

# Reading Camels

**TAJ**  
**AND**  
**GREAT**  
**CAMEL**  
**TREK**

**ROSANNE**  
**HAWKE**



**M U S T A R A**

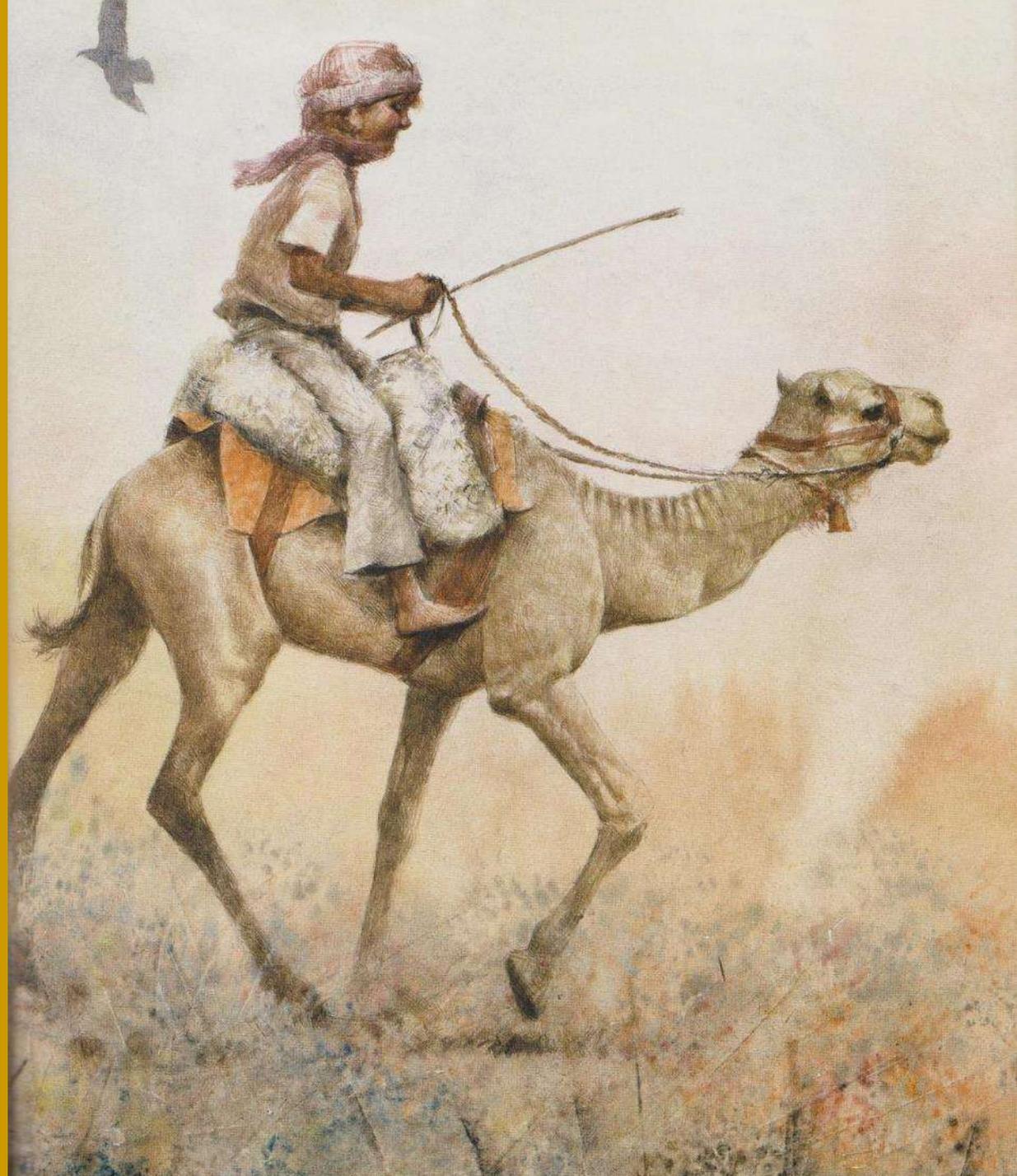
*Rosanne Hawke & Robert Ingpen*



With **Rosanne Hawke**

From Mustara

By Robert Ingpen

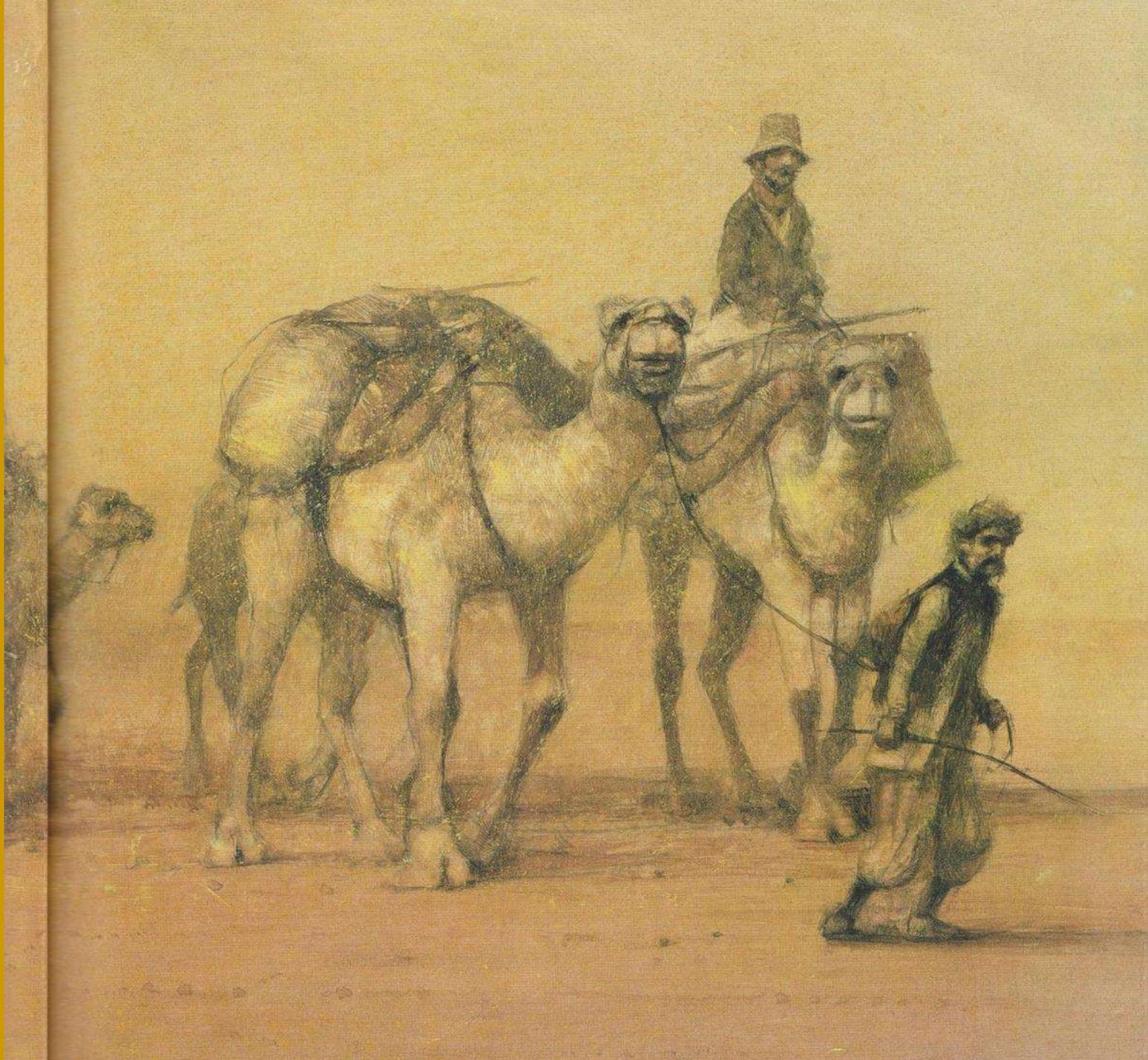


End paper

*Mustara*

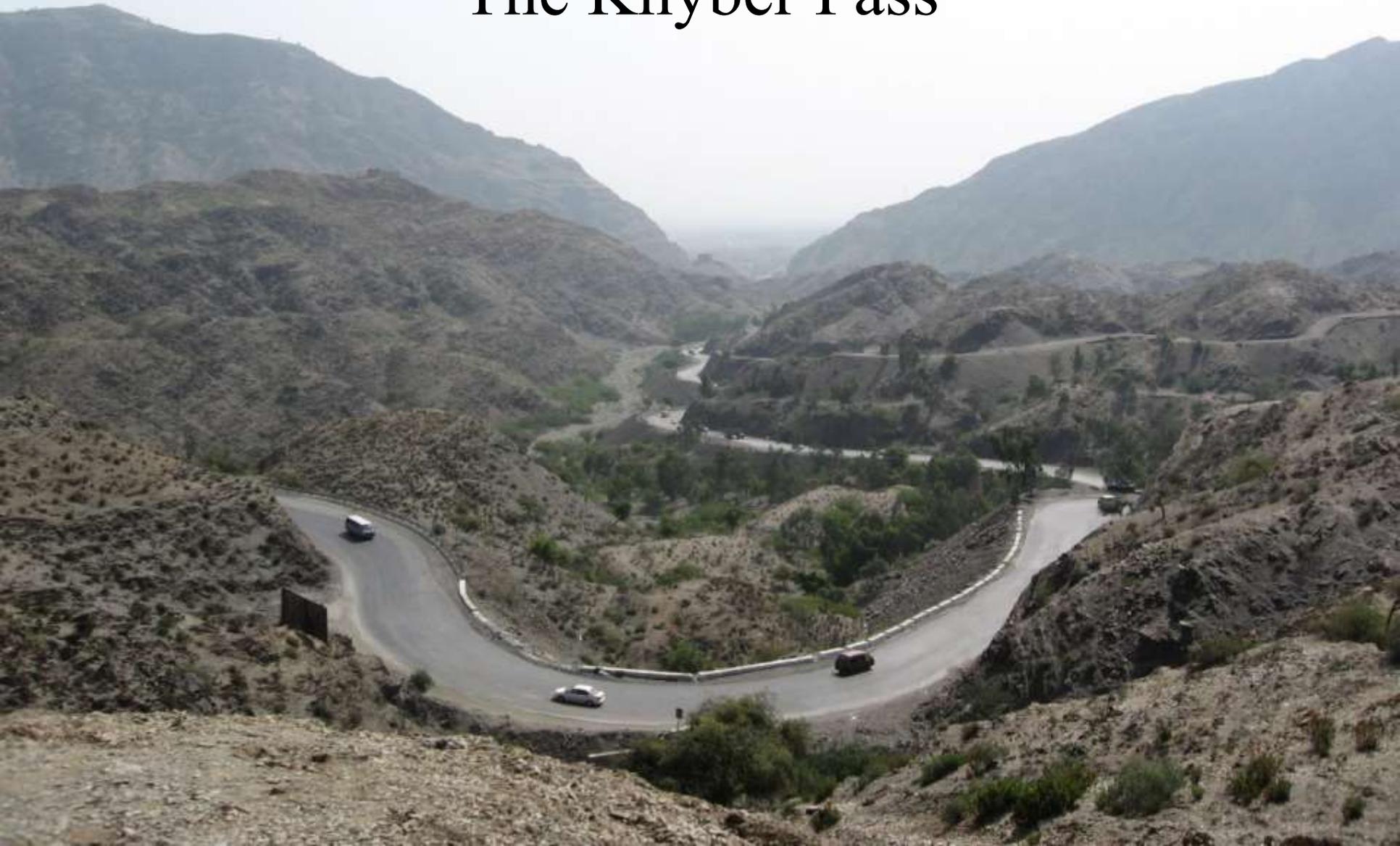
By Robert

Ingpen





# The Khyber Pass





Bazaar scene























... of enigmatic pioneers were instrumental in blazing trails across the deserts and harsh landscape of outback Australia. The book, co-written by Philip Jones, author of *Australia's Muslim Cameleers*, pays tribute to their contribution.

In the summer of 1952 a young man and his friends, newly granted, pushed open the doors of the Adelaide mosque, built in the city's run-down inner corner. As Shefik Talanovic stepped into the courtyard he was confronted by an extraordinary sight.

On benches, shaded from the sun by vines and fruit trees, sat a group of elderly, bearded, turbaned men. They were old. Most were in their 60s and 70s. Some were 80 or 90 years old. These were the Muslim cameleers, who had travelled the routes before the era of motor vehicles had begun. Several had begun their journeys in the late 1880s for the mosque which now, crumbling and overgrown, provided their last refuge. The young man and his friends ministered to the old cameleers and began to write their life stories. They stood at the entrance of the mosque as each passed away. The young man travelled light during his journeys. He had accumulated possessions over the years, but the mosque itself, which was an Islamic structure in the heart of the city, and their gravestones in the courtyard of West Terrace Cemetery, were their most tangible

remains. It came to understand that the legacy, extraordinary in its scope but largely unappreciated, of the cameleers pioneers was not just the camel-pads and tracks that crisscrossed outback Australia, but also the lines, missions and townships that their network depended upon for their viability, during the decades or more.

By the 1920s it is estimated that 10,000 cameleers reached Australia from the provinces in the region of Afghanistan and India (now Pakistan). The Australian entrepreneurs imported 10,000 camels, supplement-



