



(from top): Detail of Leslie Wilkinson's *San Marco Venice*, 1906, on loan from a private collection, © the artist's estate; detail from the gravestone of Hilary, who died aged 7 in 384 AD, Nicholson Museum; detail of a Flemish reliquary from *Unearthed tales 2*; detail of a French ormolu clock, Macleay Museum



The bones of John the fearless and other unearthed tales

Visitors to the Nicholson have a new opportunity to explore the remarkable stories and personalities behind the artefacts, writes Michael Turner.

Earlier this year, some bones and scraps of material were found in the Nicholson Museum storeroom displayed in a bizarre gilt-framed tableau. Subsequent research has confirmed that they belong to one of the most famous Medieval Dukes of Burgundy, Jean sans Peur (John the Fearless) and of his wife, Marguerite de Bavière. Their spectacular tomb is now one of the highlights of the Musée des Beaux-Arts in Dijon. How did we get them, and when? And what have they got to do with the French Revolution?

And then what connects Saints Eloi and Hippolytus? And who were they? And who, in 1962, sharpened a genuine Danish Neolithic axe belonging to the museum on his driveway in Wonga Road, Yowie Bay in front of ABC cameras and then used it to cut a gum tree down? And in the early 1900s, which famous Sydney medical graduate, busy unwrapping mummies in Cairo, sent his young nephew some hair from the favourite dancing girl of Ramses XII, and two mummified kittens? Or what connects one of the most famous painted pots in the Nicholson, once handled by Emma Hamilton, and spectacular

Egyptian influenced English Regency furniture made in the early 1800s now in the Powerhouse Museum?

These are just some of the 'unearthed tales' now on display in the museum's new exhibition, *Unearthed tales 2: A Fascination with Death*, which opened on the 11 May. Forty six eclectic objects from 15 different countries spanning 5000 years of history demonstrate that the Nicholson is more than just a museum of the Ancient World. The exhibition focuses on the recent history of the objects which includes several famous personalities: Agatha Christie, Sir William and Emma Hamilton, Oliver Cromwell, Thomas Hope, Sir Grafton Elliot Smith, Sir Henry Wellcome, Enoch Powell and the mysterious Mrs Pasquil to name but a few.

The concept of looking at the modern stories and personalities behind archaeological artefacts has touched a nerve with audiences. *Unearthed tales* is an approachable way for the non-specialist viewer to appreciate archaeological artefacts, which en masse can prove intimidating. It's a good feeling.



A word from the director



We have a wonderfully diverse range of exhibitions and programs coming up. In June we open an exhibition at the Macleay Museum celebrating the 150th anniversary of the founding of the University's medical school. Curated by Dr Jude Philp, *On the inside: anatomy and learning* looks at some of the changes in the way the University teaches medicine

and trains our future doctors. The exhibition features an anatomical model (affectionately known as Gladys) made from papier-mâché, which shows in great detail the circulatory system and internal organs. Made in France around 1860 it is one of two in the Macleay Museum's collection. The other is on loan to the Melbourne Museum. Over the years the model has suffered through its use as a teaching model. Delicate papier-mâché surfaces have lifted and flaked and Gladys is now in need of urgent conservation attention. Funds raised during the exhibition will go towards its long term care.

The nature of collecting is complex. Our collections contain numerous Indigenous artefacts collected in the late 19th and early 20th centuries by professional collectors catering to museums' and collectors' demand for these items, and by anthropologists during field visits. Some were given as gifts by Indigenous elders to eminent anthropologists such as Ronald Berndt, others were purchased through 'one-way' trades or even stolen from campsites.

Issues surrounding collecting will be the subject of our inaugural Indigenous lecture on 25 August. Dr Dawn Casey, Director of Western Australian Museums (and former Director of the National Museum of Australia), will address Indigenous perspectives on 'being collected'. This will be followed by Warren Mundine and Jenny Munroe raising issues from Dr Casey's presentation. 'Being collected' promises to be a stimulating evening. (See Coming Events for details.)

At the Nicholson Museum, Senior Curator Michael Turner continues his exploration into stories behind some of the museum's diverse artefacts in *Unearthed tales 2: a fascination with death*. (See the back page for details.)

