

	<p>particularly popular (after only one year it had been shown over 900 times to over 200,000 people, and only closed after over 1,600 performances). The was also an Australian version, "The Overland Mail to Australia", and many other variants. While the majority of the paper will focus on panoramas and dioramas, it will also include magic lantern lectures and stereoscopes, and the way in which there was a similar prec-occupation with routes of circulation and the making of commodities (there were several magic lantern lectures of the overland mail route for example).</p> <p><i>John Plunkett is Senior Lecturer in Victorian Literature and Culture at the University of Exeter. His publications include "Queen Victoria - First Media Monarch" (OUP, 2003) and the co-edited collection "Multimedia Histories: From the Magic lantern to the internet". He is currently director of a large AHRC funded project, "Moving and Projected-Image Entertainment in the South-West 1840-1910", and working on a book on nineteenth-century optical recreations such as the panoram, diorama, peepshow and magic lantern.</i></p>
Katherine Foxhall	<p>'Smallpox and the 'Screaming Farce'; The Journal of the SS <i>Hero</i> Passengers in Quarantine, Port Jackson, New South Wales, 1872'</p> <p>In 1872, the steamship <i>Hero</i>, after an eight-day passage from Auckland, New Zealand, was quarantined in Sydney Harbour following the diagnosis of a case of smallpox on board. During the six-week quarantine that followed, the passengers produced a weekly journal. Later printed and sold at the price of one shilling, the satirical pages of the <i>Loganiana</i> (named after the <i>Hero</i>'s captain, Thomas Logan) reveal deep scepticism of, and resistance to, the bureaucratic and chemical process of quarantine. In particular, the release of the passengers from quarantine hinged on their submission to a 'true' case of disease – vaccination by lymph; this seemed ironic given the 'suspicious imitations' of disease which had caused and prolonged their quarantine. To pass the time, the passengers included details of a theatrical production of a 'screaming farce <i>The Yellow Flag</i>', accused the Health Officer of 'dilatatory and shilly-shallying behaviour' and advertised as 'LOST by the Health Officer, every vestige of humanity'.</p> <p>Arguing that the <i>Loganiana</i> is more than historical trivia, this paper uses this particular cultural expression of the moment of the <i>Hero</i>'s quarantine to make a number of links among medical knowledge, a 'commodity' culture of smallpox vaccination, maritime commercial networks, colonial mobility, and political tensions between Australia and New Zealand.</p> <p><i>Katherine Foxhall is a postdoctoral research Associate in the Centre for the History of Science, Technology and Medicine at the University of Manchester. Her main interest is in the histories of medicine and colonial migration in the nineteenth century. Currently, she is developing a monograph on the maritime medical experience of emigrants and convicts who sailed from Britain and Ireland to Australia.</i></p>
Margot Finn	<p>'Killed by Cannibals, Bartered for Axe-heads: Anglo-Indians, Material Culture and Colonial Exchange in the Torres Straits'</p> <p>This paper explores an episode of colonial encounter and exchange in the 1830s which linked together three key hubs of British imperialism: metropolitan London, Bengal and New South Wales. The paper examines the shipwreck in the Torres Straits of a vessel whose passengers included the family of an East India Company officer, three members of whom were killed by 'cannibals' prior to rescue attempts launched by the Admiralty and the Governor of New South Wales. A fourth member of this Anglo-Indian family, an infant, was adopted by Torres Straits islanders and released back to British authorities only after complex negotiations in which English industrial goods were bartered for his return. Highlighting links between colonial worlds that are conventionally separated in historical writing, this incident also allows a close analysis of the ways in which British imperial authorities deployed 'modern' commodities to mediate relations between 'civilised' and 'savage' nations.</p> <p><i>Margot Finn is Professor of modern British History at the University of Warwick. The author of of <i>After Chartism: Class & Nation in English Radical Politics, 1848-1874</i> (Cambridge, 1993) and <i>The Character of Credit: Personal Debt in English Culture, 1740-1914</i> (Cambridge, 2003), she is a co-editor of the monograph series 'Cambridge Social & Cultural Histories'. Finn is currently writing a history of family relations and the East India Company, c. 1757-1858.</i></p>
Mark Ravinder	<p>'An Ocean of Print: the communications revolution in late-colonial South and Southeast Asia'</p>

