Between 21 April and 4 June 2006 the National Museum of Australia is hosting the travelling exhibition *Exiles and Emigrants* — a display of British paintings about aspects of emigration from Britain in the Victorian era (1837–1901). Many of the British emigrants came to Australia.

This exhibition provides one way of starting an investigation of the immigration experience. The unit has been developed around this exhibition, and helps students explore various themes associated with immigration:

❖ Who migrated, and why
❖ Attitudes and expectations of the immigrants
❖ The experience of the voyage
❖ Arrival and outcomes
❖ How museums represent immigration in their displays
❖ A student’s own immigration history.

**Note on ‘emigration’ and ‘immigration’**

Both words are used, depending on the perspective of the person using the word. *Emigration* is used where you are looking at the people leaving — it is *going from*. *Immigration* is used when you are looking at it from the point of view of the receiving country — it is *coming to*.

**CLASSROOM APPLICABILITY and CURRICULUM OUTCOMES**

This unit can be used:

► as a guide to complement the exhibition — have students complete the unit as a pre-visit activity, taking the table on page 3 with them to add to as they see the full range of pictures and artefacts in the exhibition

► or as a self-contained classroom unit introducing the theme of immigration to Australia, and providing a basis for students’ own further explorations of immigration generally, their own family history, and a site study of a local museum’s representation of the immigration experience.

By the end of this unit students will be better able to:

► Identify images of immigration

► Critically analyse representations of immigration

► Carry out a site study focusing on immigration

► Develop an empathetic understanding of the nature and experience of immigration

► Investigate their own immigration history.

© 2006 National Museum of Australia and Ryebuck Media Pty Ltd
Almost every Australian has an immigrant connection — at least one ancestor who has arrived in Australia since 1788. How can we explore that connection, to learn more about why these immigrant ancestors came, and what that experience was like for them? This unit provides one way of doing that.

1 Imagine that you could speak to this first immigrant ancestor of yours (and many of you will be able to — your first immigrant ancestor will still be alive and part of your family). What questions would you ask to find out about the immigration experience? Brainstorm and list these key questions.

2 Look at the table on the next page. It includes some key headings that can be used to summarise the experience. You might want to change some of these or add more, but for the moment use the ones in the table. You will be asked to add to this table as you work through this unit.

3 Now look at the famous image of emigration. What does it tell you about emigration?

Look at such aspects as:
❖ The expression on the faces of the two emigrants
❖ Their clothing
❖ The nearly-concealed baby with the couple
❖ The various people in the background
❖ The food aboard the ship
❖ The weather
❖ The land in the background.

Summarise your ideas in the table on page 3.

4 If you only had this image to tell you about emigration to Australia, what would you conclude?

Complete this sentence:

I would conclude that ............................................................................................................................................................................................................................................
........................................................................................................................................................................................................................................................................
........................................................................................................................................................................................................................................................................
........................................................................................................................................................................................................................................................................
........................................................................................................................................................................................................................................................................

(You can see what the artist and the curator of the exhibition say about this painting and its messages on page 30.)

© 2006 National Museum of Australia and Ryebuck Media Pty Ltd

Your task

Now that you have started to think about immigration, both in your own life, and how it can be presented in the past through art, you are going to be asked to look at some other paintings and objects about emigration to Australia from the Exiles and Emigrants exhibition. Then you will be asked to provide a judgement about this exhibition as a representation of history. You will also be asked to make a judgement about how the experience of emigration and immigration can be presented in a museum’s collection, and to ‘create’ a representation for yourself.
### SUMMARY TABLE

<table>
<thead>
<tr>
<th>Key heading</th>
<th>What the <em>Exiles and Emigrants</em> exhibition tells us</th>
<th>Knowledge from other sources</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WHO</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FROM WHERE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WHEN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WHY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>HOW</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OUTCOMES</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

© 2006 National Museum of Australia and Ryebuck Media Pty Ltd
Exiles and Emigrants includes a number of images that help explain who emigrated in this period and why.

Look at the four paintings (A–D) and answer these questions:

1. Briefly summarise what each picture shows. You can write this under the picture.
2. According to these images, what sort of people were the emigrants?
3. The four pictures show different possible reasons for emigration. Here are four suggestions. Decide which picture best fits each of these four reasons:

   - The industrial revolution meant the displacement of labourers from country areas.
   - The potato famine in Ireland meant that many farm labourers were impoverished, and were evicted, and their huts destroyed.
   - Scottish tenants were evicted to provide more land for grazing sheep.
   - The industrial revolution created a mass of unemployed people who crowded into London.

