

# News from the collections

## Cultural Treasures Festival, 26–27 July 2014

Susie Shears

The biennial University of Melbourne Cultural Treasures Festival is a free program of exhibitions, walks, talks, seminars, demonstrations, displays and guided tours—all showcasing the university's rich array of museums and collections on the historic Parkville campus and also, for the first time, in the Southbank arts precinct.

The exhibition *Radicals, slayers and villains: Prints from the Baillieu Library, University of Melbourne* will be a highlight of the festival, which also includes programs focusing on botanical, medical, musical and scientific collections, historic maps and architecture, supported by seminars and presentations by university staff and researchers. In addition, the 2014 festival is an outstanding opportunity to see *In the beginning*, a display of a Gutenberg Bible on loan from the University of Manchester.

The free, two-day Cultural Treasures Festival will take place over the weekend of 26 and 27 July 2014. On the same weekend two other major events will be held on campus: the Melbourne Rare Book Fair (in the splendid Wilson Hall) and the Open House Melbourne program, which gives visitors to the university a

rare opportunity to explore numerous buildings of architectural interest.

For program details see the Cultural Collections website: [www.unimelb.edu.au/culturalcollections/treasuresfestival](http://www.unimelb.edu.au/culturalcollections/treasuresfestival).

## In the beginning: Gutenberg's Bible on view in the Baillieu Library

Anthony Tedeschi

The Baillieu Library has arranged to borrow and exhibit a magnificent copy of the Gutenberg Bible for a brief and exclusive exhibition during this year's Rare Book Week and Cultural Treasures Festival in July.

The Latin Bible printed by Johannes Gutenberg in the mid-1450s was the first substantial book produced in Europe using moveable type. Gutenberg's printing technology laid the foundation for the mass-production of books and soon spread across the Continent and beyond, sparking an information revolution that influenced cultural and intellectual events for centuries.

Gutenberg printed approximately 180 copies of the Bible, but just 49 partial or complete copies are known to exist today. The copy on loan is from the esteemed John Rylands Library at the University of Manchester. It previously belonged to the Second Earl Spencer, who

amassed a fabulous collection of rare books, which was later purchased *en bloc* from the Fifth Earl Spencer in 1892 by Enriqueta Rylands, who founded the library in memory of her late husband. The Rylands copy is in two volumes, in a fine, blue morocco binding stamped with the arms of Lord Spencer, and its pages are richly decorated with illuminations in the medieval style.

The Gutenberg Bible will be on display in the Dulcie Hollyock Room, ground floor, Baillieu Library, from 19 to 27 July 2014. It will be accompanied by a selection of incunabula and Bibles from the Baillieu Library's Special Collections.

## Opening of new Noel Shaw Gallery

On 16 April the Noel Shaw Gallery on the first floor of the Baillieu Library was officially launched by the chancellor of the University of Melbourne, Elizabeth Alexander AM. Named in honour of benefactor the late Mrs Noel Shaw, the gallery has been designed by Melbourne architectural firm Lyons, who undertook the renovations to the ground floor of the Baillieu Library in 2011. Noel Shaw (née Henderson) was an alumnus of the University of Western Australia and the University of Melbourne. Her career was in the



Left: Part of the Noel Shaw Gallery in the Baillieu Library. Photograph by Brian Allison.

Below: This postcard from the 1920s shows flames engulfing a collapsed 12-storey building in Asakusa Park, as firestorms sweep Tokyo in the wake of the 1923 earthquake. Asian Rare Materials Collection, Special Collections, Baillieu Library, University of Melbourne.

fields of social work and psychology. Her sister, Dr Margaret Henderson, spoke at the launch.

