
COLLECTIONS



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Front cover: botanical model of a cocoa flower (genus: *Theobroma*; family: *Sterculiaceae*), R. Brendel & Co., Germany, early 20th century, papier-mâché, wood, mixed media, height: 50.0 cm. University of Melbourne Herbarium. This is one of a collection of 130 such teaching models acquired by the School of Botany in the early 20th century.

Back cover: *Pleurotus lampas* Br., collected by Mr Brunton at Mentone, Victoria, in October 1933. University of Melbourne Herbarium.

Cover photography: Lee McRae, Information Services.

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Introduction

Ian Renard

It gives me great pleasure to introduce the first issue of *University of Melbourne Collections*. This new magazine covers all 33 of the University's diverse cultural collections, including the library, archival and Grainger Museum collections which were so ably presented in its predecessor publication, *University of Melbourne Library Journal*.

The University of Melbourne is uniquely placed among Australian tertiary institutions with its internationally significant holdings of artworks, rare books, manuscripts, archives, photographs, scientific specimens and historic apparatus and artefacts. All University students and staff, as well as the wider community, are encouraged to take advantage of these remarkable collections, whether for a research project, honours, masters or doctoral thesis, journal



article, book, exhibition, or just for general interest and enjoyment.

It is particularly apt that this first issue should begin with a discussion of the history of the University's collections and the steps being taken to preserve them for future generations. This introductory article is complemented by the story of a group of community-minded citizens who have long supported the library

collections: The Friends of the Baillieu Library, currently celebrating their 40th anniversary. The number and quality of rare books, manuscripts, maps and other items that the Friends have helped the Library acquire over this period are remarkable, and should serve as an inspiration to others to support the University's collections. The Friends have also made a generous financial contribution to the production of this magazine.

I trust that you will enjoy reading this first issue of *University of Melbourne Collections*, and that it will inspire you to explore the collections themselves more closely.

Ian Renard was installed as the 19th Chancellor of the University of Melbourne in February 2005. A lawyer and company director, Mr Renard has served on University Council since 1994 and was appointed Deputy Chancellor in 2001.

Postera crescām laude

Taking care of the cultural collections at the University of Melbourne

Robyn Sloggett and Tony Arthur

Early days: The development of the University of Melbourne's cultural collections

The University of Melbourne is a remarkable demonstration of the intellectual and cultural development of the City of Melbourne and the State of Victoria. The complexity, contribution and reach of the University are notable. With a budget of over \$1 billion (to put this in context the State of Victoria's budget for 2007–2008 is around \$33 billion) and its own postcode, the University is not only a key player in the intellectual life and development of this city and this state, it is also a major economic driver and an important cultural resource.

In 1856 however the future of the University of Melbourne was less than secure. *The Age* ridiculed the University as being a costly toy, claiming 'it would be twice as cheap ... to close the university and send all the students to Oxford or Cambridge'.¹ On opening day, 13 April 1855, only 16 students enrolled; one disappeared after the first day and four others dropped out by the end of the year.² The University's annual report of 1856 noted somewhat wryly that, although Council had expected a larger number of candidates, it was not surprised that Europe was the

preferred destination for education and that for those who remained in the colonies the 'temptations of lucrative employment were ... irresistible'.³ The University Chancellor wrote of 'the great necessity that the Professor of classics should be of hopeful persevering, and constant mind; not to be discouraged at his outset by deficiencies in his pupils'.⁴

Despite this shaky start the University was, from the beginning, an important cultural provider in the emerging colony. The National Museum of Victoria, known to Melburnians as the McCoy Museum, although funded by the Victorian Government, was housed on campus until 1901 and its mix of natural science specimens and examples of Victoria's technological development drew 22,520 visitors in 1858 and 37,000 in 1861. Historian Geoffrey Blainey noted, 'The university was far more popular as a pleasure resort than as an institution of learning; for the students studying for a degree did not exceed thirty in any one year until the 1860s'.⁵

The University was conceived and developed in a climate of rapid change and expansion, and a growing sense of the value and potential of the role of the Colony of Victoria within the British Empire. A little over a

decade before the University was opened, the 1841 census of Melbourne recorded a settler population of 4,479.⁶ When the *Australian Colonies Government Act* of 1850 heralded the development of Victoria as a self-governing colony, planning began in earnest for a university and public library. On 3 July 1854 the Governor Sir Charles Hotham laid the foundation stones for both institutions. A year later the population of Victoria had reached more than 240,000.⁷ The University was perceived as a critical development, necessary for the education of those who would contribute to the social, political and economic development of the colony.

Each of the four initial subjects: 'Greek and Latin Classics with Ancient History'; 'Mathematics Pure and Mixed'; 'Natural Science'; and 'Modern History, Modern Literature, Political Economy and Logic', was supported by collections of library material and of material culture.⁸ These early collections can be characterised as those with a primary objective of supporting the teaching streams with a focus on their use by students, such as the Pathology Collection, and those that had a public profile and serviced a more general and more public cultural need, such as the Museum and Library

collections. The professor of natural science Frederick McCoy's teaching collection doubled as the National Museum of Victoria collection. So popular was the public role of the University's collections that the 1857 annual report of Council noted 'The Museum and Library are both open to the public every day.'⁹ British institutions were keen to support the fledgling University of Melbourne. The University of Edinburgh and the University of Cambridge, for example, sent out natural history specimens. Similarly library materials were sourced from institutions in other colonies and the United Kingdom. Soon these collections were supplemented with Australian material and they began to represent dual teaching and research platforms, highlighting the opportunity to build new knowledge based on proximity to the 'new world', and demonstrating the need to inculcate the knowledge and cultural competencies of Mother England. For the University of Melbourne, the acquisition of cultural material was part of the acquisition of cultural capital, and by extension, social legitimacy and international recognition. The University needed to build competencies in those disciplines which were core to a European academic ideal, as well as showcase its strengths as a key

colonial institution (and later as a contributor to nation-building). The University's cultural collections reflected and contributed to both agendas.

