9 *ANPERNIRRENTYE* FIRE, WATER, COUNTRY

9.1 Part A: Discussion

This discussion provides synopsis on the main points covered in the first section of the thesis, involving Aboriginal culture and the dingo. The following chapters will move on to examining the place of the dingo in Euro-Australian heritage, and finally the legacy of 200 years of dingo controls on the wider Australian environment.

The first two chapters of the ethnographic study document the centrality of the dingo to the ceremonial and social lives of the Aboriginal people, providing a visual ethnography and tangible evidence of the multifaceted role of the dingo in traditional life. This has been necessary, as there is a paucity of data on the cultural inclusion of the dingo, and it is not an area of heritage that has been customarily placed on popular display in museums. The live dingo, in contrast, made a popular 'exotic animal' display in international zoological gardens as will be examined in Part B of the thesis, but this representation was largely without context to their indigenous history. There are three main reasons for the lack of interest in the museology of the dingo – one being the uncertainty surrounding the authenticity of the dingo as a native species, given that they do not belong within the 'ancient' Australian fauna. Secondly, the conflict that they have had with Euro-Australian society has been problematic – their history

has been largely one of conflict post-colonization, competing for land, resources, and causing economic damage to the fragile sheep market; this is examined in Part C of the thesis. Thirdly, the reticence on the part of the Aboriginal people to impart dingo cultural heritage to the non-Aboriginal people has arrested the dissemination of dingo knowledge and cultural status. Some of this information is secret knowledge, and Aboriginal people are also very conscious of the fact that in the eyes of the western science, the dingo has not been seen as a species of value in the past.

Working within the field of human–animal studies, I considered that it was important to examine the dingoes 'multi-species environment' in Chapter 8, and also to examine shared traditions of nurture and care as a cross-cultural and multi-species study in Chapter 5. Through examining other examples of human–animal co-existence in traditional Aboriginal society, and in cross-cultural studies, I aimed to reveal mutual vulnerabilities and co-dependencies that shaped these formative relationships and further inform the study of the dingo–human interface. This necessity to employ a wide-focus lens to human–animal studies is, I consider, a critical feature in this area of enquiry (see methodology – the role of the non-specialist, p. 2)

The main themes to emerge from the dingo ethnography are of dingo water knowledge, and their relationship to fire, and land. These are entangled with areas of Aboriginal secret knowledge, elements of cultural history not accessible, but none-the-less indicative of the depth and embedded nature of shared dingo-human history.

I use the term 'cultural keystone species' to explore the duality of the dingo's role within human society and as an active participant in native ecology. This functional duality – human companion and top order predator – is rare, and conveniently avoids the problems and key criticism of the term 'cultural keystone species'. It can be interpreted as an appropriation of the ecological term coined by ecologist Robert Paine in 1966. This criticism has been made by a number of physical scientists, including Davic (2004), stating:

> Knowledge that various species of plants and animals have cultural importance to humans is most likely as old as human society itself, but it does not follow that cultural importance confers keystone species status as the metaphor was articulated by Robert Paine.

This is perhaps a valid argument in the case of some 'culturally significant' species, but

for the dingo, they conveniently fit both descriptions of keystone species and cultural keystones. Identification of their 'cultural keystone species' status emerged both from the examination of ethnography, anthropological records, archaeology, social history, and is further informed through the traditions of the physical sciences and their role as top order predator (see Chapters 14-16).

Figure 9-1 Visual representation of the systems of interconnection as illustrated in the *Anpernirrentye* . Source: Walsh et al., (2013, p. 18)

The Aboriginal concept of *Anpernirrentye* is helpful here to apply aspects of Indigenous ecological knowledge (IEK) to a systematic model, allowing insight into the complex nature of human-dingo encounters. Figure 9-1 is a diagram of IEK; *Anpernirrenty*, Walsh et al., (2013, p. 18), originating from the language of the Arrernte People, Alice Springs region. This concept maps the interconnections and relationships between 'bush foods, people, Country and all things' (Dobson & Walsh, 2008). Anpernirrenty

encompasses burning, water places, sky, underground, seasons, habitat, animals, plants, sites and tracks and all parts of country. In Figure 9-2, I have provided a visual representation of this interconnected framework of human, plant, animal, land and cultural values with relation to the dingo and their place within the systems and three-way relationship between people, country, and dreaming, and all that this entails.

