

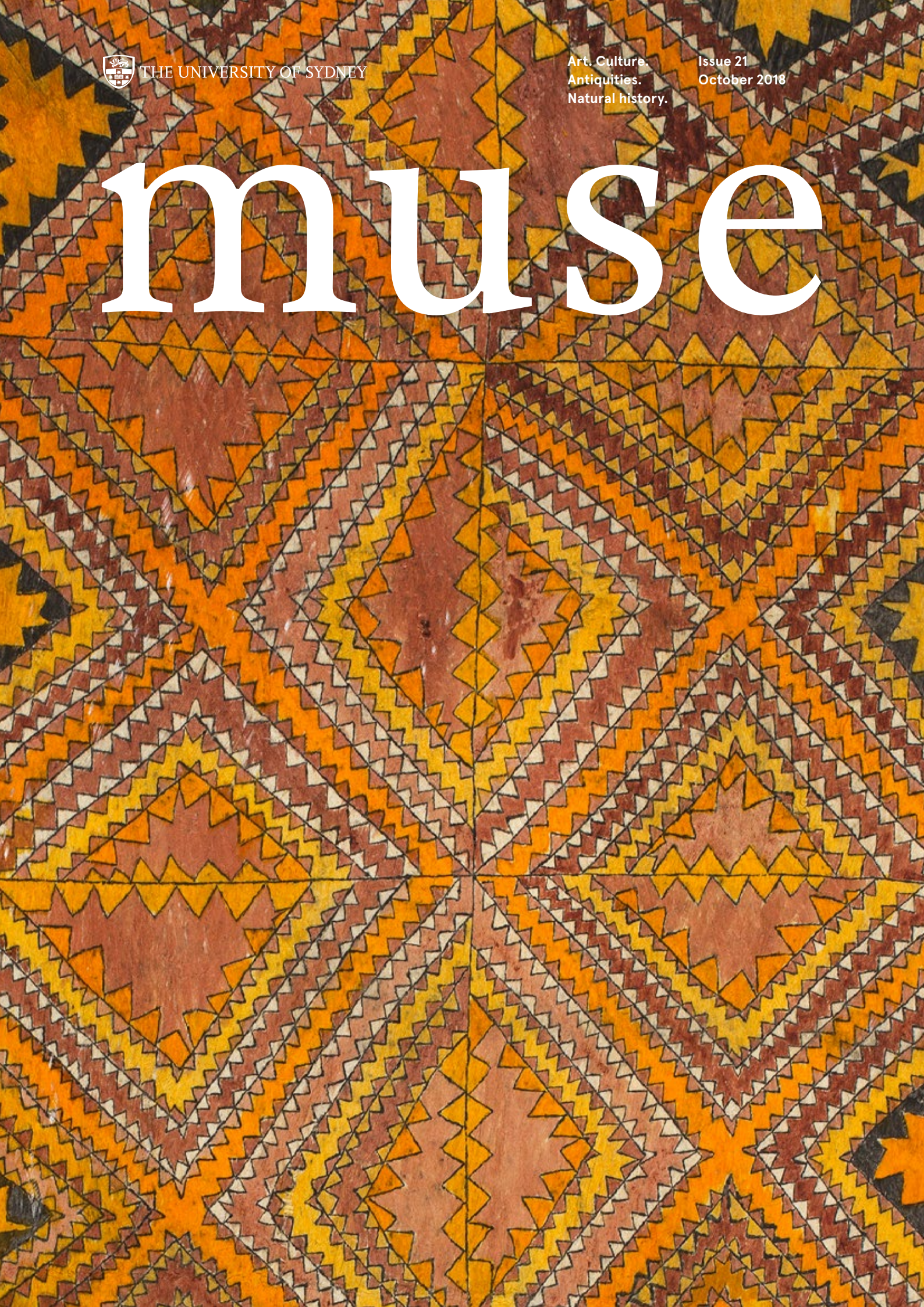


THE UNIVERSITY OF SYDNEY

Art. Culture.
Antiquities.
Natural history.

Issue 21
October 2018

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Connecting the dots

A word from the Director, David Ellis

In this issue, we see a clear thread of connections between people, places and objects. This is partly prompted by our new exhibition *Connections*, opening in November and sharing insights into the 'lives' objects take in their journeys across the globe. The results can be profound – fragments, thanks to new technologies, can be virtually joined to reveal new identities to once anonymous sculptures, and seemingly innocuous brass cogs are revealed as ambassadors from early 1800s London and the dawn of the computer age.

Following the connecting thread, for the first time we can see and identify the photographic muses for Alfred Coffey's *A chat on the beach* thanks to the recent acquisition of two photographic albums of the family of long-term museums supporter Val Havyatt. Chiara O'Reilly shares this discovery and it makes you wonder what other windows will open over time to shed new insights and other exciting discoveries in the collection.

This is the experience of one of our four students contributing to this issue, Emily Cullen, who describes the long, hard-fought identification of a single rhinoceros beetle as one likely purchased by Alexander Macleay from the famous 18th century entomologist, Dru Drury.

The collections continue to grow through generous benefaction, and on this issue's cover we see an example from more than 100 superb barkcloths donated to the Macleay Museum by Todd Barlin through the Australian Government's Cultural Gifts Program 2018. The donation includes a large range of painted *nioge* made by Omie artists, Oro Province, PNG. The Omie barkcloth collection is significant, representing some of the first series of painted *nioge* (traditionally made by women), made for sale as commercial artworks. They were acquired in the field by the late Pacific arts collector-dealer David Baker. Stay tuned in for our next issue of *Muse* when we will reveal more of these amazing cloths.

It is very exciting to see the ever-changing progress on the new museum site. I have discovered a new passion for large machinery capable of moving large quantities of soil and rock!

I hope you enjoy this issue of *Muse* and its myriad connections.

David Ellis
Director, Museums and Cultural Engagement



Muse edited by Luke Parker.

This edition contains names and images of people who have died. We acknowledge that, for some people and communities, these may cause distress and sadness. Where possible, cultural permission to publish has been sought.

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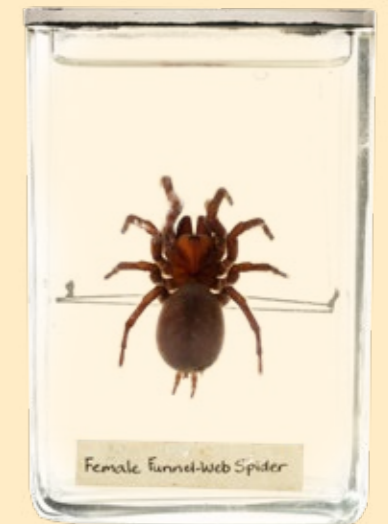
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Sydney University Museums

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

The Macleay Museum and the University Art Gallery are now closed as we prepare for the opening of the Chau Chak Wing Museum.

The Nicholson Museum remains open: Monday to Friday, 10am to 4.30pm and the first Saturday of every month, 12 to 4pm. Closed on public holidays.

General admission is free.

Become a fan on Facebook and follow us on Twitter. sydney.edu.au/museums

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Education and Public Programs

To book a school excursion, an adult education tour or a University heritage tour
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Cover (detail) and above: Sandra Kairoki, 'Rorire' *nioge* (barkcloth) Omie people, Mount Lamington region, Oro province, Papua New Guinea. Collected by D Baker 2009, donated by Todd Barlin through the Australian Government's Cultural Gifts Program 2018, Macleay Museum, ET2018.56

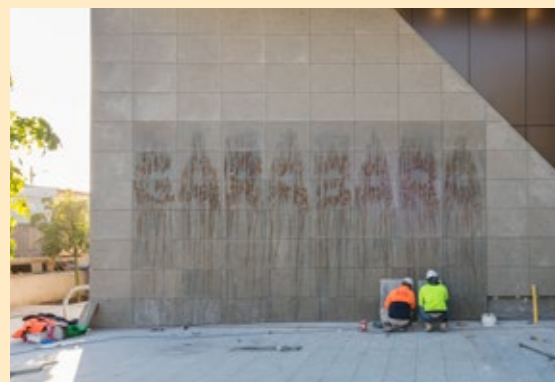
Top right: *Atrax robustus*, Pickard-Cambridge 1877, female funnel-web spider, collected Sydney 1973, Macleay Museum, EN2012.366



Staff of the University Museums at the site of the new Chau Chak Wing Museum

New commission unveiled

Over several weeks in July, a remarkable new artwork by Robert Andrew, a descendant of the Yawuru people of northern Western Australia, was installed at the entrance to the Faculty of Arts and Social Sciences Building on Science Road (see *Muse* issue 20, June 2018). The artist has used digital printing technologies to inscribe, as a shallow wall relief, the word *GARABARA*, from the language of the Gadigal people on whose land the University is built. The word, a local variant of 'corroboree', meaning ceremony, was originally transcribed into an English interpretation by William Dawes in 1790–91. The eight partially corroded letters have been etched, giving the appearance of eroded sandstone, and inserted steel pins will oxidise, staining and colouring the wall. The work is approached through Illawarra flame trees (*Brachychiton acerifolius*), which are native to subtropical regions on the east coast of Australia and have many practical applications for Indigenous Australians.



Robert Andrew's work, *GARABARA* being installed at the new FASS building

Groundbreaking ceremony

On a sunny Friday morning in June, the ground was officially broken on the site of the Chau Chak Wing Museum. Vice-Chancellor and Principal Dr Michael Spence welcomed guests, including the Museum's major benefactor, Dr Chau. Also present were staff from the University Museums and Campus Infrastructure Services, as well as representatives from the architects, JPW, and the builders, FDC. Aunty Donna Ingram welcomed the guests to Gadigal country, and a smoking ceremony was performed by Les Daniels. The museum will open in mid-2020.



Professor Peter Lay and Dr Liz Carter from Sydney Analytical, with Tania Rhodes-Taylor, Vice-Principal, External Relations

Sydney Analytical Launch

In July this year, Sydney Analytical and Sydney University Museums formally launched their partnership to develop world-class research techniques for museum collections. Many in the audience were energised by the possibilities our partnership brings, through the public lecture given by Getty Conservation Institute scientist, Dr Odile Madden. The advanced microscopy techniques of vibrational spectroscopy (VS), Raman and x-ray fluorescence and diffraction (XRF and XRD) will allow us to investigate the history of our collections as well as their futures. These hand-held, non-destructive techniques will give our conservators highly accurate and detailed data on the physical composition of everything, from ancient pigments on Egyptian coffins to how a specific artist or maker structured their work. The development of research and techniques for museum collections will be a great asset for the Chau Chak Wing Museum to outreach to other cultural institutions, and to University academics keen to explore new ways of understanding the physical histories of materials.



