



THE UNIVERSITY OF SYDNEY

Art. Culture.
Antiquities.
Natural history.

Issue 14
June 2016

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Greek letters, Chinese prints

A word from the Director

Two of our most important Egyptian sculptures are back in the Nicholson Museum, having been on loan to the Houston Museum of Natural Science for the past three years. The portraits of Horemheb and Ramesses II were seen by more than 1.7 million visitors to the museum's Hall of Ancient Egypt.

In April we opened what is likely to be the last temporary exhibition in the space occupied by the Nicholson Museum.

It was, fittingly, officially opened by Suzanne Kelly, long-time supporter of the Nicholson Museum and council member of the Friends of the Nicholson Museum. Suzanne reflected on her 60-year association with the museum, which began when she was an undergraduate student studying archaeology.

Alpha and Omega: tales of transformation encompasses the diversity and interconnections of the University's collections, using the Greek alphabet as a device to link seemingly disparate items under a common theme of transformation. It's a fascinating exhibition with an accompanying book.

Also in April we launched *Dušan Marek: art/film post 1960* at the University Art Gallery. The extraordinary world of the surrealist and visionary Czech artist and teacher is presented in moving, still and 3D works – the first survey of his work since his death in 1993. The exhibition, curated by Stephen Mould, reveals Marek the painter, the filmmaker, and the artist whose creativity embraced many media. The exhibition continues until 22 July.

Opening at the University Art Gallery in August is *Floating Time: Chinese prints 1954–2002*, a selection of modern Chinese prints from the University Art Collection, many of which have been purchased through the University's Morrissey Bequest.

The exhibition offers insights into the multifaceted nature of modern and contemporary printmaking in China, and is co-curated by Dr Stephen Whiteman, Bingqing Wei and Minerva Inwald. See story, page 2.



David Ellis, photograph by Martin Ho

A warm welcome to the Macleay Miklouho-Maclay Fellow, Dr Harry Parnaby, who is documenting the mammal-type specimens of the Macleay Museum along with specialist work on the early collection of micro-bats. The bats were of particular interest to WJ Macleay, a member of the family after whom the museum was named.

Written in Stone closes in the Macleay Museum in August to be replaced with a selection of collection items.

Finally, to keep in touch with what's happening with the Chau Chak Wing Museum development, please visit: sydney.edu.au/museums

David Ellis
Director, Museums and Cultural Engagement

Sydney University Museums

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

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Sydney University Museums Administration

+61 2 9351 2274
+61 2 9351 2881 (fax)
university.museums@sydney.edu.au

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Macleay Museum

Macleay Building, Gosper Lane
(off Science Road)
+61 2 9036 5253
+61 2 9351 5646 (fax)
macleay.museum@sydney.edu.au

Nicholson Museum

In the southern entrance to the Quadrangle
+61 2 9351 2812
+61 2 9351 7305 (fax)
nicholson.museum@sydney.edu.au

University Art Gallery

War Memorial Arch, the Quadrangle
+61 2 9351 6883
+61 2 9351 7785 (fax)
ann.stephen@sydney.edu.au

sydney.edu.au/museums

Muse edited by Candace Richards.

Produced by Marketing and Communications, the University of Sydney, June 2016. 16/5702
ISSN 1449-0420 ABN 15 211 513 464
CRICOS 00026A



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Dong Lianbao, *Wish Fulfilling Symbols - Fish*, woodcut, 1999, UA2001.43 (see story, page 2)



Cranking the starter, photographer GA Druce, Macleay Museum HP89.29.623 (see story, page 6)

Above: Vicki Varvaressos, *Talk to me*, 1984, acrylic on masonite, 128x97.2cm, donated by Emeritus Professor Virginia Spate, 2016 (see story, page 14)



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Floating Time



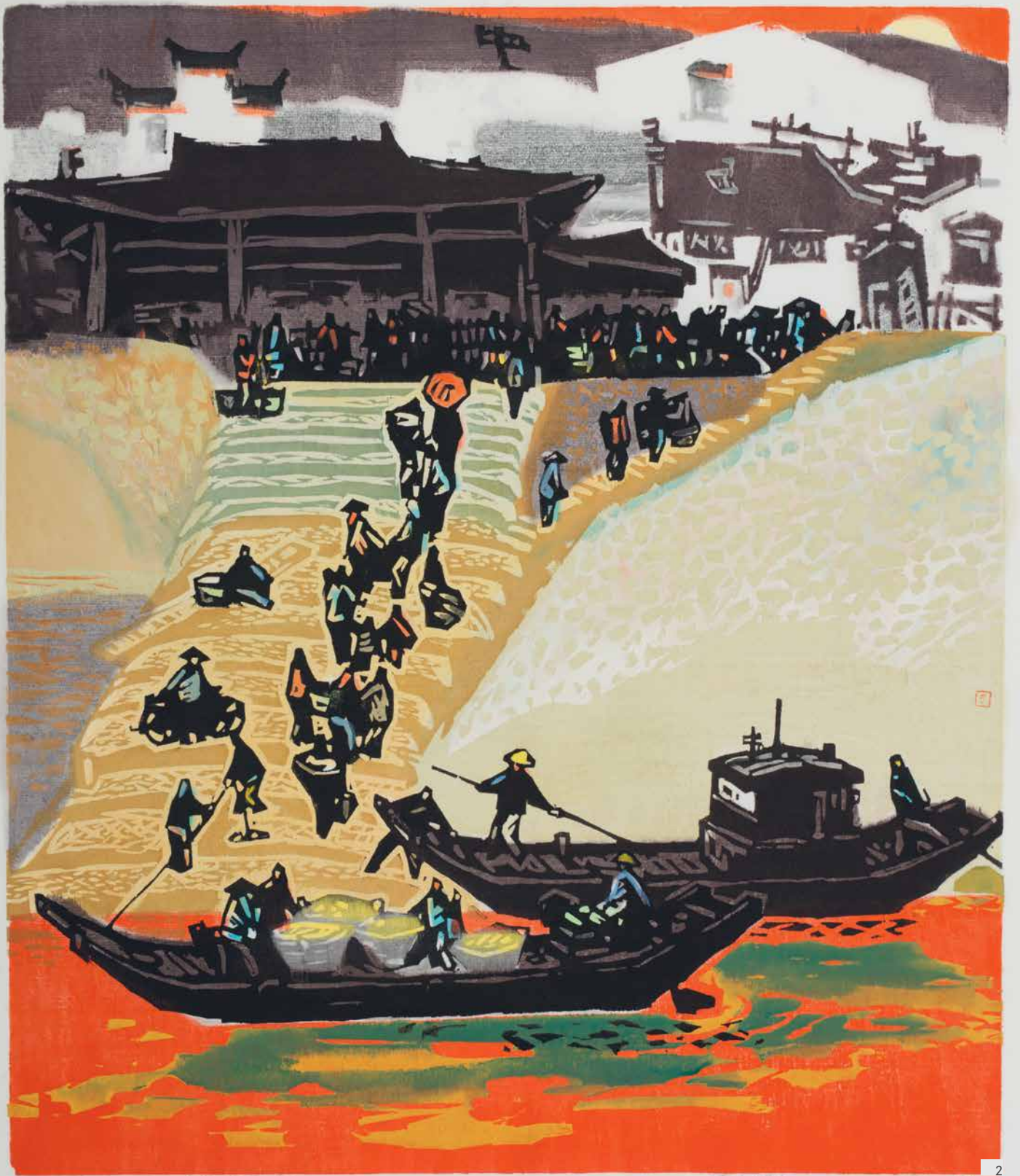
The University's collection of Chinese prints reflects urban and social change in post-Mao China, writes [Stephen Whiteman](#).

In the years following Mao Zedong's death in 1976 and the end of the Great Cultural Revolution, the political and cultural landscape for artists shifted dramatically.

After three decades of a strict expectation that art should reflect and serve the people, in 1979, the new Chairman of the Communist Party, Deng Xiaoping, spoke of

"broad prospects opening before" artists. Although the breadth of permitted artistic expression has ebbed and flowed widely since that time, new exhibition environments and educational opportunities, and far greater access to art and ideas from abroad have all helped foster a multitude of fresh directions in contemporary Chinese art.

Floating Time: Chinese prints 1954-2002, opening in August at the University Art Gallery, introduces art from this period through a selection of several dozen pieces from the University's collection of about 95 contemporary Chinese prints across a range of techniques. The collection reflects the efforts of Emeritus Professor John Clark who, with support from



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‘解竹長港’

香村 3/6

1969



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Even in urban scenes, a sense of nostalgia runs through many of the prints.

the MJ Morrissey Bequest which provides the University Museum's acquisition fund for Asian art, purchased the prints directly from artists on several trips to China in the early 2000s.

The exhibition focuses primarily on the 1980s and 1990s in works that explore a range of themes around the extraordinary social and cultural transformations brought about by Deng Xiaoping's economic reforms. During these years, China underwent a massive wave of urbanisation, as hundreds of millions of people moved from the countryside to the cities in search of work.

Printmakers responded in a variety of ways to changes in the urban and social fabric, conveying a sense of brilliant progress (Fig 3) as well as what has been tossed aside in order to achieve it (Fig 5).

Although largely urban-based, printmakers also looked outside cities for inspiration: for some, romanticised images of the countryside seem to evoke an idyllic, non-specific alternative to modernisation (Fig 2), while others look directly to their own family pasts (Fig 6) for alternatives to the changes occurring around them.

Even in urban scenes, however, a strong sense of nostalgia runs through many of the prints, the past floating just out of reach, like a memory of childhood (Fig 4).

Central to the disruptions of the 1980s and '90s were changes in social roles and identities connected to mass migration and increased economic mobility. The boundaries of established roles, whether in rural masculinity (Fig 7) or urban femininity (Fig 9), shifted in ways that were both empowering and dislocating.

Even returns to familiar subjects, such as depictions of rural life, took on new valences of meaning beyond the idealised image of peasant existence that was long a staple of the Communist-era artist (Fig 10).

Such re-engagements with older, established themes and subjects often leave the viewer uncertain of where image and artist stand.

In *Bright Future* (Fig 8), printmaker Lao Si depicts a group of rosy-cheeked little boys against a backdrop of a quiet rural village. The bright colors and clichéd subject matter give the image an almost kitschy flavour, suggesting it was made with the market very much in mind.

Yet technically, it is a work of significant skill and intention, the product of careful registration among multiple woodblocks and the nuanced application of color.

Not all the prints in the collection are from the post-Mao era. The University Museum also holds a small but important group of works produced between the inauguration of Communist rule in 1949 and Mao's death, including several rare and early prints by leading artists of the period.