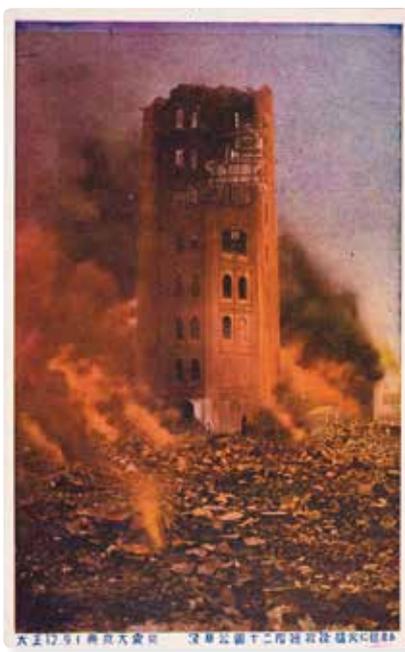
Mrs Shaw did not seek recognition for her support of the University Library. But after her death, in consultation with Dr Henderson, the university leaders decided that some part of the library should be named in Mrs Shaw's memory. As a result of Noel Shaw's generosity, the exhibition space has virtually doubled in scale and the standard of the display areas is enormously improved. There is also a dedicated study space for postgraduate students. Visitors to the Noel Shaw Gallery will enjoy the comfortable and handsome environment in which to view the library's exhibition program. The calibre of the new space is matched by the inaugural exhibition, *Radicals, slayers and villains: Prints from the Baillieu Library, University of Melbourne*, which was also officially launched on 16 April, by Gerry Higgins professorial fellow Gerard Vaughan, former director of the National Gallery of Victoria.

### Forthcoming exhibition on Japan's Great Earthquake

Hannah Gould

The forthcoming exhibition *Aftershocks: Experiences of Japan's Great Earthquake* showcases objects in the university's East Asian Rare Materials

Collection and explores the effects of Japan's greatest natural disaster on people's everyday lives. The Great Kantō Earthquake, which struck the eastern coast of Japan on 1 September 1923, remains the deadliest natural disaster in Japanese history, resulting in approximately 145,000 people killed or missing and entire areas of Tokyo-Yokohama destroyed. This bilingual exhibition brings together previously unexhibited photographs, diaries and postcards with contemporary images and ethnography from the more recent



2011 Tōhoku Earthquake and tsunami, to powerfully communicate the scale and impact of both disasters. Exhibition highlights include children's drawings in response to the earthquakes and historic postcards depicting the royal family visiting survivors. The exhibition will be in the Noel Shaw Gallery from September 2014 to March 2015. It will be accompanied by a series of public lectures and events.

### Launch of chemistry virtual museum

Michelle Gee

The School of Chemistry has set up a virtual museum to display items from the Chemistry Cultural Collection. The project was funded primarily by the Russell and Mab Grimwade Miegunyah Fund and a Scholarly Information Innovation Grant from the University Library and represents years of work by several contributors. It was launched at the Valda McRae Lecture held at the Melbourne University Chemical Society (MUCS) meeting on 2 April 2014.

The virtual museum allows students, alumni and the community to learn about artefacts that are part of the School of Chemistry's history. The website includes three-dimensional interactive videos to explore scientific instruments,

Marie-Anne-Pierrette Lavoisier, plate VIII from Antoine Laurent Lavoisier, *Traité élémentaire de chimie: présenté dans un ordre nouveau et d'après les découvertes modernes; avec figures*, Paris: Chez Cuchet, Libraire, rue & hotel Serpente, 1789.  
Gift of the Friends of the Baillieu Library, 2013, Special Collections, Baillieu Library, University of Melbourne.

photographic film, slides, catalogues and lecture notes. Artefacts include the Steele–Grant microbalance, invented by the School of Chemistry's Bertram Dillon Steele in collaboration with Kerr Grant from the School of Natural Philosophy (Physics). Professor (later Sir) William Ramsay in London built and used a similar instrument in his Nobel Prize-winning discovery of the 'rare' or 'noble' gases.<sup>1</sup> Ramsay was a friend and mentor of Melbourne's professor of chemistry (Sir) David Orme Masson.

