

ANTHROPOLOGY

By 1827 the heroic age of Pacific exploration was over and the flush of excitement generated in Europe by the great eighteenth century exploring voyages had long since waned. The interest once displayed towards the artifacts brought from the new southern lands had been eclipsed by spectacular archaeological discoveries in the Near East and the Mediterranean. Champollion's decipherment of Egyptian hieroglyphics had opened up a new area of written history, and the British Museum was spending vast sums of money to acquire such art treasures as Lord Elgin's marbles, purchased for £35 000 in 1816, for 'the improvement of the Arts'. These were identifiable fragments of the history of European civilisation, against which strange weapons and carvings from the other side of the world — an area fit, it would seem, mainly for convicts — paled into insignificance. In 1815 even Sir Joseph Banks, then a trustee of the British Museum, saw fit to encourage the acquisition of Egyptian antiquities, but a similar concern for artifacts from Australia and the Pacific was noticeably lacking.

Bathurst's letter of 1827 to Darling (Chapter 2) made no mention of matters anthropological, referring only to 'rare and curious specimens of Natural History'. Yet natural history was then a broadly defined area of study. When the British Museum organised its collections into three departments in the eighteenth century, the ethnological and archaeological specimens were placed with natural history in the Department of Natural and Artificial Productions. Antiquities were given their own department in 1807 but ethnological specimens remained with natural history, as 'Modern Curiosities', until reunited with 'antiquities' in 1836. It would not have been unusual, therefore, for the new colonial museum in Sydney to have sought anthropological specimens if those responsible for it had been so inclined.

In 1827 there was no wide-ranging formal discipline of anthropology to provide an intellectual framework within which specimens might be collected, classified and displayed. Moreover, several local factors in New South Wales may have hindered the acquisition of anthropological specimens. The appointment of a Colonial Zoologist to care for the Museum was reasonable, for the Botanic garden, already established, was caring for the flora of the colony. Alexander Macleay's own interests were essentially biological, and he showed little or no interest in the artifacts and customs of the Aborigines of the colony. Moreover, the clash between Aborigines and white settlers, and the resultant rapid decline in the size of the Aboriginal population, especially around the major European settlements, were indicative of the low regard held by most white settlers for the Aborigines.

Given this climate of opinion and action, it was not surprising that George Bennett saw no anthropological specimens when he visited the colonial museum in 1832 (Chapter 3). Realising that the rapid decline of the Aboriginal population and the dramatic changes that had taken place in their life styles might well lead to their total extermination, he recommended that the Museum hold artifacts and skulls, 'as lasting memorials' of an extinct population.' Regrettably, it was already too late for the Sydney area. The Australian Museum holds few artifacts that can be identified with certainty as coming from Aboriginal groups which occupied the Sydney region in the late eighteenth and early nineteenth centuries. Had the Aboriginal people of the area between the Hawkesbury and Georges rivers made monumental structures and sculptures, bronzes and ornately decorated pottery, many examples of their work would no doubt have survived—probably in the major museums of Europe. But they were hunter-gatherers, with a simple but highly efficient material culture that easily perished and did not catch the eyes of the dilettanti. When Bennett published the first catalogue

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of the contents of the Australian Museum in 1837, there were but twenty-five items originating from the Aboriginal people of Australia and Torres Strait.

Bennett's observation of the urgent need to develop a collection of Aboriginal material culture has been repeated many times since 1832. In 1879 the Museum's display of ethnology at the Garden Palace—a display which was awarded the First Degree of Merit and officially declared to be the finest ethnological collection in the exhibition (Chapter 5)—attracted attention because it showed a wealth of material from cultures in Australia and the Pacific that were undergoing dramatic change in the face of European contacts. The great fire of 1882 was a serious setback, for it destroyed specimens that could never be replaced. Just eight days after the fire Ramsay wrote to the Board of Trustees concerning the fire and requesting that they immediately authorise him to spend £50 to begin replacing the lost specimens. Fortunately, the otherwise complacent board approved his request. It was significant, however, that the greatest redevelopment was not in the Australian field, but in Melanesia, the last major region of the Pacific to be colonised by Europeans. For many parts of Australia, especially the eastern seaboard, it was too late.

Ramsay had wanted the trust to acquire many of the ethnological specimens in the Garden Palace, where more than 3000 items, apart from those exhibited by the Museum, were on display. In January 1880 the secretary of the Museum was instructed to approach the various exhibitors, some of them Museum employees and trustees, but nothing appears to have been done. Perhaps this was fortunate, for a major financial outlay so soon before the fire of 1882 might have made the trust less receptive to providing substantial funds from 1883 onwards to rebuild the collections. In retrospect, two other failures which preceded the International Exhibition of 1879 can also be viewed as fortunate. The first related to the extensive ethnological and zoological collections from the Fly River area of Papua New Guinea made by Luigi D'Albertis, an Italian naturalist as renowned for his propensity for singing arias and exploding fireworks as he was for his work in natural history. For his expedition of 1876-7 to the Fly River, D'Albertis obtained the use of the New South Wales government steam launch *Neva*, with the young Lawrence Hargrave as his engineer. Hargrave had previously met D'Albertis at Kairuku Island on the south coast of Papua during Macleay's *Chevert* expedition of 1874.

Correspondence between the Museum Trust and the under-secretary for Justice and Public Instruction in 1878 suggests that, although the Museum could claim not to have an official role in D'Albertis' negotiations with the New South Wales government for the use of the *Neva*, some members of the Trust had intervened in a private capacity on behalf of D'Albertis. The Museum appears to have hoped to obtain specimens from D'Albertis after his first Fly River expedition of 1874-5, but the *Annual Report* for 1876 noted with regret that the Museum had received nothing from him. This was at the time of the Krefft affair and its repercussions, when the Trust minutes of the period were dominated by those matters, and there is no mention of the 1876-7 expedition. In 1877 Ramsay wrote to D'Albertis in London seeking to buy faunal specimens from him, but received short shrift and a price of £3000. Ramsay replied, in very curt terms, pointing out that D'Albertis was morally obligated to the city of Sydney for the friendship and assistance provided to him by its citizens. D'Albertis was clearly not moved by Ramsay's plea, for the correspondence ceased.