Among the best known of these is Cheng Mian's *Evening Examination* (Fig 1), in which a so-called 'barefoot doctor' – a young person from the countryside with rudimentary medical training – pays a night-time visit to check on a young patient. Reportedly the last of the artist's prints from the 1960s and still in his possession when it was acquired by Professor Clark, this artwork highlights the power of images to create idealised views of the world around us, even when reality is often quite different.

Floating Time opens in August as the last exhibition in the current University Art Gallery ahead of the opening of the new Chau Chak Wing Museum. The show is co-curated by Dr Stephen Whiteman and two Sydney PhD candidates in 20th century Chinese art history, Minerva Inwald and Bingqing Wei.

The exhibition will be accompanied by a catalogue of the collection, including essays by the curators and Emeritus Professor Clark, which is forthcoming from Power Publications.

Dr Stephen Whiteman is Lecturer in Asian Art at the University of Sydney and Associate Curator of China Projects for the new Chau Chak Wing Museum. He is co-curator of *Floating Time* at the University Art Gallery.

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Motoring along



Photographs taken by George Arthur Druce – driver, mechanic and amateur photographer – provide a glimpse into the early history of the car in Australia. Jan Brazier investigates.

George Arthur Druce (1888-1963), known as Arthur, was a keen amateur photographer who worked in the motor-car trade in Sydney at the time of its rapid rise at the beginning of the 20th century. His snapshots capture the stylish and speedy new world of the car – to us a bygone era, but very racy days back then.

Druce began working with cars when he was employed by the Sydney Motor Garage in 1905, before joining Garratts, “the Motorists’ Mecca”. Garratts was a motor importer (sole agent for Fiat, De Dion and Rover cars), body builders and repair shop. As was the practice at the time, only the chassis was imported, bodies were built locally.

Druce took his new skills to his service in World War One, enlisting in September 1916 as a driver. Like many soldiers, he took his camera along to record his time abroad. Druce served in the 2nd Australian Auxiliary Mechanical Transport Company (AAMT), embarking from Melbourne on 22 December 1916 on HMAT *Persic*.

By June 1917, he was in France. He took small snapshots of soldiers in camp, on board ship, passing their time in theatricals and games, along with scenes from his time with the AAMT (later the 5th Motor Transport Company).

Two pay books, military passes and travel ephemera show that Druce visited London and Italy, taking tourist photographs of famous landmarks. In September 1919, he visited Fiat Motors in Piccadilly, London, before returning to Australia and Garratts. Soon after, in 1920, he married Ellen Lucy White.

In the early 1920s, Druce took part in several motor-car reliability contests, often driving Fiats. On 11 April 1924, the *Evening News* records that Druce, “a brilliant contest driver, and known to thousands of car-owners, inside and even out of the Commonwealth, has joined up with Phizackerley’s Limited, and is particularly interesting himself in the Gray car”. In September, he drove the Gray Motor Corporation’s 1924 model over the *Daily Guardian* course, with an average speed of 26.4 miles per hour (42.5 kilometres per hour), up to 49.1 mph (79 km/h) on the flying mile, and covered 110 miles (177 kms) on 3 gallons (11.3 litres) of petrol.

The Macleay Museum’s photographs stop around the end of the 1920s, and we know little of Druce’s later life except that in the 1930s he had a used-car business and was listed on the electoral roll as a mechanic.

Druce’s photographs reveal a progression of photographic formats. A small group of quarter-plate glass negatives records family portraits early in the century. His small film negatives and prints during World War One suggest a vest pocket or similar camera and his 1920s photographs use a larger format camera.

Druce’s collection reflects the growing accessibility of photography to interested amateurs: their snapshots have left an important record of life in the early 20th century. Druce’s work has left us a window into the early world of the motor vehicle in war and leisure.

Jan Brazier is Curator, History Collections at the Macleay Museum.

Top left: ‘Ditched! Arthur to the rescue’. Driving trucks during World War One, photographer GA Druce, HP89.29.73

Bottom left: Garratts’ cricket team, photographer GA Druce, HP89.29.723

Top right: Competing in a reliability touring contest, photographer GA Druce, HP89.29.671

Bottom right: Building cars in the workshop, photographer GA Druce, HP89.29.591



Sunsets, sandstorms and sacred spaces

Before the introduction of photography, the images created by two 19th century adventurers reveal how the West met the ancient monuments of Egypt, writes Candace Richards.

Ever since the invading armies of Napoleon, artists and scholars have sought to capture the battered stone monuments rising out of the Egyptian desert. In so doing, they have also captured the imagination of the West.

Two sets of prints in the University Art Collection illustrate the different approaches taken by scholars and artists in the 19th century in portraying these ancient monuments and the exotic narrative they conveyed to the Western world.

Giovanni Belzoni (1778-1823) is one of the most famous and enigmatic early Egyptologists thanks to his former career as a circus strongman and his controversial methods of discovery, including opening tombs with gunpowder. In his work, *Narrative of the Operations and Recent Discoveries within the Pyramids, Temples, Tombs, and Excavations, in Egypt and Nubia*, 1821, a series

of lithographs and engravings illustrate his tale of the sites he explored, excavated and cleared of antiquities.

Belzoni was an amateur, yet his illustrations are demonstrative of a 19th century scholarly depiction of Egypt. Among the collection are detailed drawings and reproductions of a variety of ancient sites. They record his method of opening tombs (Fig 1); cross sections of the pyramids and chambers (Fig 2); and reproductions of wall paintings (Fig 3).

However, the Karnak Temple Complex is depicted in general views somewhat more wistfully (Fig 4), reflecting Belzoni's sense of the place: "Here I was lost in a mass of colossal objects ... I seemed alone in all that is most sacred in the world," he wrote.

David Roberts (1796-1864) was the first British artist to explore the Middle East. His 11-month

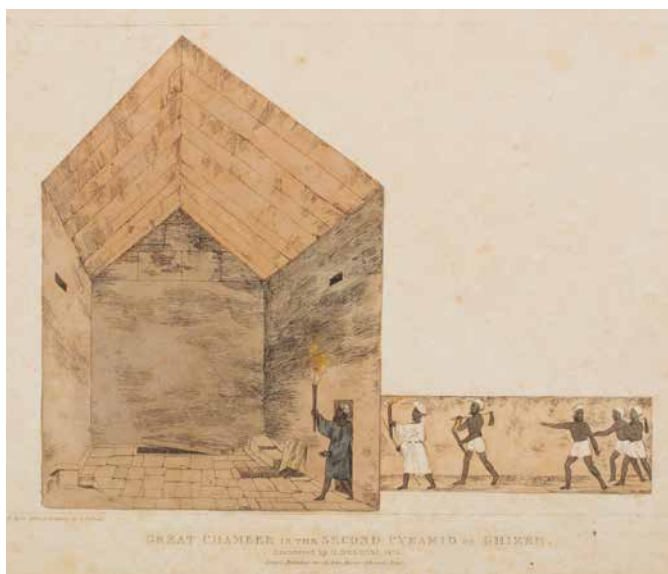


Fig 1 (left): *Forced passage in to the Second Pyramid of Gizeh*, engraving by Agostino Aglio after Giovanni Battista Belzoni and Sarah Belzoni, lithograph, hand-coloured, published 1820, UA1992.24



Fig 2 (above): *Great Chamber in the Second Pyramid of Gizeh*, engraving by Agostino Aglio after Giovanni Battista Belzoni, hand-coloured lithograph, published 1820, UA1992.28

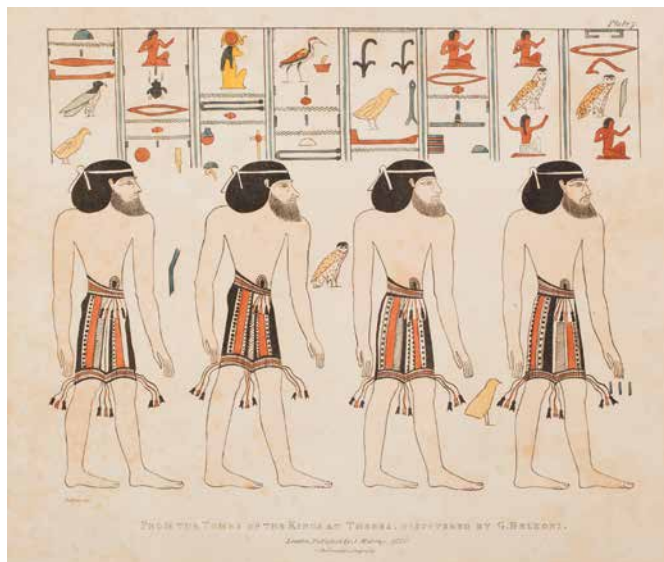


Fig 3 (right): *Plate 7: Tombs of the Kings at Thebes*, lithograph printed by Charles Joseph Hullmandel, after Giovanni Battista Belzoni and Alessandro Ricci, published 1820, UA1992.22

Fig 4 (above right): *View of the Interior of the Temple of Carnak*, engraving by Agostino Aglio after Giovanni Battista Belzoni, lithograph, hand-coloured, published 1820, UA1992.23

journey in 1838-9 inspired him to develop an expansive portfolio of works published as the series *The Holy Land, Syria, Idumea, Arabia, Egypt, and Nubia*, from 1842 to 1849.

Roberts was not formally educated and had limited knowledge of the contemporary cultures or ancient history of the regions he was travelling to. However, among his reading materials for the trip was the work of Belzoni – published 17 years before his journey.

Roberts’s firsthand experiences of Egypt are conveyed in the richness of his works. He was not interested in drawing a flat, scholarly recreation of a monument but intent rather on capturing the light, the dust, the people and the scale of the places he visited.

In his work *Approach of the Simoon* (Fig 5), the ancient monuments are captured at sunset as a sandstorm moves in on members of a caravan.

His illustration of Karnak reflects the same emotions of Belzoni, but he chose the view from atop the valley at sunrise with the shadowy ruins filling the horizon (Fig 6).

At Abu Simbel, Roberts diarised his disgust with tourists’ treatment of the site, who had chipped off fragments as keepsakes, and even “had the gall to carve their stupid names on the very foreheads of the gods”. In one of his drawings of the site (Fig 7), his own name and that of Mahomed are included on the lower legs of the foremost sculpture, a small homage to his experience.

Belzoni and Roberts’s dramatic scenes of Egyptian landscapes and monuments successfully captured the wonderment they felt on their journeys and fuelled contemporary European fascination with the ancient lands of the Nile.

Candace Richards is the Curatorial Assistant at the Nicholson Museum.