The collection was first documented in the 1970s by Dr Joan Radford of the School of Chemistry, who recognised its significance in representing chemistry's development in Australia. In 1980 it was placed on long-term loan to Museum Victoria. In 2007 the collection was returned to the university and is currently housed in the University of Melbourne Archives store.

A small display of items of historical significance, with associated biographies, photographs and information panels, is in the ground-floor foyer of the Chemistry Building. For more information see [www.chemistry.unimelb.edu.au/chemistry-cultural-collection](http://www.chemistry.unimelb.edu.au/chemistry-cultural-collection).

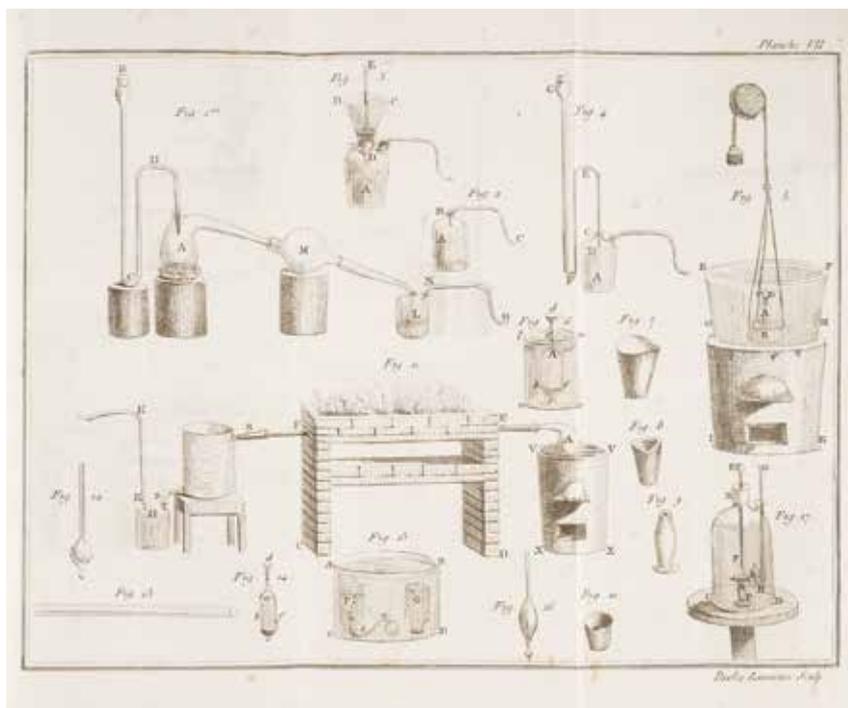
## Recent acquisitions from the Friends of the Baillieu Library

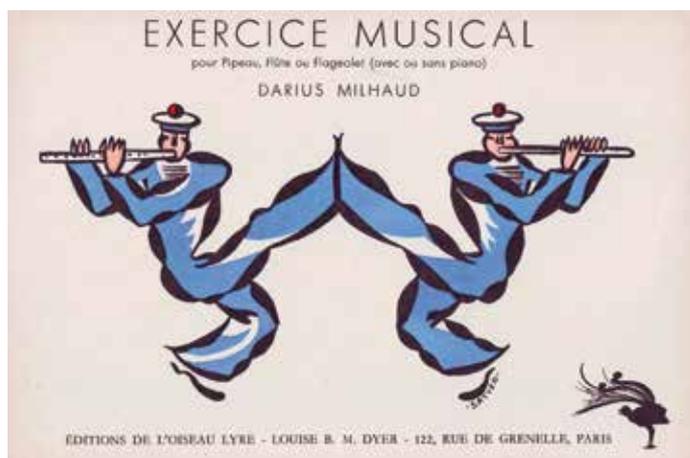
### Anthony Tedeschi

Since 1966 the Friends of the Baillieu Library have enhanced the University Library's collections through funding and acquisitions. Their generous support continued in 2013 with Special Collections receiving four pre-20th century books in their first or only edition, two of which are counted among the

most significant scientific texts ever published.