Advertiser

Review

8 March

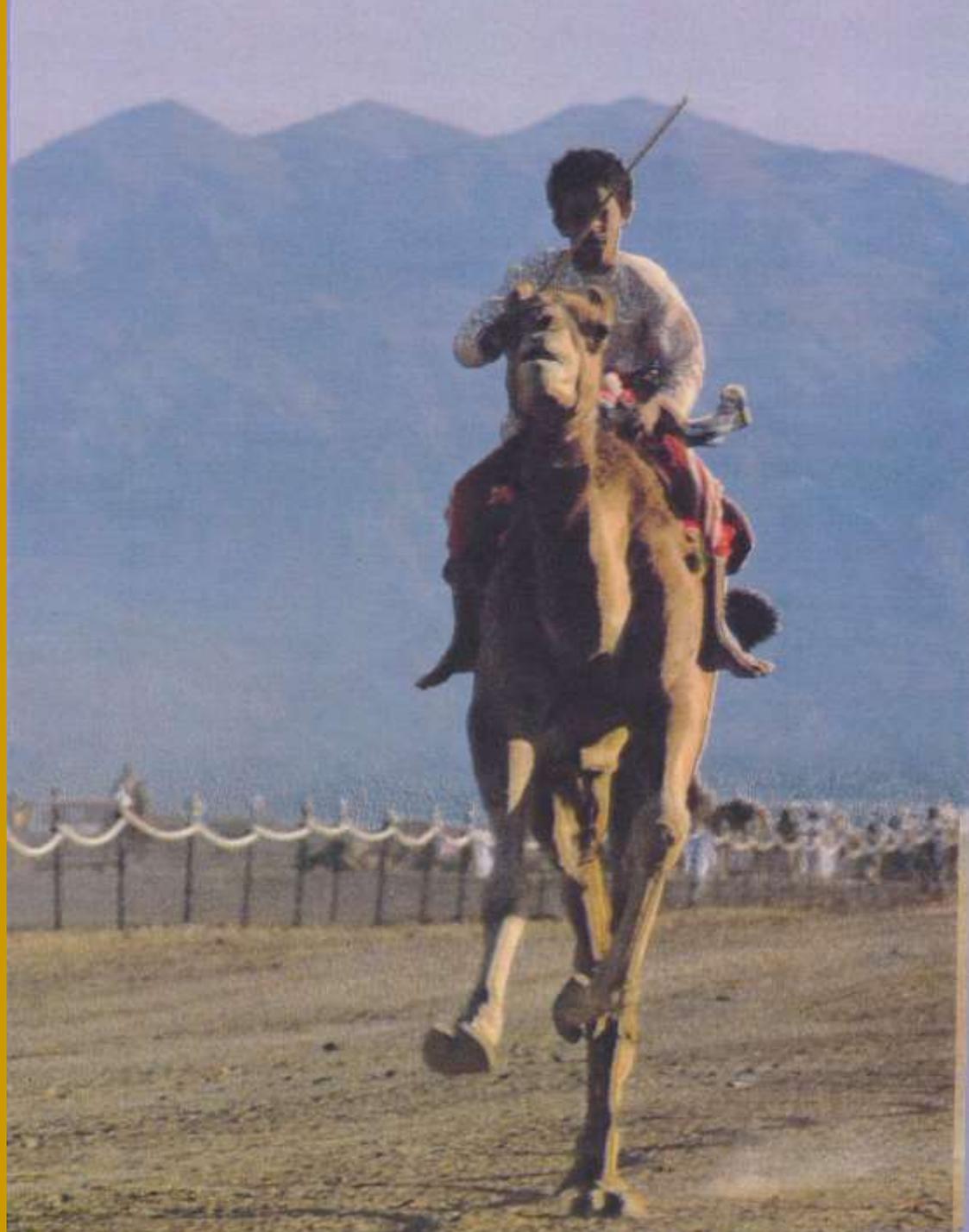
2008, p. 8





Zellica Hassan & family are direct descendants of an Afghan camel driver











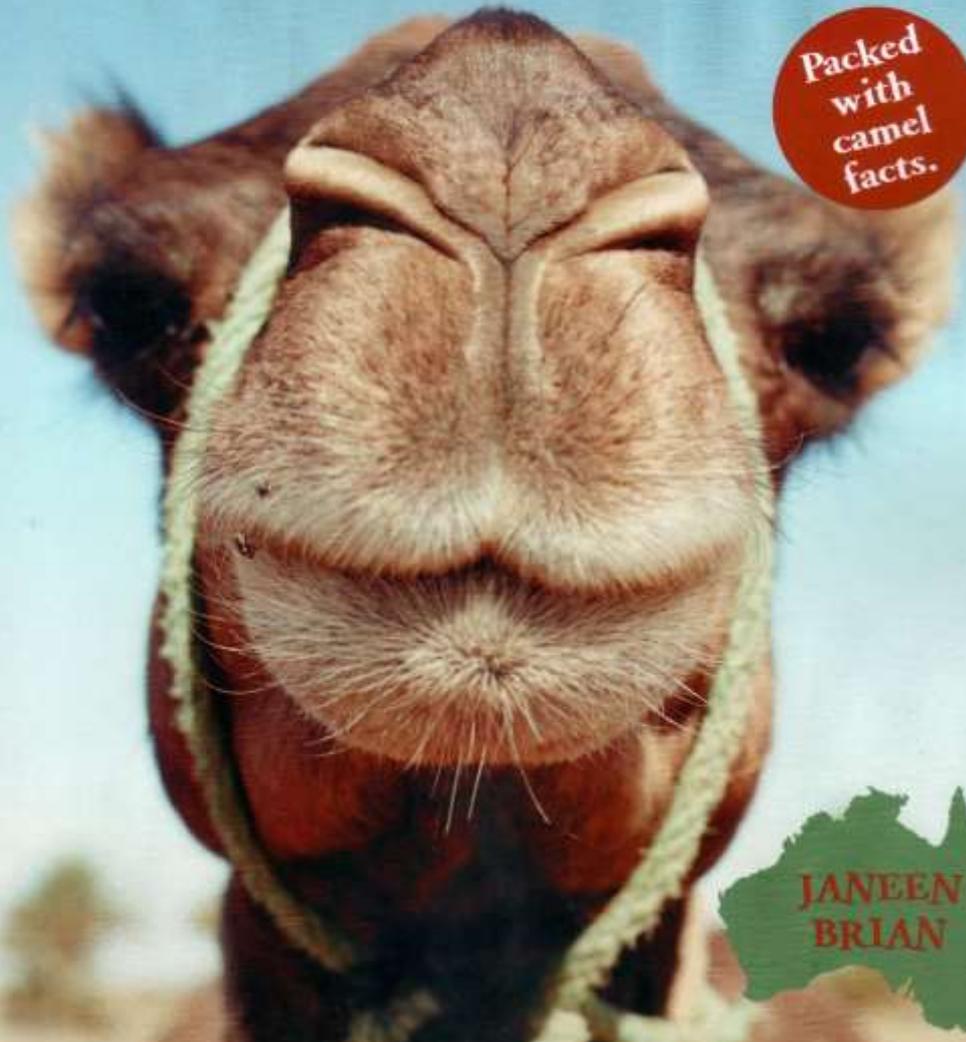




# HOOOSH!

CAMELS IN AUSTRALIA

Packed  
with  
camel  
facts.



JANEEN  
BRIAN

# Australia's Muslim Cameleers

- **Photographs, records, artefacts and cameleer stories**
- 
- As many as 3000 cameleers from Afghanistan, northern India and today's Pakistan developed vital networks of transport and communication throughout Australia's arid inland before the arrival of motor transport. **Australia Muslim Cameleers** website shows the contribution of these people to Australia's history during the late 19th and early 20th centuries. The website tells their story – drawing upon a rich collection of rare photographs, expedition records, artefacts and more than 1200 cameleer biographies.
- Click here to visit <http://www.cameleers.net>
- South Australian Museum



Giles' Expedition to Western Australia, 1875: Saleh, Alexander Ross, Peter Nicholls; W. H. Tietken, E. Giles, J. Young; Tommy Oldham

Sir Thomas had sent me from Adelaide several large pairs of leather bags, one to be slung on each side of a camel; all our minor, breakable, and perishable articles were thus secure from wet or damp. In several of these large bags I had wooden boxes at the bottom, so that all books, papers, instruments, glass, &c., were safe. At starting the loads were rather heavy, the lightest-weighted camels carrying two bags of flour, cased in raw-hide covers, the two bags weighing about 450 lbs., and a large tarpaulin about 60 lbs. on top, or a couple of empty casks or other gear, which did not require to be placed inside the leather bags. The way the camels' loads are placed by the Afghan camel-men is different from, and at first surprising to persons accustomed to, pack-horse loads. For instance, the two bags of flour are carried as perpendicularly as possible. As a general rule, it struck me the way they arranged the loads was absurd, as the whole weight comes down on the unfortunate animal's loins; they use neither bags nor trunks, but tie up almost every article with pieces of rope.

My Afghan, Saleh, was horrified at the fearful innovations I made upon his method. I furnished the leather bags with broad straps to sustain them, having large rings and buckles to pass them through and fasten in the ordinary way of buckle and strap; this had the effect of making the loads in the bags and trunks lie as horizontally as possible along the sides of the pads of the pack-saddles. Saleh still wanted to encumber them with ropes, so that they could not be opened without untying about a thousand knots. I would not permit such a violation of my ideas, and told him the loads

should be carried as they stood upon the ground; his argument always was, à la Coogee Mahomet, "Camel he can't carry them that way," to which I invariably replied, "Camel he must and camel he shall," and the consequence was that camel he did.

