non-European cultures. Museums may represent and help preserve cultures, but can also be the destroyers of cultures, and the cultural identity of different groups of people operating within societies. It has been acknowledged in social discourses and writings that colonised people all over the world are still undergoing the process of colonisation.⁴⁹ Bell Hooks (1992) writes of the descendants of African slaves attempting to "decolonise" themselves, and the shared inheritance of the painful memories of the Middle Passage.

No one speaks of how the pain that our ancestors endured is carried in our hearts and psyches, shaping our contemporary worldview and social behaviour. In the United States it is rare for anyone to publicly acknowledge that African Americans and Native Americans are the survivors of holocaust, of genocidal warfare waged against red and black people by white imperialist racism. Often it is only in the realm of fiction that this reality can be acknowledged, and that the unspeakable be named. Toni Morrison's novel *Beloved* seeks to acknowledge the trauma of slavery holocaust, the pain that lingers, wounds and perverts the psyche of its victims, leaving its mark on the body forever.⁵⁰

These attention getting words may appear to be an over reaction to a period of

⁴⁹ Patrick Wolfe, "Nation and MiscegeNation" (sic) *Social Analysis* 36 (1994).

⁵⁰ Bell Hooks, *Black Looks* (New York: Routledge, 1992), 187.

history that many Europeans consider consigned to the forgettable past, or even an excuse for some of the social problems endured by many descendants of Africans in the New World. Neither less, despite the diversity of Africans in the New World, the majority of the people of African descent in the Americas are the descendants of slaves, many are also the descendants of native Americans, and these people do have a shared history of brutal disempowerment and displacement. Clearly all this relates to the indigenous Australian experience of official policies, such as the 1905 Act⁵¹ in Western Australia, the forced emigration of British 'orphans,' and other similar acts of displacement and cultural and family breakdown suffered by Gypsies in Europe and Native Americans in the United States. If museums are to genuinely be the custodians and preservers of culture, instead of just presenting non-European histories in a non-threatening (to Europeans) context, they must be prepared to more than just acknowledge their existence. Any exhibition of African history presented to people of African slave ancestry must, if it is to be successful and non-offensive, must be approached with knowledge and sensitivity. The Maritime Museum in the Albert Dock area of Liverpool has an exhibition devoted to the slave trade, but has been criticised for its interpretation.

The museum's consideration of the slave trade is dispassionate to say the least. The discussion of the trade is remarkable brief, and is dealt with as if the slaves were just another commodity, like the tobacco and sugar... it might be expected that a museum in the twentieth century could afford to take a more critical stance, unless we want our children to equate slaves with cigarettes and bags of sugar.⁵²

An interpretation such as the above should of course be avoided, and demonstrates the difficulties involved in museums' interpretation of history.

It must be acknowledged that any suggestions for a possible travelling exhibit made in this report are from a Euro-centric point of view. It is impossible for it to be any other way, given the European ethnicity of the author. It may be advisable to obtain Afro-centric input into the designing process of a new exhibit

⁵¹ The W.A. 1905 Act legally defined 'race' of individuals, enabled the government to control personal aspects of Aboriginal and 'half-caste' people. This policy especially affected the Nyoongar people in W.A. See Anna Haebich's *For Their Own Good*, (U of Western Australia Press: Nedlands, 1988).

⁵² Walsh 141.

before sending it to African, Afro-Caribbean, or Afro-American museums, or even before creating any new exhibit to replace the existing permanent display at The West Australian Maritime Museum.

DESTINATIONS

Two possible destinations for a travelling exhibition of the *James Matthews* might be Cuba and Brazil. Based on references that suggest that many of the people in those countries are descended from the same ethnic group, the Yoruba people from Central West Africa. It is quite probable that the majority of the 433 slaves that the *James Matthews* was carrying when it was seized by the British, were from the Yoruba group of people, and it is this connection that leads to this conclusion. However, this may be a somewhat romantic view, and not the most practical argument on which to base such a decision. It is also conceded that it probably based on a very Euro-centric view of history. If the exhibition is to travel at all, it probably should be offered to museums in the United States, particularly former 'slave' states in the south. The Mariners' Museum in Newport News, Virginia, which already had an exhibition of slavery might be an interested and logical destination. Other museums that might be considered are various museums of African American history in the United States, and the Maritime Museum in Southampton, Bermuda.⁵³ Since the 1960s in the United States, African Americans have continued to discover and explore their slave history, and their cultural connections to Africa, which are still practised and perpetuated to varying degrees. The most evidence of this is to be seen in language, food, social and family relationships, and of course, music. It is possibly the African American museums and predominantly black institutions such as Hampton University in Virginia, and Tuskegee Institute in Alabama, that would attach considerable cultural value to the exhibition, and might best be the recipients of an exhibition such as the *James Matthews*. Basic exhibition issues of security, conservation, political and social stability, display requirements

⁵³ Kenneth Hudson & Ann Nichols, *The Dictionary of Museums* (London : Macmillan, 1975).

would be certain not to be serious problems in the U.S.A. or Bermuda that they might be in Cuba or Brazil, and definitely would be in most African countries, especially those on the former 'slave coast.'

