



C/ - Auckland Institute and Museum,  
Private Bag,  
Auckland.  
NEW ZEALAND.

A. G. M. A. N. Z. NEWSLETTER NO. 36

October, 1967.

PETER TOMORY

The University of Auckland has announced the resignation of Mr. P. A. Tomory, M. A., Senior Lecturer in Art History, to take up a Professorship in the Department of Art History and Archaeology at Columbia University, New York. Mr. Tomory will leave New Zealand in December, 1967.

Peter Tomory joined AGMANZ as an Ordinary Member in April, 1956. He was elected Vice-President (Art Galleries) in April 1957, and President in November 1959. Since his term as President ended in March 1962, he has been Vice-President (Art Galleries) and a Council Member. The Council elected him to Fellowship of the Association in April 1966.

His stimulating Presidential addresses were circulated in Newsletters 9, 11 and 13 and helped to define and direct our policies. He visited London in December 1960 and, following his discussions there, the Calouste Gulbenkian Foundation granted \$10,000 to the Association for travel awards. He visited USA and Great Britain in September and October 1965 and, as a result of his discussions there, New Zealand Art Galleries and Museums obtained a fresh flow of outstanding exhibitions.

Other contributions he has made include editing the 1958 Guide to Art Galleries and Museums of New Zealand, suggesting (successfully) the provision of Government funds to subsidise the purchase of works of art by smaller Galleries and Museums (1959), initiating a scheme for pooling licences to import works of art (1959-60), leading a subcommittee of Council to report on historic houses in the Bay of Islands district (1959-60), serving as Chairman of the N. Z. National Committee of ICOM, and supervising the studies of N. Z. candidates for the Diploma examinations of the Museums Association, London.

Members of the Association will not gather again until the Annual Meeting on the 9th and 10th April, 1968, so I am using this Newsletter to say to Peter Tomory: "Congratulations on your new post and best wishes for the future. We are proud to have numbered you among our distinguished Presidents. Thank you for your services."

Hon. Ed.

DE BEER AND SMALL MUSEUMS FUNDS

Several applications have been lodged for grants from these Funds. Will other members who wish to apply, please lodge applications with the Hon. Secretary, Dr. R. Cooper, c/ - Auckland Institute and Museum, Private Bag, Auckland, before the next Council Meeting on 13. 11. 67.

The De Beer Fund was established by Dr. Esmond de Beer, and his sisters, in 1964 when they made the gift of \$600 a year for 10 years to assist members of the staffs of N. Z. Art Galleries and Museums to travel overseas. An applicant should supply information:-

1. The purpose of the travel, and whether he or she will return to the employing institution.
2. The estimated cost and sources of assistance available for the trip.

3. Whether the employing institution will continue to pay the applicant's salary during absence overseas, or is making a grant towards the cost of the trip.

Grants already made from the De Beer Fund are:-

\$100 to Mr. P. A. Tomory to visit USA and Europe in 1965.  
\$400 to Mr. D. R. Gregg, to visit USA and UK in 1967.

The Small Museums Fund was established by the Queen Elizabeth II Arts Council of New Zealand in December 1964 when the Council made the first annual grant of \$4,000 to AGMANZ for the purpose of assisting small Art Galleries and Museums with expert advice and services. In 1967 the Arts Council considered favourably the suggestion that the grant be used as a general fund for all Art Galleries and Museums.

Will applicants please supply information:-

1. The purpose of the project for which a subsidy is sought (Note, grants cannot be made for buildings or equipment).
2. The cost and duration of the proposal.
3. The local funds available, and a statement of accounts.

#### POOL IMPORT LICENCE

The remainder of the 1967/8 pool licence will be allocated at the next Council Meeting on 13. 11. 67. Will members who wish to use the pool licence during the six months from 1. 1. 68 to 30. 6. 68 please notify the Hon. Secretary, Dr. R. Cooper, c/- Auckland Institute and Museum, Private Bag, Auckland, before the next Council Meeting on 13. 11. 67.