Fig 5 (above): David Roberts, *Approach of the Simoon - Desert of Gizeh*, 1842-1849, reproduction print, UA1992.36

Fig 6 (above right): David Roberts, *Ruins of Karnak*, 1842-1849, reproduction print, UA1992.8

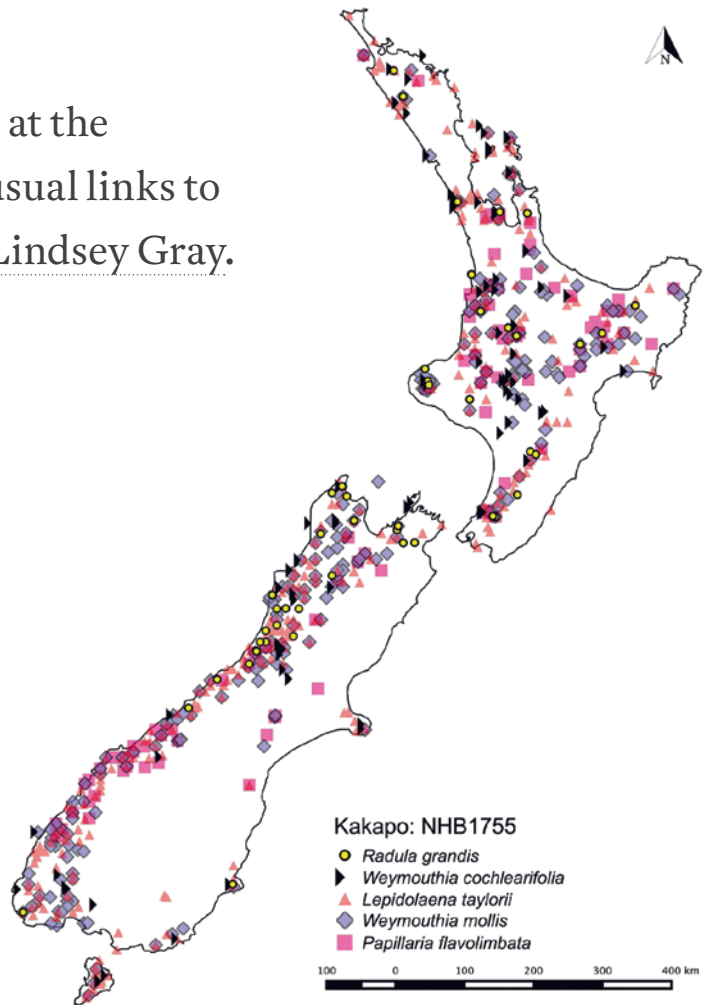
Fig 7 (right): David Roberts, *The Great Temple of Aboosimble*, 1842-1849, reproduction print, UA1992.12

All works from the University Art Collection, donated through the Jon Hosking Bequest, 1992



On a wing

Research into bird specimens at the Macleay Museum reveals unusual links to New Zealand botany, writes [Lindsey Gray](#).



Kākāpō (pronounced ‘car-car-paw’) are remarkable parrots and marvels of evolution. Endemic to New Zealand, Kākāpō were once one of Aotearoa’s most common birds. Across their long evolutionary history, Kākāpō have evolved some fascinating quirks: they are flightless, nocturnal, and the heaviest of all parrots. They also enjoy elaborate sex lives.

Rather than being monogamous like most parrots, pairs come together only for brief trysts on male mating territories known as leks – or, more charmingly referred to by past Kākāpō scientists as ‘Kākāpō gardens’. Males entice females to the gardens with their alluring ‘booming’ call.

If a female is impressed, mating will take place, often evidenced only by grubby, crumpled chest-down feathers pressed into earthen garden-paths. The females then go on to raise chicks as solo parents in shallow nest burrows.

As for many other native New Zealand birds, the Kākāpō’s unusual life history has made them acutely vulnerable to predation. The species did not evolve alongside land-based mammalian predators, and following the introduction of weasels, ferrets, cats, and particularly stoats in the 1880s, Kākāpō numbers plummeted. Today, less than 125 adult birds survive.



Given there are so few living Kākāpō, it is sobering to consider many hundreds exist as study-skins in natural history museums worldwide. The Macleay Museum is no exception, holding 18 such specimens collected when Kākāpō were still common.

As is typical for many 19th century collections, there are no records on who collected the birds or from where. Through my Macleay Miklouho-Maclay Fellowship, I set out to establish where the birds came from and to use the skins to discover as much as possible about the rare bird's natural history.

The most intriguing (and fittingly quirky) research project on Kākāpō used botany and digital geographic information systems (GIS) to estimate the provenance of 12 of the Macleay Kākāpō skins. These skins, along with several other species of New Zealand birds, were received by William John Macleay in 1877 from Dr James Hector, director of the Colonial Museum of New Zealand.

Unusually, rather than being filled with standard stuffing such as straw or cotton-wool, the Macleay Kākāpō are stuffed with native New Zealand mosses and liverworts. The plants give every impression of being placed inside the birds in the forest at the point of collection. I hoped that the 140-year-old plants might offer some clues as to the collection location for the Kākāpō.

To this end I enlisted the assistance of Dr Matt Renner of Sydney's Royal Botanic Gardens. Renner identified all the plants found in each bird's body cavity. Next we obtained the locality data of these plant species from New Zealand databases and used GIS software to make a plant map for each individual bird. These maps showed the distributions of all the plants found from within each Kākāpō's body cavity. We reasoned that a bird's collection place could be estimated by using the map to identify the place where all the plants found within the skin co-occurred.

Sadly, while it was an attractive idea, the maps indicated many locations where all the plants found within an individual bird co-occurred. Far too many for us to pinpoint a single collection place.

All was not lost. Incorporating the archives side of the research allowed an exciting hypothesis to emerge. Hector may have collected the birds himself. All of the Colonial Museum bird skins received by the Macleay from him bear identical museum tags. They feature handwriting that closely resembles Hector's. Many are even marked with his personal stamp.





Today less than
125 adult Kākāpō
birds survive.

A polymath, Hector was a keen explorer and undertook numerous expeditions into the New Zealand wilderness. In 1863, while exploring Martins Bay in Fiordland, in New Zealand's South Island, Hector apparently collected, skinned, prepared and ate several Kākāpō. He also collected a single Kākāpō from Milford Sound in Fiordland in 1871.

Renner's botany work revealed that all but one of the Macleay Kākāpō contained the same subset of plant species. This suggested that the birds may have been collected from two separate locations potentially on different field trips. As far as we know, the Kākāpō that Hector collected are not present in the collections of the Canterbury, Te Papa, Whanganui or Australian Museums.

There is every possibility that the 12 bryophyte-stuffed Kākāpō held by the Macleay are those collected by Hector. I am working to substantiate this bold claim by examining microfilm copies of his expedition diaries. Any mention of the use of moss or liverworts as his study-skin stuffing will be enormously exciting.

For more information on the Kākāpō Recovery programme, visit: kakaporecovery.org.nz

Dr Lindsey Gray was awarded the 2015 Macleay Miklouho-Maclay Fellowship. She is managing Project Haswell, a joint venture between the School of Life and Environmental Sciences and the Macleay Museum, to digitise a historical collection of teaching specimens.



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Left: *Strigops habroptilus*, Kākāpō, New Zealand, NHB.1749
Right: Map of New Zealand showing distribution of plant species found within the body cavity of NHB.1755

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Left: Kākāpō skin under examination
Right: Colonial Museum of New Zealand tag showing what appears to be James Hector's handwriting

Above
Left: NHB.1763 stuffed with native New Zealand moss *Weymouthia mollis*
Right: Lindsey Gray examining NHB.1759

Vicki Varvaressos incorporates powerful themes into her intense, gestural paintings. Katrina Liberiou examines one of her works, recently donated to the University Art Collection.

Talk to me

Earlier this year, Emeritus Professor Virginia Spate, an eminent art historian, curator and author who was director of the Power Institute of Contemporary Art (1979–1994) and the first woman to be appointed Power Professor of Fine Arts at the University of Sydney, donated *Talk to me* (1984) by Sydney artist Vicki Varvaressos to the University Art Collection.

Vicki Varvaressos, born in Sydney in 1949, studied at the National Art School from 1970 to 1973 and began exhibiting with Sydney's Watters Gallery in 1975. *Talk to me* was first shown in the exhibition *Paintings* at Watters Gallery in late 1985 alongside 13 other works with melodramatic titles including *What has just been said?*; *Dancadrama*; *Make this love story your own*; *Mmm ...* and *Is he?*

During her 40-year career, Varvaressos has been celebrated for her intense, gestural paintings that immediately capture a moment. There is an energy and strength to her works of the 1970s and 80s in which she confronts mass media representations, usually of women, with satirical adeptness. Her source material – advertising, film and magazines – is the grounding from which she unleashes her socially critical forms.

The works featured in *Paintings* signalled a new development for Varvaressos, who in the 1970s was an active participant in the green bans (environmental activism) and the women's movement. Works such as *Talk to me* represented a shift from her public social commentary and politically inspired works to the more private, interior spaces such as dance floors, bedrooms, restaurants – places where intimate conversations, gossip and innuendo play out. "Talk to me" is a line taken from a film Varvaressos saw, in which a bossy man answers the phone with "Talk to me", a command matched strikingly by his piercing eyes, angular jaw and sharp white suit.

These social observations by Varvaressos are like screen grabs or stills, unmasking stereotypes with their strong 80s overtones. The angular expressions of a Varvaressos face freezes time, capturing the jaw-clenching, gut-wrenching and heartfelt intensity of that moment.