CONCLUSION

During the writing of this report, there have surfaced evidence of other surviving slave ships which have been located in the Caribbean.⁵⁴ The question must be asked if this information in any way diminishes the importance of the *James Matthews* as an artefact. The answer to this may be two fold. There is no doubt that the remains of other ships exist, and may exist in better condition than the *James Matthews*. The resting place of the *James Matthews* is out of context of the historical narrative of the Atlantic slave trade. The ship cannot be considered as being the same as the other wrecks discovered in the Caribbean. It lies on the sea bed in a part of the world that did not directly participate in African slavery. This, and its history as a British colonial migrant ship help make the *James Matthews* a unique artefact. As a vessel of two different colonial powers, it has had a powerful influence on the indigenous people of, Africa, the Americas and Australia. The ship and its history is a palimpsest, layered with 'writings'. As each layer is 'rubbed,' information is revealed, about both the past and the present, of cultures, ideology and the challenges and issues yet to be faced by the both the museum 'industry,' and by society in general. If the criteria for a travelling exhibition as discussed formerly are followed, the *James Matthews* would probably be received favourably in many areas with connections to slavery in the New World. However, if there is any question of a proposed exhibition creating negative reactions, it should not be travelled, but instead, the existing exhibit updated and reassessed.

⁵⁴ See footnote 42.

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EXCERPTS FROM THE DIARY OF HENRY DE BURGHPart one

In the evening of the same day we came closer under the "Christina" to the same port and Robert and I accompanied the Captain on board to supper. There were a great many nice people on board and I bear with me still a tender recollection of the younger sister of two Misses Carter who were emigrating with their brother. There was a little dancing and some singing on deck and we adjourned to the brig late. The weather was so calm that the two ships kept the entire night within speaking distance of watch other and the next morning after breakfast we renewed our visit to the "Christina" and passed the day on board making the agreeable to Miss Carter, playing chess, etc, etc. Our owner got very drunk and nearly upset us all going back to the grig in the gig. (sic) The next day the gentlemen of the "Christina" dined with us, but I never saw Henrietta Carter again though I have since seen her name in the "Adelaide Observer" as led to the Hymnal altar by some or another bullock feeder whose name I scorn to perpetuate.

Part Two

The natives amused me a good deal at first, but nothing surprised me more than the throwing of the "boomerang". I brought a great lot of spears from a fellow who frequently brought me in "gigs fine fellow" and I gradually made a fine collection which I hung over the door of the room. One fine day, however, they were all minus and I discovered that the very fellow who sold them to me had borrowed them for the purpose and afterwards "quibble walked" with the bundle; the ingratitude was the more flagrant inasmuch as he assured me he was my uncle and immediately on our appearance in the district I was called "Webouny" and Robert "Gnowup", the names of some of their departed friends to whom we bore perhaps some resemblance. My old uncle, Mr. Ureen (as he styled himself) showed me the tree about 3 miles away in Lefroy's farm from which I fell and died in consequence and to this hour there is not an individual of the tribe who is not perfectly convinced than the belief, among all the natives of New Holland, that white men are merely their ancestors who have returned to them again - their impression being that when they die "the black fellow England walk and by and by jump up white fellow". This may be accounted for the knowledge that the Aborigines to the North of the Island who are cannibals, previous to eating the body, scorch off the entire outer skin or epidermis which reveals the "true skin" which in all the branches of the human race is quite white - hence perhaps the impression that we have all undergone this pleasing operation and returned to revisit the haunts we loved to frequent in life".

QUESTIONNAIRE ARESPONSES FROM THREE EUROPEAN AUSTRALIAN FEMALES AGED 15
AND 16 YEARS.**1) WHAT FEELINGS DO YOU HAVE ABOUT THIS EXHIBIT?**

- a) "I think the bit about the slaves is cool. The other is boring".
- b) "Makes you think about why slavery happened".
- c) "Sad that such a beautiful ship sank".

2) WHAT INTERESTS YOU MOST ABOUT THIS EXHIBIT?