Please supply the following information:-

1. Articles to be imported, country of origin, whether under negotiation or actually bought, and expected date of arrival.
2. The amount of the licence required in the period from 1. 1. 68 to 30. 6. 68 (allow for cost, insurance freight and exchange).
3. Whether extracts are required to remit funds overseas, or to clear an article through Customs, or both.

Members will be advised as soon as possible after 13. 11. 67 of the amount of licence allocated to them.

#### SOUTH AMERICAN MUSEUMS

The following extracts are from a Report on the Mission of the Director of ICOM to Latin-America, 7th January - 25th February 1967.

##### Introduction:

... It was obviously impossible, due to lack of time and funds, to visit all countries in Latin-America or even all those where Icom National Committees exist. It was therefore decided, in agreement with the Icom Bureau, to choose seven countries in a necessarily arbitrary fashion. It is to be hoped that one or several journeys in the near future will enable us to complete our knowledge of this region by visits to the other countries...

##### Cuba:

... The majority of museums in Cuba are responsible to three different administrations: the National Council for

Culture, the Academy of Sciences and the University. All categories are represented, apart from the technology museums. The financial means available to museums are relatively small because of the present situation and despite the obvious interest which various ministries or institutions involved attach to museums in general; such bodies are aware of the importance of museums for the cultural development of the population. The personnel, although insufficient, is extremely devoted and enthusiastic. Displays, generally of a very high standard, and educational activities are remarkably well organised. The number of visitors is very high; it should be noted in this connection that, in general, museums are open to the public from 6 p.m. to 11 p.m. The "working" hours (10 a.m. - 5 p.m.) are reserved for group visits, planned in advance, which are part of the educational programmes of the museums.

The main problems common to all the museums are the following: inadequate buildings; absence of conservation (dangerous climate, lack of qualified personnel and equipment); dearth of centralisation and planning; difficulty in establishing contacts with foreign museums and colleagues. A Museums Commission does exist within the National Council for Culture, and it is to be hoped that steady progress will be made for the establishment of a planning and technical services programme common to all museums (museography as in Hungary; conservation and restoration as in Belgium; documentation as in Czechoslovakia; publications), thus reducing each museum's expenditure on personnel and operation and obtaining the greatest efficiency...

Mexico:

... In Mexico the Museum is officially considered as an institution of first importance with the same status as the University and the School. It is a privileged auxiliary to education, a memorial to national awareness, a highly popular place of leisure and a centre of research work and training. The new museums inaugurated since 1963 and those at present under construction (particularly a framework of regional museums) may be quoted as excellent examples as regards architecture, museography, adaptation to the needs of the Mexican people whatever its cultural level, and activities of all kinds. The personnel is numerous and very experienced, although the current salaries and administrative status within the profession are not compatible with the importance which is attached to the institution as such. All categories of museums are represented apart from science and technology museums for which there is a far-reaching project. Co-operation between the various museums is excellent and is not in any way hindered by differences in governing administrations.

It is irrefutable that Mexico has not given enough publicity to its achievements and has not yet realised its responsibilities at the regional level: Mexican museums should, through emulation, be the most important factor in the development of all museums in the other countries of Latin-America. This also applies at the international level, and it is to be hoped that Mexico will send its experts abroad more frequently...

Guatemala:

... All museums are responsible to the Ministry of Education and more specifically to the National Institute of Anthropology. Generally speaking, they are institutions created many years ago and with outmoded displays. The reasons for this are the following: lack of financial resources; unawareness of the role which museums can play; almost total absence of personnel trained for specific museum tasks; the age of the buildings. On the other hand, three advantages should be noted, as they represent the best chance of the rapid development of the museums in the near future: the fact that all museums are under one administration; the re-grouping of the majority of museums into one restricted space (La Aurora); the very promising enthusiasm and dynamism of the present directors of these museums. The comprehension of the present Minister of Education and the creation of an Icom National Committee should enable museums to be more actively integrated into the national education and teaching system on the lines of Mexico's achievements...

Venezuela:

... The Museum of Fine Arts in Caracas is the only modern and active museum in the town. All the other museums appear to have abandoned any museological activities several years ago, apart from the small Bolivar Museum. Until recently, it seems that museums in general received no attention from their administrations. The re-organisation of the National Institute for Culture and the Fine Arts (INCIBA) gives rise to a hope that this situation may change fairly rapidly. I myself noticed a great interest on the part of organisations for the promotion of education.