4. What are the three areas of Britain that are shown producing emigrants?
5. There are usually ‘push’ and ‘pull’ factors in emigration. ‘Push’ factors are those that force people to emigrate; ‘pull’ factors are those that attract an emigrant to a particular country. What are suggested as the ‘push’ factors for emigration in these three countries?
6. What do you think the main ‘pull’ factors in Australia might have been for these people?
7. Why would Australia at the time want such people to come?
8. The people shown could not afford to pay the fare to emigrate — how would they get there?
9. From these paintings, summarise your ideas about emigration, using the table on page 3.

‘Testing’ the representation of emigration presented in Exiles and Emigrants

Now look at the information on the next page, and answer these questions about it. The table shows the figures for assisted and non-assisted migrants. (Assisted migrants were those for whom colonial governments paid much of the cost of their passage to Australia.)

10. The figures show us the origin of immigrants from 1861–1901, a part of the period covered by the exhibition. List the six main countries supplying immigrants to Australia in this period.
11. What percentages of immigrants were from England, Scotland and Ireland in the period?
12. List five key trends seen in these figures. For example, you might comment on variations in immigration, or variations between colonies, or the general trend of the figures, etc.
13. Approximately what percentage of immigrants were assisted migrants — that is, the type of person shown in the four paintings A–D?
14. Looking at the paintings that you have seen so far, which painting probably shows unassisted migration, and which shows assisted migration? Explain why you have made that choice.
15. Do you think the paintings provide a fair and accurate representation of migration to Australia in the Victorian period?
### Birthplaces of the population of Australia 1861–1901 (minimum 1000 people)