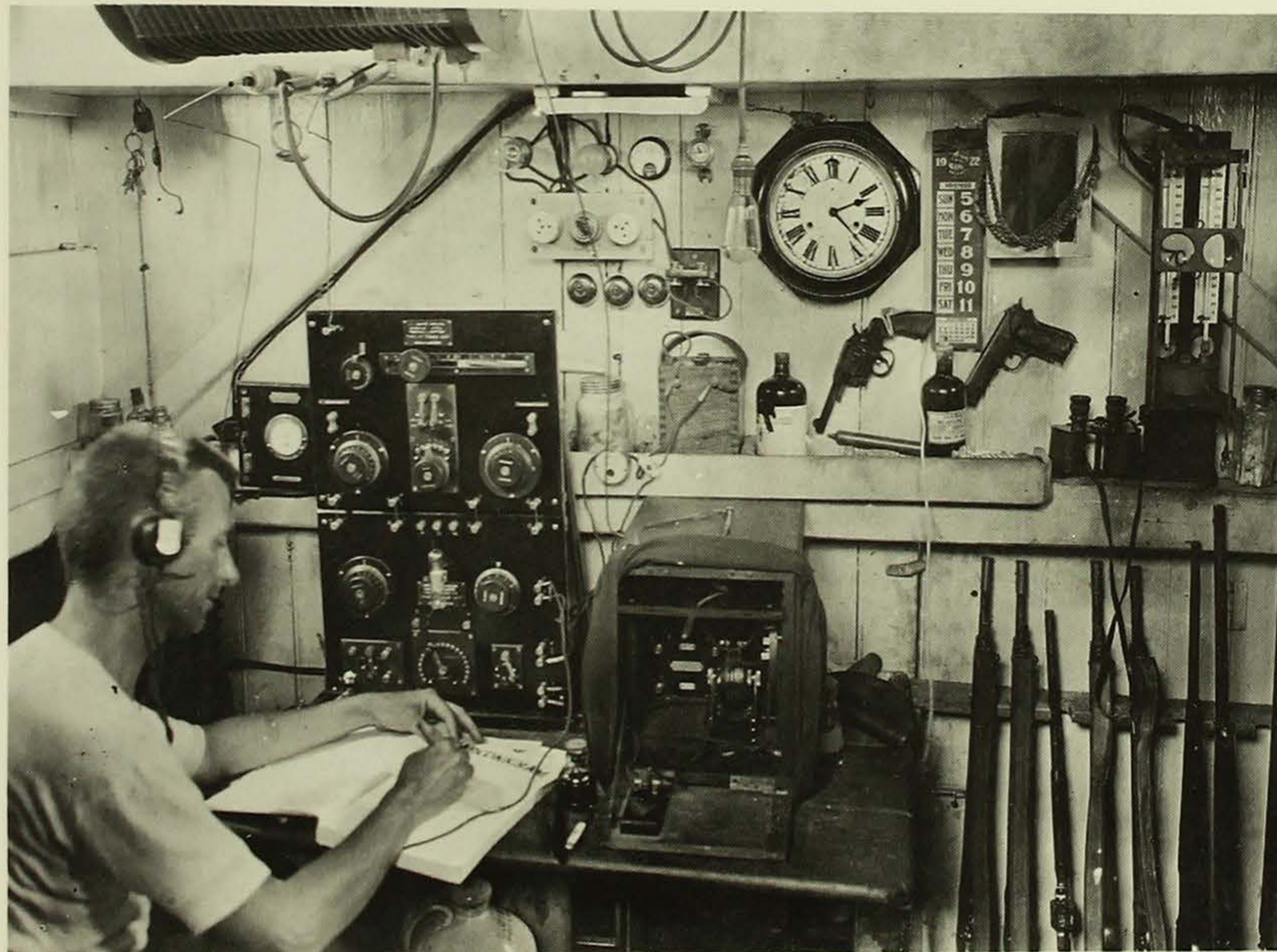
The relationship between D'Albertis, the Museum and the New South Wales government came under discussion the following year, when the Trust sought to mount a collecting expedition to the Mai Kussa or Baxter River to the west of the Fly River delta, at that time thought to be the mouth of a large watercourse. The idea for



'Two of the Natives of New Holland Advancing to Combat' by T. Chambers, from Parkinson's *Journal of a Voyage to the South Seas* (1773). The earliest known picture of Australian Aborigines, this purports to show two men who opposed Cook's landing at Botany Bay in 1770.

the expedition came from a Captain Pennyfather who was due to retire as a pilot in Torres Strait in 1878. He proposed to lead the expedition, with collectors from the Museum, for three months at a cost of £150. He felt that the inhabitants of the Mai Kussa were of a 'peaceable disposition', and that this, together with his own local knowledge, would ensure the expedition's success. He suggested that the *Neva*, abandoned by D'Albertis and now at Thursday Island, would be a suitable transport. The Trust accepted his proposal with enthusiasm, and decided to send two collectors. They made immediate application to the New South Wales government for the use of the *Neva* and the services of its engineer, and noted that Pennyfather 'appears to be a gentleman suited to command such an expedition, and one who may be trusted to carry it out zealously, to act humanely, and with a spirit of conciliation towards the natives'.² The latter observation suggests that knowledge of D'Albertis' behaviour along the Fly River was widely known and not approved. Cabinet approved the request almost immediately, and by mid-April 1878 the Museum was requesting a refit for the *Neva* to include '50 feet of strong, arrowproof wire close netting 20 inches wide' to be fitted above the bulwarks. Plans went smoothly until Pennyfather boarded a steamer which carried a case of smallpox and was quarantined with the vessel for several months. The Museum had no alternative but to cancel the expedition, though they advised Cabinet that they hoped to proceed with the expedition in 1879. The expedition never took place.

Mr A. McCullough taking radio message on board the *Eureka* in November 1922, travelling up the Fly River, Papua New Guinea with Captain Frank Hurley. The quantity of weapons was small compared to the numbers taken by Luigi D'Albertis and ordered for the proposed Mai Kussa expedition in the 1870s. Photograph by Captain Frank Hurley.



Posed photograph of Aborigines of Port Macquarie district, NSW, removing bark and wood from a tree to make a shield. One of a series of photographs taken by Thomas Dick in the early twentieth century. The original glass plates are held by the Australian Museum.

In 1902, just twenty years after the Garden Palace fire, Etheridge joined forces with seven private citizens and public officials to form the Ethnological Committee of New South Wales. Among the publicly declared aims of the committee was the acquisition for the Australian Museum of Aboriginal artifacts from New South Wales, especially the western areas, 'before more of these valuable records of the early history of the Continent are further disseminated over the world and lost to the people of the State'.³ Not only was Aboriginal culture experiencing rapid change, but many ethnological specimens were still going overseas to the detriment of the New South Wales collections. The committee's move in 1902 was thus more than yet another attempt to salvage something from a rapidly passing life style.

In 1901 Australia had gained its independence from Great Britain, and the new-found sense of national pride may have stimulated Etheridge and others to seek to protect what they now regarded as their own cultural heritage. In 1913, four years after the Ethnological Committee ceased to function, Etheridge was in correspondence with the secretary of the Department of External Affairs in Melbourne concerning export regulations for Aboriginal artifacts. Under Section 112 (1) (b) of the Customs Act 1901-10, he was advised that export could be prohibited for any goods the export of which 'would, in the opinion of the Governor-General, be harmful to the Commonwealth'.⁴ Artifacts of Aboriginal origin could come under this restriction. The prohibition could be made absolute or conditional, though the customs' authorities would



Posed portrait of man from Eroro village, Oro Bay, Northern Province, Papua New Guinea, showing method of eating lime with betel nut. Photograph by Captain Frank Hurley, 1921.

appreciate advice from the curators of the principal Australian museums before any action were taken. Etheridge replied that 'Prohibition of some description has long been in my mind as an absolute necessity', but that absolute prohibition would be detrimental to museums wishing to exchange specimens with overseas institutions. He therefore recommended 'an "Absolute Prohibition", but with exemption to State Museums'. He noted that 'a close supervision of the trade Natural History and "Curio" dealers' proceedings will be requisite'.⁵ Legislation to restrict the export of Aboriginal artifacts finally came into law in 1913.

The new legislation did not give rise to a national museum, and then, as now, the various state museums played a major role in its administration. In 1914, the Australian Museum accepted responsibility for the care of the official Papuan Collection, which was sent to Sydney from 1914 onwards by the Papuan administration. This collection was transferred to the Australian Institute of Anatomy in Canberra in 1934, where it has been increased by the addition of other material from the Pacific and Australia.

