

# From Field to Museum Studies from Melanesia in Honour of Robin Torrence

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## Up Close and Personal: James Edge-Partington in Australia in 1897

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**ABSTRACT.** British ethnologist, collector and author, James Edge-Partington visited Australia twice in the late 19th century. His first Australian sojourn was marked by sight-seeing and social events, with his travels interrupted by side trips to Fiji and Tonga, where he developed a passion for artefact collecting. In contrast, his second journey was focused on gathering information and sketching Pacific Islander and Australian Aboriginal artefacts held in museums and private collections. These drawings were later published between 1890 and 1898 in three volumes that became a major reference source for museum curators and researchers. This paper outlines Edge-Partington's 1879–1881 visit before focusing on his 1897 trip which included visits to five public museums and one university museum and produced more than 600 sketches of cultural material. This trip also produced many drawings of objects held in private collections. The paper documents Edge-Partington's visit to the Queensland Museum where he spent most of his time examining and sketching objects from the field collection of Sir William MacGregor, the colonial administrator of British New Guinea. Edge-Partington's motives for focusing on this particular collection rather than others held by the Museum are discussed and the possibility that Edge-Partington later acquired artefacts from the MacGregor assemblage for his personal collection is also considered. The paper shows how his sketches can be used to improve the documentation for existing museum collections, such as the MacGregor collection that is now dispersed through several museums.

### Introduction

The British ethnologist James Edge-Partington (1854–1930) (Fig. 1) made two visits to Australia and the Pacific region in the last quarter of the 19th century. His first visit in 1879–1881 sparked an interest in collecting ethnographic artefacts that continued for the rest of his life. Although he published more than 40 papers on aspects of Pacific material culture between 1896 and 1922, Edge-Partington is better known for his contribution to the work titled '*An Album of the Weapons, Tools, Ornaments, Articles of Dress of the Natives of the Pacific Islands*' (also known as the *Ethnographical Album of the Pacific Islands*, hereafter *Ethnographical Album*) which he published privately with his friend Charles Heape between 1890 and 1898 (Edge-Partington and Heape, 1890, 1895, 1898a). Comprising sketches of Pacific artefacts

from private collections and museums, this work was an essential reference source for many 20th century museum curators trying to establish the provenance of undocumented artefacts. Two facsimile editions published in 1969 and 1996 attest to the *Ethnographical Album*'s enduring legacy (Edge-Partington, 1969; Edge-Partington and Heape, 1996).<sup>1</sup>

Aspects of Edge-Partington's life, work, travels and collecting activities are documented through several published sources (Dalton, 1931; Edge-Partington, 1883; Neich, 2009; Neich and Kaufmann, 2011). Close scrutiny of these sources, and, in particular, Neich's (2009) seminal paper reveal that while Edge-Partington's travels in Australia, Fiji, Tonga, Samoa and New Zealand between 1879–1881 are well-documented through his published account (Edge-Partington, 1883), details pertaining to his trip to Australia and the Pacific in 1897 are rather more elusive. The main

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**Figure 1.** James Edge-Partington, prior to 1920. Photographer not known. Photo: © British Museum, Thomas Edge-Partington album 6, Oc,Ca46.46. Courtesy of the Trustees of the British Museum.

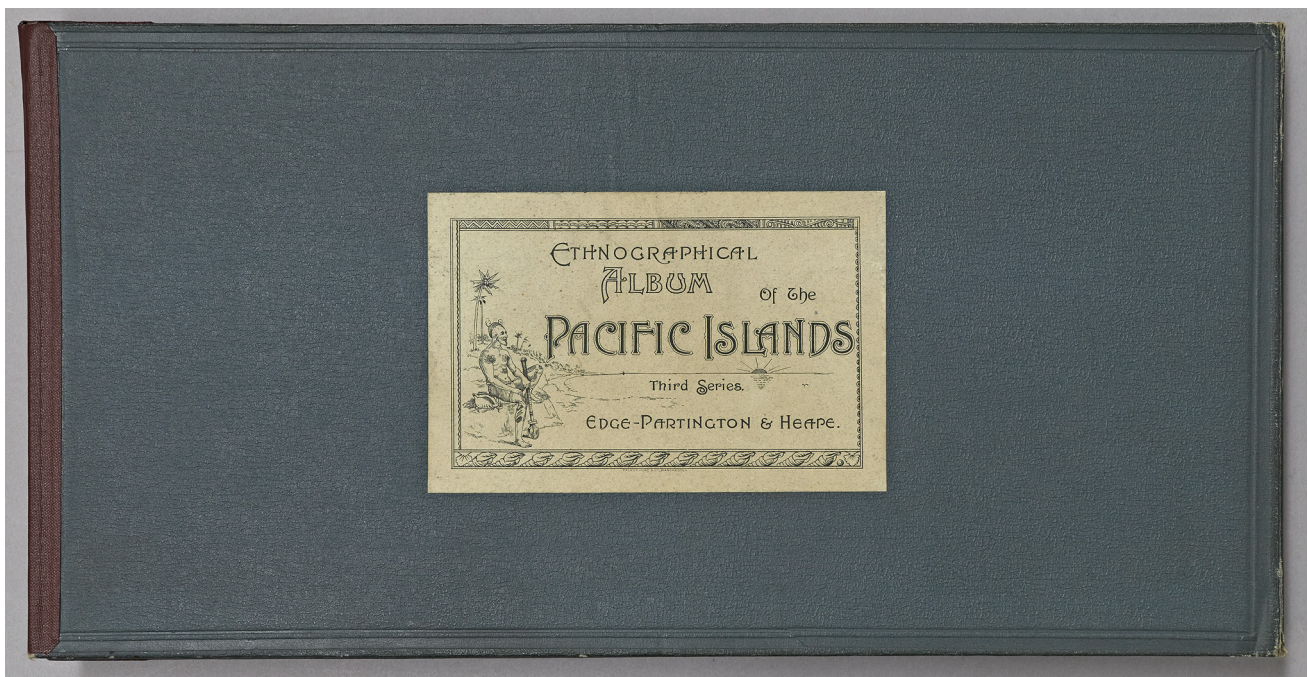
objective of the second trip was to gather information and new material for the third volume of the *Ethnographical Album* (Edge-Partington and Heape, 1898a).

Neich (2009: 81) noted that the ‘only known records’ of the 1897 trip are Edge-Partington’s ‘brief, often cryptic, handwritten letters’ to British Museum curator Charles Hercules Read. Neich (2009: 81–83) constructed a rough itinerary of Edge-Partington’s 1897 travels based on these letters that show that between April and June 1897 he

visited the Australian cities of Adelaide, Melbourne and Sydney before travelling to New Zealand, Fiji, Honolulu, San Francisco, Seattle and Vancouver. One Australian city is entirely absent from the 1897 itinerary reconstructed by Neich: Brisbane, which Edge-Partington visited in May 1897 (Queensland Museum Minute Book, 3 May 1897 [hereafter QM Minute Book]). Edge-Partington’s visit to the city of Brisbane and the Queensland Museum is the primary focus of our paper.

This aspect of Edge-Partington’s 1897 trip was of particular interest to us because during that visit he sketched objects from the collection of ethnology amassed by the Administrator and later, Lieutenant-governor of British New Guinea, Sir William MacGregor. This collection is the focus of an ARC Discovery Grant, ‘Excavating MacGregor’, one of the aims of which is ‘to re-assemble and re-connect’ MacGregor’s private and public ethnological collections that are now dispersed through three Australian museums and six overseas museums (Anonymous, 2016). A major part of that project has involved creating a new listing of MacGregor’s extensive field collection of 10,959 objects that were deposited in the Queensland Museum between 1892 and 1898 (Davies, 2017). Since Edge-Partington’s visit to the Queensland Museum occurred just prior to the distribution of nearly 2500 objects as ‘duplicates’ from this collection to other museums, it was anticipated that sketches he made in the New Guinea Gallery might impart new information about certain objects in the collection, or perhaps even provide an image of an object for which no trace remains today.

