

MUSE

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ENJOY A BUMPER WINTER SEASON

A WORD FROM THE DIRECTOR

Winter is always a busy time of the year with new programs and exhibitions opening in each of the museums and art gallery over the coming months.

In May museums supporter and distinguished author David Malouf launched Michael Turner's book and exhibition *50 Objects 50 Stories* at the Nicholson Museum. The exhibition and book coincide with *Extraordinary Curiosities*, the ABC's TV series about these same objects currently screening on ABC News 24 at 12.55pm on Mondays and Thursdays and repeated at 7.55pm on Tuesdays and at 9.55pm on Fridays through to November.

We will reveal our commissioned model of the Colosseum made entirely of Lego and the largest of its kind at a special family day at the Nicholson Museum on Sunday 1 July. The exhibition, which includes Roman artefacts from the collection, runs through to the end of January 2013.

Recognising the legacy of John Power in this 50th anniversary year of his generous bequest continues with *Vibração, Vibración, Vibration: Latin American Kinetic Art of the 1960s and 70s* in the Power Collection and followed by *JW Power and Abstraction Création*, which opens on 24 September. This re-creation of Power's 1934 Paris exhibition in the University Art Gallery reveals

his standing in Paris where he worked alongside prominent French artists, including Léger, Kandinsky and Arp.

We are marking teaching and research in biological science at the University with an exhibition in the Macleay Museum that not only presents the international contributions to understanding biology from its 50-year history but also explores its future as technology rapidly extends their potential for investigating the natural world.

One of their biggest challenges is to document and explain the drama unfolding across the world on land and sea as species adapt to a rapidly changing environment. The exhibition opens on 17 September. It's also exciting to report that our digitisation project is proceeding to plan. Thanks to the generous support of donors, 5000 artworks, photographs, artefacts and natural history specimens have been digitised and are available to all through the web.

Finally, we have a new range of merchandise including cards, bags and t-shirts, something to remember when you are searching for a special gift. It's available from the Nicholson Museum shop.

DAVID ELLIS
DIRECTOR, MUSEUMS AND CULTURAL ENGAGEMENT

SYDNEY UNIVERSITY MUSEUMS

Comprising the Macleay Museum, Nicholson Museum and University Art Gallery

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Butterflies from
the Lamberton
collection

UNITING TO EXPLORE FORCES OF NATURE

In September the Macleay Museum will join forces with the School of Biological Sciences – in more ways than their 90-year cohabitation of the Macleay building!

Fifty years ago the Departments of Botany and Zoology merged to become the School of Biological Sciences – or SoBS as their students and staff call it. In celebration, *The Meaning of Life: celebrating 50 years of biological sciences* exhibition will go up in the Macleay Museum.

Along with some truly fabulous insights into the changing fashions of biologists – beards, moustaches, beehives and bobs (and that's just the men) – will be more remarkable reflections on the contributions that SoBS staff have made in international research (see over). From realising the divergent paths of evolution of the Crocodylinae and Alligatorinae species to understanding how frogs and desert mice adapt to extreme conditions in the Simpson Desert; from microscopic mapping of energy transfer in plants to understanding the ecologies of future landscapes – Sydney's biologists have had it covered.

To find out what questions are driving research into the future come and see for yourself from September in the Macleay.

As a testament to the dramatic diversity that biologists deal with daily, we will display a large selection of the Lepidoptera collections (moths and butterflies) donated by Mrs Dorothy Lamberton to the Macleay Museum as part of the exhibition.

Jude Philp is Senior Curator for the Macleay Museum.



In the late 1980s Gordon Grigg from the School of Biological Sciences worked with Lyn Beard in the freezing conditions of the Kosciuszko National Park in winter to answer a question no-one had thought of testing: would Australia's high country animals remain in that habitat and survive during winter, and would they hibernate?

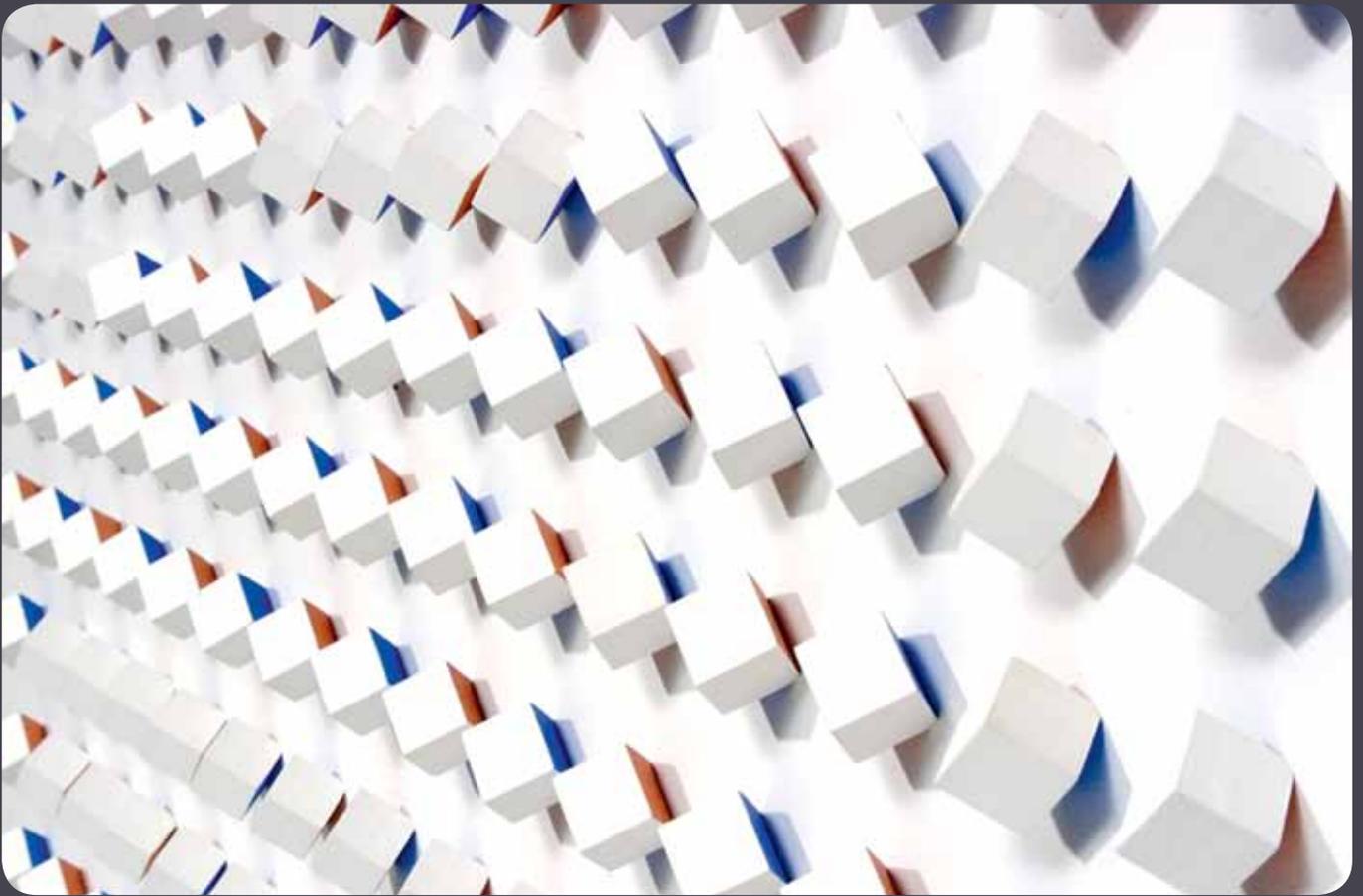
Through painstaking work tracking echidnas, they were able to confirm that the mammals hibernated. This led to the realisation that hibernation is plesiomorphic (= ancestral) and a new hypothesis was put forward to explain how endothermy (warm bloodedness) evolved in mammals.

Images courtesy of Gordon Grigg

Top: Born to be wild: a puggle (baby echidna) from a nursery burrow on Prussian Plain, near Perisher.

Above and left: In late winter Griggs and Beard found echidnas out and about in the snow who woke, mated, incubated eggs and generally got on with life.

GOOD VIBRATIONS



A new exhibition will reinterpret vibration and vibrancy and draw on South American artworks from the Power Collection. **Susan Best** summarises the highlights.

Image page 3 and below: Luis Tomasello, *Atmosphere chromoplastique no 154* (detail), (1966), synthetic polymer paint on wood, JW Power Collection, The University of Sydney, managed by Museum of Contemporary Art, purchased 1967 © the artist's estate

Right: Julio Le Parc
Continuel mobile (Continual mobile) (1966)
synthetic polymer paint on aluminium sheet and wood, synthetic fabric on cardboard, nylon monofilament, acrylic sheet and aluminium, 99 x 40 x 9 cm irreg.
JW Power Collection, The University of Sydney, managed by Museum of Contemporary Art, purchased 1967
© Julio le Parc. ADAGP/Licensed by Viscopy, 2012



A new exhibition will reinterpret vibration and vibrancy and draw on South American artworks from the Power Collection. **Susan Best** summarises the highlights.