Prevention of the export of artifacts was only one aspect of the Ethnological Committee's activities. Its manifesto advocated the active search for artifacts of both ethnological and archaeological interest within New South Wales. Etheridge drew up guidelines for prospective collectors on what specimens to acquire and how to acquire them, and noted that since Aborigines in New South Wales had 'disappeared in their

pristine condition, the only places likely to yield their remains' were archaeological sites. He then specified the essentials of a field recording scheme that were remarkably thorough, advocating also the use of informants (whites being viewed as more reliable than the Aborigines themselves), and the collection of 'articles in the course of manufacture'. Perhaps he was influenced by the detailed and thorough approach of Dr W. E. Roth, whose *North Queensland Ethnography Bulletin No. 1* was published in 1901 following Roth's single volume on northwest Queensland in 1897. Etheridge subsequently made a brilliant move in 1905, when he acquired for the Australian Museum Roth's invaluable collections from Queensland, and arranged for the Museum to publish bulletins 9-18.

Etheridge's interest in the Aboriginal past arose from his background in palaeontology. He was not, however, the first member of the Museum to express an interest in Aboriginal prehistory. George French Angas, secretary from 1852 to 1859, had commented on rock art sites in the Sydney area and, 'in conjunction with the late Mr Miles, discovered and made drawings and measurements of a great number'.⁶ Drawings made by Gerard Krefft in 1874 have not survived. Etheridge was one of the first to examine Aboriginal prehistory through archaeological excavation, and set in train an interest in the subject that has been continued by all subsequent members of the Department of Anthropology. In 1889 Etheridge co-operated with the geologist Edgeworth David to examine an Aboriginal burial at Long Bay and sites

Group of men at Inauaia village, Mekeo area, Papua New Guinea gathered together for a ceremony. Photograph by Captain Frank Hurley, 1921.





Excavation at Shea's Creek, south of Sydney, in 1896. On the left, J. W. Dun, government palaeontologist; to his right, Etheridge.

One of a pair of 4.6 metre totem poles, previously mounted in the College Street entrance foyer, and now relocated at the William Street entrance. The poles, carved and painted by the Kwakiutl Indians of Cape Mudge, British Columbia, in the nineteenth century, were acquired in 1912.



on the north side of Port Jackson. In 1896, together with J. W. Grimshaw, they published an account of excavations at Shea's Creek, just south of Sydney, which is a landmark in Australian field archaeology.⁷ The site presented a problem concerning the distribution of the dugong, its association with Aborigines, and former coastal landforms. Although the major findings, especially the association of Aboriginal artifacts with the submerged forest and dugong bones, have subsequently been queried, the report set a standard for publication that was rarely equalled during the next fifty years.

The Museum's next major venture into archaeological excavation was by W. W. Thorpe, Etheridge's assistant, who was appointed ethnologist in 1906. There seems to have been little excavation work in New South Wales between 1901 and Thorpe's work at Burrill Lake in 1930. This excavation, carried out under the auspices of the Anthropological Society of New South Wales, of which Thorpe was secretary and which he was largely instrumental in founding, was, by today's standards, poorly executed, even though the deposit was sieved to recover small stone artifacts. Unfortunately the choice of a sieve size of 25 mm mesh permitted the smallest artifacts—backed blades and geometric microliths—to pass through unrecorded. The site remained an anomaly in New South Wales until R. J. Lampert, of the Australian National University, re-excavated it in 1967 and demonstrated that such artifacts were indeed present. Although it is easy to criticise Thorpe in retrospect, his use of a sieve was in fact a significant advance for New South Wales excavations. Moreover, Thorpe's revival of archaeological excavation as a means to examine the Aboriginal past in eastern Australia was a brave move in the light of statements made by R. W. Pullein, president of the Anthropology Section of ANZAAS in 1928, that 'excavation would be in vain', since Aborigines were 'an unchanging people living in an unchanging environment'.⁸

Thorpe's work, and that of Hale and Tindale in South Australia in 1929, encouraged Thorpe's successor, F. D. McCarthy, to further the study of Aboriginal prehistory through excavations and the recording of field monuments, especially rock art sites, both within and beyond the boundaries of New South Wales. Unlike Etheridge, McCarthy realised the importance of Aboriginal informants, and collaborated with Dr M. McArthur on an important study of subsistence patterns in Arnhem Land during the joint American-Australian expedition of 1948.

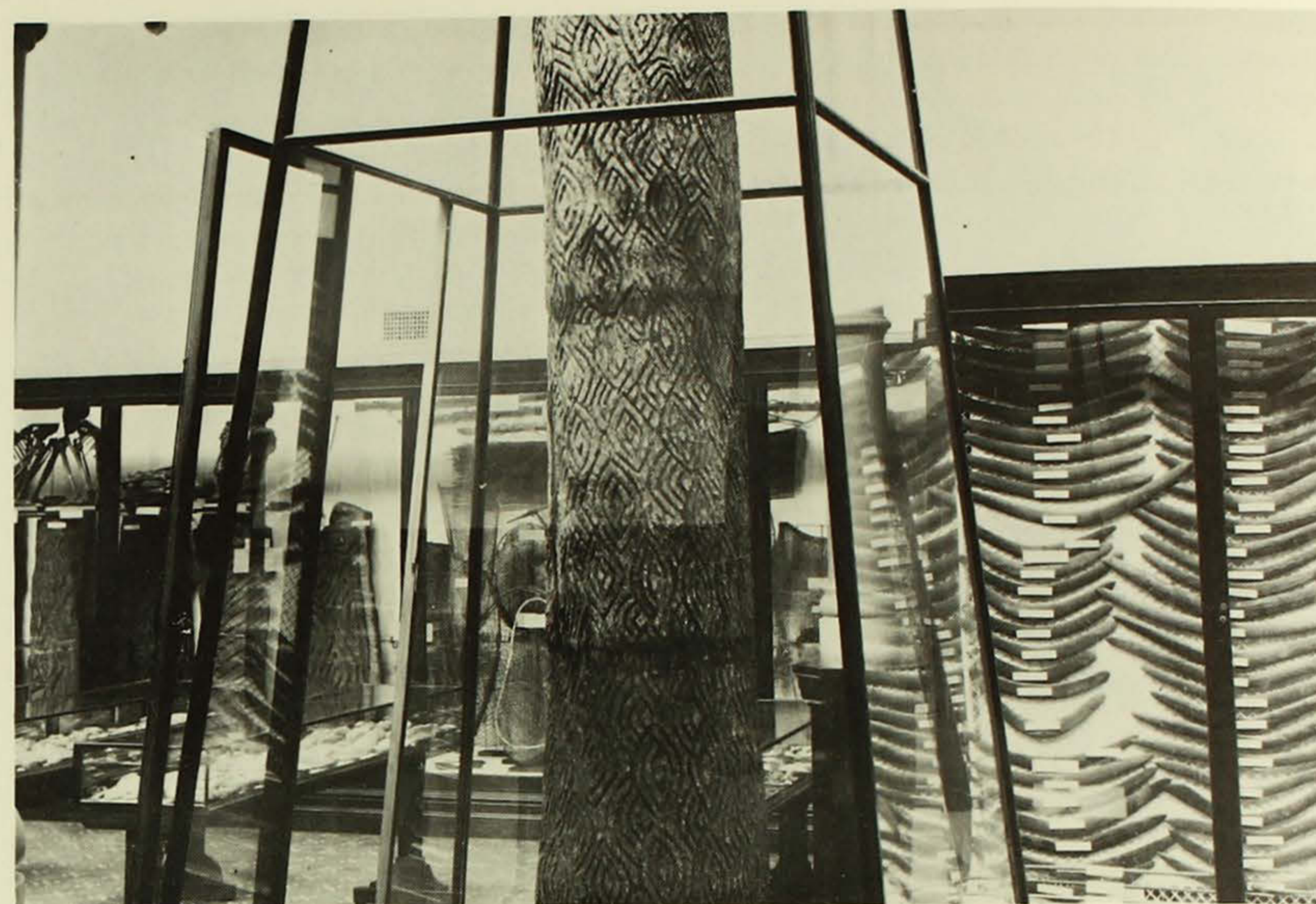
In the year that Pullein was making his pessimistic statements about knowledge of the Aboriginal past, Thorpe had assisted in the formation of the Anthropological Society of New South Wales. This society has been regarded as the successor of the Royal Anthropological Society of Australasia, founded (without Royal patronage) in 1895. This society, initiated by Dr Alan Carroll, functioned almost solely for the publication of *The Australasian Anthropological Journal*, first published in 1896, and under a new name *The Science of Man*, from 1898 to 1913. Although the society boasted a long list of vice-regents as patrons, and the journal carried articles by R. H. Mathews, Elsdon Best, Percy Smith and Radcliffe Brown, its tone was dominated by Carroll, whose interests included hexiology, glossology, degeneration, sanitation, atavism and improvidence. The new Anthropological Society of New South Wales had very different interests and boasted few titled members. By 1931 five Museum staff were on its membership list, with Thorpe as honorary secretary and the director, Charles Anderson, as president. In the same year Thorpe edited the first issue of the society's journal, *Mankind*, which soon took on a distinctive character that set it apart from another newly founded journal, *Oceania*, published through the Department of Anthropology at the University of Sydney.