<table>
<thead>
<tr>
<th>Country</th>
<th>1861</th>
<th>1871</th>
<th>1881</th>
<th>1891</th>
<th>1901</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia</td>
<td>429 954</td>
<td>889 266</td>
<td>1 422 533</td>
<td>2 166 259</td>
<td>2 913 997</td>
</tr>
<tr>
<td>England</td>
<td>342 861</td>
<td>351 324</td>
<td>367 570</td>
<td>456 723</td>
<td>381 323</td>
</tr>
<tr>
<td>Isle of Man</td>
<td>1 021</td>
<td>1 145</td>
<td>1 200</td>
<td>1 326</td>
<td>1 107</td>
</tr>
<tr>
<td>Channel Islands</td>
<td>2 142</td>
<td>2 404</td>
<td>2 515</td>
<td>2 325</td>
<td>2 018</td>
</tr>
<tr>
<td>Wales</td>
<td>9 467</td>
<td>11 088</td>
<td>11 340</td>
<td>14 922</td>
<td>12 792</td>
</tr>
<tr>
<td>Scotland</td>
<td>97 211</td>
<td>99 831</td>
<td>99 296</td>
<td>125 043</td>
<td>102 707</td>
</tr>
<tr>
<td>Ireland</td>
<td>177 405</td>
<td>213 765</td>
<td>214 771</td>
<td>229 156</td>
<td>185 807</td>
</tr>
<tr>
<td>Denmark</td>
<td>5 7002</td>
<td>4 762</td>
<td>6 438</td>
<td>6 316</td>
<td></td>
</tr>
<tr>
<td>Norway</td>
<td>1 280</td>
<td>2 316</td>
<td>4 596</td>
<td>3 760</td>
<td></td>
</tr>
<tr>
<td>Sweden</td>
<td>1 660</td>
<td>2 877</td>
<td>5 564</td>
<td>6 132</td>
<td></td>
</tr>
<tr>
<td>Germany</td>
<td>27 599</td>
<td>32 925</td>
<td>37 837</td>
<td>45 320</td>
<td>38 552</td>
</tr>
<tr>
<td>France</td>
<td>2 208</td>
<td>2 492</td>
<td>3 571</td>
<td>4 285</td>
<td>3 611</td>
</tr>
<tr>
<td>Belgium</td>
<td>148</td>
<td>276</td>
<td>519</td>
<td>359</td>
<td></td>
</tr>
<tr>
<td>Netherlands</td>
<td>1 730</td>
<td>400</td>
<td>745</td>
<td>758</td>
<td>596</td>
</tr>
<tr>
<td>Switzerland</td>
<td>1 228</td>
<td>2 273</td>
<td>2 568</td>
<td>2 046</td>
<td></td>
</tr>
<tr>
<td>Eastern Europe (Russia)</td>
<td>1 300</td>
<td>1 394</td>
<td>2 481</td>
<td>4 713</td>
<td>5 417</td>
</tr>
<tr>
<td>Italy</td>
<td>2 405</td>
<td>1 014</td>
<td>1 888</td>
<td>3 908</td>
<td>5 700</td>
</tr>
<tr>
<td>Southern Europe</td>
<td>2 750</td>
<td>2 924</td>
<td>4 151</td>
<td>6 191</td>
<td>8 805</td>
</tr>
<tr>
<td>Western Asia</td>
<td>59</td>
<td>63</td>
<td>167</td>
<td>601</td>
<td>1 892</td>
</tr>
<tr>
<td>Southern Asia (British India)</td>
<td>2 750</td>
<td>2 924</td>
<td>4 151</td>
<td>6 191</td>
<td>8 805</td>
</tr>
<tr>
<td>E and SE Asia (British)</td>
<td>150</td>
<td>215</td>
<td>244</td>
<td>562</td>
<td>1162</td>
</tr>
<tr>
<td>E and SE Asia (Chinese)</td>
<td>38 992</td>
<td>28 918</td>
<td>38 856</td>
<td>38 917</td>
<td>35 566</td>
</tr>
<tr>
<td>Africa</td>
<td>1 590</td>
<td>1 767</td>
<td>1 986</td>
<td>2 923</td>
<td>2 840</td>
</tr>
<tr>
<td>Americas</td>
<td>7 109</td>
<td>7 155</td>
<td>10 316</td>
<td>13 696</td>
<td>12 536</td>
</tr>
<tr>
<td>PNG</td>
<td>0</td>
<td>10</td>
<td>143</td>
<td>186</td>
<td>197</td>
</tr>
<tr>
<td>Pacific</td>
<td>100</td>
<td>3 047</td>
<td>7 231</td>
<td>10 621</td>
<td>10 231</td>
</tr>
<tr>
<td>NZ</td>
<td>1 353</td>
<td>2 902</td>
<td>6 933</td>
<td>23 974</td>
<td>25 881</td>
</tr>
<tr>
<td>TOTAL Foreign Born</td>
<td>723 152</td>
<td>773 324</td>
<td>827 541</td>
<td>1 008 133</td>
<td>859 804</td>
</tr>
<tr>
<td>TOTAL Population</td>
<td>1 152 106</td>
<td>1 662 590</td>
<td>2 250 074</td>
<td>3 174 292</td>
<td>3 773 801</td>
</tr>
</tbody>
</table>

### Free migration (assisted and unassisted) to Australia, 1831–1900

<table>
<thead>
<tr>
<th>Period</th>
<th>NSW</th>
<th>Vic</th>
<th>Old</th>
<th>SA</th>
<th>Tas</th>
<th>WA</th>
<th>Australia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asstd</td>
<td>Asstd</td>
<td>Net Total</td>
<td>Asstd</td>
<td>Net Total</td>
<td>Asstd</td>
<td>Net Total</td>
<td>Asstd</td>
</tr>
<tr>
<td>1831-1835</td>
<td>3 074</td>
<td>2 041</td>
<td>5 115</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1836-1840</td>
<td>24 827</td>
<td>1 350</td>
<td>38 177</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1841-1845</td>
<td>31 574</td>
<td>990</td>
<td>300</td>
<td>33 564</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1846-1850</td>
<td>29 713</td>
<td>320</td>
<td>700</td>
<td>37 133</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1851-1855</td>
<td>58 169</td>
<td>400</td>
<td>146 536</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1856-1860</td>
<td>32 534</td>
<td>979</td>
<td>84 080</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1861-1865</td>
<td>15 547</td>
<td>27 767</td>
<td>84 146</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1866-1870</td>
<td>2 711</td>
<td>30 218</td>
<td>103 673</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1871-1875</td>
<td>2 876</td>
<td>23 435</td>
<td>224 040</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1876-1880</td>
<td>20 602</td>
<td>22 254</td>
<td>60 409</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1881-1885</td>
<td>30 963</td>
<td>23 843</td>
<td>129 752</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1886-1890</td>
<td>6 778</td>
<td>41 538</td>
<td>158 701</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1891-1895</td>
<td>593</td>
<td>5 279</td>
<td>6 852</td>
<td>33 751</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1896-1900</td>
<td>86</td>
<td>5 636</td>
<td>4 240</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Exiles and Emigrants includes a number of images that explore people’s feelings about emigration.

