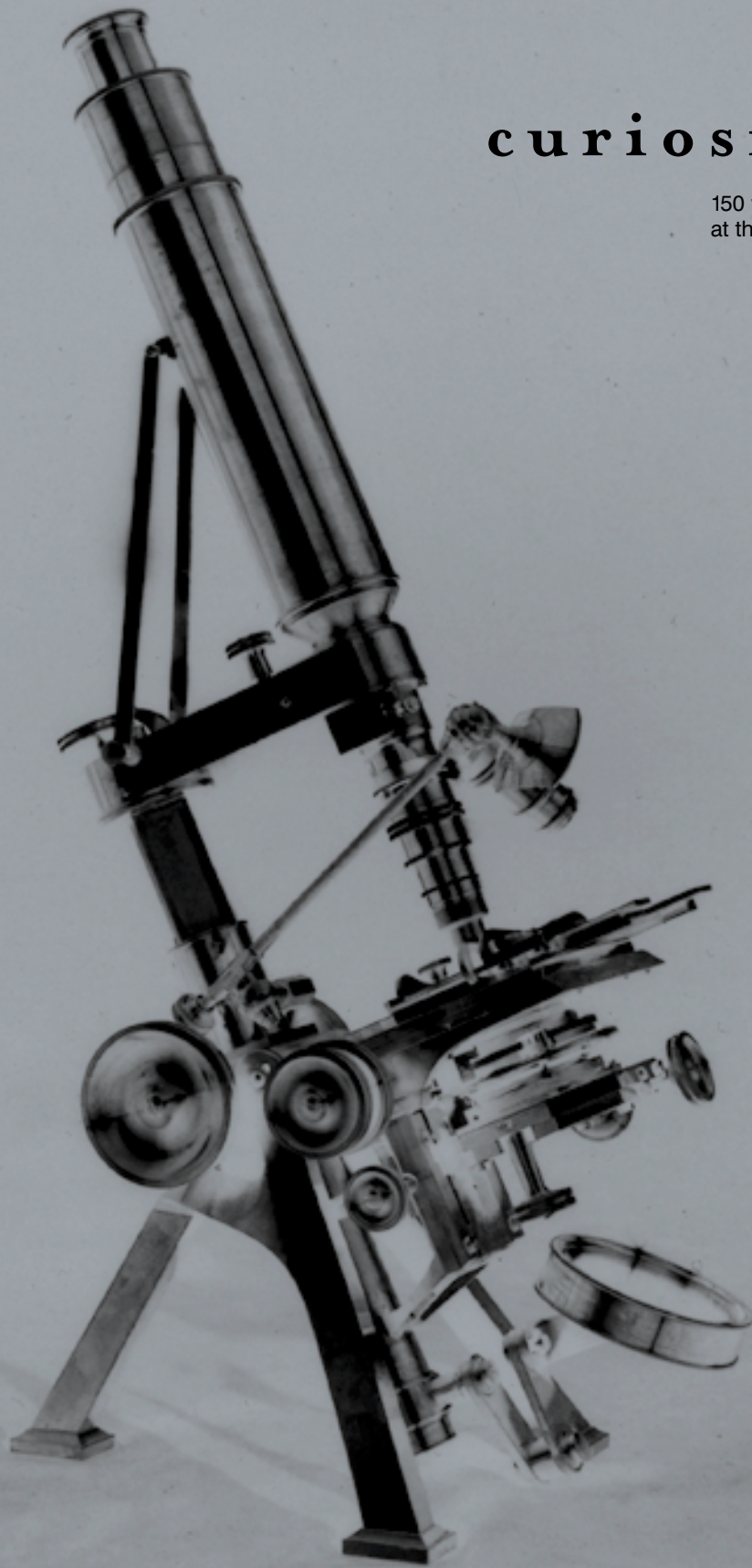


# curiosity

150 years of collecting  
at the University of Melbourne



# curiosity

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cat. 122



cat. 83

In 1853 the Victorian Parliament passed the Act that established the University of Melbourne. To mark this sesquicentenary milestone in 2003 the University has chosen two themes for its commemorative activities and publications: 'a sense of history' and 'giving to students and the community'.

**Curiosity: 150 years of collecting at the University of Melbourne** addresses both of these ideals. The exhibition includes a diverse selection of artefacts from a number of the University's collections, ranging from the library, art collection and archives to medical, dental, engineering and scientific collections. The objects were accumulated across the entire history of the University, demonstrating how collections have been essential to the work of this institution since its very inception. We are fortunate today that staff, students and other interested individuals had the foresight to retain and document these artefacts for posterity.

Many of the University's collections are the result of remarkable generosity by philanthropic individuals. By donating or bequeathing to the University their often extensive personal holdings of literature, artworks and historical items, such benefactors have greatly enriched the University for future generations of students and staff, opening up new horizons and opportunities for learning and enjoyment. It is the University's responsibility to fulfil the spirit of these gifts and bequests by caring for its ever-richer collection, and by making it accessible to the wider community through various means such as exhibitions, reading rooms, lending programs, publications, online catalogues and educational activities. The present exhibition is an example of this, providing the curious visitor with a glimpse into a number of the University's holdings, and highlighting their variety, broad scope and richness.

**Curiosity: 150 years of collecting at the University of Melbourne** is the result of collaboration between staff of the Ian Potter Museum of Art, the University of Melbourne Conservation Service and the custodians of collections in many departments of the University. Acknowledgment is due in particular to the staff and honorary custodians of the collections held by the Information Division; the Faculty of Medicine, Dentistry and Health Sciences; the Faculty of Science; the Faculty of Engineering and the Melbourne Law School.

**Professor Alan D. Gilbert** Vice-Chancellor, the University of Melbourne

The collections owned by Australian universities form a significant part of our nation's moveable cultural and scientific heritage.<sup>1</sup> The University of Melbourne, an institution with a 150 year history, is typical of our nation's older and larger educational institutions in this respect, being a custodian of varied collections that serve a range of purposes to students and staff and to the wider community.