A living dimension: plantings for the Chau Chak Wing Museum

Paul Donnelly, Matt Poll and Jude Philp discuss the significance of the landscape surrounding our new museum.

An important and distinctive feature of the new Chau Chak Wing Museum (CCWM) currently under construction can already be seen, and in fact has been visible for well over a hundred years. This is, of course, the existing border of fig trees surrounding the site that will prove such a visual asset to the new building when complete and give the impression the building was finished much earlier than 2020. To the south of the new museum, the figs along University Place and opposite Fisher Library form one side of the iconic processional avenue leading from Victoria Park to the Clocktower entrance of the Quadrangle. Collectively, the frame of figs around the site is comprised of groupings of three species: the northern east coast species, *Ficus obliqua* (small-leaved fig) and

Ficus macrophylla (Moreton Bay fig); and the indigenous *Ficus rubiginosa* (Port Jackson fig) known as *damun* in the Sydney language.

The fig trees are among the largest and clearly considered plantings at the University, but it is worth considering that much of the greenery that forms such a distinct and appreciated element of our campus has been just as carefully planned and documented by architects and landscapers over the past century and more. In their variety and arrangement, planted over time, they were conceived as vistas, entrance ways, commemorations, contemplative sanctuaries, teaching examples and research subjects. Among the many luminaries involved

in these decisions was EG Waterhouse who, in close collaboration with the architect Leslie Wilkinson, made some profound planting decisions including the numerous camellias around campus (notably in the Vice-Chancellor's Garden), and the iconic jacaranda in the Quad, recently replaced by its clone.

These much-loved examples are typical of many plantings at the University in the early to mid-20th century where frequently, exotic species were favoured over indigenous with the exception of the fig tree plantings across the inner city. However, the jacaranda's recently added neighbour in the Quad – an Illawarra flame tree, *weery wegne* (Dharawal language, coastal Illawarra region), is a clear sign of today's different direction, with greater consideration for sustainability and water use, and respect for the pre-1800s landscapes of our region.

It is from this grounded perspective that the new plantings for the CCWM have been drawn. From the beginning of planning for the new museum, the architects, Johnson Pilton Walker, were motivated to recreate elements of landscape suited to the geology and environment, not just of Sydney generally, but the actual museum site where shale meets sandstone. To this end, and in consideration of principles identified in the University's Wingara Mura-Bunga Barrabugu Indigenous strategy (creating a 'thinking path to make tomorrow'), a number of exotic and local plants were chosen. We are now working with Gadigal community members, in partnership with the University's Associate Professor Rosanne Quinnell and Professor Jaky Troy, to identify how we can best employ the plantings in CCWM educational programs and University teaching.

Linking in with Quinnell's Campus Flora mobile app, visitors and students will be able to identify the plants from their Eora, European and Asian knowledge bases. Plants selected to nestle under the fig canopy in the CCWM landscape include plants for food and other uses such as *Grevillea poorinda*, *Correa alba*, *Acmena smithii* or *midjuburi* (Sydney language), and Australian flax *Dianella tasred*; sweet-smelling Asian *Trachelospermum jasminoides*, *Rhaphiolepis indica* and the pungent European *Santolina chamaecypariss*. Their flowers will do well to compete with *Doryanthes excelsa*, the Gynea lily so loved by Europeans when they first arrived. Grass-like plants include the European *Calamagrostis x acutiflora*, the local *Poa labillardieri*, *Xanthorrhoea australis* and *Lomandra longifolia nyalla*, along with the Asian *Miscanthus sinensis* 'Yakushima Dwarf'.

As Troy is currently researching, Gadigal people probably nurtured the grounds for hunting kangaroo and wallaby, cultivating the grass *Lomandra longifolia* for this and as a valued material for making baskets. The significance of these and the other plantings will add a fascinating and beautiful living dimension to the interpretation and presentation of natural history and Indigenous knowledges at the Chau Chak Wing Museum, opening mid-2020.

You can explore Campus Flora now at campusflora.sydneybiology.org

Page 3: Edward Hufton's photographic print showing the figs in the 1890s, MacLeay Museum HP85.10.53

Below left: The figs when first planted, c.1859-62. Image courtesy of the University of Sydney Archives, P209_043

Below: Reed basket, made from *Lomandra* rushes, used in food preparation, c.1885 Herbert River area, Queensland, MacLeay Museum ETB.1070



MUSE

Connections: a new exhibition at the Nicholson Museum

Jamie Fraser introduces a new display exploring the network of connections between objects in our collections.



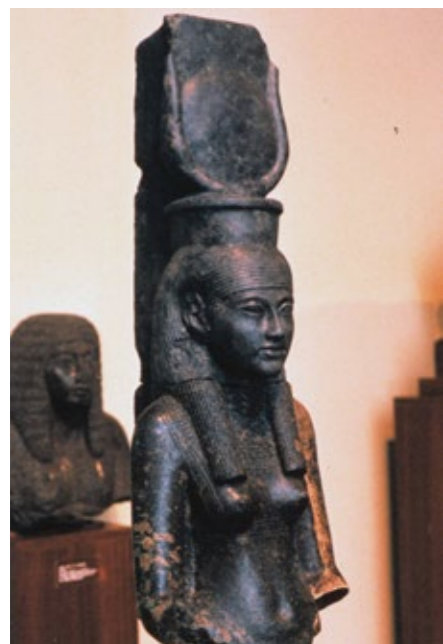
One of the most arresting pieces in the British Museum's Egyptian Sculpture Gallery is a statue of a life-sized couple seated side-by-side. Although the woman's hands are missing, she appears to clasp her husband's left hand in both her own, which rest gently upon her knee. This rare moment of quiet intimacy is surprising in a gallery dominated by the monumental statues of Amenhotep III and Rameses the Great. It is not difficult to imagine Henry Moore gazing upon the couple as he drew inspiration for his acclaimed bronze sculpture *King and Queen*, now displayed at the Tate.

Who is this mysterious couple? As the British Museum purchased the statue unprovenanced in 1839, it was thought their identity was lost forever. Then, in 1976, Dutch archaeologists working in the robbed-out tomb of General Horemheb at Saqqara discovered a sculpted fragment depicting three clasped hands. A cast was made at the Cairo Museum and flown to London in 2009. It fit perfectly. While deeply satisfying on an aesthetic level, this moment of connection also unlocked the couple's identity, for who else could the statue represent but Horemheb himself – Tutankhamun's famous general and eventual successor – seated with Amenia, his wife?

Such connections are being made with astonishing frequency as museums digitise their collections and place their catalogues online. In June this year, a bronze 'toe' in the Louvre was revealed to be the missing index finger of a colossal bronze statue of the Emperor Constantine in the Musei Capitolini in Rome; last January, researchers matched one half of a cuneiform tablet in the British Museum to the other in the Musée d'art et d'histoire in Geneva, completing an account of the Mesopotamian flood story. It is exhilarating to consider how such connections will increasingly shape modern curatorial work.

In November, the Nicholson Museum opens *Connections*, a new exhibition exploring how certain objects in the Nicholson and Macleay collections at the University of Sydney are intimately connected to objects held by museums overseas. By examining these connections, we learn more about the objects themselves and the circumstances that caused them to rest eventually on opposite sides of the globe.

The exhibition explores these connections in different ways. Like the seated couple and their missing hands, some connections are manifest physically as joins that link a single object across collections and continents. The torso of a small Egyptian statue purchased by Sir Charles Nicholson in 1860, once considered a likely depiction of Queen Nefertiti, was correctly identified in 1996 as the goddess Isis when an eagle-eyed researcher recognised the head on display in the



Cairo Museum. Casts were made in Sydney and Cairo and exchanged in 1998. They match perfectly: a physical connection between torso and head, 15,000km apart, which enables the goddess to be seen as intended, and identified through her horned 'modius' crown.

Connected identities bring us back to Horemheb himself, and particularly

to a granodiorite bust broken from an unknown statue that Sir Charles Nicholson purchased in Egypt in 1864. There are striking similarities between this bust and a celebrated statue in the Metropolitan Museum of Art in New York that depicts Horemheb as a squatting scribe, identified by an inscription around the base, the dimensions of the head; the style of the headdress; the facial expression; the folded sleeves; the type of stone;



the handsome craftsmanship. While the close resemblances enable us to identify the bust as Horemheb, probably also in scribal pose, they invite us to consider the intimate historical connections between these statues as well. Both statues were almost certainly robbed from Horemheb's tomb at Saqqara that he commissioned while Tutankhamun's general – the same tomb, in fact, in which the missing hand from the seated couple was found.

This issue of object diaspora is a 'leitmotif' that resonates throughout the exhibition. It is often tempting to consider museums as islands, whose individual collections were assembled in discrete repositories in London and Cairo, Sydney and New York; but *Connections* approaches museums as archipelagoes, whose disparate collections are connected by capricious historical currents that can take, for example, a cache of objects once placed within a single tomb and disperse them across distant shores.

The diaspora of connected objects is best exemplified by division of archaeological finds in the early-mid

20th century. When excavating the Assyrian capital of Nimrud in Iraq in 1958, Sir Max Mallowan discovered a cache of four intricately carved ivory furniture inlays that each feature a lady sitting on a chair. The identical size, composition and find-spot of these plaques indicate that they once adorned the back panel of the same wooden chair or couch. While Mallowan sent one panel to the National Museum of Iraq in Baghdad, he exported the other three to England, and then on-sent them to institutions that had sponsored the dig: the Ashmolean Museum in Oxford, the Royal Ontario Museum in Toronto, and the Nicholson Museum in Sydney; one chair split four ways. By tracing these connections, we can consider the objects in new ways. Strikingly, while the missing left side of the Nicholson plaque was reconstructed in wax to represent the lady reaching towards a lotus flower, its three counterparts show that the woman



should instead reach towards a low offering table as part of a banqueting scene.

Connections explores some familiar objects, such as the ivory plaque, in surprising ways. The famous Antimenes krater presents a similar case. More than 140 black-figure vases are attributed to the Antimenes Painter based on their shared style and iconographic scenes. Such connections are well-articulated



and explored. Yet we find a new perspective by turning the vessel upside down to reveal three letters, 'SNI', incised roughly into the underside of the vessel's base. This graffito served as the 'barcode' of a major exporter who shipped vessels from Athens to Vulci, Italy, in the late 6th century BC. At least 89 vessels marked with this graffito are known, reflecting their common origin in the same emporium before their dispersal across the Ionian Sea, and eventual diaspora across the world.