When we left Port Augusta, I had fifteen pack- or baggage-camels and seven riding ones. The two blacks, Jimmy and Tommy, rode on one animal, while the others had a riding-camel each. The weight of the loads of the baggage-camels on leaving, averaged 550 lbs. all round. All the equipment and loads being in a proper state, and all the men and camels belonging to the new expedition for Perth being ready, we left Port Augusta on the 23rd of May, 1875, but only travelled about six miles, nearly west-north-west, to a place called Bowman's or the Chinaman's Dam, where there was plenty of surface water, and good bushes for the camels; here we encamped for the night. A few ducks which incautiously floated too near fell victims to our sportsmen. The following day we passed Mr. Bowman's station, had some dinner with him, and got a fat sheep from one of his paddocks. On the 25th we encamped close to a station in the neighbourhood of Euro Bluff, a hill that exists near the south-western extremity of Lake Torrens; we now travelled about north-north-west up Lake Torrens, upon the opposite or western side to that on which we had lately travelled down, to Port Augusta, as I wished to reach a watercourse (the Elizabeth), where I heard there was water. On the 28th of May we encamped on the banks of Pernatty Creek, where we obtained a few wild ducks; the country here was



Commemoration to Ernest Giles at Beltana

THIS GARD COMMEMORATES THE EXITING GUN OF THE  
EXPLORING EXPEDITION

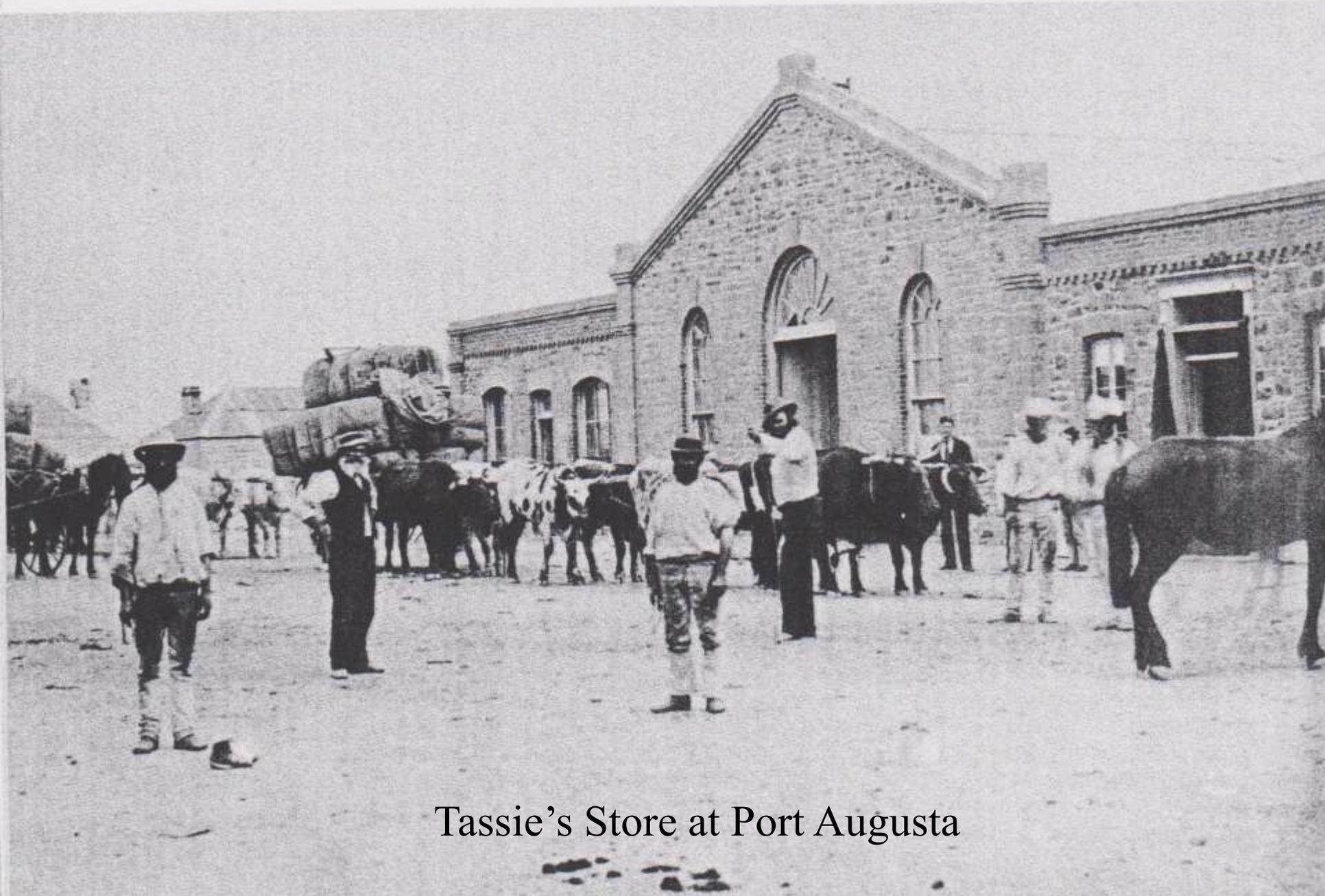
WHICH LEFT BELTANA STATION ON 6th MAY 1928,  
AND AFTER ENDURING GREAT HARDSHIPS,  
REACHED PERTH, W.A. ON 19th NOVEMBER 1928.

THE RETURN JOURNEY WAS MADE FROM JANUARY TO AUGUST 1928.  
THE EXPEDITION WAS FINANCED BY MR. (SIR) THOMAS ELDER  
AND CONSISTED OF

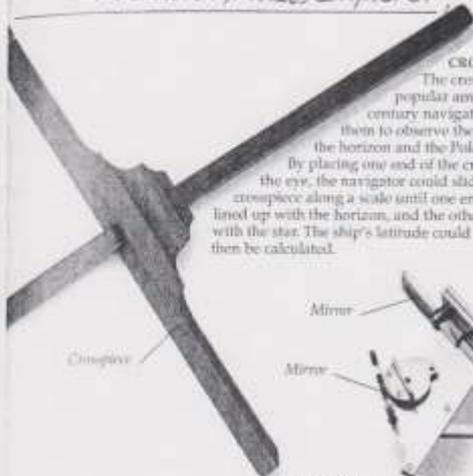
ERNEST GILES, MAH. TIETKENS, J. YOUNG, A. ROSS,  
PETER NICHOLLS, SALEH, JIMMY AND TOMMY.

ERECTED 1928.

Tassie's Store, 1876, the nearest wing of which was occupied by Bignell & Young until Thomas Gilchrist evicted them.



Tassie's Store at Port Augusta



**CROSSSTAFF**

The crossstaff became popular among 16th-century navigators. It allowed them to observe the angle between the horizon and the Pole (North Star). By placing one end of the crossstaff against the eye, the navigator could slide the crosspiece along a scale until one end lined up with the horizon, and the other with the star. The ship's latitude could then be calculated.



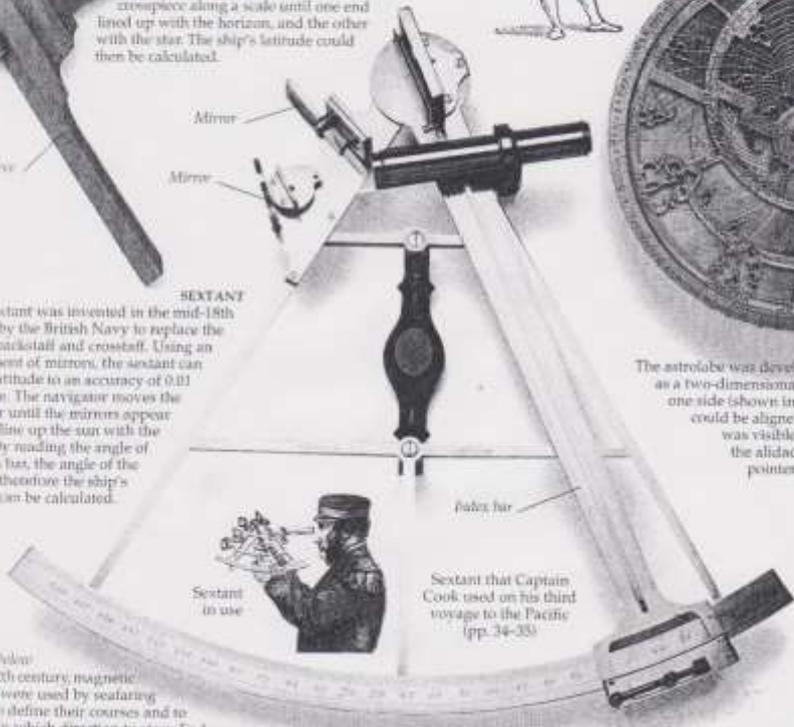
Astrolabe in use



**MOORISH ASTROLABE**

The astrolabe was developed by Arab astronomers as a two-dimensional model of the heavens. On one side (shown in the little picture) a pointer could be aligned so that a sunbeam or star was visible through two tiny holes on the alidade, or central rod, while the pointer marked its angular height on an engraved scale.

