

# News from the collections

## Grainger Studies: An Interdisciplinary Journal

David Pear and Belinda Nemec

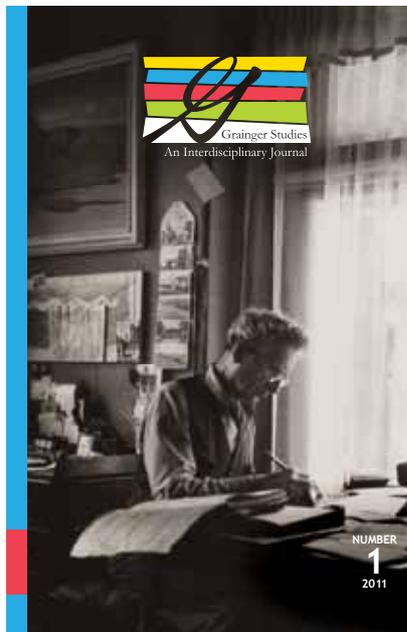
The University Library's new scholarly publication, *Grainger Studies: An Interdisciplinary Journal*, was launched in early May 2011. Edited by Dr David Pear (London) and Dr Belinda Nemec (Melbourne), *Grainger Studies* is an annual peer-reviewed journal. True to Grainger's philosophy with its 'all-rounded' attempt to savour as much in life as possible, *Grainger Studies* is not merely a journal about Percy Grainger—though he figures prominently in it, and hopefully he will continue to do so in our future annual issues. But to reflect the wide intellectual scope of Grainger's interests, the journal is intended to represent as authentically as possible the style in which he devoured knowledge so gluttonously. In June 1941 Grainger wrote to his friend Henry Balfour Gardiner: 'Most museums, most cultural endeavors, suffer from being subjected to TOO MUCH TASTE, TOO MUCH ELIMINATION, TOO MUCH SELECTION, TOO MUCH SPECIALISATION! What we want (in museums & cultural records) is ALL-SIDEDNESS, side-lights, cross-references.' We hope that *Grainger*

*Studies: An Interdisciplinary Journal* will also realise this ambition.

The first issue includes articles on a diversity of topics: Kay Dreyfus's tricky task of writing Grainger's entry in the *Australian dictionary of biography* (Michael Piggott); Grainger, early music, democracy and freedom (Malcolm Gillies); racial stereotypes in colonial stage music (Mark Pinner); Chinese joss houses and postmodern architecture (Derham Groves); standardisation of performing pitch in Melbourne (Simon Purtell); kitsch in Grainger's music (Peter Tregear);

dress, moral reform and masculinity in Australia (Sharon Peoples) and a review by Eleanor Tan of *The new Percy Grainger companion*.

The journal is published free of charge online at [www.msp.unimelb.edu.au/index.php/graingerstudies](http://www.msp.unimelb.edu.au/index.php/graingerstudies), although readers preferring a traditional printed format can purchase copies either in person or online from the Melbourne University Bookshop [www.bookshop.unimelb.edu.au](http://www.bookshop.unimelb.edu.au) [auctb/p?9781921775420](http://auctb/p?9781921775420) or at the Grainger Museum.



## Blood

Susie Shears

Medical History Museum, until 9 December 2011.

The Medical History Museum's current exhibition *Blood* showcases items from the Museum's collection alongside artworks, rare books and teaching models from seven other University of Melbourne collections and some private lenders. The exhibition illustrates particular strengths of the Medical History Museum's collection, specifically items relating to the history of blood transfusion and the recording of blood pressure. A number of these items are from the collection of the Australian Medical Association, recently donated to the museum.



Sir Macfarlane Burnet's microscope and that acquired by the University for Professor G.B. Halford upon the establishment of the Medical School in 1862 are also significant inclusions. Medical practices such as blood-letting, cupping and the application of leeches are represented, with a historic collection of leeches on display.

Seventeenth-century advances in western European knowledge of the circulation of blood, exemplified by Englishman William Harvey, are encompassed by a copy of Harvey's book, and engravings (including the man himself demonstrating to Charles I his theory of the circulation system), all drawn from the Baillieu Library's Special Collections and Print Collection. Other medical texts of the period include volumes by Matthew Baillie and William Cowper.