Apart from the Museum of Fine Arts, it must be admitted that the other important museums are at present only interested in research and are virtually university institutes. No attention is paid to the questions of display, conservation and education. The lack of trained personnel means that there is no hope of a rapid improvement, unless far-reaching decisions are taken in the very near future...

Peru:

... I was only able to spend two days in Peru, and this is not nearly long enough to obtain even a superficial knowledge of the museums in that country...

... There are two definite categories of museums in Peru: those which are responsible to the State or a public authority, and the private museums. The general situation of the former is extremely difficult for the following reasons: a lack of interest over the last few years in the public role of a museum; the very small number of experienced museologists; the absence of international contacts; and, more recently, the 1966

earthquake which seriously damaged the buildings. The only constant and co-ordinated effort is made on behalf of site museums, for which there is a long-term programme. The regional museums, which I did not see, seem to have similar problems to those of the museums in Lima, with the added disadvantage of isolation. Private museums, of which the most important is the Art Museum, are far better placed and provide interesting possibilities for development. However, their private status gives rise to the danger, in several of the very specialised museums, of a lack of scientific control and precautions in the field of conservation.

Nevertheless, two conditions exist for a hopeful future: an increase in the funds allocated to the Casa de la Cultura, the State agency for museums; and greater activity on the part of the Icom National Committee which brings together all curators and directors, regardless of their administrative standing. It is encouraging to note the existence of a course in museology at the University of San Marcos which is almost without counterpart in the whole of Latin-America, even though it should be improved and intensified. It can also be hoped that the satisfactory development of the Conservation and Restoration Laboratory at the Museum of Art, which was created with assistance from Unesco, will help to guarantee the future. However, there is a definite call for strong national effort over the coming years which should take into account the country's great needs for means of mass education. . .

#### Chile:

. . . A distinction must be drawn between the museums of the capital and the provincial museums. Generally speaking, the former are responsible to the Ministry of Education and, in particular, to the Directorate of Libraries and Museums. Their present situation is deplorable, primarily because of the total absence of personnel genuinely specialising in museology and of the lack of financial means, which results not from a lack of interest, but rather from the general economic situation. It is only the most important of these museums, the National Museum of Natural History, which is relatively better placed and which, for the past two years, has benefited from special efforts, justified by the importance of its collections and of its scientific work. The situation and problems of regional museums vary greatly: they are national, municipal, attached to universities, private, etc. They are all very poor, and some are even closed (Museo nacional de la Concepcion), if the building has been seriously damaged by earthquakes. They play a virtually non-existent role in the life of their respective communities, despite the fact that there is a widely felt need for cultural centres.

Distances present another serious problem: distances within the country itself, distances between Chile and countries where the museology movement is particularly strong. As a result, it is difficult to bring together members of the profession, even for an annual meeting. It is even more difficult for them to participate in international meetings or to carry out study journeys. In many cases, Chile can rely only on itself and on assistance from rare visitors. . .

Brazil:

... As a general rule, the museums situated in the most important towns, Rio de Janeiro and Sao Paulo, are the most backward, although theoretically they have the greatest facilities. This perhaps can be explained by the fact that there are many cultural activities in these towns where the museum is considered an institution of the past, as is the case in certain large European towns. The usual tendency is to attach the more important of these museums to universities, which results in a limitation of their research activities. Visitors' statistics are very low, and nothing is done to improve them. Generally speaking, the personnel have very good scientific qualifications, but no museological training and, in this connection, the Training Centre in Rio should be carefully re-organised and, possibly even, replaced by a more modern institution better adapted to the genuine needs of the museums. Problems of conservation and restoration are very serious because of the climate and the unsuitability of the buildings, but there is a remarkable National Centre which is hardly used, except for the safeguard of the monumental heritage. One of the reasons for this state of affairs is that this Centre has a very small personnel; another is the relative ignorance of museum personnel, as far as conservation requirements are concerned.