Over at the University Art Gallery the drawings and sketchbooks of architect Leslie Wilkinson are featured in an exhibition *Leslie Wilkinson in Europe 1904-06*, curated by Sioux Garside. This will be followed in August by *Water dreaming* and its companion exhibition at the Macleay Museum, *Living water*, curated by Rose Stack.

We are now open on weekends!

Commencing Saturday 1 July we will be opening the Macleay Museum, Nicholson Museum and University Art Gallery on the first Saturday of each month between 11am and 4pm.

I hope you will take this opportunity to bring along family and friends to enjoy the museums and wander around the University's beautiful sandstone architecture.

David Ellis
Director

Coming events

For exhibition schedules, see the back page.

Saturday 17 June 2006

Walking tour: Books, building and bones – 150 years of medicine at the University of Sydney, 10am–3pm, across campus

Visit the exhibitions celebrating the Faculty of Medicine's 150th anniversary on Saturday. The Macleay and Nicholson Museums and the University Art Gallery will be open. Walking tour brochures are available from <http://www.medfac.usyd.edu.au/150years>, the University's Information Kiosk and at the gallery and museums on the day.

Walking tour: Wilkinson's architecture, 11am, University Art Gallery

Take a walking tour of Wilkinson's architecture at the University of Sydney with Trevor Howells, Senior Lecturer in Heritage Conservation at the Faculty of Architecture.

\$25. Bookings essential; email artcollection@usyd.edu.au or telephone (02) 9036 5049. Limited to 20 participants.

Thursday 22 June 2006, 6.30pm, Nicholson Museum

Public lecture by Dr John Tidmarsh

"Doctors cut, burn, and torture the sick, and then demand of them an undeserved fee for such services (Heraclitus of Ephesus): plus ça change. Medicine in the Ancient World"

\$20, \$12 for members of the FNM. Bookings essential; telephone (02) 9351 2812 or email nicholson@usyd.edu.au.

Tuesday 4 July 2006, 12.30pm, Macleay Museum

Medicine's dark past

To coincide with *On the inside: anatomy and learning*, James Bradley – celebrated author of *The Wrack*, *The deep field* and *The Resurrectionist* – will enthrall you with stories from medical science's not too distant past.

Admission free. Please let us know if you are coming by emailing macleaymuseum@usyd.edu.au or phoning (02) 9036 5253.

Saturday 8 July 2006, 10am-4pm, Nicholson Museum

Study day: Unearthed tales: secrets of the Nicholson Museum Convenors: Mr Michael Turner and Dr Craig Barker

Explore the secret stories behind the Nicholson Museum and discover the fascinating past of some of the collection in this visually illustrated study day to coincide with the museum's *Unearthed tales 2* exhibition.

Bookings through the Centre for Continuing Education on (02) 9036 4789 or go to the website www.cce.usyd.edu.au.

Saturday 5 August 2006, 12 noon, University Art Gallery

Artist talk

Artist Euan Macleod will talk about his works in *Water dreaming*. Admission free.

Friday 25 August 2006, 5pm, Macleay Museum

Lecture series launch: Indigenous collections – Indigenous museums? 'Being Collected'

The Macleay Museum is launching its annual lecture series, *Indigenous collections, Indigenous museums?*, with a lecture by one of Australia's most prestigious workers in the museum sector. What does it mean when it is your culture and your history which is on view? Dr Dawn Casey, Director of Western Australian Museums, will present her views on 'being collected'. She will be joined by Jenny Munroe from Redfern Legal Centre and Warren Mundine, the ALP National President.

Admission free. Please let us know if you are coming by emailing macleaymuseum@usyd.edu.au or phoning (02) 9036 5253.

Wednesday 30 August 2006, 6.30pm, Nicholson Museum

Travellers' tales: modern explorers #4

Marguerite van Geldermalsen 'Married to a Bedouin'

It was 1978 when Marguerite met and fell in love with the charismatic Mohammad Abdallah Othman, a Bedouin souvenir-seller in Petra. Living in a two thousand year-old cave, she became the resident nurse and raised three children. Tourists including David Malouf and Frank McCourt encouraged her to tell her extraordinary story. Her highly acclaimed book, *Married to a Bedouin* is now available.

\$20, \$12 for members of the FNM. Bookings essential; telephone (02) 9351 2812 or email nicholson@usyd.edu.au.