Historical artworks by William Hogarth, Hieronymus Wierix and Charles Meryon are seen alongside contemporary Australian images by Scott Redford and Greg Pryor, and Polish vampire film posters, from the collection of the Ian Potter Museum of Art. They are displayed with a splendid Chinese porcelain vase (c.1750) whose intense glaze is the colour of a glossy red ox blood or *sang de boeuf*.

Teaching models range from University of Melbourne Herbarium botanical models of the horse chestnut and willow bark (made in Berlin c.1900), to a late 19th-century papier-mâché model of the heart from the Harry Brookes Allen Museum of Anatomy and Pathology. Wooden boards announcing the location of the daily dissection demonstration at the Alfred and St Vincent's hospitals are an evocative link to medical teaching at the University.

These and many other treasures from the Tieg's Zoology Museum, the Department of Microbiology and Immunology and the Medical History Museum have been combined to create an exhibition on a universal subject which crosses cultural, religious and medical boundaries.

### **Experimental gentlemen: Works from the Sir Russell and Mab Grimwade 'Miegunyah' collection**

Ian Potter Museum of Art, until 25 September 2011.

Imagine the shock of first setting eyes upon a new world. From the voyages of Cook to the arrival of modernism, *Experimental gentlemen* chronicles a changing vision and understanding of Australia. Bold and irreverent, it is an attempt to reinstate the sense of awe and wonderment

that inspired early explorers to risk their lives in the pursuit of new sights and experiences. The exhibition investigates changing attitudes to the Australian landscape and its inhabitants, revealing how the narratives of nationhood are shaped by our desires, perspectives and beliefs.

Featuring works by Australia's leading colonial artists, including William Strutt, John Glover, Eugène von Guérard and Augustus Earle, along with rarely seen archival material and illustrated books, all drawn from the University's Sir Russell and Mab Grimwade Collection, *Experimental gentlemen* (curated by Henry Skerritt, Grimwade Intern) invites the visitor on a voyage of discovery, to see anew the imagined landscape of our nation.

The industrial chemist and philanthropist Sir Russell Grimwade (1879–1955) was a man of wide interests, including science, astronomy, automobiles, botany, environmentalism, art and history. His collection of colonial Australiana reflected his interest in a pioneer history and version of Australian nationalism which was not one of bushrangers and stockmen, but of explorers, pastoralists and industrialists—men like James Cook, John Batman and his own father

**Opposite:** Smith direct blood transfusion pump, designed by Dr Julian Smith, Melbourne, c.1930–1940, plated metals, stainless steel, glass and rubber, 10.5 x 14.3 x 10.2 cm. Reg. no. 3380, Medical History Museum, University of Melbourne.

**Right:** Eugène von Guérard, *North east view from the top of Mt Kosciuszko N.S.W.*, 1867, colour lithograph, 31.4 x 49.0 cm. Reg. no. 1973.0666, gift of the Sir Russell and Mab Grimwade Bequest, 1973, University of Melbourne Art Collection.



Frederick Sheppard Grimwade. The generous bequest of Sir Russell and Lady Mab Grimwade was of particular significance to the University of Melbourne Art Collection, as well as adding important material to Baillieu Library Special Collections and the University of Melbourne Archives.

### Australian Garden History Society

A viewing of a Baillieu Library collection of interest to Australian Garden History Society members and others interested in botany, horticulture and gardens will be a highlight of a forum hosted by the School of Botany on Saturday 22 October 2011, 10am–4pm. The forum, entitled ‘The botany behind gardens’, will comprise a series of talks focusing on our botanical heritage. Speakers include Professor Pauline Ladiges on ‘What’s in a name?’ and Dr John Dwyer on ‘Weeds’, as well as a tour of the library with Jock Murphy, Director of Collections. A tour of the University grounds looking at the legacy of Edward La Trobe Bateman and notable contemporary landscaping features will conclude the day.

Cost: AGHS members \$40, non-members \$50; includes lectures, library excursion, morning tea, lunch and tour of the grounds.

Enquiries: [info@gardenhistorysociety.org.au](mailto:info@gardenhistorysociety.org.au). More information will be available on the AGHS website in the coming months: [www.gardenhistorysociety.org.au](http://www.gardenhistorysociety.org.au).

### A beautiful new acquisition: The Highgrove florilegium Pam Pryde

‘*The Highgrove florilegium* will not only provide an historical record of the plants in my garden, but will also be enjoyed by many of those who have an abiding love for plants and gardens.’ (HRH The Prince of Wales, taken from his preface to *The Highgrove florilegium*.)