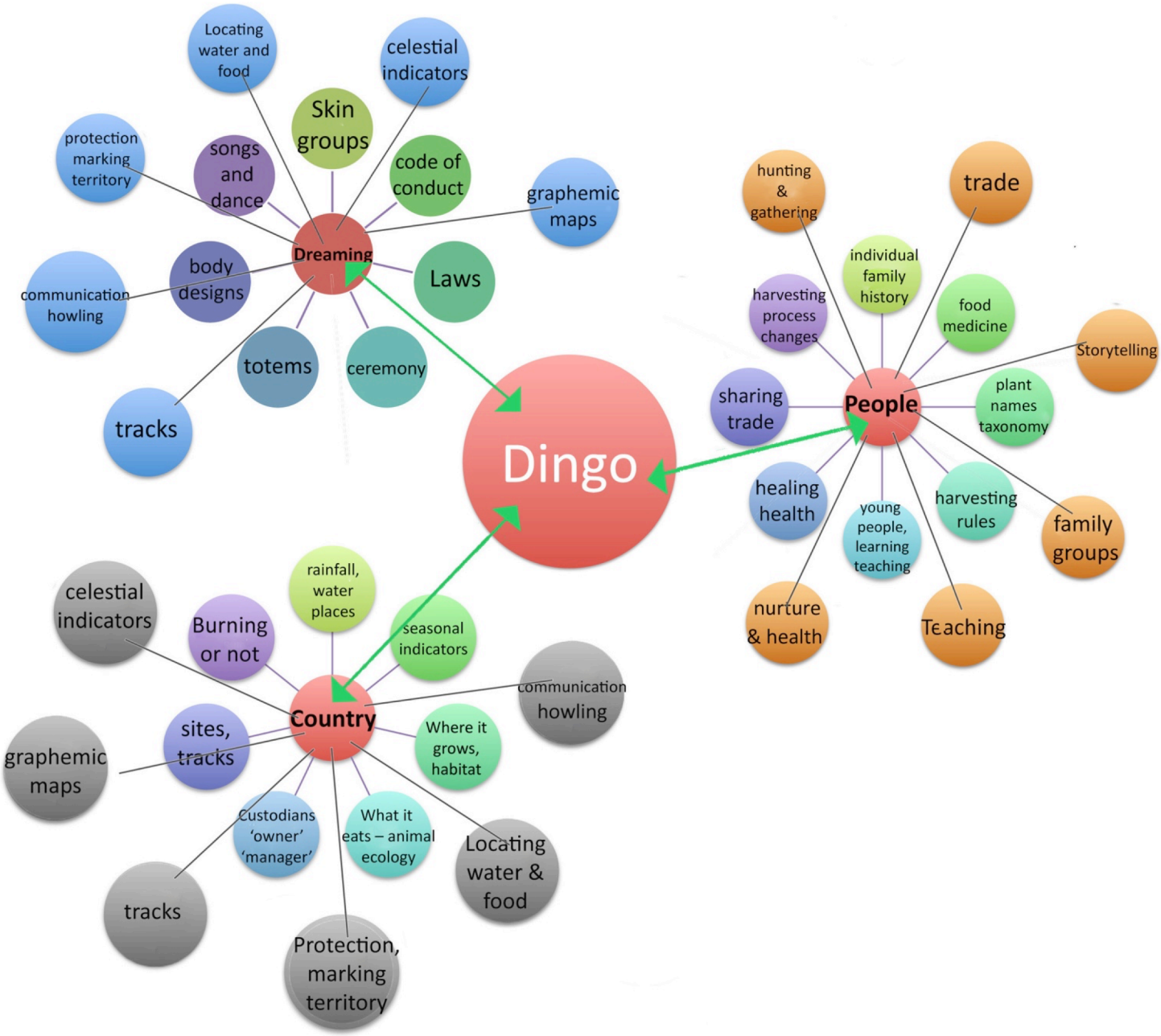

Figure 9-2 Mapping the *Anpernirrentye* principle in relation to the dingo.

9.2 Conclusion

Anpernirrentye maps the interconnections of ecological knowledge, and is an Aboriginal concept, that is expressed in similar form throughout Australia, as described by Rose in relation to water-sources, sites and protection of natural resources (1992, p. 52):

> Rockholes, soaks, wells, rivers, claypans, springs and the like form part of the subsistence geography of country and invariably part of the sacred geography as well. Especially in the deserts, the tracks and sites of Dreaming significance link surfaces and subsurface water sources…the most plentiful and most reliable water sources are also likely to be sites in which plants and animals are protected. In arid Australia, water is life for everybody, not just for people.