Look at the four paintings (E–H), and answer these questions:

1. In which painting or paintings do you see these emotions?
   - Hope
   - Excitement
   - Expectation
   - Regret
   - Severance
   - Fear
   - Disillusionment

2. What other feelings or emotions can you see depicted in the paintings?

3. Are there any feelings or emotions that you think should be there, or would be expected to be there, that are not? List any, and explain why you think they should, and why they might be absent.

4. Compare these paintings of emigrants about to embark for Australia with the previous set of paintings that tried to establish who would emigrate and why. Are they consistent? Explain your ideas.

5. Using these paintings as evidence, what would you expect that Britain would gain and lose by this emigration? What would Australia gain? Would there be any problems or disadvantages associated with these immigrants? Explain your ideas.

6. You have now studied nine paintings about emigration. What would you say were the main strengths and weaknesses of paintings as evidence of what happened in the past?

A significant part of the immigration experience was the 
voyage to Australia — which could last up to five months 
in the age of sail.

What was life like on an emigrant ship?
The paintings in the *Exiles and Emigrants* exhibition can 
help us to know this.

1. Draw up a table like the one below, listing various 
aspects of the voyage from Britain to Australia. 
Now use the four paintings (I–L) and add 
information to each heading. Then look at the 
supplementary information in this section, and 
add more detail to each aspect.

<table>
<thead>
<tr>
<th>Changing technology</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Food</td>
<td></td>
</tr>
<tr>
<td>Accommodation</td>
<td></td>
</tr>
<tr>
<td>Entertainment</td>
<td></td>
</tr>
<tr>
<td>Community</td>
<td></td>
</tr>
<tr>
<td>Health</td>
<td></td>
</tr>
<tr>
<td>Dangers</td>
<td></td>
</tr>
<tr>
<td>Changing routes</td>
<td></td>
</tr>
</tbody>
</table>

2. Read this supplementary information and add any 
new information and ideas to the table above.

**Look at the map on page 6.** There were three different 
routes to Australia from Britain in this period: the original route via Cape Town, then the route to catch 
the ‘Roaring Forties’ winds, then via the Suez Canal 
separating Africa from Asia.

3. Why would the original route have been via Cape Town?

**SOURCE 2: Navigation in the nineteenth century — longitude and latitude**

Navigation involved plotting a ship’s longitude and latitude. That indicated its precise place on the earth.

Accuracy of plotting longitude and latitude depended on the 
accurate sighting of the sun at noon (and often it was 
stormy, or cloudy at noon on a moving ship), and the 
accuracy of the clocks keeping Greenwich time (Greenwich is near London).

Accuracy was essential, because a miscalculation of the 
location could mean running into rocks or a coast, or even 
missing the ‘target’ altogether.

Navigators needed two instruments 
to determine their longitude and 
latitude — a sextant (opposite) and 
a clock set to Greenwich time.

The sextant uses two mirrors. You 
look through the eyepiece and level 
the sextant parallel to the horizon, 
which you see through the lower 
mirror. You then adjust the arm 
holding the higher mirror, so that 
the reflection of the sun overhead 
appears to be exactly superimposed 
on the horizon. You then read the 
angle marked by the moving arm, and 
calculate your position as explained 
above.
**Lines of longitude** are drawn north–south between the poles on a map or globe, with 0° longitude passing through Greenwich, near London.

Longitude is based on the knowledge that the earth completes a full rotation every 24 hours. Divide the world into 360°, and that means every hour represents a movement of 15°. This means that if the sun is above the longitude of 0° at noon, three hours later it will be above 45° west.

Let’s say the sun is directly overhead you, and your clock tells you it is 3 pm in London.

This means that 3 hours ago the sun was overhead at 0° longitude, and it has moved 45° towards the west, so your longitude is 45° west.