Until 1926 there was no formal training in anthropology at any Australian university, and from then until quite recently, the direction of university training was very different from the traditional interests of museum-based anthropologists. Over the last fifty years museum anthropology throughout the world has become isolated and separated from the mainstreams of teaching and research in anthropology, so much so that museum anthropology, where concerned with ethnographic specimens rather than archaeology, was seen as peripheral. Malinowski went so far as to declare that 'As a sociologist, I have always had a certain amount of impatience with the purely technological enthusiasts of the museum ethnologist. . .the study of technology alone. . .is scientifically sterile'.⁹ He did, however, grant that 'technology is indispensable as a means of approach to economic and sociological activities'.¹⁰ In retrospect, it can be argued that museum anthropologists deserved these trenchant criticisms. C. H. Read, keeper of ethnography at the British Museum, stated in 1910 that he saw the main advantage of museum displays of anthropology as being to show the British people what a great colonial empire they had acquired. A later member of the same department felt that artifacts provided 'valuable if secondary material for students of other aspects of culture, such as economics, social organisation and comparative religion'.¹¹

Yet anthropology as a discipline had a very firm origin in museums. Coupled with the social Darwinism of Spencer and Morgan and the cultural evolutionism of Sollas (who believed that societies such as the Tasmanians and Eskimoes represented early stages of social evolution and that western civilisation is the ultimate peak), was a movement to explain similarities and differences between cultures in terms of diffusion. Museums tended to support the theorists by arranging their displays *as if* certain arrangements of artifacts represented evolution of forms from simple to complex. Within such a theoretical framework, prehistory could be written without archaeology.

A reaction against this kind of presentation came from a group of social anthropologists working between the two world wars who became known as the British structural-functional school. Their aims were to understand how various elements of culture interdigitate, and some openly stated that this understanding would assist imperial administrations to administer and effect changes in the societies of their colonial subjects. This branch of social anthropology had little time for material culture and one of its major proponents, Radcliffe Brown, was the first professor of anthropology at the University of Sydney, where he held the chair from 1926 to 1930.

The University of Sydney chair in anthropology was founded following representations by prominent Australian-based and overseas anthropologists and related scientists to the federal government, which made funds available on the condition that the state governments in Australia also provide funds. An incentive for federal support was supplied by the Rockefeller Foundation, which agreed to provide anthropological research funds to an initial maximum of US\$20 000, to be disbursed through a special sub-committee of the National Research Council under the chairmanship of Radcliffe Brown himself. The first funds were allocated in 1927. The Rockefeller Foundation was at that time very interested in eugenics and 'genetic engineering', but Radcliffe Brown's administration of the fund showed a very clear social anthropological direction. The research thus initiated produced some brilliant studies and the university department soon became one of the world's leading centres for anthropological research. In the decade following Radcliffe Brown's acceptance of the position, the list of visitors and research students associated with the department reads like a *Who's Who* of social anthropology: Thurnwald, Warner, Piddington, Hogbin, Elkin, Stanner,



View of the Aboriginal Gallery in 1915. The carved tree is from Smoky Cape Ranges, NSW.

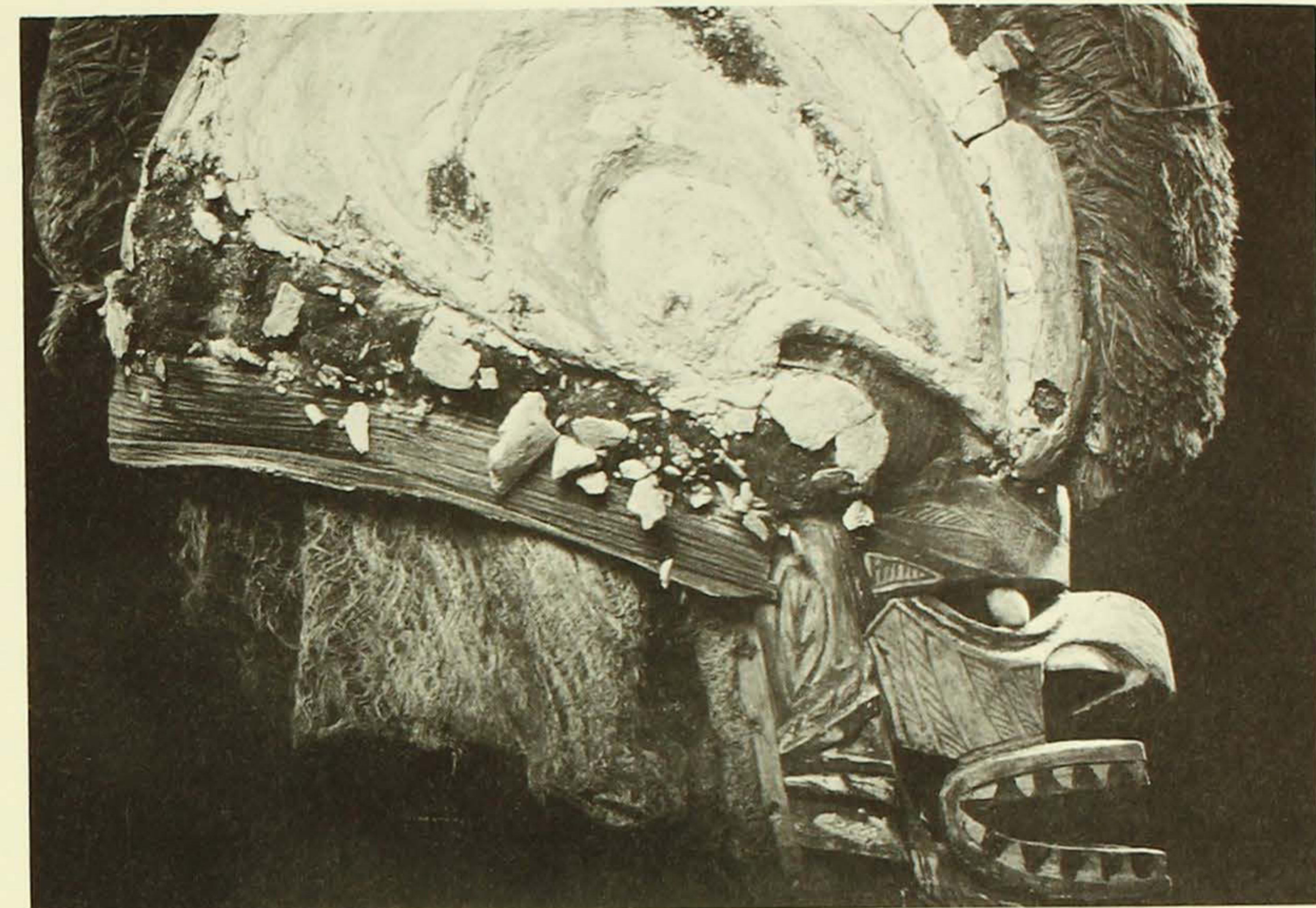
The carved tree grave marker (taphoglyph) near Trangie, NSW, at a site believed to be the scene of a duel between two warriors of the Macquarie River tribe, over a female. This tree, still standing when photographed in about 1915, is the only known example incorporating a parallel line motif. It was acquired by the Australian Museum in 1965.