Walsh et. al. (2013, p. 18) wrote: "There are many and complex interrelationships between a bush food species, Dreaming, country, and people. Thus, species have multiple connected values."

The dingo was well placed within Indigenous ecological knowledge systems, and was an active and important part of Aboriginal heritage. The work of Deborah Bird Rose, Donald Thomson, NWG Macintosh, Cahir & Clark, Smith & Litchfield and Balme & O'Connor, provide insights into the role of the dingo in the narrative, ceremonial and social lives of the Aboriginal people. These studies often focus on particular tribes or specific geographical locations, however an overview of these records and ethnography reveals the level of inclusion within Aboriginal society that the dingo enjoyed pre-colonization, as a valued resource, companion and talisman – what Garibaldi and Turner describe as the 'multiplicity of use' that identifies cultural keystone species from others in the environment.

Having established this precedent, the following chapters in Part B and Part C of the thesis examine how western science and Euro-Australian society has endeavored to accommodate (or eliminate) the dingo from their scientific, cultural and political systems.

Part B

THE DINGO IN COLONIAL HISTORY

Outline

Part B of the thesis provides a contextual history, collating formative written records of dingo-human encounters from the 17th century until Federation in 1901. Chapter 10 examines records of the Spanish, Dutch, Portuguese and British explorers from 1606 until the early 1800s, drawing from primary and secondary sources, museum collections, journals and historical monographs. These provide formative accounts of the 'native dog' in the written history of the Australia – chronicles that have shaped Australian national identity, and provide insight into the dingo's place in Australian exploration, art and science. This is followed by a detailed account in Chapter 11 of Baudin's dingoes, a male and female that were shipped to France in 1803. The dingoes were collected on Baudin's 'Voyage of Discovery' to the Antarctic islands, instigated by Napoleon Bonaparte. The two dingoes have been stored together as Holotype and Type specimens for the species in the *Muséum national d'Histoire naturelle* in Paris for over two hundred years, though remain formally unrecognized by British scientists.

Chapter 12 takes a broad historical view on the keeping of wild carnivores, examining cultural traditions that started around the same time that the dingo completed their successful oceanic assisted migration to Australia (or perhaps after) around 4,700BP (Oskarsson, et. al., 2011). Traditions of keeping wild carnivores evolved through various stages from ceremonial functions to gladiatorial sports, on to the menagerie and then the zoological gardens of the 19th century – these later institutionalizations were born out of imperialist projects and emblematic of "British domination over its colonial empire" (Ritvo, 1987, p. 231). The representation of the dingo in this context has encouraged the cultural and physical marginalization of their wild populations in Australia, exposing the processes that animal geographer Hovorka (2016, p. 8) described as:

> the extent to and ways in which Indigenous perspectives and approaches are excluded from wildlife or wilderness management, highlighting especially settler-colonial contexts of Australia, Canada and the United States.

Chapter 13 examines records of the dingo as an emblematic representative of Australian wildlife in Federation celebrations, 1901. This history is told through the biography of a dingo named *Australia*. This rare white dingo survived the 1890s central Australian dingo extermination program, to become a popular exhibit at the Perth zoo. Eventually his image was cast in silver, and gifted to the Royal family in London. Constructing the prosopographic biography of *Australia* provides some background to the inconsistent and heterogeneous laws and legislations that govern dingo management today (see Table 4, pp. 241-42). This historical study informs the following chapters in Part C, that examine human-dingo conflicts, the development of lethal dingo control programs, and the reticence of Euro-Australian society to recognize and acknowledge the place of the dingo Australian cultural and ecological heritage.

10 THE DINGO IN EURO-AUSTRALIAN HISTORY

10.1 Introduction

This chapter provides a contextual history that collates records of dingo-human contact from the 17th century until Federation in 1903. The records examined commence with the written accounts of Spanish, Dutch, Portuguese and British explorers, spanning from 1606 until the early 1800s. The research is collated from primary and secondary sources, museum collections, scientific journals and historical monographs. These accounts of the 'native dog' were formative records made by scientists, marines and explorers. The written accounts commence in 1606, among the earliest recorded encounters with the exotic fauna of 'New Holland'. The chapter aims to explore the key factors that have shaped public perception of the dingo; their emergence as an animal of interest in Australian heritage and national identity, their increased marginalization, and underlying incompatibility with the emergent agrarian society post-colonization.