Therefore you are somewhere on a line that extends from the North Pole, through the North Atlantic, through Brazil, through the South Atlantic, to the South Pole.

**Lines of latitude** are drawn east–west on a map or globe. Latitude can be determined by a sextant reading, and then by reference to charts that tell you exactly which line of latitude the sun will be directly over for every day of the year. So if your reading is made on 21 December, you will be at a latitude of 23.5° south — also known as the Tropic of Capricorn.

Where your longitude and latitude intersect will be your precise location on earth — in this case, just off the coast of Brazil.

---

**SOURCE 3: Some aspects of voyages**

The three greatest dangers were icebergs, fire and fever.

During 1858–63, of 300 passages:

- 1 took less than 70 days
- 7 took 70 days
- 50 were completed in 71–80 days
- 80 in 81–90 days
- 68 in 91–100 days
- 94 in 100+ days.

---

**SOURCE 4: Changing technology and voyages**

Changing technology had an effect on the voyage.

The change from wooden to iron hulled ships made the ships stronger in heavy seas, and they could carry more people and cargo. They were also safer from fire.

The development of steam engines also made a great difference. More ships started to carry steam engines as well as sail, and would use the engine to move through areas where the wind was unfavourable or non-existent, especially in the ‘doldrums’ area of the voyage. Until the twentieth century, most ships could not carry sufficient coal to be under steam power for the whole trip.

---

**SOURCE 5: Some extracts from immigrants’ diaries and letters** (spelling as in the original):

(i) … It was such a strange scene to me, and so confined and dark, that, at first, I could make out hardly anything; but by degrees it cleared, as my eyes became accustomed to the gloom … Among great beams, bulks and ringbolts of the ship, and the emigrant berths, and chests, and bundles, and barrels, and heaps of miscellaneous baggage, lighted up here and there by dangling lanterns, and elsewhere by yellow daylight straying down a wind-sail or hatch-way, were crowded groups of people, making new friendships, taking leave of one another, talking, laughing, crying, eating and drinking; some already settled down into possession of their few feet of space, with their little house-holds arranged, and tiny children established on stools, or in dwarf elbow chairs; others despairing of a resting place, and wandering disseminated. From babies who had but a week or two of life behind them, to crooked old men and women who seemed to have but a week or two of life before them; and from ploughmen bodily carrying out soul of England on their boots, to smiths carrying samples of itsoot and smoke on their skins.

(ii) … the wind Blew and the Sails tore and Chains and Ropes Rattled and the Seaman and Captain run and hollowed about and the Women Cried and Prayed and men Run about onley with there Shirts on and the water Game in two hatchways By Streams and Sometimes the lamp was out and it Seems Verrey miserable and the ship Roald heaved and Ground From one side to the Oather and now and then a Rat Squik and Run Oaver some Boday and then they would Sing out and then the Tables and all the Temprey Fixtures would Rattle and the tins Fall From the Shelves and Tables Sometimes on your Head as you lie in your Bed and the Jars and Books i had to hold in my Bed and Jar of Red Cabbag Fell over and Wetted the Bed … when the Waves comes against the Ship it Makes it Tremble and when it Falls on Deck it goes off like a Cannon.

(iii) … last night we had an awful thunderstorm which I shall ever remember: There was a report that the vessel was on fire and I shall never forget the sight — mothers clinging to their children — some running about almost frantic. We all thought we should go down any minute and, O dear Father, you cannot conceive the suspense we were in. No one can tell but those who go through it. The screaming and the noise was fearful until the captain came down to them to tell them that all was right.

(iv) The smells were, of course, among the most notable feature of life on board. The combination of animal and human excrement, foul water from the bottom of the ship below pump wells which never came out, the remains of old cargoes and the perpetually rotting wooden structure of the vessel herself must between them have produced a dreadful stench, unrelieved by any kind of ventilation system in the ship.

(v) I am sorry to have to admit that lice and bugs were a veritable plague. It was useless for angry [people] … to shout taunts of lousiness to (v) I am sorry to have to admit that lice and bugs were a veritable plague. It was useless for angry [people] … to shout taunts of lousiness to
What happened to the new arrivals in Australia?
Their aim was generally to gain wealth, or to improve their lives.