Saturday 2 September 2006, 11am, Macleay Museum

Performance by Langen Suka, Sydney Gamelan Association with Vi King Lim, Artistic Director.

The theme of water in its various natural forms recurs constantly in Javanese culture as a metaphor for human emotion. Langen Suka will present a selection of pieces on this theme through the evocative, floating sound world of the traditional Javanese percussion orchestra, Gamelan.

Admission free. Please let us know if you are coming by emailing macleaymuseum@usyd.edu.au or phoning (02) 9036 5253.

Cypriot artefacts and the looting general

Now that Marcos Baghdatis' success in this year's Australian Tennis Open has people talking about Cyprus again, perhaps it is a good chance to explore some of the material in the collection and its fascinating history, suggests Craig Barker.



Objects from the Cesnola Collection, currently on display in the Nicholson Museum

Hidden amongst the Classical and Egyptian antiquities displayed in the Nicholson Museum, the collection of Cypriot artefacts is often overlooked by visitors. The Nicholson Museum contains the largest collection of Cypriot archaeological material in Australia, some one and a half thousand antiquities.

Much of it was collected by Professor James RB Stewart, professor of Middle Eastern Archaeology at the University from 1949, and honorary curator of the museum until his death in 1962. Stewart is a pivotal figure in Cypriot archaeology; he conducted numerous excavations in the 1930s and 1950s – including the famous Bronze Age cemeteries at Vounous – and one of the earliest archaeological investigations by an Australian team in the Mediterranean.

However, 27 of the most fascinating artefacts in the Cypriot collection were purchased well before Stewart's tenure. In 1927, the then honorary curator, Professor WJ Woodhouse, purchased Cypriot items at auction from the Metropolitan Museum of Art in New York, and they tell an extraordinary story.

The items were part of the collection amassed by General Luigi Palma di Cesnola, the American consul-general to the then Ottoman-controlled island between 1865 and 1876. Cesnola is one of the most incredible characters of 19th-century archaeological investigation. Born in Italy, he immigrated to the United States before the Civil War. He was an opportunist who represented the worst of the prevalent contemporary attitude of colonialism. The grand discoveries in Greece and Turkey by the German excavator Heinrich Schliemann spurred Cesnola to search Cyprus for his own 'treasures'.

For a decade teams of his workmen dug all over the island, with little concern for scientific methodology or thorough recording. Eager to profit from his discoveries by selling to the then rapidly expanding museums of Europe and America, and quite willing to fabricate evidence, Cesnola eventually left the island with over 35,000 unprovenanced antiquities, one of the largest examples of wholesale looting in history. The bulk of the collection ended up in the Metropolitan Museum in New York. Here public opinion turned against the general, and shortly after his death the Met dispersed much of the collection around the world, including Sydney. A number of prominent Cypriot archaeologists are now following the trail of these artefacts to give them some of the dignity their ignoble excavation took from them.

The Nicholson pieces from the Cesnola collection are now displayed together for the first time. The collection represents a fine overview of Cypriot archaeology, including glass flasks, Late Bronze Age ceramics and a limestone bust. As well as the 1927 purchase, the Nicholson has items from Cesnola's original collection that it has acquired in exchanges and loans with Stanford and Cambridge Universities.

The Nicholson's Cypriot collection has been subject to a thorough publication by Dr Jenny Webb in 2001. It is a testament to Stewart the archaeologist, the University's on-going archaeological interest in Cyprus (most recently exemplified by excavations of the ancient theatre at Paphos), and to the amazing story of the American consul who looted an island's treasures.

Meet Jude Philp

Dr Jude Philp has developed plenty of curatorial muscle in her time as Senior Curator at the Macleay Museum. Those are the special muscles used in running, climbing and squatting, all day, every day.

Since starting with the Macleay late last year, Jude has been involved in two collection moves, with another move imminent. It's hard work, but worthwhile: "Having a collection management team means we can do these big projects now; it sounds funny but good storage allows you to really see the potential of the collection."

Another way to see the collections potential has been to hand it over for artistic interpretation. Jude has been liaising closely with artist Robyn Stacey and author Ashley Hay, who have been working with the Macleay staff for nearly a year examining the Macleay history. Says Jude, "it means a lot of cupboard opening to find the right bird for a photograph or the correct source for a reference – a good way to connect our collections with their history for a beginner!"