10.2 17th Century

While the dingo's presence in oral traditions – the song, dance, mythology, ritual and art of the Aboriginal people – goes back thousands of years, written documentation is comparatively recent. Most records start in 1788, with the arrival of the first British fleet from Portsmouth, England, in a move initiated to establish one or more penal

colonies to reduce the overcrowding in English jails. The 'wild dog' had appeared first in print though, 182 years before this date.

On the stock-take of Australian mammals as compiled by Whitley in 1970, the dingo, referred to as 'wild dog' was recorded in 1623 – second only to Aboriginal man 1606. The dingo was formally described in 1793 by the British and registered as *Canis dingo* (F. Meyer, 1793: 33) (Jackson & Groves, 2015, p. 287). Don Diego del Prado, a Spanish explorer, captain and cartographer, recorded the earliest encounter, with a 'dog' in the Torres Straits, October 1606. The canine was found on an island midway between Daru and Cape York, but unfortunately del Prado did not leave a detailed account; his crew had been surviving on supplies of ship's biscuits for weeks. As a result, the only description of the canine is that it was of a good size, and the flesh was much better tasting than venison. They were enthusiastic to secure more, but unsuccessful (Slater, 1936).

The 17th century records are scant, noting just a number of dogs or their tracks that were sighted by Dutch and Portuguese explorers over the course of the century. William Dampier wrote in 1688, that he had seen canine tracks in the sand, "it seemed to be the tread of a Beast as big as a great Mastiff Dog" (Dampier, cited in Whitley, 1970). Dutch skipper, William de Vlamingh, recorded seeing the footprints of cassowary and dog inland along the West Australian coast (mentioned previously in Chapter 8.11, p. 118), while his crew had observed a yellow dog swimming in the bay (de Vlamingh, 1701, cited in Whitely, 1970).

The dingo made its first appearance in London, in 1773 – 15 years before the first British marines and convicts were sent out to Australia. The portraits of a kangaroo and dingo (Figure 10-1 & 10-2) were placed on exhibition at the London Society of Artists, entered as catalogue no. 318 "Portrait of the Kongouro from New Holland, 1770" and no. 319 "Ditto, of a large dog" (*Two paintings by George Stubbs* , 2012).

These were the earliest representations of Australian fauna in Western art to be viewed by the British public. The works, painted by George Stubbs, were commissioned by naturalist Joseph Banks and constructed with reference to preserved skins and descriptions made by Banks on Captain James Cook's first expedition in 1768-1771 to the Pacific (*National Gallery of Australia*, 2013).

Figure 10-1 Portrait of a large dog from New Holland. George Stubbs, 1772. Oil on Panel, 62 cm x 72 cm. Source: National Maritime Museum, London.

Figure 10-2 Portrait of Kongouroo, George Stubbs 1772. Oil on Panel, 62 cm x 72 cm. Source: National Maritime Museum, London.

In 1770, Captain Cook and crew of the *Endeavour* had been forced to shore for seven weeks, at the mouth of the Endeavour River in Cape York, Northern Australia, after hitting a reef at Cape Tribulation. It was here that Captain Cook encountered a tame dingo and noted when departing the region, 4 August 1770 (Cook & Wharton, 1893, p. 402):

> Besides the Animals which I have before mentioned, called by the Natives Kangooroo, or Kanguru, here are Wolves, Possums, an Animal like a ratt, and snakes, both of the Venemous and other sorts. Tame Animals here are none except Dogs, and of these we never saw but one, who frequently came about our Tents to pick up bones, etc.

Stubbs' paintings of the kangaroo and dingo are now recognized as works of British national importance. The Royal Museums Greenwich review, 23 August 2013 wrote (*Alien art*, 2013):

> The paintings in question, Kongouro from New Holland and Portrait of a Large Dog, are the earliest representations in western art of what have now become iconic Australian animals: the kangaroo and the dingo.

Cooks expedition had returned to London in 1771 with records of exotic flora and fauna, of great interest to the British public. The review continued (*Alien art*, 2013):

> Stubbs' paintings therefore represent an important cultural and scientific moment: an 18th century European encounter with alien life from a distant and unfamiliar environment. They also record a turning point for the people and animals of Australia, when contact with Europe was about to alter their world forever.

The paintings were hung in Joseph Banks residence in Soho Square, London, and then resided with Bank's descendants in England until 2013, when they were sold together for $9 million to the National Gallery of Australia. However, the pair never made it back to Australia – in an unanticipated move, the British Government banned the export of the paintings, considering them formative historical records of British scientific exploration and art, and as such, irreplaceable. Subsequently the British Government acquired the paintings, and now both kangaroo and dingo are on permanent display at the National Maritime Museum in London.