Vibração, Vibración, Vibration: Latin American Kinetic Art of the 1960s and 70s in the Power Collection will showcase a cross-section of well-known

and inventive Latin American artists from those decades when it exhibits at the University of Sydney Art Gallery from 7 July to 14 September 2012.

The exhibition comprises 13 South American artworks, most of which were acquired by Elywn Lynn for the Power Collection when he was Curator of the Power Gallery of Contemporary Art at the University from 1969 to 1983.

Thanks to Lynn's broad and innovative collection practice, the Power Collection features more South American kinetic works than anywhere else in the country. Well-known artists, such as Julio Le Parc and Lucio Fontana, will

be presented, alongside artists from Argentina, Venezuela and Brazil.

To enhance the exhibition and feature two of the most inventive women artists of this period, two films have been borrowed from the estates of Brazilian artist Lygia Clark and Venezuelan artist Gertrud Goldschmidt (usually known simply as Gego). The films, *The World of Lygia Clark* (1973), directed by her son Eduardo Clark, and *Movement and Vibration in Space, Sculpture by Gego*, which was made by artist Carlos Cruz-Diez (1959), present outstanding surveys of two of the most original kinetic artists to emerge in the late 1950s and 60s. The title of this

exhibition, 'vibration', is a term used by Jesús Rafael Soto, Alejandro Otero, Gego and Carlos Cruz-Diez to describe the kinds of pictorial and sculptural effects they aimed to create. Sometimes this was achieved by creating a moiré effect by using overlapping parallel lines; at others complex colour interactions are responsible for dazzling optical effects. For these Venezuelan artists, vibration brings virtual movement to the picture plane and to sculptural form.

BIOLOGICAL RHYTHMS

In addition, vibration's etymological cousin, 'vibrancy,' can describe the sense of movement and liveliness introduced into the language of geometric abstraction by Brazilian artists such as Lygia Clark. For her works, we might need other terms that suggest biological rhythms, like pulse, throb, quiver or shudder, to sit alongside the more mechanical form of repetition suggested by vibration, flicker and oscillation. Kinetic art brings together all

of these different kinds of movement, sometimes literal and at other times more virtual or optical.

The Argentinean works are harder to group together. There isn't a shared term or approach to movement. For example, Luis Tomasello's exquisite frieze/painting *Atmosfera Chromoplastique No. 154* (1966) uses the play of shadows and atmospheric colour to suggest a live pictorial surface. In contrast, *Continuel mobile* (Continual mobile) (1967) by Julio Le Parc registers the ambient light and air movement, augmented by reflections. The mobile is a very compact work, almost like a valise, complete with a row of small drawers containing alternative parts. In contrast to these low-tech kinetic artworks, there are the machine-powered assemblages of Martha Boto, Hugo Demarco and Gregorio Vardenega.

A public education program will accompany the exhibition, with a

forum scheduled for 4 August that will explore some of the different approaches to movement by the artists in the exhibition.

Dr Susan Best teaches art history at the University of New South Wales and is the author of *Visualizing Feeling: Affect and the Feminine Avant-garde* (I.B. Tauris 2011)



Lygia Clark, *Arquiteturas biológicas II*, Hôtel d'Aumont, Paris, France, (1969) © the artist's estate
Image © Alécio de Andrade, ADAGP, Paris



Caterina Cornaro, Queen of Spain
Date unknown, artist unknown
University Art Collection UA 1865.9

THE QUEEN AND I

Dr Craig Barker rekindles his interest about a 15th century queen and discovers that she is still inspirational today.

The first features you notice are her eyes.

A gaze of steely determination and a hint of ruthlessness can be seen in those sharp, intense eyes. But there is also a sense of vulnerability and tragedy about the woman that has been captured in the painting.

The portrait in the University Art Collection is titled *Caterina Cornaro, Queen of Cyprus* (UA 1865.9). Caterina Cornaro (1454–1510) was Queen of Cyprus from 1474 to 1489 after her marriage to the Lusignan king James II ('James the Bastard'). She was a pivotal figure in the history of the island; declared a 'Daughter of Saint Mark' in order for Venice to claim control of Cyprus. The Venetian Republic was to rule for the next century until the island fell to the Ottomans.

The portrait was presented to the University by Sir Charles Nicholson in 1865, part of his original benefaction of artworks. The work, an oil on canvas, is by an unknown artist and it is likely a late 18th century copy based upon an earlier painting by Titian. Many variations of the Sydney portrait are known, including one held in the Cyprus Museum, Nicosia. How Nicholson acquired the painting is not known – it can only be assumed he obtained it while he was in Italy in 1857 acquiring antiquities for the museum he wanted to establish at the University.

Caterina was a popular subject among the Venetian school of painters; her story provided a popular allegory of devotion to the Republic and personal sacrifice for Venetian power

and prestige. She became a living legend; the Lady of the Renaissance, the woman who gave up a throne for Venice. Gentile Bellini painted a portrait of her c.1500–05 which is now in the Szepmuveszeti Museum in Budapest, while a chalk and watercolour portrait of 1494–95 by Albert Durer, once in the collection of the Kunsthalle Bremen, is thought to have derived from a now-lost profile portrait also by Bellini. A possible portrait of her by Titian from 1542 survives in the Uffizi in Florence.

Later painters also turned to the Queen for inspiration; from Hans Makart's *Venice pays homage to Caterina Cornaro* (1872) to Dezso Kormiss' *Female head (Caterina Cornaro)* (1953). Nineteenth century romantic painters in particular were drawn to the woman who lost a throne in all but name, such as Francesco Hayez's *Caterina Cornaro deposed from the throne of Cyprus* (1842). Caterina was also influential on music – her life became the subject of operas by Halevy, Bakfr, Franz Lachner, George Herbert and most famously Gaetano Donizetti, which premiered in Naples in 1844.

The Sydney portrait is a three-quarter-length work, with Caterina extending her left-hand wearing a black widow's gown, a coronet and a necklace. Behind her left are red curtains, opening to reveal the architectural details of a classical column, and a seascape in the distance. Beneath the column is a Latin inscription naming Caterina and her title as Queen of Cyprus.



Gentile Bellini's *Procession of the True Cross in Piazza San Marco*, 1496, Tempera and oil on canvas, Accademia, Venice.

FAMILY NOBILITY

Caterina was born into a noble Venetian family that had produced four Doges of Venice. The Cornaro family already had extensive commercial associations with Cyprus – they administered various sugar mills on the island (Cyprus was Europe's main source of sugar until the Jamaican plantations opened in the 17th century). In 1468, the 14-year-old Caterina was married to James II. The king's choice was pleasing to the Republic of Venice as it secured further commercial rights and other privileges on the island.

The Senate went one step further however, adopting Caterina as the daughter of the republic, and acquiring a potential legal claim to Cyprus. They married in Venice by proxy on 30 July 1468; she finally travelled to Cyprus and married James in person at Famagusta in 1472. He died soon afterwards however leaving a pregnant Caterina regent. She became monarch in her own right when her infant son James died in August 1474, before his first birthday.



Caterina ruled for a number of years, combating intrigue from Venetian merchants and the Cypriot nobility. By 1489 however she had run out of options, and was forced to abdicate and sell the administration of the island to the republic. Contemporary writers speak of her entourage leaving Nicosia, the Queen's "eyes streaming with tears ... the whole population bewailing".

The deposed Caterina was allowed to retain the title of Queen of Cyprus and was made the Sovereign Lady of Asolo, a county of Venice until her death. Asolo became renowned as a court of artistic and literary excellence, and many of the portraits of the Queen date from this final stage of her remarkable life.

PERSONAL CONNECTION

My first personal experience with the portrait came as an undergraduate student when the painting hung on the wall of the office of the Professor of Classical Archaeology, J Richard Green above the Nicholson Museum. I can still vividly recall my first nervous meeting as a first-year student. At one point, while Professor Green ducked behind a wall of books to retrieve a ringing telephone that had been buried underneath a pile of papers somewhere on his desk, my eyes glanced around the room, trying to make out for the first time what a 'professor's office' should look like. Looking down on me from the wall was Caterina.

Little did I know then that I would one day work alongside Professor Green overseeing archaeological investigations at Paphos in Cyprus, working with the University Art Collection and pursuing an academic interest in the history of the Mediterranean island that Caterina once ruled and lost.

Even after all these centuries the Queen still has incredible influence.

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

A bastion on the city walls of old Nicosia in Cyprus, one of the Venetian architectural elements remaining on the island.

Pilia with her son Dick under a va'u (stitched leaf umbrella). Pilia was the wife of Ngangavia, one of Ian Hogbin's main research assistants in the Longgu District (see story page 14).

Dick holds a Kodak film box given to him by the photographer to entertain him while images were being taken.

