

# News from the collections

## Germaine Greer Archive

The University of Melbourne Archives is set to acquire the archive of Professor Germaine Greer, an iconic figure of the 20th century and an active contributor to political and social commentary. The archive documents almost six decades of Greer's work and achievements, comprising manuscripts and typescripts of published (and occasionally unpublished) writings, working papers and research notes, personal and professional correspondence and unsolicited correspondence from members of the public. It also includes files for academic research and publications including files on women artists and 17th-century women poets, awards and honours, photographs, videotapes and numerous audio and digital files.

Accessible to both researchers and the public, the archive will provide original research material for scholars in an extraordinarily wide range of subjects, from literature, feminism, theatre, film, art history, social history and the human rights movement to environmental conservation, politics, human contraception and reproduction. Highlights of the archive include early drafts of *The female eunuch*; files, notes, working drafts and papers for Dr Greer's later books; personal letters, filling



over 40 filing cabinet drawers; essays and notes going back to Greer's student days at the Universities of Melbourne, Sydney and Cambridge; appointment diaries dating back to the 1960s; photographs of Greer and friends, and photographs taken on journalistic assignments; recordings and tapes of Greer's television and radio appearances; recordings of Greer's interviews with notables such as Primo Levi, Federico Fellini and Luciano Pavarotti; audiovisual (and other) records of Greer's environmental conservation projects; and electronic documents and emails constituting Greer's more recent writings.

If you would like to contribute to the purchase, preservation, rehousing, listing and selective digitising of this extraordinary archive, please see <http://tinyurl.com/l5uap8y>.

## Cultivating modernism

The exhibition *Cultivating modernism: Reading the modern garden 1917–71*, on the ground floor of the Baillieu Library from 14 October 2013 until 31 January 2014, showcases Australian garden design during a turbulent period. Displaying original books, journals, prints and ephemera, the exhibition takes a global view of modernism from an Australian perspective. Most of the books on display are from the collections of the University of Melbourne Library and these chart garden design from the end of World War I until the dawn of environmentalism in the 1960s and 1970s, taking in the shift from European to American influence around the pivotal period of World War II—a development reflected in the shift from European



Previous page centre: Professor Germaine Greer, 2013.

Previous page below: G. Guévrékian, *Jardin d'hiver* (Winter garden), from *Répertoire du goût moderne*, no. 5: P. Chaveau, Dominique Guévrékian, A. Lurçat, L. Sognot, etc., Paris: Éditions Albert Lévy, 1929, plate 19 (detail). Leighton Irwin Architecture, Building and Planning Library Rare Materials Collection, University of Melbourne.

Below: Prime Minister Robert Menzies speaking at the opening of the Baillieu Library, 1959, photographic print, 20.7 × 15.8 cm. Robert Menzies Collection, Special Collections, Baillieu Library, University of Melbourne.

functionalism to a more relaxed Californian modernism.

A book of the same title, by curator and author Richard Aitken, accompanies the exhibition. Co-published by the University of Melbourne Library and the Miegunyah Press, *Cultivating modernism* features over 330 coloured illustrations. It draws on the richness of the university's cultural collections and the production skills of Melbourne University Publishing.

### New Archives Historypin channel

University of Melbourne Archives is developing its social media presence with a new Historypin channel. Historypin lets users pin images onto a Google map, along with information about the image. The images can then be compared with current street views, further commented on and tagged. University of Melbourne Archives is starting with photographs of the university but plans to expand the channel using many of its local history photograph collections, such as the Howship Studios collection depicting Benalla and its inhabitants, and the Jack Lockyer O'Brien collection of photographs documenting Fitzroy in the 1950s and 1960s. To explore the new Historypin channel, visit <http://tinyurl.com/lkbse8u>.



### A living library

Published in July 2013, the website *The Robert Menzies Collection: A living library* maps the connections between books, authors, writers of inscriptions, events and organisations represented in the personal library of Sir Robert Gordon Menzies, prime minister of Australia from 1939 to 1941 and 1949 to 1966. The site can be accessed at [www.menziescollection.esrc.unimelb.edu.au](http://www.menziescollection.esrc.unimelb.edu.au). For a discussion of this project, see Caitlin Stone and Jim Berryman, 'The Robert Menzies Collection at the University of Melbourne', *University of Melbourne Collections*, issue 12, June 2013, pp. 45–50.