Library collections are at the centre of university life as they are essential for teaching and research at all levels. Raymond Priestley (1886–1974), Vice-Chancellor from 1935 to 1938, saw a university's library as sacred, 'a place of pilgrimage'.<sup>2</sup> On a more prosaic note, in the early days of the University, Melbourne's geographic distance from the older centres of learning in Europe and the eastern United States would have rendered ready access to recent books and journals especially important in maintaining dialogue with other scholars and keeping up with the latest theories and discoveries. The first professors appointed at Melbourne, however, were heavily dependent on their own personal libraries, as the University's collection had a slow beginning. Indeed, the first full-time Librarian, rather than Assistant Librarian, was not appointed until 1892.<sup>3</sup> By 1871 the University spent more money annually on maintaining its grounds than on its library.<sup>4</sup> The central University Library was originally located in the University's first building, the old Quadrangle, expanding at various times into different parts of that building until moving to its present home in the new Baillieu Library Building in 1958. In the meanwhile, various branch libraries had been established: by 1915 the medical, chemical engineering, geological, botanical and zoological library collections were each located in the corresponding schools.<sup>5</sup>

The development of the Baillieu Library's Special Collections, like so many other collections of the University, has benefited significantly from the generosity of private benefactors. Among the most notable gifts and bequests are the collection of George McArthur (1842–1903) which significantly increased the size and quality of the collection, the progressive donation from 1959 by Dr John Orde Poynton (1906–2001) of thousands of rare books and prints, later followed by the generous bequest of Sir Russell Grimwade (1879–1955) and Lady (Mabel) Grimwade (1887–1973). The Grimwades' contributions to the University included not only their rare books, archival and art collections, but their Toorak home 'Miegunyah' and a substantial monetary endowment.

A very different type of donor was Percy Grainger (1882–1961), expatriate Australian composer, virtuoso pianist, conductor and folklorist. His motives in establishing the Grainger Museum in the 1930s were a mixture of deeply-felt concern to preserve and promote the study of the musics of a wide range of cultures including those of Asia and the Pacific, with a desire to memorialise his own life and achievements.

Grainger never studied formally at this or any other university but held a lifelong affection for his birth town of Melbourne and established this autobiographical archive and broader music collection at his own expense.

Students, as such, are rarely memorialised through gifts to universities; only when they become notable alumni are they commemorated in this way. One exception however is the Classics and Archaeology Collection, which was assisted substantially in 1926 by a memorial gift of £500 from the parents of John Hugh Sutton (1906–1925), a remarkably talented classics student who died tragically young in a motorcycle accident. This collection enjoyed a second period of development from 1970 under the careful guidance of its curator the late Peter Connor.<sup>6</sup> The general paucity of classical archaeological collections in Australia means that its university collections in this field are of particular significance for researchers and to the community as a whole.<sup>7</sup>

The daily activity of the University generates its own material record, which must be preserved, both for reasons of legal obligation and for the interests of future researchers. The University of Melbourne Archives plays an important role here. Although formally established in 1960, its holdings date back to the inception of the University; they include not only the official documents of the University such as Council minutes and student records, but also the personal papers of many graduates and former staff. From the 1970s the collecting fields expanded to include trade union and labour history, as well as the archives of businesses such as wholesalers and retailers, factories, law firms, architects, pastoral and mining companies, and of community, professional, women's, peace and political organisations. The Archives' enormous holdings now extend to over 14 kilometres of shelf space.<sup>8</sup>

In contrast to the formal record-keeping function of the Archives, some other University collections were created or donated for a less tangible benefit—to 'improve' students' taste, morals, refinement or national sentiment—or simply to provide enjoyment and raise the quality of campus life. In donating his collection of mainly Australian art to the student union in 1938, the Melbourne surgeon and University alumnus Dr Samuel Arthur Ewing (1864–1941), hoped 'that our youth may be inspired with the beauty as well as a deeper love of their country by the works of our artists'.<sup>9</sup> In the mid-1930s Arthur J. Law (1885–1973), Vice-Principal and later Principal of the Melbourne Teachers College, established a collection of Australian art, which now bears his name, for the benefit

of the teachers in training. Law aimed 'to raise student standards of appreciation of art, literature and music. I felt that lectures were not sufficient. In art, students should have daily contact with original works.'<sup>10</sup> Renowned for his old-fashioned, strict style of governance, Law imposed a five-shilling annual levy on students to help fund these acquisitions.<sup>11</sup> When the College amalgamated with the University in 1990 the collection became part of the larger University of Melbourne Art Collection but is still displayed primarily in the College's original 1888 Building on Grattan Street.

Other collections served the purpose of educating students about different cultures and ways of life. The distinguished German-born ethnologist, jurist, Sinologist and author Dr Leonhard Adam (1891–1960), who in 1942 was appointed Reader in Anthropology in the Department of History, assembled a substantial collection of international indigenous cultural artefacts on behalf of the University. Adam aimed to build a collection for use in teaching and researching cultural anthropology and ethnology. Through field collecting, purchase, donation and exchange he modelled his collection on museums such as the Pitt Rivers at Oxford and the Peabody Museums at Harvard and Yale, attempting to assemble a 'universal' representation of ethnographic material.<sup>12</sup> Today this collection has a further potential function very different from that envisaged by its creator: research by indigenous people seeking to reconnect with their cultural traditions which have been disrupted or destroyed by colonisation.