This paper outlines Edge-Partington’s first trip to Australia 1879–1881 before focusing on the 1897 visit, and in particular his visit to the Queensland Museum. It uses the third and final volume of the *Ethnographical Album* (Fig. 2) to chart his activities in the Australian colonies in 1897 and to provide a background for his visit to the Queensland Museum (Edge-Partington and Heape, 1898a). Edge-Partington’s sketching activities in the Queensland Museum are reviewed before investigating whether Edge-Partington later acquired artefacts from the MacGregor assemblage for his own personal collection.



**Figure 2.** Front cover, *Ethnographical Album of the Pacific Islands* (Edge-Partington and Heape, 1898a). Photo: Queensland Museum Digital Imaging Unit QMDIU\_03087. Courtesy of Queensland Museum Library.

### First visit to Australia (1879–1881)

Edge-Partington's first trip to Australia was markedly different to that which followed nearly a decade later. His activities during the former are well-documented through his published account of his travels, *Random Rot: a journal of three years' wanderings around the world* (Edge-Partington, 1883), which indicates that when he left England on 10 May 1879 he intended to spend three months in the Australian colonies before visiting China (Edge-Partington, 1883: 379). Instead, he spent the next two years travelling through parts of Australia and making the occasional trip to islands in the Pacific, including Fiji, Tonga, Samoa and New Zealand.

His first stay in the Australian colonies lasted just over six weeks (1 July to 16 August 1879) and was followed by two sojourns of several months' duration (13 October 1879 to 8 June 1880; 11 October 1880 to 3 February 1881) (Edge-Partington, 1883: Itinerary). His extensive travels in the colonies of Victoria, South Australia, New South Wales and Tasmania were largely marked by sight-seeing and attending a range of social events, such as the theatre, balls, dances and horse races. In stark contrast, his first visit to Fiji (28 August 1879 to 2 October 1879) appears to have sparked a lifelong interest in collecting artefacts (Neich, 2009: 62). Collecting also preoccupied his time in Tonga, Samoa and New Zealand.

Two international exhibitions were held in Australia during Edge-Partington's visit, the Sydney International Exhibition (1879–1880) and the Melbourne International Exhibition (1880–1881). References to both exhibitions appear in *Random Rot* but it would seem that he only visited the latter (Edge-Partington, 1883) since his itinerary indicates that he arrived in Sydney about two weeks after the Sydney International Exhibition closed. However, he had some interest in the Sydney exhibition for he later purchased a collection of Solomon Island curios that had reputedly been part of it (Neich, 2009: 65; Edge-Partington, 1883: 200).<sup>2</sup>

After an absence of nearly three years, Edge-Partington returned to England on 27 January 1882. His return journey was via China, Japan and the United States. In the following year he published *Random Rot*, which reveals that he developed a passion for collecting Pacific material culture during his time abroad. Back in England, he formed strong connections with British Museum curators A. W. Franks and C. H. Read (Neich, 2009: 74). He later became a volunteer at the British Museum, donating his time and expertise to improving the documentation and labelling of its Pacific collections. The *Ethnographical Album* comprising his sketches of Pacific Island artefacts based on public and private collections in England followed (Edge-Partington and Heape, 1890). This volume, limited to 150 copies, was published privately with his friend, Charles Heape, with acknowledgements to the assistance provided by A. W. Franks and C. H. Read at the British Museum (Edge-Partington and Heape, 1890: Preface, 1898b)). It illustrated many specimens from the British Museum and appears to have been aimed largely at museums and private collectors. The publication was apparently generally well received, as Franks noted that the work 'is greatly valued by the ethnographical museums of the world' and A. C. Haddon described it 'as invaluable to students of ethnology as it is to collectors and curators' (Neich, 2009: 76, 83). Despite these accolades, the information associated with some objects was later subject to correction (Neich, 2009: 84). A second volume of the *Ethnographical Album* followed (Edge-Partington and Heape, 1895) and, like its predecessor, it contained lithographic plates featuring artefacts solely

originating from British collections, especially those held in the British Museum.

In 1897, Edge-Partington made a second trip to Australia and the Pacific region. The aim of the journey was to gather 'information and drawings' of specimens not included in the previous two volumes of the *Ethnographical Album* (Edge-Partington and Heape, 1898a). Sketches made during the trip were published in the third volume of the *Ethnographical Album*, a work that was much wider in scope than the previous two volumes, as it illustrated cultural material held in museums and private collections in Australia, New Zealand, Hawai'i, Canada and the United States (Edge-Partington and Heape, 1898a).

### Second trip to Australia (1897)

Aspects of Edge-Partington's time in Australia in 1897 have been pieced together from a series of letters he wrote to C. H. Read of the British Museum (Neich, 2009: 81–83). These letters provide important but limited information about Edge-Partington's activities in Australia. In this paper, another source, namely the third and final volume of the *Ethnographical Album* is used to chart his activities in the colonies (Edge-Partington and Heape, 1898a). The authors' preface to this volume reveals that the reason for his journey was to acquire ethnographic material that had not yet reached Europe and to discover what the various colonial museums contained (Edge-Partington and Heape, 1898a: Preface). There was also some expectation that being nearer to the place of origin of an object would ensure 'greater accuracy' in its description.

Edge-Partington's itinerary in Australia and the Pacific region in 1897 has been uncertain. According to Neich (2009: 81–83) his travels in Australia included visits to Adelaide (April), Melbourne (April) and Sydney (April, May, June) (Neich, 2009: 81). Neich (2009: 82–83) determined that by early July he was in New Zealand, placing him in Dunedin (5 July), Wellington (9 August) and Auckland (18 August). From there he travelled to Fiji, Honolulu (1 September) and Seattle (28 September). He left the USA on 26 October bound for England. Despite Neich's extensive investigations, significant gaps remain concerning our knowledge of his Australian sojourn (April–June 1897).

Importantly, in addition to visiting Adelaide, Melbourne and Sydney, our research shows that Edge-Partington also spent about a week in Brisbane in May 1897.

When Edge-Partington left England in 1897 he was 'armed with letters of recommendation' from Read and the principal librarian of the British Museum asking museum directors to assist him in his endeavours (Neich, 2009: 81). Presumably, these letters were of some assistance for he gained access to public collections in South Australia, Victoria, New South Wales and Queensland. Moreover, it appears that some of the museum curators he met on his travels introduced Edge-Partington to individuals with collections in his areas of interest, because he examined and sketched several notable private collections in Australia (Fig. 3).

Edge-Partington visited five colonial museums in Australia between late March and the end of June 1897 (Table 1). He appears to have made about 134 sketches in the Adelaide Museum (now named the South Australian Museum), a tally that corresponds closely to the 130 sketches he noted in a letter to C. H. Read on 1 April 1897 (Neich, 2009: 81). At what Edge-Partington called the 'Melbourne Museum' (i.e. the Industrial and Technological Museum, now part of Museums Victoria), he seems to have



**Figure 3.** J. W. Lindt's studio 'Ethelred' in Hawthorne, Melbourne. c.1885-1894. Photo: State Library Victoria H85.40/2. Courtesy of the State Library of Victoria. The walls of the studio are adorned with Papuan artefacts, probably collected by Lindt when he visited British New Guinea in 1885.

sketched around 55 artefacts; this number probably reflects the fact that he 'devoted some days to the revision of the ethnographic collection' during his time there (Walcott, 1898).<sup>3</sup> Curator Richard Henry Walcott later acknowledged Edge-Partington's contribution, noting that it had enabled the Museum 'to rectify many errors which had crept into the classification' of its ethnographic collections (Walcott, 1898).