In this stunning two-volume publication—which combines two of the passions of HRH The Prince of Wales: horticulture and painting—the prince notes that he has been working on his 15-acre estate at Highgrove in Gloucestershire since he acquired the property in 1980. From the outset the garden was based on organic principles and, in the prince’s words, was intended to ‘warm the heart and soothe the soul’. Designed in cottage garden tradition, native plants abound to attract wildlife, while a walled kitchen garden supports the prince’s aim to make the estate self-sufficient in fruit and vegetables. Highgrove is now one of the best-known organic gardens in the United Kingdom,

with around 25,000 visitors each year enjoying the ambience and learning about the advantages of pesticide- and chemical-free gardening.

Seventy-two leading botanical artists from around the world were invited to participate in the florilegium, and over a seven-year period these artists painted specimens of plants and trees growing at Highgrove which had been selected by the prince’s gardener, David Howard. Australian artists participating include Beverly Allen, Fiona McKinnon, Anne O’Connor, John Pastoriza-Piñol, Jenny Phillips and Jennifer Wilkinson. One hundred and twenty-four watercolour paintings—30 per cent of the paintings submitted—were selected, showcasing a cross-section of Highgrove’s flora, from trees and flowers to vegetables and herbs. Each painting was reproduced in full size, and numbered and signed by the artist in pencil (some examples are reproduced on the cover of this magazine). Arranged by botanical family, captions accompany each illustration, recording the plant’s formal Latin name and a brief history of the plant’s discovery or creation, distribution, ecology and uses. Original sketches by Richard Shirley Smith have been incorporated into the endpapers, and scattered

throughout the volumes are subtle vignettes of garden motifs such as plants, a children's tree-house, a dovecote and a flock of Indian runner ducks. Published in an edition of 175 copies (the Baillieu Library's copy is no. 111), each personally signed by HRH The Prince of Wales, royalties will go to The Prince's Charities Foundation.

Florilegia were popular in the 16th and 17th centuries, particularly to record the discoveries of English explorers. This is the first known florilegium of the garden of a member of the British royal family. The two massive volumes are bound in hand-marbled paper on board and finished with a hand-tooled red goatskin spine and fore-edge, with gold leaf applied to embossed leather motifs, and sprinkled edges. The hand-marbled paper—by Victoria Hall—uses the traditional technique of sprinkling the colours onto a viscous fluid prepared from Carrageen moss and then manipulating a pattern in the paint using a stylus. The paper is carefully lowered onto the floating pattern and then lifted, rinsed and dried before binding.

The florilegium was printed using new technology—stochastic lithography—at the Westerham Press in Kent. Conventional lithography

uses half-tone dots of various sizes, and spaces these dots at the same distance from each other. Stochastic lithography uses smaller printing dots—microdots—and various spacings to create a higher image detail. Tonal ranges and colour contrasts are improved because the variation in dot distribution increases ink densities, giving a cleaner and more accurate colour image. The text was set in Fairbank and Bembo Book types and printed on 175 gsm Somerset Bookwove text paper, while the plates are printed on 245 gsm American cotton paper. The volumes are individually housed in handmade green felt book covers with red felt ties.

### Acquisitions: The Golden Cockerel Press Kerriane Stone

The Golden Cockerel Press material held in Special Collections has been fondly and collaboratively collected by the Baillieu Library for some 50 years. Beginning with a donation from Dr J. Orde Poynton, the holdings of this English private or fine press were completed by the Friends of the Baillieu Library in 1992. Further acquisitions to enhance the scope and ambition of the collection have been made possible through the

Ivy May Pendlebury Bequest and the Library's acquisition funds. This year the Library has acquired some significant working material by John Buckland Wright (1897–1954), a New Zealand-born artist who spent most of his later life in England and France. He was a key artist for the Golden Cockerel Press during its final phase of operation from 1936 until his death. Like Eric Gill and artist-owner Robert Gibbings, who together produced the acclaimed volume *The four Gospels* (1931), Buckland Wright and then owner Christopher Sandford worked together successfully and created the other stand-out book from the Press, *Endymion* (1947). Sandford—book designer, founding member of the Folio Society and husband to artist Lettice Sandford (1902–1993)—was an admirer of Buckland Wright's talent for depicting the female form. Consequently the books illustrated by him build upon the Press's themes of erotica and are largely related to poetic and Classical mythology texts.