Jude's connection with the Macleay started in 1982 as a work experience student with the historic photographic collection. Then in 2001, she was appointed a Macleay Miklouho-Maclay Fellow. As luck would have it, shortly after commencing she was offered a full-time job with the Australian Museum.

In the meantime, Jude continued to work on her Fellowship research, and is presenting a paper on it in Cambridge this year. "It is an advantage when you are researching Pacific history to work at the Macleay – because we have curators with unique specialisations it helps sort out all the tricky questions."

As for her first two years with the Macleay, Jude expects them to be "extraordinarily challenging – it takes so much time to learn about the collection and its peculiarities." With a collection of well over 100,000 items, it is a lot to learn.



The Raffles connection

In the first of a regular series on provenance, Curator Margaret Humphrey relates the link between the Macleay's natural history collection and the 'Lion of Singapore'.

The natural history collection of the Macleay Museum contains many rare, beautiful and fascinating specimens; sometimes there is also an interesting tale behind their acquisition or eventual deposition in the museum.

Few know that the collection contains several insect specimens collected by Sir Thomas Stamford Raffles, the 'Lion of Singapore'. Raffles first worked for the East India Company, then was appointed Lieutenant Governor of Java in 1811, and promoted to Governor of Bencoolen, Sumatra (now Bengkulu, Indonesia). He was a successful and talented administrator, fluent in the Malay language, sympathetic to the local culture and active in the suppression of slavery. He is most famous for the successful acquisition and founding of Singapore in 1819.

It is less well known that Raffles was profoundly interested in natural history and employed four collecting assistants from his own pocket. These men were sent into the surrounding regions, one to collect botanical specimens, one terrestrial invertebrates, one marine creatures, and another birds and mammals. He published scientific papers in the Transactions of the Linnean Society, London, describing

and naming, in particular, many mammals and birds, mainly from Sumatra. He returned to London in ill health in 1824. His collection, mainly from Malacca, was endowed to the Zoological Society of London, which he founded in 1826. He also founded the London Zoo before dying in 1826 aged 44.

Alexander Macleay had already left London for Sydney in 1824 with his own insect collection, then the largest private insect collection in the world. It contained specimens collected by Raffles and given as a gift to Alexander – beetles, flies and butterflies, mainly from Sumatra, now housed in the Macleay Museum. In 1826, in appreciation of Raffles' contribution to science, Alexander's son, William Sharp Macleay, described and named an Australian butterfly *Hesperia rafflesia* (now *Euschemon rafflesia*) after Raffles. "This beautiful species I have named after Sir Stamford Raffles, to whose scientific ardour and indefatigable exertions in Java and Sumatra, every Naturalist must feel himself indebted." This type specimen is also in the Macleay Museum.



Some of the many insects collected by Sir Stamford Raffles and now in the Macleay collection

New exhibitions and special events

An elephant's skull, an 18th-century book, dissecting spectacles and the fallopian tubes of the short-beaked echidna may not seem to have much in common – unless you are standing in the Macleay Museum's next exhibition, *On the inside: anatomy and learning*. Run in conjunction with the Faculty of Medicine's 150th anniversary celebrations, *On the inside* reflects on some of the ways that physicians have borrowed from technical, artistic and classical expertise in their approach to understanding the complex workings of the human body. The exhibition opens on 10 May and will run to 21 July.

Exploration of the medical kind is not limited to the Macleay; the Nicholson Museum's *Unearthed tales 2* includes stories of a medical nature. And on 17 June everyone is invited to the Faculty of Medicine's open day when the Art Collection, Macleay and Nicholson Museums will be open, along with the Rare Book exhibition showing Cazneau's famous images of Sydney University from c.1900 and medical masterpieces from the Rare Book Library. Two



walking tours will be available on the day: Buildings bones and books – 150 years of medicine at Sydney University walking tour will cover the sites of medical exploration across the Camperdown Campus, including the museums; an architectural tour run in conjunction with the Art Collection's Wilkinson exhibition will also be offered. For further details see Coming Events or visit the website www.medfac.usyd.edu.au/150years.