In 1777, four years after Stubbs' dingo exhibit in London, the first map of the worldwide distribution of mammals was published, drawing on sources including Cook's notes from 1770. The map lists the kangaroo and 'several species of wild dog', along the east coast of New Holland (Zimmerman & Knoch, 1777).

The next major encounter was when the British fleet arrived in 1788. A dingo was "party to the very first conversation between Captain Arthur Phillip and the Aborigines" (Breckwoldt, 1998, p. 80).

Governor Arthur Phillip had adopted a dingo shortly after arriving, and by May, four months after arrival to Port Jackson in the January of 1788, Phillip was wrestling with the dingo's intractable nature – his pup failed to respond to training or corrections, and had no notion of the English sentiment that a dog was expected to be the faithful servant of man. Phillip lamented: "On the whole it is a very elegant animal, but fierce and cruel" (1788).

"It has much the manners of a dog, but is very savage in nature, and not likely to change in this particular," wrote surgeon John White, of the dingo that Phillip shipped back to England as a present for his friend Evan Nepean (White, 1790). A sketch of this dingo was placed in Phillip's journal, Figure 10-3.

Figure 10-3 portrait of Arthur Phillip's dingo whose description (along with one by John White) was used as the first scientific description of the species Source: Phillip, 1789

Phillip recorded details relating to the female dingo after she was transported to London (1789):

> This species inhabits New South Wales. The specimen from which the annexed plate was taken, (a female), is now alive in the possession of the Marchioness of Salisbury, at Hatfield-House, and was sent over as a present to Mr. Nepean, from Governor Philip (Philip, 1789).

In June 1788, one of the earliest accounts of the dingo's complicity in Aboriginal resistance was recorded, in a letter written by surgeon, George Worgan, to his brother in England. This was six months after Worgan (and his piano) had arrived with the first fleet of marine and convict ships. The letter was published in 1978 (Worgan, 1788[b]):

> The natives frequently have dogs with them, and the Governor has procured one of them. In colour and shape it resembles the fox dog, but the tail is not so bushy; it has become very tame and domestic. The natives set one of these dogs at a man whom the Governor employs to shoot birds and other animals, and as he found himself in danger of being bit, he shot him dead on the spot. The Natives were extremely terrified at this and took to their heels with great precipitation.

Meyer's description of *Canis dingo* (1793) was made from Phillip's brief written account and a sketch from John White's journal (Figure 10-4). There was no holotype specimen recorded, and despite a number of dingoes being transported to London over the following decade, it was not until the French arrived in 1803 that the systematic recording and preservation of Australian flora and fauna specimens began in earnest (see detailed account, Chapter 10).

John Hunter's (1794) account reads:

> Of those dingoes we have had many which were taken when young, but never could cure them of their natural ferocity. I had one which was a little puppy when caught, but, notwithstanding, I took much pains to correct it and cure it of its savageness, I found it took every opportunity to snap off the head of a fowl or worry a pig, and would do it in defiance of correction. They are very good natured animals when domesticated, but I believe it to be impossible to cure that savageness, which all I have seen seem to possess.

Figure 10-4 John Whites plate of the dingo belonging to Captain Shea's servant (White, 1790, plate no 57). Source: Aylmer Bourke Lambert collection

Meyer's taxonomic record was a formative document, with the application of the word 'dingo' included as one of the first two words of Australian origin to be used in scientific taxonomy (Nash, 2014):

> The first incorporation of an Australian word into a scientific name was by Meyer, Phillip, & Bruce (1793:28, 33), in *Phascogale tapoatafa* (The Brush tailed Phascogales or 'Tuan') and *Canis dingo* with the species name supplied by Governor Arthur Phillip.

'Dingo' was also one of the first Aboriginal words to be accommodated into the English language, recorded in the journals of Watkin Tench in 1789: "The only domestic animal they have is the dog, which in their language is called Dingo" (discussed in Chapter 8:2, p. 95). The word 'dingo' was Tench's interpretation of the local Port Jackson Dharuk language "din-gu" for domestic (tame) dingo.

There were many more attempts to tame the wild nature of the dingo, with little success. Captain John Hunter, who become the second Governor of NSW, had a dingo living aboard his ship early in 1789, and recorded in his journal: "it was taken by many who visited the Sirius for a jackall, as it was much of that make and colour" (Hunter, 1787-1791). The dingo sailed with him to Tierra del Fuego, where Hunter gifted it to one of the Gentlemen who visited the ship there, and had 'thought it a curiosity'.