1. Look at the three paintings (M–O). What do they suggest were the likely outcomes?

2. Add any information to your summary table on page 3.

3. Here is some more evidence. Don Charlwood in his book on immigration, *The Long Farewell*, argues that the voyage had several effects on the Australian character:
   - People had to live together, share food, co-operate in groups. These lessons in co-operation lasted from three to five months. When at last they reached Australia the emigrants were accustomed to the advantages of group effort and turned it to effect in the new land.
   - Being together as a social group also formed friendship groups that lasted in the new land.
   - The difficulty of returning to their country of origin meant that they had to commit themselves to the new land, and separate them from the old country for generations.

4. Look at your local area. Is there any evidence there of immigration — for example, in suburb names, or local memorials? What about in the local cemetery? Or the local church? Prepare a survey of evidence of immigration in your area.


6. Or you may prefer to research your own family history of immigration. Start by talking to your family, and then see if you can collect any documents associated with your immigration history.
The exhibition *Exiles and Emigrants* is mainly composed of paintings. But there are some other objects included in the exhibition.

1. Look at the **six objects on page 11**. They have been selected from those on display in *Exiles and Emigrants*. What does each tell us or remind us about the immigration experience?

2. Add any details to your table on page 3.

3. What does each tell us or remind us about the immigration experience?

4. Add any details to your table on page 3.

There are objects in many major and local museums throughout Australia that tell us about immigration. **Below are some objects from the National Museum of Australia.**

<table>
<thead>
<tr>
<th>Image</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Afghan Prayer Rug" /></td>
<td>Image © NMA 2006 Photograph by George Serras</td>
</tr>
<tr>
<td><img src="image" alt="Door plaque for Quong Tart’s establishment in Sydney c.1880-1890" /></td>
<td>Image © NMA 2006 Photograph by George Serras</td>
</tr>
<tr>
<td><img src="image" alt="Quarantine display late nineteenth / early twentieth century" /></td>
<td>Image © NMA 2006 Photograph by George Serras</td>
</tr>
<tr>
<td><img src="image" alt="School copy book belonging to Deans family, brought on an immigrant ship c.1840-1860" /></td>
<td>Image © NMA 2006 Photograph by George Serras</td>
</tr>
<tr>
<td><img src="image" alt="Irish orphan girls on the way to Australia aboard the Thomas Arbuthnot" /></td>
<td>Image © NMA 2006 Photograph by George Serras</td>
</tr>
<tr>
<td><img src="image" alt="Margaret Hurley, an Irish orphan girl in late life Courtesy of the Perry Family" /></td>
<td>Photograph by George Serras</td>
</tr>
</tbody>
</table>

© 2006 National Museum of Australia and Ryebuck Media Pty Ltd
Apothecary’s chest c.1880
Australian National Maritime Museum, Sydney

Amelia Brown embroiderer
Quilt made on voyage to South Australia 1851–80
Powerhouse Museum, Sydney

Cribbage board 19th century
Powerhouse Museum, Sydney
Gift of Mr E A and Mrs V I Crome, 1973

Envelope from Ireland to Queensland 1881
Private collection, Victoria

Pair of girl’s overshoes 1840–50
leather,
Powerhouse Museum, Sydney
Gift of Mr C Davis, 1956

Relics from the wreck of the Dunbar including
Two Queen Victoria sovereigns 1856 &1853, Queen Victoria half sovereign 1843, Queen Victoria florin 1853, William IV sixpence 1835, George IV penny 1835, Wedding ring 1848, Ring before 1857, Stud with star-shaped stone before 1857, Signet ring before 1857, Pipe before 1857, Dentures before 1857, Buckle with horse and rider motif before 1857, Buckle with floral motif before 1857. Australian National Maritime Museum, Sydney
Some history courses ask students to carry out a **site study**. A site study could be analysing the way a local museum represents the immigration experience. Use this table to help you analyse a museum display about immigration.