Two approaches to water will strike visitors to the Art Gallery and Macleay this August. *Water dreaming* is the third in the elemental series from curator Sioux Garside. The exhibition brings together a diverse range of works by artists who are interested in exploring the spiritual and philosophical inspiration humans draw from water. *Living water*, curated by Rosemary Stack, concentrates on how we live with water. Displays from the Macleay's renowned ethnographic collections will include artworks, vessels and decorations which all have a symbolic or practical association with this most vital and precious of substances – water. *Water dreaming* runs from 1 August to 27 October 2006; *Living water* runs from 1 August 2006 to January 2007.

If you haven't seen the spectacular diversity of Aboriginal artistic and spiritual interpretation worked on shields on display at the Macleay you will need to be quick! In August the shields will come down and be replaced by a series of work on bark. The bark paintings from Arnhem Land and Kimberley Indigenous artists demonstrate the ever-changing artistic expression employed to interpret and express a strong spiritual continuity.

Untitled painting in ochre on bark depicting the Djang'kawu sisters' sacred dilly bag and a jelly fish. Artist unknown. Arnhem Land, Northern Territory c.1926–57. (Photographer: David Liddle)

Hugh Thomas on Despotiko

When you talk to Nicholson volunteer Hugh Thomas, history comes to life. His enthusiasm for leading the school groups is contagious: "Most of the older students immediately 'get' how amazing it is to handle something that is so old. For others, we develop a story: if they are handling a sword I will talk about an ancient battle, and gradually the connection dawns on them."

With the younger groups, Hugh finds himself constantly amazed by the random connections they make – a figure on an urn will prompt a tale about a favourite pet dog. "You never know what you'll hear," he says.

You also never know who you will meet. While Hugh was working on a dig on Despotiko in the Aegean about two years ago, rumours kept circulating about celebrities on the various pleasure ships anchored offshore. One night he was with a group having dinner in a local taverna. And sure enough, "Tom Hanks walked in! He had quite a talk with the leader of our dig, and ended up excavating with us for a week.

"Of course I emailed home about meeting Tom Hanks, and when I got home no-one asked about the dig – everyone wanted to know what Tom was like!"

Like so many people, Hugh's interest in archaeology evolved over time. Studying Ancient History at the University of Sydney, he decided to do Archaeology in his second year – "to broaden my horizons. I went into the Nicholson and just developed a love for archaeology." He responded to a call for volunteers, then started working on the education program, which he has now been doing for about three years.

The Nicholson is now Hugh's 'home' at the University. "If I've got time to burn I'll walk in to the museum, read up or check out some part of the collection I'm less familiar with. I end up being here up to four days a week – but it doesn't feel like working, it's so enjoyable."



Hugh Thomas with celebrity and fellow excavator, Tom Hanks

The University Museums depend on their dedicated force of volunteers, who staff reception desks, assist with the displays, lead museum tours, and help with special projects. Contact the following people if you are interested in becoming a volunteer:
Macleay Museum – phone Jude Philp on (02) 9036 6486
Nicholson Museum – phone Michael Turner on (02) 9036 6485
Art Collection – phone Katie Yuill on (02) 9036 5049

The Conservation of 'Gladys'

An extraordinarily delicate but remarkable 19th century papier mâché medical model is the centre piece for the Macleay Museum's On the Inside exhibition, writes conservator Jo Atkinson.

Affectionately known as 'Gladys', this French model (right) has taught all Museum staff quite a bit of anatomy as investigation into her different layers, organs, latches and labels took place when each of her removable parts was gently taken apart for cleaning and assessment of her condition, getting her ready for exhibition.

The aggravations of light, fluctuating climatic conditions, and sheer use have not been kind to Gladys, causing the paint and varnish layers to shrink and crack and the colours to fade with time. As well as cracking, large areas are heavily stained, obscuring surface details. An idea of what she originally looked like can be gleaned from the areas that have been less subject to fluctuating climatic conditions and protected from dust and light, such as the enclosed internal organs.

For *On the Inside* Gladys was partially cleaned with the most effective and safest solvent – chilled de-ionised water. In all conservation there is a need to work out what will last, but also what will have the least affect on the integrity or the original look and stability of the object. For Gladys this meant that her most vulnerable areas of flaking paint were softened with small swabs of cotton wool, moistened in warm water, and adhered back down using a fully reversible adhesive with good characteristics of longevity.