A large number of sketches (around 239) were made in Sydney during Edge-Partington's visits to the Australian Museum. While this may reflect the length of time he appears to have spent in the city (April–June), it should be noted that a number of these sketches were from photographs of artefacts lent by curator Robert Etheridge, Jnr. and museum conchologist Charles Hedley. For example, 40 artefacts from Funafuti Atoll (Tuvalu) from the Australian Museum's collections that appear in the *Ethnographical Album* (1898) are based on photographs supplied by Hedley.<sup>4</sup> At some point during his stay in Sydney he visited the Technological Museum (now the Powerhouse Museum within the Museum of Applied Arts and Sciences) where he sketched one object (Edge-Partington and Heape, 1898a: plate 133). His visit to the 'Brisbane Museum' (the Queensland Museum) in early May produced approximately 214 sketches.

Edge-Partington appears to have targeted certain collection areas during his visits to public museums in Australia (Table 2). When in Adelaide and Melbourne he focused more on indigenous Australian holdings than Pacific

collections. Whilst in Sydney he made a concerted effort to document artefacts from the Australian Museum's holdings of indigenous Australian and Micronesian artefacts. In contrast, his visit to the Queensland Museum concentrated on sketching aspects of Papuan material culture from the field collection made by the colonial administrator Sir William MacGregor.

### Visit to the Queensland Museum, May 1897

As noted, Edge-Partington spent about one week in Brisbane in May 1897. Although sketching in the museum probably filled most of his time, he possibly took the opportunity to see some of the city's attractions, such as the Queensland International Exhibition that opened at Bowen Park on 5 May 1897.

Edge-Partington's reputation was already well-established when he contacted Queensland Museum curator Charles de Vis in 1897. The Agent-General for Queensland in London had deposited a copy of the first volume of the *Ethnographical Album* in the Queensland Museum Library in May 1891 (Parry-Okeden, 1891). Curator de Vis noted receipt of the album, observing that it 'forms a most useful supplement to the ethnological collection of the museum' (de Vis, 1891).

On 3 May 1897, de Vis reported to the Queensland Museum Trustees that he had 'granted ... Mr Partington, an English Ethnologist, permission to draw certain objects in

**Table 1.** Approximate number of sketches made by Edge-Partington during visits to public collections in Australia, 1897.

museum former name	museum present name	Australian city	number of sketches <sup>a</sup>	estimated date of visit 1897
Adelaide Museum	South Australian Museum	Adelaide	134	late March–1 April
Melbourne Museum	Museums Victoria	Melbourne	55	1 April–c. 26 April
Australian Museum	Australian Museum	Sydney	239	27 April–early May, June
Brisbane Museum <sup>b</sup>	Queensland Museum	Brisbane	214	3–8 May
Technological Museum	Powerhouse Museum	Sydney	1	c. April–June

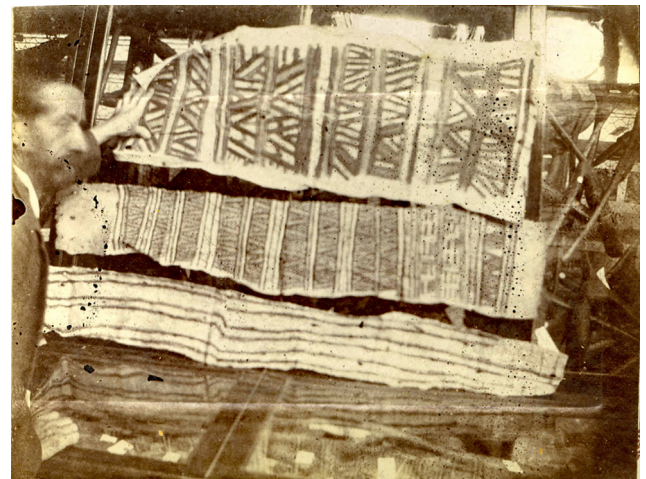
<sup>a</sup> number of sketches from Edge-Partington and Heape (1898a)

<sup>b</sup> Edge-Partington used ‘Brisbane Museum’ throughout the 1898a *Ethnographical Album*, but it was known as the Queensland Museum in 1897.

the New Guinea Gallery’ (QM Minute Book, 3 May 1897). The New Guinea gallery was metaphorically bursting at the seams in 1897. MacGregor sent five consignments totalling about 9770 items to the Queensland Museum between 25 October 1892 and 1 March 1897. Several thousand objects from MacGregor’s collection of Papuan ethnology jostled for space along with the museum’s other holdings, such as items gathered by the trader-collector Andrew Goldie and those associated with the Royal Geographical Society of Australasia’s Fly and Strickland River expedition of 1885 (Davies, 2012). Together with collections that had been previously displayed at the Colonial and Indian Exhibition of 1886 and the Melbourne International Exhibition of 1888–1889, there was a great deal of material to look at.

Edge-Partington does not appear to have been troubled by the crammed nature of the New Guinea gallery. All sorts of things attracted his attention, including sword clubs, shields, spears, arrows, clubs, fishhooks, wooden bowls, earthenware pots, shields, house ornaments, charms, bullroarers, food hooks, body ornaments, fish traps and adzes. His extensive knowledge of the British Museum’s collections is evident in the fact that he chose to sketch particular items but ignore others. He knew which items were rare and thus spent time photographing a collection of barkcloth as well as drawing items like a unique betel nut mortar made from clam shell (E8748). Somehow, he managed to navigate his way through the crowded gallery selecting items to sketch, assisted by an attendant who removed objects from cases so that he could draw and measure them (Fig. 4). No doubt he had learnt from prior experience to make such requests in advance of his visit for when in Adelaide he had been denied such access on at least one occasion (Edge-Partington and Heape, 1898a: Preface).

Our research indicates that Edge-Partington sketched 154 objects in the New Guinea gallery, of which 146 originated from the field collection assembled by Sir William MacGregor in British New Guinea (Table 3). Edge-Partington was probably drawn to this assemblage because it contained a wide spectrum of everyday utilitarian objects from many different localities as well as some rare or unique items. Since many of the objects were not represented in other museums or private collections, they represented new material which would be suitable for inclusion in the



**Figure 4.** Barkcloths on display in the New Guinea Gallery, Queensland Museum, May 1897. Photographer: James Edge-Partington. Photo: © British Museum Oc,A9.33. Courtesy of the Trustees of the British Museum. The barkcloths featured in this photograph are MAC5065 (top), MAC4985 (middle) and MAC2657 (bottom).