The cultural collections of the University are exceptional. Immense in scale but, until recently, relatively hidden from the community beyond the University (with the exception of the collections of the University Library, the University of Melbourne Archives, and the Ian Potter Museum of Art, each of which has a defined public role), they reflect the material culture of the various disciplines that engaged the minds of scholars in the University. The collections also reflect the support from the community of donors and benefactors who saw (and continue to see) the University as a repository, as well as a generator, of knowledge. Objects such as the specimen of *Epaltes cunninghamii* collected during Captain James Cook's first voyage to the east coast of Australia (in the Herbarium); the Moniac, a mechanical and hydraulic model of the interrelationship between macroeconomic principles used to demonstrate economic principles at the London School of Economics (in the Faculty of Economics and Commerce); the Nimrud ivories (in the Classics and Archaeology Collection), and George

Fryett's groundbreaking 1902 X-ray or skiagram prints which show blood vessels in the vascular system (in the Medical History Museum), are examples of the thousands of items of international significance held at the University. That donors, who have the choice of a range of destinations for their gifts, favour the University of Melbourne as the repository for their objects indicates the esteem in which the University is held, and the very real import of its motto *Postera crescam laude*.¹⁰ Nevertheless it is true that many of the cultural riches of the University are known by relatively few outside their own departments and, while available, are not always easily found.

A relatively invisible asset

The reasons for the relative invisibility of some of the University's cultural material are numerous but in general relate to two main issues: cataloguing and condition. As a whole the University's cultural collections are on a par with state collections across the country. When the Australian Vice-Chancellors' Committee published its first report on Australia's university collections in 1996, the University of Melbourne claimed 16 collections. By 2007, and with a systematic focus on collection



identification and needs (and the addition of the Victorian College of the Arts Collection), another 17 had been added to this list. Many of the 33 collections include sub-collections that are highly significant in their own right, such as the Bright Family Papers and the Malcolm Fraser Collection in the University Archives, or the Grimwade Art Collection and

the Leonhard Adam Collection in the Museum of Art.

The care of these collections has been various. Many collections reflected the somewhat serendipitous collecting aspirations of a single academic, who without a university-wide collection management framework was able to provide dedicated, but often unsystematic

and even irregular, care. The responsibilities of others such as the University of Melbourne Art Collection and the University of Melbourne Archives are enshrined in the University statutes, and are managed and profiled as important national resources. It is Information Services (previously known as the Information Division) however that

has responsibility for the majority of the University's 'cultural' collections. As part of Information Services the University Library (referred to as 'the Library' in this paper) manages the University library collections, the University of Melbourne Archives and the Grainger Museum.

By the 1990s, the Library, in common with other major university libraries, had well-developed cataloguing standards and established approaches to the preservation of its collections. What it lacked were the resources and focus to ensure they were implemented collection-wide. While this paper examines issues relating to the general care and conservation of the University collections more broadly, it was the focus provided by the Library's desire to understand the conservation needs of its special research collections, and the methodological framework provided by the University Conservation Service, that provided the impetus for a 'whole of university' approach to the care and management of the University's cultural assets.

In 2000 the Information Division sought an assessment of the conservation requirements of its culturally significant research collections.¹¹ The results, although perhaps not unexpected, did indicate the extent to which passive

management over 150 years had created problems of immense proportion. That this survey indicated a more extensive issue was highlighted when further surveys of the Grainger Museum and the Archives were undertaken, and when the program of significance assessment and identification of conservation needs indicated the requirement for remedial action as a whole of university strategy.

The history of the library collections reflects the histories of other collections across campus. In the University's early years lack of space meant that the professors' private libraries, which held many of the University's important books and periodicals, also served as lecture rooms.¹² Between 1853 and 1857 the Library collection had increased from 1,284 to 2,971 volumes, developing from both purchase and gift, with libraries in the United Kingdom supporting the fledgling University of Melbourne with gifts of books and other material. The Council Minutes of 30 May 1859 note that 100 volumes were presented from the University of Dublin ('obtained by the intervention of Mr. Foster'), with a similar donation from the University of Cambridge ('by the good offices of Mr. Childers'). The Minutes also note the casts of fossil

remains presented by the East India Company and the Miocene tertiary fossils presented by the Imperial Mineralogical Institute of Vienna.¹³ The exercise book used to log the University's developing collection of biological specimens records some of the earliest natural history accessions and indicates similar collection development. Until Baldwin Spencer's arrival in 1887 the collection consisted of material donated by institutions such as the University of Edinburgh or Cambridge University. After Baldwin Spencer's arrival local field trips provided material from Port Phillip Bay, Westernport Bay and Wilson's Promontory.¹⁴

Although the University provided central space for library material, the care of books was not a high priority, particularly in times of financial pressure. Geoffrey Blainey notes that '[a]t times the library was chaotic, for the university could not always afford to pay a librarian'.¹⁵ As a result of the parlous state of the University's finances in the decade 1891 to 1902 '[t]he library ... housed books on ledges and window sills and unopened crates through lack of shelving,' and in the year 1893-1894 purchased only 85 books.¹⁶ The Library also served as a social venue, attracting students to its large log fires.

As the central Library developed,

so did discipline-based departmental collections. In the mid-1920s the University consolidated the Library with a move to the north wing of the Old Quadrangle. There was little further development until 1959 when the first sections of a major new University Library were built. This new building was named the Baillieu Library after W.L. Baillieu (1859–1936), in whose memory his brother E.L.M. Baillieu (1867–1939) had established a trust fund that contributed generously towards construction costs. A decade later the north wing was added. This extension provided dedicated space for rare books and prints with separate airconditioning and dust filtration, with the idea that these old materials had special needs, although the inadequacies of these environmental controls were highlighted in the 2000 survey. The numerous branch and departmental libraries continued to expand, and their administrative responsibility, particularly cataloguing and lending, gradually passed to the Library. The advent of computers in the late 1970s and early 1980s made centralisation even more effective.

The growth of the collections of rare books, Australasian publications, maps and prints was piecemeal, although many treasures were acquired through the interest of

individual academic staff and by bequest. The opening of the Baillieu Library saw a growth in the Library's special collections in the late 1950s, particularly with material from British sources. From the 1950s until his death in 2001, Dr John Orde Poynton, an English-born doctor, made major donations of early printed books and prints. Similarly in 1954 Mr Frederick Morgan presented a major collection of children's books with the idea that these items were already represented in British collections and this collection would be more useful at Melbourne.

The 1960s and particularly the 1970s saw even more accelerated growth with the arrival of federal government funding for universities and an increased emphasis on research and measurements of University output. In the 1970s the Library signalled its intention to develop and expand its collections with the appointment of staff to manage its special research collections (including a curator of rare books). Large collections of old and rare material were purchased, and bequests of all sorts and quality encouraged.

Across the University other departments also experienced extraordinary growth in collection development. In the History Department Dr Leonhard Adam, a

German-Jewish refugee who commenced work as a research scholar on his release from the Tatura Internment Camp in 1942, built a major ethnographic collection that by 1960 included some 2,500 objects. In 1967 the Faculty of Medicine established its Medical History Museum with support from the London-based Wellcome Institute. In 1973 Sir Russell and Lady (Mab) Grimwade bequeathed their extraordinary collection of Australian art, archival and bibliographic material to the University, a year after the establishment of the University Gallery in the John Medley Building. Even in the 21st century new museums were being established and new collections acquired. The most recent museum development at the University, the Henry Forman Atkinson Dental Museum in the School of Dental Science, was relocated to purpose-built premises in 2006.