The museums in less important towns are normally better-favoured, as they are frequently the only cultural institutions. However, they suffer from a lack of interest on the part of the local or university authorities, with the exceptions of the museums in Recife and Olinda. The position of the Museum of Sacred Art in Salvador, one of the most beautiful and modern museums in the whole of Latin-America, is significant. It is a university museum, and is threatened with suppression through the disinterest of the university authorities, and it seems unlikely that the State will take it over, through a similar lack of interest. The disappearance of this Museum would be a catastrophe for Brazil and for the whole of America...

Conclusions:

... In Latin-America, there is no question of starting from zero to create new museums and to encourage the development of a museum profession, as is the case in the majority of African and Asian countries. The cultural and intellectual structure of the region under consideration is so similar to that in Europe that the Museum there has followed the same development as in ancient colonial metropolises, with a little delay. The problem here therefore (as in Europe, but under different economic and political conditions) is to renew the very conception of the Museum and its role in contemporary society. The economic difficulties encountered by the majority of the countries in the region make it impossible to give even the slightest priority to an institution, of which the definition is still that of the XIXth century, that of a cultural club limited to a very evolved elite. The only chance for museums is for them to be included in the efforts towards national development in all fields. There is no doubt that the Museum can and should play a primary role in this field, and many curators are aware of this:

- Promotion of ideas and national awareness, through museums of history, anthropology and archeology;

- Active participation in the education of young people and of adults, through being integrated in scholastic programmes and recreational activities: museums of science, natural history, art;
- Awakening of vocations and auxiliary to a scientific and technical education, through science and technology museums;
- Educational attraction for national and foreign tourists: museums of art, archeology, and popular art, and site museums;
- Direct assistance to economic development, through museums of craftsmanship, agriculture, etc.

The study and conservation of the cultural and natural heritage should not be forgotten, as this heritage represents a wealth, a "capital", and museums have vowed themselves, in the common interest, to its truly worthy presentation.

When museums and the people in charge of them become aware of these duties, once they are prepared to make an effort to achieve these new aims, then and only then will it be possible to arouse the interest of the authorities and administrations, whose heavy responsibility it is to establish development plans and orders of priority...

#### POSITION SOUGHT

Mr. John L. George, 35 Hinsby Road, Tarooma, Hobart, has written seeking a position as a taxidermist at a N. Z. museum. He is 18 years old and has been employed for nearly two years as a junior taxidermist at the Tasmanian Museum. He proposes to visit New Zealand in 1968.

#### MUSEUM NEWS

Kaitaia: In August 1967 the Kaitaia Borough Council discussed a report from a local history committee on the possibility of establishing a District Museum for all things historical. It was suggested that a Museum might be included in a Community Hall planned for 1970.

Whangarei: Representatives of the Whangarei City Council and 17 organisations met in August 1967 to discuss the formation of a Trust to provide a Regional Museum. The present Whangarei Museum is housed in a wooden building that has been described as a "fire risk", and the new building will serve Whangarei City and surrounding districts of Northland. Suggested cost is \$120,000 for a building of 18,000 square feet.

Matakohe: The Otamatea Kauri and Pioneer Museum is building a second display hall, 50 x 25 feet, to be known as the Tudor Collins Wing, to exhibit panels of New Zealand native timbers, the many varieties of kauri, kauri gum, Tudor Collins' photographs of kauri trees and milling, and good examples of kauri furniture. The addition will be completed in October 1967.

Western Springs: Old trams will provide a further attraction at the Museum of Transport and Technology later this year. It is hoped to have the tram tracks finished by late November.

Auckland Institute  
& Museum:

Mr. D. R. Simmons, Asst. Director, Otago Museum, has been appointed Ethnologist, to succeed Mr. V. F. Fisher who retires early in 1968.

The "Centennial Street," a gift from Milne and Choyce Ltd., has been installed in its permanent site in the old Library and will be re-opened on 19th October 1967.

Thames:

Many historic articles and old photographs were displayed during the recent centennial celebrations and, following a petition and public meetings, a committee has been set up to investigate the possibility of erecting a Pioneer Museum building alongside the existing Thames Mineralogical Museum. Thames Rotary intends to approach the Minister of Internal Affairs for a grant from Golden Kiwi Lottery Funds.