**Table 2.** Geographic scope and approximate number of Edge-Partington sketches of items in Australian museum collections, 1897 (Edge-Partington and Heape, 1898a).

museum former name	museum present name	total	approximate number of sketches by region
Adelaide Museum	South Australian Museum	134	Admiralty Is (3); New Hebrides (1); Australia (130)
Melbourne Museum	Museums Victoria	55	Fiji (2); Solomon Islands (3); New Britain Archipelago (9); New Hebrides (7); New Guinea (3); Australia (31)
Australian Museum	Australian Museum	239	East Pacific (1); Fiji (3); Solomon Islands (7); New Britain Archipelago (13); Admiralty Is (33); Micronesia (44); New Hebrides (5); New Caledonia (3); New Guinea (20) Australia (105); New Zealand (5)
Brisbane Museum	Queensland Museum	214	Solomon Islands (3); New Britain Archipelago (3); Admiralty Is (7); New Hebrides (1); Torres Strait Islands (2); New Guinea (154); Australia (44)
Technological Museum	Powerhouse Museum	1	Australia (1)

**Table 3.** ‘New Guinea’ Plates 72–93 in Edge-Partington and Heape (1898a). ‘BNG’ refers to British New Guinea.

plate	figure	artefact type	museum or private collection	collector	no. of objects	notes
72	1–2	Wooden objects [skull racks?]	—		2	
73	1–11	Sword clubs, implements and arrows	Brisbane Museum	Sir William MacGregor	11	
73	12–14	Spears and sawfish club	Lindt coll., Melbourne		3	
74	1–2, 6–7, 10	Wooden object and club; engraved boards; toy	Brisbane Museum		4	1 and 10 (toy) are part of MacGregor’s BNG Official collection
74	3–5, 8–9	Clubs; Bull roarers?	Australian Museum		5	
74	11	Coconut ‘bottle’	Rev. George Brown coll.		1	
75	1–8	Wooden bowls (1–7); coconut ladle (8)	Brisbane Museum		8	All likely part of MacGregor’s BNG Official collection
76	1–12	Pots	Brisbane Museum	Sir William MacGregor	12	Part of MacGregor’s BNG Official collection
76	13	Pot	Australian Museum		1	Lawrence Hargrave collection?
77	1–10	Carved house ornament; paddles	Brisbane Museum	Sir William MacGregor	10	Part of MacGregor’s BNG Official collection
77	11	Paddle	Melbourne		1	
78	1	Fishhook	—		1	No particulars regarding collection
79	1, 7, 8	Shield; Flint-headed lancet; Hammer for beating sago	Brisbane Museum		3	Locality for hammer (8) is Purari River, suggesting that it is likely part of MacGregor’s BNG Official collection
79	2	Shield	Basel Museum, Switzerland		1	
79	3–4	Spoon and bowl	P.G. Black coll.		2	
79	5	Fishhook	Macleay Museum		1	
79	6	Bamboo box covered with cord and bark cloth for pigments	Australian Museum		1	
79	9	Skull of crocodile as a house ornament	Lindt coll., Melbourne		1	
80	1–11	Dagger; ornament (?); neck ornaments; armlets, cup; betel nut mortar; lime gourd	Brisbane Museum	Sir William MacGregor	11	All associated with MacGregor’s BNG Official collection
80	12	Charm of wood face covered with skin and feathers from breast of Toucan	Australian Museum		1	Probably a hornbill ornament; described but not illustrated in the <i>Ethnographical Album</i>
81	1–14	Drums (1–10); musical instrument (?); nut; whistle and shell trumpet	Brisbane Museum	Sir William MacGregor	14	Part of MacGregor’s BNG Official collection
82	1–8	Stone heads of clubs	Australian Museum		8	
83	1–12	Tapa beaters; adzes; sling-stone; needles; piece of lava [pumice stone?]; lime knife; pounder; hammers; cloth board	Brisbane Museum	Sir William MacGregor	12	Part of MacGregor’s BNG Official collection
84	1	Adze	Edge-Partington coll.		1	
85	1–5	Adze blades	P.G. Black coll.		5	
86	1–2	Chisel and adze	P.G. Black coll.		2	
86	3–7	Adzes	Brisbane Museum	Sir William MacGregor	5	Part of MacGregor’s BNG Official collection
86	8	Adze	Rev George Brown		1	
87	1–13	Armguards, necklaces, ornaments, betelnut mortar	Brisbane Museum	Sir William MacGregor	13	Part of MacGregor’s BNG Official collection
88	1–2	Food hooks	P.G. Black coll.		2	
88	3	Bone Lime spatula	Auckland Museum		1	
88	4–5	Handles of lime spatulas	Australian Museum		2	
88	6	Clam shell vessel	Brisbane Museum		1	Betel-nut mortar made of clam shell donated by Anthony Musgrave 16 October 1889 (Donation no. D5755). E8748 in QM
89	1–2	Pig catchers	Australian Museum		2	
89	3–5, 8–9	Head ornaments; House ornament and Wooden ornament in form of Mask	Brisbane Museum		5	nos. 3–5 are consistent with items in the BNG Official collection
89	6–7	Paddle shaped ornament and canoe ornament	Lindt coll., Melbourne		2	
89	10	Bone Implement	Hardy coll.		1	
90	1–4, 7	Fish hooks and fishing line	Brisbane Museum		5	fig.7 is likely part of MacGregor’s BNG Official collection
90	5–6	Fish traps	Melbourne Museum		2	
91	1–14	Ornaments and implements	Brisbane Museum	Sir William MacGregor	14	Includes some Tugeri objects
92	1–13	Bark cloth	Brisbane Museum	Sir William MacGregor	13	Part of MacGregor’s BNG Official collection
93	1–12	Bark cloth	Brisbane Museum	Sir William MacGregor	12	Part of MacGregor’s BNG Official collection

planned third volume of the *Ethnographical Album*. Indeed, a significant proportion of the collection was acquired through MacGregor’s initial encounters with local peoples during administrative ‘visits of inspection’ (Quinnell, 2000: 84). Edge-Partington likely had some inkling of what the collection might contain, for a few years earlier he had looked over Sir Basil Thomson’s private collection in England (Edge-Partington and Heape, 1895: plates 160, 161, 166). Thomson had served as MacGregor’s first private secretary (1888–1889) in British New Guinea, and had accompanied MacGregor on his first field explorations (Thomson, 1889).

Barkcloths were obviously one of the highlights of the MacGregor assemblage in the New Guinea gallery. These included a large group from the Musa River, the first to have been collected from that area and which MacGregor

considered ‘to be of very great value... the patterns quite uninfluenced by anything introduced by Europeans’ (MacGregor, 1895). Edge-Partington would have been captivated by the visually striking asymmetric schematic motifs and patterns on some of the cloths. He chose through the medium of photography to make a permanent record of 83 from Oro Province and two from Hokeko village, in the Vailala River area of the Papuan Gulf (Fig. 5; Table 4). His photographs of the MacGregor barkcloths, themselves still in near pristine condition only three years after collection, illustrate the degree of pigment fade on these fragile objects under an uncontrolled environment in a sub-tropical coastal city for the subsequent 90 years. Twenty-five barkcloths were later reproduced as sketches in the third volume of the *Ethnographical Album* (Edge-Partington and Heape, 1898a: plates 92, 93, figs 1–25) (Fig. 6).

