

## Anatomists of Empire

Race, Evolution and the Discovery of Human Biology in the British World

ROSS L JONES

**Of skulls, an astonishing hoax, the beginnings of the study of humankind, scientific racism – and the Australian scientists in the thick of it ...**

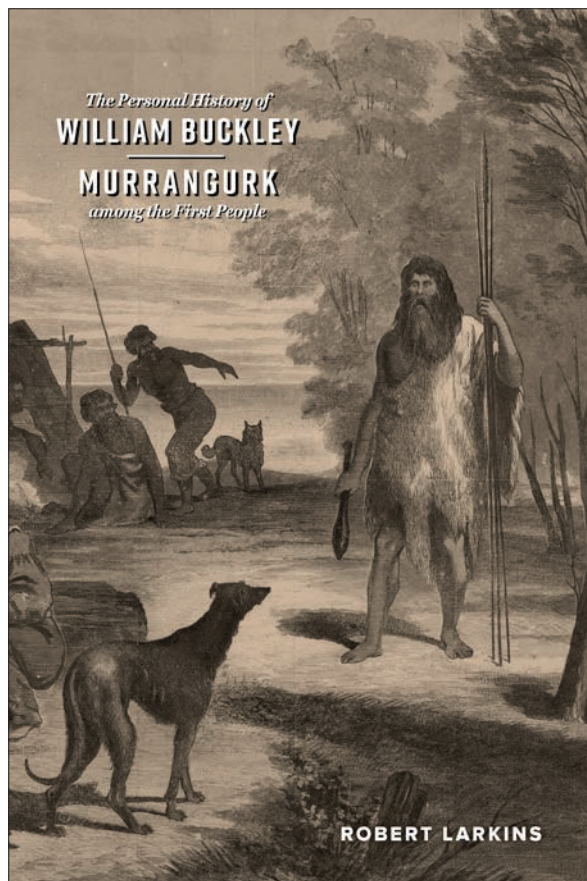
The 20th-century anatomists Grafton Elliot Smith, Frederic Wood Jones and Arthur Keith travelled the globe collecting and constructing morphologies of the biological world with the aim of linking humans to their deep past as well as their evolutionary niche. They dissected human bodies and scrutinised the living, explaining for the first time the intricacies of human biology. They placed the body in its environment and gave it a history, thus creating an ecological synthesis in striking contrast to the model of humanity that they inherited as students. Their version of human development and history profoundly influenced public opinion as they wrote prolifically for the press, published bestsellers on human origins and evolution, and spoke eloquently at public meetings and on the radio. By changing popular views of race and environment they moulded attitudes as to what it meant to be human in a post-Darwinian world – thus providing a potent critique of racism.



*Left*

Raymond Dart preparing a block of pink breccia containing Australopithecus skull, no date

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# The Personal History of William Buckley

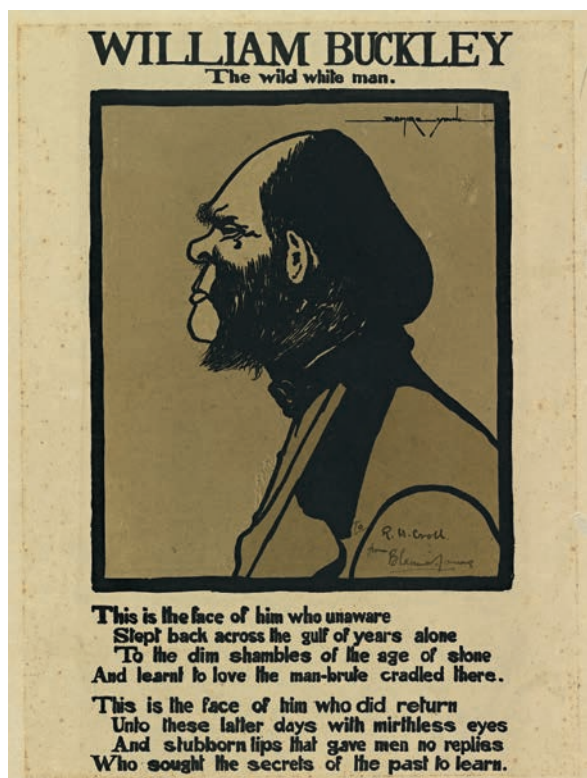
Murrangurk among the First People

ROBERT LARKINS

As a British soldier who fought against Napoleon, William Buckley served capably and truly but a drunken escapade led to his transportation to a short-lived settlement in Australia, and once there to his daring escape from custody and thirty years of isolation among the First People of the region, who saved and sheltered him.

Known to his saviours as 'Murrangurk', Buckley learnt their language and forgot his own. He lived as they did and would later record – invaluable for us today – his understanding of their customs and traditions.