Figure 10-4 is the illustration of a dingo from John White's *Journal of a voyage to New South Wales* (1790). White, the ships surgeon, wrote of a young pup being brought into camp by a servant of John Shea, (Captain of the Scarborough) —the pup was around a month-old, and had been found on a hunting trip, eating part of a dead kangaroo. She was ferocious in nature but possessed a 'sagacious look' and eventually settled into life in captivity to some limited degree. The dingo was reportedly thriving on a diet of raw and cooked meat when the etching in Figure 9-4 was made. Though she adjusted to her restricted circumstances to some degree, the dingo never settled her temper. White adds later in the description, she "is very ill-natured and vicious, and snarls, howls, and moans" (White, 1790).

Other illustrations of John White's dingo have survived, depicting a chained, snarling and clearly distressed canine (Figure 9-5). The work, dated pre-1797, was titled: *A wild Dog or Dingo of N.S. Wales the Property of J. White Esq. Surgeon General to the Territory*

Figure 10-5 John White's dingo. Source: Mitchell Library, State Library of New South Wales (pre-1797).

John White's dingo (possibly the same one illustrated in Figures 9-4 and 9-5) was shipped to London, and put on display in the menagerie at Exeter Change. The dingo was registered as from "John Whites voyage to New Holland". She was eventually dispatched to the Royal College of Surgeons, where her bones were articulated for

scientific display in the Hunterian museum. They were registered in the Catalogue (1831) number 297: Skeleton of the Dingo or Australian Dog, and accompanied by a note: "This animal died in the Menagerie at Exeter Change". The articulated skeleton would have been one of the earliest specimens preserved, and it survived in the Hunterian Museum for over 120 years until World War 2, when the museum was bombed. The skeleton is believed to have been destroyed, along with many other treasures in the museum vaults (Sarah Pearson, personal correspondence, 2014).

Around 1789, Captain Arthur Phillip's dingo was transported to London as a gift to Evan Nepean, who passed the dingo on into the capable care of Emily Cecil, the Marchioness of Salisbury (Figure 10-6). "It is scarcely to be expected that this elegant animal will ever become familiar" wrote Phillip in 1789. The Marchioness was a fiery, outspoken Anglo-Irish woman—a keen hunter, who from all reports clearly had far greater affection for her dogs than her human charges (Cecil, 1973). As a result the dingo appears to have enjoyed a surprising amount of freedom on her large estate. The records note the wild nature of her dingo; it was very eager after its prey of rabbits and chickens, and also took on much larger animals – almost killing a donkey and running down both deer and sheep.

Figure 10-6 The Marchioness of Salisbury and canine companion, by Joshua Reynolds, 1780

Edward Bennett wrote that Captain Phillip's dingo was "said to have been so fierce that no other animal could approach it with safety" (Bennett, 1830). The following account was given by Hodgkins (1845):

> A good many years ago, a female of this species was sent as a present to

> Mr Nepean from Captain Phillip. From its fierceness and agility, it had greatly the advantage of animals much superior to it in size; for a very large fox-dog being put to it, in a moment it seized him by the loins and would have put a period to his existence, had not some one been at hand. With the utmost facility it could leap on the back of an ass, and was once very near worrying one to death, having fastened on it so firmly that the creature was not able to disengage itself without assistance; it has likewise been known to run down both deer and sheep.

Around this time, a watercolor painting of a female dingo of unknown provenance appeared in the Hunterian collection in London. The painting is similar in tradition to the animal portraits in Marchioness of Salisbury's collection, but its origins were not recorded (see Cover illustration, Figure 0-1).

10.3 Non-Marsupial Animals of Australia

Prior to Captain Arthur Phillip's arrival with the First Fleet of livestock, convicts and marines in 1788, only a small number of terrestrial placental mammal species were established in Australia. The rest of the native mammalian fauna consisted of ancient species of marsupials and monotremes – 268 known endemic mammalian species, of which 49 are now listed as endangered by the International Union for the Conservation of Nature (IUCN, 2015) and 27 extinct on the Australian Government Environment Protection and Biodiversity Conservation Act (EPBC, 2016).