- a) "Slave ship and all the artefacts, the way they are set out".
- b) "Artefacts are interesting, and there is enough background information without being boring".
- c) "The slave bit. It would be more interesting if it had more information about slavery and the slaves".

3) DOES THE EXHIBITION HAVE ANY RELEVANCE TO YOU PERSONALLY?

- a) "Not really".
- b & c) Two respondents seemed unsure about how to answer and responded by shrugging.

**4) THE DE BURGHS WERE AN EARLY W.A. PIONEER FAMILY. DOES THAT
AND THE EUROPEAN OBJECTS HAVE MUCH MEANING TO YOU?**

- a) "Not much".
- b) "Not really, but the chess pieces are nice, nicer than new ones. They are a different style - origin of current styles".
- c) No comment from third respondent.

5) DO YOU KNOW VERY MUCH REGARDING THE HISTORY OF SLAVERY?

- a) "No, just from movies, books".
- b) "A fair bit".

QUESTIONNAIRE A

c) No comment from third respondent.

6) WHAT ARE YOUR FEELINGS REGARDING THE HISTORY OF SLAVERY?

a) "It was discriminatory, but it didn't matter very much. They didn't mind being slaves. They just accepted it because they accepted it as normal".

b) "It didn't have to be that way but it was. It was just the way it was. They were possessions to the white people, not human. Black people were not thought of as people".

c) "It was stupid. People were wrong to do that".

WHAT MEANING, IF ANY, DOES THE HISTORY OF THE SHIP AS A SLAVER HAVE TO YOU?

a) "It changed from a negative ship to a positive ship".

b) "Any of our ancestors could have been on it".

c) "It teaches you how people treated other people, and how not to repeat it - like the Jews and what happened to them"

QUESTIONNAIRE BRESPONSES FROM TWO AFRICAN AMERICAN/AUSTRALIANS, ONE
FEMALE, AGED 16, AND ONE MALE, AGED 14, AND ONE AFRICAN
AMERICAN ADULT MALE

1) WHAT FEELINGS DO YOU HAVE ABOUT THIS EXHIBIT?

- a) 'Very informative, but the writing could be bigger. It's a bit boring to read. Very good model and artefacts'.
- b) "Very informative, the display is adequately presented, and the recorded history is good".
- c) "It's interesting. Good information. Good pictures and stuff. They show things pretty well".

2) WHAT INTERESTS YOU MOST ABOUT THIS EXHIBIT?

- a) "The artefacts and the diagram of the slave ship, as well as the chess set".
- b) "The slave aspect".
- c) "Features of the snow brig".

3) DOES THE EXHIBITION HAVE ANY RELEVANCE TO YOU PERSONALLY?

- a) "No, except that my ancestors could have been on there".
- b) "Yes, because it shows how slaves were carried and the type of ships used. I can't endorse it because my people were slaves, but it is interesting. The European artefacts are interesting, the materials and the craftsmanship compared to today".
- c) "Kind of, yes. Yeah, well, I'm interested in boat building and stuff".

4) THE DE BURGHS WERE AN EARLY W.A. PIONEER FAMILY. DOES THAT
AND THE EUROPEAN OBJECTS HAVE ANY MEANING TO YOU?

- a) "No".

QUESTIONNAIRE B cont.

b) "Well, I'm interested in the history of any of the early settlers, regardless of where they came from".

c) "Mm. Not really, no".

5) DO YOU KNOW VERY MUCH REGARDING THE HISTORY OF SLAVERY?

a) "About how they were sold, and that it still goes on to some extent today".

b) "A fair amount".

c) "Not too much".

6) WHAT ARE YOUR FEELINGS REGARDING THE HISTORY OF SLAVERY?

a). "It goes against the idea of basic human rights, and it never should have occurred".

b) "My feelings?...I realise that at the time it was an economic reality. Its not a thing to be proud of, to know that Black people were enslaved, their freedom and pride taken away. Its hard to realise that things were like that".

c) "I think slavery is wrong. No person has the right to own another person. I also think (the word) 'negroes' should be changed to 'African Americans' ".

7) WHAT MEANING, IF ANY, DOES THE HISTORY OF THE SHIP AS A SLAVER HAVE TO YOU?

a) "I feel sad, sorry for the slaves. There's a sense of pride because my ancestors survived slavery. They weren't on that ship, but the ship is an icon of my African American history".

b) "It doesn't have any positive images. Any ship used for the purpose of slavery doesn't have a nice connotation. Not a nice memory. But it is interesting to see what the ships were like. One can imagine what conditions were like. The ships themselves don't conjure up positive images - I know what they meant to slaves. I would suppose from an historical point, it would have more negative connotations, but there's always curiosity to explore what actually occurred.