Longgu, Guadalcanal, Solomon Islands
Photo: Ian Hogbin, 14 March 1933
University of Sydney Archives (P15_12_6_300)



COLLECTING NEW KNOWLEDGE

THE MACLEAY COLLECTION

One of the great benefits of museum work is the opportunity to learn more about the world through the collections in our care.

We work with a number of researchers who come to the Macleay to understand the history of their region and families. The opportunities to talk with these experts allow us to better care for the collections, and to add to and refine our records for future researchers in the museum, including the rising number of web researchers through online collection searches.

Donna Jackson, for example, a National Parks officer and Larrakia woman who recently visited, was enthusiastic about the possibilities of learning more about the fauna of her area as it is represented from the 1870s collections here. And she had invaluable knowledge to share about the habits and names of animals in the languages of the region they were collected in. Brussels-based photo-historian Steven Joseph gave us a great deal of context about a rather obscure book in the photographic collections.

Here, three writers from three research teams recently working on the Macleay collections share their experiences and research. By coincidence, the places they are researching – Larrakia lands in Darwin, NT, the Longgu district in Guadalcanal, Solomon Islands, and the site of the Battle of Waterloo in Belgium – have each been severely affected by past wars, making their searches for records of their places a necessarily extensive journey.

Jude Philp is Senior Curator for the Macleay Museum.



Finely knotted skirt
made of plant fibre
with red ochre,
Larrakia people
c.1875 MMETA.1085

RESEARCH TRIP BRINGS ARTEFACT DREAM CLOSER

A visit to the University has inspired two Aboriginal members of the Larrakia Nation to explore repatriation of their precious artefacts. **Kellie Pollard** arranged the research trip.

Two Aboriginal members of the Larrakia Nation Aboriginal Corporation in Darwin, Eric Fejo and Donna Jackson, recently visited the Macleay Museum to see the collection of artefacts originally from the Darwin region. While here the delegation also visited the University archives and learnt about further records that are important to the Larrakia Nation for both family and local history.

As an Aboriginal archaeologist working with the Larrakia Nation, I thought it important to organise the visit as part of my archaeological study investigating the post-European contact experience of the Larrakia people from 1869 to the present. The delegation was particularly interested in what the artefacts could reveal about life in the old days, but it was also a chance for the two representatives to share oral knowledge about the significance of the items.

One fascinating aspect of the visit was the Macleay's entomology and natural history collections from the Darwin region. The specimens are significant for scientific and cultural reasons because of their potential to impart knowledge about extinct or rare species in the Darwin region as a consequence of European colonisation, land clearing and other environmental impacts. They also have the potential to validate oral knowledge about species behaviour.

Donna Jackson, Team Leader of the Larrakia Nation Women Rangers, said: "We thank Kellie and Flinders University for arranging this research trip and the staff at the University of Sydney's Macleay Museum for their assistance, respect and time. Finding some of our ancestors' artefacts being so well looked after, and discovering a treasure trove of historic records within the University's archives, has been an amazing experience. We can now formally begin the negotiations for repatriation of some of our artefacts, and we look forward to returning to the University, to do more research in the archives and museum."

Kellie Pollard is an archaeologist and Larrakia Nation research associate.



REFLECTIONS ON THE TRIP: ERIC FEJO

In 1999 when the Larrakia Nation Aboriginal Corporation was created, no Larrakia people knew that our artefacts had been removed, and if they did it was only talked about in whispers. In 2002, while working as the Native Title Officer for the Larrakia Nation, the National Museum in Canberra got in touch with me and informed me about remains and artefacts that were taken from my country. In 2003 we repatriated 87 remains back to Larrakia Country where they belong. At that time we had talked with the curator of the Australian Museum in Sydney and also Francesca Cubillo, then curator at the National Museum, about repatriating our artefacts.

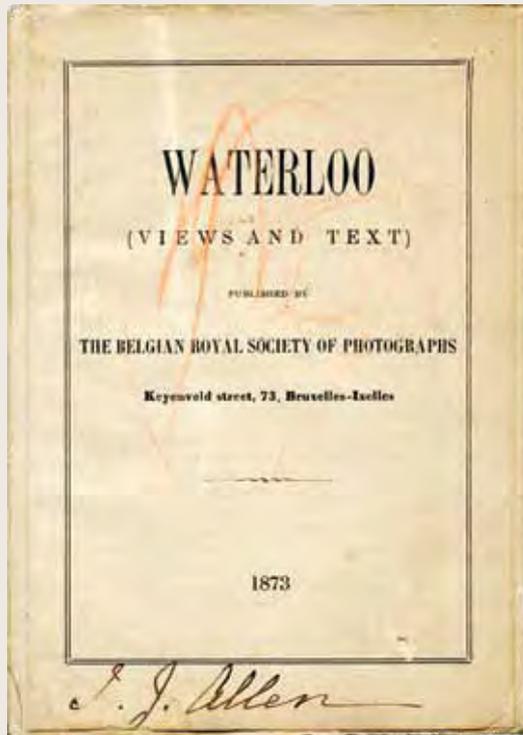
It has taken a special person in Kellie Pollard through her studies to open doors which the people of the Larrakia Nation did not know existed. I personally will be eternally in her debt for that. When Kellie first asked me to attend this trip I was a bit wary, however it has exceeded all my expectations. After personally meeting staff at the Macleay Museum and the University of Sydney archives I would also like to thank them for their time and courtesy in showing us everything and for their thoughtfulness and cultural sensitivity, in particular Matt Poll. Also thank you Kellie, who opened these doors to us through her studies.

The Larrakia Nation is now working toward our dream of having a cultural centre as a place to keep our artefacts, and now we foresee repatriation of them.

As a result of the conversation we had with Julia Mant and Tim Robinson at the University of Sydney's archives department, in my role as a Director of the Larrakia Nation Aboriginal Corporation I will personally push to create positions for Larrakia people to work in the archives area. We look forward to developing relationships between the Macleay Museum and the Larrakia nation.

One aim of my research project is to empower the Larrakia people through local archaeological research, in particular strengthening their identity among the non-Indigenous population of Darwin. The involvement of the Macleay Museum in this endeavour is a valuable outcome.

Eric Fejo's gift to the Macleay, *Oolgool*, and (below left) the brush he made and used to paint it in the museum



MEETING WATERLOO AT THE MACLEAY

Photohistorian **Steven F. Joseph** explores the background and significance of a unique battlefield guidebook in the Macleay Museum's Historic Photograph Collection.



Clockwise from above left: Alexandre de Blochouse self portrait, albumen print c.1870 (author's collection); signed front cover of Allen's views; Hotel of the Colonies Mont St-John – where Victor Hugo stayed; the Hanovarian monument; two views of the castle-farm of Goumont

Giant of French literature Victor Hugo was one. Belgian photographer Alexandre de Blochouse was another. And an English-speaking tourist known only by the name of 'J Allen' was among the many more. What they had in common was a visit to the site of the most famous European land battle of the 19th century.

Their reasons for tramping the fields and farmyards south of Brussels, scene of the Battle of Waterloo on 18 June 1815, were very different. For Hugo, the purpose was inspiration. He stayed for two months in a hotel overlooking the battlefield in the summer of 1861 while composing his iconic novel *Les Misérables*, to immerse himself in the spirit of the place. Hugo published the novel to acclaim in Brussels the following year, devoting around 100 pages to an epic depiction of the battle.

To mark this 150th anniversary of Hugo's magnum opus, we focus on a hitherto-overlooked publication, accessioned by the Macleay Museum in 1987. Titled *Waterloo (Views and Text)*, the title page adds: "published by the Belgian Royal Society of Photographs" in Bruxelles-Ixelles in 1873. It is both a guidebook to the major battlefield sites and a photographic souvenir. Printed in English, its target audience was the British visitors who flocked every year to Waterloo. Tourism began the day after the battle and continued unabated for the rest of the century. Trippers came in their hundreds to revel in the Duke of Wellington's "nearest run thing you ever saw"

defeat of Napoleon Bonaparte, self-proclaimed Emperor of the French.

National pride was not a consideration for the guidebook's photographer and publisher Alexandre de Blochouse (1821–1901). His purpose was strictly commercial. An engineer by training, de Blochouse had acquired Belgium's leading firm of architectural photography, the Société royale belge de photographie, from its founder Edmond Fierlants in 1868.

PRECIOUS PHOTOGRAPHS

The firm had an established reputation for large-format images of Belgium's cultural heritage, the art and architecture of its historic cities. But by the late 1860s, the firm was losing ground to international competitors such as Adolphe Braun. These rival firms could count on economies of scale and a more developed distribution network. So de Blochouse looked to new opportunities such as the British tourist market to promote his firm's back catalogue.

The publication is a handy size (15 x 11cm) to slip into a coat pocket. It contains two pages of dense commentary and 12 albumen prints, now partially faded, bound in accordion style between buff wrappers. The cabinet-size prints (13.5 x 10cm) make up a circuit of the battlefield. The accompanying text by retired army captain JLG Charrin (1816–96), a firearms expert, is written in approximate rather than fluent English. An electronic version, prepared by former curator Geoff Barker, is online at sydney.edu.au/museums/collections/collection_waterloo.shtml.