Preserving the past in the plan for the future

The creation of the position of university conservator in 1988, with funds provided by the Sir Russell and Lady (Mab) Grimwade Miegunyah Bequest, marked the establishment of the University of Melbourne

Conservation Service (now the Centre for Cultural Materials Conservation) and with it the beginning of a university-wide approach to the care of its cultural material. Nevertheless the Conservation Service was the only part of the University to have staff with position descriptions that reflected a whole of university approach to collections management. This remained the case until 2004, when Information Services created the role of cultural collections coordinator to provide support and coordination for the cultural material owned and managed by the University.

By the late 1990s, questions about the housing of the existing library and archival collections and especially the rare and valuable collections were being addressed across campus. The emphasis was on ensuring preservation and accessibility. A new art gallery, the Ian Potter Museum of Art, was opened in 1998, and the University of Melbourne Archives opened new premises in Brunswick in 1999. This activity brought a focus to a number of collection management issues as collections were prepared for relocation. Library planning now raised questions of how to deal with unprocessed material and set priorities between items and

collections. At least a decade of paradigm shift in the library sector had resulted in information and access being seen as critical to the future of libraries, while books, prints and realia were perceived as less useful for delivering information. Nevertheless the Library's research collections collectively represented the most valuable cultural asset of the University, and it was important to understand what areas were vulnerable in order to manage resources, prioritise treatment, and inform infrastructure planning and enable access.

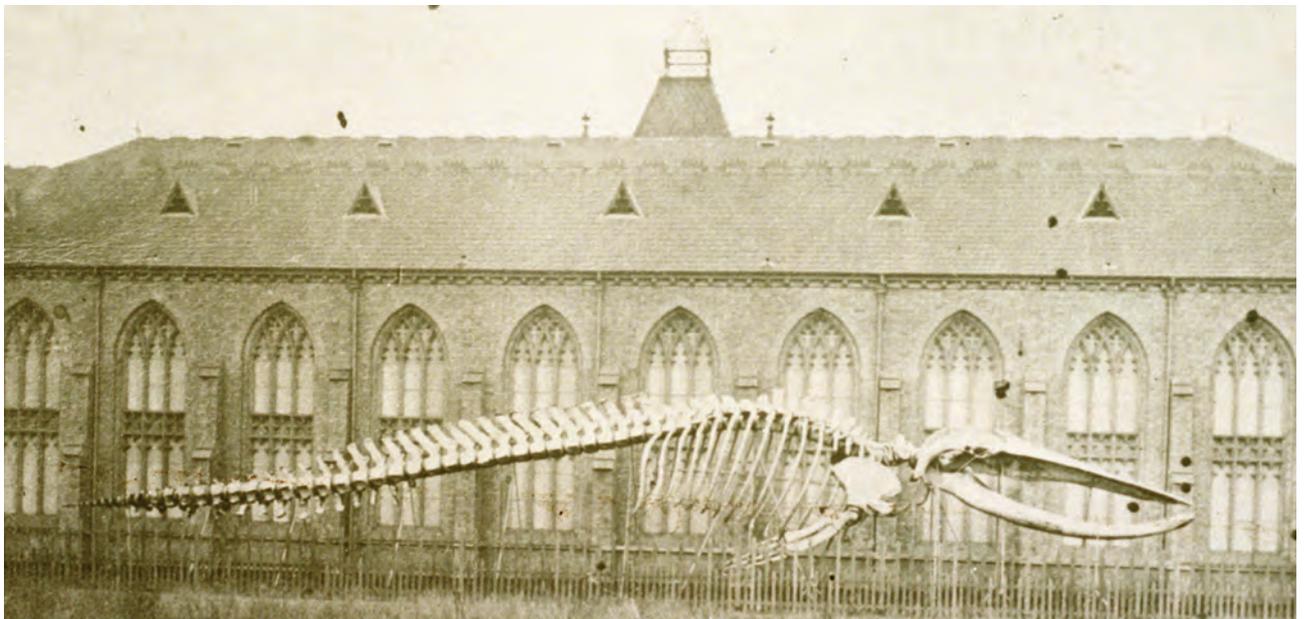
It was in this climate that the Library contracted the University of Melbourne Conservation Service to undertake a 'Conservation survey of the University of Melbourne Library Research Collections'.¹⁷ In all, 24 of the Library's culturally significant research collections, comprising over 260,000 items, were surveyed.

These collections included material of high cultural significance not only for the University but also for Australia and internationally. While the survey found that the majority were in good and stable condition (68.5 per cent or 178,411 items), approximately 7,293 items (2.8 per cent) were extremely fragile or highly unstable, including those affecting adjacent items or requiring

immediate work. Conservation costs were estimated at between \$3.5 million and \$8.75 million, depending on level of treatment. A further 26,566 items (10.2 per cent) were identified as poor/unstable, i.e. deteriorating or needing conservation treatment, at a cost of \$8 million. Finally 48,184 items (18.5 per cent) were fair/stable, including those that were stable but disfigured. The Library's response was not surprising—with needs of this scale how would it be possible to make a sensible start?

The survey had also made recommendations addressing the ways in which building infrastructure, acquisition processes, active deterioration, and handling and storage were affecting the collections. Overall the survey found that these were interrelated issues that could not be satisfactorily addressed with single-issue solutions.

While Library management could take some comfort in the findings that the majority of the special collections were in a stable condition, the \$11.5 million–\$16.75 million required for immediate or remedial conservation came as a shock. The Library concluded that approaching the University for funding of this magnitude without providing options and priorities would be neither



responsible nor successful. As a result a working group from the Library and the Conservation Service was formed to develop strategies and action plans to progress the report. The fact that the survey had canvassed only some of the Library's cultural collections, excluding for example the Archives and the Grainger Museum, only compounded the sense of frustration and underlined the potential magnitude of the issue.

Fortunately, in view of the scope (and scale) of the issues identified in the survey, the report also included a

recommendation that collections be assessed using the emerging significance assessment methodology, before being proposed for conservation treatment.¹⁸ This proved to be an important tool in a university-wide approach.