But perhaps the best metaphor for the connectivity of objects lies with 10 small, unassuming mechanical parts from the prehistory of computing. The spring coil and cases relate to Charles Babbage's Difference Engine No. 1. Begun in 1822, around 2000 parts were used to construct



a demonstration piece partially built in 1832. The other six pieces are from Babbage's Analytical Engine, conceived in 1832. Donated to the Macleay Museum by his great-great-grandson in 1993, these cogs and spring connect physically to other demonstration parts in London, Cambridge, Manchester and Harvard that together assemble machines of astonishing capability that fundamentally shaped the modern world.



Like the seated couple split between Cairo and London, a museum is not defined by its walls but rather by the objects in its collections, and the potential of these objects to contextualise the collection in surprising ways. There is no doubt in my mind that, as we prepare our collections for display in the Chau Chak Wing Museum, we will discover more connections between our objects and those in collections elsewhere in Australia and overseas.

Dr Jamie Fraser is Senior Curator, Nicholson Museum.

The exhibition *Connections* will remain open at the Nicholson Museum until early 2020. Entry is free. The exhibition also features an architectural model of the new Chau Chak Wing Museum, currently under construction.

Page 5: Late 18th Dynasty statue EA36 of the seated couple Horemheb and Amenia in the British Museum, © The Trustees of the British Museum

Opposite page, left to right:

Late 18th Dynasty torso of the goddess Isis (NMR.40) in the Nicholson Museum, reconstructed with the cast of the statue's head from the Museum of Egyptian Antiquities in Cairo

Late 18th Dynasty bust of Horemheb (NMR.1138) in the Nicholson Museum

Late 18th Dynasty statue 23.10.1 depicting Horemheb as Scribe of the King in the Metropolitan Museum of Art, New York

This page, left to right:

(above) 8th century BC ivory plaque from Nimrud, AN1957.220 in the Ashmolean Museum, Oxford, © Ashmolean Museum, University of Oxford

8th century BC ivory plaque from Nimrud, Nicholson Museum, NM59.3

Late 6th century amphora by the Antimenes Painter, Nicholson Museum, NM77.1

Detail: Graffito incised into the underside of the foot of the Antimenes amphora

Components from Charles Babbage's Engines c.1830-c.1870, donated by Dr Neville Babbage, 1993, Macleay Museum, SC1993.3.1-10



Distant relations

"Heritage is in people, not objects – it is living. In the end, perhaps solid cultural objects are less important than a living social cultural practice."

– Djon Mundine 2012

From central Australia to Finland: Matt Poll shares the extraordinary journey of a selection of Indigenous artefacts.

In June 2018, I joined central Australian community members Cleopas Katakarinja and Shaun Angeles on a visit to the Kansallismuseo, the National Museum of Finland, in Helsinki to work on a remarkable selection of Arrernte and Luritja people's objects. Our ambassador for the journey was Mr Cleopas 'Lofty' Katakarinja, an Arrernte man and a senior custodian of the Utnerrengatye (Emu bush caterpillar) story of Urlatherrke (Mt Zeil). Lofty's encyclopaedic knowledge of the manufacture and use of a range of implements held in the collection in Finland meant that he could reassure

the objects – that had left Country more than a century ago – that they had not been forgotten and that their countrymen were still thinking of them.

For Shaun Angeles, tracking down and reconnecting these objects to their contemporary custodians will be a lifelong task, a journey which includes removing them from their museum typologies and renaming them into the languages of the people who made them. In some ways, the objects' cultural safety and security is protected by their distance. But, as the Finnish curators listened to the central Australian custodians contextualise the objects, within a continuum spanning centuries, a genuine two-way learning and a world of exciting possibilities opened up: the truly global nature of these inventive craftsmanship traditions, the Lutheran missionary history, the iconic art of the Namatjira school from Hermannsburg. All these elements become parts of entirely new assemblages – the Indigenous past as seen through Indigenous perspectives.

Together, Lofty and Shaun closely observed the manufacturing techniques, their grandfathers' knowledges embedded in the artefacts. Lofty sang place names and their associated stories to jog his

Right: Shaun Angeles with some of the objects in the store of the Kansallismuseo

Opposite page: Cleopas 'Lofty' Katakarinja and staff from the National Museum of Finland with objects created on Arrernte and Luritja homelands



memory about where the objects might sit in relation to ceremonial or everyday use. All 130 objects had been acquired by Pastor Oscar Leibler between 1911–13, when he filled in for the Strehlow family while they were on furlough, as manager of the mission on the lands of the Western Arrernte community of Ntaria (Hermannsburg). In this short stay, Leibler gathered more than 2000 artefacts and sold them to British and German museums, as well as to Adelaide.

The journey of these Arrernte and Luritja cultural objects, before their lives as museum artefacts, is extraordinary. Their expedition started in Hermannsburg, continued to Oodnadatta by camel, to Adelaide by train, to Melbourne by boat, and to Bremen by steamship, before arriving in the Leipzig Museum of Ethnography by 1913. Sometime during 1914, in common practice of the times, some items were sold and traded among international networks of museums. The Arrernte and Luritja objects travelled from Leipzig to Gdansk by train and then to Helsinki.

One of Shaun's ambitions for his work with the Strehlow Research Centre is to identify where objects of significant cultural heritage from the region are housed. There may well be tens of thousands of Arrernte objects scattered around the world; the task of even virtually reconstructing the whereabouts of so many fragments of history is not undertaken lightly and, ever so slowly, a semblance of control over the future management of some objects is being regained by the Arrernte community.

On the last day of our visit, Lofty approached the tables of objects and started a special song to say goodbye.

The way Lofty and Shaun spoke to the objects – as countrymen and as ancestors – was perhaps one of the more moving learning experiences for our international hosts, and several of us were quite emotional watching. Lofty reassured the objects that he would tell their descendants back on Country that they are OK: *Alright – I'll be going back home now, where you come from, Hermannsburg. I'm saying goodbye ... I won't see you again, this is the last time I see you, goodbye.*

Eero Ehanti, Curator at the National Museum of Finland, summed up many of our thoughts after watching Lofty say goodbye: *When there was this older person from the community and a younger one, and we could clearly see that there was a continuous communication; they were in interaction where the older person transferred information to the younger person ... I was also told that this is very strongly present in their community – how the tradition is moved on to the younger people.* (Quote transcribed from a forthcoming documentary by Antti Seppänen, 2018)

These objects, separated by distance and time through past collection practices, acquired an entirely new appreciation and understanding from their host institution through the process of connecting them back to the custodians of their meaning and interpretation. The objects may live on display in the Kansallismuseo for many centuries to come, secure in the knowledge that a bridge has been built for future generations to cross in times to come.

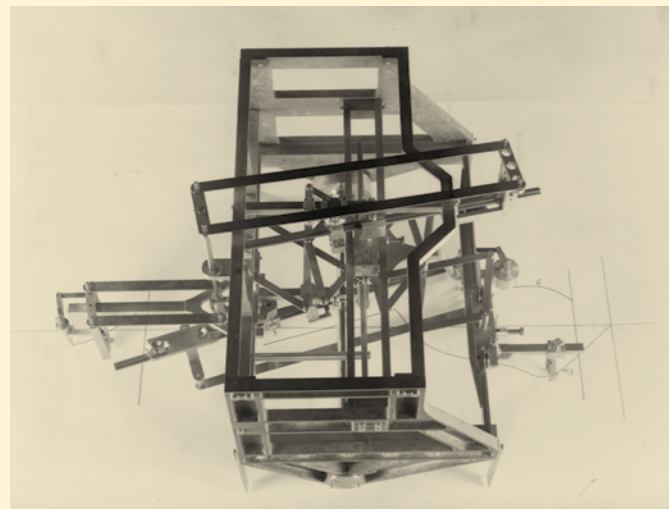
Matt Poll is Assistant Curator, Museum Collections and Repatriation, Macleay Museum.



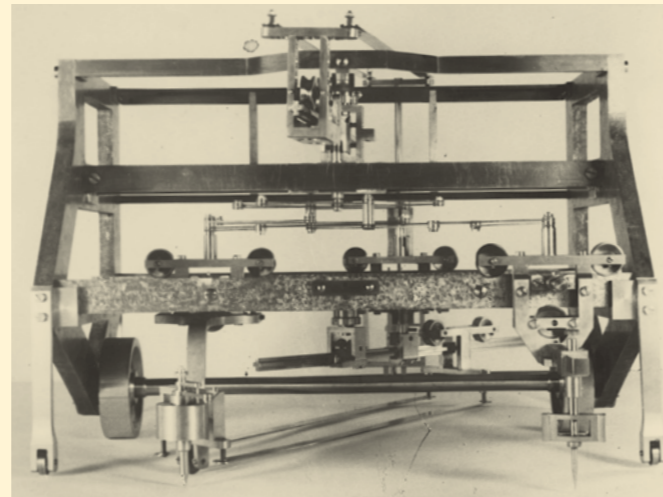
David Myers' graphintegrator

Kelsey McMorro introduces a recent acquisition to the Macleay collection, a mechanical instrument from a pre-digital age.

While it may seem unusual today given our attachment to our smartphones and laptops, prior to the overwhelming success of digital technology, many professionals thought that mechanical devices would be the future of computing. Electrical engineer David M Myers was a key proponent of this school of thought, as his unique invention, the 'graphintegrator', attests. Recently transferred to the Macleay Museum from the University of Sydney's School of Electrical and Information Engineering, the graphintegrator sheds light on this interesting period in the history of Australian computing.



Computing in Australia has a somewhat unexpected history, arguably beginning with George Julius' 1913 invention of the automatic totalisator, an electromechanical machine designed to calculate betting odds and returns. Commercially very successful, totes (as these machines came to be called) were installed at horseracing tracks internationally. Comprised of ticket machines, adders, odds calculators and indicators, and large enough to fill entire buildings, totes were in fact complex devices with functions that continued to be used and developed in more modern computers.