### SITE STUDY — ANALYSING A MUSEUM DISPLAY

<table>
<thead>
<tr>
<th>Aspects to consider</th>
<th>The museum display</th>
</tr>
</thead>
<tbody>
<tr>
<td>What does the display show?</td>
<td></td>
</tr>
<tr>
<td>Is the historical context explained clearly?</td>
<td></td>
</tr>
<tr>
<td>Is the significance of this display clearly explained?</td>
<td></td>
</tr>
<tr>
<td>Are the objects displayed authentic for that event or period?</td>
<td></td>
</tr>
<tr>
<td>Are these objects the best possible ones to be displayed?</td>
<td></td>
</tr>
<tr>
<td>Are the text descriptions clear and informative?</td>
<td></td>
</tr>
<tr>
<td>Do the surroundings influence my impression of the display?</td>
<td></td>
</tr>
<tr>
<td>How is the display arranged?</td>
<td></td>
</tr>
<tr>
<td>Is there a particular message being conveyed?</td>
<td></td>
</tr>
<tr>
<td>Is the nature of the event clearly identified (e.g. am I told if it is controversial or contested)?</td>
<td></td>
</tr>
<tr>
<td>If so, is a variety of viewpoints clearly and fairly put?</td>
<td></td>
</tr>
<tr>
<td>Do I know where the evidence has come from and what sort of evidence it is?</td>
<td></td>
</tr>
<tr>
<td>Is its purpose to present objects (neutral), or to explain (impartial), or to argue a particular view (partisan)?</td>
<td></td>
</tr>
<tr>
<td>At the end, do I feel that I really understand the situation?</td>
<td></td>
</tr>
<tr>
<td>My initial impressions of the display are:</td>
<td></td>
</tr>
<tr>
<td>My final judgement about the display is:</td>
<td></td>
</tr>
</tbody>
</table>
Early in the unit you were asked to look at the Ford Madox Brown painting, *The leaving of England*. Below are some observations by Patricia Tryon Macdonald, the curator of *Exiles and Emigrants*, and some extracts from Brown’s diary about the painting.

1. Read these, then look back at your own response to the painting at the start of the unit. Would you now change any aspect of your response?

The last of England … [with its] conflicting message of hope, foreboding and desperation is direct and powerful. The picture is the synthesis of Ford Madox Brown’s experience and emotion when witnessing the departure of an emigrant ship. The artist had been to the port to bid farewell to his close friend, the sculptor Thomas Woolner*, who left for the goldfields in 1852. Bitter, depressed by the lack of appreciation of his work and gloomy about his prospects at home, Brown was himself considering emigration …

Brown’s brooding eyes stare past us as he sits in reverie. He holds Emma’s right hand while her left clasps that of the baby, completing the ‘circle of love’ which Brown said ‘moves with her’. This shape is echoed in her bonnet and gentle face, as well as the shape of the painting itself.

In his diary … Brown wrote:

To insure the peculiar look of light all round, which objects have on a dull day at sea, it was painted for the most part in the open air on dull days, and when the flesh was being painted on cold days. I have tried to render this scene as it would appear. The minute detail which would be visible under such conditions of broad daylight, I have thought it necessary to imitate, as bringing the pathos of the subject more home to the beholder … In the background, an honest family of the grocer kind, father (mother lost), eldest daughter, and younger children, makes the best of things with tobacco-pipe and apples, etc., etc. Still further back a reprobate shakes his fist with curses at the land of his birth, as though that were answerable for his want of success; his old mother reproves him for his foul-mouthed profanity, while a boon companion, with flushed countenance, and got up in nautical togs for the voyage, signified drunken approbation … The picture is in the strictest sense historical. It treats of the great emigration movement, which attained its culminating point in 1852. The educated are bound to their country by quite other ties than the illiterate man, whose chief consideration is food and physical comfort. I have, therefore, in order to present the parting scene in the fullest tragic development, singled out a couple from the middle classes, high enough, through education and refinement, to appreciate all they are giving up, and yet depressed enough in means, to have to put up with the discomforts and humiliations incident to a vessel ‘all one class’.

(*Note: Woolner returned to England after a few years in Australia and became a successful sculptor.)

2. Add any new ideas to your summary table on page 3.

3. How successful would you now say *Emigrants and Exiles* is as a representation of British migration to Australia in the Victorian period? How successful is it as a representation of more general migration to Australia in the nineteenth century?