To commemorate the passing of Dame Elisabeth Murdoch (1909–2012), a strong supporter of the Baillieu Library and Friends life member who had a love for gardening and horticulture, the Friends purchased two rare botanical works. The first is John Ray's *Historia plantarum* (London, 1686–1704), an important text in the field of taxonomy that paved the way for





Cover, with illustration by Sam Atyeo, for Darius Milhaud, *Exercice musical pour pipeau, flûte ou flageolet (avec ou sans piano)*, Paris: Éditions de l'Oiseau-Lyre, 1934. Éditions de l'Oiseau-Lyre Archive, Louise Hanson-Dyer Music Library, University of Melbourne.

Linnaeus. Underwritten by the Royal Society and listed as no. 87 in the Grolier Club's *One hundred books famous in science*, the three volumes of Ray's text describe and classify over 18,000 species of plants, based on empirical observation. Ray's discovery that seed-plants fall into two divisions (two seed-leaves or only one) became a basic feature for classifying flowering plants.

The second commemorative text is Charles McIntosh's *The practical gardener and modern horticulturist* (London, 1828–9), a comprehensive, two-volume guide to fruit, vegetable and ornamental horticulture, including a number of Australian trees and flowering shrubs, illustrated with 16 beautifully hand-coloured plates.

Towards the end of 2013, the Friends acquired another text recorded in the Grolier Club catalogue (no. 64): Antoine Lavoisier's *Traité élémentaire de chimie* (Paris, 1789). Considered the first modern textbook on chemistry, the *Traité* (pictured on p. 55) overthrew the phlogiston theory of combustion, defined the law of conservation of mass, outlined the use of accurate measurements for chemical experiments, and reformed chemical nomenclature by assigning names to substances based

upon their elemental composition. Lavoisier also included a table of the known elements, the precursor to our periodic table. The Lavoisier was accompanied by a copy of Margaret Bryan's *Lectures on natural philosophy* (London, 1806), a handsome, illustrated quarto volume comprising 13 lectures on hydrostatics, optics, pneumatics and acoustics, which Bryan delivered to the pupils of her boarding school for girls in Blackheath, London.

### Éditions de l'Oiseau-Lyre Archive in the Louise Hanson-Dyer Music Library Simon Purtell

Éditions de l'Oiseau-Lyre (the Lyrebird Press) was founded in Paris in 1932 by Melbourne-born Louise Hanson-Dyer (1884–1962). The daughter of well-known parliamentarian L.L. Smith, Hanson-Dyer aimed to publish early music not available in good modern scholarly editions. Éditions de l'Oiseau-Lyre quickly gained a reputation for producing lavish editions of medieval and baroque music. Volumes were edited by the world's leading musicologists, with some printed on gilt-edged paper, bound in silk, leather and Australian blackwood and presented with striking cover designs by modern

artists such as Marie Laurencin. The press also published the work of contemporary composers, including Australians Margaret Sutherland and Peggy Glanville-Hicks, and built up a significant sound-recording business.

Hanson-Dyer bequeathed the greater part of her estate to the University of Melbourne for music education and research. Éditions de l'Oiseau-Lyre (based in Monaco from 1948) continued to operate until early 2013, completing, among other things, its monumental *Polyphonic music of the fourteenth century* and *Magnus liber organi* series. In accordance with Hanson-Dyer's wishes, the press's archive was shipped to the university for safekeeping in late 2013.

The archive, now in the Louise Hanson-Dyer Music Library, includes manuscript letters from leading 20th-century composers, artists and writers; autograph manuscript scores; printing plates; artworks and Hanson-Dyer's personal memorabilia. It promises significant new insights into one of the 20th century's most important music publishing houses. Cataloguing of the collection will begin shortly.

1 See Trevor McAllister, 'Rare gases, heavy water and mutton-bird oil: Three tales from the School of Chemistry', *University of Melbourne Collections*, issue 10, June 2012, pp. 38–43.