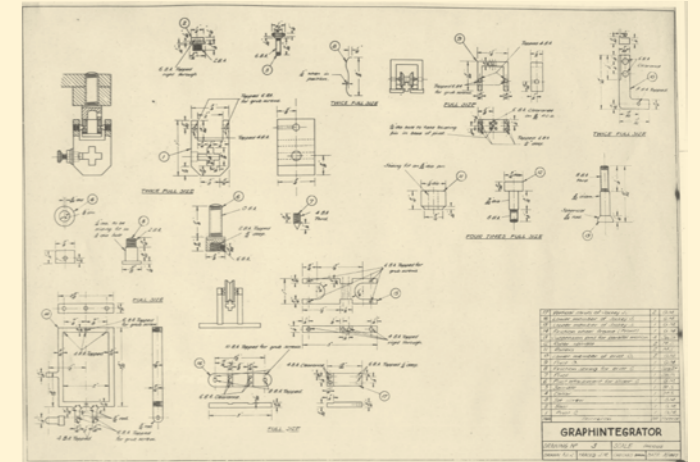
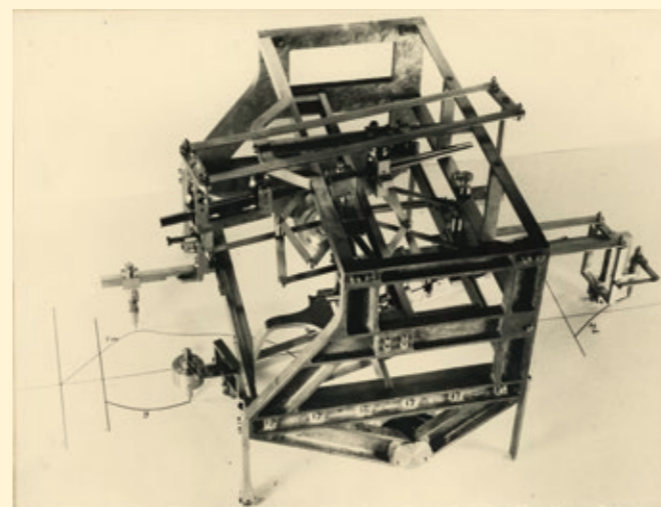
After seeing George Julius demonstrate the workings of a tote during a talk on calculating machines at his high school, a 14-year-old David Myers was inspired to begin a lifelong career devoted to the study of mechanical computing devices. Myers graduated from the University of Sydney with a Bachelor of Science in 1931 and a Bachelor of Engineering in 1933. Following this, he worked with DR Hartree and A Porter at Manchester University, building a differential analyser.

Between 1928 and 1931, Vannevar Bush and others had built the first general-purpose differential analyser – a mechanical device designed to solve differential equations by integration – at the Massachusetts Institute of Technology (MIT). The instrument constructed by Hartree and Porter (with the help of Myers) was intended to be a model of Bush's design, proving its capabilities in order to secure funding for a full-scale machine to be built at Manchester. The model proved successful, and support was soon secured to build an analyser more powerful than Bush's original prototype.

Returning to Sydney in 1936, Myers, clearly building on his work on differential analysers, created the graphintegrator as part of his 1937 doctoral thesis at the University of Sydney. The graphintegrator, similar to Bush's machine, is a mechanical computing device designed to solve differential equations of the first and second order in graphical form. The machine consists of a metal framework mounted on a spindle carrying rollers. Attached to this framework is an assemblage of linkages and pivots, allowing the movement of pointers, pencils and wheels. While Bush's analysers easily filled entire rooms, Myers' machine attempted to improve on this by offering a much smaller, more portable model that could solve simpler equations more efficiently.

Following the invention of the graphintegrator, Myers went on to become Chief of the Council for Scientific and Industrial Research's (CSIR) Division of Electrotechnology. Later, he helped to establish the CSIR's Section of Mathematical Instruments within the Division of Radiophysics, which was housed in what is now known as the Madsen Building at the University of Sydney. As part of his work for the CSIR, he developed an electromechanical differential analyser which was used by several government bodies.

In 1948, Myers became the Professor of Electrical Engineering at the University of Sydney. He was one of the key instigators in organising Australia's first computing conference, one of the earliest computing conferences in the world. The conference was held at the University in 1951 and Myers, true



to his passion, delivered papers on analogue computing. The conference had long-lasting impacts, being instrumental in establishing computing as an area of study and legitimate career path in Australia.

Seemingly uncertain of the future of digital computing, Myers remained a strong advocate for mechanical and analogue technology. His graphintegrator is a testament to his lifelong interest in the field. Although the graphintegrator was eventually made obsolete by improvements in electronic and digital technology, it nevertheless represented an amazing feat of engineering and an important step within the development of computing technology, as engineers worked to discover the limits of analogue technology in Australia. The recent acquisition of the graphintegrator will greatly assist in the telling of this story within the Chau Chak Wing Museum.

Kelsey McMorro is Curatorial Assistant, Macleay Museum.

Left to right:
A new mechanical means of solution of differential equations of the second order and its application to engineering and other problems, DScEng thesis, University of Sydney, 1938: Detailed view of parts and mechanisms

View demonstrating the machine's graphical output

One of Myers' hand-drawn plans, including designs for pivots, rollers and jockeys

Putting Jericho under the microscope: the organic remains from Tomb B35

Jamie Fraser and Caroline Cartwright introduce a new joint project between the Nicholson and British Museums.

In 1952, British archaeologist Kathleen Kenyon removed a blocking stone sealing a Canaanite tomb (Tomb B35) at Jericho near the Dead Sea. She discovered an unrobbed chamber inside filled with the skeletal remains of at least 45 people and the funerary goods with which they were buried more than 3500 years ago.

What Kenyon found most astonishing, however, was a remarkable array of organic artefacts that had preserved under unusual conditions of desiccation. These materials included wooden furniture such as tables and stools; wooden vessels such as bowls and cups; wooden adornments such as buttons and combs; and reed baskets containing desiccated fruit, seeds and grains. On one low wooden table, Kenyon discovered the remains of baskets of food and joints of meat, left as offerings for the dead. Kenyon carefully preserved the table in situ with paraffin wax, before removing it in four sections from the tomb.

The Nicholson Museum was fortunate to receive a significant portion of the Jericho finds in recognition of its sponsorship of the dig under Professor Jim Stewart, who served as honorary curator of the museum between 1954–62. These materials included 50 organic objects from Tomb B35 that provide a rare window into understanding the relationship

between the Canaanite inhabitants of Jericho and their natural world. What wood species did they source for their furniture? Were certain timbers considered prestige? And, with what foodstuffs did people bury their dead?

Dr Caroline Cartwright, Senior Research Scientist at the British Museum, has been exploring these questions by analysing the organic remains from Jericho held in collections in the UK. These materials include several fragments of wooden furniture from Tomb B35 that Kenyon had sent to University College London. Unlike these UK-based materials, however, the organic remains from Tomb B35 in the Nicholson Museum have never been studied, including the undisturbed offering table.

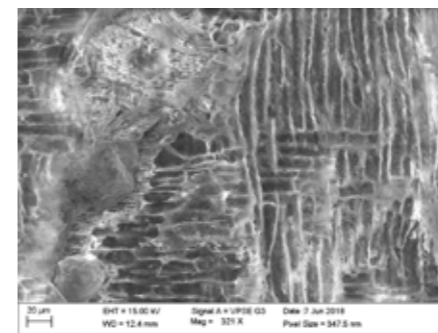
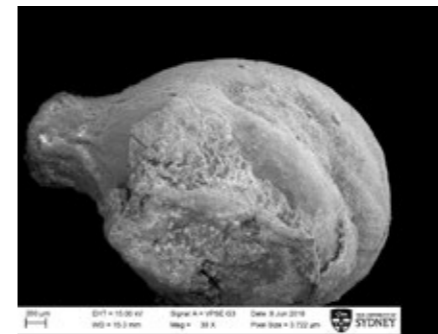
Accordingly, the Nicholson partnered with the British Museum to bring Dr Cartwright to Sydney to examine the Jericho remains. For three weeks in June, Dr Cartwright removed minute samples from each organic artefact in the Nicholson's Jericho collection. She then examined these samples under a scanning electron microscope (SEM) at the University's Centre for Microscopy and Microanalysis, enabling her to identify the wood species of each sample through its distinct anatomical structure.

There is haunting beauty in the SEM images that Dr Cartwright produced – the perfect anatomical structure of a tree felled, or a grape harvested over three millennia ago, brought into focus through the eyes of modern science. Although only in its early days, the project is producing some

astonishing results. The offering table is carved from oak wood presumably sourced from the upland forests high above Jericho on the Jordan Valley floor; its contents include baskets of foodstuffs including grapes, placed into the tomb as offerings for the dead.

Ultimately, this research will inform a display in the new Chau Chak Wing Museum that will explore the organic remains discovered at Jericho and demonstrate how we can ask fascinating questions of these materials through new scientific techniques.

Dr Jamie Fraser is Senior Curator, Nicholson Museum, and Dr Caroline Cartwright is Senior Research Scientist, British Museum.



Opposite page, top: Photograph of small wooden bowl with carved ram's head protrusions from Tomb B35 (NM53.36), containing desiccated pomegranate seeds

Opposite page, below: Photograph of a section of a low offering table from Tomb B35 (NM57.27) with remains of a joint of meat from a sheep or goat

Top left: SEM image of a grape pip (*Vitis vinifera*) with some grape skin still attached. NM57.12; image © C.R. Cartwright



Below left: SEM image of a radial longitudinal section of *Ficus carica* (cultivated fig) wood from NM57.26, a fragmentary deep wooden bowl; image © C.R. Cartwright

Right: Excavation photograph of Tomb P at Jericho, discovered close to Tomb B35, with Margaret Wheeler. (Photograph S1 R6 1, courtesy of Helena Coffey and Stuart Laidlaw, the Jericho Excavation Photographic Archive 1952–58)

Recycling history

It's easy to mistake Sarah Goffman's art for fine china. [Katrina Liberiou explains why Goffman is teaching kids how to turn trash into treasure.](#)

In the July school holidays, Sydney-based artist Sarah Goffman hosted an art workshop in the Nicholson Museum titled *Recycling History*, attended by 30 keen children, aged between five and 15.

Goffman (born 1966) is an installation artist who explores and examines the unwanted remnants of our society, such as waste, including bottles, containers and packaging. Goffman uses the discarded material to create beautiful and thought-provoking artworks. In 2017, in the exhibition *I am a 3D Printer* at Wollongong Art Gallery, Goffman copied 100 objects from the gallery's Mann-Tatlow Collection of Asian Art, displaying the replicas in place of the originals in the purpose-built showcases. In this context, the work was often mistaken for the real thing – Goffman's laboriously detailed drawings on recycled containers are arresting in their beauty and require a double-take.