In 1860, artist Gustav Mützel drafted the illustration "Non-marsupial Animals of Australia" (Figure 10-7) from visual records made by William Blandowski – the first curator and zoologist at the National Museum of Natural History in Melbourne. The etching resides in the archives of the *Museum für Naturkunde* in Berlin. It was drawn from sketches, photographs and specimens smuggled out of Australia by Blandowski, in a storm of controversy in 1859 (Blandowski, 2010). How placental mammals arrived in Australia remains a mystery; rodents are believed to have reached Australia five to six million years ago, and *Pteropus*, the flying fox or flying fruit bat, has been assigned a less certain arrival date – possibly arriving at the same time as the rodents, and certainly predating human occupation (Westcott, et. al., 2011). Aboriginal people arrived over 45-60 thousand years ago (Flood, 2006), followed much later by the dingo, believed to have arrived with South-east Asian seafarers between 4,600 and

18,300 years BP (Oskarsson, et.al., 2011), representing perhaps the first successful oceanic human-assisted migration of any species.

Figure 10-7 Mützel/Blandowski's "Non-Marsupial Mammals of Australia" 1860. Source: *Museum für Naturkunde,* Berlin.

Early in colonial history, suspicions had been raised that the dingo did not belong with the ancient fauna of Australia. In 1837, John Ogilby presented his findings to the Linnean Society in London (Ogilby, 1837, p. 121):

> I think, that there are strong grounds for believing that the Dingo, or native dog, is not an aboriginal inhabitant of the continent, but a subsequent importation, in all probability contemporary with the primitive settlement of the natives.

Darwin's theory of evolution, alongside archaeological records, revealed in the mid to late 19th century that this was almost certainly true - see zoo ephemera, pp. 175-79 (though it was disputed by some scientists, the most vocal being Frederick McCoy, Director of the National Museum in Melbourne). Since that time, the dingo has been

widely perceived as an interloper in the Australian biota. The dingo's migration occurred thousands of years before the acclimatization societies and livestock producers started bringing foreign species to Australian shores, however the dingo's lack of 'native' status remains a dominant narrative in popular Australian discourse, and embedded in laws and legislation (see Table 4, pp. 241-42). This is despite their role as bystanders to the first encounters between the Aboriginal people and Europeans in 1788, and their following complicity in Aboriginal resistance.

The following description of the dingoes provide an example of 19th and early 20th century popular scientific narrative, (for further descriptions see pp. 175-79). The first is from the Philadelphia Zoological Gardens catalogue, the first zoo to open in the United States of America. The guidebook was published in 1892 – dingoes and Tasmanian devils had been on exhibition from the zoo's official opening in 1874:

> THE DINGO , or WILD DOG (C. dingo), of Australia was formerly supposed to be an aboriginally wild stock, but they are now taken to be descended from imported progenitors, which ran wild, cowardly brutes, susceptible of little domestication, and caused by their depredations much loss to the sheep-raisers of Australia.

Dingoes became popular animal exhibits through the 19th century as both live and museum specimens. One had been present in the original collection of animals at the opening of the Royal Zoological Park in London, April 1828, and featured in the zoo catalogue, 1830 (Figure 10-8), illustrated beside her partner that arrived later in 1828 (Bennett, 1930, p. 54):

> In strength and agility it [the dingo] is superior to most other dogs of the same size, and will attack without the least hesitation those which are considerably larger than itself. The individual confined in the French Menagerie even evinced a disposition to fly upon the Jaguars, Leopards, and Bears, whenever it caught a glimpse of them through the bars of its den. That which is described in Phillips Voyage is said to have been so fierce that no other animal could approach it with safety.

Figure 10-8 The dingo appears in 'The Gardens and Menagerie of the Zoological Society Delineated' by Edward Bennett, London (1830)

The reference to the dingo in the French menagerie refers to the dingoes that first arrived in 1803, and their history is traced in detail in Chapter 11.

10.4 Conclusion

The dingo was a formative discovery in Australian scientific and colonial accounts, as outlined in Figure 10-9 (p. 139). They were the first (non-human) Australian fauna to be recorded, one of the first Aboriginal words to enter the English language (1789), and the first Australian word along with *tapoatafa* to be formally used in scientific taxonomy (1793). Dingoes were recorded in original British exploration journals (Cook, 1770), and were the first Australian fauna, along with the kangaroo, to be portrayed and placed on exhibition in London, introducing the British public to the exotic fauna of the Antipodes representing 'alien life' from remote and strange lands.

Dingoes, referred to as wild dogs, were included on the first world map of mammalian distribution in 1777.