A whole of university approach

Clearly, if such was the extent of the problem in the Library, and if the Library was developing management tools to address this problem, then a

university-wide approach would be appropriate. In 2002 the Conservation Centre, the Library and Corporate Services (now Financial Operations) provided \$20,000 to employ a significance assessment officer. Collection management staff, department managers and volunteers who had taken on responsibility for the management of collections came together for the first time as a group, to consider the content, value and needs of their collections. This work resulted in the publication, 'Strategic approaches to resourcing the cultural

collections of the University of Melbourne'.¹⁹

During 2002 and 2003 the Library funded a conservator to treat some of the items identified in the survey and in the significance assessments. The Friends of the Baillieu Library also supported the conservation of individual items, in particular the 'Cambridge manuscript' (see p. 12). The Morgan Collection of Children's Books and the Bright Family Papers were rehoused into purpose-built folders and boxes and damaged and deteriorated material treated. *Holinshed's chronicles of England, Scotland and Ireland* was disbound, cleaned, deacidified, resized, mended and rebound. Other material treated included an 1859 map of Corio Harbour; a bound volume of engravings *Vues des plus beaux edifices publics et particuliers de la ville de Paris* (c.1810); a photograph of the 1935 Federal Cabinet meeting; the Myrtleford court register 1908–1932; the 1679 pamphlet *A true narrative of the late design of the Papists to charge their horrid plot upon the Protestants*, the 1491 herbal, *Hortus sanitatis* (see p. 13) and many other important items. Research publications showcased new knowledge produced by this collaboration between library and conservation staff.²⁰

Following the survey of the special research collections, surveys were also completed for the Grainger Museum, the University of Melbourne Archives and the University of Melbourne Art Collection.

In January 2004 the Information Division appointed a cultural collections coordinator, followed in 2005 by a manager, cultural collections group and student projects coordinator and in 2006 by a coordinator, conservation projects. These positions, in conjunction with the Centre for Cultural Materials Conservation and the Cultural Collections Committee with its three sub-committees (Exhibitions and Public Programs; Conservation and Storage; and Web Presence and Digitisation) support all departments in the care and conservation of the University's cultural collections.

On 5 June 2006 University Council endorsed the 'Policy and minimum requirements for the management of cultural collections'.²¹ For the first time in its history the University had a policy that enunciated those standards it considered critical to the proper care and management of its cultural material. In 2006 Property and Campus Services joined the Cultural Collections Committee to support the university-wide approach.

Where to now?

With a renewed sense of possibility, the University is enthusiastically embracing its cultural collections in the new Melbourne Model. Conservation students work on collection items as part of their training. The Cultural Collections Student Projects Program provides opportunities for students in diverse disciplines to gain experience with a range of collection management projects (see article by Helen Arnoldi on pp. 30–32). A new University Breadth Subject 'Learning Cultures' is being developed for delivery in 2009. This subject explores how knowledge is developed from specific disciplinary bases, using examples from the cultural collections as a point of departure for investigations such as the role of light in seeing, for example in physics, art history, and conservation.

When the Australian Vice-Chancellors' Committee coined the term 'Cinderella collections' the implication was that the cultural collections were hardworking contributors, but hidden and unacknowledged.²² This is no longer the case at the University of Melbourne. While there is still much to be done to ensure the preservation of important material, today our

cultural collections are recognised and supported by a university-wide approach. By securing their preservation the University of Melbourne is ensuring that its history and identity will indeed be available to earn esteem into the future.

Tony Arthur is Honorary Librarian and Vice-President of the Genealogical Society of Victoria. During the life of the project outlined in this paper he was Director, Information Resources Access in the Information Division of the University of Melbourne, with responsibility for library collections.

Associate Professor Robyn Sloggett is Director of the Centre for Cultural Materials Conservation at the University of Melbourne. The Centre provides conservation services to the cultural collections of the University and to the public, manages an internationally renowned research program and delivers the only comprehensive postgraduate conservation training program in the Australasian-Pacific region. In 2004 Robyn was awarded the AICCM Conservator of the Year Award for her contribution to the profession.

Notes

- 1 Quoted in Geoffrey Blainey and Norman H. Olver, *The University of Melbourne: A centenary portrait*, Melbourne: Melbourne University Press, 1956, p. 2.
- 2 Blainey and Olver, *The University of Melbourne*, p. 2.
- 3 The University of Melbourne, 'Report of the proceedings of the Council of the University of Melbourne during the year commencing on the 1st of May, 1855, and terminating on the 30th April, 1867', in 'Minutes of the proceedings of the Council of the University of Melbourne', meeting no. 55, 30 June 1856, University of Melbourne Archives (UMA), p. 3.
- 4 Redmond Barry, letter to Sir John W.F. Herschel, 27 January 1854, contained in 'Minutes of the proceedings of the Council of the University of Melbourne', meeting no. 17, 10 April 1854, UMA, p. 3.
- 5 Blainey and Olver, *The University of Melbourne*, p. 4.
- 6 Terence Lane and Jessie Serle, *Australians at home: A documentary history of Australian domestic interiors from 1788 to 1914*, Melbourne: Oxford University Press, 1990, p. 15. The 1841 census recorded 769 houses in Melbourne, with tents providing accommodation for many of the 4,479 people recorded on the census.
- 7 The population figures are cited in Barry, letter to Herschel, 27 January 1854.
- 8 'Minutes of the proceedings of the Council of the University of Melbourne', meeting no. 5, 4 July 1853, UMA, n.p.
- 9 The University of Melbourne, 'Report of the proceedings of the Council of the University of Melbourne during the year commencing on the 1st of May, 1856, and terminating on the 30th April, 1857', in 'Minutes of the proceedings of the Council of the University of Melbourne', meeting no. 78, 25 May 1857, UMA, p. 3.
- 10 *Postera crescam laude* has been translated as 'I shall grow in the esteem of future generations'. The University Council adopted this Latin motto on 28 August, 1854. It is taken from Horace's *Odes* III, Carmen XXX (an ode to the poet's immortal fame): '... usque ego postera crescam laude recens dum Capitolium scandet cum tacta virgine pontifex ...'
- 11 Robyn Sloggett and Rosie Freemantle, 'Lindendery project, conservation survey of the University of Melbourne Library research collections', unpublished report, University of Melbourne Conservation Service, Ian Potter Art Conservation Centre, University of Melbourne, May 2000.
- 12 Blainey and Olver, *The University of Melbourne*, p. 4.
- 13 'Minutes of the proceedings of the Council of the University of Melbourne', meeting no. 123, 30 May 1859, UMA, p. 4.
- 14 Logbook of biological accessions from the School of Biology, now held in the Department of Zoology, the University of Melbourne.
- 15 Geoffrey Blainey, *A centenary history of the University of Melbourne*, Carlton: Melbourne University Press, 1957, p. 50.
- 16 Blainey, *A centenary history*, pp. 111–112.
- 17 The Library's vision statement, 1999, sought 'To advance excellence in teaching and learning through access to, organisation and management of knowledge, regardless of time, place or format'. A strategy for the management of the Library's special research collections was an important part of delivering this vision.
- 18 Roslyn Russell and Kylie Winkworth, *Significance: A guide to assessing the significance of cultural heritage objects and collections*, Canberra: Commonwealth of Australia on behalf of the Heritage Collections Council, 2001.
- 19 Tony Arthur, Stephanie Jaehrling and Robyn Sloggett, 'Strategic approaches to resourcing the cultural collections of the University of Melbourne', unpublished report, University of Melbourne, 2003.
- 20 For information on research undertaken on the University's cultural collections see <http://www.unimelb.edu.au/culturalcollections/research>
- 21 The University of Melbourne, 'Policy and minimum requirements for management of cultural collections', April 2006, available from <http://www.unimelb.edu.au/culturalcollections/links/university.html>
- 22 Australian Vice-Chancellors' Committee, University Museums Review Committee, *Cinderella collections: University museums and collections in Australia*, Canberra: Australian Vice-Chancellors' Committee, 1996. A later report was titled *Transforming Cinderella collections: The management and conservation of Australian university museums, collections and herbaria, the report of the DCA/AV-CC University Museums Project Committee*, Canberra: Australian Vice-Chancellors' Committee, 1998.