**SEXTANT**  
The sextant was invented in the mid-18th century by the British Navy to replace the backstaff and crossstaff. Using an arrangement of mirrors, the sextant can measure latitude to an accuracy of 0.01 of a degree. The navigator moves the index bar until the mirrors appear to line up the sun with the horizon. By reading the angle of the index bar, the angle of the sun (and therefore the ship's latitude) can be calculated.



Mirror

Mirror

Index bar

Sextant in use

Sextant that Captain Cook used on his third voyage to the Pacific (pp. 34-35)

**COMPASS**  
From the 12th century, magnetic compasses were used by seafaring explorers to define their courses and to determine in which direction to steer. Early compasses were magnetized needles that pointed north when suspended on a string. Later, the needle was mounted on card and balanced on a central pivot. This allowed navigators to take accurate readings of the compass points.



**SHIP'S LOGBOOK**

All ship's captains keep a logbook, which they write up each day. In it they record how far the ship has travelled and in which direction. The captain will also mention any events, such as other ships sighted, landmarks passed, or sickness among the crew.

This log dated 1770 was beautifully kept with pictures of passing ships and headlands.



# THE EXPLORERS

Mr Ernest Giles  
LEADER

Mr William Tiotkens  
OFFICER  
SECOND-IN-COMMAND

Jess Young, OFFICER

Alec Ross  
SON OF EXPLORER  
JOHN ROSS

Peter Nicholls, COOK

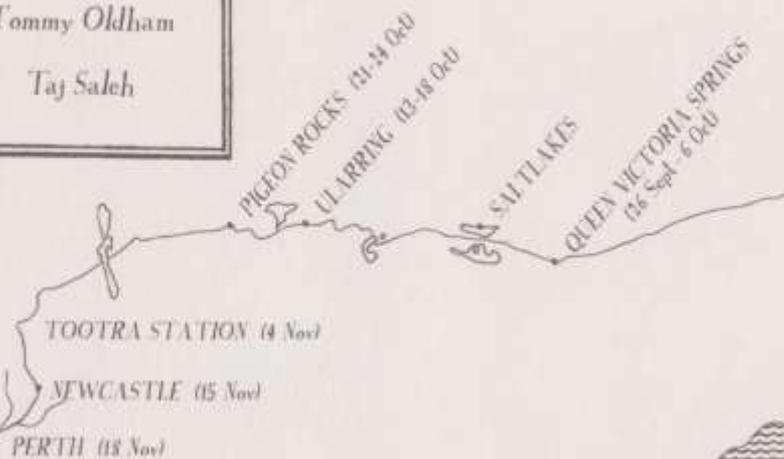
Saleh Mahomed  
CAMEL DRIVER

Tommy Oldham

Taj Saleh



## WESTERN AUSTRALIA



# THE EXPLORATION OF ERNEST GILES

Map of the route travelled during his fourth exploring expedition in 1875.

## NORTHERN TERRITORY

## SOUTH AUSTRALIA



# Diary Format

## Pluses

- One person's perspective
- Intimate details come naturally
- The introduction of rumour, gossip as well as fact is possible

From Alan Tucker

# Diary Format

## Minuses

One person's perspective can be limiting

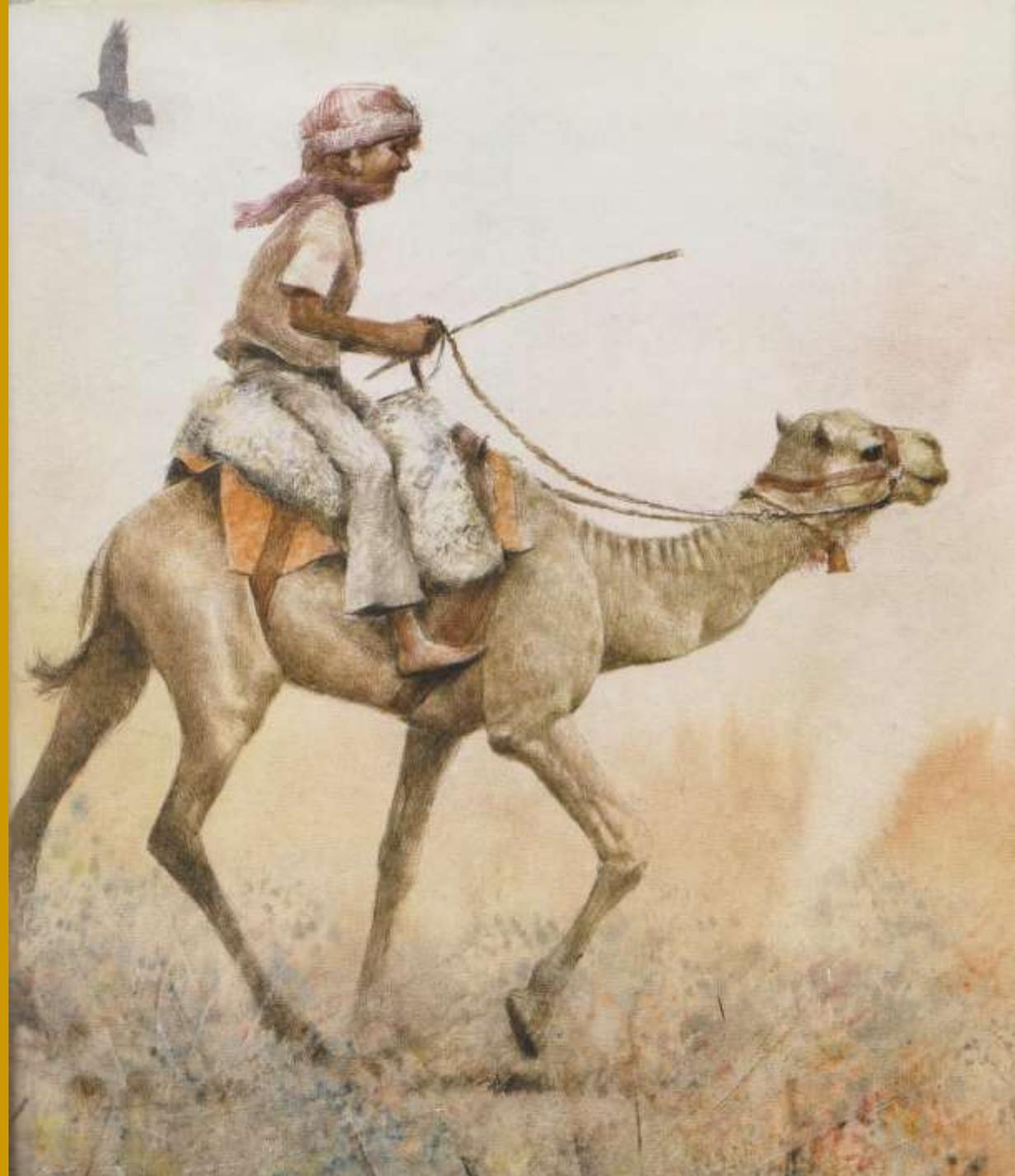
Decisions: would a person record this or that?

Dialogue: can it be incorporated in the diary?

Attitudes and language acceptable in the era may not be acceptable at the time of writing. To include or not?