J Allen signed the title page as a mark of ownership. Nothing is then known of the volume's peregrinations until it arrived at the Macleay. But it is precious on three counts. Firstly, it is one of the few photographic records of the battlefield site as it appeared to Victor Hugo and other early visitors. Secondly, it is the only photographically illustrated guidebook to Waterloo published in Belgium in the 19th century. Finally, this is the only known copy, because no others have been recorded on bibliographical databases.

This little book's excessive rarity is undoubtedly due to commercial failure. Probably only issued for a short period and in a limited print-run, it was not even registered for copyright at the Bibliothèque royale, Belgium's central deposit library.

In fact, by 1874 de Blochouse decided to cut his losses. He scaled down the architectural view side of his business and installed flat-bed printers, transforming the firm into a printing works specialising in photomechanical printing by the collotype process for book illustration. As such, the firm operated for another 15 years. *Waterloo (Views and Text)* survives, a unique photographic record and fascinating glimpse into an epoch-making event.

Steven F Joseph is an independent historian of photography and long-standing resident of Brussels. He is co-author of *Edmond Fierlants (1819-1869): photographies d'art et d'architecture* (Brussels, 1988).



REVISITING THE PAST TO SHAPE THE FUTURE

The University of Sydney is collaborating with Solomon Islands communities to gain new insights from collections gathered by a University anthropologist eight decades ago. **Rebecca Conway** explains.

In 1933 up-and-coming University of Sydney anthropologist Ian Hogbin spent time with the Kaoka-speaking peoples of Guadalcanal in the Solomon Islands to document and understand their culture and social organisation. He recorded genealogies and population statistics, made notes about people's daily and ceremonial activities, took hundreds of photos and collected a small number of cultural objects.

Nearly eight decades on, the Macleay Museum is working with present-day community members to revisit Hogbin's work. The museum recently hosted two visitors from Nangali, one of the villages of the Longgu district where Hogbin worked – Chief Steward Bungana and Florence Watepuru. They are part of a collaborative project between their community, the University of Sydney, the Australian Museum, and the University of Canberra, looking at collections made by Hogbin in their region.

Conceived by Elizabeth Bonshek and Deborah Hill, the project has been funded by the Donald Horne Institute

for Cultural Heritage, University of Canberra, and has in-kind support from the institutions that hold the collections.

Bonshek is interested in the complex responses and interests of Pacific communities in museum collections and the social relationships that surround them. Hill is a linguist with long-standing relationships on Guadalcanal and projects focused on the documentation and preservation of the Longgu language.

Bungana and Watepuru were nominated by their community to make this initial trip to learn more about how the collections came to be in Australian institutions and to consider protocols and procedures for community use of these cultural resources. Chief Bungana said: "In the village we heard of Hogbin taking photos and taking things with him to Australia... I thought it was good for me to come and find these things."

The fact-finding mission has now reported back to the Longgu village chiefs and clan representatives. Discussions have begun within the



3



4



5

community around how the collections can support current and future activities and aspirations, including transmission of their cultural knowledge and language.

Kaoka is one of eight languages spoken on Guadalcanal and 70 spoken Indigenous Solomon Islands languages. Historical photos can be useful in guiding and inspiring conversations in local language on culturally relevant topics. They can show how things were done in the past and be teaching tools in the maintenance and re-learning of traditional skills and practices.

The chiefs and clan representatives are perhaps most concerned about the future and ensuring that young people and the next generations understand the value and opportunities of their culture. Chief Bungana said that he wanted "...to encourage the people to work together, to think about using traditional skills of carving and weaving as ways of making money" and to avoid having to leave the village for work in urban centres.

A crucial aspect of the project from both the community and museum

perspective is how the materials can be delivered. In museum circles, there is a big buzz around 'digitisation' and 'digital repatriation' projects. While computers are increasingly important in the Solomon Islands, at a village level they are an expensive luxury and reliable satellite and power supply cannot be taken for granted. Alternate methods of delivery are needed for sharing the collections.

In parting, Chief Bungana expressed his gratitude: "It was most important we learnt and heard of Hogbin ... and saw the pictures of our grandfathers."

Florence said: "Coming here encouraged me that we should stick to our culture, we should stick together ... I realised that my culture is my identity ... What Hogbin did was very important for my culture ... I learned that Hogbin had a heart for our people."

Rebecca Conway is Curator, Ethnography at the Macleay Museum and Research Assistant for this project.

1. Vilivata and Takoe counting tali (shell money). Throughout the Solomon Islands strings of shell discs are used as currency for ceremonial exchanges such as marriages. Longgu, Guadalcanal, Solomon Islands. Photo: Ian Hogbin, 23 April 1933, University of Sydney Archives (P15_12_6_076)

2. Chief Steward Bungana and Florence Watepuru examine a takoi (shield) at the Australian Museum, Sydney, Australia. Photo: D Hill and E Bonshek, February 2012. Kaoka Speakers Revisited Project, University of Canberra

3. Communal cooking. Food is being prepared in the distinctive lali (wooden bowls) of the Longgu district. Nangali, Longgu District, Guadalcanal, Solomon Islands. Photo: Ian Hogbin, 3 May 1933, University of Sydney Archives (P15_12_6_125)

4. Men from Nangali performing the si'okole dance at Longgu using special takoi (shields). Longgu, Guadalcanal, Solomon Islands. Photo: Ian Hogbin, 16 June 1933, University of Sydney Archives (P15_12_6_181)

5. Chiefs and elders discuss a selection of historic photographs from the University of Sydney Archives and Macleay Museum. Nangali, Longgu District, Guadalcanal, Solomon Islands. Photo: D Hill 2011, Kaoka Speakers Revisited Project, University of Canberra



SEEING BAUHAUS IN A NEW LIGHT

Our exhibition *Narelle Jubelin: Vision in Motion* recently opened at Monash University Museum of Art (MUMA). **Dr Ann Stephen**, co-curator of the exhibition with **Luke Parker**, gave the following edited speech at the Melbourne launch of the tour.

Left: Jacky Redgate, *Depth of Field*, pinhole photograph, 2012

Right: Percy Everett, *Caulfield Technical School (now Monash University)* c.1950



To work with Narelle Jubelin is to be drawn into complex and frequently historical investigations which involve a creative process of intuitive thinking and collaboration, such as Jacky Redgate's Bauhaus-inspired workshop with pin-hole photography. It was made for the first installation of *Vision in Motion* in Sydney and is now on display in MUMA's spine.

Narelle Jubelin's art is stalked by many ghosts, and here at Monash two local legends bookend the installation. The first is Melbourne's own Bauhausler, the German émigré artist Ludwig Hirschfeld Mack whose 12-part colour chart of complementary bars introduces the show. The other ghost is the government architect Percy Everett, whose wonderful ribboned tower on the campus corner of Dandenong Road has been drawn into *Vision in Motion* by Narelle's transcription on the windows of its stairwell.

I'm not sure Mack and Percy ever met but there are certain parallels and intersections in their work which I will briefly sketch by way of historically situating Narelle's play with modernism. Born five years apart on opposite sides of the world, both Mack and Percy, after the First World War, began a lifetime

of work as modernists, reshaping education and Australian culture in international terms.

Mack's experience at the Weimar Bauhaus in the 1920s was subsequently applied to teaching at Geelong Grammar, after being deported to our shores as a victim of national socialist fascism. Meanwhile, in 1930 Percy, the first student of architecture at Gordon Tech in Geelong, later principal of Brunswick and then Brighton Tech, travelled to the Soviet Union, the US and the Middle East, before becoming Victoria's Government Architect.

In 1958 Mack spoke of his experiments of introducing "the study of materials" into art education, in order "to visualise the needs of the present and of the coming generation. Our future", he wrote, "demands human beings who have the logical and truthful working brain of an engineer and at the same time develop the soul and mind of an artist". When Mack was arguing against rote learning and for Bauhaus exercises to be on the Victorian school curriculum, Percy was master-planning a standard school type as well as designing technical colleges at RMIT, Essendon, Oakleigh and here at Caulfield.

In 1954, Bauhaus founder Walter Gropius visited Australia and made a detour to see his old friend and colleague Mack in what he called 'Ghee-long'. He would have regarded Percy's 'moderne' architecture as a bit passé, (certainly the old Russell Street police headquarters is more Stalinist than modernist.) However, Gropius was impressed by Mack's experiments in art education, telling him that he was the first to apply Bauhaus principles to teaching children.

I'm sure that Mack, Percy and Walter would all be delighted that, a century after the Bauhaus was established, their work continues to inspire investigations that push and tease the axis between art, design and architecture.

To end on a quote from another Melbourne ghost, Joseph Burke (our first professor of art history), when introducing Mack's Bauhaus survey, he considered that "the ramifications of the Bauhaus idea after the institution itself was closed and its staff dispersed are so extensive that it may be several generations before scholars can put together anything like a comprehensive picture".