### Museums and Collections Award 2013

Emily Keppel (Master of Cultural Materials Conservation) has recently been selected as the Melbourne recipient of the university's 2013 Museums and Collections Award. Emily was chosen from a very strong field of applicants, and in early 2014 will spend a month working closely with the museums and collections of the University of Birmingham. Emily is looking forward to getting to know the wonderfully rich and diverse collections of Birmingham and expanding her growing knowledge of collection management issues and practices in an international context.



Emily's blog on her Birmingham adventure will be accessible through the cultural collections website ([www.unimelb.edu.au/culturalcollections/](http://www.unimelb.edu.au/culturalcollections/)) in January 2014.

### Designing 'The Shop'

The physical space of the University of Melbourne is integral to its position in Melbourne's collective psyche, and the architecture of its buildings tells a story of a community's embrace of higher education and intellectual development, from the first foundation stone laid in 1854 to the cutting-



Left: A display from the exhibition *Jericho to Jerusalem*, at the Ian Potter Museum of Art until 6 April 2014.

edge creativity conceptualised in architecture planned for the future. This exhibition explores the idea of the campus past and present. Images and objects drawn from the vast spectrum of the university's cultural collections will focus on the university's architectural presence, its buildings, environs and psychogeography. *Designing 'The Shop': The Parkville campus past and future* is at the Ian Potter Museum of Art until Sunday 9 February 2014.

### *Jericho to Jerusalem*

The Classics and Archaeology Collection at the University of Melbourne includes an important collection of Bronze Age and Iron Age pottery from the excavations made by Dame Kathleen Kenyon in Jericho and Jerusalem. Kenyon (1906–1978), arguably the most influential woman archaeologist of the 20th century, made particularly significant contributions to excavation techniques and ceramic methodology. In the 1950s the University of Melbourne received a small Middle-Bronze Age pottery corpus from Jericho and a portion of a large Iron Age deposit from Jerusalem, excavated by Kenyon from 1952 to 1954 and 1961 to 1967 respectively. This exhibition presents over 100 remarkable early ceramics from

these famous excavations and tells the story of Kenyon's contribution to archaeology. *Jericho to Jerusalem*, curated by Dr Andrew Jamieson, is at the Ian Potter Museum of Art until Sunday 6 April 2014.

### *Becoming Wagnerites: Richard Wagner (1813–1883) and Australia*

This exhibition, curated by Dr Jennifer Hill and presented by the Louise Hanson-Dyer Music Library, explores aspects of the Australian experience of the music of Richard Wagner. It documents the early performance history of Wagner's music in Australia, especially in Melbourne, and some of the Australian musicians, primarily singers, whose international careers included performances of Wagner's music. At the centre of the exhibition is a hand-written letter from Wagner, dated October 1877, to a German-born Melbourne resident admirer, in which he recommends performance in translation for English-speaking audiences. Selections from early imprints of Wagner scores housed in the rare collections of the Louise Hanson-Dyer Music Library also feature, as do concert and theatre programs, artworks and photographs. *Becoming Wagnerites* is in the Dulcie Hollyock Room on the ground

Below: The acclaimed historical warrior Minamoto no Yoshiie (1039–1106), from a Yamamoto Stores advertisement for *Gofuku futomono yotanmono* (kimono, cloth, bolts of Western cloth), c. 1890–1920s, woodblock print. Purchased 2013, Special Collections, Baillieu Library, University of Melbourne. See also back cover.

floor of the Baillieu Library until Thursday 19 December 2013.

### **Baillieu Library acquires Japanese rare books**

Recent acquisitions adding to the holdings of East Asian rare books within Special Collections of the Baillieu Library have brought colour across a range of subject areas. Most important are items such as a fold-out map of two of the main five travel routes in Edo-period Japan, the *Tokaido* and the *Kisokaido* (c. 1750), and a cookery book from the Meiji Era (1868–1912). The cookery book presents mainly vegetable and fish dishes, and is a reprint of an early 19th-century book. Other colourful acquisitions include advertising items such as *bikifuda*, or fliers, which advertise kimono and other daily necessities, and a two-volume set *Ehon sakaegusa* (Picture book of a prosperous household) from the early 19th century.



**Below:** Ray Jones and fellow Australian soldiers, c. 1916, photographic print. Ref. no. 1981.0081, Ray Jones Collection, University of Melbourne Archives.