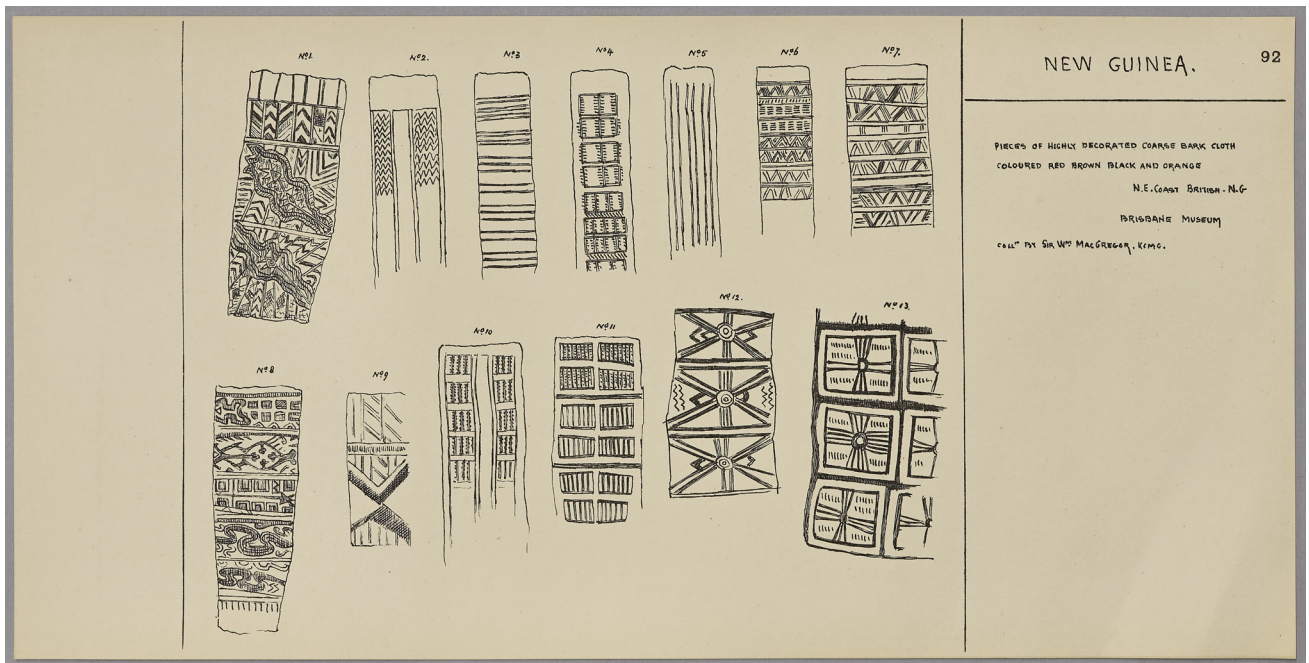


**Figure 5.** Barkcloth (MAC4998) from Musa River (Oro Province) on display in the Queensland Museum, May 1897. Photographer: James Edge-Partington. Photo: © British Museum Oc,A9.30. Courtesy of the Trustees of the British Museum. See Fig. 6, No. 1, for Edge-Partington’s sketch of the same barkcloth (MAC4998).

Edge-Partington also appears to have been fascinated by a range of objects associated with the little-known Tugeri (Marind-anim) people of Dutch New Guinea (Edge-Partington and Heape, 1898a: plate 81, figs 10–13; plate 87, figs 10–11 and plate 91, figs 5–6). For the most part, these artefacts were among those ‘captured’ by MacGregor’s party following a skirmish with a large Tugeri raiding party in the Wassi Kussa River district in May 1896 (MacGregor, 1896: 55–56; Quinnell, 2000: 87). Head-hunting paraphernalia, such as a unique head carrier and bamboo beheading knife, were among the Tugeri objects that Edge-Partington sketched and later published (Fig. 7; Edge-Partington and Heape, 1898a: plate 91). Interestingly, Edge-Partington’s sketching activities in the Queensland Museum in 1897 were not confined to the New Guinea Gallery. Other objects from the Pacific region, as well as some Australian Aboriginal artefacts, were clearly of interest (Table 2).

Some of the objects that Edge-Partington sketched in the New Guinea Gallery in 1897 are no longer extant. For example, one hair ornament comprising a length of human hair plaited with a shell ornament is illustrated, but cannot be located today (Edge-Partington and Heape, 1898a: plate 87, fig. 9). Another drawing confirms that an artefact that missed registration in 1892 is definitely part of the MacGregor assemblage (Edge-Partington and Heape, 1898a: plate 74, fig. 10). These examples highlight the value of Edge-Partington’s work. The sketches have not only added valuable information to existing objects but have also provided important clues as to what certain objects looked like for which no trace can be found today. Such objects may have been exchanged out in the early part of the twentieth century and possibly exist in overseas museums, though no records are known to us that support this.

Edge-Partington’s visit to the Queensland Museum was timely, for his arrival coincided with the finalisation of plans to cull so-called ‘duplicates’ from MacGregor’s collection. On 3 May 1897, de Vis submitted a proposal to the Trustees for the distribution of these items (QM Minute Book, 3 May 1897). This was the same day on which de Vis reported



**Figure 6.** Plate 92 of the *Ethnographical Album of the Pacific Islands* (Edge-Partington and Heape, 1898a) illustrating 13 barkcloths on display in the New Guinea Gallery, Queensland Museum, May 1897. Photo: Queensland Museum Digital Imaging Unit QMDIU\_03095. Courtesy of Queensland Museum Library. Sketch No. 1 is the barkcloth (MAC4998) illustrated in Fig. 5.



**Table 4.** List of photos of the MacGregor collection of barkcloths in the James Edge-Partington Photograph Album Oc.A9.1 to Oc.A9.61, British Museum (BM).

BM image number	position on photo	QM or BM reg. no.	QM reg. no.(1890s)	locality	collector	collection date	transfer number	transfer date	plate number E.-P./Heape, 1898a	present location
Oc.A9.3	Left	MAC8863	14593	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.3	Right	MAC5007	14592	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896	Plate 92, No.11	QM
Oc.A9.4	—	MAC5027	14577	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc.A9.5	—	MAC4970	14569	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896	Plate 93, No.12	QM
Oc.A9.6	—	MAC5013	14584	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.7	Left	MAC4984	18669	Musa River, Oro Province	Sir William MacGregor		T60	01 Mar 1897		PNG-NMAG
Oc.A9.7	Right	MAC4968	18670	Musa River, Oro Province	Sir William MacGregor		T60	01 Mar 1897		QM
Oc.A9.8	Left	MAC5047	15906	Moni River Valley, Oro Province	Sir William MacGregor	Sep 1895 or Jan 1897	T60	01 Mar 1897		QM
Oc.A9.8	Right	MAC5064	15912	Moni River Valley, Oro Province	Sir William MacGregor	Sep 1895 or Jan 1897	T60	01 Mar 1897		PNG-NMAG
Oc.A9.9	—	MAC4969	14587	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.10	Left	MAC5035	14576	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.10	Right	MAC5004	14583	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.11	Left	MAC2707	14321	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896	Plate 93, No.4	QM
Oc.A9.11	Centre	MAC4980	14335	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896	Plate 93, No.5	PNG-NMAG
Oc.A9.11	Right	MAC5003	14617	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896	Plate 93, No.6	PNG-NMAG
Oc.A9.12	—	MAC5011	15893	Collingwood Bay, Oro Province	Sir William MacGregor		T60	01 Mar 1897	Plate 93, No.1	PNG-NMAG
Oc.A9.13	Left	MAC5067	14579	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.13	Right/upper	MAC2648	14581	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc.A9.13	Right/lower	Not identified								not known
Oc.A9.14	—	MAC5010	15910	Moni River Valley, Oro Province	Sir William MacGregor	Sep 1895 or Jan 1897	T60	01 Mar 1897		QM
Oc.A9.15	—	MAC5034	14618	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896	Plate 93, No.9	QM
Oc.A9.16	Left	MAC5017	14597	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896	Plate 93, No.3	PNG-NMAG
Oc.A9.16	Right	Not identified								not known
Oc.A9.17	duplicates	Oc.A9.9								
Oc.A9.18	Left	MAC5014	15898	Collingwood Bay, Oro Province	Sir William MacGregor		T60	01 Mar 1897	Plate 93, No.11	PNG-NMAG
Oc.A9.18	Right	MAC5052	15894	Collingwood Bay, Oro Province	Sir William MacGregor		T60	01 Mar 1897		PNG-NMAG
Oc.A9.19	—	MAC4965	14574	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.20	Left	MAC5000	15896	Collingwood Bay, Oro Province	Sir William MacGregor		T60	01 Mar 1897	Plate 92, No.8	QM
Oc.A9.20	Right	MAC8865	14314	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896	Plate 92, No.9	PNG-NMAG
Oc.A9.21	—	MAC4974	14596	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc.A9.22	Left	MAC5068	14588	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc.A9.22	Right	MAC5074	14586	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.24	Left	MAC4994	14604	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.24	Right	MAC5036	14612	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896	Plate 92, No.12	QM
Oc.A9.25	Left	MAC2669	11595	Hokeko vill., Vailala R, Gulf Prov.	Sir William MacGregor	27 Jan 1893	T47	04 Mar 1893		QM
Oc.A9.25	Right	MAC2663	11593	Hokeko vill., Vailala R, Gulf Prov.	Sir William MacGregor	27 Jan 1893	T47	04 Mar 1893		QM
Oc.A9.26	Left	MAC8859	14591.2	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.26	Right	MAC5018	14585	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc.A9.27	Left	MAC4977	14315	Musa River (attrib.), Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc.A9.27	Right	MAC2664	14606	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.29	—	MAC4975	14568.2	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896	Plate 92, No.1	QM
Oc.A9.30	—	MAC4998	14565	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.31	—	MAC5031	14611	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.32	—	MAC5040	15908	Moni River Valley, Oro Province	Sir William MacGregor	Sep 1895 or Jan 1897	T60	01 Mar 1897		PNG-NMAG
Oc.A9.33	Top	MAC5065	14328	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896		QM