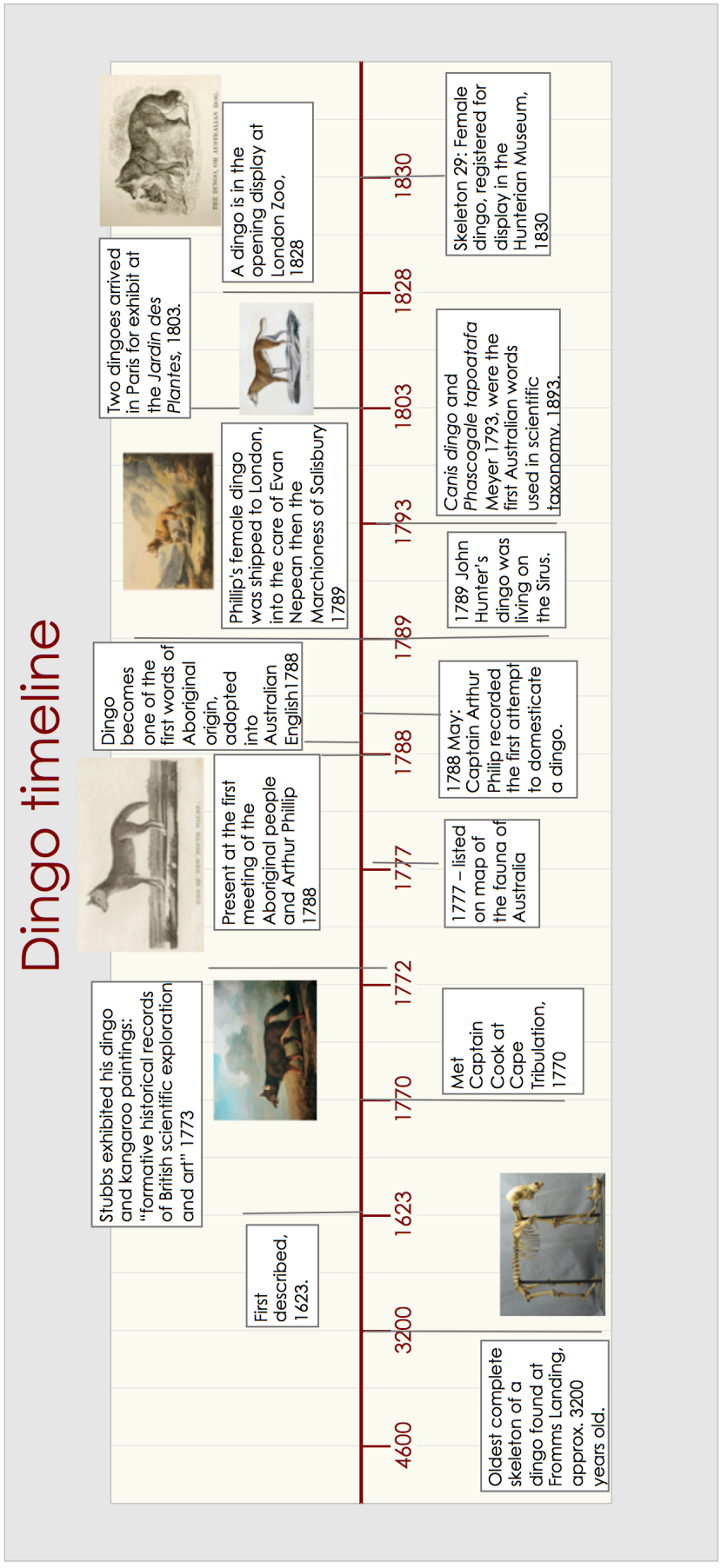

Figure 10-9 Dingo timeline – summary of previous material

A dingo was in attendance when the British made contact with the Aboriginal people in January 1788, and soon they were adopted by the Governor, and other British officers. They were involved in the first recorded incident of Aboriginal resistance six months later, and were in the first live exports, sent to London as gifts from the colony in 1789.

These initial encounters demonstrate the dingo's presence in Australian exploration, art and science. This research is further explored in the following chapter, through the compilation of a prosopography – a detailed account of two dingoes, male and female, that were obtained in 1803 by Captain Baudin, on his 'Voyage of Discovery' to the Antarctic islands, at the instigation of Napoleon Bonaparte. The two dingoes have been stored together as Holotype and Type specimens for the species in the *Muséum national d'Histoire naturelle* in Paris for over two hundred years, though remain formally unrecognized.