**Right:** George Cruikshank, *Nashional taste!!!*, 1824, hand-coloured etching, sheet: 34.2 × 24.3 cm. Reg. no. 1978.2001, Baillieu Library Print Collection.

**Below right:** Giovanni Battista Piranesi, *Avanzi degl'Aquedotti Neroniani* (Remains of the aqueduct of Nero), 1760–78, from *Vedute di Roma* (Views of Rome), etching, plate: 49.1 × 70.7 cm. Reg. no. 1983.2014, Baillieu Library Print Collection, University of Melbourne.



### *Somewhere in France*

For the second year running, the University of Melbourne Archives (UMA) is participating in a level 2 French course. Students are exploring diaries, correspondence and memorabilia from collections relating to Australian soldiers who fought in France in World War I, held at UMA. Many of these soldiers were university students or staff. The collections provide a snapshot of soldiers' experiences in France, both the horrors of the trenches and their leisure activities.

The result of the project last year is a French-language blog, *Somewhere in France* (<http://tinyurl.com/n4a8lv3>), where the students reflect on their experience using the archives, and what they have learnt about French and Australian experiences of the war. The blog will continue in preparation for the 2014 centenary of the outbreak of World War I.

### Thousands more prints go online

The Baillieu Library Print Collection now has even more works of art available to view online, thanks to the University Digitisation Centre. Now there are over 6,000 woodcuts, etchings, engravings, mezzotints, lithographs and drawings to see. Collections digitised include Harold Wright's prints, which reflect the director of Colnaghi's interest in the early 20th-century etching revival. Also on view are Dr Pierre Gorman's images of the University of Cambridge, and recent acquisitions to the collection.

Artists of newly uploaded works include well-known practitioners such as Giovanni Battista Piranesi, James McNeill Whistler, Samuel Palmer and George Cruikshank. Those exploring the database can find examples of everything from the quirky to the sublime at [www.lib.unimelb.edu.au/collections/special/prints/](http://www.lib.unimelb.edu.au/collections/special/prints/).

### Visions of Piranesi

February 2014 sees three major events exploring the art of Giovanni Battista Piranesi. The partnership exhibition between the Baillieu Library and the State Library of Victoria, *Rome: Piranesi's vision* (22 February –

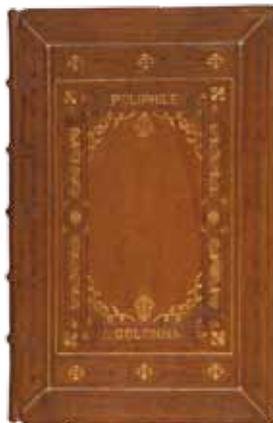


22 June 2014 at the State Library) will explore the 18th-century Grand Tour and display Piranesi's *Vedute di Roma* (Views of Rome), the first comprehensive Australian viewing of this monumental printed series, as well as other fantasies, ancient ruins and Baroque architecture, drawn from both library collections. *Piranesi and the impact of the late Baroque* will be a conference at the university on 27 and 28 February, with a range of expert speakers presenting critical insights into the art and times of Piranesi. The exhibition *The Piranesi effect*, opening on 28 February at the Ian Potter Museum of Art, will investigate the reception and influence of Piranesi on Australian artists. For further information see <http://artinstitute.unimelb.edu.au/>.

### New book explores the letters of Pope Gregory the Great

Dr John Martyn has recently published his latest research on the letters of Pope Gregory the Great (c. 540 – 604), of which 40 are held in a volume in the Classics and Archaeology Collection at the Ian Potter Museum of Art. These were most likely copied in a French scriptorium at Fleury-sur-Loire around 950 AD. Pope Gregory is well known for his writings, which were more prolific than those of any

of his predecessors. Fourteen books containing 854 of Gregory's letters have survived, and they provide a fascinating picture of that important period. *Letters of Pope Gregory* is published by Macmillan and represents the third major monograph on works in the university's Classics and Archaeology Collection.