Many university collections were created for teaching complex scientific and technical disciplines to professionals-in-training, such as doctors, dentists, surveyors, botanists, zoologists and geologists. Frequently these collections serve as reference examples of known types—whether of plants, minerals or animal skeletons—against which students learn to identify material they find in the field or in the course of their studies. The University of Melbourne Herbarium, for example, contains some 80,000 specimens, the earliest dating back to 1770, and covers all the major plant groups, although focussing on the flora of Victoria. Documentation and orderly storage are therefore of prime importance if such collections are to serve this reference purpose. Each herbarium sample must be carefully dried, mounted, labelled and catalogued. Examples of dried fungi, pressed flowers and algae in the exhibition demonstrate the meticulous nature of caring for such collections.

Large taxonomic collections may no longer hold the central research role in some of the sciences which they held in earlier centuries, when classification was based principally on morphology. More recent techniques such as DNA analysis have changed our uses and understanding of such collections, as well as the techniques used for preservation, but many of the artefacts are still used for teaching and some have acquired new significances. One of the most spectacular objects in *Curiosity: 150 years of collecting at the University of Melbourne* is the three-metre tall skeleton of the Moa, an extinct, flightless bird from New Zealand. Moa were the tallest birds ever known but had disappeared by the time Europeans colonised New Zealand. This skeleton, probably preserved by being embedded in a peat bog, was donated

to the University by an eminent surgeon and University of Melbourne alumnus, Dr George Armstrong (d. 1954). Because of its great height the skeleton is not usually displayed in its home in the Department of Zoology.

Some academic disciplines require artificial models for teaching. While contemporary pedagogic methods have in some cases moved beyond these tools, the surviving examples are often of historical significance in their own right. The collection of the Department of Anatomy and Cell Biology for example contains some remarkable waxwork models of portions of the human body, the skin absent to reveal the underlying structure of blood vessels, muscles, nerves and tendons. These were made in the nineteenth century by the French firm of Tramond, located not far from the Paris University's medical school. Beautifully crafted with great attention to detail of structure and colour, they demonstrate a more scholarly side of the famous French waxwork tradition, which also generated sensationally life-like models used for entertainment and spectacle in venues such as Madame Tussaud's in London.

As an academic or technical discipline evolves over time, the tools of its practitioners can become obsolete as new technology is developed. If preserved these items form a material record of the history of that discipline. The fascinating collection of the Medical History Museum tells us not only about changes in medical understanding and patient care, but also about our attitudes to the body and mind, the role and status of the health practitioner in society, and the history of the medical profession and medical education in Victoria. This tangible record vividly illustrates the ongoing continuum of medical discovery, and helps position the modern medical student or patient in that flow.<sup>13</sup> It can also highlight the misguided faith we sometimes place in untested technologies and theories. An artefact such as a plaster death mask of Ned Kelly (1854–1880), made after the bushranger was hanged at the Melbourne Gaol and now in the collection of the Department of Anatomy and Cell Biology, illustrates fundamental philosophical changes in the fields of anatomy, criminology and psychology. These death masks were used in the now discredited pseudo-science of phrenology, the analysis of character based on the contours of the human head.

*Curiosity: 150 years of collecting at the University of Melbourne* aims to show the diverse nature and purpose of the collections accumulated throughout the history of the institution. Over time, development and discovery in all the disciplines studied at the University of Melbourne will continue to bring new, possibly unexpected, meanings to its collections. Preserving, documenting and exhibiting these irreplaceable artefacts ensures that future students can continue to learn from them and that they will be relevant to the broader society. Unusual items will always stimulate curiosity in both the dedicated scholar and the casual viewer, and in the words of that most generous benefactor, Sir Russell Grimwade, curiosity is 'the basis of all knowledge'.<sup>14</sup>

**Belinda Nemeć**

Collections Manager, the Ian Potter Museum of Art



cat. 49



cat. 110 (detail)



cat. 38

- 1 University Museums Review Committee, *Cinderella collections: university museums and collections in Australia*, Australian Vice-Chancellors' Committee, Canberra, 1996.
- 2 John Poynter and Carolyn Rasmussen, *A place apart: the University of Melbourne: decades of challenge*, Melbourne University Press, 1996, p. 18.
- 3 Ernest Scott, *A history of the University of Melbourne*, Melbourne University Press, 1936, pp. 136–137.
- 4 Geoffrey Blainey, *A centenary history of the University of Melbourne*, Melbourne University Press, 1957, pp. 36–37.
- 5 Susan Reidy et al, *What a place for an education! 1853 to 2003 – the University of Melbourne* (exh. cat.), Baillieu Library, University of Melbourne, 2003, p. 8.
- 6 John Burke, 'Development of the collection', in Peter Connor and Heather Jackson, *A catalogue of Greek vases in the collection of the University of Melbourne at the Ian Potter Museum of Art*, Macmillan, 2000, p. 13.
- 7 University Museums Review Committee, p. 53.
- 8 *The University of Melbourne Archives* (brochure), The University of Melbourne Archives, (n.d.), (n.p.).
- 9 Commemorative plaque at the Ewing Gallery, reproduced in *Catalogue of the Ewing Art Gallery: Union House, University of Melbourne*, Melbourne University Press, 1938.
- 10 F.C. Mellow, 'The A.J. Law Art Collection', in *Trainee: the annual magazine of Melbourne Teachers College*, anniversary issue, 1964, p. 95.
- 11 Don Garden, *The Melbourne teacher training colleges: from training institution to Melbourne State College 1870–1982*, Heinemann, Richmond (Victoria) 1982, pp. 179–180.
- 12 Robyn Sloggett, 'I have now made a start', in *Bounty of the sea: the Leonhard Adam Collection of International Indigenous Culture* (exh. cat.), Ian Potter Museum of Art, University of Melbourne, 2002, (n.p.).
- 13 Ann Brothers, *Significance assessment (The Medical History Museum, the University of Melbourne)*, unpublished report, October 2002, p. 11.
- 14 Russell Grimwade, notes for public lecture 'A nation's treasures', delivered on 13 September 1949, now held in the University of Melbourne Archives, quoted in Rachel Kent et al, *Art, industry and science: the Grimwade legacy* (exh. cat.), the University of Melbourne Museum of Art, (1997), p. 5.