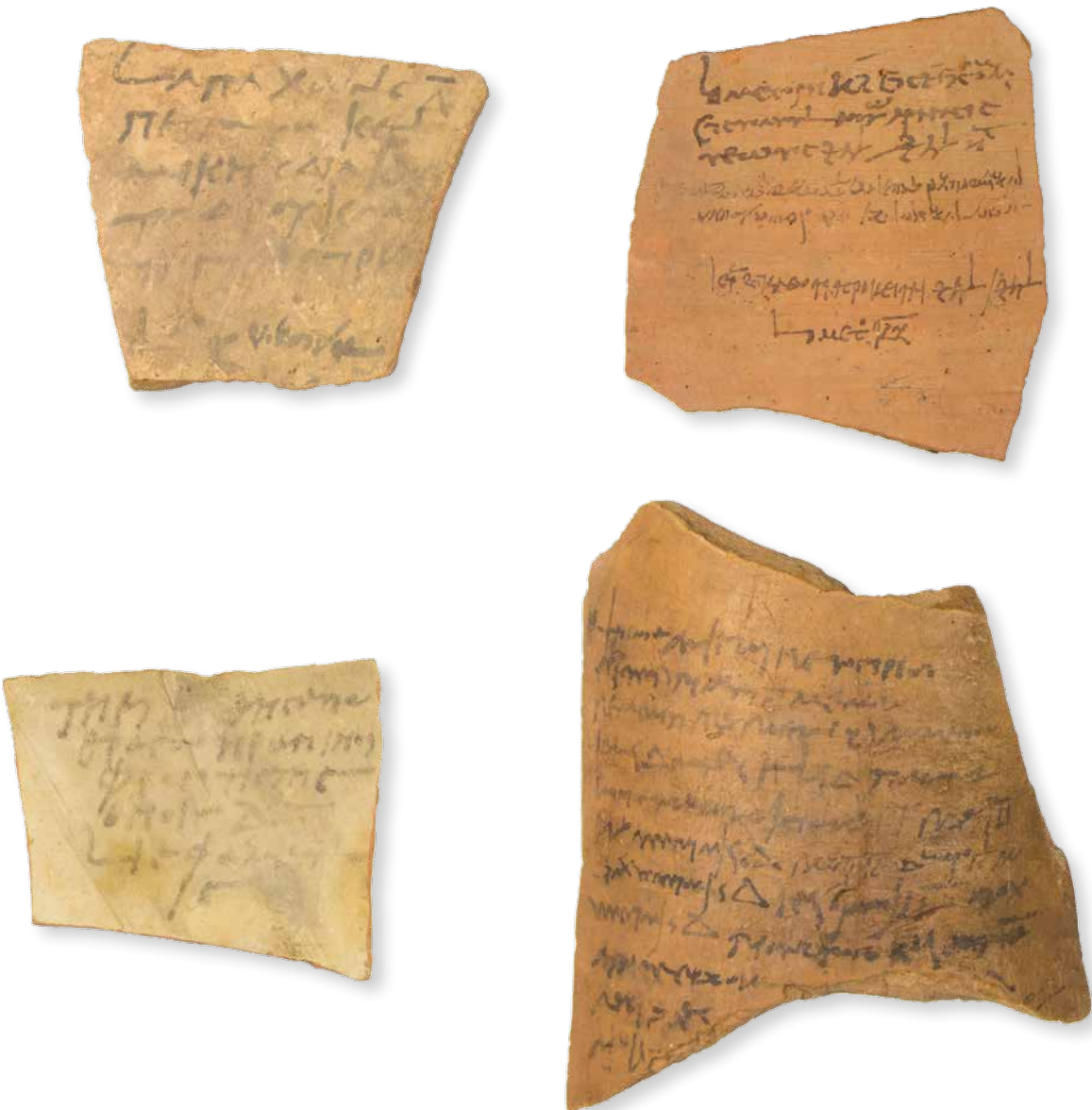
Varvaressos's works feature in many private and public collections, including in the Art Gallery of New South Wales, and she is represented by Watters Gallery, Sydney.

**Katrina Liberiou is Assistant Curator,
University Art Collection.**



Tax collection

A series of remarkable artefacts held in the Nicholson Museum, examined here by Dr Craig Barker, reveal tax and debt have been part of the human experience for more than 2000 years.



In 1936, the Nicholson Museum acquired the Deissmann collection of some 92 ostraca from Graeco-Roman Egypt. The collection was described in a contemporary story in the *Sydney Morning Herald* as “simply priceless”.

An ostrakon is a stone or a fragment of pottery that was used as a writing surface. In Egypt, for those who could not afford costly papyrus, broken pottery fragments provided the perfect surface on which to write receipts or messages in a black ink called atramentum. Like papyrus, the dry air and sand of Egypt has preserved hundreds of thousands of these ostraca in excellent condition.

The Deissmann collection’s journey to Australia started when St Andrews College Professor and Nicholson Museum curator Samuel Angus (1881-1943) travelled to Germany to visit his friend and former teacher, Gustav Adolf Deissmann (1866-1937), Professor of Theology at the University of Berlin. Deissmann was a German theologian, philologist and leading scholar of the Greek language of the New Testament and had twice been nominated for the Nobel Peace Prize.

Deissmann was keen to pass the collection on to one of his pupils, and despite much competition from universities in the United States, Angus was able to secure financial support from Sydney flour merchant and founding Chairman of the Knox Grammar School Council, Sir Robert Gillespie (1865-1945), to acquire the collection for the Nicholson Museum. Three boxes of ostraca arrived in Sydney in late 1936.



These ostraca, recording taxation and delivery receipts and legal documents, offer a fascinating glimpse into the economic conditions of the lower classes in Roman and Ptolemaic Egypt over a period of six centuries.

Many can be dated with precision. The earliest (Fig 1, top left image) is a receipt for the official salt tax dated 18 July 255 BC during the reign of Ptolemy II Philadelphus, while the latest (Fig 2, bottom left), a certificate for the transportation of grain, dated 12 March 268 CE.

The handwriting on the ostraca is generally cursive and abbreviations are commonly used. Spelling and grammar errors are identifiable. The most widely used language is Greek, but some Demotic and Coptic inscriptions are known in the Nicholson collection, as well as a couple of bilingual examples in Greek and Demotic. This is evident in one ostraca from 115 BC (Fig 3, top right) where the body of text is an official certificate for the delivery of wheat to the state granary of Apollonopolis and a second hand is identified signing acknowledgement of the delivery.

Most of the ostraca record taxation receipts for a variety of services including: taxes levied for public baths; the running of ferry services; the construction and maintenance of irrigation canals; payment of priests and police; and upkeep of infrastructure.

The most common receipt is for the poll-tax levied on Roman citizens (normally ranging between two and five percent of income). Fig 4 (bottom right) is an example from 112 AD:

To Pempsis son of Path(otes).../ For poll-tax / of Memnon district / for 14th year 4 dr. for guard-house tax 3 dr. Year 14 of Trajan / Caesar the Lord.

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Fig 1 (top left): Greek ostrakon from Thebes, 255 BC, NM36.6

Fig 2 (bottom left): Greek ostrakon from Fayum, 268 AD, NM36.48

Fig 3 (top right): Greek and Demotic ostrakon from Edfu, 115 BC, NM36.41

Fig 4 (bottom right): Greek ostrakon from Thebes, 112 AD, NM36.27

Left: Sir Robert Gillespie, Freeman Studios, unknown date, courtesy of the Knox Grammar School Archive and Museum

One ostrakon (Fig 5, top left) dated 31 March 116 AD, is of considerable historical interest as it is a state treasury receipt for the payment of the special Jewish poll-tax (the *Fiscus Judaicus*) imposed by the Emperor Vespasian upon all Jewish people between the ages of three and 60 after the destruction of Jerusalem in 70 AD. It reads:

Maria, daughter of Abietas, for Jewish tax, the 19th year of Trajan Optimus Caesar, our lord, four drachmae=4 dr. Year 19, Pharmouthi 5.

One receipt (Fig 6, bottom left) is an example of a cleared debt:

Didymos to Thermouthis / The money which I gave you / you have paid. / Money dr. 2800 Total / And upon you I make / no further claim.

A small collection gives insight into the more personal and domestic lives of individuals. One fragment (Fig 7, top right) may be a remnant of a school student practising writing his name, Kametis, and the beginning of the Greek alphabet.

And one can only wonder what has caused so much distress for the father writing to his son on this ostrakon (Fig 8, bottom right):

Pakysis, son of Patsebthis, to my son greetings. Do not deny it. You lived with a soldier there. Don't receive him, until I come to you ... Farewell.

While life may only have two certainties, death and taxes, these remarkable 2000-year-old documents provide remarkable insight into daily life in the delta of the Nile and of the impact of Hellenistic and Roman taxation on the citizens of Egypt.

Craig Barker is the manager of Education and Public Program at Sydney University Museums.

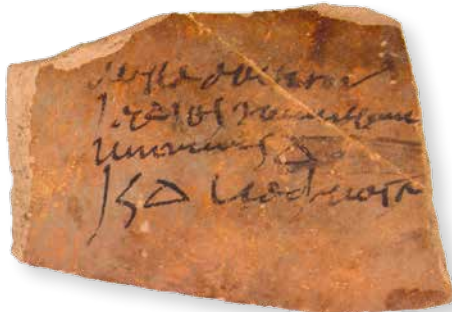


Fig 5 (top left): Greek ostrakon from Edfu, 116 AD, NM36.28
 Fig 6 (bottom left): Greek and Demotic ostrakon from 2nd century BC, NM36.55
 Fig 7 (top right): Greek ostrakon from Thebes, 30 BC to 395 AD, NM36.78
 Fig 8 (bottom right): Greek ostrakon from Thebes, 3rd century AD, NM36.59

Hongi Hika's self-portrait

Māori warrior chief Hongi Hika carved a self-portrait in Sydney in the early 19th century.

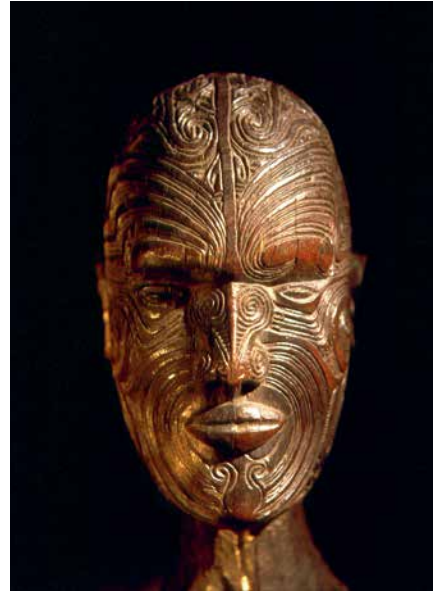
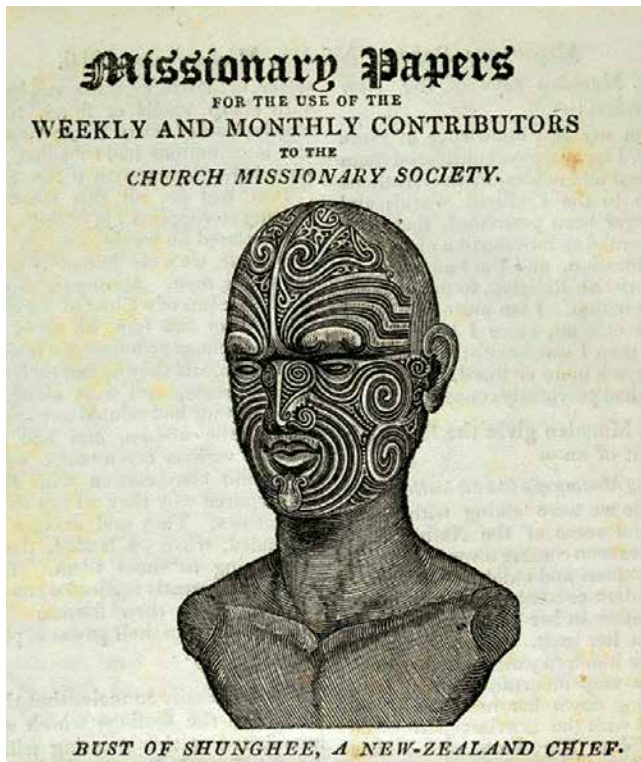
Dr Deidre Brown asks where it is today.