We are that generation.



2012 marks 50 years since the passing of one of the most significant, if controversial, archaeologists to have worked at the University of Sydney, Professor James Stewart. **Dr Craig Barker** examines his life and contributions.

James Rivers Barrington Stewart (1913–62) was curator of the Nicholson Museum between 1954 and 1962, and the foundation Edwin Cuthbert Hall Professor of Middle Eastern Archaeology.

Stewart strongly believed that a museum was essential for the teaching of archaeology: as he wrote in 1960 of the Nicholson Museum, it was teaching and research that provides “the inspiration that makes it a living organism rather than an antiquarian collection”.

As archaeologist, diplomat and Stewart’s former student Robert Merrillees once wrote about him in the Nicholson: “None of his students will ever forget the practical lessons held in the museum, when cases were opened and students allowed to handle the objects for themselves.”

Born in Sydney, Stewart read archaeology and anthropology at Trinity Hall, Cambridge in the 1930s, and

while an undergraduate he took part in Sir Flinders Petrie’s final season of excavations at Tell el-Ajjul in Palestine (the Nicholson is now home to a number of sherds and scarabs from the site donated by Lady Petrie).

Stewart first visited Cyprus in 1935, and from that point onwards he devoted his academic work to the archaeology of the island. His first excavations (1937–38) were run under the auspices of the British School at Athens at the cemetery of Vounous near Bellapais, on the north coast of the island, and ignited a lifelong interest in the links between Cyprus and Anatolia at the start of the Bronze Age.

The outbreak of the Second World War saw Stewart commissioned in the Cyprus Regiment as a second lieutenant. In April and May of 1941 he fought on mainland Greece and Crete, where he was captured, spending the rest of the war in prisoner-of-war camps in Germany.

THE CURATOR AND THE CATS



During his imprisonment he taught his fellow prisoners and conducted archaeological research, with the aid of book parcels sent from the YMCA and Red Cross. He later wrote of how his colleagues “patiently tolerated precious space littered with books”. The cats of the camps provided additional warmth for the men, and it was here that Stewart’s already considerable affection turned into a love of felines.

After being liberated and demobilised at the war’s end, Stewart returned to Australia and in 1947 he was appointed as a teaching fellow in the Department of History at the University of Sydney. Two years later he was promoted to senior lecturer, under Professor AD Trendall, following the formation of the new Department of Archaeology.

Stewart had many connections to the Nicholson beyond his curating role. With Trendall in 1948, he co-authored the 2nd edition of Handbook to the Nicholson Museum and in 1952 he married his

second wife Dorothy Evelyn (Eve) Dray, who was working as a technical assistant at the museum.

From 1951 he lived at his ancestral home, Mount Pleasant near Bathurst, NSW, which he farmed, and treated informally as an extension of the Department of Archaeology. Students, researchers and colleagues travelled up from Sydney to work with him. The rooms of the house were filled with Bronze Age pottery that Stewart was working on from his and other excavations that he sponsored, together with antiquities acquired from dealers.

Those areas not used for pottery and his coin collection were instead taken over by books and “upwards of 20 indoor and outdoor cats”. Much of his large research library now resides in Fisher Library, where some of the books still retain German POW stamps.

The cats had the run of Mount Pleasant. Students were expected to

know the names and habits of each cat, while Stewart himself was rarely photographed without one nearby. In Stewart’s most important academic work, his ‘The Early Cypriote Bronze Age’ contribution to the multi-volume *Swedish Cyprus Expedition* (Vol. IV, Part 1A, 1962), he thanks “the late and much loved Mrs S. Catty and her son Sir Marcus Bubulus, D.D., Bishop of Ophir” and “Mrs Haglund Calley’s four horrible kittens, Lussagh the dog and the hordes of outside cats”. The names of all the cats were added to the index of the whole volume.

Stewart eventually returned to fieldwork in Cyprus, self-financing the projects through the University of Melbourne. He excavated more cemeteries around Nicosia and Vasilia in 1955 and around Karmi (1960-61). The village of Karmi, the centre of his last season in Cyprus, was once described by Stewart as “picturesque and full of cats”.

Although the Nicholson Museum already contained a small collection of Cypriot material, Stewart's work expanded it into one of the most significant collections in the world. Stewart added to the Nicholson Museum and other Australian museums from his own collection, and material he excavated.

Among the numerous items to come to the Nicholson Museum from Stewart's excavations is the Red Polished Ware askos excavated at Karmi in 1961 and currently displayed in the exhibition *50 Objects 50 Stories* (NM 93.1).

While Stewart only took three Sydney students with him to excavate in Cyprus in the 1961 season at Karmi – Robert

Merrillees, Mary-Ann Meagher and Robert Deane – he would inadvertently develop an ongoing relationship between Australian archaeologists and the Mediterranean island. Merrilles would continue to work on the archaeology of Cyprus in parallel to his own career as an Australian diplomat.

Today Australian research continues with excavations on Bronze Age sites by La Trobe University at Marki (1990-2000), Deneia (2003-4), Politiko (2006-7) and Psematismenos (2008-9), and those of the Hellenistic-Roman capital of the island Paphos by the University of Sydney since 1995. The Nicholson Museum is a major supporter of the current fieldwork in Paphos.

In February 1962, Stewart passed away in Bathurst at the age of only 49. Eve, who died in 2005, spent the rest of her life devoted to fulfilling a number of Stewart's projects, including the completion of a number of publications and contributing to the eventual development of an archaeological institute in Cyprus.

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

Right: James Stewart's staff photograph (image courtesy of University of Sydney Archives).

Bottom left: Eve Dray Stewart and James Stewart

Bottom right: The Nicholson Museum in 1948 when Stewart was appointed to the Department of Archaeology.



EXHIBITION TO EXPLORE CYPRUS

James Stewart's contribution to Cypriot archaeology and to the Nicholson Museum is significant. An exhibition titled *Aphrodite's Island: Australian Archaeologists in Cyprus* is due to open later this year exploring the archaeology of the island. The Nicholson's collection of more than 1500 Cypriot items remains a fitting testament to the legacy of the archaeologist and museum curator who loved cats.



MACLEAY REAPS BENEFITS OF FELLOWSHIP

The Miklouho-Maclay Fellowship inspires important work, and the latest fellow is focusing on a fragile and feared creature.

Nikolai Nikolayevich Miklouho-Maclay was probably not a distant relative of the Macleay family, but the hyphenated name he used no doubt played a part in his close working partnership with William John Macleay.

Coming to Sydney after four years living on the north-east coast of New Guinea (sometimes called 'the Maclay coast' in his honour), Miklouho-Maclay was able to live in relative comfort thanks to William John's assistance.

At the Watson Bay Maritime Station he had been instrumental in establishing, the Russian worked on sharks and sponges as well as cultural matters. In 1883 he left to survey the off-shore islands and southern coast of Papua. He died at the young age of 42 in his native land. In 1988 the Macleay Museum and the Miklouho-Maclay Society established a fellowship honouring the work of this remarkable Russian scholar.

The fellowship is open to research at the museum in subjects close to the interests of William John Macleay and Nikolai Miklouho-Maclay.

This year the work of the 2010 Miklouho-Maclay Fellow, Michael

Shea – who catalogued and identified more than 1000 land shells – will go live on our collections search. And we welcome the next Miklouho-Maclay scholar Dr Helen Smith – with a warning to all arachnophobes – it's the spiders' turn to get the experts attention as Helen continues her work on these eight-legged creatures.

Spiders were acquired from the earliest days of the family collectors, Alexander and William Sharp, and this had led to the Macleay holding a number of international reference specimens, or types. Spiders have always been a problem for preservation because of their small hairs and fragile legs. Even back in the early 1800s it was realised that pinning spiders could quickly end up in a tangle of broken legs in the bottom of the drawer. But this was the method followed by the family collectors followed. Luckily Helen has a steady hand and a great fondness for this much-maligned species.

We now invite applications for the next Miklouho-Maclay Fellowship. Contact jude.philp@sydney.edu.au for more information.



MACLEAY SUPPORTER'S LEGACY LIVES ON

Sadly, last year one of the Macleay's great friends and supporters, Mrs Wendy Paton, passed away. Wendy was a key member of the Australian Miklouho-Maclay Society and one of Maclay's biographers. Her tireless and cheerful pursuit of Maclay's history took her to Russia several times, where she helped reestablish relations between the Macleay Museum and Russian researchers and institutions. Her husband John has kindly donated her papers to the Macleay Library.

The late Wendy Paton with former Russian Consul to NSW Yevgeny Nesterov and one of Miklouho-Maclay's descendants Kenneth Maclay at the 1996 unveiling of the bust Wendy helped to bring to the Macleay.

Miklouho-Maclay's sketch of a Port Jackson shark, one of the specimens he studied with William John Macleay.