Waihi:

One of the steel towers which carried electric lines from Horahora to the Waihi Gold Mines has been erected in the grounds of the Arts Centre and Museum. (The Hon. Ed. hopes that this trend will continue until the only pylons to be seen are those in Museum collections.) In the Museum, cabinets are being installed to enlarge the display of minerals and panels are being mounted for further photos. The room to show items found in early settlers' homes is beginning to take shape.

Napier:

The Hawke's Bay Art Gallery and Museum now issues a quarterly Newsletter listing coming attractions and welcoming new members.

Hastings:

A committee has been set up to establish an Art Gallery and Museum.

The first Annual Report of the Museum of Agriculture and Industry (Inc.) has been issued. An architect has been engaged to prepare plans for building of 11,000 square feet to be erected at the Hawke's Bay Showground, Tomoana. A fund of \$30,000 is needed before tenders are called. Mr. L. L. Griffith J. P. has been appointed Museum Supervisor.

Palmerston  
North:

A society has been formed to plan and raise funds for a Museum. Mrs. M. J. Neilson is Secretary of the Manawatu Museum Planning Society, P. O. Box 153, Palmerston North.

Trentham:

Since 1962 the Police Department has been organising a Museum at the Police Training School, Trentham Camp, to serve as a training aid and as a depository for material of historical interest. From time to time exhibits are received which are not strictly of value to a Police Museum. At the same time the Museum is attempting to obtain items such as early badges, uniforms, etc. Will any members who can exchange items with the Police Museum, either on a loan or permanent basis, please write to Miss I. E. Forrest, Librarian and Curator, Police Museum, Police Training School, Private Bag, Trentham.



Wellington:

The following items have been extracted from the Report of the Board of Trustees of the National Art Gallery and Dominion Museum for the year ended 31 March 1967 :

... The Art Gallery and Museum are still facing the problem of inadequate space for storage and exhibition. Efforts to find a suitable site for the Art Gallery in a more central area have so far proved fruitless. Investigation is now being made into the possibility of erecting an additional building on the Board's present area...

... The installation of a trial camera and monitor having proved wholly successful in discouraging vandalism, three permanent cameras were placed at strategic points in the Gallery during the year...

... The Museum has been handicapped for many years by a shortage of space both for display and for the storage of collections. This problem is becoming more acute. Increasing pressures on the existing staff have been noted for many years. For example the botanist has taken over responsibility for the Museum coin collection, the ethnologist cared for ceramics, the clerk made order from the chaos of historical files. Public interest has kept a steady pressure on Museum officers to try to cope with material which no one else would, or could, look after.

With all these pressures coming to bear even more heavily, and with a change of directors, the time seemed ripe for a reassessment of Museum policies. The fields of botany and zoology obviously still merit strong attention. In ethnology some museum participation in the upsurge of interest in New Zealand archaeology is obviously required. The Museum has a strong liaison with the Wellington Archaeological Society but in the future it will certainly be necessary to appoint a staff member who is a specialist in the field. The need for a Museum geologist in Wellington no longer seems necessary. We have not had a geologist for many years and co-operation with Geological Survey is strong and works well on a day to day basis. The Museum will continue to display material illustrating the geology of New Zealand and must maintain collections of fossils, but specialised collections of rocks and minerals will no longer be developed.

Colonial history has now been accepted as a proper field for the Museum to enter and it is hoped to appoint a staff member to be responsible for this department as soon as possible. In so far as technology and the fine arts are related to the colonial history of New Zealand, these will also be included. The Museum will retain its caretaker function for technology and fine arts outside this general pattern...

... The year ends with six vacancies in the established staff. In some cases the Museum has not been able to attract suitable applicants for positions at the salaries advertised. In addition a staff ceiling has been imposed by Government which prevents the filling of some of these

posts. The imposition of this ceiling is particularly disappointing since this is the year for a five-yearly review of the Museum staff establishment. Strong representations have been made by the Museum Management Committee and by a subcommittee of the Royal Society of New Zealand for the staff to be substantially increased so that the Museum can effectively carry out its functions. Some of the notable gaps in our knowledge of New Zealand natural history and ethnology could well be filled by the work of an adequate museum staff. . .