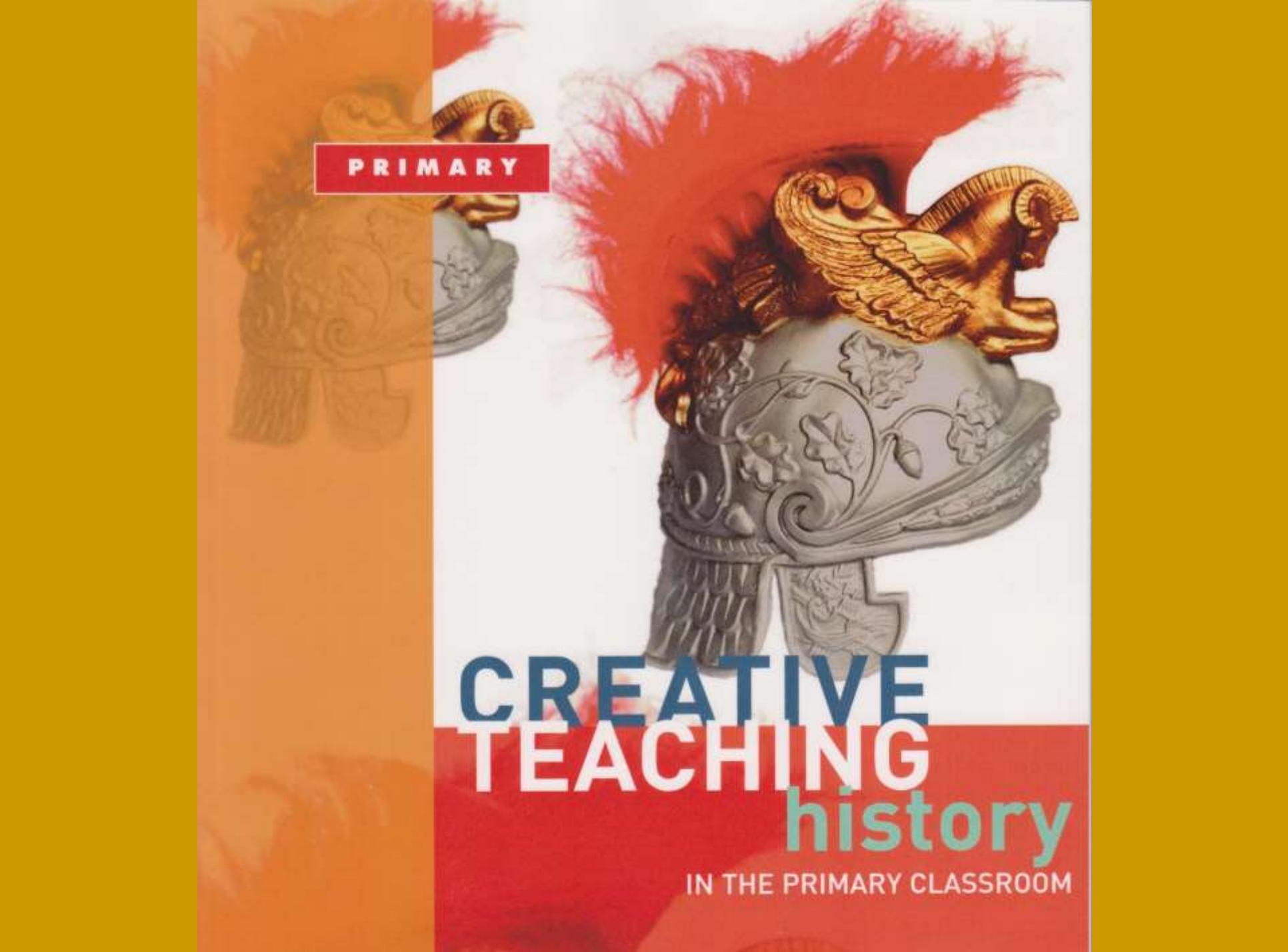
From Alan Tucker

From  
Fact  
to  
Fiction



Using  
Taj  
In  
The  
Class  
room





PRIMARY

# CREATIVE TEACHING history

IN THE PRIMARY CLASSROOM

# Year Level History Programs

- Year 4: Exploration, Aboriginal issues.
- Year 5: Colonial Australia and migration.
- Year 6: Australia as a nation: who came to Australia? What contribution have groups made to develop of Australian society?  
Aboriginal Rights.
- Year 7: The Silk Road and ancient societies.  
The Afghan society is an ancient one.

# Themes in Taj

- Identity & culture - there are 5 cultures in the expedition: Afghan, Indigenous, English, Scottish, Cornish
- History and explorers
- Explorers and their relationships with Indigenous people
- Family relationships, friendship
- Fear, grief
- Perseverance, leadership & survival
- And of course the contribution the Afghan camel drivers made to our state.

- History

- Geography

Aboriginal and Torres Strait Islander histories and culture;  
Asia and Australia's engagement with Asia; Sustainability

Yr 5 Climate

Yr 6 Global: recognising that people and events in one country can have an effect upon people in an environment in other countries, how places are connected.

- Cultural Studies

- Maths

- Creative writing

U  
S  
I  
N  
G



O  
B  
J  
E  
C  
T  
S



# Questions need to be open.

- What does it look like?
- What does it feel like?
- What do you think it is made of?
- Have you seen anything like it?
- How was it used?
- Who used to use it?
- What would it be like to use it?

Turner-Bisset (p.34).

# ‘Learning from Objects’

- **Things to think about**

- Physical features

- What does it look and feel like?

- 
- 

- 
- 
- 

- Construction

- How was it made?

- 

## Some further Questions

What colour is it?

What does it smell like?

What does it sound like?

What is it made of?

Natural or manufactured material?

Is the object complete?

Has it been altered, adapted, mended?

Is it worn?

Is it handmade or machine made?

Was it made in a mould or in pieces?

How has it been fixed together?

(Turner-Bisset 2005, p. 37)

# ‘Learning from Objects’

## Things to think about

- Design
- Is it well designed?
- 
- 

- Value
- What is it worth?
- 
- 
- 

- (Turner-Bisset 2005, p. 37)

## Some further Questions

- Does it do the job it was intended to do well?
- Were the best materials used?
- Is it decorated? How?
- Do you like the way it looks?

- To the people who made it?
- To the people who used it?
- To the people who keep it?
- To you? To a bank?
- To a museum?

# Creative writing from an object

e.g. a compass, a hat, a plate

Who used it?

What for? Where? Why?

Draw a mind map for this character.

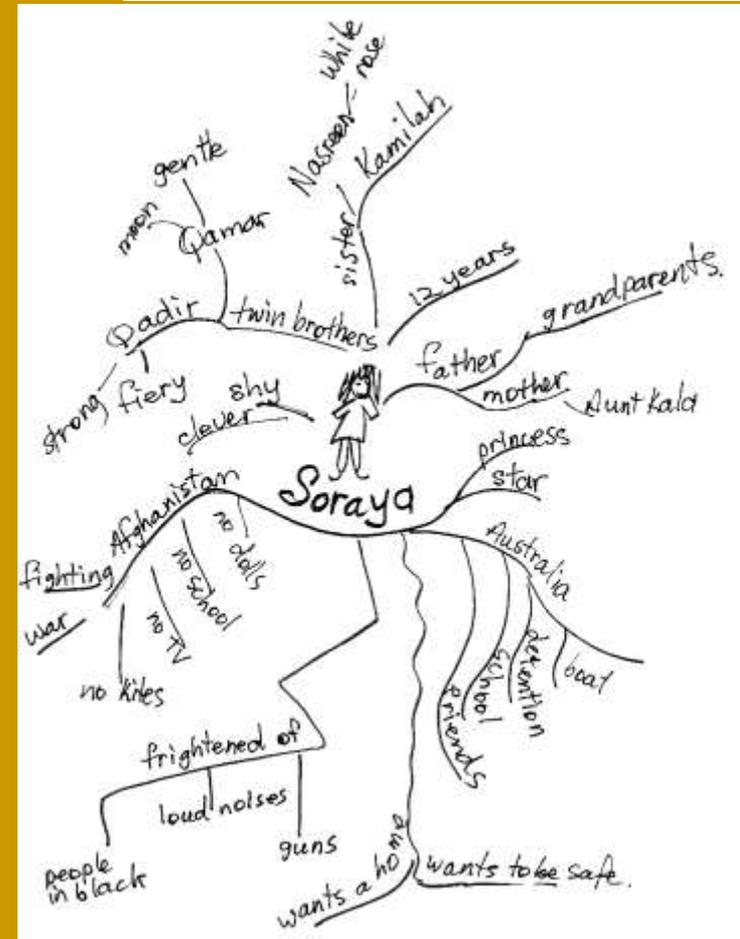
Think of a name, an age, a place, family

What does this person want the most?