cat. 5



cat. 103 (detail)



cat. 57

### Baillieu Library Print Collection

- Jacques Callot (1592–1635)  
**The strappade** (1633)  
etching; sheet 8.3 x 18.8 cm  
Gift of Dr J. Orde Poynton 1959. 1959.2123
- Jacques Callot (1592–1635)  
**The wheel** (1633)  
etching; sheet 8.3 x 18.6 cm  
Gift of Dr J. Orde Poynton 1959. 1959.2124
- Canaletto (Antonio da Canale, 1697–1768)  
**Mestre** (n.d.)  
etching, first state; plate 30.0 x 42.7 cm  
Gift of Dr J. Orde Poynton 1959. 1959.2128
- Rembrandt van Rijn (1606–1669)  
**Landscape with a cottage and haybarn** 1641  
etching; plate 12.9 x 31.5 cm  
Gift of Dr J. Orde Poynton 1959. 1959.3721
- Giandomenico Tiepolo (1727–1804)  
**The Holy Family being ferried across the Nile in a boat** (1753)  
etching; plate 17.6 x 23.5 cm  
Purchased 1994. 1994.2610

### Baillieu Library Special Collections

- Catalogue of the Library of the University of Melbourne, Victoria  
J.J. Guillaume, Colonial Bookseller, London, 1856
- The catalogue of the Melbourne Public Library  
Designs by Edward La Trobe Bateman, engraved by Samuel Calver  
Printed by Clarson Shallard & Co., Melbourne, 1861
- Catalogue of books from the George McArthur bequest in Central Library & branches. Licelus to Z (1903?)  
manuscript
- A catalogue of the different specimens of cloth collected in the three voyages of Captain Cook to the Southern Hemisphere ...  
Printed for Alexander Shaw, London, 1787  
Grimwade Collection
- William Caxton (1422–1491)  
**The history of Reynard the foxe**  
Kelmscott Press, London, 1892
- Various authors; art and design by Sian Marlow  
**Six different ways** 1997  
Merrijig Word & Sand Co. Melbourne, 1997

### Baillieu Library Special Collections: Morgan Collection of Children's Literature

- Phoebe, the cottage maid: exemplified in a series of rural figures  
London, printed for S. and J. Fuller, 1811
- Kate Greenaway (1846–1901)  
**Almanack for 1890**  
G. Routledge, London & New York, 1889–1890
- Comic grammar  
(England, c. 1825)
- A history of flowers and The infant's cabinet of flowers  
printed by J. Marshall, London, 1801
- Kate Greenaway (1846–1901)  
**Kate Greenaway's alphabet**
- Ladies English costumes  
I. Royle, London, 1821

### Classics and Archaeology Collection

- Greek  
**Figurine of standing youth** (c. 450–425 BC)  
ceramic; 31.3 x 9.8 x 7.0 cm  
John Hugh Sutton Memorial Bequest. 1929.0010
- Attic /Italian(?) black-figure  
**Bowl with floral band** (c. 500–475 BC)  
ceramic; 7.0 x 20.0 x 14.2 cm  
Purchased 1980, Arts Faculty Equipment Fund 1980.0208
- East Greek / Rhodes  
**Ionian cup** (570–550 BC)  
ceramic; 9.0 x 22.0 x 16.5 cm  
Purchased 1983, Arts Faculty Equipment Fund and Department of Classical Studies Funds 1983.0105

### Dental Museum

- Amalgamated Dental Co. (London)  
**Foot engine to operate dental drill, with Doriot-type hand piece** (c. 1920s)  
cast iron, steel; 160.0 x 45.0 x 30.0 cm. Reg. no. 516
- Myer, and Wood & Sons (London)  
**Dental extraction key** (c. 1800–1850)  
metal, ivory; 3.0 x 9.5 x 15.5 cm. Reg. no. 653
- Crescent Dental Manufacturing Co. (New York)  
**Amalgam balance with adjustable beam suspension** (c. 1935)  
bakelite, brass; 4.0 x 16.0 x 6.0 cm  
Gift of a Collins Street dentist. Reg. no. 695
- Claudius Ash Sons and Co. (London)  
**Pestle and mortar** (1900)  
stone; 7.0 x 9.0 cm. Reg. no. 687
- Unknown  
**Timer** (c. 1890)  
glass, boxwood, sand; 8.0 x 4.0 cm. Reg. no. 675
- Dr C.N. Johnson (Chicago)  
**Teaching model, set of five teeth with prepared cavities to receive gold inlays** 1912  
human teeth, wood, blue inlay wax  
5.5 x 9.0 x 23.0 cm  
Gift of Dr John Illiffe. Reg. no. 600
- Prisma, agents for Amalgamated Dental Co. (London and Holland)  
**Porcelain outfit** (c. 1935)  
wood, velvet, glass, porcelain; 6.0 x 36.0 x 26.0 cm  
Reg. no. 277
- Dental ceramics part III: porcelain jacket crowns  
The Amalgamated Dental Co. Ltd, London, 1935  
Reg. no. 1277/B
- Unknown  
**Single point rose head drill** (c. 1790)  
metal, ivory; 12.0 x 0.8 cm. Reg. no. 297
- Unknown (London)  
**Single-handed ratchet operated drill with spring return arm** (c. 1850)  
steel, ebonite; 23.0 x 7.0 cm. Reg. no. 305
- Dental Manufacturing Co. (London)  
**Right or contra angle hand piece** (c. 1900)  
steel, ebonite; 15.5 x 1.5 x 1.0 cm. Reg. no. 303
- Amalgamated Dental Co. (London)  
**Straight hand piece for use with foot and electric dental engines** (1940s)  
nickel plated steel; 14.0 x 1.0 cm  
From the teaching clinics of the Dental School.  
Reg. no. 334
- Morita (Japan)  
**Air bearing contra angle hand piece** (1990)  
steel alloy; 11.0 x 1.0 x 1.0 cm  
From the teaching clinics of the Dental School  
Reg. no. 343
- Unknown (Melbourne)  
**Two early artificial dentures (not a set)** (19th century)  
hand-carved ivory bases, human or porcelain front teeth  
5.0 x 5.5 x 2.0 cm and 5.5 x 6.5 x 2.0 cm  
Reg. nos 260 and 237
- Unknown (England)  
**Dentures** (c. 1780)  
gold alloy plate base, human front teeth,  
carved bone back teeth; 5.0 x 6.0 x 4.5 cm. Reg. no. 266