The foundation of the Universitie of Cambridge

Louise Wilson and Robyn Sloggett

The foundation of the Universitie of Cambridge, 1662, manuscript, 32.5 x 21.0 cm.
Cambridge Collection, Special Collections,
Baillieu Library, University of Melbourne.

Below right: title page showing tears, detachment, staining and mould damage before treatment.

Below left: paste-downs after removal and reattachment.

This unique heraldic manuscript depicts the arms of the Earls of Cambridge, and of the chancellors and colleges of Cambridge University, plus lists of founders, benefactors, masters, fellows, other officials and current students. Compiled for Edward Montague, the second Earl of Manchester (1602–1671) and Chancellor of the University, and containing a bookplate of his son Robert, the third Earl (1634–1683), the manuscript consists of 34 leaves, written on both sides, with one large full-page coat of arms and 61 smaller coats of arms, all with contemporary hand colouring. It is bound in contemporary red morocco English panelled binding, gilt decorated, with remnants of green silk ties.

The manuscript is dated 1662. The volume celebrates '[T]he foundation of the Universitie of Cambridge with the names, and arms

of all such noble persons, as have been Earles of Cambridge; and Chancelors of the Universitie, for 100 yeares last paste'. The volume also contains the names of the masters and fellows of each college and the names of 'magestrates, governors, and officers, there-unto belonging: and the number of students now therin residing.' The pages that contain the entries for the masters and fellow of each college have been pasted over with a sheet of paper containing a single name. This may have been an updating of the volume when it was collected by W.S. Sanderson.

The volume was in poor condition. A number of pages were creased, detached and torn, and there was extensive bookworm damage. The first page was detached from the text block and had been sitting proud of the case for some time. As a result it had sustained considerable mechanical damage. The volume was disfigured by extensive surface dirt, water staining and mould damage. As noted a number of pages had paper sheets pasted over original text.

The pages were dry surface cleaned, mould mycelium was removed mechanically, and the affected area was deactivated with ethanol/deionised water. Losses, mould-weakened areas and bookworm damage were repaired



using medium-weight Japanese tissue and wheat starch paste. Tears were repaired and losses were filled with Japanese tissue and wheat starch paste.

On pages where paper sheets had been pasted over original text there was tearing indicating previous attempts to lift pages in order to read the obscured text. In order to reveal this original text, damp blotters and a heated spatula were used to create steam to soften old adhesive. The paper sheet overlays were carefully removed, and then washed in buffered deionised water and pressed. Once dry and flat, the pages were hinged back into their original positions with small Japanese tissue hinges and wheat starch paste, providing access to all the information in the volume while retaining the historic integrity of the manuscript.



Friends of the Baillieu Library

40 years on

Graham N. Dudley

The Baillieu Library at the University of Melbourne was opened in 1959. Seven years later, in 1966, the Friends of the Baillieu Library was founded,¹ with the expressed aim to 'provide a fund for the purchase of books, manuscripts or prints required by the Library.'² This aim still remains at the core of the Friends' activities, but these have broadened over time. As Peter McInnes points out, the Friends were 'very early entrants in the field'.³

The current constitution of the Friends (adopted in 2006) identifies seven aims:

- a. to support The University of Melbourne Library, ... including the Baillieu Library and all Branch Libraries, by ways and means the members determine from time to time. The aims shall include the following:
- b. to identify any books, manuscripts, prints, paintings and other materials of value for The Library and acquire them by purchase, gift or other means;
- c. to assist and support The Library in the care, maintenance and preservation of its collections;
- d. to obtain gifts of money or other property whether real or personal, for The University, to be used for the purposes of The Library;
- e. to organise meetings for members at which they may be addressed by

- authors and other literati, view exhibitions and libraries, and engage in discussions that promote knowledge about books for their instruction and enjoyment;
- f. to co-operate or associate with other bodies sharing the Friends' aims;
 - g. to publish or assist the publication of any work consistent with the objects of the Friends.

The Committee itself meets five times a year to discuss possible purchases and plan events for members. It has been fortunate in that over its first 40 years, there have been three long-serving presidents: Rodney Davidson (1978–1996); Peter McInnes (1996–2003) and Victor Prescott (2003–2007). This continuity has meant that considerable expertise has been developed in handling the Committee's activities. Coupled with this is the sterling service rendered by several Committee members who served for many years. Outstanding contributors include the late Professor Harold Attwood and the late Dr Sophie Ducker, Mrs Diana Baillieu and Dr Alison Patrick.

The Committee has also been well served by its Executive Secretaries who were, for many years, senior staff of the Library. The services of Dr Juliet Flesch and Ms

Merete Smith in particular were duly recognised with Life Memberships of the Friends, its highest honour.

Since 1966, 261 titles have been added to the University's collections with the Friends' assistance. Most have been purchased outright, though in some special cases, partial funding was provided to assist with the purchase of particularly important items. In more recent years, funds have also been provided for the conservation of some material and the cataloguing of others.

To celebrate the 21st anniversary of the Friends of the Baillieu Library in 1987, a booklet listing the first 220 donations was published.⁴ During the following years, a further 41 books have been given by the Friends. The smaller number of additions to the collections in more recent years is the result of a conscious effort to concentrate on major purchases rather than, as sometimes in the past, a larger number of minor purchases, which are more adequately catered for through the main budget. It also reflects the smaller number of financial members of the Friends following the decision not to give automatic borrowing rights as part of membership privileges.