What does he/she fear?

Could draw a mind map of Taj or Ernest Giles, Emmeline.

Mind maps can be used for working out events, a plot.



# More writing ideas

- Mind maps
- Write a story based on the character in the mind map
- Diary entries from a character's POV e.g. Emmeline or Taj, Tommy
- Using objects to write metaphors or similes  
e.g. the compass  
(Emmeline is Taj's compass)
- This will lead to poetry.
- Read stories aloud or make book

# Other Activities

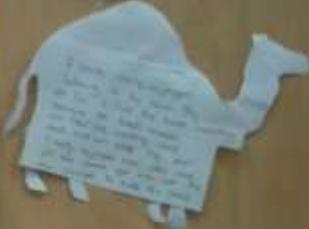
- Story making
- Using historical documents
- Story telling
- Role Play and hot seating
- Music and drama



UQP

UNIVERSITY OF QUEENSLAND PRESS  
www.uqp.com.au

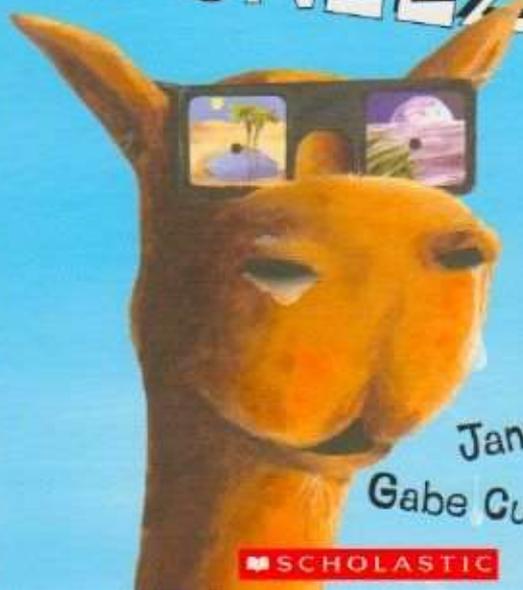
Handwritten notes on a small piece of paper, likely a review or promotional text.



Alec Wendt

I have enjoyed the story so far because it is exciting and you don't know what is going to happen next. I have learnt about a line of camels is a string and what are expressables?

# Columbia SNEEZES!



Janeen B  
Gabe Cunnett

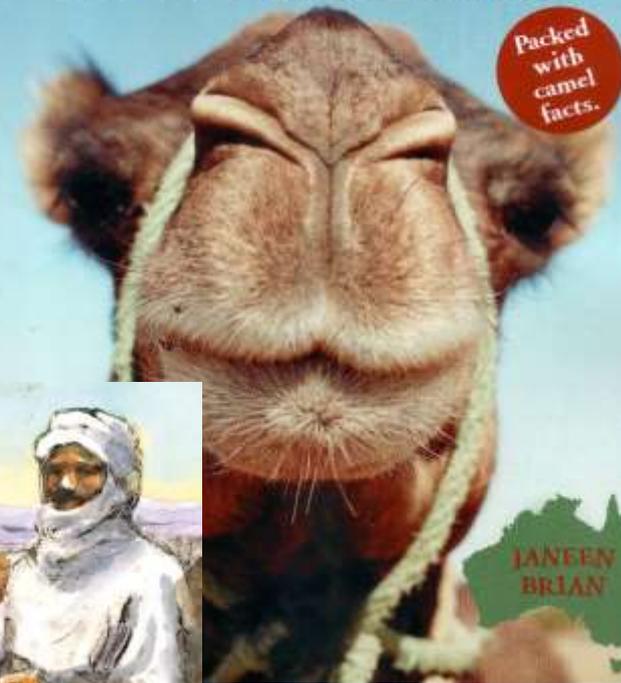
SCHOLASTIC



# HOOSH!

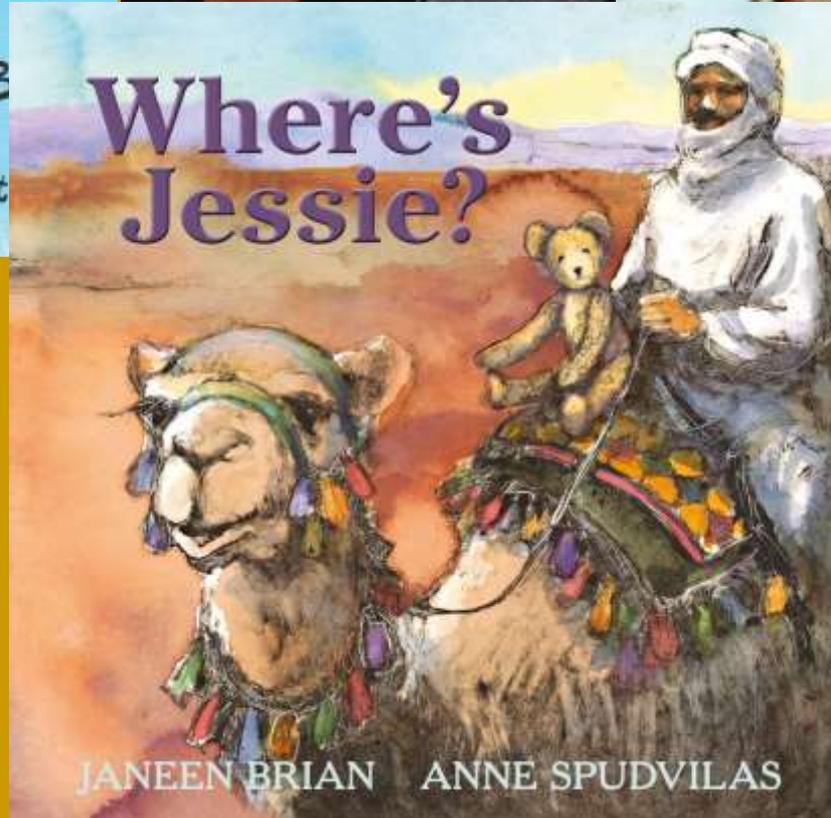
CAMELS IN AUSTRALIA

Packed  
with  
camel  
facts.