Goffman's art practice is cross-disciplinary, responding not only to the history of material cultures but the impact of the Anthropocene on the planet, by way of our waste. Goffman's concerns are more aligned to the generations that lived through The Great Depression and World Wars, when re-using and recycling everything was essential to survival – nothing went to waste that could be used for another purpose.

In the workshop, children created their own works, made from a recycled bottle and inspired by ancient artefacts on display in the Nicholson Museum. The colour palette for the workshop was blue and white, motivated by Goffman's love of Chinese blue-and-white porcelain as well as the British/European derivative 'Willow pattern'. Goffman has produced a large body of work referencing these, including *Plastic Arts* (2009).



Goffman commenced the workshop by taking the children through the process of preparing the recycled bottles, which involved filling them with paint to coat the inside and removing the sticky residue from labels. In the museum, she guided the children through exhibitions featuring objects from ancient Greece and Rome, encouraging them to sketch out their ideas on paper before transferring their design onto the bottles using permanent markers.

Some children used their imagination, others were inspired by the ancient cultures surrounding them and some took patterns from everyday items such as their clothing.

The completed bottles, now resembling museum objects, were displayed together in the museum for a photo opportunity and then taken home where we imagine they have taken pride of place on the mantelpiece.

Sarah Goffman has been creating and exhibiting mixed media installations since 1994. She has been included in more than 200 exhibitions across Australia and internationally. You can see more of her work at: www.sarahgoffman.com

Katrina Liberiou is Assistant Curator, University Art Collection.

Page 14 and 15 (above): details from *I am a 3D Printer*, at Wollongong Art Gallery, 2017, photographs by Bernie Saunders

Page 15 (below): *Recycling History: art workshop with Sarah Goffman*, Nicholson Museum, July 12, 2018

This page (below): *Plastic arts*, installation view, Mori Gallery, Sydney 2009, photo by Michael Myers



A shrewd tale

Craig Barker and Nikki Brown describe a curious creature that has baffled generations of students.



Within the collection of the Nicholson Museum, a small and unassuming bronze container (NM75.106) has confounded generations of school students on excursion when they handle it as part of the 'hands-on' education program. The bronze object is in fact a shrew coffin and has an interesting story to tell about ancient Egypt's relationship with both gods and animals.

The object is a long, narrow and hollow rectangular bronze box, opened at one end, 7.4 cm high, 2.3 cm wide and 3.5 cm deep. There is nothing in the interior, the original mummified animal having long since been removed. Cast above the box is an animal figurine, in the likeness of a shrew or Egyptian mongoose.

The shape is not clear, however, and has led to much confusion and debate among the school students as to what the animal is. Dog, cat, rodent and mongoose are just some of the variety of animals shouted out by school students. This mirrors a longstanding debate among the museum's education team, and even confusion among experts when it first came into the museum's collection.

The bronze reliquary was part of a series of 20 Egyptian antiquities (NM75.91–NM75.110), including shabti figurines, faience amulets and bronze figurines, purchased by the Nicholson Museum in late 1975 from Mrs LB Hamilton of Kirribilli, after an examination and authentication by Professor JB Hennessey of

the University's archaeology department. The objects were said to have been collected by Mrs Hamilton's husband's uncle in Egypt about 60 years previously, presumably acquired during the First World War and brought to Australia.

Even in this initial stage, there was some confusion as to what the animal represented on the object; in the report to the University's Vice-Chancellor, it is described as "a ?crocodile" and in a handwritten note in the Nicholson files it is described as "a little bit like an armadillo". But now, with further research, we can say with confidence that the animal on the object is a shrewmouse.

Devout ancient Egyptian worshippers commonly purchased animal mummies as votive offerings. It is likely that priests embalmed and sold the mummies at temples, promising that the spirit of the creature would carry divine messages to the gods.

As manifestations of deities, animals made appropriate dedications. An incredible array of animal mummies have been discovered, from beetles

to crocodiles, produced with a range of modest to elaborate embalming techniques and materials. Worshippers might have selected an animal mummy in the image of the god to whom they paid respect or simply the one suiting their budget.

The Nicholson's ongoing research into Egyptian animal embalming is the key focus of the current Animal Mummy Research Project, which is conducting a series of multi-imaging scans and scientific analysis of the museum's collection of 14 animal mummies, including cats, ibises and crocodiles. The shrew coffin demonstrates the practice to be very varied.

The *Crocidura religiosa*, or Egyptian pygmy shrew, was a curious type of votive mummy, popularly worshipped during the Late Period and with a sacred connection to two gods. The shrew was seen as a manifestation of the nocturnal aspects of the sun god, Ra. As a creature with a ravenous appetite for insects, which were considered an enemy of Ra, the shrew also made for an appropriate and effective guardian. The shrew also has a connection with the town of Khem, the centre of worship for a form of

the god Horus, called Khenty-khem, 'prominent of eyes'. Horus had sharp vision in both the light and dark, like the shrew itself.

Shrew coffins and reliquaries for small animals are well-known in Egypt, and many other museums including the Louvre, the Brooklyn Museum and the Boston Museum of Fine Arts have shrew coffins in their collections. The donation of the Welch collection in 2017 included a small bronze container with what appears to be a lizard represented on the top (NM2017.220), meaning the Nicholson now has a second bronze animal reliquary.

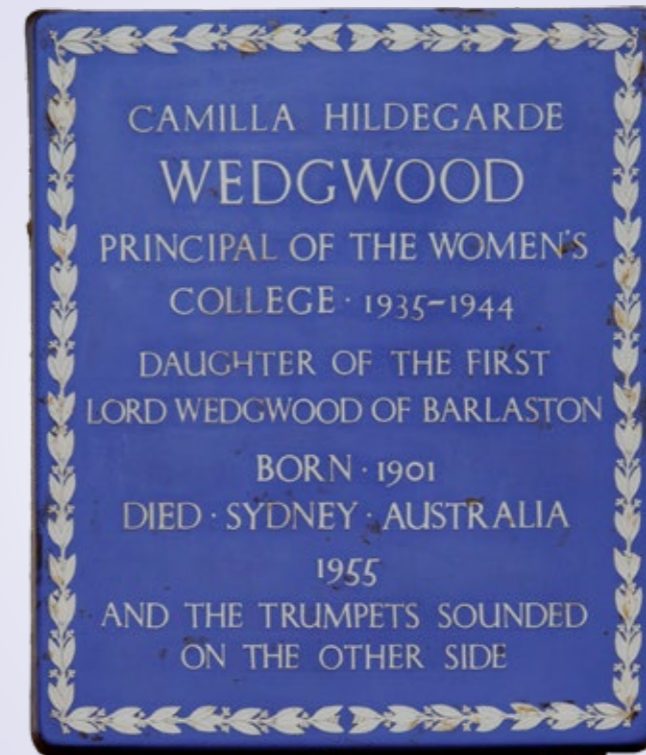
From Middle Age writers through Shakespeare and beyond, shrews have been depicted as unpleasant and ill-tempered, aggressive and nagging. But for the ancient Egyptians, the shrew was highly sacred.

Dr Craig Barker is Manager of Education and Public Programs for Sydney University Museums, and Nikki Brown is a former museum Education Officer and now a history/English teacher at Cranbrook School.



Shrewmouse bronze reliquary, Nicholson Museum, NM75.106

Wedgwood in Melanesia



Ella Finney discusses the extraordinary fieldwork conducted by the independent and adventurous anthropologist, Camilla Wedgwood.

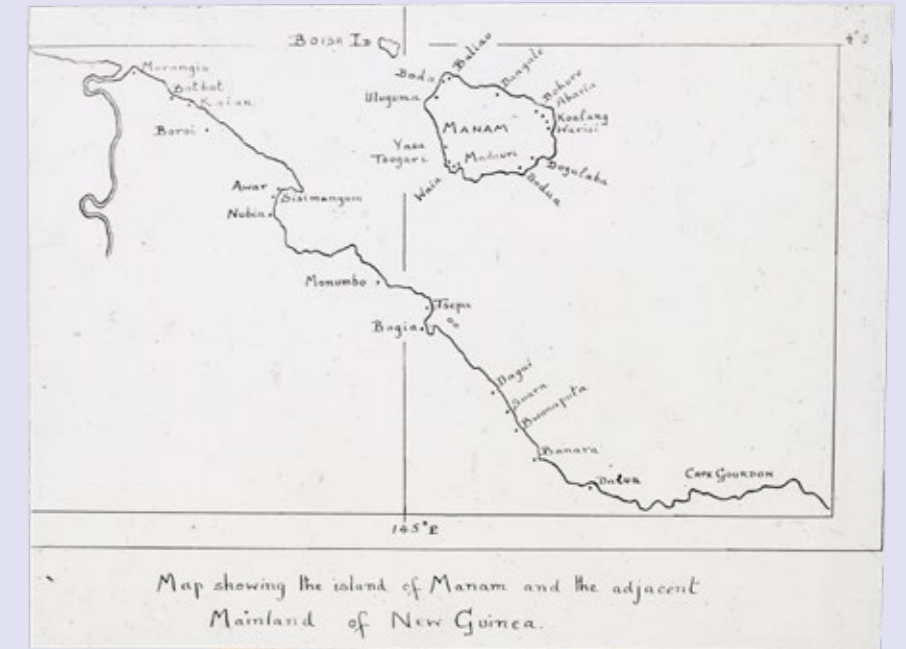
Camilla Wedgwood (1901–55), a member of the famed Wedgwood pottery dynasty, was part of the first generation of women to attend Cambridge University and enter the discipline of anthropology in the mid-1920s. Independent and adventurous, she came to Australia in 1927 to be a lecturer in the newly established Department of Anthropology at the University of Sydney.

In 1933, Wedgwood received a grant from the Australian National Research Council to carry out fieldwork on "culture contact in Melanesia" and was directed to document the lives of women and children on the small island of Manam, off the north coast of Papua New Guinea. With a Christian mission nearby, this was regarded as a 'safe option' for an unmarried female working alone in the Pacific.

There are two collections of Camilla Wedgwood's Manam field photographs at the University of Sydney, one held

in the Macleay Museum and another in the University Archives, which also holds her notes and writings. Her field notebooks scrupulously record her anthropological practice, including when she took photos and how she worked with photography in the field. It is a rich archive that presents multiple points of view for analysis: the personal, the visual and the professional.