4. Imagine that you have been asked to write a brief summary of the exhibition. Draft out the key points you would make.

You now have a good background knowledge to start investigating other aspects of immigration to Australia, OR a museum display, OR your own family migration history. Good luck, and enjoy your investigations!
Ford Madox Brown
The Last of England
1855, oil on wood panel 82.6 x 75.0 cm
Birmingham Museum and Art Gallery, Birmingham
Reproduced with permission
Hubert von Herkomer, *Hard times*
1885, oil on canvas, 86.5 x 112.0 cm
Manchester City Art Galleries, Manchester
Samuel Luke Fildes, *Applicants for admission to a casual ward*, after 1908, oil on canvas, 57.1 x 94.0 cm
Tate Gallery, London
Lady Butler, *Evicted*
1890, oil on canvas, 131.0 x 194.0 cm
University College, Dublin
Thomas Faed, *The last of the clan*, 1865, oil on canvas, 86.3 x 111.7 cm
Fleming–Wyfold Art Foundation, London
Elizabeth Walker
After William Allsworth, *The emigrants 1844*
published by Day & Haghe, London, c.1855, hand-coloured lithograph, 51.3 x 63.5 cm (sheet); 45.2 x 57.2 cm (image)
National Library of Australia, Canberra, Rex Nan Kivell Collection
Paul Falconer Poole, *The emigrants’ departure*
1838 oil on panel 67.3 x 91.5 cm
Private collection, Victoria
Thomas Falcon Marshall, Emigration – *The parting day*

‘Good Heaven! What sorrows gloom’d that parting day etc’ Goldsmith

1852, oil on canvas 92.0 x 153.7 cm

Art Gallery of South Australia, Adelaide, M. J. M. Carter AO Collection, 2004
John Watson Nicol, *Lochaber no more*
1883, oil on canvas, 109.2 x 83.8 cm
Fleming–Wyfold Art Foundation, London
Samuel Elyard, *Burning of the barque, India off Greenock*

C.1841, watercolour, 40.0 x 53.0 cm (image and sheet)

Australian National Maritime Museum, Sydney
John Charles Dollman, *The immigrants' ship*
1884, oil on canvas, 111.0 x 162.5 cm
Art Gallery of South Australia, Adelaide, Transferred from the office of the Agent-General for South Australia, London, 1979

Samuel Elyard, *Burning of the barque, India off Greenock*  
c.1841, watercolour, 40.0 x 53.0 cm (image and sheet)  
Australian National Maritime Museum, Sydney
J Marshall Claxton. *The lifeboat*
1862, oil on canvas, 180.3 x 135.9 cm
Rossendale Museum, Lancashire,
Lancashire County Museum Service
Unknown, *Emigration vessel — between decks*  
from the *Illustrated London News* 10 May, 1851  
Private collection
Finding Longitude

Earth’s rotation

SUN
Finding Latitude

Tropic of Cancer
Equator
Tropic of Capricorn

you are here
Joseph Severn, *The deserted village* 1857, oil on canvas laid on wood, 91.4 x 162.6 cm Art Gallery of South Australia, Adelaide Gift of Walter Severn, 1884
John Alexander Gilfillan, *Homeward bound: Dinner time*  
c.1852, oil on canvas, 58.7 x 76.0 cm  
Art Gallery of South Australia, Adelaide, M J M Carter  
AO Collection, 1992
John Alexander Gillilan.  
*Outward bound: Dinner time*  
c.1852, oil on canvas, 58.7 x 76.0 cm  
Art Gallery of South Australia, Adelaide,  
Morgan Thomas and Elder Bequests Funds.  
South Australian Government Grant and  
M J M Carter Gift Fund, 1992
Apothecary's chest c.1880
Australian National Maritime Museum, Sydney
Cribbage board 19th century
Powerhouse Museum, Sydney
Gift of Mr E A and Mrs V I Crome, 1973
Pair of girl’s overshoes 1840–50
leather,
Powerhouse Museum, Sydney
Gift of Mr C Davis, 1956
Amelia Brown embroiderer
Quilt made on voyage to South Australia 1851–80
Powerhouse Museum, Sydney
Envelope from Ireland to Queensland 1881
Private collection, Victoria
Relics from the wreck of the *Dunbar* including
Two Queen Victoria sovereigns 1856 & 1853, Queen Victoria half sovereign
1843, Queen Victoria florin 1853, William IV sixpence 1835, George IV penny
1835, Wedding ring 1848, Ring before 1857, Stud with star-shaped stone
before 1857, Signet ring before 1857, Pipe before 1857, Dentures before
1857, Buckle with horse and rider motif before 1857, Buckle with floral motif