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**Table 4** (continued from previous page). List of photos of the MacGregor collection of barkcloths in the James Edge-Partington Photograph Album Oc,A9.1 to Oc,A9.61, British Museum (BM).

BM image number	position on photo	QM or BM reg. no.	QM reg. no. (1890s)	locality	collector	collection date	transfer number	transfer date	plate number E.-P./Heape, 1898a	present location
Oc,A9.33	Middle	MAC4985	14307a	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896		PNG-NMAG
Oc,A9.33	Bottom	MAC2657	14333	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896	Plate 92, No.5	PNG-NMAG
Oc,A9.34		MAC4962	15899	Collingwood Bay, Oro Province	Sir William MacGregor		T60	01 Mar 1897		QM
Oc,A9.35	duplicates	Oc,A9.48 (Left)								
Oc,A9.35	Right	MAC2662	14342	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896		QM
Oc,A9.36	—	MAC4963	14573	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc,A9.37	duplicates	Oc,A9.16								
Oc,A9.38	Left	MAC5073	14567	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc,A9.38	Right	MAC2651	10100	Oro Province (attrib.)	Sir William MacGregor		T46	25 Oct 1892		QM
Oc,A9.39	Left	MAC4996	15916	Moni River Valley, Oro Province	Sir William MacGregor	Sep 1895 or Jan 1897	T60	01 Mar 1897		QM
Oc,A9.39	Right	MAC5050	15901	Moni River Valley, Oro Province	Sir William MacGregor	Sep 1895 or Jan 1897	T60	01 Mar 1897		PNG-NMAG
Oc,A9.40	Left	MAC5063	14607	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc,A9.40	Right	MAC5076	14620	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc,A9.41	Left	MAC5005	14334	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896		QM
Oc,A9.41	Right	MAC8864	14317	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896		QM
Oc,A9.42	duplicates	Oc,A9.20								
Oc,A9.43	Left	MAC2711	14326	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896	Plate 92, No.3	QM
Oc,A9.43	Centre	MAC2708	14331	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896	Plate 92, No.4	PNG-NMAG
Oc,A9.43	Right	MAC5022	14322	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896	Plate 92, No.2	PNG-NMAG
Oc,A9.44	—	MAC5059	15905	Moni River Valley, Oro Province	Sir William MacGregor	Sep 1895 or Jan 1897	T60	01 Mar 1897		QM
Oc,A9.45		MAC5069	15923	Moni River Valley, Oro Province	Sir William MacGregor	Sep 1895 or Jan 1897	T60	01 Mar 1897		QM
Oc,A9.46	Left	MAC5016	14619	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc,A9.46	Right	MAC5060	14590	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc,A9.47	duplicates	Oc,A9.20 (Left)								
Oc,A9.48	Left	MAC4990	14306	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896		PNG-NMAG
Oc,A9.48	Right	MAC4979	14299	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896		PNG-NMAG
Oc,A9.49	Left	MAC4993	15920	Moni River Valley, Oro Province	Sir William MacGregor	Sep 1895 or Jan 1897	T60	01 Mar 1897		PNG-NMAG
Oc,A9.49	Right	MAC5020	15891	Oro Province (attrib.)	Sir William MacGregor		T60	11 Jan 1896		PNG-NMAG
Oc,A9.50	duplicates	Oc,A9.18								
Oc,A9.51	Left	MAC5009	14325	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896	Plate 92, No.10	QM
Oc,A9.51	Right	MAC5001	14324	Musa River (attrib.), Oro Province	Sir William MacGregor		T55 (attrib.)	11 Jan 1896	Plate 93, No.2	PNG-NMAG
Oc,A9.52	Left	MAC2658	10099	Oro Province (attrib.)	Sir William MacGregor		T46	25 Oct 1892		PNG-NMAG
Oc,A9.52	Centre	MAC5024	14603	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc,A9.52	Right	MAC5046	14610	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc,A9.53	duplicates	Oc,A9.31								
Oc,A9.54	—	MAC5072	14575	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc,A9.55	—	MAC5026	14599	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896	Plate 92, No.13	PNG-NMAG
Oc,A9.56	Left	MAC5029	14594	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG

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**Table 4** (continued from previous page). List of photos of the MacGregor collection of barkcloths in the James Edge-Partington Photograph Album Oc.A9.1 to Oc.A9.61, British Museum (BM).

BM image number	position on photo	QM or BM reg. no.	QM reg. no.(1890s)	locality	collector	collection date	transfer number	transfer date	plate number E.-P./Heape, 1898a	present location
Oc.A9.56	Right	MAC5044	14591	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc.A9.57	Top	MAC4992	15889	Oro Province (attrib.)	Sir William MacGregor		T60	01 Mar 1897		PNG-NMAG
Oc.A9.57	Bottom	MAC5015	15907	Moni River Valley, Oro Province	Sir William MacGregor	Sep 1895 or Jan 1897	T60	01 Mar 1897		PNG-NMAG
Oc.A9.58	Left	MAC6289	14600	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG
Oc.A9.58	Right	MAC4989	14570	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896	Plate 93, No.8	QM
Oc.A9.59	—	MAC5051	14578	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896	Plate 93, No.10	PNG-NMAG
Oc.A9.60	—	MAC4973	14571	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		QM
Oc.A9.61	—	MAC5025	14572	Musa River, Oro Province	Sir William MacGregor	10 April 1894	T55	11 Jan 1896		PNG-NMAG

that he had granted permission to Edge-Partington to make sketches in the New Guinea Gallery. He probably informed Edge-Partington of progress concerning the matter because the British Museum was one of the intended recipients of the dispersal of duplicates.