Wedgwood's diaries offer an intimate glimpse into the year she spent on the island. She lived in a house built for her by the locals, and had a dog called Jock. Manam islanders were constantly visiting her house, for conversation, to listen to her gramophone and to trade. She was committed to learning the local language and had a tireless work ethic. Two months into her field trip she continued to work on vocabulary lists, even on a day where she was suffering from "melancholia", sardonically writing that she had "spent till 1.30 planning suicide".



Wedgwood's social anthropological focus was the tacit and explicit actions of everyday life and routine, and this is reflected in her photographs. Recently popularised, Wedgwood's hand-held box Brownie film camera allowed her to seize 'natural', unguarded representations of people participating in cultural, religious, social, political and economic minutia. Many of her images are of group activities, where the participants seem either unaware or unconcerned by the presence of the anthropologist and her camera.

Wedgwood was clearly adept at encouraging her subjects in Manam to embrace the photographic process, but her vernacular-style photographs and annotations in her field notebooks reveal that Wedgwood was anything but a professional photographer. She developed her film in the field, but contending with rudimentary facilities and a tropical climate, she frequently under or overexposed slides or damaged the final product. On one day, she remarked, "What has happened to this film! Not underexposed? Bad developer? Can it be intensified?" Her perseverance provides some indication of how important she believed photography was to her research.

Wedgwood's Manam photographs are evidence of a point of contact, and they allowed her to demonstrate the depth and detail of her anthropological knowledge to her colleagues and students. The Macleay's collection of Wedgwood's images are in glass lantern slide format, part of a larger holding including the work of other anthropologists, used for lectures in the University's Department of Anthropology. As a set, they shed light on how collections of photographs were edited to teach, and sometimes perpetuate specific ideas about cultures, places and people in this period.

Wedgwood remained an honorary lecturer in the Department of Anthropology after becoming principal of the Women's College at the University of Sydney in 1935, a position she held for 10 years.

Ella Finney is an undergraduate history student at the University of Sydney and studied the Wedgwood collections as part of her completion of the 'Vikings of the Sunrise' Pacific history course in 2018.

Page 19: Plaque donated by the Wedgwood company to the Women's College at the University of Sydney where Camilla Wedgwood was Principal for 10 years, courtesy of the Women's College

Above: Wedgwood's hand-drawn map of Manam Island, published in her *Report on Research in Manam Island, Mandated Territory of New Guinea, Oceania 4* (1934), and also reproduced as a glass lantern slide for teaching, Macleay Museum, HP99.1.1130

Opposite page:

Top: 'Manam Island, New Guinea - Making tapa'a, a mixture of sago and grated coconut. One man is grating coconut, while others are beginning to erect the platform on which it is to be smoked. The method of grating here shown is not native to Manam.' 1933, Manam Island, Madang Province, Papua New Guinea, photo by Camilla Wedgwood, lantern slide, Macleay Museum, HP99.1.1093

Left: 'Sagido wearing some of her ornaments.' Wedgwood sometimes included people's personal names as part of her image captions, image from the University Archives collection as published in Wedgwood's *Oceania* article, *Girls' Puberty Rites In Manam Island, New Guinea*, 1933

Right: One of the few photos of the anthropologist during her time on Manam Island; 'Camilla Wedgwood and Oaruru playing cat's cradle', Manam Island, Papua New Guinea, 7 December 1933, photo: Joseph National Library of Australia, PIC/11861/95

Below: 'A group of women and children taking their ease on the beach', 1933, Manam Island, Madang Province, Papua New Guinea, photo by Camilla Wedgwood, lantern slide, Macleay Museum, HP99.1.1097

Coffey and *A chat on the beach*

In preparation for the new Chau Chak Wing Museum, we are researching works in the collection and inviting scholars both local and international to write a response. Dr Chiara O'Reilly discusses a delightful work in the University Art Collection, *A chat on the beach* (1919) by Alfred Coffey.

Alfred Coffey's *A chat on the beach* depicts a quiet conversation between two women as they enjoy a day out, surrounded by people walking and enjoying the beach on a glorious summer's day. It's a delicate painting with the two women in the foreground, the focus of the composition. The seated figure holds our attention – the strong lines of the underside of her parasol radiate out to frame her face and hat which are painted in the broadest of strokes. Her friend is stretched out, lying down on the sand, her head resting on her hand in quiet contemplation, her face in profile. In their closeness, there is a clear sense of friendship and intimacy, a shared discussion which leaves us intrigued and guessing.

The composition, despite its size, is dominated by broad brushstrokes. They give a sense of surface to the sand, establishing texture and suggestions of movement and shape. In the seated figure they are again visible, as the paint is dragged across the surface of the skirt in broken, rough shapes which together suggest form.

Despite the sense of a 'quick painting' and a captured moment, the composition is nonetheless carefully planned. The palette of colours draws the eye, creating a sense of summer light. This is clearest in the dresses of the women which carefully echo the dominant colours of the painting; the striped blouse of the seated figure repeats the tones of the beach. The other figure is dressed in blue and white, colours which draw our attention to the pattern of the waves stretched across the painting and the brilliant blue of the cloudless sky.

In 2018, four photographic albums and a number of loose photographs relating to Valerie Havyatt (née Luker) and the Luker and Johnson families were donated to the Macleay Museum's historic photography collection. These include photographs taken by Coffey that give a new insight into *A chat on the beach*. Taken at a beach in Ulladulla, the photographs feature Havyatt's aunt Constance Maude Elliot Smith (née Luker) and her friend, wearing dresses and hats that recall those featured in the painting and a parasol which is strikingly

similar to that in the finished work. Although the loose photographs don't feature the exact composition of the final work, they do help to reveal the care and study behind Coffey's *A chat on the beach*.

Coffey was an Irish immigrant to Australia. As an artist, he regularly exhibited his etchings and paintings and was an active member of the Royal Society; in 1892 he won the President's Prize and the prize for every section taught by the society. He eventually became Vice President of the Royal Art Society of NSW.

In 1919, he joined the newly established Faculty of Architecture where he was listed as the 'Instructor in Freehand Drawing' for several years. His skills as a draughtsman are less evident in this painting but come to the fore in his many etchings. Among his oeuvre are many recognisable Sydney sights – including the University of Sydney, the Rocks and Sydney Harbour.

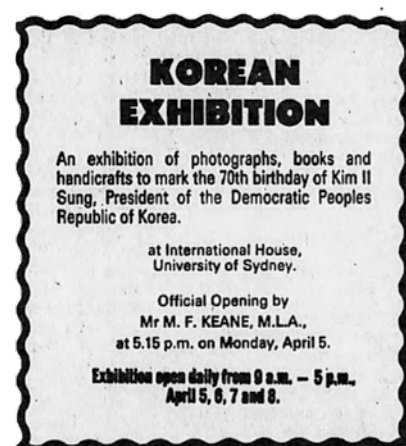
Dr Chiara O'Reilly is an art historian and Director, Museum and Heritage Studies, Faculty of Arts and Social Sciences at the University of Sydney.

Above:
Alfred Coffey (1869–1950)
A chat on the beach, 1919
oil on board, 23.5 x 31 cm
donated by the Estate of Nell Wryana Buckingham 1986, University Art Collection, UA1986.4

Below:
Four photographs by Alfred Coffey donated by Dr Valerie Havyatt 2018, Macleay Museum, clockwise from top left: HP2018.1.5, HP2018.1.6, HP2018.1.7, HP2018.1.8



A gift from Korea



With North Korea the focus of recent news, a small work in the University Art Collection provides a window into a time when there was an attempt to engage with Korea through art and culture. [Chris Jones](#) investigates.

A wood inlay work of a Korean mountain scene, by Korean artist Ro Song Sik, was gifted to the University of Sydney in 1982 by a delegation from the Democratic People's Republic of Korea (DPRK). The delegation was visiting Australia to mark the 70th birthday of Kim Il-sung. The celebration included an exhibition of Korean photographs, books and handicrafts at International House, University of Sydney, titled *Thirty Years of Achievement in the Democratic People's Republic of Korea*.

International House held several exhibitions in the Wool Room during this period, including one focused on the lives of Iraqi women. The purpose of these exhibitions was to engage residents, but also publicise the activities of the house. Opened in 1967, International House is a student residence established to promote global understanding. They actively encourage residents from around the world to apply and, since opening, have had 6000 residences representing more than 100 nations. It was an appropriate venue for an exhibition intended to improve the relationship between Australia and North Korea.

By 1982, the two countries had been estranged for a number of years. In October 1975, North Korea had removed its embassy from Canberra and expelled Australian diplomats from Pyongyang. Diplomatic relations were complicated following the Korean War. After the armistice in July 1953, a military demarcation line divided the Korean Peninsula, and Australian forces remained in Korea as part of the multinational peacekeeping force until 1957.

Although Australia established full diplomatic relations with Seoul in South Korea in 1961, it was not until the election of the Australian Labor Party in 1972 that priority was given to establishing relations with Pyongyang. Diplomatic relations were established on 31 July 1974, and North Korea opened an embassy in Canberra in December, with Australia doing likewise in April 1975. It was not to last; North Korea withdrew their diplomats on 30 October 1975.

Running parallel to the Australian government's diplomatic activities in the 1970s, the Australia-Korea Society for Friendship and Cultural Exchange was initiated by a Melbourne activist, Joseph Waters. The society emphasised the achievements of the DPRK and the dangers to peace being caused by the foreign troops stationed in the South. They believed that an open exchange between the two countries would lead to a better relationship. It was the society that brought the North Korean arts exhibition to Australia, first displayed in

the hall of the Plumbers and Gasfitters Employees Union in Melbourne in March 1982, before opening at International House in April.

It is unusual to find North Korean artworks and objects in Australian collections. Although it may not fit in the University's core collecting priorities, it does provide evidence of the diverse activities that we engage in. The wood inlay mountain scene is a reminder of the role that cultural exchange can play in the world of international diplomatic relations.

Chris Jones is Assistant Collections Manager, Sydney University Museums.

Left: notice for Korean Exhibition, *Sydney Morning Herald*, 3 April 1982, p. 46

Right: Ro Song Sik, *Korean Mountain Scene* 1977, wood inlay, University Art Collection, UA1982.2

Stereography in the land of Homer

Sarah Judd looks beyond the photograph to the cultural significance of stereographs.