As Denis Richardson wrote in his introduction to the 1987 bibliography, 'The subjects covered by the Friends'

Geoffrey Chaucer, *The works of Geoffrey Chaucer now newly imprinted*, Hammersmith: Printed by William Morris at the Kelmscott Press, 8 May 1896. From an edition of 425 copies. Purchased by the University of Melbourne with contributions from the Library Endowment Fund, the Ivy May Pendlebury Estate and the Friends of the Baillieu Library, 2005.

Illustration for 'The knyghtes tale' by Edward Burne-Jones (1833–1898) with decorative borders and initial letters by William Morris (1834–1896).

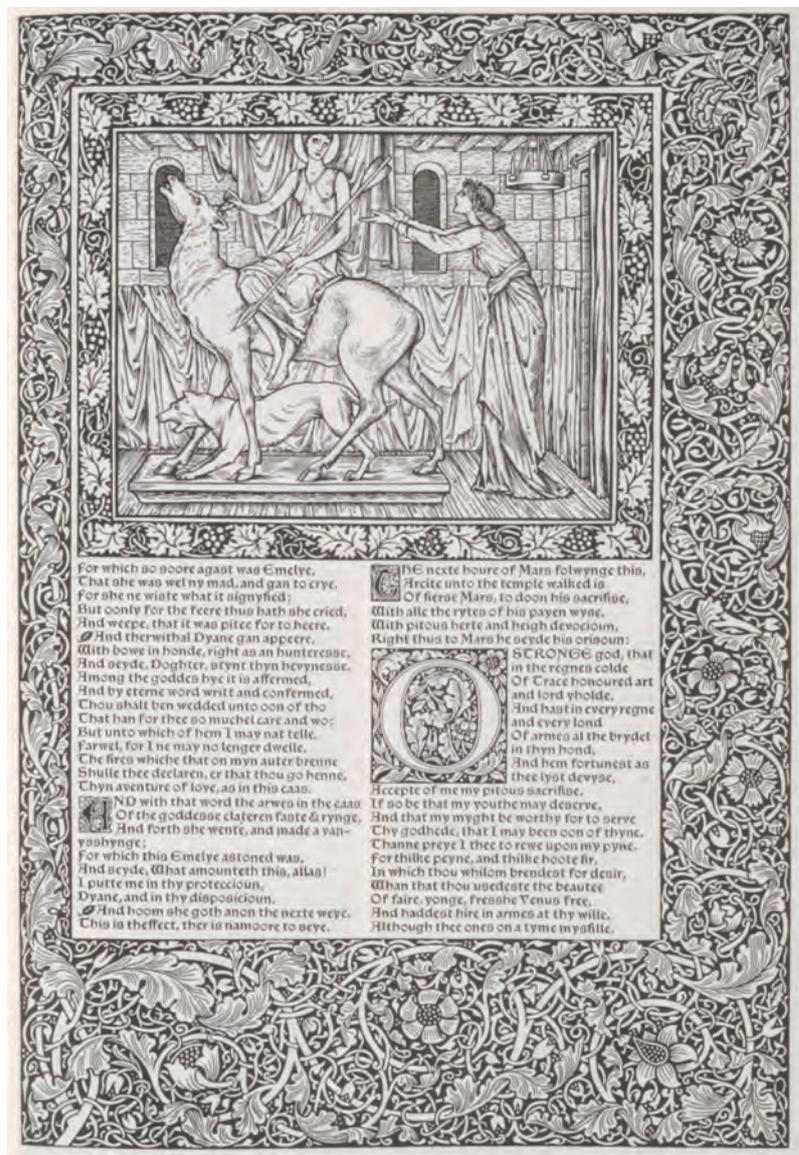
acquisitions, and the forms of library material supported have always been extremely varied.⁵ It is not possible within this article to encompass comprehensively all the purchases made by the Friends over the last 40 years. I trust the following highlights will do the field justice.⁶

Art of the book

Over the years, many titles from small and private presses have been purchased for the collection, with the output of two presses in particular being purchased. The Friends were instrumental in completing the University's collections of two major English private presses: the Golden Cockerel Press and the Kelmscott Press.

The first Golden Cockerel titles were purchased in 1972, and the final one 20 years later, an event which was celebrated by a luncheon. In all, 21 titles were purchased, along with several items of ephemera from the Press. The Golden Cockerel Press, founded in 1920, published 214 titles before its closure in 1960. It produced limited editions of classics and contemporary works to the very highest standards and using well-known artists and typographers.

The Kelmscott Press was founded by William Morris in 1891, with the



aim of producing fine books designed within the framework of the Arts and Crafts movement. The first Kelmscott Press titles were acquired by the Friends in 1975, and in recent years the completion of the collection was a major priority. Finally, only the great 1896 Kelmscott edition of *The works of Geoffrey Chaucer* was wanting. This was acquired in 2005 with substantial funds coming from the Library Endowment Fund as well as more modest contributions by the Friends and the Ivy May Pendlebury Estate.⁷ That the University was prepared to provide substantial funding for this purchase was a most welcome reinforcement of the importance of the Baillieu Library collections.

More recently, the Friends have begun purchasing titles produced by the Ashenden Press, another fine, small, English private press.

Voyages and travels

The subject of voyages and travels has always been of particular interest to the Friends and, over the years, at least 15 titles have been added. Most have dealt with Australia and the South Pacific, but have ranged as far afield as Iceland. In 1979, the Friends enabled the acquisition of François Péron's *Voyage de découvertes aux terres australes exécuté ... pendant les années*

1800–1804, published in Paris between 1807 and 1816. These volumes, as Richardson notes, 'are of great importance to the history of European discovery in Tasmania, and the expedition took back to France a very important collection of natural history specimens as well as much geographical information'.⁸

In 1996 the Friends made one major purchase to mark the retirement of Mr Rodney Davidson as president of the Friends, a position which he had held for 18 years. The book was *A second voyage round the world* (1776). This work is commonly known as the 'Cambridge Cook' because of the widely held view that the anonymous author was a Cambridge University student. It appears to be a surreptitious account of Cook's second voyage from the journal of one of the officers, published anonymously, a year before the official account. This purchase was particularly pleasing since it was the only significant contemporary work on James Cook's voyages not held in the Baillieu Library's Australiana Collection, and was on its list of 'most wanted' items. The addition of this book adds greatly to the research value of the collections of Cook and of voyages within the Library. The purchase was funded partly by the Friends' funds and partly

through a fundraising effort, since it was well beyond the means of the Friends. The University Librarian generously agreed to cover the balance through library funds.