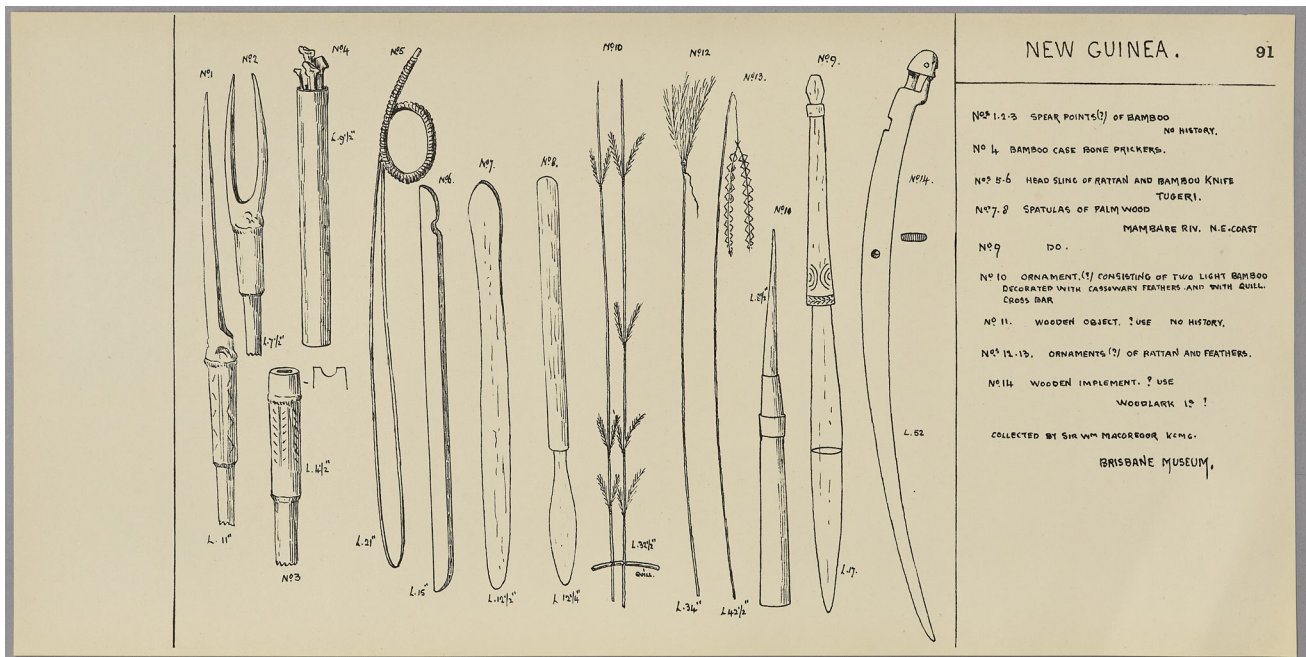
Edge-Partington may have had some input into the selection of duplicates for the British Museum, an idea based on similarities between several objects that he sketched in the New Guinea gallery and those which were sent to the British Museum (Table 5). For example, an oval-shaped board used for beating barkcloth now in the British Museum (Oc.MCG.64) is the same type as Edge-Partington sketched in the Queensland Museum in May 1897 (compare Edge-Partington and Heape, 1898a: plate 83, fig. 12). This board was sent to the British Museum in September 1897 as part of its share of the MacGregor duplicates (721 objects). Neither the Australian Museum nor the Melbourne Museum was assigned an example in their share of the duplicate distribution (943 and 817 objects respectively) (Torrence *et al.*, 2020: 113). A further 3297 items were repatriated to the Papua New Guinea National Museum and Art Gallery (PNG-NMAG) between 1979 and 1992 (Quinnell, 2000: 97).

Most of Edge-Partington's time in Brisbane appears to have been spent in the Queensland Museum. He does not seem to have met with any private collectors during his stay in the city for there are no sketches associated with Brisbane-based private collectors in the *Ethnographical Album* (Edge-Partington and Heape, 1898a). Shipping departures show that he left Brisbane on the steamer *Aramac* on 8 May bound for northern ports, including Cooktown (Anonymous, 1897, *The Brisbane Courier*, 10 May 1897).

### Australian content in the *Ethnographical Album*

When the third volume of the *Ethnographical Album* was published in 1898 it comprised 225 lithographic plates and around 1800 sketches (Edge-Partington and Heape, 1898a: Preface). Issued for private circulation, the volume was limited to 175 copies, of which 25 were reserved for the British colonies (Edge-Partington and Heape, 1898b). Representing the final volume in the series, the work largely reflects Edge-Partington's sketching activities abroad in 1897. As with the first and second volumes, some illustrations were created by the artist Charles Praetorius; these can be identified by the signature (C. PRAETORIUS) or monogram (C.P in a rectangle with four inward pointing triangles). Charles Hedley at the Australian Museum also produced a number of sketches for the volume (Edge-Partington and Heape, 1898a: plates 68, 70, 71).

Close inspection of the 225 plates in the 1898 volume reveals that 83 plates with 642 sketches are connected to colonial (now State) museum collections in Australia (Table 2). Edge-Partington also viewed several notable private collections whilst in Australia in 1897. These included those of Harry Stockdale (Adelaide), Sir Walter Baldwin Spencer (Melbourne), J. W. Lindt (Melbourne) (Fig. 3), Le Souef (Melbourne), Sylvester Browne (Melbourne), Rev. George Brown (Sydney), Norman Hardy (Sydney) and P. G. Black (Sydney). While most of these collections were likely viewed in the homes of their owners, that assembled by the then deceased politician Sir William John Macleay required a visit to the Macleay Museum at the University Sydney. P. G. Black was employed by Burns Philp and Co. as Branch Inspector (1889–1902). Access to his collection may have been difficult since later sources indicate that it was stored in wooden cases in the basement of the headquarters of Burns, Philp and Co. (Foster, 2012: 158).



**Figure 7.** A group of objects sketched by James Edge-Partington in the New Guinea Gallery, Queensland Museum, May 1897. Plate 91 in *Ethnographical Album of the Pacific Islands* (1898a). Queensland Museum Digital Imaging Unit QMDIU\_03094. Courtesy of Queensland Museum Library.

Several of the private collectors whom Edge-Partington met in Australia in 1897 had significant holdings of Australian Aboriginal and Pacific Islander material culture. P. G. Black's collection of Oceanic material culture comprised 6200 items when it was purchased for the Buffalo Museum of Science in 1938 (Foster, 2012: 149). Norman Hardy's holdings also appear to have been extensive judging by the number of artefacts from his collection that appear in the 1898 volume. Charles Hedley or Robert Etheridge Jnr at the Australian Museum may have provided introductions to Hardy (and perhaps Black). Indeed, Hedley and Etheridge occasionally exhibited articles from Hardy's collection at meetings of the Linnean Society of New South Wales (Etheridge, 1896: 14; Hedley, 1897a: 289). Etheridge and Hardy were in fairly close contact in 1897 for Hardy lent Edge-Partington photographs of dilly bags in his collection and in the Australian Museum; these bags appear to have been displayed at the Anthropological Institute in London at the time of Edge-Partington's visit to Sydney (see Edge-Partington and Heape, 1898a: plates 96–99).

Since Edge-Partington was an avid collector of ethnographic artefacts himself, he undoubtedly welcomed the opportunity to interact with others who shared his interests. In fact, he seems to have established good relations with the museum staff and private collectors he met in Australia in 1897. As previously noted, Hedley at the Australian Museum shared photographs of ethnological items from the 1896

expedition to Funafuti (Edge-Partington and Heape, 1898a: plates 48–50; Hedley 1897b). Hedley also produced a number of sketches of artefacts from New Caledonia for the 1898 volume (see Edge-Partington and Heape, 1898a: plates 68, 70, 71). Of the private collectors whom Edge-Partington met in Australia, Norman Hardy, appears to have left a lasting impression as Edge-Partington subsequently acquired 27 of Hardy's original watercolours, and in 1914 wrote his obituary for the journal *Man* (Edge-Partington, 1915, 1926: 35).