In October 1814, the Reverend Samuel Marsden, a missionary who came to Australia in 1794, shipped a wooden self-portrait bust by Māori warrior chief Hongi Hika to England. Carved from a fence post at Marsden's Parramatta farm, it was sent to the Church Missionary Society (CMS) Museum in London, where it incited avid interest from paying viewers, much to the society's delight.

As an early example of Māori self-portraiture, made by one of the 19th century's most significant Māori leaders, it is an important artwork and taonga (Māori treasure). So, is this the mysterious Māori carving that is now in the Macleay Museum? This is the question currently under investigation by the Macleay's Curator, Ethnography, Rebecca Conway, and the University of Auckland's Associate Professor Deidre Brown, who is a member of Hongi's Ngāpuhi iwi (tribe).



Today, three wooden busts matching the description of Hongi Hika's are known in museum collections worldwide. Until last year, the generally held belief was that the head made by Hongi is the one held at the Auckland War Memorial Museum. However the evidence for this, a handwritten inscription on the bust, 'Carved by Hongi or Hunghu a friendly Chief of New Zealand 1814' likely postdates its making. Marsden and missionary Thomas Kendall, with whom Hongi first travelled to Sydney in 1814 and to England in 1820, spelt his name, 'Shungee'. Current research suggests this was the accepted spelling until at least 1838. So the known provenance of the taonga at the Auckland Museum now only dates back to 1967, when it was located in a house in Wales and shortly after acquired for return to Aotearoa – New Zealand.



Another bust sometimes attributed to Hongi is in the Brighton Hove Museum in the UK, which acquired it by donation in 1957 from Lillian Bately of Portslade, who had no known personal or family connection to New Zealand or the Church Missionary Society.

The Māori carving in the Macleay has a much earlier acquisition history, being transferred from the Nicholson Museum to the Macleay Museum in December 1896. Of the three, the Macleay and Brighton heads most closely resemble a drawing of the Hongi bust published in the Church Missionary Society's Missionary Papers in 1816. This does not prove they were the inspiration for the image, as the image itself may have been the inspiration for copies, particularly as the head was such a notable attraction in the United Kingdom.

No carved Māori heads are recorded in the few surviving society collection inventories made from 1867 onwards, suggesting that in common with other mission collections, items left the holdings when they were not returned from fundraising tours or when they became gifts to esteemed patrons.

Archival research and analysis of the wood carving style and moko (Māori tattoo) have so far not provided any definitive evidence on the origin of the heads. Wood identification seemed a tantalising method, to at least clarify which if any of them were carved from

Australian wood and therefore more likely to be the one commissioned from Hongi by Marsden at Parramatta.

In an exciting turn of events, in early December 2015 a close visual and non-invasive examination by Dr Andrew Merchant from the Faculty of Agriculture and Environment at the University of Sydney, found that the bust in the Macleay was probably carved from *Eucalyptus tereticornis*, an Australian hardwood of the type used in buildings and fencing in early colonial Sydney.

From a scientific perspective, further testing involving the removal of three timber samples of less than 1mm long from each carving would provide 95 percent certainty of the wood species.

To do this, the Macleay Museum would require the consent of Hongi's Ngāpuhi community, in keeping with the institution's ethical cultural practice protocols. Until then, we can only speculate as to whether Hongi was a particularly prolific self-portraitist, or if there is one 'original' head that has been the inspiration for derivative works.

Dr Deidre Brown is an Associate Professor at the School of Architecture and Planning, University of Auckland, New Zealand, with a specialist research interest in Māori art and architecture.



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Bust of Hongi Hika, possibly self-portrait, carved 1814 in Parramatta, NSW Australia, transferred from Nicholson Museum 17 Dec 1896, University of Sydney, Macleay Museum ETI.570

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Left: [Hongi Hika] Bust of Shunghee, a New-Zealand chief, [1814] 1816, illustration from Church Missionary Society Papers, ref: PUBL-0031-1816-01, Alexander Turnbull Library, Wellington, New Zealand, natlib.govt.nz/records/22771316

Right: Bust of Hongi Hika, possibly self-portrait, carved 1814 in Parramatta, NSW Australia, Brighton Hove Museum, United Kingdom, photo © Royal Pavilion & Museums, Brighton & Hove

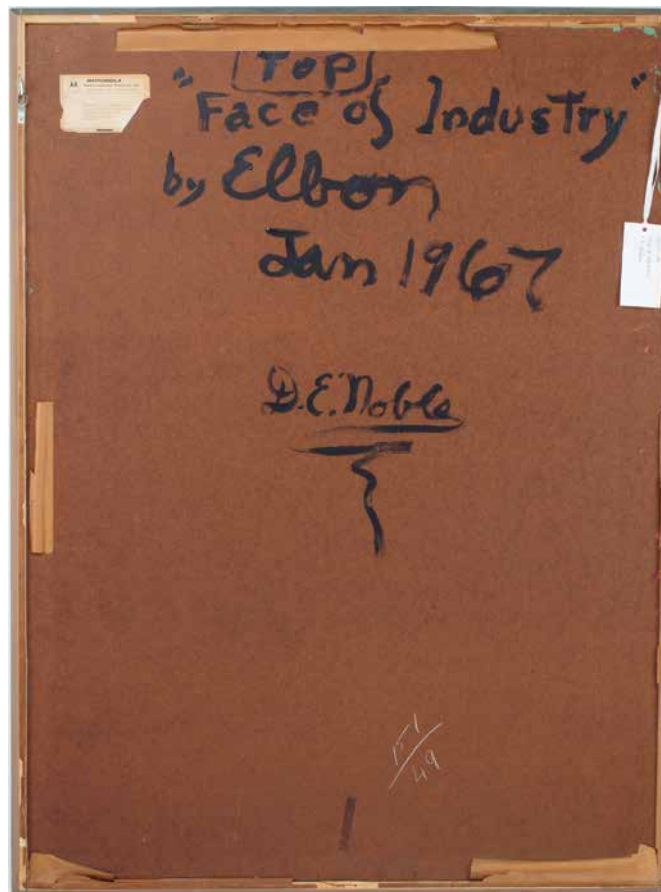
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Above: [The Rev Thomas Kendall and the Māori chiefs Hongi and Waikato] (Hongi Hika [centre] wearing a Kiwi feather cape), 1820, oil on canvas, James Barry, fl 1818-1846, ref: G-618, Alexander Turnbull Library, Wellington, New Zealand, natlib.govt.nz/records/23241174

Right: Bust of Hongi Hika, possibly self-portrait, carved 1814 in Parramatta, NSW Australia, collection of Otago Museum on long-term loan to Auckland War Memorial Museum Tāmaki Paenga Hira, AM44973



Written on the reverse



Left: *Face of Industry*, 1967, Elbon (verso), UA0000.36

Right: *Face of Industry*, 1967, Elbon (recto), UA0000.36

Far right: Patent for Interference reducing radio receiver, 1949 (detail)

Photographing the back of an artwork leads [Chris Jones](#) to an interesting discovery.

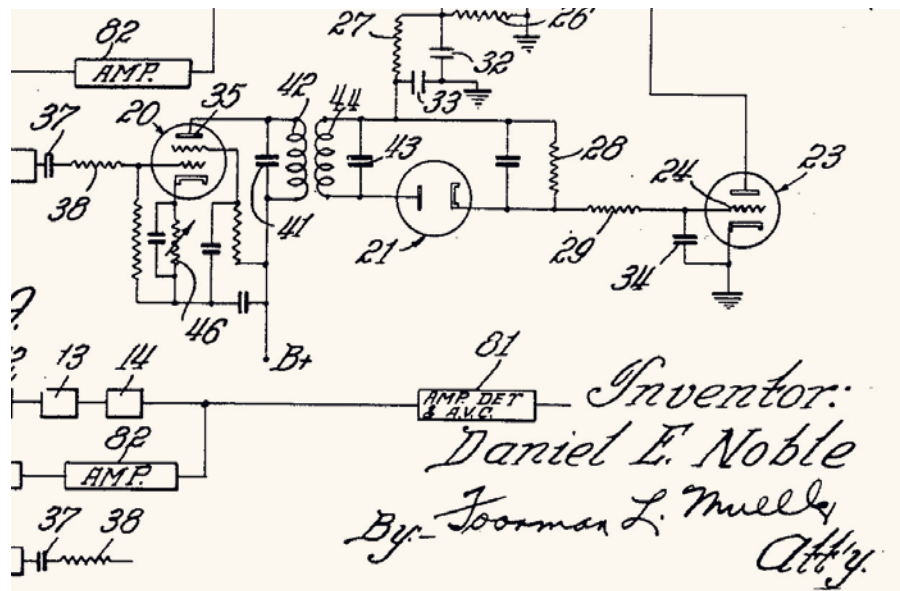
Provenance is the record of an artwork or object's ownership. Knowing how an object changed ownership helps museums to assess its authenticity. If an item is offered as a gift or for purchase, a museum can assess the legality of ownership.

Provenance can also yield clues to fascinating stories about an object's journey. For artworks such as paintings, the focus is on the painted surface. But it is on the verso (reverse of the work) that many clues to provenance can be found, including auction-house stickers, names of owners, and galleries where the work was exhibited.

Because of the importance of this information, in digitising the University Art Collection, we photograph both the recto (front) and verso (back).

A photograph of a painting in the collection has brought to light a previously unknown story about an American scientist with an enthusiasm for abstract paintings and his relationship with the University of Sydney through a professor in the School of Electrical Engineering.

Face of Industry is a painting signed on the verso "by Elbon / Jan 1967". Below is the name "D. E. Noble". It doesn't take long to realise that Elbon is an anagram of Noble, suggesting they may be the same person. Also on the back of this painting is an address sticker with the logo of Motorola Semiconductor Products, Phoenix, Arizona. It is addressed to a "Professor W N Christiansen, School of Electrical Engineering, The University of Sydney". These are the clues that we can use to start piecing together a story.