A more recent addition, purchased from the David Parsons collection in 2006, was Anders Sparrman, *A voyage to the Cape of Good Hope: Towards the Antarctic Polar Circle* (London, 1786). Sparrman was professor of zoology at Uppsala University and had accompanied James Cook on his second voyage in 1772.

Manuscripts

One of the Friends' most important purchases was made in 1974—an illuminated manuscript produced in England around 1350, a breviary according to the use of Sarum (Salisbury). This is one of the undisputed treasures of the Baillieu Library and was once part of a larger breviary (a book containing the texts for the celebration of Divine Office), the other part of which is in the Bodleian Library in Oxford.⁹ It is one of only 40 known English breviaries from the first half of the 14th century.

The purchase of original mediaeval manuscripts is now well beyond the resources of the Friends. However, funds over the years have been used to purchase fine facsimile

Geoffrey Chaucer, *The works of Geoffrey Chaucer now newly imprinted*, Hammersmith: Printed by William Morris at the Kelmscott Press, 8 May 1896.

The University's copy is bound to a design by William Morris in original full white pigskin, lavishly stamp-decorated in neo-gothic style, with original metal clasps and banded spine; signed on the back inner dentelle 'Doves Bindery 1896'.

versions of important manuscripts, including several produced for the Court of Berry in France. Other facsimiles of manuscripts held in collections in Italy, Germany, France, the United Kingdom and the United States have also been bought. In 1997, for example, the Friends' major purchase was *Der Kreuzritterbibel* (The Morgan Crusader Bible). This superb facsimile of a medieval manuscript was produced as a close copy of the original manuscript in a limited edition of only 980 copies.

Occasional seminars highlighting these splendid works are always popular with members, especially with speakers of the calibre of Professor Margaret Manion.

The sciences

In earlier years, the Friends purchased a considerable number of works in the area of the sciences—botanical, physical and zoological as well as medical history. Many are of great importance, especially the work acquired for its 'coming of age' in 1987: Pierre Bulliard's *Herbier de la France, ou, Collection complete des plantes indigènes de ce royaume* (Paris, 1780–1809). This was probably the first botanical work completely colour-printed without retouching by hand. A separate plate was used for each colour.¹⁰





Special purchases

It is worth recording that the Friends have received two special donations which enabled the purchase of four outstanding titles. In 2000, the George Shaw Trust donated \$100,000 to support the purchase of an item or a collection of permanent value for the Library's Special Collections. The works chosen were an incunabulum, *Quadragesimale de filio prodigo* by Johannes Meder (Basel: Michael Furter, 1495), and another early imprint, *Opera* by Virgil (Strasbourg: Johann Gruninger, 1502).

In 2002, \$4,000 was channelled through the Friends from the T.A. Scheps Bequest, which purchased two items. The works chosen were *Memoirs of an unfortunate young nobleman, return'd from a thirteen years slavery in America* (London: Printed for J. Freeman, 1743) and *Horticultura* by Peter Lauremberg (Frankfurt: Sumptibus Matthaei Meriani, 1654). The latter item further strengthened the Friends' considerable purchases in the area of botanical sciences.

Conservation and cataloguing

A major decision taken during Peter McInnes's presidency was to provide funds to assist the Library with the

conservation of its collections. A special appeal for funds raised money which supported the conservation of some early newspapers and an important early edition of *Holinsbed's chronicles*. Subsequent funds were provided to conserve an important heraldic manuscript from the Gorman Cambridge Collection—*The foundation of the Universitie of Cambridge* (see p. 12).

Funding was provided for the cataloguing of historical maps of the University, Melbourne and Victoria. A total of 168 maps were catalogued, including 77 which were not recorded as being held by any other library. As a result of this project, all the Library's historical maps of the University are now catalogued, as are the majority of the historical maps of Melbourne. Funding was also provided to purchase two special sets of shelves to house large folios in the Rare Books Collection.

A recent decision was to fund a new and revised catalogue of the Gorman Collection, *Cambridge in books: The university, the town and the country*, held by the Baillieu Library and formed by the late Dr Pierre Gorman CBE, a major benefactor of the Library and a stalwart Friend over many years. The first edition of the catalogue was compiled by Dr Gorman in 1998, since when the

collection has doubled in size to over 2,500 items.

Another link to the Cambridge Collection occurred in 2005 when the Friends, in association with the Centre for the Book at Monash University, were able to publish a major lecture by David McKitterick, *From local collecting to global understanding: Cambridge University and its histories*.¹¹ McKitterick is the acknowledged expert on the history of Cambridge University's libraries and publishing.

Other activities

A regular part of the Friends' activities has always been talks and other events focussing on the collection in particular and on books and literature in general. A significant number of these subsequently found their way into print in the *University of Melbourne Library Journal*. The Friends have long enjoyed a good working relationship with Melbourne University Press (now Melbourne University Publishing) which has seen MUP authors talk to the Friends about their work. Major seminars have been held at various times on romance fiction, cookery books and medieval manuscripts, highlighting the splendid collection of facsimiles purchased by the Friends.

In recent years, the annual general meeting, held in March, has been addressed by a senior member of the University, including the Chancellor, Vice-Chancellor and the Pro Vice-Chancellor (University Relations). These occasions enable the Friends to set their own operations within the wider University context as well as reminding senior members of the important role the Friends have played, and continue to play, in developing and conserving the Library's collections.

Once or twice a year, the Friends visit other important libraries and collections. These popular occasions have included visits, among others, to the Royal Society of Victoria, the Sugden Collection on the early history of Methodism at Queen's College, the Melbourne Athenaeum, the Melbourne Cricket Club and the University of Melbourne Archives.

The future

Over its first 40 years, the Friends group has made a significant contribution to the holdings of rare and fine works in the Baillieu Library. The funding of some recent projects has recognised the importance of conserving and cataloguing works, besides simply purchasing them. This combination can be expected to

continue in the coming years. The Friends of the Baillieu Library is committed to pursuing its aims within the resources available to it. The steady state of its membership numbers remains a matter of concern and work remains to be done in attracting new members.

Graham Dudley was elected President of the Friends of the Baillieu Library in March 2007. A librarian and public servant for over 30 years until retiring in early 2007, he managed for many years the State Government's grants programs for public libraries. Graham has a particular interest in the history of libraries and mechanics' institutes.

Members of the Friends of the Baillieu Library receive many benefits, including invitations to special events throughout the year, a substantial discount on the University Library membership and borrowing fee, a 15 per cent discount on purchases from the University Bookshop, and receipt of this new publication, *University of Melbourne Collections*.