### Edge-Partington's personal collection

Edge-Partington's personal collection of ethnographic artefacts originally comprised around 2684 items acquired over three decades (Neich, 2009: 85–89). The geographic range of the collection was extensive, with significant holdings from places like New Zealand (222 objects), Australia (284), Fiji (334) and the Solomon Islands (423). By far the largest proportion of objects in his collection originated from New Guinea (574). Over time, his collecting interests shifted to books, manuscripts and prints (Edge-Partington, 1926; Francis Edwards Ltd and Edge-Partington, 1934). A downsizing in domestic circumstances in 1912 led him to sort through his artefact collection with the aim of retaining some articles for himself and selling what remained (Neich, 2009: 85). Accordingly, in 1913 he sold some items to the Pitt Rivers Museum (Oxford), the Horniman Museum (London), and the

**Table 5.** List of Edge-Partington's sketches of artefacts in the Queensland Museum (QM) compared to the 'duplicate' items sent to the British Museum (BM), 1897.

Edge-Partington and Heape (1898a)	QM reg. no.	BM reg. no.	description in Edge-Partington and Heape (1898a)
Plate 83, No. 12	11902	Oc,MCG.64	Board on which tapa is beaten. Trobriand Island. Tapa is manufactured both in Trobriand and D'Entrecasteaux Groups.
Plate 87, No. 8	18709	Oc,MCG.67	Hair bound with black and buff leaf, cut from a man's head. Northeast coast.
Plate 91, No. 2	15194	Oc,MCG.80	1–3. Spear points (?) of bamboo. No history.
Plate 91, No. 3	15359	Oc,MCG.50	1–3. Spear points (?) of bamboo. No history.

British Museum, the latter making a further purchase in 1915. The Auckland Museum (Tāmaki Paenga Hira Auckland War Memorial Museum) acquired what remained of the collection in 1924 (Neich, 2009: 85, 99–102).

In addition to his interest in MacGregor's collection at the Queensland Museum, Edge-Partington acquired a set of the British New Guinea *Annual Reports* that covered the period of MacGregor's administration of the colony (1888–1898) as well as some publications relating particularly to MacGregor's field activities, such as his ascent of Mt. Victoria and explorations of the Owen Stanley Range in British New Guinea in 1890 (Francis Edwards Ltd and Edge-Partington, 1934). The publications provided further information about the history of the items and the circumstances under which MacGregor acquired such material.

One artefact previously in Edge-Partington's personal collection (U458), a barkcloth beater from Sikube village, Mt. Scratchley, now registered 15671 in the Auckland Museum, is reputed to have originated from the MacGregor collection in the Queensland Museum (Edge-Partington, n.d.). Edge-Partington probably obtained this item through an undocumented exchange with the Queensland Museum. A closer look at the New Guinea portion of Edge-Partington's personal collection now held in the Auckland Museum (registered between the range 15328–15769) reveals that several objects originate from 'Dyke Acland Bay' (e.g., 15589, 15599, 15605, 15606.1–2, 15628 and 15643), a locality also associated with MacGregor's collection in the Queensland Museum. This raises the possibility that there is more MacGregor related material in Edge-Partington's collection than previously considered. This is certainly a possibility given that there are around 700 objects currently missing from the MacGregor collection in the Queensland Museum (Davies, 2017). Further research is required to confirm a MacGregor connection for these items.

## Conclusion

Our paper has focused mainly on Edge-Partington's activities in public museums in Australia in 1897, and, in particular, the time he spent in the Queensland Museum. The sketches he made during his time in Australia in 1897 are a remarkable visual archive of a range of objects on display in several museums. Moreover, his work provides a rare insight into the ethnological collections held in private hands in Australia towards the end of the 19th century.

The geographic scope of Edge-Partington's work in Australia in 1897 was much wider and more extensive than previously generally appreciated. Importantly, his drawings have filled some of the gaps in our current knowledge concerning the field collections from British New Guinea associated with the colonial administrator, Sir William MacGregor. This assemblage underwent a series of dispersals, physical relocations and re-registration processes following Edge-Partington's visit.

Close scrutiny of the 1898 *Ethnographical Album* reveals some articles that were once in the MacGregor collection for which no trace can be found today. Continuing efforts to match all 146 objects from the MacGregor field assemblage that Edge-Partington sketched in the Queensland Museum

in 1897 is likely to reveal objects currently missing, lost or destroyed for which the sketches are the only surviving visual record. A detailed study of the photographic images that Edge-Partington took in the Queensland Museum has identified 83 barkcloths that are now held in either the Queensland Museum or PNG-NMAG; only two remain unidentified.

Another valuable aspect of Edge-Partington's work in 1897 is that he recorded the provenance for objects he sketched. The enormous size of MacGregor's official collection, and the differing circumstances under which it was displayed and later stored in the Queensland Museum, has led to some loss of field labels and information about the origin and use of some objects. Again, Edge-Partington's sketches and corresponding data confirm or add to our knowledge surrounding particular items in that collection.

Several sketches in the 1898 *Ethnographical Album* suggest that Edge-Partington played a key role in selecting certain objects as duplicates from the MacGregor assemblage for subsequent transfer to the British Museum in 1897. As a long-term volunteer in the Ethnography department at the British Museum, he would have been well-informed about the department's holdings and any gaps in the collection that needed filling.

Our review of Edge-Partington's personal collection of 'New Guinea' artefacts now in the Auckland Museum suggests that at least one object derives from the MacGregor assemblage at the Queensland Museum. The circumstances surrounding Edge-Partington's acquisition of this object remains unknown though it is possible it was procured through an undocumented outwards exchange from the Queensland Museum.

The *Ethnographical Album* published by James Edge-Partington and Charles Heape between 1890 and 1898 has stood the test of time. A 19th century reference work on Pacific Islander material culture, it has been used by researchers and museum curators for more than a century to document objects of unknown provenance. This paper has demonstrated the usefulness of the third volume in adding new information to some artefacts in the MacGregor field collection. Importantly, the volume also provides an important visual record of objects from that assemblage that are either missing or no longer extant. However, the value of the *Ethnographical Album* extends well beyond the obvious benefits of improving the documentation for existing museum collections. For researchers interested in collections of Pacific material culture gathered during the 19th century, the *Ethnographical Album* is a rich visual archive of the kinds of objects that European colonists, missionaries, mariners and explorers obtained from indigenous peoples over a wide geographic area. Since material is arranged by island group or country there is the potential to focus on a body of material culture from a particular region. This has important implications for researchers interested in the role cultural artefacts played in brokering social relations in colonial settings. The objects sketched by Edge-Partington are part of a much wider narrative surrounding cross-cultural interactions between Pacific peoples and Westerners in the 19th century.

## Notes

- 1 The portfolio cover of the third volume (Edge-Partington and Heape, 1898a) is titled *Ethnographical Album of the Pacific Islands*. The 1969 facsimile edition is in two parts and omits Charles Heape as the second author. A Second [Third] Edition (Facsimile) was published in a single volume under the title, *Ethnographical Album of the Pacific Islands* (Thailand: SDI Publications. 1996).
- 2 Strangely, this collection, which was purchased for £250 and described as one belonging to Mr Stevens, does not appear among the lists of exhibits enumerated in the *Official Catalogue of the Ethnology Gallery* (Richards, 1880).
- 3 The collections in the 'Melbourne Museum' which Edge-Partington sketched in 1897 were then in the Industrial and Technological Museum, now part of Museums Victoria. For more information on the complex history of the museums in Melbourne, see Torrence *et al.* (2020: 116–118).
- 4 Similarly, the sketches of a series of Australian Aboriginal dilly baskets which appear between plates 96–99 were based on photographs supplied by Etheridge (these are not included in the total of 239 sketches as they are described as from the collection of Norman Hardy or the Australian Museum).

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