JANEEN  
BRIAN

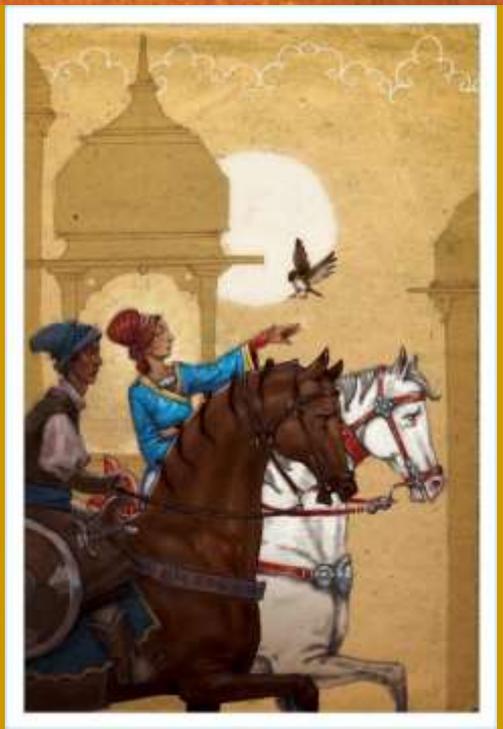
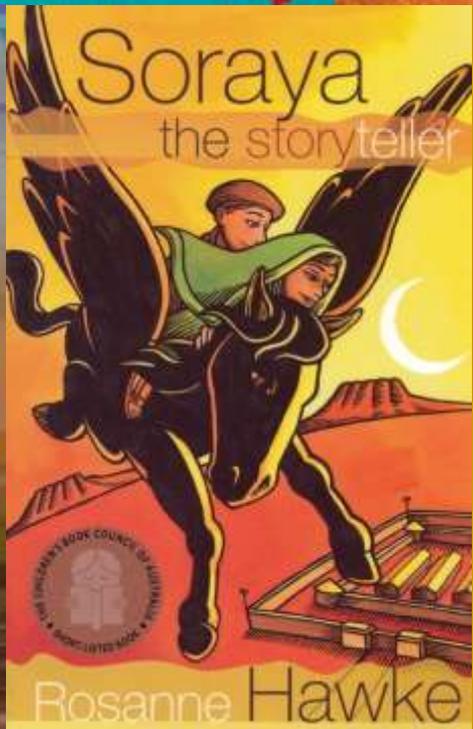
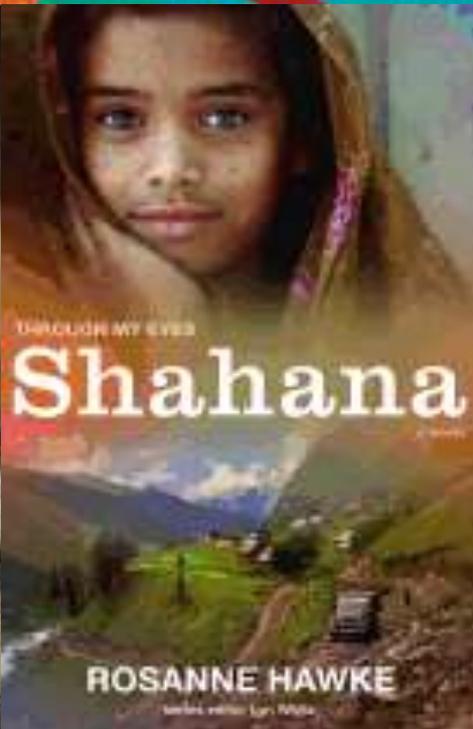
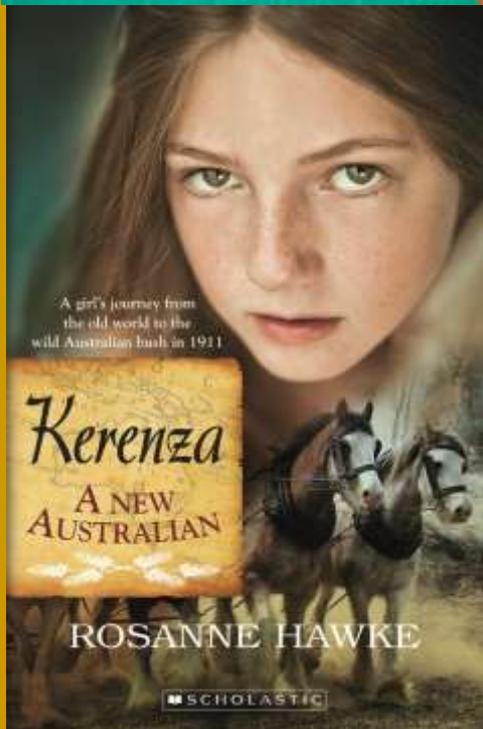
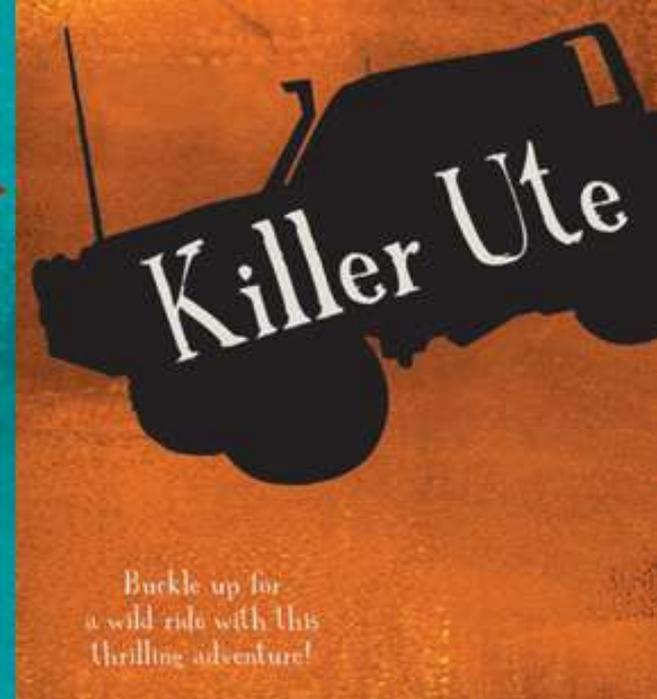
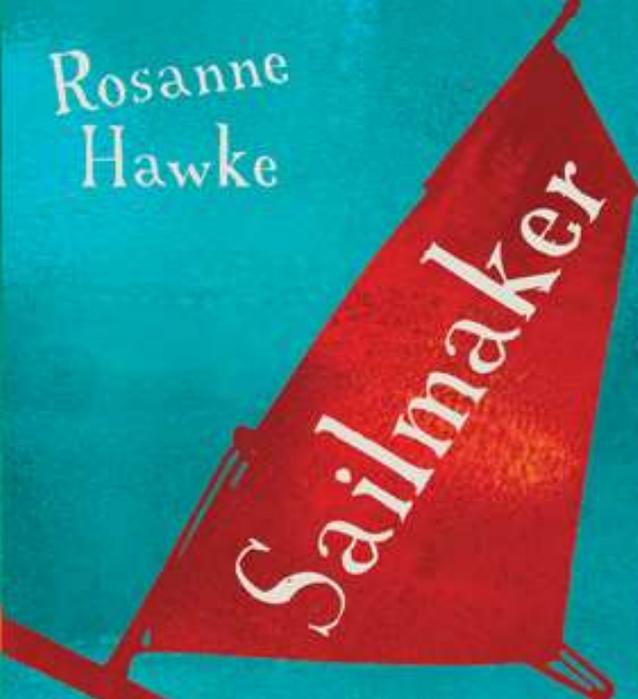
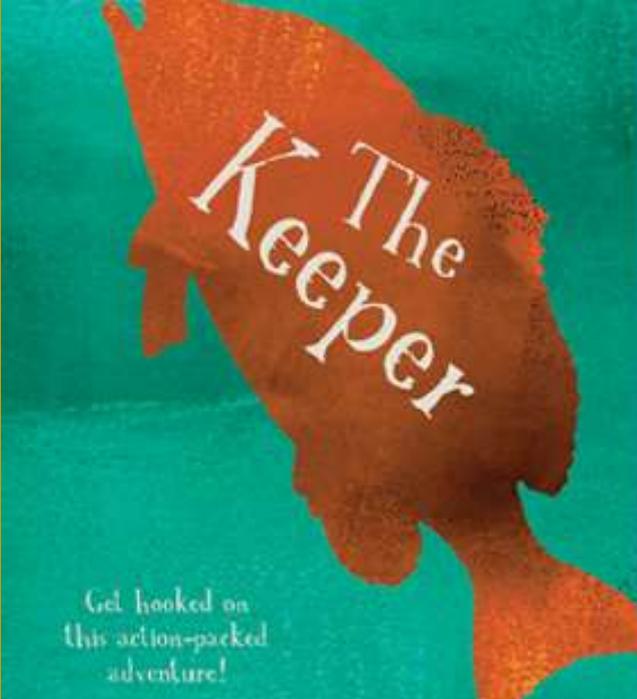
# Where's Jessie?



JANEEN BRIAN ANNE SPUDVILAS

[www.janeenbrian.com](http://www.janeenbrian.com)





# Acknowledgements

Janeen Brian for the use of some historical photographs

Maggie Ragless – photo of Beltana

Gary Hawke – other photography