Daniel Earl Noble was an engineer who worked for Motorola for three decades, retiring in 1970. While at Motorola, he developed the first two-way mobile radio communications system, filing a number of patents and receiving numerous awards. In his spare time he was an artist and had his first solo exhibition at Phoenix Art Museum in 1966, using the name Elbon.

A relative newcomer to abstract art, Elbon wrote in the catalogue for his exhibition:

A model-oriented painting, with a horse and a dog, for example, will forever limit most imaginations to a horse and dog visibility, but non-objective art, through the unlimited stimulation of the magnificent brain function we call 'visual perception', can provide a range of interpretation

and impact limited only by the store and correlated bits in the observer's organic computer (brain).

Noble's engineering training clearly had a substantial impact on his artistic practice. It is interesting to compare the patent drawings Noble filed in the 1940s alongside the painting in our collection: the visual language of radio circuitry is echoed in his 1967 painting.

The painting was transferred into the University Art Collection from the School of Electrical Engineering. From the address sticker we now know it was originally sent, probably as a gift, to Wilbur Norman Christiansen. Also an electrical engineer, Christiansen is known as a pioneer of Australian radio astronomy.

In September 1963 he was the first Western astronomer to enter the People's Republic of China, establishing a relationship between Chinese and Australian scientists that continues today. Christiansen was chairman of the National Committee for Radio Science from 1962 to 1970. The committee was set up to serve as a link between Australian and overseas space and radio scientists.

While Elbon may not be a well known or even significant artist, the provenance of this painting tells the story of international collaboration and friendship among the scientific community.

Chris Jones is the Assistant Collections Manager for Sydney University Museums. With thanks to Richard North, Office of Global Engagement, for information about Wilbur Norman Christiansen.

Beyond the walls of Jericho

Volunteers at the Nicholson Museum are helping to catalogue human remains excavated more than 60 years ago.

Amanda Gaston and Miranda Evans with Candace Richards reveal some of their findings.



The 1950s excavations at Jericho in the Southern Levant region in the Middle East created headlines around the world – not only because of the mistaken connection with the biblical story of Joshua, but also because of the unique finds unearthed by renowned archaeologist Kathleen Kenyon and her team.

The excavation proved that the city was inhabited for more than 12,000 years: from the very beginning of urban development in the 10th millennium BC to the late Middle Bronze Age, circa 1500 BC. The site was active, but on a lesser scale, in the Iron Age and Roman periods. The excavations exposed the remains of the city, including

monumental walls, streets and ancient houses as well as Bronze Age rock-cut tombs that surrounded the city walls.

The rock-cut tombs from Jericho were used over many generations. Bodies were laid out in the chamber with 'grave goods', only for the remains to be pushed aside to clear space for another corpse. Over generations, these remains piled on top of one another mixed with the pottery, wooden furniture and even animal remains that were buried with them. The excavators faced considerable difficulty in identifying individual remains, so they relied on newly developed stratigraphic excavation techniques (removing one layer of soil at a time)



2



Fig 1: Animal tooth stored in matchbox at time of excavation

Fig 2: Animal femur, Tomb H2, Jericho

Fig 3: Juvenile bones featuring billowed ends from tomb B35, Jericho

3

and pottery analysis developed by Kenyon to understand each tomb's unique chronology.

The Jericho excavation was run by the British School of Archaeology in Jerusalem, and the Nicholson Museum was a subscriber; that is, the University of Sydney contributed funds to the work. In return for this support, the museum received more than 1400 objects (including pottery, stone tools, scarabs and wooden furniture) from several seasons' work. From the tombs, the museum received a considerable quantity of heavily fragmented, commingled human and animal bones, packed

in everything from heavy-duty bags to tissue paper and even a pencil box (Fig 2).

Along with the financial support, the University sent along one of its undergraduates, Basil Hennessey (1925-2013). Kenyon wrote in her correspondences with the museum that he was "one of the most promising and nicest students [I] had worked with for a long time". It was an auspicious comment. Hennessey went on to excavate many sites in Cyprus and the Near East, including directing the University's excavations at Pella in Jordan.



He was appointed the Edwin Cuthbert Hall Professor of Near Eastern Archaeology at the University in 1973, and awarded an Order of Australia for his archaeological work in 1990.

Many of the Jericho remains, while published in the initial excavation reports, have not been catalogued to an itemised level in the Nicholson collections (Fig 4). Two undergraduate students majoring in archaeology and anatomy and histology at the University, Amanda Gaston and Miranda Evans, are volunteering their time to sort and record the many boxes of remains as well as identify key material, such as teeth, for future research. Their cataloguing work has brought up some interesting facts.

From Tomb B35, there is a frequent occurrence of septal apertures – a small hole in the distal humerus, or upper arm (Fig 6). This small hole allows an individual to hyperflex their elbows and is thought to be genetic. With so many occurring in one tomb, this small hole is evidence

Fig 4: Comingled human and animal remains from tomb B35, Jericho

Fig 5: Human remains with evidence of *Dermestes* beetle activity, from tomb E1

Fig 6: Humerus with septal aperture, on display in the Nicholson Museum, from tomb B35, Jericho

Fig 7: Jaw bone and loose teeth from tomb B35, Jericho



of many generations of the same family interred together.

Of the remains catalogued so far, there is a considerable proportion of juveniles. When sorting each bag of bones, all those with billowed ends (wavy shallow impressions on the ends of the bone, Fig 3) are separated and counted. These markings show that the bones have not yet fused, a natural process when ageing that differs between individuals but tell us the person was generally younger than 30 years. There are also many deciduous (baby) teeth and unerupted adult teeth, which help to define a person's age group.

The level of wear on the teeth, the presence of caries (decay), abscesses and tooth loss can inform aspects of life such as diet and health (Fig 7). In the Jericho collection, heavy wear is common, suggesting an abrasive diet. There are numerous instances of dental abscesses which would have caused considerable pain.

When analysing skeletal collections such as this, it is important to take into account the taphonomy; that is, all physical changes to the skeleton since its deposition, which can give us vital clues of burial practices and natural processes since death.

Research by Huchet et al published in the *Journal of American Science* in 2013, identified a series of round bore holes that were present in the human and animal bones excavated from tomb E1 (Fig 5).

Their analysis shows these were created by the larvae of *Dermestes* beetles. These bugs would normally prefer to pupate (the stage between larva and adult) in soft material such as wood or soil, however, in the tombs, cut into bedrock, the skeletal remains were the only place for them.

The bones and teeth of sheep, goat, pig and oxen were mingled with the human remains in antiquity and thus animal bones constitute a notable proportion of the collection in the Nicholson Museum.

One animal tooth, which was blackened but not burnt, was stored by the excavators in a safety matchbox for protection (Fig 1). Throughout the cataloguing process, we are also documenting the ephemera associated with the excavation as a valuable resource for the modern history of the excavations in addition to the ancient story of Jericho.

The Jericho remains are highly fragmented and so it is impossible to identify individual skeletons and give a story to each of these Middle Bronze Age people. However, through the fragments, we are beginning to piece together small clues as to the lives of an entire society.

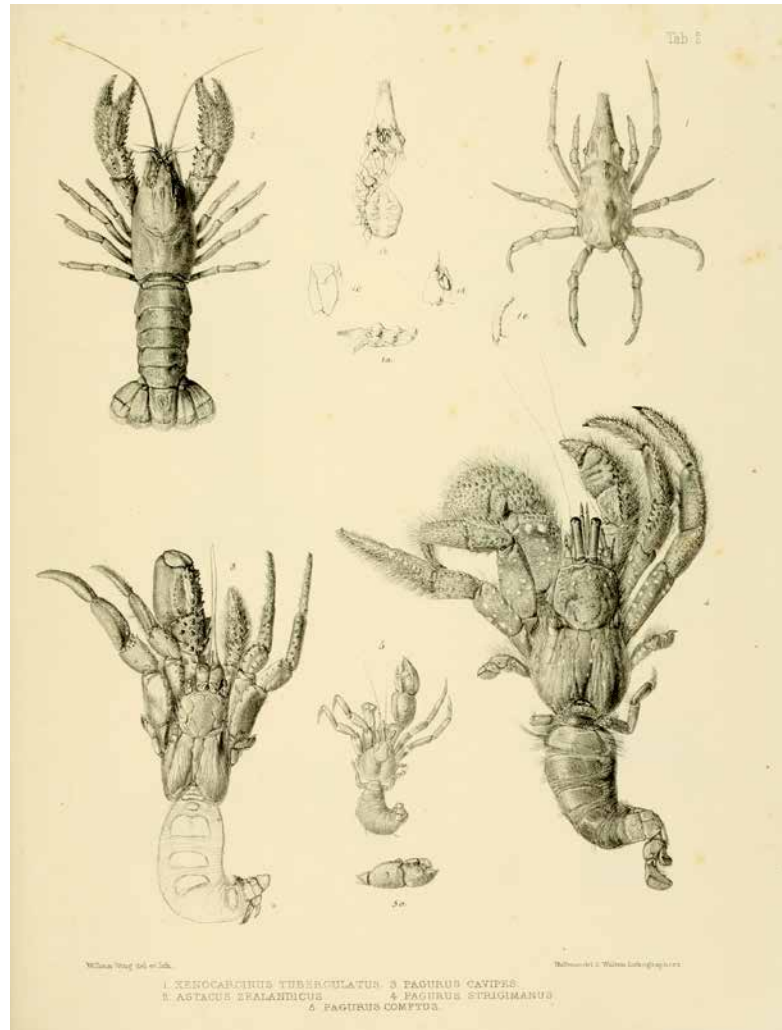
Amanda Gaston and Miranda Evans are volunteers at the Nicholson Museum and undergraduate students at the University of Sydney. Candace Richards is the Curatorial Assistant at the Nicholson Museum.

Isopod of adventure

An unidentified isopod in the Macleay Museum reveals the Antarctic adventures and unfortunate losses of Captain Ross. Robert Blackburn tells the tale.

During an audit of the Macleay Museum crustacean collections, Collections Officers Kit Streamer and Ximonie Clark turned over a specimen box to reveal a small handwritten label. “Captain Ross RN, Auckland Island” may denote the last surviving remnant of marine invertebrate collections compiled during the scientific expedition of HMS *Erebus* and *Terror*, 1839–43.

In 1839, Captain James Clark Ross was charged with a voyage of discovery to the Antarctic. Commanding HMS *Erebus* and HMS *Terror*, Captain Ross sailed south to chart landmasses and make scientific measurements and collections. An experienced Arctic explorer, Ross was also a keen naturalist and a fellow of the Linnean Society of London since 1823.



Also travelling on HMS *Erebus* was Joseph Dalton Hooker, a young botanist, acting as assistant surgeon.