### Department of Anatomy and Cell Biology

- Tramond (Paris)  
**Educational model of human head and shoulders showing the heart and blood vessels** (19th century)  
wax, bone, mixed media; approx. 50.0 x 40.0 x 20.0 cm
- Tramond (Paris)  
**Educational model of human head and torso showing internal organs** (19th century)  
wax, bone, calico, mixed media; length approx. 80.0 cm
- Maximillian Kreitmayer (Melbourne)  
**Death mask of Edward 'Ned' Kelly** (1880)  
plaster of Paris, paint; height approx. 30.0 cm

### Department of Geomatics

- Chesterman (Sheffield)  
**Gunter's chain** (late 19th century)  
brass, iron; length approx 20.1 metres
- Artificial horizon with bottle to hold mercury (late 19th century)  
metal, glass, wood, bone  
bottle height 10.5 cm; cover height 10.8 cm
- Ulysse Nardin (Switzerland)  
**Sidereal time chronometer** 1955  
wood, metal, leather, glass; 24.0 x 32.0 x 26.0 cm

### Electrical Engineering Education Museum, Department of Electrical and Electronic Engineering

- Elliot Bros (London)  
**Kelvin galvanometer** (1896)  
brass, metal, glass; 51.0 x 21.0 x 21.0 cm  
Reg. no. 44
- Unknown (England)  
**Large rummer or punch bowl** (c. 1830)  
glass; height 17.2 cm  
Purchased with funds from the Ernst Matthaai Memorial Bequest 1984. 1984.0226 (no. 180)
- William Beilby (engraver, 1740–1819)  
**Wine glass** (c. 1765)  
glass; height 14.7 cm  
Purchased with funds from the Ernst Matthaai Memorial Bequest 1985. 1985.0011 (no. 183)
- Unknown (England)  
**Goblet** (c. 1700)  
glass; height 22.7 cm  
Purchased with funds from the Ernst Matthaai Memorial Bequest 1989. 1989.0071 (no. 45)
- Unknown (England)  
**Toasting glass** (c. 1750)  
glass; height 18.7 cm  
Gift of Mrs Joyce Meldrum 1996. 1996.0023 (no.240)

### Grainger Museum

- Rupert Bunny (1864–1947)  
**Percy Grainger** (c. 1902–04)  
oil on canvas; 99.2 x 83.6 cm
- Tom Roberts (1856–1931)  
**Professor G.W.L. Marshall-Hall** 1900  
oil on canvas; 53.5 x 43.8 cm  
Purchased by Percy Grainger from Hubert Marshall Hall 1937
- Ella Grainger née Ström (1889–1979)  
**Towelling costume: shorts, leggings, waistcoat, shirt and shoes** (c. 1934)  
Dri-Glo cotton bath towels, bath mat, leather  
Gift of Percy Grainger
- Percy Grainger (1881–1962)  
**The warriors: music for an imaginary ballet** 1916  
full orchestral score manuscript  
Lodged by Percy Grainger in the Grainger Museum
- Edvard Grieg (1843–1907)  
**Letter to Percy Grainger** 30 June 1906
- Pytor Ilyich Tchaikovsky (1840–1893)  
**Letter to Maurice Ernst** 15 June 1893
- Thomas Hardy (1840–1928)  
**Letter to Henry Balfour Gardiner** 21 January 1904
- Lange & Sohne (Glashütte, Saxony).  
**Pocket watch** (c. 1893)  
gold, unidentified metal, glass, velvet, leather  
diameter 5.5 cm
- Kilpatrick & Co. (London and Melbourne)  
**Conducting baton** 1880  
ivory or bone, silver, gold, leather, velvet; length: 57.3 cm

### Law Rare Books Collection, Legal Resource Centre

- Statutes at large** vol. 6, 3 Geo. 2–20 Geo. 2,  
printed for Mark Basket by Robert Basket, Henry Woodfall and William Strahan, London, 1769

### Leonhard Adam Collection of International Indigenous Culture

- Kwakwaka'wakw (Canada)  
**Bird mask** (c. 1900–1960)  
red cedar, red cedar bark, paint; 25.0 x 121.0 x 28.0 cm  
Acquired by exchange with the University of British Columbia Museum of Anthropology, 1957. 1960.0558
- Yiritija (Arnhem Land)  
**Canoe model** (n.d.)  
wood, pigment (ochres and clay); 11.4 x 48.4 cm  
1960.1226
- Marind-Anim (Digul River region, West Papua)  
**Drum with stylized crocodile and animal motifs** (n.d.)  
wood, cassowary feathers, textile, pigment; 75.5 x 18.0 cm  
Gift of Mr C.E. Howlett 1952. 1960.1460

