

News from the collections

The dead don't bury themselves

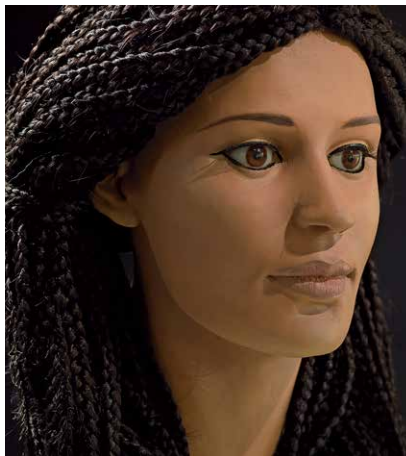
This exhibition displays Early Bronze Age vessels from the university's Classics and Archaeology Collection, alongside works from the Australian Institute of Archaeology. Exploring the role of objects from burials and the mortuary traditions of the ancient Near East, *The dead don't bury themselves* showcases items gathered from a mortuary complex at Bab edh-Dhra, on the Dead Sea plain of southern Jordan.

Burial as an act of commemoration first occurred nearly 100,000 years ago in the Middle East. Grave goods were often placed in early burials and may be directly associated with the deceased's identity and that of their community. These burial practices, although enacted on behalf of the dead, played an important role in reinforcing the social structures and belief systems of the living.

Visit *The dead don't bury themselves* at the Ian Potter Museum of Art until 19 March 2017.

Facial reconstruction of ancient Egyptian mummy

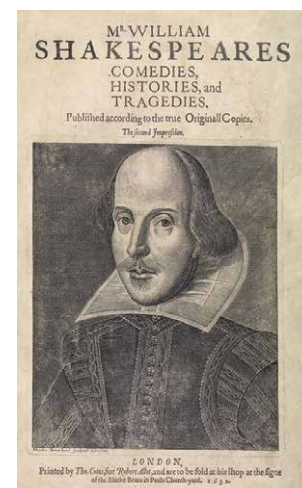
The Harry Brookes Allen Museum of Anatomy and Pathology has a fascinating new addition: the reconstruction of a 2,500-year-old Egyptian mummified head, believed



to have belonged to a woman aged between 18 and 25. The model was created by sculptor Jennifer Mann, using a 3D-printed skull generated from computerised tomographic (CT) scanning data provided by the Victorian Institute of Forensic Medicine. Jennifer used forensic facial reconstruction techniques, which involved building up modelling clay on the skull in accordance with musculature and tissue-depth data from a known Egyptian population. Features such as nose and lips were rendered using anatomical measurements unique to the mummy's skull. The final sculpture was cast in resin, artificial eyes were inserted, and a wig with an 18th-Dynasty hairstyle was fitted. The model will be a valuable teaching resource.

After Shakespeare

On 23 April 1616, William Shakespeare died, at the age of 52. To mark the 400th anniversary of the Bard's death, the Baillieu Library's *After Shakespeare* exhibition explores his legacy, considering writers who imitated or adapted his works and his reputation and significance over four centuries, with a particular emphasis on his reception in Australia. *After Shakespeare* brings together early folios of Shakespeare's works (1632, 1685), 19th-century playbills and costume sketches, a unique prompt book for a slated performance of *Antony and Cleopatra* in goldrush-era Melbourne, and works from the Germaine Greer Collection at University of Melbourne Archives.



Previous page, top: Jennifer Mann, Reconstruction of ancient Egyptian woman's face, 2016, resin, glass and acrylic paint; 37 × 22 × 19 cm. 516-500681, Harry Brookes Allen Museum of Anatomy and Pathology, University of Melbourne. Photograph by Paul Burston.

Previous page, below: Title page of *Mr. William Shakespeares comedies, histories, and tragedies ...*, London: Printed by Thomas Cotes for Robert Allot, 1632. Gift of Dr J. Orde Poynton, Rare Books Collection, University of Melbourne Library.

Right: Professor Germaine Greer in the orchard at her home in Essex, 2014. Photograph by Nathan Gallagher.



It also features production artefacts from Union House Theatre, Melbourne Theatre Company and Melbourne University Shakespeare Company, offering a rare glimpse of important Shakespeariana from Melbourne and Australia.

Visit *After Shakespeare* in the Noel Shaw Gallery, 1st floor, Baillieu Library, until 15 January 2017.

Germaine Greer Archive

Intensive cataloguing of the Germaine Greer Archive at University of Melbourne Archives is revealing many aspects of the public and private life of one of Australia's most famous expatriates. While Professor Greer is best known as a feminist and English literature academic, archivists are getting to know the art critic, print journalist, adventurous long-distance driver, animal lover, gardener and prolific correspondent.

Lachlan Glanville is cataloguing 120 boxes of letters from readers and friends, as well as carbon copies of many of Greer's replies. Sarah Brown has catalogued the major works series: manuscripts, notes, diaries, letters and ephemera relating to all of Greer's books except *The female eunuch*. The series also contains records of unrealised projects, such

as a documentary, *The story of human reproduction*, and an unpublished book, *Fortune's maggot* (originally titled *Election '88*). Meanwhile, Rachel Buchanan is cataloguing Greer's print journalism (1959–2010), while Kate Hodgetts spends all day listening to Germaine Greer talk—she is time-coding the audio series. Greer made many of these recordings while driving, or walking her beloved dogs.

A 'Meet the Greer archivists' event will be held on 8 March 2017 (International Women's Day), and the Germaine Greer Archive will open on 27 March 2017. Researchers will be able to order material via the Cultural Collections Reading Room in the Baillieu Library.

Baillieu Library Print Collection: acquisitions

The Baillieu Library Print Collection has again been the beneficiary of donations through the Australian Government's Cultural Gifts Program. One gift comprises 10 works on paper by Polish-Australian abstract artist Allan Mitelman (b. 1946), donated by Matisse Mitelman. The works span 14 years and are a window onto his life's practice, which has been concerned with reinventing the surface of paper.

Twelve grand hand-coloured engraved plates from Basil Besler's florilegium *Hortus Eystettensis* (1613)

were donated by Ronald Alfred Walker and complement the Baillieu Library's rich holdings of European prints. Besler's illustrations were made when systematic scientific classification was not yet fully developed, so specimens are grouped by flowering season, resulting in some surprising pairings. This follows the arrangement of the garden on which the book was based, created by the bishop-prince of Eichstätt.

A gift from Dr Colin Holden of 14 engravings by Schelte Bolswert (1586–1659) represents the best of Flemish reproductive printmaking. Bolswert was employed by Rubens for some 25 years, producing engravings of the master's best works. One, after Jacob Jordaens, *Pan playing the flute* (1630–59), is represented in different states by four separate impressions, providing very useful examples for studying the engraving process.

The library has purchased an award-winning linocut by Daniel O'Shane (b. 1990), a Cairns-based artist of Torres Strait Islander and Aboriginal heritage. *Aib ene zogo ni pat* (Aib and the sacred waterhole) was awarded the 2015 Silk Cut Award and the 2016 National Works on Paper Prize. This stunning, grand-scale print (110 × 210 cm) tells an ancestral story from Darnley Island in the Torres Strait.