The potential for photography to capture images of travel was realised almost immediately after the announcement of the daguerreotype in 1839. Within the same year, Noël Paymal Lerebours commissioned more than 1000 scenic daguerreotypes of sites all over the world for his work *Excursions Daguerriennes*. Daguerreotypes were, however, one-off photographic images, captured on silver-coated copper plates. With the development of the glass negative which could be copied for multiple photographic prints, together with stereography, travel images became widely dispersed.

In a stereograph, two photographic images on a single card are viewed through a stereoscope viewer, giving a 3D effect. Stereographs, or stereo views, first captured public attention at the 1851 Crystal Palace Exhibition in London, in which Queen Victoria admired stereographic images created by Jules Dubosq. According to Laura Claudet's entry on stereography in *The Encyclopedia of Nineteenth-Century Photography*, more than a million viewers were sold in London and Paris within three months of the exhibition.

Stereographs were typically sold in series that depicted stories of a playful nature, landscapes, travel views or street scenes. Images of travel were particularly popular as they allowed the viewer to experience a foreign land without the cost or difficulties of travel. Within the travel genre, images of archaeological or historic

sites were popular, particularly those in Egypt, Rome, the Holy Lands, and Greece. My recent research project focused on a selection of stereo views of Greece held within the Macleay Museum's Historic Photograph Collection. Through this research it became apparent that much of the genre was used to reaffirm Western beliefs and prejudices about the character and heritage of a nation, rather than being impartial documentation.

These travel stereographs of Greece have copyright dates that span the late 19th and early 20th centuries. The late 19th century saw renewed interest in stereography and the establishment of large stereograph publishing companies such as Underwood & Underwood, H.C. White Company, and Keystone View Company. Though based in America, they held a global monopoly on stereograph production and established offices throughout Europe, Australia and New Zealand. Larger stereograph publishers employed many unattributed photographers, bought and published stock from defunct publishing houses, and sometimes even stole images from other companies. Travel sets produced by these companies often attempted to simulate the experience of travel, with Underwood & Underwood producing companion guidebooks that contained maps and a narrative of travel built around descriptions of the stereographs. Captions about the scenes were occasionally included on the reverse of cards.

The content of the stereographs I researched can be roughly divided into three, albeit overlapping, categories: images of landscape, images of archaeological features, and images of contemporary Greek people. Images that showcased the Greek landscape often relied on composition and historical context to create interest. This was done by adapting artistic convention used for landscape paintings, or including information about relevant historical events in the accompanying captions or guidebooks.

Images that feature archaeological sites prominently not only used composition and historical context, but also relied on human figures to create a certain vision of Greece. The inclusion of people in these stereographs is common, with one or more people appearing prominently in the majority of images studied.



Top: 'Temple of Olympian Jupiter, largest of Greek Temples, Athens, Greece, Copyright 1901', published by H.C. White Co, Macleay Museum, HP2016.4.43. The human figure gives a measure of scale to a monumental structure.

Middle: 'Bird's-eye View of Delphi, Valley of Pleistos and the distant Gulf of Corinth, Greece, Copyright 1908', published by H.C. White Co, Macleay Museum, HP2016.4.98. The archaeological site at Delphi adds a sense of cultural history to the landscape.

Below: 'Washerwomen at Ancient Roman Fountain, Old Corinth, Greece, Copyright 1901', published by H.C. White Co, Macleay Museum, HP2016.4.77. Human figures establish a connection with ancient Greece and suggest a possible original function of the site.



While this could be partially attributed to the visual interest a human figure can generate, their posture and placement within the scenes confirms they had an impact on the message the image was sending. People in these images often act as markers of scale, or are actors indicating the original use of an archaeological site, or mimic figures included in European travel paintings of the 18th and 19th centuries.

A small number of these stereographs feature images of contemporary Greek peoples as the sole point of focus. These often employ a more anthropological gaze, featuring people in traditional dress either facing the camera front-on or engaging in pre-industrial activities. These images highlight how Greece was depicted as a faded glory, unequal to contemporary Western society. Despite this, an enduring connection between contemporary and ancient Greek culture is found in these images within their titles, with their lineage or the land they occupy being attributed to Homer or 'Classic Greece'.

My research into these images shows they hold a wealth of information, beyond a straightforward depiction of Greece, both consciously and subconsciously included. Looking into these historic images helps us understand the context of production and original audiences. It also encourages us to treat them not as objective visual record, but as cultural objects with their own agency.

Sarah Judd works as a volunteer with the Macleay Museum's Historic Photograph Collection and recently completed her honours degree in archaeology.

Top: Stereoscope made by HC White, USA 1890-1910 donated by Mr & Mrs GFB Howard, 1974, Macleay Museum, SC1974.21

Left: 'Peasants of the Land of Homer, Greece, Copyright 1897', published by Underwood & Underwood, Macleay Museum, HP2014.3.279. Contemporary Greek people are seen through an anthropological gaze while being linked to ancient Greek culture through the title.

Peasants of the Land of Homer, Greece.
 Paysans du Pays d'Homère, Grèce.
 Bauern im Lande Homers, Griechenland.
 Bäuer in der Patria de Homero, Grecia.
 Крестьяне в землѣ Гомера, Греція.



The curiosities of

Dru Drury

Secrets in the Macleay Museum

Emily Cullen explores the elusive entomology collection of Dru Drury, and its traces in the Macleay collection.

MUSE

Stepping inside the Macleay Entomology Collection, it's easy to get lost amid the rows of cupboards and drawers, especially if you're looking for something in particular. For my internship at the Macleay Museum, I was definitely looking for something, but what made my search harder was not knowing whether the insect I was looking for was even there at all. There are thousands of insects in the collection of varying ages, and I was interested in some of the oldest, once belonging to an entomologist by the name of Dru Drury.

Born in 1724, Drury was a silversmith who inherited the family business in 1748 and expanded it throughout his lifetime, even purchasing other businesses and adding them to his own. However, Drury's true love was insects and he exploited his business success to fund his insect obsession, showing specimens at London's Aurelian Society (1745–1826), the first learned society dedicated to entomology where members met, discussed, displayed and exchanged insects (Neave, S.A., Griffin, F.J. 1933. *The History of the Entomological Society of London, 1833–1933*. London: Entomological Society).

The Aurelian's secretary at the time was Moses Harris, who, along with his own publications, completed the majority of illustrations for Drury's three-volume publication of his collection, *Illustrations of Natural History* (1770–82). These plates can be used to reliably determine Drury insects in Macleay's collection.



"Nothing is strained or carried beyond the bounds nature has set and whoever will compare the engravings with the originals, I flatter myself will allow, that nothing is borrowed from fancy or that any colour given to an insect that does not really exist in the subject to be represented."
– Dru Drury

Working my way through the collection searching for Drury specimens was both fascinating and frustrating. The collection is massive, with thousands of insects pinned in drawers, each with a glass lid. Examining the specimens was a slow and delicate exercise. First the lid had to be removed, which for the hardier specimens, like beetles, wasn't so problematic. But the delicate wings of *Lepidoptera* were so fragile that even the slight vacuum created when the lid was removed was enough to cause the wings to move and quiver.

Following the trails of previous Macleay curators, weeks of searching went by with many potential matches identified and then discarded because their patterning or positioning did not match the illustration. I was almost ready to admit defeat. Finally, I came across a male and female pair of American Rhinoceros beetles, *Xyloryctes jamaicensis*, which could be those Drury had stated he had received from New



York. The Macleay specimen label specified 'N. America' on the male, while the female's label was simply marked '♀'. The next step was to compare the beetles to the plates in Drury's volume; on both specimens the front two legs were positioned quite far forwards, while the second two sets of legs pointed backwards. The similarities between the Macleay collection *Xyloryctes jamaicensis* and the illustration in Drury's works did suggest that these were the same individuals.

Even with research and evidence supporting the identification and provenance of the two specimens, it is not possible to be certain from the illustrations alone. However, the potential does prompt further questions, such as how did two beetles from America end up in the collection of a British silversmith, and how did they then arrive in Australia?

The answer to that question can be found in Drury's network of collectors which stretched to America, China, Africa, India, the Caribbean and later, in Australia. To one collector, Mr Thomas James of New York, Drury wrote frequently. Over the 12 years of their association (1764–76), Drury received nearly 250 insects from James, including 32 butterflies. Little is known of Mr James except that he lived in New York and worked as a collector for Drury and other entomologists and was at one stage an acquaintance of the British Loyalist, John Rapalje. It is also quite possible that he



was married, as Drury was introduced to him through a Mrs James, either Thomas' wife or mother.

Following Drury's death in 1804, his collection was sold at a public auction styled as '*The Most Capital Assemblage of Insects Probably Ever Offered to Public Sale*'. Many collectors were present at the sale, including Alexander Macleay, who purchased a number of unspecified insects. It is equally possible that John Francillon purchased them from Drury's cabinets and Macleay later purchased them at the auction following Francillon's death 13 years later.

Finding these two beetles feels a lot like meeting Drury himself, forming a link across the hundreds of years that have passed. I can't imagine that Drury ever expected his insects to still be amazing people half a world away and centuries later.

Emily Cullen is a recent graduate of the Master of Museum and Heritage Studies at the University of Sydney. She has a background in biology, ancient history and teaching through her work at the Nicholson Museum.



Picturing antiquity

Dr Craig Barker takes a closer look at some very large images of some of the most iconic Mediterranean archaeological sites.

If you visit the administration offices of Sydney University Museums in the corridor beneath the Nicholson Museum and behind the Refectory, you will notice a series of framed large-scale photographs of Mediterranean archaeological sites. In the late 19th and early 20th centuries, photography was used as a tool to convey the beauty and wonder of archaeological sites to a wider audience, particularly in an era when travel was rare and expensive.

Some of these images have a long history and were displayed in teaching rooms and lecture theatres around the Quadrangle. Three matching photos from these series are still displayed in the Oriental Studies Room.

Dated around 1900 are two photographs of the Acropolis in Athens in the University Art Collection. One is a large image of the Parthenon (UA1907.1) with a matching image showing the entire Acropolis (UA1907.2). Both are rather typical images of the era, capturing the fascination of the Western world with Greek monuments at the end of the 19th century. The photograph of the Parthenon shows the temple from its western side, the view of the building seen when one first climbs and enters the Acropolis. The overall Acropolis image was photographed from the area near the Philopappos Monument, a site that has subsequently become popular for many photographers, both amateur

and professional. Of interest is that the photo shows the massive spoil heap of soil dumped on the south of the Acropolis following the excavations by the Archaeological Society at Athens during the 1870s and 1880s. This soil heap is now covered completely by modern buildings in the Athenian suburb of Koukaki. The image is certainly later than the 1870s when much of the post-Periklean architecture on the Acropolis was deliberately removed, including a large medieval tower. The original Acropolis Museum built in 1874 is also visible.