The first of three voyages into the Antarctic for this expedition, seeking to locate the Southern Magnetic Pole, took five months. During this time, Captain Ross and Hooker enthusiastically developed a large collection of marine invertebrates using a dredge, soundings, and a tow net, recording living samples from up to 400 fathoms.

After resupplying in Hobart, Captain Ross took the expedition to Sydney for geomagnetic bearings. In July 1841, Captain Ross met with his old friend, Alexander Macleay, and his son, William Sharp



Macleay in Elizabeth Bay House, Sydney. Hooker organised with William Sharp Macleay to send the botanical collections they had amassed back to England, allowing Macleay to pick out the duplicates he wished to retain.

Hooker worked on the botanical material collected on the voyage, publishing three lavishly illustrated volumes between 1844 and 1860. The zoological collections were worked by a variety of authors, in two volumes edited by John Richardson and John Edward Gray, between 1844 and 1875.

On the subject of the fish collections that returned from the voyage, Richardson comments that “during a voyage protracted upwards of four years ... the specimens suffered very severe damage”. None of the marine invertebrate collections amassed on that voyage were published – the section on crustacea used specimens from similar localities but sourced from other collectors.

Captain Ross had retained the marine invertebrate collections in his home in Aylesbury, in the

United Kingdom, with the intention of working on them. Sadly, after the exhaustion of another Arctic expedition to find lost friends, and the death of his wife, Captain Ross never completed any zoological work on the collections he and Hooker had made. Upon Captain Ross’s death in 1862, Hooker found the bottles containing the collections destroyed on a junk pile in Captain Ross’s backyard.

The extent of the collections that William Sharp Macleay retained from HMS *Erebus* is undocumented. William Sharp Macleay’s collections were merged with those of his father and subsequently donated to the University of Sydney to form the Macleay Museum.

None of the original containers that Captain Ross and Hooker used have been retained. The specimens that are intact were either transferred to neat cardboard boxes or glued to slips of paper and integrated with the entomological collections unidentified.

Robert Blackburn is the Curatorial Assistant at the Macleay Museum.

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Plate 2 of Crustacea
in Richardson and Gray
(editors), 1844-1875, *The
Zoology of the Voyage of
HMS Erebus & Terror, under
the command of Captain
Sir James Clark Ross,
during the years 1839 to
1843*. Vol. 2. Reptiles,
Fishes, Crustacea,
Insects, Mollusca. London,
EW Janson. Image from
the Biodiversity Heritage
Library, digitised
by MBLWHOI Library,
biodiversitylibrary.org

Above left: Unidentified
isopod in box, Captain
James Clark Ross RN,
Auckland Islands, NZ,
November 1840, image
© Macleay Museum, 2016

Above right: Base of box
for unidentified isopod,
Captain James Clark Ross
RN, Auckland Islands,
NZ, November 1840, image
© Macleay Museum, 2016

Made in China

More and more school students are studying China's ancient history. Michael Leadbetter explains how the University Art Collection's Chinese ceramics are vital to our school education program.



1

The University of Sydney's Asian art collection provides a physical connection to the diverse pasts and cultures of Australia's neighbours.

A display of Chinese artefacts on level 1 of Fisher Library is a small step in communicating to visiting schools the exciting and emerging research into the Asian region undertaken by researchers at the University of Sydney.

The artefacts reflect on three key themes: people and society; food; and China's interactions with the world. The display emphasises that China, throughout its diverse history and communities, has been deeply connected with its neighbours through trade, warfare and diplomacy.

The written histories of China, especially of the Ming Dynasty, often paint a picture of an idealised, unchanging and isolated civilisation cut off from the outside world.

The archaeological record, however, demonstrates a China that has a long and complex history of interactions with its neighbours.

This new way of understanding China's relationship with the rest of Asia is central to this new small display that includes Taoist religious statues, beautiful blue and white ceramics manufactured for trade with Southeast Asia, and pottery depictions of the camels that crossed the deserts of the Silk Road.

A painted terracotta of a Bactrian (two-humped) camel and rider in the collection is from the Tang dynasty (618-907 AD), while another

painted terracotta camel (Fig 3), is of unknown date. These artefacts evocatively demonstrate the role of the silk route in linking China with the west. Likewise the Ming dynasty figurine of a musician (Fig 5) is dressed in a western Chinese style and displays the scope of Central Asian clothing influences.

A Neolithic period burnished tripod pot (Fig 4) is a prehistoric rice cooker. As the dietary mainstay, rice underlies millennia of food technology not only for China but the whole region.



2



Fig 1: Blue and white ceramic bowl, Late Ming dynasty: c.16-17th centuries, donated through the Hon. RP Meagher Bequest, UA2012.1293

Fig 2: White-bodied porcelain bowl with a depiction of boys playing in the garden, Qing Dynasty, 17-18th centuries, UA1995.81

Fig 3: Painted terracotta model of a camel, unknown date, donated through the Hon. RP Meagher Bequest, UA2012.1054

Fig 4: Tripod rice-cooker, Neolithic period, donated through the Hon. RP Meagher Bequest, UA2012.1270

Fig 5: Figurine of a musician holding a drum on a wooden stand, Ming Dynasty: 14-16th centuries, donated through the Hon. RP Meagher Bequest, UA2012.713

Platters for sharing food became popular in China after the 13th century Mongolian invasion, such as this blue and white ceramic bowl (Fig 1) from the Late Ming dynasty (16th-17th centuries). Smaller individual porcelain bowls (such as Fig 2) were filled with food served from the platters. These porcelain bowls eventually became fashionable in Europe and were common in colonial-period Sydney.

Students can access these objects and critically assess their role in developing an archaeological narrative of China, just as they do with Egyptian and Classical antiquities in the Nicholson Museum. This interaction can only develop in the future with the rise of public interest in Asian history reflecting Australia's move into the 'Asian Century'.

Michael Leadbetter is an Education Officer at Sydney University Museums and a postgraduate student at the University of Sydney.



The life of Kendall Broadbent



A naturalist and collector of considerable tenacity, Kendall Broadbent's work was not for the faint-hearted, writes Roslyn Jehne.

Travelling is a terror in this country. The grass in the open places in the mountains is 6-feet high, broad blady grass cuts like a knife, all the mountain creeks are nearly a swim and then to climb those mountains is a caution, rocks and precipices thrown together in beautiful confusion and covered with dense jungle, great masses of lawyer palms tear flesh and clothes to pieces.

These words were written by Kendall Broadbent in his diary in 1886, while collecting specimens in the Cardwell Ranges for the Queensland Museum.

Regarded by the Museum as the 'doyen' of its collectors, Broadbent was a tough and tenacious character who led an adventurous life on the frontier, and whose work was not for the faint-hearted.

Born at Horsforth, near Leeds in Yorkshire on 26 August 1837, Broadbent moved to Australia with his parents in 1852, arriving in

Victoria and commencing work with his stonemason father. He began collecting zoological specimens and in 1858 the type specimen of the Rufous Bristlebird (*Dasyornis broadbenti*) was named after him. Spurred on by his early success, he devoted a lifetime to collecting natural history specimens, taxidermy and ornithology.

By 1872, Broadbent was working as an independent collector and travelling in the company of 70 members of the New Guinea Prospecting Association in search of gold. They had banded together to purchase the brig *Maria*. Within reach of New Guinea, the *Maria* was pushed southwards by monsoonal storms and became shipwrecked off the Cardwell Coast of Queensland.

For three nights before the tragedy, superstitious sailors saw a ghost light dancing on the mast of the ship, foretelling disaster. Survivors discussing the phenomena afterwards alleged that

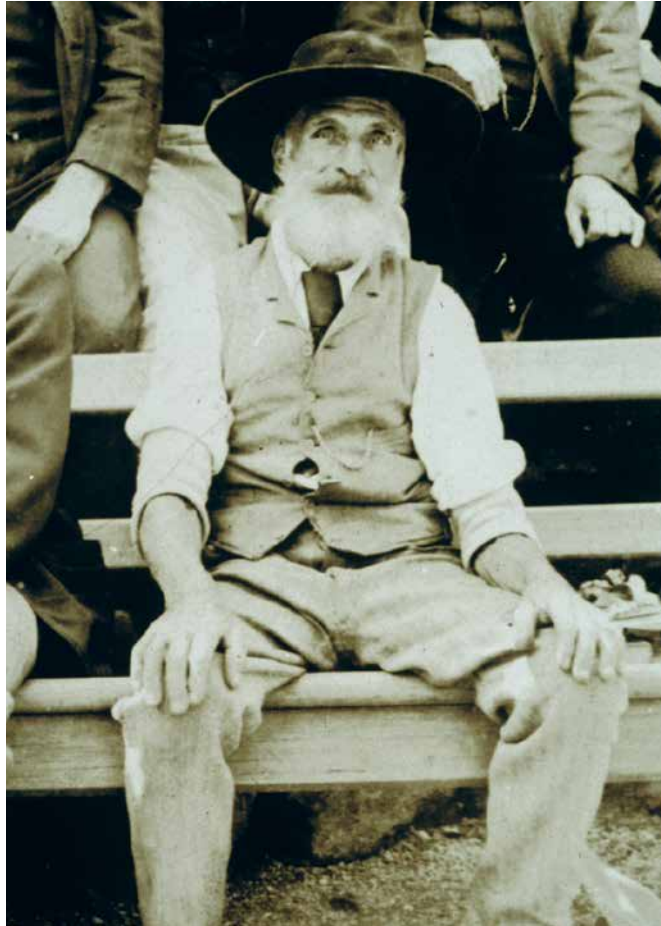
those who saw the light drowned, while those who couldn't see it survived. Among the survivors were Broadbent and Lawrence Hargraves, the ship's engineer.

Undeterred by their experiences on the *Maria*, Broadbent and Hargraves ventured forth again to New Guinea as part of OC Stone's overland expedition in late 1875 and early 1876. Also on the expedition was fellow natural history collector and taxidermist, William Petterd. Petterd and Hargraves had met earlier in 1875 on William J Macleay's *Chevert* voyage that journeyed to the Fly River district of New Guinea.

Broadbent wrote from Port Moresby of the two exploratory expeditions into the interior of New Guinea, firstly to Mt Astrolobe and secondly to Mt Owen Stanley, where the country was mountainous and covered in dense jungle. Here he saw Birds of Paradise for the first time and shot eight.

Opposite: *Alisterus chloropterus* (Ramsay, 1879), Broadbent collected the type specimen of this bird near Port Moresby in the 1870s, NHB.8011

Right: Kendall Broadbent, courtesy Queensland Museum np993



Disaster again struck for Broadbent in the form of malaria. He was to intermittently suffer from this for the remainder of his life.