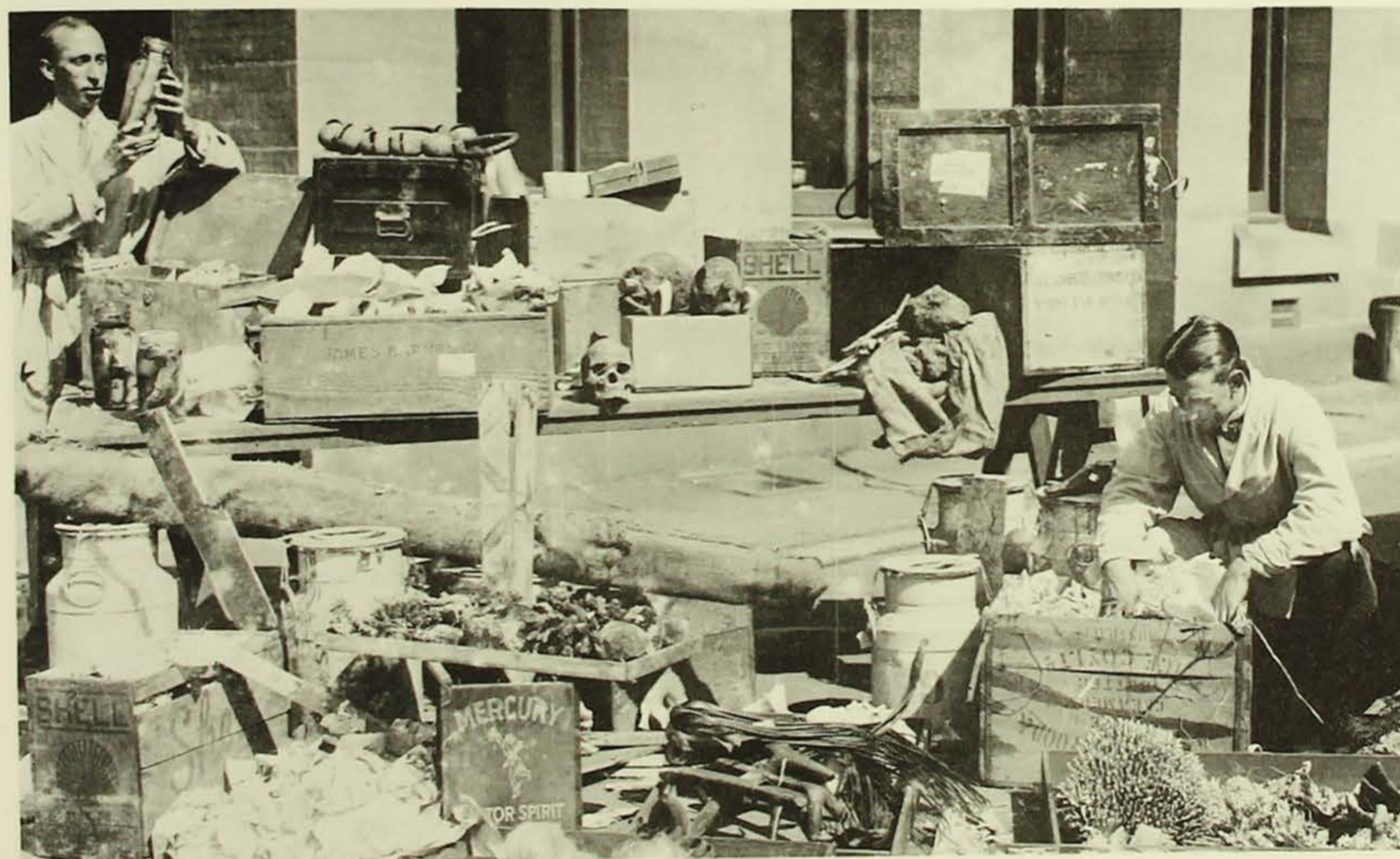
Powdermaker, Blackwood, Hart, Chinnery, McConnel, Kabery, Keesing, Mead, Bateson, Firth, Davidson, Groves, Fortune, Williams, Austen, Bell and Wedgewood.

This upsurge of research activity provided the Museum anthropologists with little benefit, though both F. D. McCarthy and E. Bramell studied anthropology at the university while members of the Museum staff. Bramell's master's thesis was on a social anthropology subject, but McCarthy was one of a few, if not the only one, to submit a thesis mainly concerned with material culture. Their day-to-day activities and research were funded solely by the Museum, which could provide few opportunities for either Bramell or McCarthy to spend long periods on field work.

Ramsay had initiated a programme for employing cataloguers to work on various sections of the collections but was unsuccessful in obtaining the services of someone to handle the anthropological collections. As Strahan has noted (p.41), cataloguing was more akin to today's taxonomic revision of biological groups, and perhaps the ill-defined state of anthropological studies prevented the trustees from realising the potential for related work in ethnology. Ramsay was able to engage E. G. W. Palmer to arrange the ethnological displays within the Museum in 1879, and to assist Henry Barnes with the presentation of the Museum's ethnological contribution to the International Exhibition of the same year. However, when he sought to employ a Mr Banning, at two to three guineas per week, to catalogue the Museum's ethnology collections, the trust withheld its approval. Liversidge moved to have the matter reconsidered when the International Exhibition in the Garden Palace closed, but failed to obtain a seconder for his motion. Although Thorpe was self-taught, his appointment in 1906 as ethnologist was an important step. The reason behind Etheridge's choice of Thorpe is obscure, and it may well have been no more than to obtain the full-time services of a subordinate to maintain the ethnology and history registers. Diligent



Preservation of fragile artifacts is one of the biggest problems facing museums today. This *malanggan* mask from New Ireland, acquired in 1885, is made from eight different materials, each of which ages at a different rate and requires its own special conservation technique. Many artifacts in the collections were never meant to be kept for more than a few days or months, and are made from extremely fragile and impermanent materials. Photograph by G. Millen.