Frost	<p>This paper examines the nineteenth century revolution in maritime communications as it affected British territories in the Indian Ocean world. It argues that the massive increase in the number of letters, books, postcards, pamphlets and periodicals circulated across the region during the period 1870-1920 constituted an information explosion. In particular, the heightened interconnection afforded new, multilingual Asian literati led to the creation of transnational publics which transformed the way some people thought about knowledge, community, modernity and the future of the British Empire. Can we argue that this era witnessed the birth of a bourgeois colonial public sphere and an Asian enlightenment?</p> <p><i>Mark Ravinder Frost studied history at the universities of Oxford and Cambridge and has published articles on Asian history in journals such as Modern Asian Studies and the Journal of Southeast Asian Studies. He is the author of Singapore: a biography and the forthcoming Dreams of other empires: the cosmopolitan moment in the Indian Ocean world, 1870-1920. He has also been involved in various film and exhibition projects, and between 2005 and 2007 he worked as Content Director on the National Museum of Singapore's award-winning Singapore History Gallery. Currently, he is Research Assistant Professor at the University of Hong Kong.</i></p>
Martha Fleming / Julie Harvey	<p>'Reconstructing Nathaniel Wallich: the diaspora of botanical knowledge from the Calcutta Botanical Gardens'</p> <p><i>Centre for Arts and Humanities Research, Natural History Museum: exploring the cultures of natural history</i></p> <p><i>The Centre for Arts and Humanities Research at the Natural History Museum supports interdisciplinary research into the historical, cultural, social and economic significance of the archive, library and specimen collections of this world-class museum. It does this by enabling and promoting research into the collection through partnerships with universities, research councils, foundations, major museums and libraries around the world. The Natural History Museum is home to 70 million specimens, collected from every region of the globe over the past 400 years. Curated and studied by a staff of 300 scientists, these collections are internationally renowned as a scientific resource for biodiversity research and the taxonomic study of botany, entomology, zoology, mineralogy and palaeontology. These collections also have the potential to spearhead some of the most exciting developments in humanities research in the 21st century. Taken as a whole, these rich and diverse collections trace a wide spectrum from the history of science to the history of empire, from epistemologies of observational practice to ontologies of data-mining. With associated field notes, films, photographs, diaries, drawings, ship's logs, correspondence and both GIS and DNA data, the Natural History Museum specimen collections are a rich resource for investigation in fields as varied as: history; philosophy; museology; anthropology; literary studies; economics; film photo studies; animal studies; cultural theory ; area studies relating to South Asia, Africa, China and elsewhere.</i></p> <p><i>Julie Harvey BSc, DipLib, FRES Manager, Centre for Arts and Humanities Research 020 7942 5241 j.harvey@nhm.ac.uk</i></p> <p><i>Martha Fleming MA, PhD Project Officer, Centre for Arts and Humanities Research 020 7942 6788 m.fleming@nhm.ac.uk</i></p>
Michael Uwemedimo	<p>'Escravos'</p> <p>On the western fringes of the Niger Delta, the Escravos estuary opens onto the Atlantic. It is the site of a multi-billion dollar Gas-to-Liquid project, hundreds of well heads and gas flares, and a region in which armed militancy, state security, international oil corporations and organised crime networks are as intertwined as the tangle of creeks and pipelines. As the Gas-to-Liquid facility is assembled on a giant sand-fill dredged from the surrounding creeks, the villages in its shadow are literally vanishing into the ocean.</p> <p>In May last year, Nigerian government forces attacked communities in the western delta region with helicopter gunships and gunboats. Ostensibly an offensive aimed at up rooting militant networks, one village was ground to dust, glass melted into hard pools on the sand. Villagers returned some months later and began the process of reconstruction using the burnt beams and rusting corrugated tin sheets that they salvaged from the wreckage of their former homes. Some weeks later the first state-sponsored reconstruction efforts commenced, scaffolding was erected, cement was poured, and more villagers returned from the refugee camp and neighbouring communities. As some semblance of normal life returned and children played their own rebuilding games, the government announced that it would bestow the gift of 'development' to the community and promised to build a 'modern, model village.' All the former efforts at reconstruction were promptly ploughed into the earth. Not even the foundations remain.</p>