Waipara:

The Waipara District Residents' Association has been presented with the original "Glenmark" two-horse brougham, used by the late Mr. G.H. Moore in the early days of the district, and is raising funds to erect a building to house this vehicle and other relics of the pioneering period. The Hon. Secretary is Mr. K. Winterbourn, P.O. Box 22, Waipara, North Canterbury.

Christchurch:

Mr. D.R. Gregg, Keeper of Geology, Canterbury Museum, has returned from overseas. Mr. R.H. Riccalton, Asst. Preparator, is visiting Rarotonga to instal displays in the Cook Islands Museum. Mrs. Marie Darby, Marine Biologist, Canterbury Museum, will visit Antarctica this summer.

Dunedin:

The Annual Report of the Dunedin Public Art Gallery Society (Inc.) records the appointment of Mr. F.R.J. Dean as Assistant Director. Plans have been drawn for the erection of two double galleries along the front of the present Gallery. The additions, to be erected in stages, will provide accommodation for travelling exhibitions, a sculpture court, a loading bay and storage depot, workshops and a Custodian's flat. Among the many gifts received during the year were the following:

1. The Theomin home "Olveston", offered by Miss D.M. Theomin as an additional Art Gallery to be administered by the Dunedin Public Art Gallery.
2. Mrs. H. McDowell Smith gave permission to the Gallery to select what it wished from her effects for the permanent collection.
3. Mrs. B.M. Monheimer left to the Gallery over 80 pictures, drawings and objets d'art.
4. Mrs. E.F. Northcroft M. B. E. bequeathed to the Gallery all her pictures and prints, and the interest from her estate - another magnificent gift which will enable the Gallery to buy at least one major work each year for the collection.

MUSEUM TRAINING PROGRAM

In October, 1967, the Asia-Pacific Museum Training Program of the Honolulu Academy of Arts and Bernice P. Bishop Museum, offered through the Institute of Technical Interchange of East-West Center,

begins operations. The program is receiving support from Unesco and the JDR 3rd Fund.

Establishment of a museum training program for the Asia-Pacific area has been urged at numerous international conferences over a period of years, including the Tenth Pacific Science Congress (Proc. p. 47). The Honolulu Program is designed to fill that expressed need, aiming to develop a working knowledge of modern museum theory and practice which participants can apply on returning to their individual local situations. The Program will be under the supervision of the Assistant-Director of the Academy of Arts, Lewis W. Story, and Dr. Terence Barrow of Bishop Museum.

The Program will be open to those presently employed (or under contract for future employment) in responsible museum positions, indicating that applicants have experience and knowledge which can be effectively developed through the Program. Six participants will be accepted each year. According to their areas of specialization, participants will be assigned to the Academy of Arts or to Bishop Museum for the duration of the in-service training period of six months. Through the Institute of Technical Interchange of East-West Center, supplementary courses of study may be taken at the University of Hawaii. Upon completion of formal training in Honolulu, participants will be provided by Unesco with the necessary funds for a one-month study tour of museums on the United States mainland.

Application forms and regulations may be obtained by writing to the Institute for Technical Interchange, East-West Center, Honolulu, Hawaii 96822.

(Extracted from the Pacific Science Association Information Bulletin 19(4):3, August 1967).

#### STOLEN OBJECTS

The Chief Superintendent (C. I. B.), Police Headquarters, Wellington, has forwarded Interpol Circulars advising that the following works of art, etc., have been stolen:-