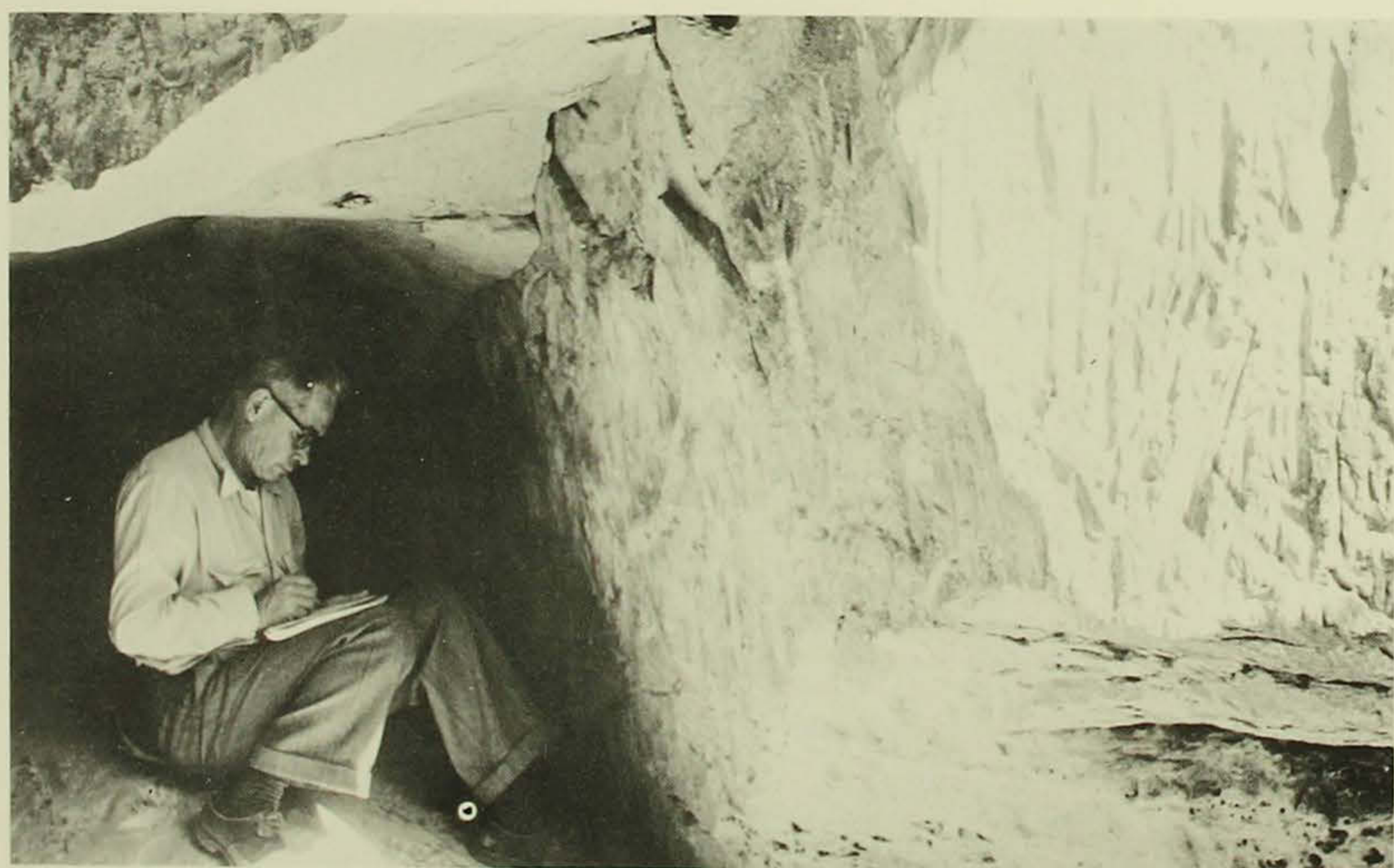
Troughton (left) and Livingstone unpacking their collections from Santa Cruz, Solomon Islands, 1927.



A corner of the Ethnology Hall about 1905. The close association of boomerangs, Egyptian tapestries and high explosive shells seems to have been fortuitous. The significance of the sea-shells and bird eggs is not clear.



Head of a gable finial from the Mundugumor people, Yuat River, Papua New Guinea. This specimen is part of the E. J. Wauchope collection, purchased in 1938 and collected in the East Sepik province.

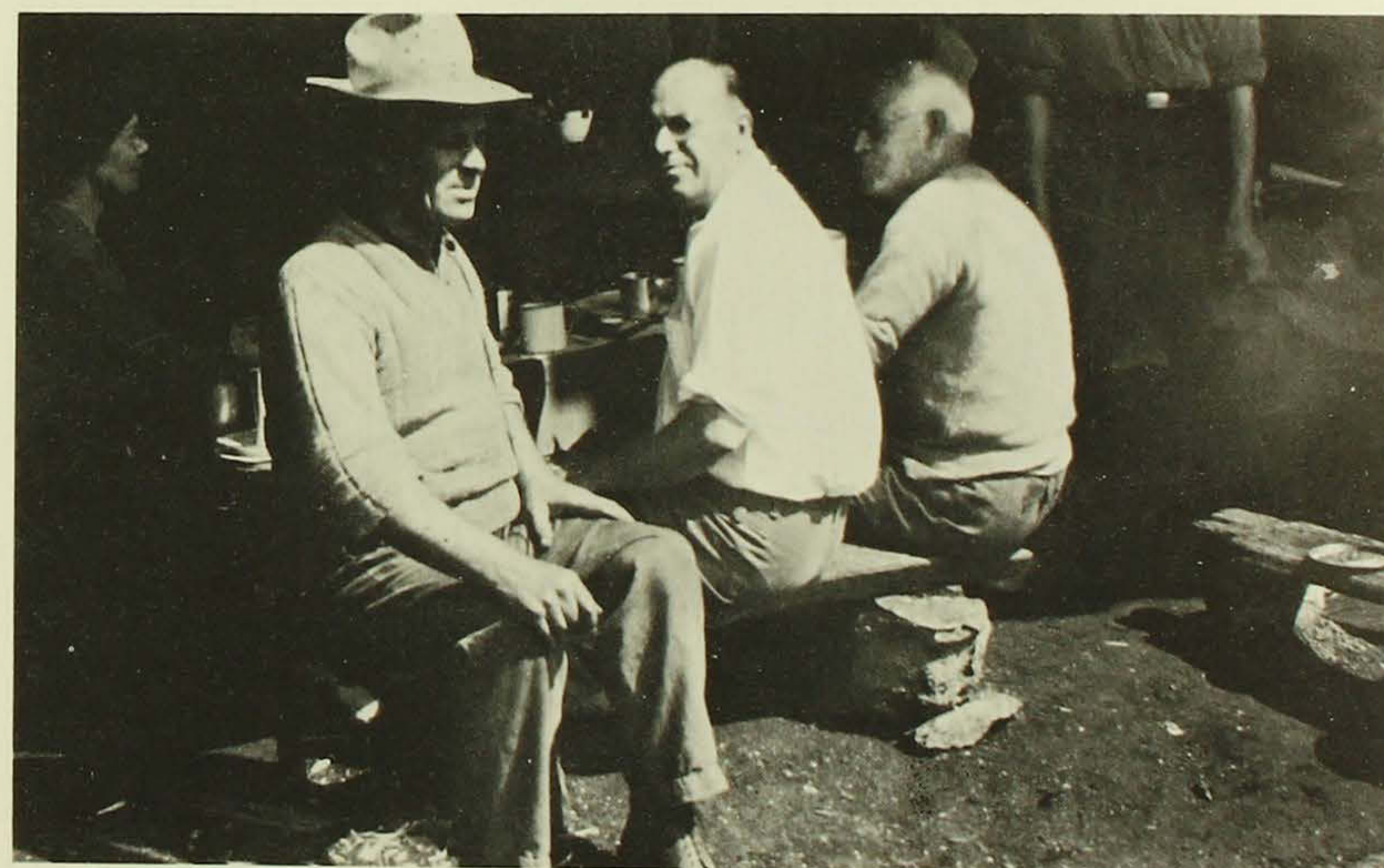


F. D. McCarthy recording cave-paintings in central Queensland.

though he was, Thorpe's competence seems to have stopped with registration, and he initiated no original research until his archaeological excavation at Burrill Lake in 1930. In 1906 the responsibilities accepted by Thorpe included not only the ethnology and Aboriginal archaeology collections, but also numismatics and miscellaneous historical relics. The scope in time and space was too great for one man to handle and still have time for research. A step towards the easing of the work-load came with the appointment of McCarthy to assist Thorpe and, following Thorpe's death, the joint appointment of Bramell and McCarthy. Both held good academic records and it was therefore natural that they should seek to develop research interests in addition to the day-to-day administration of the collections. McCarthy found that he needed more specific training in archaeology, which was not then encompassed by the Department of Anthropology at the University of Sydney, and in 1937-8 he travelled in Indonesia and Malaysia to gain experience. This left Bramell as the sole anthropologist, with all the problems of handling one of the largest departments in the Museum.