Also in 1876, he collected birds at Rockingham Bay Queensland, purchased by WJ Macleay for his collection. From 1877 to 1880 Broadbent was employed as a Natural History Collector for the Australian Museum.

Life was precarious even when working for a large museum. In letters to the museum, he frequently requested money for food and supplies. This correspondence, written by Broadbent from Cairns in December 1877, revealed just how vulnerable and dependent he and other collectors were on the goodwill of the curator and trustees:

I expected some money this last steamer. I am stumped out and shall have to starve if you do not send me some.

A humble and honest man, Broadbent wrote a perplexed letter to the Australian Museum in December 1880. (He had received praise from Curator Ramsay a year earlier for the quality and quantity of the specimens he had collected.)

I have also the honour to receive your letter of Nov 8th dispensing with my further services. I am sorry I have not given you satisfaction. I have done my best. I have collected for your Museum a good many years at different times and got some rare and new birds and mammals, both in Australia and New Guinea and am not aware what I have done to be dismissed so summarily.

Fortunately for Broadbent, the same year saw two events that would change his life. In February he married Maria Boreham, whom he had met while collecting specimens at the old gold diggings near Enggera Reservoir, Brisbane.

A few months later, in October, he began an association with the Queensland Museum culminating in

his appointment to the position of Zoological Collector, which he held for 30 years until the end of his life.

Kendall Broadbent passed away in January 1911 at the age of 73. In tribute to his 30 years of employment, the Queensland Museum was closed on the day of his funeral by order of the Chief Secretary's Department. His obituary in the Cairns Post and the Brisbane Courier reported "The Queensland Museum has lost a tried and trusty friend, a naturalist of no mean order, and one who will be surely missed and difficult to replace."

Roslyn Jehne is a social history curator. She volunteers at the Macleay Museum where she has been working on collectors' biographies.

Making history



.....

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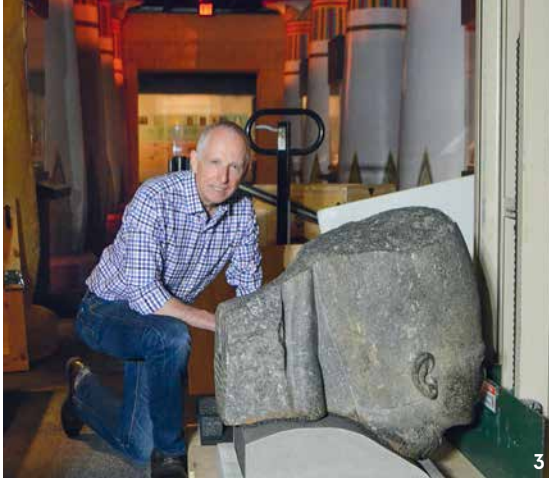
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1. Dr Craig Barker with Mrs Ioanna Malliotis, Cypriot High Commissioner to Australia, at the opening of *The Sky and the Sea: Ancient Cypriot Art*, at the Nicholson Museum in March.

2. On his recent tour of University Museums in the UK, US and Paris, Associate Director Dr Paul Donnelly met up with Associate Lecturer in Art History at the University of Sydney, Stephen Gilchrist, at Harvard Art Museums, Harvard University, in May.

3. David Ellis oversees the return of Nicholson Museum collection items Ramesses II and Horemheb from the Houston Museum of Natural Science where they have been on loan since May 2013.

4. Moving day: a crane assists with moving heavy collection items during the relocation of the Sydney University Museums large objects store in April.

5. Opening of 1969: *The Black Box of Conceptual Art* exhibition at Margaret Lawrence Gallery, Victorian College of the Arts.

6. Members of the Afghan Men's Group at Auburn's STARTTS on the stairs of the Macleay Museum. University ecologist Associate Professor Dieter Hochuli gave them an insect view of the world through the Macleay Museum collections. Photograph: with thanks to Malikeh Michels and OEH.

Find your muse at Sydney University Museums

Whether you would like to view an exhibition or attend a talk, we have plenty on offer. For further information and to view the latest timetable, visit sydney.edu.au/museums and click on 'What's on'.

July

Saturday 2 July, 2–3 pm
The Europeans in America:

**Old World classicism in
New World art collections**

Public talk by Dr Kathleen Olive
(Academy Travel)*

Cost: free

Venue: Nicholson Museum

Thursday 7 July, 10am–4pm
School Holiday Children's Day:
The Mummy's Curse

A free day of arts and craft
activities for children aged 5–12.
Discover ancient Egypt and the
process of mummification.

Cost: free

Venue: Nicholson Museum

Tuesday 12 July, 10am–4pm
School Holiday Children's Day:
Is it real or is it surreal?

A free day of arts and craft activities
for children aged 5–12. Discover
the surreal and create your own
masterpieces.

Cost: free

Venue: University Art Gallery

Thursday 14 July, 10am–4pm
School Holiday Children's Day:
Interesting Insects

A free day of arts and craft
activities for children aged 5–12.
Discover entomology and the role
of insects in the natural world.

Cost: free

Venue: Macleay Museum

Wednesday 27 July, 6 for 6.30pm
**The Sacred Scorpion: Myth,
Monarchy and Magic**

Public lecture by Dr Louise Pryke
(University of Sydney)

Cost: \$40 (\$30 for Friends of the
Nicholson Museum and their guests)

Venue: Nicholson Museum

Thursday 28 July, 6–7 pm
Chau Chak Wing Museum:
a Q&A@Macleay

The Macleay, Nicholson and
University Art museums will
be moving into the Chau Chak
Wing Museum. Find out more at
a Q&A at the Macleay Museum
with Sydney University Museums
Director David Ellis and Associate
Director Paul Donnelly.

Cost: free

Venue: Macleay Museum

August

Tuesday 2 August, 6–8pm
Floating Time:

Chinese prints 1954–2002

Exhibition launch

Cost: free

Venue: University Art Gallery

Saturday 6 August, 2–3pm
**A Classical Landscape: the
Romans in the South of France***

Public talk by Michael Turner
(Nicholson Museum)

Cost: free

Venue: Nicholson Museum

Saturday 6 August, 2–3pm
Curator's talk: Floating Time:
Chinese prints 1954–2002

Cost: free

Venue: University Art Gallery

Saturday 27 August, 10am–4pm
University Open Day

The Macleay Museum, Nicholson
Museum and University Art Gallery
will all be open as part of the
University's Open Day celebrations.

Cost: free

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

*The Nicholson Museum, Macleay
Museum and University Art Gallery
have their own Facebook pages
and Twitter feeds.*



*Sponsor of the *Travels
in Art, History and
Culture* lecture series.

September

Saturday 3 September, 2–3pm
Italy old and new through the eyes of Jeffrey Smart and James Gleeson

Public talk by Dr Nick Gordon (Academy Travel)*
Cost: free
Venue: Nicholson Museum

Saturday 3 September, 2–3pm
Curator's talk: *Floating Time: Chinese prints 1954–2002*

Cost: free
Venue: University Art Gallery

Wednesday 7 September, 6 for 6.30pm
Ruins and Romance: Early Women Travellers in the Middle East

Public Lecture by Sue Rollin
Cost: \$40 (\$30 for Friends of the Nicholson Museum and their guests)
Venue: Nicholson Museum

Thursday 8 September, 6–7 pm
The 2016 Being Collected Lecture

Genevieve Grieves: 'Decolonising Indigenous heritage collections.'
Genevieve Grieves of the Worimi Nation is a highly regarded curator, historian, artist and filmmaker.
Cost: free
Venue: Macleay Museum

Saturday 10 September, 2–3 pm
A history of the Egypt Exploration Society: a battle between popular and scientific archaeology

Public lecture by Dr Chris Naughton from the Egyptian Exploration Society.
Cost: free
Venue: Nicholson Museum

All details are correct at the time of publication, but events may change due to circumstances beyond our control.

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

Wednesday 14 September, 6pm
Centuries from 19–21. The Macleay Museum's Pacific collections

Public lecture by Dr Jude Philp in association with the Oceanic Art Society.
Cost: free
Venue: Macleay Museum

Thursday 22 September, 6pm
Unlikely treasures: 18th century insect collections

Robert Blackburn (Macleay Museum) weaves together an exciting story of pirates, slaves, spies, and colonial plunder in the name of entomology.
Cost: free
Venue: Macleay Museum

Wednesday 28 September, 10am–4pm
School Holiday Children's Day: Archaeology Day

A free day of arts and craft activities for children aged 5–12. Discover the world of archaeology.
Cost: free
Venue: Nicholson Museum

Friday 30 September, 10am–4pm
School Holiday Children's Day: Fishy Fossils

A free day of arts and craft activities and talks for children aged 5–12. Discover what fossils can tell us about the distance past and of species long extinct. Presented in conjunction with the Seymour Centre's show *Erth's Dinosaur Zoo*
Cost: free
Venue: Macleay Museum

October

Saturday 1 October, 2–3pm
Living in the past: ancient inspiration on 18th–20th century decorative arts and design*

Public talk by Dr Paul Donnelly (Sydney University Museums)
Cost: free
Venue: Nicholson Museum

Saturday 1 October, 2–3pm
Curator's talk: *Floating Time: Chinese prints 1954–2002*

Cost: free
Venue: University Art Gallery

Tuesday 4 October, 10am–4pm
School Holiday Children's Day: Chinese Prints

A free day of arts and craft activities for children aged 5–12. Discover Chinese prints and create your own art inspired by designs from China.
Cost: free
Venue: University Art Gallery

Current exhibitions

Macleay Museum

- *Written in stone:* until Saturday 6 August 2016
- *From the collection:* Thursday 18 August to Friday 25 November 2016
- *Thu van Tran, photographs:* Wednesday 29 June to Monday 4 July 2016

Nicholson Museum

- *Alpha and Omega*
- *Lego Pompeii*

University Art Gallery

- *Dušan Marek: art/film post 1960:* until Friday 22 July 2016
- *Floating Time: Chinese prints 1954–2002:* Monday 1 August to Friday 25 November 2016



Image: Wu Jide, *Floating Time I* (detail), 1994, UA2000.38

Floating Time: Chinese prints 1954-2002

1 August – 25 November 2016
Free admission

A selection of modern and contemporary prints from the University collection offer a fascinating insight into the multifaceted nature of printmaking in China.

University Art Gallery
War Memorial Arch
The Quadrangle
The University of Sydney

Opening hours: Monday to Friday 10am – 4.30pm,
first Saturday of each month 12 noon – 4pm.
Closed on public holidays.
sydney.edu.au/museums



THE UNIVERSITY OF
SYDNEY