### The French *Hypnerotomachia*

Special Collections in the Baillieu Library is delighted to announce a fine addition to its holdings of early printed books: the first French edition of the *Hypnerotomachia Poliphili*. Fully titled *Hypnerotomachie, ou, discours du songe Poliphile*, this translation of the original (first published by the Venetian printer Aldus Manutius in 1499) was printed in Paris by Jacques Kerver

in 1546. Its woodcut illustrations in a Mannerist style are based on the Aldine editions, but were adapted to suit French Renaissance tastes, and include an additional 14 illustrations not found in the earlier Italian versions. The 1499 first edition was acquired by Special Collections in 2012, and is discussed in an article by Susan Millard, 'Can you repeat that? *Hypnerotomachia Poliphili*: A recent acquisition by Special Collections', in *University of Melbourne Collections*, issue 12, June 2013, pp. 14–15.

### Redmond Barry Fellowship

Historian Dr Marguerita Stephens has been announced as the 2013 recipient of the Redmond Barry Fellowship. Established in 2004, the fellowship is offered in partnership between the University of Melbourne and the State Library of Victoria and is named in honour of the founder of both institutions. The fellowship facilitates scholarly research and the production of works of literature using the superb collections of the library and the university. Dr Stephens' project is the development of a single-volume narrative of the life and work of assistant Aboriginal protector and later guardian of Aborigines, William Thomas, and his wife Susannah, with the Kulin people of Victoria from 1839 to 1867.



**Left:** Dental surgery of Mr McIntosh of Colac, c. 1888, photographic print, 13.7 × 18.5 cm. Gift of Helena Stone 2013, Henry Forman Atkinson Dental Museum, University of Melbourne.

**Below left:** Cover of the book *Venom: Fear, fascination and discovery*, featuring a photograph of Donald Thomson, anthropologist and zoologist (see also article about the Donald Thomson Collection on pages 35–8).

**Below:** Malcolm Fraser and family, photographic print, c. 1975. Box 12, item 225, part 2, ref. no. 2007.0012, Malcolm Fraser Collection, University of Melbourne Archives.

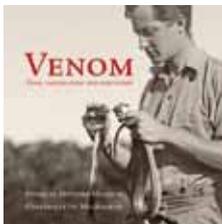
## Gift of rare photograph of dental surgery

The Henry Forman Atkinson Dental Museum recently received a donation of a rare photograph depicting the interior of a 19th-century dental surgery. The photograph was taken by an unknown person in the surgery of Mr McIntosh of Colac in around 1888. It depicts Mr McIntosh with his apprentice Mr Meadows and a patient. The surgery is shown with all its equipment, including a pedal-operated engine, spittoon, teeth charts and special spotlight equipment. The patient is receiving an anaesthetic.

Photographs of identified dental surgeries of this nature are rare, especially those that capture in detail dental practice in Victoria in the later part of the 19th century, as this one does.

## Venom

The publication accompanying the popular exhibition *Venom: Fear, fascination and discovery*, which was on display earlier this year at the Medical History Museum, is now available. Exploring the human fascination with the power of venom, and the quest for a universal antidote against this most feared of



poisons, the publication provides an intriguing insight into this aspect of medical history. Contributions from Dr Kenneth Winkel, Professor Kerry Arabena, Dr Kathleen Walker-Meikle, Dr Michael Slouber and many others explore humanity's relationship with venom from ancient civilisations, including those of Indigenous Australia, through to modern times. The book *Venom: Fear, fascination and discovery* is available from the Medical History Museum on the second floor of the Brownless Biomedical Library.

## *The more we know*

A new bronze sculpture, commissioned by a group of 1972 medical alumni to celebrate the Melbourne Medical School's 150th anniversary, has been unveiled in the Grattan Street forecourt of the Melbourne Medical Building.

Crafted by prominent Melbourne sculptor Michael Meszaros, *The more we know* expresses the development in medical knowledge, practice and technology over the last 150 years. The sculpture was presented at a ceremony attended by Mr Meszaros, the donors and representatives from the Melbourne Medical School and across the university. The work is made up of four silhouetted figures joined side by side in an irregular

arrangement. Each figure represents the stage of medical knowledge and practice at roughly 50-year intervals over the 150-year period.



## *The need for change*

Items from the Malcolm Fraser Collection in the University of Melbourne Archives featured in an exhibition titled '*The need for change*': *Malcolm Fraser—public and private* held recently at the Victorian Archives Centre, exploring the public and private life of Australia's 22nd prime minister, who is also one of Australia's most interesting and contentious public figures. This exhibition viewed Fraser's career through a long lens, documenting his early years, his decades in politics, and more recent times and issues. The exhibition also featured items from the National Archives of Australia and Public Record Office Victoria.