For Gladys to last through this century her entire surface will need intensive cleaning, with a solvent carefully chosen to remove the staining material but without disturbing the paint and varnish layers, a process which will mean many hours of painstaking work. Each area of flaking paint and varnish will require softening before they are gently laid back onto the paper surface. Until we are able to devote more time and funds to giving Gladys a full treatment, we will continue to provide her with stable conditions – any changes in the climate, or exposure to dust and dirt and even excessive light can contribute to her further degradation.

The Macleay Museum is seeking \$4500 for Gladys's further conservation. Please contact us if you would like to assist.

'Gladys', a papier mâché anatomical model c.1860
(Photographer: Russell Workman)



Orientation week

At this year's O-Week, students had a chance to explore the cultural and historic aspects of campus life, writes Craig Barker.

University Museums spread the word about our collections by co-hosting a stall on the front lawns of the Quadrangle Building this March during O-Week. Shared between the Seymour Centre, the Centre for Continuing Education and University Museums, visitor attendance to all three museum collections was high during O-Week, and many students visited in following weeks. In the Nicholson Museum, the archaeology society, in historical costume, set up camp for the week, screening archaeological documentaries and famous 'sword-and-sandal' films and answering questions among the artefact displays. In the first weeks of lectures, Nicholson Museum curator Michael Turner showed a DVD and spoke to students from history, archaeology and fine arts about how the collection may be used as a resource for essays and other research. As a result many students are using the collection for their first-semester studies.

For several years now, all three University Museum collections have been part of tours offered to international students during their orientation program. Conducted by the teaching staff of the museums' Education Program, the tours were very well attended this year – just one indication of University Museums' commitment to being actively involved in all facets of campus life, and providing a rich and varied program of exhibitions, activities and educational facilities for the University community.



Students Simon Theobald, Kristen Mann and Pablo Roman get into costume at the Nicholson Museum to celebrate a very ancient O-Week in 2006

Opening nights

Patricia Anderson opened the Macleay's *Sighting the past: four contemporary jewellers respond to the Macleay Museum collections* on a sparkly summer's evening in January. Patricia, who has written on both the contemporary art scene and jewellery making, spoke warmly of the complexity and diversity of expression that each of the artists – Diane Appleby, Keith Lo Blue, Susanna Strati and Alice Whish – brought to the project. Also speaking was Royal College of the Arts lecturer and jewellery practitioner Karin Findeis, fresh from organising the Jewellers and Metalsmiths Groups of Australia (NSW) biennial conference on location. University Museums would like to thank JMGA, Signwave, Goddard Design, Blue Murder Studio and Object Gallery for their support.



Susanna Strati, co-curator Julian Holland, Diane Appleby, co-curator Lyndel Wischer and Keith Lo Blue at the opening of *Sighting the past* at the Macleay Museum

Sighting the past: four contemporary jewellers respond to the Macleay Museum collections (24 January–5 May 2006), Macleay Museum

Leslie Wilkinson in Europe 1904–06 (26 April–21 July 2006), University Art Gallery
Opened on 26 April by Professor Thomas Kvan, Dean of Architecture. With guest speaker Trevor Howells, Senior Lecturer, Heritage Conservation, Faculty of Architecture.

Unearthed tales 2: a fascination with death (11 May–July 2007), Nicholson Museum
Opened by Emeritus Professor Vincent Megan AM, Flinders University, with a lecture by Michael Turner.



Robin Harris, Mavis Ganambarr, Alice Whish and Rose Mamuniny (Photo: Louise Hamby)



Wilkinson family including grandchildren and great grandchildren with Sioux Garside, exhibition curator, Trevor Howells and Prof Tom Kvan at the opening of *Leslie Wilkinson in Europe* at the University Art Gallery



Chancellor of the University, the Hon Justice Kim Santow OAM, Professor Tom Kvan, Dean, Faculty of Architecture, and Trevor Howells, Senior Lecturer, Faculty of Architecture

Macleay Miklouho-Maclay Fellowship

Applications are invited from candidates for the 2006 Macleay Miklouho-Maclay Fellowship.