**Medical History Museum**

- 60 Unknown (Deruta, Italy)  
**Spouted wet-drug pot inscribed "Aqa D Fior. D. SANBUCo".** (c. 1670)  
earthenware (maiolica); height 25.0 cm  
Graham Roseby Collection, permanent loan. Reg. no. L.20
- 61 Palmer's Products  
**Printing block for Palmer's Australian Magic Mixture** (late 19th century)  
wood, metal; 4.5 x 2.5 x 5.5 cm  
Gift of Dr J. Orde Poynton. Reg. no. 2688.4
- 62 Palmer's Products  
**Printing block for Palmer's Carrageen (Irish Moss) cough mixture** (late 19th century)  
wood, metal; 17.0 x 6.0 x 2.5 cm  
Gift of Dr J. Orde Poynton. Reg. no. 2688.1
- 63 Palmer's Products  
**Packaging for Palmer's dandelion and chamomile pills** (late 19th century)  
paper; 6.5 x 3.0 x 2.5 cm  
Gift of Dr J. Orde Poynton. Reg. no. 1877.1
- 64 Palmer's Products  
**Packaging for Palmer's neuralgic pills** (late 19th century)  
paper; 6.5 x 3.0 x 2.5 cm  
Gift of Dr J. Orde Poynton. Reg. no. 1878.2
- 65 Unknown  
**Edward H. Poynton** (c. 1870)  
hand-coloured ambrotype photograph in leather case case (closed); 23.3 x 18.0 x 2.0 cm. Reg. no. 3236
- 66 Poulton and Owen, Homeopathic Chemists (Melbourne)  
**Homeopathic medical chest** (c. 1870s)  
contents by Martin and Pleasance, Homeopathic Chemists (Melbourne)  
wood, cardboard, paper, cork, leather, glass, brass  
20.0 x 28.7 x 21.5 cm. Reg. no. 2189
- 67 Joseph Gray and Son (Sheffield)  
**Valved cupping set** (c. 1850s–1870s)  
8.5 x 18.5 x 13.0 cm; wood, glass, brass, velvet  
Gift of Dr W. Griffiths 1981. Reg. no. 1941.6
- 68 L. Hunter (London)  
**Scarifier** (1840s)  
brass, steel; 7.0 x 6.0 x 5.0 cm. Reg. no. 196.1
- 69 Powell and Lealand (London)  
**Compound monocular and binocular microscope** (c. 1860)  
brass, silver, gilt, glass; height 46.2 cm  
Gift of the grand-daughter of Professor G.B. Halford 1979  
Reg. no. 38.39
- 70 G.B. Halford (1824–1910)  
**Set of 18 microscope slides**  
glass, biological specimens; each slide 7.5 x 2.5 cm

- 71 Unknown  
**The dissecting room 1864**  
photograph; sight 23.5 x 28.5 cm. Reg. no. 463.1
- 72 Unknown  
**First women medical students, University of Melbourne 1887**  
black and white photograph; 28.2 x 33.3 cm  
Reg. no. 2037.1

**Physics Museum**

- 73 Victor (Boston) and Macalaster Wiggin & Co.  
**Gas type X-ray tube** (late 19th century)  
glass, copper, tungsten, ceramic; 34.0 x 55.0 x 23.0 cm

**Rare Books Collection, Music Library**

- 74 Arcangelo Corelli (1653–1713)  
**'Sonata à tre, doi violini, e violone, ò arcileuto col basso per l'organo, opera terza'**  
Gio. Giacomo Komarek, Rome, 1689
- 75 Harriet Abrams (1760?–1821)  
**'Female hardship: a favorite song ...'**  
L. Lavenue & Mitchell, London (1802?)

**F.A. Singleton Museum, School of Earth Sciences**

- 76 Howard Davis (Boston)  
**Gold bullion balance** (c. 1850s)  
brass, steel, copper, wood, bone, glass  
90.0 x 110.0 x 46.0 cm
- 77 **Tray of mineral specimens**  
(collected and purchased c.1935)  
geological specimens, wood, velvet, metal, plastic  
tray 5.0 x 47.0 x 45.5 cm

**Tiegs Museum, Department of Zoology**

- 78 **Skeleton of Moa bird** (*Dinornis robustus*)  
height approx. 330.0 cm  
Gift of Dr George Armstrong
- 79 **Mounted skin of echidna** (*Tachyglossus aculeatus*)  
15.0 x 30.0 x 20.0 cm
- 80 **Skull of *Thylacinus cynocephalus***  
15.0 x 25.0 x 10.0 cm
- 81 **Foot of kangaroo** (*Macropus* sp.)  
70.0 x 30.0 x 20.0 cm

**University of Melbourne Archives**

- 82 A.C. Smart  
**Untitled (Interior of the original Wilson Hall, the University of Melbourne)** (1878)  
watercolour  
sheet: 82.0 x 61.0 cm; comp. 65.8 x 44.5 cm  
Bates Smart & McCutcheon Collection
- 83 Member(s) of the United Tin Smiths, Ironworkers and Japanners' Society of Victoria  
**Ceremonial suit of armour** (c. 1880s)  
metal, feathers; breast plate: 53.0 x 65.0 cm  
Metalworkers Union Collection, transferred to the University of Melbourne Archives by the Victorian Trades Hall Council, 1978
- 84 Laurence J. Hartnett (1898–1986)  
**Car prototype model** c. 1948  
metal, rubber, paint; approx. 38.0 x 86.0 x 38.0 cm
- 85 Unknown  
**Women's Hockey Team, University of Melbourne** (c. 1909–1911)  
black and white photograph  
24.2 x 30.0 cm. UMA/I/2145
- 86 Lafayette-Sarony (Melbourne)  
**Melbourne University Rugby Football Club 1931**  
black and white photograph  
24.5 x 30.0 cm. UMA/I/1625
- 87 Sears Studios (Melbourne)  
**Women's tennis team, University of Melbourne** (n.d.)  
photograph; 24.8 x 30.0 cm  
UMA/I/1207
- 88 **Melbourne University Medical Students' Society annual dinner menu** 17 September 1914  
Papers of Medical Students' Association. 93/17
- 89 **Getting the Bird 8 May 1939**  
programme for seventh annual revue presented by the students of the University of Melbourne. 97/41
- 90 **Nobelstiftelsens Högtidsdag**  
(Program from ceremony awarding Nobel prize to Sir Frank Mcfarlane Burnet, 10 December 1960). 89/34
- 91 G. Liljestrand of Karolinska Institutets Nobelkommitté  
**Letter to Professor Sir Frank Macfarlane Burnet**  
22 October 1960. 89/34
- 92 Press cutting, *Sun* 21 October 1960  
**'Sir Macfarlane is joint Nobel Winner'**. 89/34
- 93 **Farrago** vol. 1, no. 1  
University of Melbourne Students Representative Council, 3 April 1925  
Papers of Samuel Pond. 83/27
- 94 **Proceedings on the occasion of the inauguration of the University of Melbourne** 13 April 1855. 93/176
- 95 Unknown  
**Marcham the bellringer** (c. 1890–1910)  
photograph; 13.5 x 8.8 cm. UMA/I/1155
- 96 Unknown  
**Optical Munitions, University of Melbourne** (1940–1942)  
black and white photograph; 20.8 x 16.2 cm  
UMA/I/1472
- 97 Unknown  
**Whale skeleton behind National Museum, University of Melbourne** (c. 1862–1899)  
photograph; 11.9 x 16.3 cm. UMA/I/1332