UP CLOSE WITH ART

In April we hosted a special event to thank those who have followed the stunning example of JW Power and supported the work of the Power Institute through donations – great and small – to its various activities through its 50-year history. We entertained our guests in the wonderful Schaeffer Library, itself a perfect example of how energetic vision and generous support can create something very special.

The Vice-Chancellor, Dr Michael Spence, reminded our guests of the astonishing generosity of Power's gift, and the continuing tradition of giving and supporting that enhances core activities and allows us to plan an exciting future for the University.

Guests were then given the chance to get up close with some rarely seen gems in the University and Power collections, including 17th-century drawings

and some surprising and delightful oil sketches by Power, presented in newly created art display spaces on the second floor of the library. Those sketches remain in the library for the next few weeks – you are very welcome to come and see them.

The fact that so many of the compelling and beautiful works we showed were recent gifts to the University only emphasised the importance of the generosity of donors and friends. The event was a very important occasion to pay tribute to all those who have helped the Power collection achieve its special place in the University and visual arts community in Australia.

Professor Mark Ledbury is the Power Professor of Art History at the University of Sydney.



Top left: JW Power *Apollo and Daphne* (1929)

Top centre: *Head* (1931)

Top right: *Abstract* (1933)

Bottom: *Danseuses* (1933)

All works courtesy of bequest of Edith Power, 1961, the University of Sydney, managed by the Museum of Contemporary Art

CELEBRATING 50 YEARS THE POWER ALUMNI REUNION



In May we celebrated the beginning of the 'Year of Power', which marks the 50th anniversary of the announcement of the Power Bequest. More than 250 alumni and special guests from several generations gathered in MacLaurin Hall, and its gothic splendour was adorned for the occasion with both works of John Power (whose witty cubist portraits were cheekily hung next to the worthy academic heads on the walls) and an early and little-seen work by the night's special guest, visual art artist, curator and writer Imants Tillers.

After a moving launch speech by University Chancellor Her Excellency Marie Bashir, Imants spoke engagingly and frankly about the vital importance

of his University of Sydney experiences – in the architecture faculty, the Tin Sheds and Power – as transformative of his life, career and outlook. Emeritus Professor Virginia Spate thanked Imants through a poetic discussion of his work and its importance.

Dr Ann Stephen then encouraged all those present to engage with the extraordinary number and range of exhibitions and events that have been planned to celebrate this landmark year, which will include special exhibitions curated from the Power Collection and a remarkable reconstruction of John Power's important one-man show in Paris in 1934.

Professor Mark Ledbury concluded the official speeches, setting out a vision for the next 50 years in which Power would deepen its research excellence, extend its international reach and impact with ever-wider resonance in Australian culture.

But the heart of the evening lay not in the speeches or the special guests, but the opportunity it afforded for alumni to reconnect, share memories and anecdotes, and celebrate the very special place Power has forged in the cultural life of both the University and Sydney.

Above: Luca Belgiorno-Nettis, Marah Braye and Mark Ledbury at the reunion



NATURALLY CURIOUS EXPLORING CORAL



Seven-year-old **Bill Blake** is already a blogger. Now he turns journalist to gain new insights into the Macleay Museum's coral exhibition.

I really like doing craft at the Macleay Museum. I've made sea urchins, sea slugs, brittle stars and sea fans out of plasticine, straws, patty-cake paper and googly eyes! I've learned about different sea creatures and about how a reef works through the coral exhibition.

The white skulls in the museum are pretty cool. They're made of clay but they look like coral. I went to a really interesting talk with Dr Tony Gill (maybe his name is why he likes fish so much!). He showed us pictures of all different types of fish and creatures like clownfish, mimic filefish, clown pufferfish, a pygmy seahorse, stonefish, boxfish, cowfish, lace coral, fan worm and sea slugs. He told us sea slugs sting!

When I went on holiday after visiting the Macleay Museum, I wanted to be a scientist and collect specimens on the beach. All I got was a lot of mother of pearl shells (but they are nice). I also saw an unusual bird at the beach and I took photos of it and did a drawing of it in my nature book. I named it a long-necked grey bird. But later I learned it was a white-faced heron.

I want to keep a nature book to record all my discoveries, just like William John Macleay.

I did an interview with curator Jude Philp, and here is what Jude told me.





Why do you have an exhibition of coral instead of insects or skeletons?

Our collection of insects is quite well known, and we have a lot of skeletons on display, but no-one realises how much coral we've got. You can see from the big case – there's a lot – so we wanted to make sure people knew about our collection.

Why is coral important?

One of the reasons I did the exhibition is to find out the answer to that question. So we asked artists why coral was important. For them, it was because it grows in amazing ways and even though it looks like it might be dead it can cling on to new things and make new life.

And it's pretty important for fish...

That's right. It's pretty important as a habitat.

For the kids up in the Torres Strait it's their whole life. They live on the coral reef. It's where their food comes from and where some of their stories come from.

Then for the scientists coral is a good thing to know about so we can look after the world and everything that lives in it.

What kind of coral do you have here in the museum?

We have hard corals and soft corals, mainly from the Great Barrier Reef, but some even from the Maldives, which were auctioned in Sydney in the 1870s. They come from all over, but mainly from here in Australia.

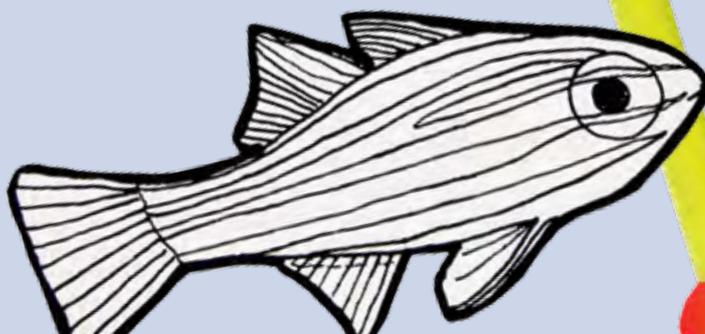
Why are the coral skulls in the museum?

That's one of the artworks. What the artist meant by that is that we are all connected. If we let the coral die, then we might die as well. But also, she thought it was so beautiful to surprise people. Visitors might come up and think they're going to look at coral, but they see a skull, made out of clay!

Is art a good way to learn about the world around us?

I like to work with artists because they have creative and inspiring ways to tell us things. Art makes you think in different ways. It makes you ask questions and then you might start to think more about it. All the children who have come in to help us make a coral reef have been very creative, too.

Above: Bill Blake and his interviewee, Jude Philp.



A CONTROVERSIAL HERO

Alexander Macleay started the Macleay Museum's natural history collections and finished life as a controversial, but much-loved elder statesman. **James Donaldson** reflects on his turbulent life.

Scottish-born Alexander Macleay (1767–1848) won his Sydney post just in time. Perhaps it was belief in his family motto *Spes anchora vitae* (Hope is life's anchor) that saved him, because in 1825 while deeply in debt, and with creditors at his heels, he landed the plum job as Colonial Secretary of New South Wales. His salary was £2000 a year.

Macleay's administrative experience was extensive; from 1806 he was Secretary of Britain's Transport Board during the Napoleonic Wars and he had been Honorary Secretary of the Linnean Society of London for 27 years.

His term as Colonial Secretary would test his skills at a time dominated

by the slow birth of two-party parliamentary systems.

Macleay arrived in NSW from England in 1826 and brought his extensive private insect collection – one of the world's largest – with him. He enjoyed a warm relationship with his new boss, a fellow Tory, Governor Major General (later, General Sir) Ralph Darling. But the colony was in transition. Its administration had changed from the early governors' autocracy to a non-elected Legislative Council advising the Governor. Pressure for elected representation was growing and both Macleay and Darling were virulently and publicly attacked by supporters of



Far right: Charles Fox's engraving after Thomas Lawrence's painting of Alexander Macleay (1845)

Near right: Daguerreotype portrait of Sir Edward Deas Thomson c 1855
MMHP82.7.274



democratic reform. By 1831 Macleay began service to Darling's Whig successor, Major General (later, General Sir) Richard Bourke, but on a few occasions he could not conscientiously support him. At times Bourke accused Macleay of trying to undermine him and criticised Macleay's work. Officially Macleay denied the claims, but admitted sometimes opposing Bourke.

A crisis loomed for Macleay in 1835, coming to a head in a heated Legislative Council debate. Macleay, who had just turned 70, said he probably would not stay long in office. Interpreting this as Macleay's intent to resign within a year, Bourke pressed London to

appoint a successor. By 1837 Bourke's son-in-law Edward (later, Sir Edward) Deas Thomson superseded Macleay as Colonial Secretary.

Macleay vainly protested his removal, denying he meant to resign. He was later compensated for losing his post.

Publicly, Macleay presented a warm, outgoing personality, enjoying old Scottish dances, especially a favourite called the Country Bumpkin.

Privately, he was often deeply depressed by his debts and constant criticism of his position, politics, salary, pension and the free land grants he received.