When eventually Europeans returned and conflict between them and the First People flared, Buckley was at the heart of the tumult. He courageously stopped three massacres, but soon found himself disregarded by the antagonists and dangerously compromised.



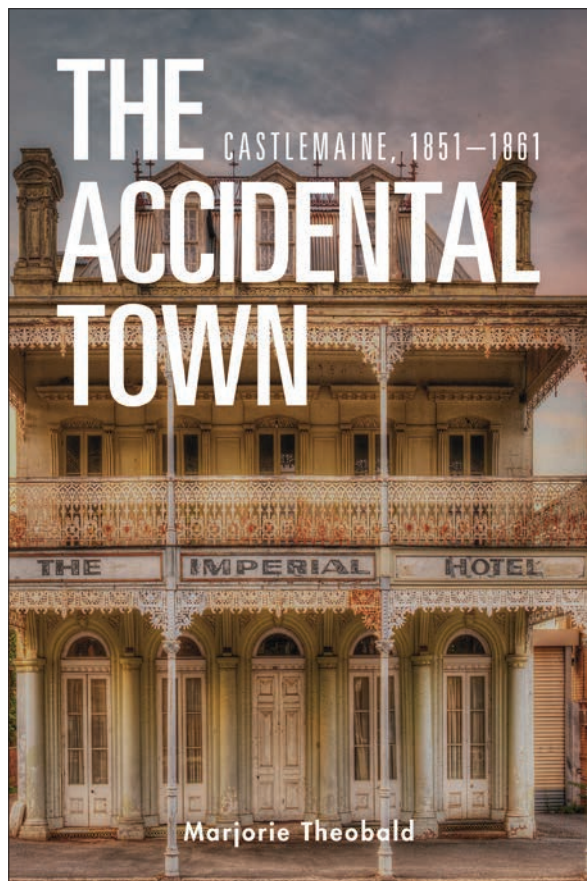
Above

Buckley discovering himself, Samuel Calvert, 1868. State Library of Victoria

Left

The Wild White Man, Blamire Young. State Library of Victoria





## The Accidental Town

Castlemaine, 1851-1861

MARJORIE THEOBALD

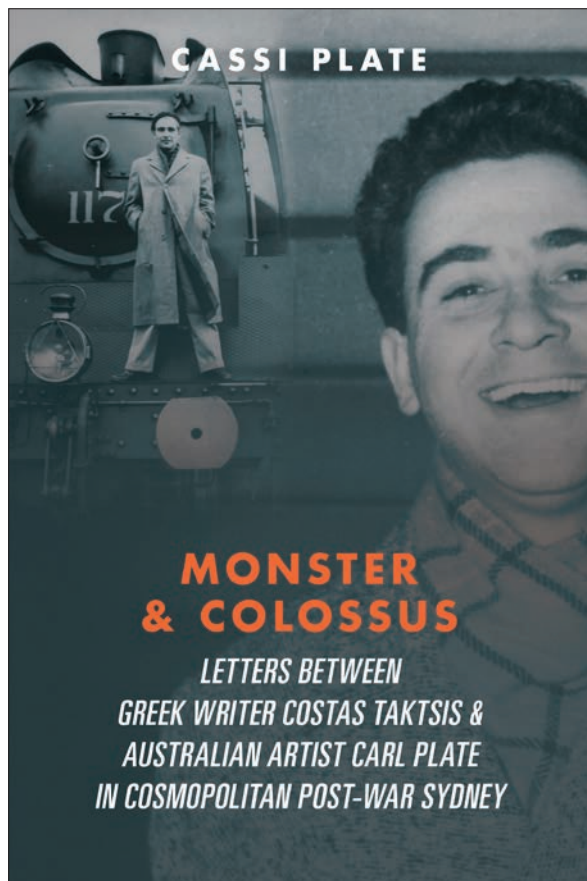
Castlemaine owes its existence to the alluvial gold rushes which began in 1851. To cope with the crisis, Governor La Trobe established four Gold Commissioners' Camps – at Castlemaine, Bendigo, Ballarat and Beechworth. While many centres of mining dwindled to names on the map, these administrative centres developed into permanent towns. Castlemaine was at first a ramshackle village known as the Canvas Town clustered around the Camp. After the first land sales in 1853 the town began to take shape. The first hotels were licensed in 1853, schools came out of tents and into buildings, the churches built substantial places of worship, administrative functions such as the Post Office and the Court House were moved from the Camp to the town. Local initiative built the Hospital, the Gas Works, the Mechanics Institute and the Benevolent Asylum. Several foundries flourished, servicing the mining industry and the construction of the railway line. Castlemaine was declared a municipality in 1855. The first decade is rich in characters and egos. They were astonishingly young, assertive and determined to shape a better way of life. 'The Accidental Town' recreates an era when Castlemaine was poised precariously between a mining camp and a settled town.



