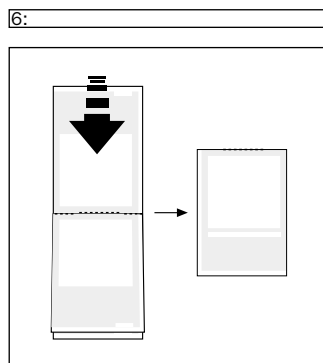
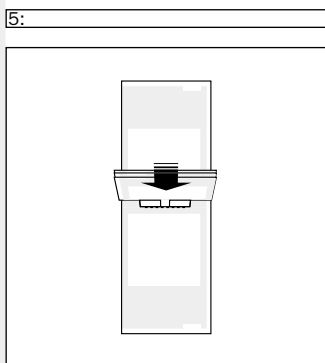
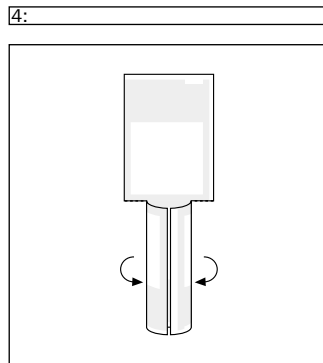
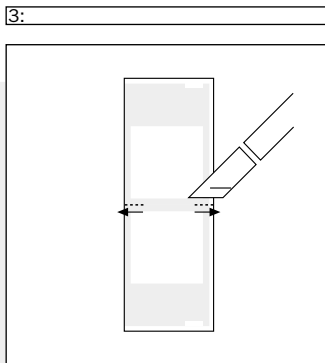
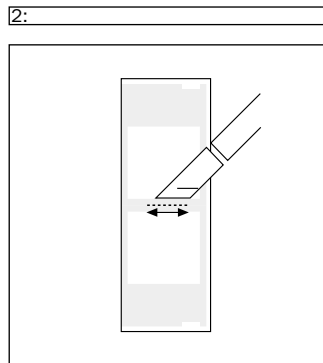
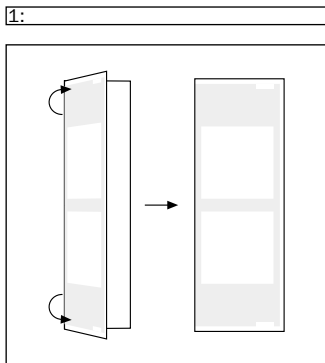


## Construction



- 1: First, fold each A4 sheet in half along the vertical axis.
- 2: Using a craft knife or scalpel, cut a horizontal slot along the centre dotted line of the first A4 sheet. (pages 1/2/7/8)
- 3: Then cut along the dotted lines on all the other sheets. Make sure to cut to the very edges of the paper.
- 4: Stack the folded sheets in ascending order with the even numbers at the top. Curl the bottom half of the second A4 page (pages 3/4/11/12).
- 5: Thread the curled page through the centre slot of the first A4 page. Repeat this process with the third (pages 5/6/9/10) with the even pages in ascending order.
- 6: When all the pages have been threaded through, check the pagination. Finally, fold the booklets in half along the horizontal axis.

# Roshini Kempadoo

## Sole Rights

The race and competition between European countries including Britain, Spain, Holland, Portugal and France, to conquer, discover and claim the land and seas was at its highest in the late 16th century. It could be said that it culminated in the circumnavigation of the world by Sir Francis Drake (1577 – 1580), who made use of the Portuguese and Spanish oceanographic charts to establish one of the most prominent trading routes between Europe and the colonies for future years.

The trading routes became the networks or passages for movement of people, materials, crops and goods – the establishment of the global flow of colonial commercial enterprise. On the other hand for people who survived the journey of the established trading routes between Britain and her colonies, the passage itself became a significant point of change for the individual person – inhabited by memories, traces and stories of trauma, desire and loss, of conflicting emotions of anger, pleasure.

**The Drake Cup**  
**An Elizabeth I coconut cup and cover with silver-gilt mounts**

*The bowl, formed from a coconut, is finely carved with the arms of Queen Elizabeth, the arms of Sir Francis Drake with the date 1580, and a representation of the Golden Hind being towed towards the Isles of the Moluccas. The vase shaped stem is supported by the figure of a dragon, perhaps alluding to the arms used by Drake. The domed cover is chased with sea-monsters and ships and is surmounted by a model of the Golden Hind on a globe. (1)*

The Drake Cup is a sixteenth century goblet thought to have been presented to Sir Francis Drake by Elizabeth I on his return from his journey around the world with quantities of silver, gold and other jewels. It is an artefact that is inscribed with the imperial success of the journey in its very make up and materials. It was an object of curiosity for the Victorian cabinet imbued with the imperial relationship of England to her colonies – its people, states and nations. It signifies a relationship of complex notions of conquest and ownership, desire and fascination. It is encoded with references of a heterogeneous history of nationhood.