The marriage of McCarthy and Bramell and the forced resignation of the latter reduced the effective staff to one person. The second position was restored by the appointment of D. Miles as assistant curator in 1963.

Although Bennett had favoured the addition of specimens from Aboriginal societies to the collections, the anthropological collections soon acquired a very different character. There was no flood of Aboriginal artifacts, these being heavily outnumbered by items of non-Aboriginal origin. Thus, in 1859, when a total of thirty-eight specimens was added to the ethnology collections, fourteen specimens came from the Pacific Islands, two from Australia, and the rest from Ireland, Egypt, Russia, Italy, Malaya and South America. No Aboriginal items were added in 1863, and only three in 1864; in both years the majority of acquisitions were coins from Roman Italy, Austria, Hol-



W. W. Thorpe, seated in centre, and his excavation crew at Burrill Lake archaeological site in 1931.

land and Russia. The Museum was willing, it seemed, to accept almost anything.

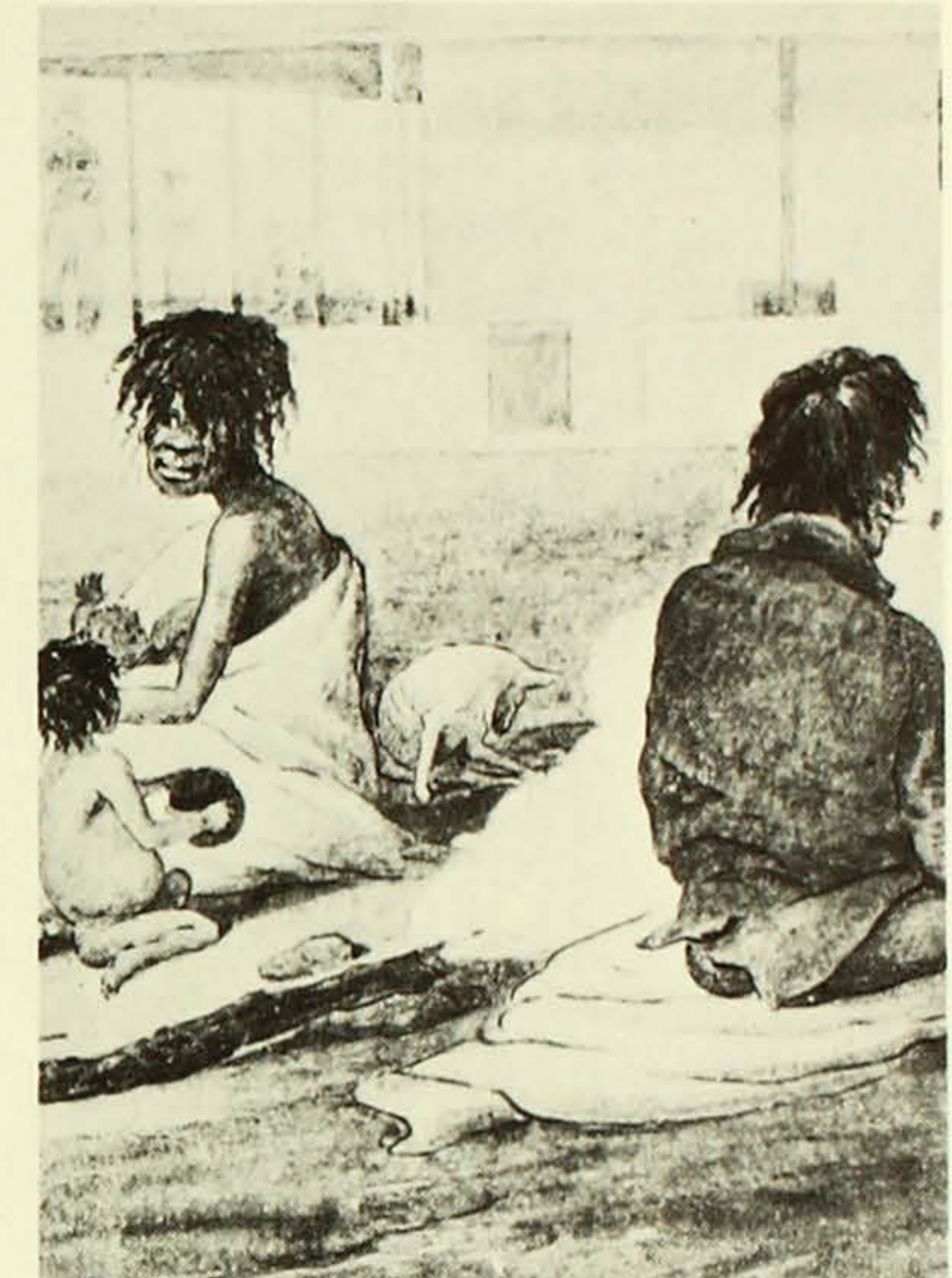
The Garden Palace fire of 1882 provided an opportunity for the collections to be rebuilt on a more selective basis. The list of acquisitions purchased after the fire covers both Australia and the Pacific, but generous donors still existed to present items from other areas that might more appropriately have been deposited in the new Technological Museum, opened in 1893. The fire benefited the collections, however, for the Museum's first proper registers were initiated in 1883, and the first anthropology register, initialled 'E' for ethnology, was started in 1886. An attempt was now made to keep items of historical significance separate from the main ethnology collections, and the 'H' (for historical) register was begun in 1888. Unfortunately this included the specimens attributed to Cook's voyages and to Joseph Banks' museum, and these still have registration numbers prefixed by the letter 'H'. The majority of the items listed in this register were later transferred to the historical collections of the Mitchell Library or to the Museum of Applied Arts and Sciences. The last vestige of the collections' diverse origins is the Vickery collection of stamps, bequeathed to the Museum on terms that prevent its transfer to another, more appropriate, institution. Today the department's collections are mainly from Australia, the Pacific and island Southeast Asia, with minor collections of varying importance from the Americas, Africa and mainland Asia.

'A Groupe on the North Shore of Port Jackson' by Thomas Watling, early 1890s.