QUESTIONNAIRE B cont.

Sometimes it helps to piece together what happened - to look at what happens today, and look at the past. To use history to understand the present. Probably the people who manned the ships have more negative associations than the ships ...but it goes hand in hand".

c) "Yes, because some of my ancestors could have been on that ship. And its interesting because of all the different nationalities connected with the ship. I think its important for us to learn from slavery back then - it shouldn't be done".

QUESTIONS

Sometimes it helps to piece together what happened - to look at what happens today, and look at the past. To my history to understand the present. Probably the people who manned the ships have more negative views than the ships... but it goes hand in hand.

Yes, because some of my ancestors would have been on that ship. And the interesting because of all the different relationships connected with the ship. I think it's important for us to learn about ships then. It shouldn't be there.

Fig. 9 JAMES MATTHEWS STATISTICS⁵

Where built:	possibly France
Registered	London
Rig Type	snow brig
Hull	wood, sheathed in copper (1838)
Tonnage	167 gross, 107 nett
Length	24.5 metres (80.5 feet)
Breadth	6.5 metres (21.4 feet)
Depth	3.5 metres (11.6 feet)
Port from	London
Port to	Fremantle
Date lost	22 July 1841
Location	Woodman Point
Chart number	DMH 001
GPS position	
*	Latitude 32° 07.9300' S
*	Longitude 115° 44.6200' E
Finders	M. Pollard and the Underwater Explorers Club (22 July 1973)
Protection:	<i>Historics Shipwrecks Act 1976</i> (gazetted 1977)
<i>Unfinished Voyages,</i>	volume 1:182 - 4
MA file number:	434/71/1, 2 & 3
ASD number	WA 188
Significance criteria:	1, 4, 5, 6

⁵ Kenderdine 103.

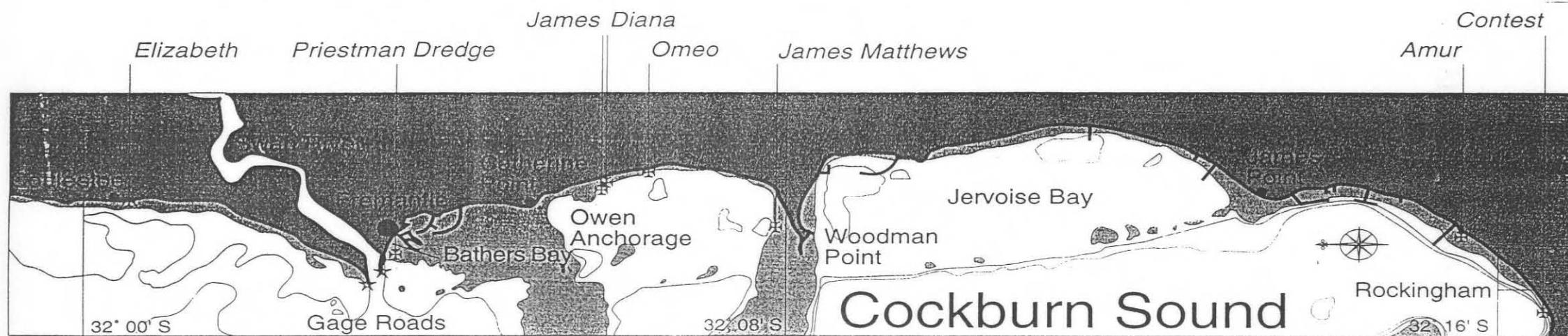


Fig. 9 Map of the Wreck Area of the *James Matthews*

SAMPLE EXHIBITION BRIEF CONTENTS¹

- 1 Title
- 2 Abstract
- 3 Audience(s)
- 4 Content (source)
- 5 Size/location (s)
- 6 Storyline
- 7 Evaluation/consultations
- 8 Graphics
- 9 Display requirements
- 10 Budget (incl. sponsorship)
- 11 Resource implications (staff)
- 12 Conservation
- 13 Loans
- 14 Publications
- 15 Public programs
- 16 Promotion
- 17 Security issues
- 18 Merchandising
- 19 Schedule
- 20 Object list, with full descriptions
- 21 Ethics²

¹ Source: Prof. David Dolan, Research Institute for Cultural Heritage Studies, 1995.

² Pers. Comm. Mike McCarthy, 13/5/96.