*Above*  
Castlemaine Hotel, by Marieanne Heard, from a photograph

*Right*  
Castlemaine Botanic Gardens and Benevolent Asylum, c.1878





## Monster & Colossus

Letters between Greek writer Costas Taktsis & Australian artist Carl Plate in cosmopolitan post-war Sydney

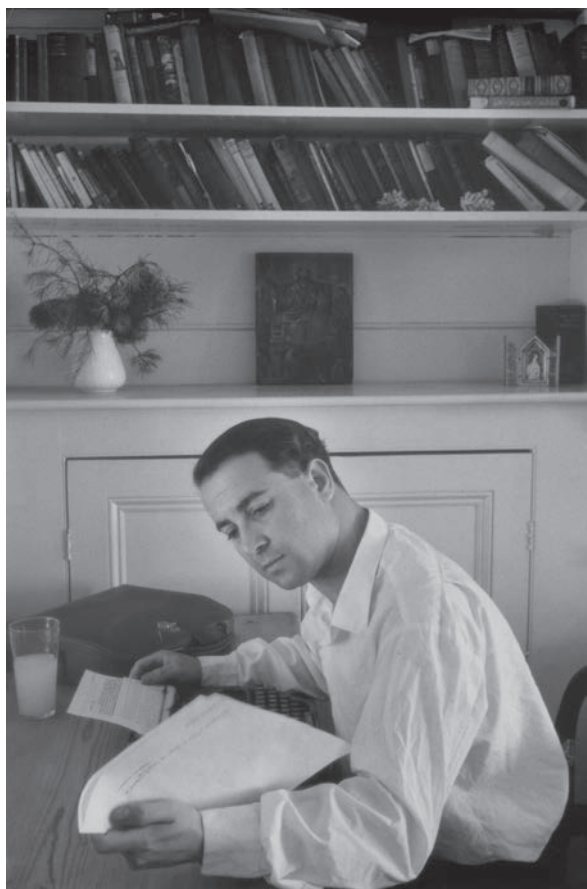
### CASSI PLATE

**Costas Taktsis, arguably the most important post-war Greek writer, called himself a Sacred Monster, and his life-long friend Carl Plate – an important painter, Gallerist and influencer of modern art in Sydney – the Colossus of Woronora.**

'You get a very aromatic sense of this great cross-pollination of cultures, and what a hip cast of characters! (Powys and Oblomov!!) And the letters supply specificity like nothing else – details, voice, intimacy.

It's great. How the drab Edwardian monochrome of the post-war years, gets a sweep of colour on islands of creativity, dazzled landscapes ... terrific links (London, Paris, Ireland, Athens, Hydra, Sydney), and entanglements and – because we know the end – one senses the drama of forces – beyond anyone's control – under the sunny availability of youth. A fantastic work of cultural history.'

– George Alexander.



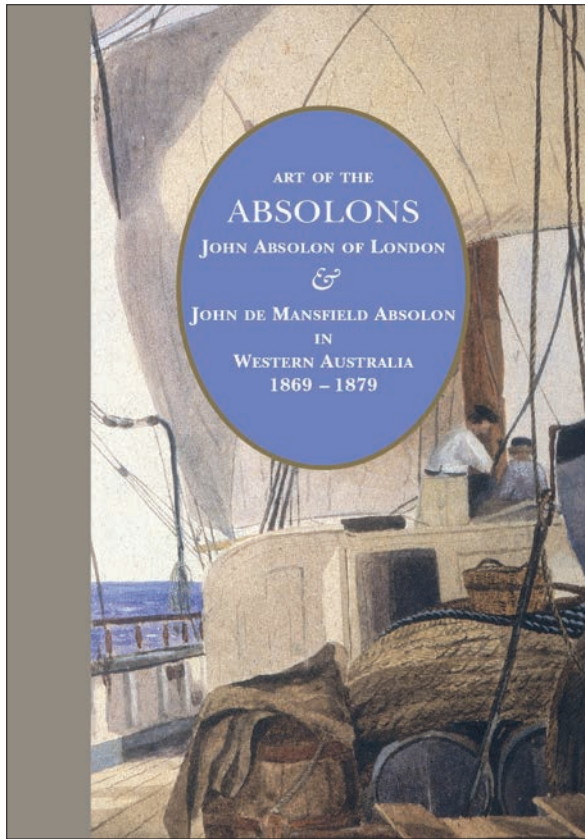
*Above*

Carl and Jocelyn overlooking Athens, 1965

*Left*

Costas Taktsis working on his manuscript, watched over by his icons, Alexander St., Paddington, c.1959





## Art of the Absolons

John Absolon of London &  
John de Mansfield Absolon in  
Western Australia 1869 - 1879

**JENNY ZIMMER**

John Absolon was a well-known nineteenth century London water-colour artist. John de Mansfield Absolon, one of his artist sons, married a daughter of Robert Mace Habgood and travelled to Western Australia in 1869 to undertake tasks that included management of Habgood's two large import stores in Perth and Fremantle, Habgood's three ships that traded lead ore, pearl shells and sandalwood between Western Australia and London, and the Geraldine Lead Mines north of Geraldton—perhaps the first mining operations in colony.