*Land will be a dream then nothing. I live in the past and dream in the future. I remain between my life that is over and my life to come. The sea keeps me between my life. Time runs on the spot, neither backwards nor forwards. (3)*

*My body belongs to the sea. Salt rubs itself all over it. My body belongs to the Zong. Wood presses its print where I lie. And the captain of the Zong. He has me marked in a ledger as his. The crew know they can do whatever they please with it since it is theirs too before it is mine. My body belongs to everyone but me. I move in it like a thief. I do not belong to it. All this journey it is trying to separate itself from me, to be rid of me once and for all. My body seems to think that if it dies it will kill me, the intruder in it. (6)*

*Who is Mintah without her body? Her body is owned by another. Her name is not attached to anything. Her name needs a body to place itself. Just as her body needs land to recognise its name. (7)*



Provenance is really the history of an object – its ownership history. This is a very exceptional provenance in that it is an item that has never been sold in its five hundred year history. It essentially adds to its interest and rarity – which when an item is sold it can equate to its value. There is a direct connection back in its history to the original person who owned it – to Sir Francis Drake – who is this person who is a pivotal part of British history. Generally as an object becomes more important within a family, you are more likely to find a reference to it. There would almost certainly be a record of the chattels at some stage. So if one went back and checked the will of the various people to whom the Cup would have likely to have passed, its more than likely you will find references to it. In 1911 we have the book published by Lady Eliot Drake, which illustrates this and its history is there discussed.

The difficult thing is to decide whether it was done by an English silversmith, or a foreign silversmith working in England. There is the possibility that it would have been done by a foreign workman. You did get foreign goldsmiths as well, coming to England and being granted the rights of makers mark and to submit their goods for assay, but it was rare and only possible if you had a rich patron who could break the monopoly of the Guild. (2)

Until cocoa-nuts were brought to Europe in the reign of Queen Elizabeth, none had been seen in England – at least not as fruits. It is true that, carried along by the Gulf stream and washed ashore as flosam and jetsam, such things had been picked up singly and at rare intervals, but no one regarded them as having anything to do with the vegetable world; they were much more mysterious objects – nothing less than griffins' or dragons eggs!

Many scenes in Drake's adventures might just as well have been represented on the cup, but the Queen may have chosen this one as the least likely to give umbrage to the Spanish Ambassador, or because the cocoa-nut itself perhaps came from the Maluccas.

Before quitting the subject of the Queen's visit to Deptford, it should be mentioned that she ordered the Golden Hind to be laid in dock as a monument for all posterity. There accordingly the ship remained for many years, until at last, being too much decayed to receive further repairs, a chair was made of some of her timbers and presented to the University of Oxford. (3)

LIQUID GEOGRAPHY:  
Landscape & Identity: Language & Territory

Sole Rights  
Roshini Kempadoo

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This publication is one of a series commissioned by Probsocs alongside the Landscape & Identity: Language & Territory Creative Labs held in March and June 2002. Using the themes of Landscape & Identity, the ebooks explore how innovative use of new technologies can transform our perception of other societies and cultures, territories and places, and provide enabling tools which are a catalyst for the development of new ideas. The LI:T ebooks and Creative Labs investigate collaborations between the arts, academia and civil society organisations using new media and technology. They are part of Soma's Liquid Geography research theme.

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DIFFUSION

- 1 Christies catalogue (2000); *Treasures of the North*
- 2 Interview with Christies; (May 2002)
- 3 Lady Eliot Drake (1911); *The Family and Heirs of Sir Francis Drake*
- 4 D'Aguilar, F., (1998); *Feeding the Ghosts*, p.16
- 5 *ibid.* p. 199
- 6 *ibid.* p. 200
- 7 *ibid.* p. 201
- 8 Walcott, Derek; *The Sea is History*



The individual story of the journey (often of forced migration, refuge and asylum) has become a key intervention to the contemporary post-colonial mapping process. In these stories, whether visual articulations or written pieces (as with the novel *Feeding the Ghosts* by Fred D'Aguilar) there are the traces and rehearsals of the imperial project. These stories are not bound by notions of territorial spaces or part of collective histories that officially serve to define nation states. They are embodied with senses of trauma, displacement, longing and desire. Organic and fluid, often fragmentary and transcultural in articulation, they begin to translate memories and reflections of a past into a contemporary

and increasingly complex global arena. History and time are overlapping spatial structures serving to problematise hegemonic power relations. The historical document takes on another dimension and becomes enveloped in a creative individual/autobiographical location.

The journey as a transformative site or 'location' – of people, places and objects – becomes a significant point of expression and exploration. It contains simultaneous historical and contemporary moments and cannot be associated with or of a physical space.

*"We will ensure only the sick and infirm are disposed of in this way. This is a problem for the insurers to resolve, not for us to suffer. If we dispose of one third, at £39 a head from the insurance and from the sale of the remainder we stand to make a clear profit in this venture, as is our right after months of investment of our energies. Dismissed"*

*Ernest discussions in hushed tones ensued.*

*"They are primitive people, but still people."*

*"I've seen some in Liverpool who are baptised."*

*"And in London."*

*The majority did not mind carrying out the order – "They are stock," Cargo, "As delicate as horses and calves but chattel all the same!" – but felt that the premise itself was too far-fetched to convince the insurers of its necessity. What if the insurers refused to pay? Then there would be nothing to show for all their efforts, nothing for all their sacrifice, nothing to assuage their consciences. (4)*

*Where are your monuments, your battles, martyrs?  
Where is your tribal memory? Sirs,  
In that gray vault. The sea. The sea  
has locked them up. The sea is history.*  
(3)