DIRE DEBTS

Elizabeth Bay House, the grand manor he built, increased Macleay's dire financial trouble, and left him owing more than £40,000, about £18,000 of it to his son William. Although William came to his aid and became owner of the house, relations between them soured, especially with the sale of the gardens, fine library and other contents to pay the embittered Macleay's debts.

Macleay moved to his country place, Brownlow Hill, Camden with his wife Eliza and their unwed daughter Kennethina. There would eventually be some reconciliation with William.

In 1843 Alexander was elected to the first part-elected Legislative Council as the inaugural Speaker but he resigned the post about three years later, largely because of age. In 1846 Macleay was seriously injured when his carriage crashed near Government House but he remained a Legislative Councillor until just before his death about two years later.

Outside government administration, politics, science and entomology, Macleay was a philanthropist, devotedly serving institutions including the Royal Botanic Gardens, Australian Subscription Library – a forerunner of the State Library of NSW – the Australian Museum and the Benevolent Society of New South Wales. He was the first President of the Australian Club in Sydney.

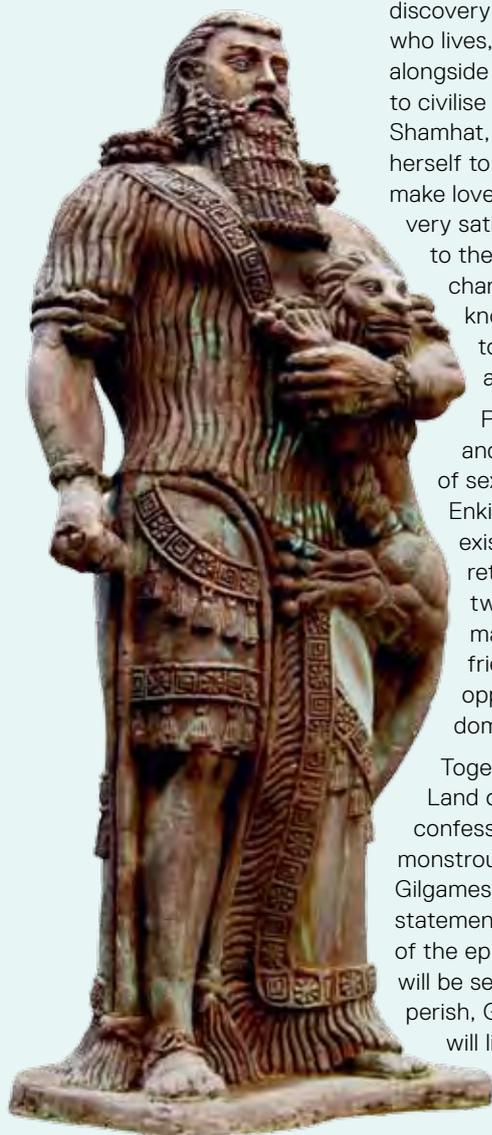
Alexander died aged 81 on 18 July 1848 at Tivoli, Rose Bay, the home of his daughter, Susan Dumaresq. Now an elder statesman and a grand old man, his funeral drew a who's who of the colony's leaders. Alexander, Eliza and daughter Fanny are interred in St Stephen's Churchyard in Newtown. They rest within a mile or two of the University of Sydney's Macleay Museum, housing his natural history collection.

James Donaldson is currently writing a biography of Alexander Macleay.

**THE EPIC OF
GILGAMESH**
STATUE BRINGS
ANCIENT TALE
TO LIFE



A remarkable statue on campus links the University to one of the oldest and most epic stories of ancient Mesopotamia – the region that invented writing and boasts the world’s oldest anthology of literature. **Damien Stone** explains.



Graeco-Roman statuary has long been a popular architectural addition to modern landmarks. The Archibald Fountain in Sydney, for example, features the familiar classical characters of Apollo holding his lyre, Artemis with her bow, and Theseus slaying the minotaur. But seldom do we find modern sculptures representing the great figures of early Eastern civilisations that flourished in Mesopotamia.

A rare exception is the statue of Gilgamesh, legendary king of the ancient city of Uruk (modern day Iraq), which graces the courtyard below the Old Teachers College building. Crafted in concrete, by artist Lewis Batros, the statue was donated to the University by the Assyrian community.

Gilgamesh’s story begins with his discovery of Enkidu, a primitive man who lives, runs, speaks and eats grass alongside animals. Gilgamesh decides to civilise the wild man and arranges for Shamhat, a temple prostitute, to expose herself to Enkidu at a waterhole. They make love for seven days, after which a very satisfied Enkidu attempts to return to the wild. However, he finds himself changed by his newly acquired knowledge, and is no longer able to run and communicate with his animal friends.

Paralleling the story of Adam and Eve, we see that the act of sexual union has separated Enkidu from his perfect god-like existence with nature. Enkidu returns to Gilgamesh and the two become friends, going on many adventures together. Their friendship highlights the union of opposites: of culture and nature, domestic and wild.

Together the pair journey to the Land of the Cedars, where Enkidu confesses his fear of Humbaba, the monstrous guardian of the forest. Gilgamesh admonishes him with a statement that is central to the whole of the epic: “If I should fall, my name will be secure.” Even if they are to perish, Gilgamesh believes their names will live on, for though death is inevitable, fame allows one to live forever.

This idea would play a large role in the later Greek myths, in the concept of ‘kleos’, the renown a hero such as Heracles achieves through his glorious deeds. Enkidu and Gilgamesh overcome the monster, but are unable to change the destiny allotted to them by the gods. Their behaviour is deemed hubristic, and Enkidu becomes sick and dies.

A sorrowful Gilgamesh wanders through the wild, growing his hair long and wearing animal skins as if trying to embody his lost friend. Terrified of his own death, he goes in search of immortality, a reflection of the Mesopotamian belief that the afterlife was a bleak place where all men, regardless of earthly rank, dwelled forever in darkness with only dust as food.

Gilgamesh eventually meets the immortal flood survivor Utnapishtim, who narrates his own story, one almost identical to that of Noah. Again this illustrates the heavy influence of Mesopotamian literature on the Hebrew Bible.

Utnapishtim tells Gilgamesh of a plant growing at the bottom of the sea that may restore youth to an old man. Gilgamesh is able to retrieve the herb, but it is stolen and consumed by a snake, a Mesopotamian explanation of why serpents can renew their youth. The Greeks similarly believed in the rejuvenating powers of the snake. Indeed their word ‘geras’ means both old age and the skin shed by a snake.

The epic concludes with Gilgamesh finally accepting the limits of man. His failure to obtain immortality may be a critique of divinised kingship, exemplified by the king Naram-Sin who portrayed himself as a god and was subsequently blamed for the Akkadian dynasty’s downfall.

The lasting testament of the legendary king of Uruk is embodied by his statue at our university. Gilgamesh’s persistence for knowledge and ultimate awareness of his own mortality are qualities we can still learn from.

Damien Stone is a third-year Bachelor of Arts (Archaeology) student.

EVENTS



1. Dr Ann Stephen and Professor Roger Benjamin at the Power alumni reunion
2. Professor Duncan Ivison, Dr Gene Sherman and Lynn Fern at the Power alumni reunion
3. Roslyn Oxley and Penelope Seidler at the Power alumni reunion



HELP US TO CONSERVE AND GROW



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\$25 \$150 \$250 Other \$

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- Macleay Museum Conservation
- Nicholson Museum Research
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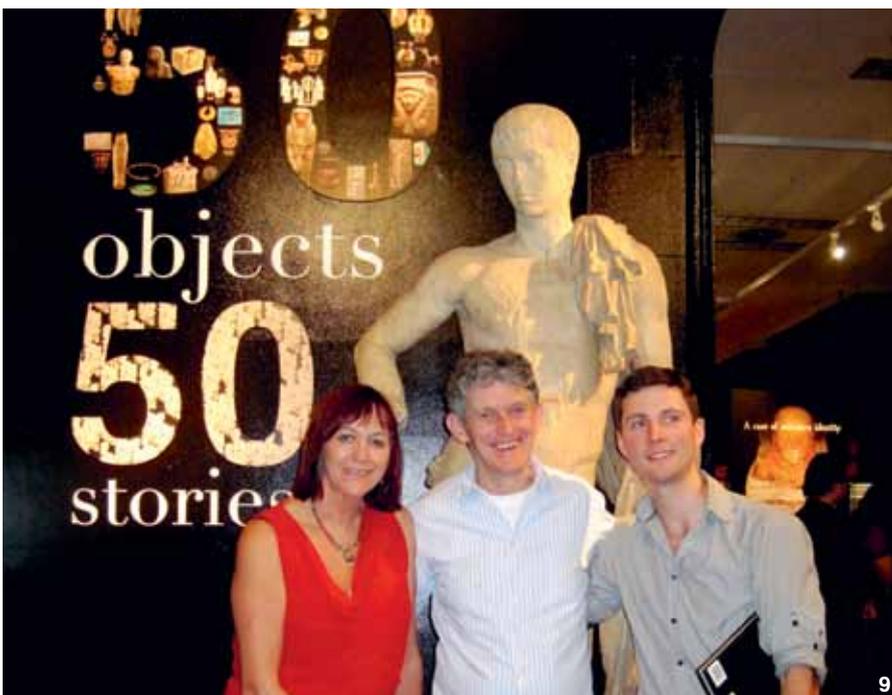
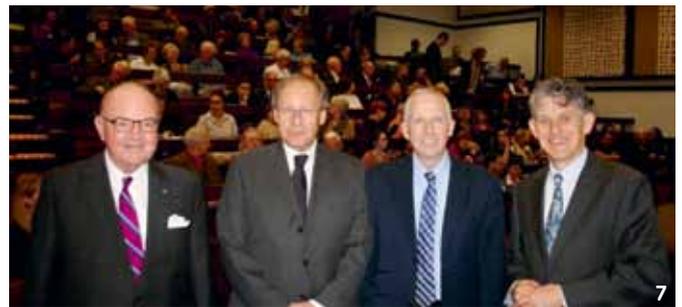
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Phone:

Email:

Please send me information about how I can remember the University of Sydney in my will.