John de Mansfield Absolon also brought to Western Australia a knowledge of developments in mid-century French art twenty years in advance of Melbourne's Heidelberg School, which embraced French Impressionism in the mid-1880s. Absolon's impressionistic paintings of various sites in Western Australia and numerous ship-board scenes are quite remarkable for their time.

This handsome book is richly illustrated with all aspects of this intriguing story—the art of both Absolons, father and son, in their perspectives of Victorian London and colonial Western Australia, together with rare glimpses into the early colonial history and the business records of the enterprising Habgood, Absolons & Co.

## Impressions of Western Australia with a most surprising pre-Heidelberg Gallic touch ...



John de Mansfield Absolon, water-colours of Fremantle, WA,  
c. 1869–70s





# WOMEN IN BOOTS

## Football and Feminism in the 1970s



Marion Stell & Heather Reid

## Women in Boots

Football and Feminism in the 1970s

MARION STELL & HEATHER REID

**Who could imagine that finding a suitable pair of football boots would prove almost impossible for women and girls in the 1970s?**

The focus of the women's liberation movement was fought in the streets, in universities, in workplaces and in the home. We add the football field to these sites of protest and empowerment for individual women. We follow the Australian and New Zealand national players – schoolgirls, factory workers, university graduates and professionals – as they navigate the male-dominated world of football. This book never shies away from the uncomfortable aspects of their journeys, uncovering stories of vulnerability and strength, sexual harassment as well as sexual awakening, personal vilification as well as celebration, giving voice to a silencing in sport.

Written by historian Dr Marion Stell, in collaboration with football identity Heather Reid AM, this enlivened account is told with honesty, pain and humour.



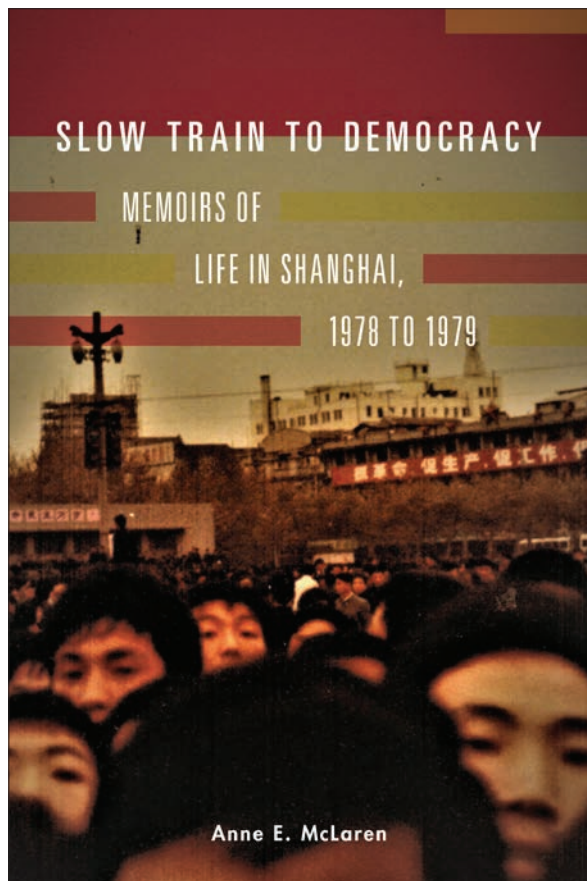
*Above*

New Zealand players and officials celebrate their 1-0 win over Australia in the second game in Sydney on 8 October 1979 with a bottle of rum

*Left*

Australian player Sue Monteath





## Slow Train to Democracy

Memoirs of Life in Shanghai, 1978 to 1979

ANNE E. McLAREN

**This memoir offers a rare insight into everyday life during the first year of the reform movement that created the China of the twenty-first century.**

The book interweaves personal encounters with records of the democracy movement in Shanghai, revealing a vast outpouring of grievances by ordinary people at a time of dramatic social change.

'To truly understand China, it is important to remember how much it has changed in the last forty years.'

– Jocelyn Chey, AM, Visiting Professor, University of Sydney;  
Cultural Counsellor, Australian Embassy, Beijing, 1975–78

'Anne McLaren's record of the protest movement in Shanghai is both captivating and historically valuable.'

– Beverley Hooper, Emeritus Professor of Chinese Studies at  
the University of Sheffield



*Above*  
Posters at Maoming Nan Road, central Shanghai

*Left*  
The author, Beijing, September 1978

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