**University of Melbourne Art Collection**

- 98 Napier Waller (1893–1972)  
**South window, Wilson Hall (Stevens window)** (n.d.)  
gouache over photograph; 49.5 x 27.0 cm  
Gift of Edward Stevens. 0000.0083
- 99 Unknown (W.D.)  
**Ceremonial trowel 1921**  
silver and bone; 33.6 x 11.2 x 3.4 cm. 0000.0942
- 100 Page, Keen and Page (Plymouth)  
**The Childers casket** (c. 1882)  
ebony and silver; 12.5 x 33.0 x 20.0 cm  
Presented in 1882 to the University of Melbourne by 43 Australian colonists, resident in Great Britain 1882.0001
- 101 John Perceval (1923–2000)  
**Untitled (Angel playing the lute)** 1958  
stoneware with sang de boeuf glaze  
31.1 x 26.0 x 24.0 cm  
Gift of Professor Joseph Burke 1960, through the Society of Collectors. 1960.0013
- 102 Hugh Ramsay (1877–1906)  
**Untitled (Seated girl)** (c. 1894–1906)  
oil on canvas on board; sight: 95.2 x 70.1 cm  
Purchased 1965. 1965.0018
- 103 Elizabeth Parsons (1831–after 1880s)  
**Untitled (Melbourne University 1871)** 1871  
watercolour; 18.5 x 54.5 cm. 1969.0497
- 104 George Lambert (1873–1930)  
**Untitled (The Tirranna picnic race meeting)** 1929  
oil on canvas; 76.5 x 152.5 cm  
Gift of the Russell and Mab Grimwade Bequest 1973  
1973.0036
- 105 Margaret Stones (b. 1920)  
**Myriocephalus rhizocephalus** (1973)  
watercolour; sheet 32.5 x 23.0 cm  
Purchased with funds from the Charles Duplan Lloyd Trust 1973. 1973.0539
- 106 Margaret Stones (b. 1920)  
**Crassula pedicellosa** (F. Muell.) Ostenf. (1973)  
watercolour; sheet 27.0 x 19.3 cm  
Purchased with funds from the Charles Duplan Lloyd Trust 1973. 1973.0543
- 107 Margaret Stones (b. 1920)  
**Preliminary sketches for *Wahlenbergia* sp., *Petrorhagia velutina*, *Vittadinia cuneata* and *Stackhousia monogyna*** 1975  
pencil and watercolour; sheet (irreg.) 31.2 x 40.2 cm  
Gift of the artist 1976. 1976.0002
- 108 Margaret Stones (b. 1920)  
**Preliminary sketches for *Goodenia* sp.** 1975  
pencil and watercolour; sheet (irreg.) 20.8 x 31.6 cm  
Gift of the artist 1976. 1976.0005
- 109 Merric Boyd (1888–1959)  
**Pot 1940**  
earthenware; 17.2 x diam. 14.0 cm  
Purchased with funds from the Charles Duplan Lloyd Trust 1973. 1973.0824
- 110 Victor Cobb (1876–1945)  
**The University gates (University of Melbourne)** 1921  
etching; plate 13.1 x 19.5 cm  
Purchased 1975. 1976.0024
- 111 Victor Cobb (1876–1945)  
**Wilson Hall from the cloister, Melb. University** 1913  
etching; plate 28.4 x 23.0 cm  
Purchased 1977. 1977.0019
- 112 Victor Cobb (1876–1945)  
**Tower – Arts School, University** (c. 1910–1935)  
etching; plate 21.7 x 16.6 cm  
Purchased 1977. 1977.0021
- 113 Victor Cobb (1876–1945)  
**The cloister, Melb. University** 921  
etching; plate 17.5 x 12.0 cm  
Purchased 1977. 1977.0022
- 114 Vic Greenaway (b. 1947)  
**Lidded jar** (1977)  
porcelain; 25.1 x diam. 24.8 cm  
Purchased 1978. 1978.0094
- 115 Napier Waller (1893–1972)  
**Design for the Leckie window, Wilson Hall** (1935)  
oil on canvas; sheet 185.0 x 35.2 cm  
Purchased 1979. 1979.0055
- 116 Bertram MacKenna (1863–1931)  
**Salome** (c. 1900)  
bronze; 27.0 x 13.5 x 7.7 cm  
Gift of Dr Joseph Brown 1980. 1980.0010