SAMPLE EXHIBIT OF REEF CONTENTS

1	Title
2	Abstract
3	Audience(s)
4	Content (summary)
5	Geography (location)
6	Structure
7	Evaluation/consultation
8	Graphics
9	Ecology requirements
10	Biological (life) requirements
11	Human requirements (staff)
12	Construction
13	Finance
14	Publications
15	Public programs
16	Information
17	Security issues
18	Research design
19	Schedule
20	Report list, with full descriptions
21	Index



Fig. 11. Exhibition Design Example (ii)³

³ Brawne, 108.



Fig. 11. Aerial photograph of the coastal area.

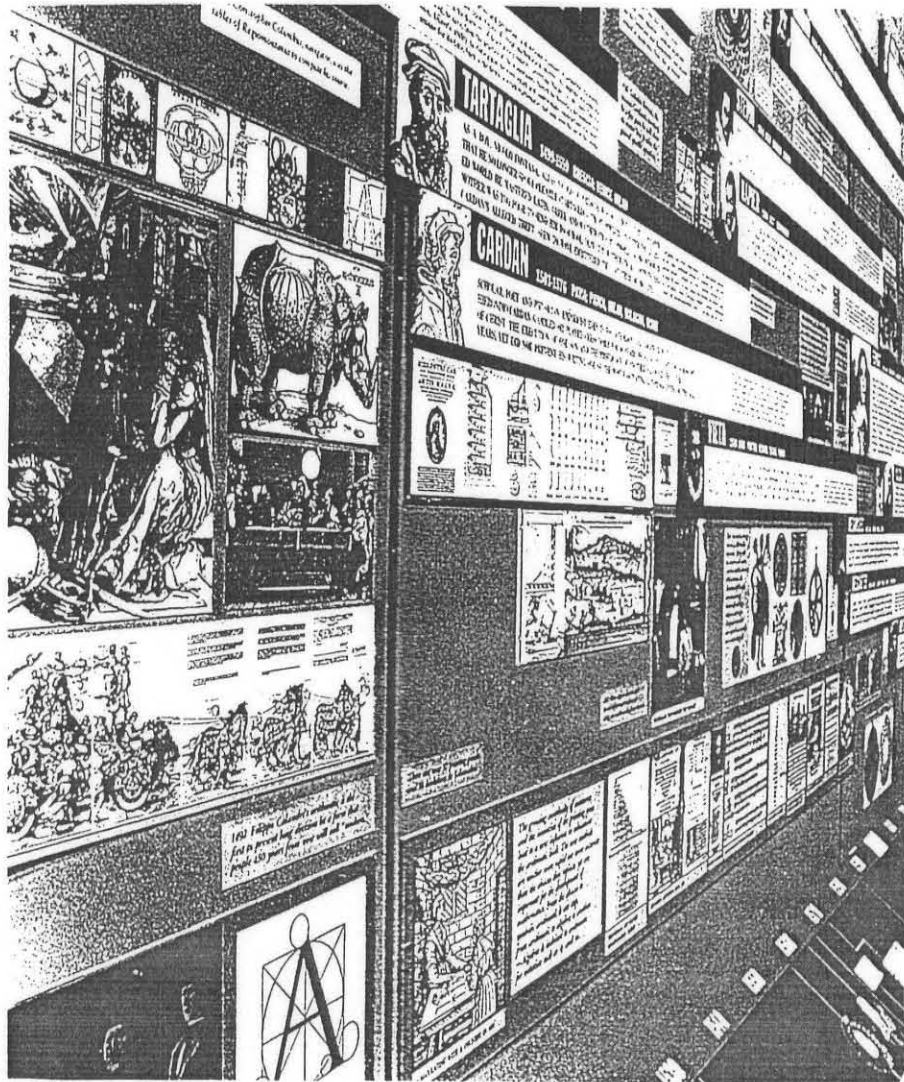


Fig. 12. Exhibition Design Example (iii) ⁴

⁴ Brawne 29.



Fig. 12. Building in Tokyo, Japan (a)

PROPOSITION FOR A STUDENT PRACTICUM AT THE W.A. MARITIME
MUSEUM

March 14, 1996.

*Review the wreck and the collection of artefacts recovered from the *James Matthews*, (?-1841), and to explore its potential for another museum exhibit, especially the relevance of the material to people of African descent.

*Examine the feasibility of this material comprising a travelling exhibition.

*Investigate the potential and locations of any other similar or related artefacts or historical sites primarily within Australia which may have connection and relationship to the African slave trade.

*Investigate, from a perspective of exhibition and design, the potential of the duality of the history of the ship, and the social significance of its history as a vehicle of Euro-centrism, colonial and imperial power.

If time permits, explore the possibility of linking other aspects of Australian labour history (e.g. the use of Aborigines and 'blackbirding' to the slave experience).

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above experience.