Photographs of Italian archaeological sites were similarly popular, and two images show two of Rome's most famous buildings: the Colosseum (UA2008.39) and the Arch of Constantine (UA2008.40). Both images are of similar date

as the Athens photos, and again the photographer is unknown. Both photographs, along with a third view of the Roman Forum displayed in the Oriental Studies Room (UA2008.38), were donated to the University by E.J. Forbes and Son Limited around 1900. Forbes were a publishing company based in Sydney who produced the Australian edition of the *Webster's Dictionary*, and also manufactured school desks and chairs.

The photo of the Arch of Constantine shows the structure built between AD 312–315 from its southern side. The other photograph is from an interesting angle, taken from the Piazza di Santa Francesca Romana towards the southern side of the Colosseum. Visible on the right of the image is the Arch of Constantine, and in the centre of the photo on the

traffic island is the Meta Sudans. A brick and concrete conical turning point constructed between AD 89 and 96, the Meta acted as the spot where triumphal processions would turn left into the forum. It is also the only one of the photographs with human figures for scale; underneath the shadows of the Colosseum are a series of horse and buggies.

Another photographic print (UA1933.5) was donated by Mrs Octavius Beale in 1933, the widow of the piano manufacturer and philanthropist, who, after her husband's death in a motor vehicle accident, also donated the 19th century bust of Augustus to the Nicholson Museum (NM2008.3). The image is labelled as a photograph of the Roman settlement of Timgad in North Africa, but is in fact a photograph of the stepped podium



of the Temple of Venus Genetrix located at Djemila (ancient Cuicul), a Roman settlement in modern Algeria, founded around AD 96 as a colony for veterans by Emperor Nerva. In 1909, systematic archaeological excavations began at the site and it can be assumed that this photograph is probably post-First World War in date. Two additional photos from the same series are displayed in the Oriental Studies Room, one of the main street of Djemila (UA1933.7) and the other of the theatre at the more famous archaeological site of Timgad, hence the confusion (UA1933.6).

The most recently acquired of the photographs, and the only one that is colour-tinted, was donated by Shane Simpson AM in 2014 and is now in the education collection (IRN113836). The photograph is mounted on card and depicts a late 19th century view of the ruins of the Roman Forum. The view is well known to tourists visiting

Rome, showing the northwestern section of the forum as viewed from the Portico Dii Consentes on the Capitoline Rise. Visible is the Arch of Septimius Severus which was dedicated in AD 203, some of the columns of the Temple of Saturn and the 17th century dome of Santi Luca e Martina just behind the remaining Corinthian corner columns of the Temple of Vespasian and Titus.

Indeed, even before photography, this view of the ruins of Rome was popularised by artists. The Metropolitan Museum of Art holds an etching by Giovanni Battista Piranesi, dated around 1775, from a very similar angle, while the slope of the Capitoline proved popular for artists as diverse as JMW Turner and Claude Lorrain during their Grand Tours. The first official excavations of the area began in 1803 when debris was cleared from the Arch; Piranesi's view depicts the Arch covered with soil. Official excavations were first begun in the

region by the Italian government in 1898, including restoration of architectural fragments where possible. These state-funded excavations continued in the forum until 1925, but it can be presumed that this photograph was taken in the first decade of the twentieth century, as the foundations of the Basilica Julia behind the temple have been completely cleared.

The monumental scale of the large print photographs is indicative of the popularity of these types of photos for Victorian and Edwardian audiences. They conveyed a sense of the grandeur of Classical architecture and the exoticism and romanticism of the ruins of the past that appealed to a contemporary viewer. Even in the 21st century, there is a scale to these photographs that remains breathtaking.

Dr Craig Barker is Manager, Public Programs and Education, Sydney University Museums.



Page 32: The Parthenon, University Art Collection, UA1907.1

Page 33: The Arch of Constantine, University Art Collection, UA2008.40

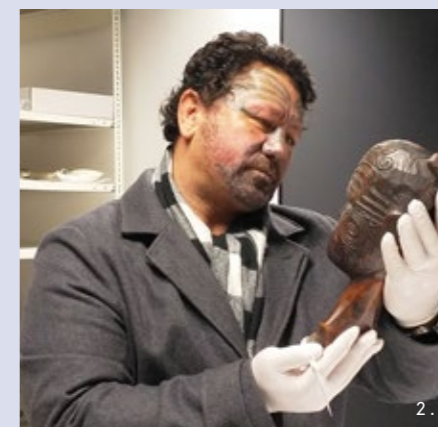
Left: The Roman Forum, University Education collection, IRN113836

Below left: The Colosseum, University Art Collection, UA2008.39

Below right: The Acropolis, University Art Collection, UA1907.2



Making history



1. Dr James Fraser, Senior Curator of the Nicholson Museum; Professor the Hon. Bob Carr, former NSW Premier and Australian Foreign Minister; and David Ellis, Director of Museums and Cultural Engagement, after Carr's public Lecture 'Decline and Fall: Reflections on Rome and the USA' on 1 August 2018.

2. Researcher Brent Kerehona studies a carving of his whanaunga family member Hongi Hika (1772-1828) in the Macleay Museum storerooms.



3. Matthew Huan, collections officer and entomology assistant, re-pinning insects in the Macleay collections at Elizabeth Bay House.

4. Museum Education Officers Mitchell Barker, Gabrielle Harrington and Rhiannon Bateman in Roman armour for the children's July school holiday activity day on the Roman military.

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For more information and to view the latest timetable, visit sydney.edu.au/museums and click on 'What's on'. Unless otherwise stated, all events take place at the Nicholson Museum.

Free Nicholson Museum tours

Join Nicholson Museum staff every Monday from 3.30–4.30pm for a collection tour with a different focus each week.
Cost: free

November 2018

Thursday 1 November, 12–1pm
From Eastern Ave to Science Road: a curator's tour of new public art commissions

A free one-hour walking tour with Dr Ann Stephen examining recent art commissions on campus.
Bookings: museums.education@sydney.edu.au
Cost: free

Saturday 3 November, 2–3pm
Sardinia: Bronze Age and beyond*
Robert Veel, Academy Travel
Cost: free

Saturday 10 November, 2–3pm
Nicholson Museum Exhibition Opening: Connections
Dr James Fraser will give a lecture to mark the official opening of the *Connections* exhibition in a sneak peek viewing of the exhibition in this one-off Saturday opening.
Cost: free

Wednesday 14 November, 6pm
Film screening: *The Opposition*
A film about the difficulties of development and stability in PNG.
Old Geology Lecture Theatre
Cost: free

Wednesday 21 November, 6 for 6.30pm
Sir Charles Nicholson Lecture 2018 Facing our past: the Jericho Skull at the British Museum
Dr Alexandra Fletcher, British Museum
Cost: \$40, \$30 for Friends of the Nicholson Museum and their guests, \$10 for students. Includes light refreshments.

Wednesday 28 November, 11am–12pm
Free modernist art walking tour
Join us for a free walking tour of modernist public art on campus with your guide Alan Spackman.
Bookings: museums.education@sydney.edu.au
Cost: free

Above: Votive Lead wreath from Greece, Archaic period, Nicholson Museum, NM48.316.2

Left: *Eclectus roratus* (Muller 1776), articulated skeleton of the Eclectus parrot, collected Solomon Islands, c.1880, Macleay Museum, NHB.1738



December 2018

Saturday 1 December 2018, 2–3pm
A Very Bourbon Christmas: Christmas in the Bay of Naples in the 18th century*
Dr Estelle Laser, The University of Sydney
Cost: free

Saturday 15 December, 10am–4pm
Information Day
The Nicholson Museum will be opened for the University of Sydney's annual Information Day.
All welcome

January 2019

Wednesday 16 January, 10am–4pm
January School Holiday Fun Day
Activities for kids aged 5–12 throughout the day.
Cost: free
Bookings not required

Thursday 31 January, 5pm
Rome: City and Empire. Curating an exhibition
Dr Lily Withycombe, National Museum of Australia
Cost: free



* The 2018 *Postcards from the Past* and the 2019 *Travellers in Time* free Saturday lecture series is sponsored by Academy Travel.

February 2019

Saturday 2 February, 2–3pm
Māori in early Sydney*
Rebecca Conway, Macleay Museum
Travellers in Time series

Wednesday 20 February, 6 for 6.30pm
The Nicholson Museum Mummy Project
Join us for the Friends of the Nicholson Museum AGM and a presentation on the latest research on the Egyptian mummies held in the Nicholson collection.
Cost: \$40, \$30 for Friends of the Nicholson Museum and their guests, \$10 for students. Includes light refreshments.



Above: Large two-handled storage jar from Pella, Jordan, Nicholson Museum, NM97.89

Current exhibitions

Nicholson Museum

- *Alpha and Omega: tales of transformation*, until Friday 26 October 2018
- *The sky and the sea: ancient Cypriot art*
- *Lego Pompeii*
- *Death Magic*
- *Memento: remembering Roman lives*
- *Tombs Tells and Temples: excavating the Near East*
- *Actors, Athletes and Academics: life in ancient Greece*
- *The Art of Storytelling*
- *Connections*, from Monday 12 November 2018

Unless noted, all Nicholson Museum exhibitions are ongoing.

Follow us on Twitter at twitter.com/sydneyunimuseum or find us on Facebook by searching for 'Sydney University Museums'.

All details are correct at the time of publication, however, events may change due to circumstances beyond our control. Please visit our website for up-to-date information: sydney.edu.au/museums

If you wish to contact the Macleay Museum, the Nicholson Museum or the University Art Gallery, please see inside front cover for our details.

Connections

Connections is a new exhibition in the Nicholson, exploring how certain objects in the collections are intimately connected to objects held by museums overseas. By examining these links, we learn more about the objects themselves and the circumstances that caused them to rest eventually on opposite sides of the globe.

From Monday 12 November 2018

Nicholson Museum



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Black-figure amphora, attributed to the Antimenes Painter, Athens, Greece, 530-510 BC, purchased 1977 with funds donated by Mrs Mary Saywell, Nicholson Museum, NM77.1