The purpose of the fellowship is to enable research in one of the fields of interest of Sir William Macleay (1820–91) and Nikolai Miklouho-Maclay (1846–88), which include natural history and ethnography. The fellowship was established in 1988 with funds raised by the Macleay Museum and the Miklouho-Maclay Society. Funding is available up to AU\$12,000. The successful candidate will

be based in the Macleay Museum full time for a minimum of three months or part-time equivalent. There is no specific application form but candidates should submit their research proposal together with their curriculum vitae.

For further information about the terms and conditions of the fellowship, please follow the links on our website www.usyd.edu.au/su/macleay/welcome.htm.

Deadline for applications: Friday 30 June 2006



Victoria Guy and William Newland at the opening of *Unearthed tales 2: a fascination with death* at the Nicholson Museum



Wayne Mullen and Beatrice McLoughlin



Craig Barker, Jamie Fraser, Anna Cartwright

Macleay Museum

Macleay Building, Gosper Lane off Science Road
Open Monday to Friday: 10am to 4.30pm
Closed on public holidays. Admission free.
Phone: (02) 9036 5253 Fax: (02) 9351 5646
Email: macleaymuseum@usyd.edu.au
Website: www.usyd.edu.au/museums

Exhibitions: *On the inside: anatomy and learning*
(10 May – 21 July)
Living water (1 August – January 2007)
The Macleay's permanent exhibition celebrates and examines two hundred years of cultural diversity and scientific endeavour through the Macleay family collections.

Nicholson Museum

In the southern entrance to the Quadrangle
Open Monday to Friday: 10am to 4.30pm
Closed on public holidays. Admission free.
Phone: (02) 9351 2812 Fax: (02) 9351 7305
Email: nicholsonmuseum@usyd.edu.au
Website: www.usyd.edu.au/museums

Exhibition: *Unearthed tales 2: a fascination with death*
(11 May – July 2007)
Egypt: the black land
(Until July 2007)
Also *Troy: age of heroes* and permanent displays of Classical, Near Eastern, Cypriot and Roman antiquities

University Art Collection

University Art Gallery, War Memorial Arch, Quadrangle
Open Monday to Friday: 10am to 4.30pm
Closed on public holidays. Admission free.
Phone: (02) 9351 4004 Fax: (02) 9351 7785
Email: artcollection@usyd.edu.au
Website: www.usyd.edu.au/museums

Exhibitions: *Leslie Wilkinson in Europe* (until 21 July)
Water dreaming (1 August – 27 October)

SATURDAY OPENINGS:

From 1 July 2006 the Macleay Museum, Nicholson Museum and University Art Gallery will open on the first Saturday of the month, 11am to 4pm

Locality Guide

- 1: Macleay Museum
- 2: University Art Gallery
- 3: Nicholson Museum
- 4: Fisher Library



The University of Sydney



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George Masters' clock

An exquisite clock still bears the mark of the Macleay Museum's first curator, over a century later.

In 1998 the Macleay Museum received an antique French mantel clock that once belonged to its first curator, George Masters. The clock was part of a bequest from Mrs Frances Howard, widow of Masters' stepson, George Frederic Howard.

The clock movement, with count wheel striking on a silver bell, was made by Japy Frères, famous in the 19th century for mass production of good quality movements of the 'pendule de Paris' type at Badeval in France.

This ormolu clock is a fine example of French manufacture and required the skills of many craftsmen to complete. The figure of Diana the Huntress with her hound, cast in bronze, was mounted with the clock movement after gilding, on a carved and decorated alabaster base with adjustable feet. Gilded symbols of the hunt adorn the clock.

A prize medallion stamped on the back plate of the clock refers to the award of the Grand Medal of Honor to Japy Frères et Cie at the Paris Exposition Universelle of 1855. Other features of the movement, such as the Brocot adjustable spring suspension of the pendulum, and numbers on the back plate indicating the pendulum length required, suggest that it was made after 1860. Writing underneath the alabaster base and under the wooden mount for the glass dome refers to the retailer of the clock, M. Vullier, who was located at Rue Cambacères, Paris in 1870. Wear on the gilding of the hound was probably due to the owner grasping the clock there to steady it when it was being wound, providing an uncanny link with George Masters himself.

Howard Greening (pictured below), a retired entomologist, is a volunteer at the Macleay Museum



This beautiful clock belonged to George Masters, entomologist, natural history collector, and first curator of the Macleay Museum.