- B. 918. In February 1967, from the home of Mr. R. MacDonald, Woodbridge, Vaughan, Ontario, Canada, paintings:
- "Red flying stag" by Alfred Pellan, with birds and a little boy; gilt frame; 12" x 24", \$600;
  - "Adam and Eve" by Alfred Pellan, with apple tree and serpent, brightly coloured; gilt frame; 24" x 36", \$1,500;
  - "Discussion group" by Alfred Pellan; 4 nude women in front of a window; painted in black, yellow and red; 10" x 8", \$300;
  - Portrait of a woman with velvet coat, by Frederick H. Varley; brown frame with gilt edge; 36" x 24", \$15,000;
  - Portrait of a young girl, black and white drawing, by Alfred Pellan; natural wood frame; approx. 25" x 18", \$250.  
(photographs available)  
and other articles, (T. V., radio, jewellery, etc.)
- B. 919. On 30. 1. 67, from the home of Mr. C. A. Gallastegui, 1615 Avenida Callao, Buenos-Aires, Argentina, two old Persian carpets, an antique Peruvian dish shaped like a valve with an eagle in the centre, and 12 old books from the famous collection of Dr. Jorge Aberastain. Photos of ex libris seals, showing a bird symbol, are available.

- B. 920. Between 9.30 p.m. on 8.2.67 and 8.30 a.m. on 9.2.67, from the Chateau Normandy, Sterrebeek, Belgium, paintings:
- "The Virgin and Child", attributed to Titian School, 30" x 34", 2,000,000 Belgian francs.
  - "The tart-eater", attributed to Hannibale Caracci, 23" x 29", 200,000 Belgian francs.
  - "Saint Madeleine in a grotto", attributed to Leonardo da Vinci School, 86 x 48", 2,500,000 Belgian francs.
  - "Christ and the Samaritan woman", attributed to Ludovico Caracci, 60" x 44", 700,000 Belgian francs.
  - "Bacchanalia", (woman surrounded by several persons), attributed to Francois Boucher, 28" x 24" 2,000,000 Belgian francs. (photos of 1 - 5 are available).
  - Painting of three cherubs, 18th century Italian School, 30" x 36", 125,000 Belgian francs. (no photograph).
  - Ex-voto of the Virgin Mary, value not known, (no description or photograph).

In addition to these paintings which had no canvas-stretchers or frames, the thieves stole: three silver-gilt plates, "Eichert" make, 9" in diameter, valued at 50,000 Belgian francs; a silver ashtray valued at 2,000 Belgian francs; and two Furstenberg porcelain plates, 5" in diameter, decorated with pastoral scenes. Value not known.

- B. 921. On 19.1.67, from the Archaeology Department, Sydney University, several objects dated from Roman times:-

- One bronze axe head, approximately 3,000 years old; two reproductions of Mycenaean daggers, each about 9" long, heavily ornamented hunting swords in silver; one gold coloured death mask about 14" long; one bronze "Etruscan" belt buckle with two hooks therein; one brass "Aladdin" type lamp with letters R X hanging therefrom, twelve pottery bottles ranging in size from about 3" to 9" tall, a bronze statuette of a satyr, from Pompeii in Naples, approximately 7" tall and a number of Roman coins.

On 26.1.67, from the Nicholson Museum, Sydney University, coins:

- Two hundred and one (201) ancient Roman coins, most of which have a head of a Roman Emperor on the obverse side, and either a lion, rose with bud, horse grazing or other Roman inscription on the reverse side! All these coins are irregular in shape and appear to have been hand cut. They are made of pure silver and bronze. Their replaceable value could not be estimated. (Some photos available).

(Access was gained by entering the building through open windows on the second floor and, later, by cutting a hole into an interior wall of the main body of the Museum.)

- B. 922. On an unknown date, from a little church known as the "Madonia della Strada" on national highway 45, about 2½ miles from Ponte- vico, Brescia, Italy, paintings:

- Oil painting: "The Nativity", 4'8" x 4'0" ;

- Oil painting: "The adoration of the Magii", 4'8" x 4'0" ;
- " " : "The Annunciation", 2'8" x 2'4" ;
- " " : "Christ before Pontius Pilate", 2'8" x 2'4" ;
- " " : "The Crucifixion", 2'8" x 2'4" ;
- " " : "Burying Christ's body in the selpuchre", 2'8" x 2'4" ;
- " " : "The Nativity", 2'8" x 2'4".

All the paintings are dated post-18th century and have wooden frames decorated with gold-leaf. The artists are not known and there are no photographs. Two moulded bronze candelabras with rectangular bases and standing about 28" high were also stolen.

Robert Cooper,  
Hon. Secretary.