- 117 Napier Waller (1893–1972)  
**Sketch for window in Wilson Hall** (c. 1928)  
gouache on cardboard; 52.0 x 23.5 cm  
Purchased 1982. 1982.0032
- 118 Michael Meszaros (b. 1945)  
**Professor Sir Joseph Burke** 1982  
bronze; diam. 13.8 cm  
Commissioned by the Department of Fine Arts 1982  
1982.0049
- 119 Charles Nettleton (1826–1902)  
**Melbourne University gardens, Victoria** (c. 1875)  
albumen silver photograph; 12.8 x 18.5 cm  
Purchased 1993, the Russell and Mab Grimwade  
Miegunyah Fund. 1993.0036
- 120 Charles Nettleton (1826–1902)  
**Melbourne University, Victoria** (c. 1875)  
albumen silver photograph; 13.4 x 18.5 cm  
Purchased 1993, the Russell and Mab Grimwade  
Miegunyah Fund. 1993.0037
- 121 Charles Nettleton (1826–1902)  
**Medical Hall and grounds, Melbourne University, Victoria** (c. 1875)  
albumen silver photograph; irreg. 13.5 x 19.0 cm  
Purchased 1993, the Russell and Mab Grimwade  
Miegunyah Fund. 1993.0039
- 122 Charles Nettleton (1826–1902)  
**National Museum, Melbourne** (c. 1875)  
albumen silver photograph; 12.9 x 17.4 cm  
Purchased 1993, the Russell and Mab Grimwade  
Miegunyah Fund. 1993.0040
- 123 Unknown  
**National Museum, Melbourne** (c. 1885)  
albumen silver photograph; 12.0 x 17.3 cm  
Purchased 1993, the Russell and Mab Grimwade  
Miegunyah Fund. 1993.0047
- 124 Charles Summers (1825–1878)  
**Sir Redmond Barry** (c. 1865)  
bronze; diam. 22.2 cm  
Purchased 1995. 1995.0133  
Wolfgang Sievers (b. 1913)  
**Twelve untitled images of the University of Melbourne**  
black and white photographs; approx. 25.0 x 19.3 cm  
purchased 1995
- 125 (Baillieu Library, front view, evening) 1961  
1995.0141
- 126 (Baillieu Library, card files) 1961  
1995.0143
- 127 (Old South lawns) 1967  
1995.0148
- 128 (Medicine Building from Grattan Street, right view) 1971  
1995.0154
- 129 (Raymond Priestley Building and Union Building) 1971  
1995.0155
- 130 (Howard Florey Institute, technician in a laboratory) 1963  
1995.0172
- 131 (Wilson Hall, dais mural by Douglas Annand) 1956  
1995.0185
- 132 (Wilson Hall, organ pipes) 1956  
1995.0192
- 133 (Wilson Hall external view, conferring of degrees) 1971  
1995.0205
- 134 (Wilson Hall external view, east windows) 1957  
1995.0206
- 135 (Physics Building, class in laboratory) 1958  
1995.0272
- 136 (Physics Building, lecture theatre) 1958  
1995.0277

- 137 Hardy Brothers Ltd (Australia)  
**Tirrana Picnic Race Club Cup 1927, won by H.C. Osborne's 'Bronze Fuze'** 1927  
metal; height 17.8 cm  
Purchased 1996, the Russell and Mab Grimwade  
Miegunyah Fund. 1996.0032
- 138 Hardy Brothers Ltd (Australia)  
**Tirrana Picnic Race Club Cup 1929, won by 'Bronze Fuze'** 1929  
metal; height 14.2 cm  
Purchased 1996, the Russell and Mab Grimwade  
Miegunyah Fund. 1996.0033
- 139 Ludwig Hirschfeld Mack (1893–1965)  
**Two cups and saucers, with turquoise glaze** (c. 1940–60)  
ceramic; cups 5.6 x diam. 4.5 cm; saucers 1.5 x diam. 8.6 cm  
Gift of Ernestine Lobb 1998. 1998.0003.001.A.002.B
- 140 James Murray (London)  
**Bracket clock** (c. 1825)  
wood and brass; 40.0 x 25.5 x 16.3 cm  
Gift of Mr and Mrs David Thorpe 1999. 1999.0009

#### University of Melbourne Herbarium

- 141 George A.M. Scott and Ilma G. Stone,  
with illustrations by Celia Rosser  
**The mosses of southern Australia**  
Academic Press, London & New York, 1976
- 142 *Hypholoma fasciculare* (Hudson ex Fr.) Kummer  
(sulphur tuft toadstool)  
collected by D.S.A. Adams at Mt Macedon,  
Victoria, May 1954. MELU 6570F
- 143 *Hypnodendron comosum* (Lab.) Mitt.  
(moss)  
collected at Donna Buang, Victoria, May 1937  
determined by David Meagher. MELU 2558
- 144 *Antrocarpus nigrescens* (Harv.) Kraft & Min-Thein  
(red algae)  
collected by W. J. Woelkerling at Vivonne Bay,  
Kangaroo Island, South Australia, 21 February 1979  
determined by Gerald Kraft. GK 7069
- 145 *Hymenocladia chondricola* (Sonder) J. Lewis  
(synonym *H. polymorpha*)  
(red algae)  
collected by Gary Saunders at Flinders, Victoria,  
27 August 1993. MELU 042092
- 146 *Banksia saxicola* A.S. George  
(rock banksia)  
collected by Nicole Middleton at Chimney Potts,  
Grampians National Park, Victoria, 13 January 2000
- 147 R. Brendel & Co. (Berlin)  
*Ficus carica* L.  
(fig)  
educational plant model (late 19th–early 20th century)  
mixed media; approx. 49.0 x 340 x 20.0 cm
- 148 R. Brendel & Co. (Berlin)  
*Centaurea cyanus* L.  
(cornflower)  
educational plant model (late 19th–early 20th century)  
mixed media; approx. 49.0 x 340 x 20.0 cm

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#### Curiosity: 150 years of collecting at the University of Melbourne

Curated by Belinda Nemeck and Lisa Sullivan

#### Exhibition

The Ian Potter Museum of Art, the University of Melbourne  
20 May to 27 July 2003  
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