I confirm that I have included the University of Sydney in my will.



4. Dean of the Faculty of Science Professor Trevor Hambley at the opening of *Coral: art science life*
5. Contributing artist Carmel Wallace and curator Jude Philp at the opening of *Coral: art science life*
6. A Year 3 student examining pottery from the Nicholson Museum as a part of the Compass Introduction to University Day
7. David Jackson, Professor Norman Palmer, David Ellis and Michael Turner at Norman Palmer's Sir Charles Nicholson Lecture 2012
8. President of the Friends of the Nicholson Museum Matthew Gibbs and Dr Andrew Wright at the Palmer lecture
9. Anne Maria Nicholson, Michael Turner and Nathaniel Harding at the opening night of *50 Objects 50 Stories* in the Nicholson Museum

WHAT'S ON AT SYDNEY UNIVERSITY MUSEUMS

Public events are subject to change. For further information and to view the latest timetable, visit sydney.edu.au/museums and click on 'What's on'.

Please see the inside front cover for contact details for the Macleay Museum, the Nicholson Museum and the University Art Gallery.



Marble statue of the Captive Eros. 50 BC-50 AD. Donated through the Justice Roddy Meagher Bequest, 2011. Nicholson Museum NM 2012.9

JULY

Wednesday 4 July, 5.30pm

Public lecture

CORALS AND CANNIBALS ON THE VOYAGE OF THE FLY. SCIENCE, ART AND ETHNOGRAPHY IN THE TORRES STRAIT

Professor Iain McCalman
(The University of Sydney)

Cost: free

Venue: Macleay Museum

Saturday 7 July, 2pm

Free *Cities of the World* Saturday afternoon lecture

TIMBUKTU

Ben Churcher

Venue: Nicholson Museum

Tuesday 10 July, 6pm

Public lecture

THE COLOSSEUM

Professor Frank Sear
(University of Melbourne)

Cost: \$40 or \$25 for Friends of the Nicholson Museum

Venue: Nicholson Museum

Tuesday 10 July, 6 to 8pm

Exhibition opening

VIBRAÇÃO, VIBRA'CON, VIBRATION

Exhibition to be opened by Penelope Seidler AM

Cost: free

Venue: University Art Gallery

AUGUST

Saturday 4 August, 2pm

PERSEPOLIS

Dr John Tidmarsh

Free *Cities of the World* Saturday afternoon lecture

Venue: Nicholson Museum

Saturday 4 August, 2 to 4.30pm

Art symposium

VIBRAÇÃO, VIBRA'CON, VIBRATION

A symposium exploring shared southern-hemispherical relationships to international modernism, including the movement of artists to European art centres.

Cost: free

Venue: University Art Gallery

Wednesday 15 August, 6pm

Public lecture

JUSTINIAN AND THE BYZANTINE CONQUEST OF ITALY AND AFRICA

Dr Richard Miles
(The University of Sydney)

Cost: \$40 or \$25 for Friends of the Nicholson Museum

Venue: Nicholson Museum

Thursday 23 August 6pm

The 2012 annual 'Being Collected' lecture and reception

REFLECTIONS ON QUEENSLAND

Danie Mellor, an award-winning Aboriginal and Torres Strait Islander artist and academic, will talk about inspirations for his work and his research into Aboriginal cultural heritage in museum collections.

Cost: free

Venue: Macleay Museum

Saturday 25 August, 10am to 4pm

UNIVERSITY OF SYDNEY OPEN DAY 2012

Sydney University Museums will be open to the public as part of the University's annual Open Day!

Cost: free entry

SEPTEMBER

Saturday 1 September, 2pm

Free *Cities of the World* Saturday afternoon lecture

DEIR EL-MEDINA

Dr Sophie Winlaw

Venue: Nicholson Museum

Thursday 20 September, 6pm

Public lecture

A FEW OF MY FAVOURITE THINGS

Professor Margaret Miller
(The University of Sydney)

Cost: \$40 and \$25 for Friends of the Nicholson Museum

Venue: Nicholson Museum

OCTOBER

Wednesday 3 October, 6pm

Theatrical performance

LYSISTRATA

The Department of Classics and Ancient History presents *Lysistrata*, a bawdy comedy of sex, love, and warfare performed in Ancient Greek.

Cost: free

Venue: Nicholson Museum

Saturday 6 October, 2pm

Free *Cities of the World* Saturday afternoon lecture

BERLIN: THE OLD AND NEW CAPITAL OF GERMANY

Rainald Roesch, former diplomat with the German Foreign Office

Venue: Nicholson Museum

Friday 19 October, 4 to 8pm

Reception

SCHOOL OF BIOLOGICAL SCIENCES EVENING

Bookings: Email
biologyalumni@sydney.edu.au

Venue: Macleay Museum

ACTIVITIES FOR CHILDREN

Ongoing activity

From now until 1 September: Monday to Friday 10am to 4.30pm and the first Saturday afternoon of every month

CONSTRUCT A REEF

We're asking kids to build a reef using arts and craft materials. Decide upon a creature to make, follow the instructions – and don't forget to sign your artwork. Watch our coral reef grow over the weeks.

Cost: free

Venue: Macleay Museum

July school holidays

Sunday 1 July, 10am to 4pm

THE OPENING OF THE COLOSSEUM MODEL MADE FROM LEGO®-BRICKS

Join us for a fun-filled kids' day as we unveil our new exhibition on the Roman colosseum, complete with our Lego® replica. We'll have enactments of gladiatorial fights and Roman soldiers from the Sydney Ancients and arts and craft activities!

Cost: free

Venue: Nicholson Museum

Thursday 5 July, 11am

MEET THE BRICKMAN

A floor talk and Q&A session with the 'Brickman', Ryan McNaught, about how he constructed the Colosseum.

Cost: entry by donation

Venue: Nicholson Museum

Thursday 12 July, 4 to 6pm

CHILDREN'S FILM NIGHT

Join us in the Nicholson Museum for a rare opportunity to watch a classic kid's film surrounded by antiquities.

Cost: entry by donation

Venue: Nicholson Museum

Friday 13 July, 10am to 4pm

CORAL REEF WORKERS WANTED!

Explore the diversity of our very own children's reef with activities aimed at studying the health of our reef. We'll have arts and craft activities and talks by the University's marine biologist about what makes reefs special.

Talks at 11am and 2pm, activities all day

Cost: entry by donations

Venue: Macleay Museum

September/October school holidays

Thursday 27 September, 4 to 6pm

CHILDREN'S FILM NIGHT

Join us in the Nicholson Museum for a rare opportunity to watch a classic kids' film surrounded by antiquities.

Cost: entry by donation

Venue: Nicholson Museum

Friday 28 September, 10am to 4pm

BIOLOGY CHILDREN'S DAY

Discover the natural world with activities for kids aged five to 10 – look through microscopes and create your own microscopic creatures. Join us for mini talks on endangered animals to mark World Threatened Species Day.

Cost: entry by donation

Venue: Macleay Museum

Friday 5 October, 10am to 4pm

EGYPTIAN CHILDREN'S DAY

Join us for a fun day of arts and craft activities for kids aged five to 10. Enjoy mummy wrapping, ancient Egyptian artefacts and talks on Egyptian culture.

Cost: entry by donation

Venue: Nicholson Museum

HERITAGE TOURS AND EDUCATION PROGRAMS

Sydney University Museums offer extensive school and adult education programs and group heritage tours.

For more information email us at museums.education@sydney.edu.au

All details are correct at the time of going to press but events may change due to circumstances beyond our control. Visit the online events calendar on our website closer to the event for up-to-date information at sydney.edu.museums/events_exhibitions/index_public_events.shtml

Or follow us on Twitter at [twitter.com/#SydneyUniMuseum](https://twitter.com/SydneyUniMuseum)

Or find us on Facebook by searching for Sydney University Museums

LEGO

COLOSSEUM

The
**NICHOLSON
MUSEUM**

1 JULY - 3 FEB 2013