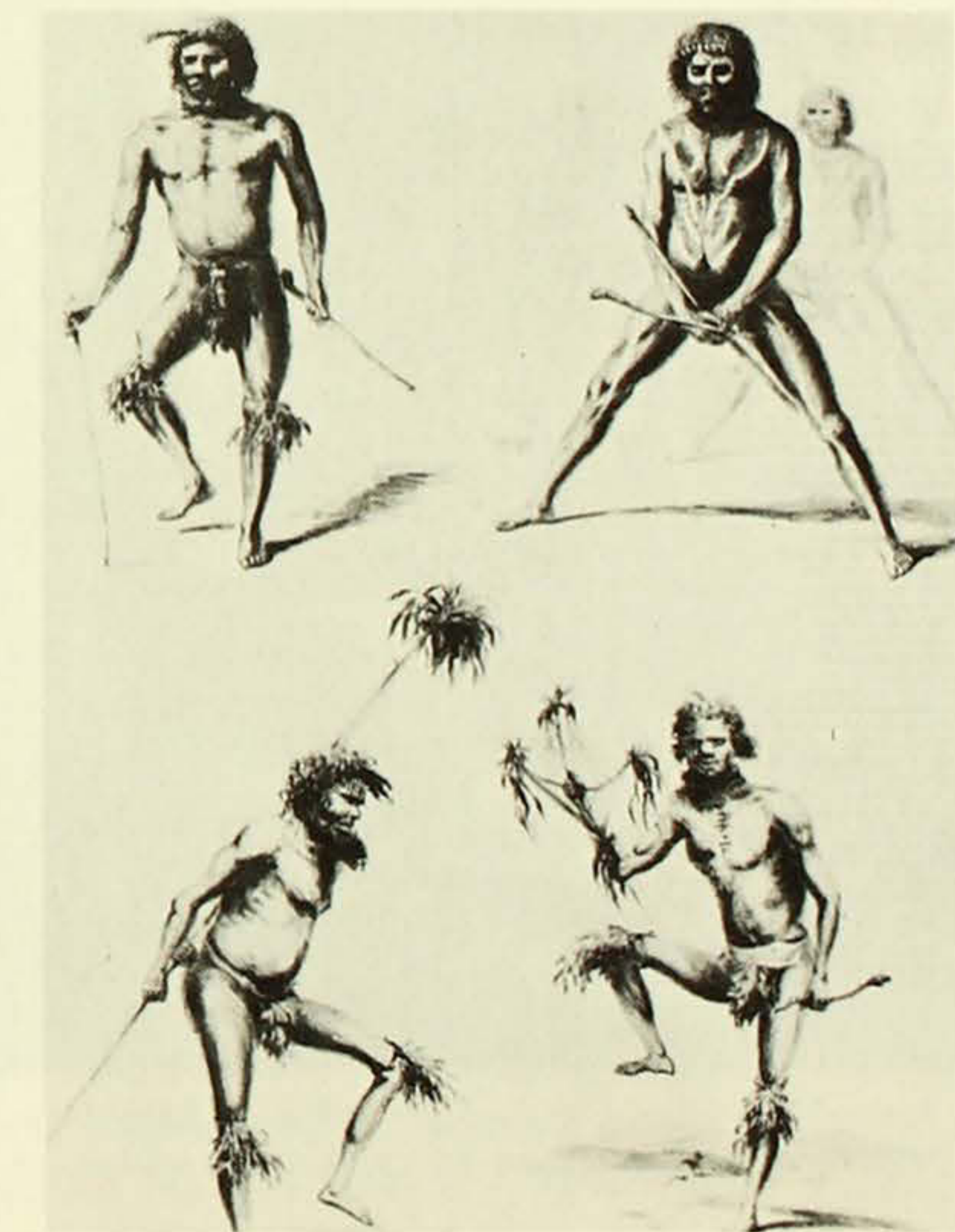
Aboriginal artifacts from the Port Jackson area, sketched on Cook's first voyage (artist unknown). The work of such artists is today our main source of information on the material culture of the Sydney region in the late eighteenth century. (Courtesy the British Library, London.)

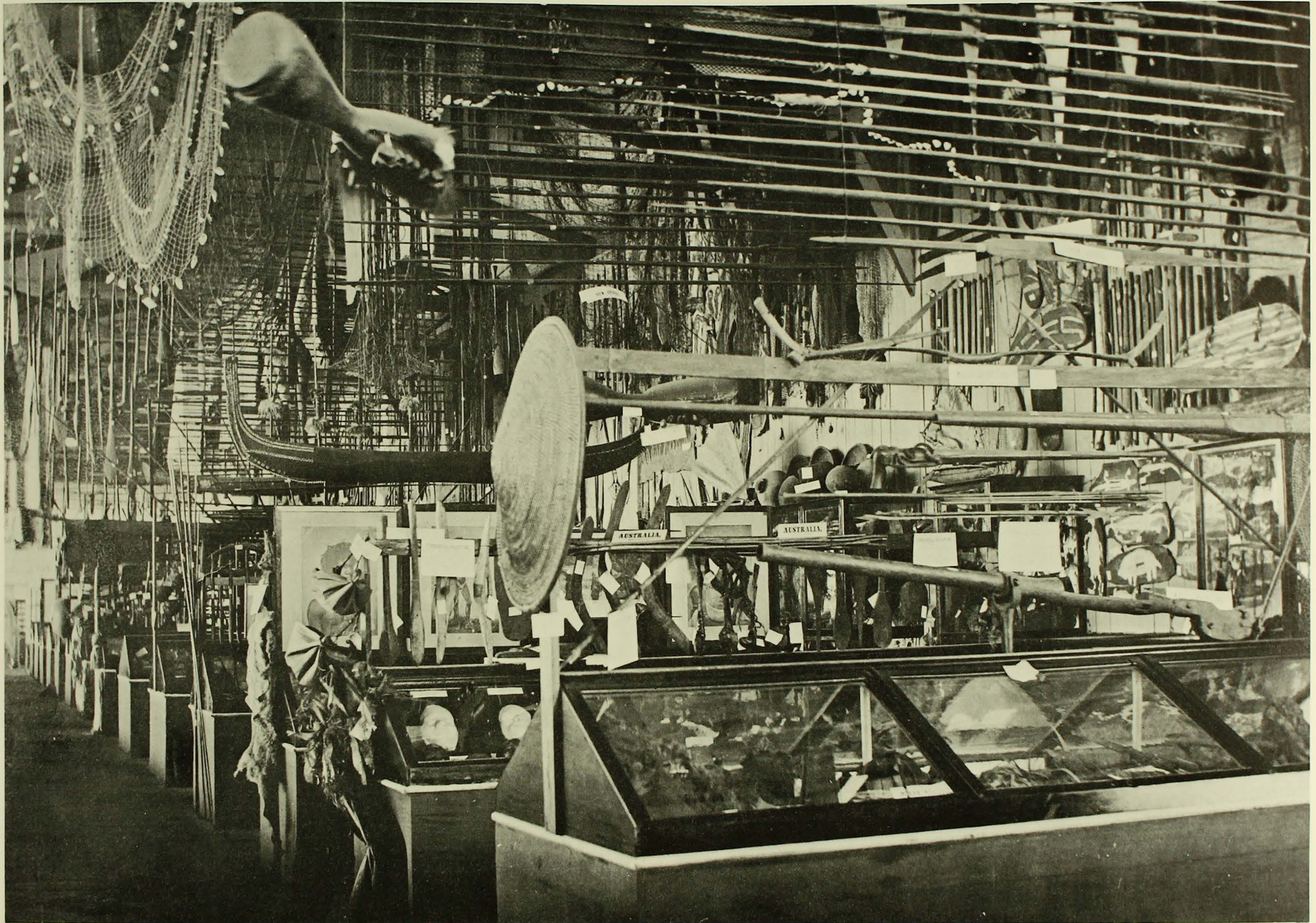
'A Native Family of New South Wales Sitting Down on an English Settler's Farm' by Augustus Earle, late 1820s.



'Natives of New South Wales, as seen in the streets of Sydney' by Augustus Earle, late 1820s.

'Portraits of the Aboriginal Inhabitants' by G. F. Angas in *South Australia Illustrated* (1844-5). Angas was secretary of the Australian Museum from 1853 to 1860.





Ethnological Court at the Garden Palace Exhibition, 1879-80. Almost the entire ethnological collection of the Museum was sent to this exhibition and was lost when the Garden Palace was destroyed by fire in 1882.