In 2010 the Library was able to purchase 33 trial proof pulls for Buckland Wright's eight wood engravings for A.C. Swinburne's poem *Hymn to Proserpine* as published by the Golden Cockerel Press in 1944. Now in 2011, we have purchased six of the wood engraving

John Buckland Wright, Frontispiece for *Hymn to Proserpine*, 1944, wood engraving, printer's proof pull, block: 14.7 x 11.5 cm; sheet: 22.8 x 15.5 cm. Purchased 2010 with funds from the Ivy May Pendlebury Bequest, Special Collections, Baillieu Library, University of Melbourne.

blocks. This is the Library's first example of an illustrated book with corresponding single leaf prints and blocks. Also purchased were some artist's proof prints and the unique copper plates for *Mademoiselle de Maupin* (1938). These proofs are inscribed by Buckland Wright to Christopher Sandford and provide insight into the working methods of these two artisans. Further text and image proofs for the significant poem by Swinburne, *Endymion*, have also been acquired, along with examples from *Salmacis and Hermaphroditus* (1951). These works have an outstanding provenance, coming from Sandford's own archive at the Press. This acquisition is of great practical value and interest to students and scholars of prints.

A nationwide celebration of prints is taking place in September this year. The Library will host a one-day symposium inspired by the Baillieu Library Print Collection. Details will appear on our website at [www.lib.unimelb.edu.au/collections/special/prints/](http://www.lib.unimelb.edu.au/collections/special/prints/). These new acquisitions will further prove their usefulness when they appear as part of a Golden Cockerel Press exhibition, *Write of fancy*, in the Leigh Scott Gallery, which is another of the Library's activities in recognition of the printmaking arts.



### Manager, Grainger Museum

The University Library is delighted to announce the appointment of Suzanne Bravery to the new position of Manager, Grainger Museum. In her current role as General Manager of Programs and Services at Museums and Galleries NSW, Ms Bravery's responsibilities include sector development, touring exhibitions, special projects, regional programs and services, professional development and the administration of grants.

Suzanne has worked in cultural heritage management for over 20 years. From 1986 to 2008 she worked for the Historic Houses Trust of NSW where her curatorial responsibilities included Meroogal, Elizabeth Farm, Elizabeth Bay House, Vacluse House, and Rouse Hill House and Farm. A contributing author to *The art of keeping house* (2004), Suzanne lectures on material culture issues relating to the interpretation of heritage. She has written conservation and management plans and policies on conservation housekeeping, volunteers, disaster management and collections management and has headed community heritage taskforces. She was awarded a scholarship to the Attingham Summer School

for the study of country houses in 2006 and attended the Attingham London Houses course in 2010.

Suzanne is a member of the Museums Australia (MA) national council, co-ordinator of the MA historic sites and places special interest group, a member of MA NSW branch committee and of the ICOMOS international scientific committee on interpretation and presentation. She graduated from the University of Sydney with an MA in fine arts, a Diploma in Museum Studies and a Dip Ed (secondary art) and is completing a PhD on heritage in historic house museums. She will take up her new role at the Grainger Museum in July.

### University Archivist

The new University Archivist, Dr Katrina Dean, joined the University of Melbourne Archives in February 2011. Dr Dean came to us from the position of Curator of the History of Science at the British Library. Previously she had worked at the University of Bristol, with the National Archives of Australia and briefly with the University of Melbourne's Australian Science Archives Project (forerunner of the eScholarship Research Centre). At the British Library she was

involved in a variety of projects such as the British Library Treasures Gallery, the Digital Lives Research Project, an oral history of British science, and digitising projects such as the Antarctic diaries of Robert Scott. Katrina Dean holds a PhD in the history and philosophy of science from the University of Cambridge, along with qualifications from the ANU and University of Tasmania.

### Cultural Collections Coordinator

Susie Shears, who since 2009 has held the position of Curator of the Medical History Museum in the Faculty of Medicine, Dentistry and Health Sciences, was recently appointed to the role of Cultural Collections Coordinator. Ms Shears, who holds qualifications in music and fine arts from the University of Melbourne, has an extensive track record in museums and collections, including her tenure as Director of the Victorian (now Australian) Tapestry Workshop 2004–2008, roles at the National Gallery of Victoria, Curator and then Director of the Geelong Art Gallery, Manager of Design and Development in the Philatelic Group at Australia Post, and manager of the Australian pavilion at the 1995 Venice Biennale.