Readers interested in joining the Friends are encouraged to contact Ms Leanne McCredden, c/- Cultural Collections Reading Room, 3rd floor, Baillieu Library, The University of Melbourne, Victoria 3010, telephone (03) 8344 5997, email leannelm@unimelb.edu.au or visit the Friends website <http://www.unimelb.edu.au/culturalcollections/links/baillieufriends.html>.

Notes

- 1 The early history of the Friends is covered in Peter McInnes, 'Friends of the Baillieu Library', *University of Melbourne Library Journal*, vol. 5,

- no. 2, December 1999, pp. 38–40.
- 2 Words taken from the original invitation as cited by McInnes, 'Friends of the Baillieu Library', p. 38.
- 3 McInnes, 'Friends of the Baillieu Library', p. 38.
- 4 June Stewart, Juliet Flesch and Valerie Turnbull (eds), *Friends of the Baillieu Library: A list of books presented to the University of Melbourne 1966–1987*, Parkville: University of Melbourne, 1987.
- 5 W.D. Richardson, 'Introduction', in Stewart, Flesch and Turnbull (eds), *Friends of the Baillieu Library*, p. 7.
- 6 Purchases for the period 1988 to 1998 are dealt with in detail by Merete Smith in 'Presented by the Friends of the Baillieu Library', *University of Melbourne Library Journal*, vol. 5, no. 2, December 1999, pp. 44–48. I am indebted to Merete for allowing me to use her work for this article.
- 7 For a discussion of the making of the Kelmscott Chaucer, see Pam Pryde, 'The making of the Kelmscott Press' *The works of Geoffrey Chaucer*, in Brian Allison, Astrid Britt Krautschneider and Pam Pryde, *Kelmscott: A medieval adventure in the age of the machine*, exhibition catalogue, 2nd edition, University of Melbourne, November 2005, pp. 18–21.
- 8 Richardson, 'Introduction', p. 12.
- 9 This manuscript is discussed in detail by Margaret Manion and Vera Vines in *Medieval and Renaissance illuminated manuscripts in Australian collections*, Melbourne: Thames and Hudson, 1984, pp. 98ff, and Merete Smith, 'Sarum breviary', in Chris McAuliffe and Peter Yule (eds), *Treasures: Highlights of the cultural collections of the University of Melbourne*, Carlton: The Miegunyah Press, Melbourne University Publishing, 2003, p. 152.
- 10 Richardson, 'Introduction', p. 13.
- 11 This publication was the initiative of Professor Wallace Kirsop and his foreword on the development of the Baillieu Library's collections is essential reading.

The University of Melbourne Herbarium, from McCoy to MELU

A broken paper-trail

Linden Gillbank

Living plants can be studied and exhibited in gardens. But preservation allows their much longer exhibition and study in museums. The simple and very old technology of pressing and drying allows plant specimens to survive for centuries—as convenient, compact and enduring herbarium specimens in museums called herbaria. Over 3,000 herbaria, each with its unique acronym, are listed in the global directory, *Index herbariorum*. The 28 in Australia include the National Herbarium of Victoria in Melbourne’s Royal Botanic Gardens (MEL) and the Herbarium in the School of Botany at the University of Melbourne (MELU).

Documentation of herbarium specimens is essential. An affixed label should include the plant’s scientific (taxonomic) name, the collector’s name, and the date and place of collection. Specimen labels thus provide botanical, historical, geographical and personal information. Herbaria include specimens of plants which live together in ecological associations, and, as human activities affect global climate change and local urban and rural landscapes, herbarium specimens provide crucial botanical evidence of altered ecosystems and changes in the distribution of

indigenous and introduced species. Some species represented in herbarium collections are now extinct.

Herbarium specimens have a crucial role in systematic or taxonomic botany—the classification and naming of plants—and thereby in the generation of the universal lexicon of taxonomic plant names. The formal naming of new species requires the publication of the new name with a detailed description based on a specimen or specimens which must be deposited in an official herbarium. These herbarium specimens, called type specimens, and the associated published descriptions, are the reference objects of taxonomic botany. The University of Melbourne’s library collections include many publications carrying taxonomic descriptions, and the University’s herbarium collections include more than 150 type specimens. One of these is shown on p. 21.

Although much smaller than MEL, MELU might be almost as old. This is because, way back in the 1850s, a herbarium was established at the University using collections from Victoria’s young government herbarium, decades before it was called the National Herbarium of Victoria.

While investigating the botanical activities of the University’s professor

of natural science in the 19th century and the Botany School under its first two professors in the 20th century, I have attempted to winkle out information about MELU and any antecedent herbaria. University and other archival records provide clear herbarium paper-trails for parts of the 19th and 20th centuries, but, tantalisingly, their connection appears doubtful. Here is the story those paper-trails reveal—from the acquisition of a herbarium collection in 1856 to the official designation of the University of Melbourne Herbarium as MELU in 1974.

Frederick McCoy, professor of natural science, 1855–1899

The herbarium paper-trail begins at the very beginning of the University of Melbourne—with one of the four foundation professors, Frederick McCoy, the University’s first and only professor of natural science. Professor McCoy’s very broad intellectual territory spanned chemistry, mineralogy, geology, palaeontology, zoology and botany, and he convinced the government to allow the transfer of the colony’s geological and zoological collections from Melbourne’s Assay Office, rarely visited by the public, to his honorary curatorial care at the University.¹

This specimen of Grampians gum was collected by Julie Marginson in 1979 during her doctoral research at the School of Botany. It is now the isotype of *Eucalyptus verrucata*. University of Melbourne Herbarium.

An isotype is a portion of the primary type specimen (holotype), which for *E. verrucata* is lodged in MEL.

As illustrated on p. 22, a herbarium also reached the embryonic National (Natural History) Museum in its new premises in the new north wing of the University Quadrangle in 1856.

In the mid-19th century, museums such as the British Museum commonly included botanical material in their natural history collections. So McCoy's inclusion of herbarium specimens in Victoria's National Museum is not surprising. With museum experience gained in Britain, McCoy recognised two kinds of botanical museum 'for the exhibition of classically [taxonomically] arranged plants'—'Botanic Gardens for living specimens' and 'Herbaria for dried plants'²—and sought to develop both at the University of Melbourne.

The founding herbarium collection was from the substantial government herbarium which Victoria's government botanist, Dr Ferdinand (not yet Baron von) Mueller, had assiduously developed from his appointment in January 1853 until his departure in 1855 to join an expedition across northern Australia. According to McCoy, the government herbarium, containing specimens 'of most of the native plants of Victoria', had been left 'tied up in bundles, and kept in the little cottage in the Botanic Garden, where



the workmen took their meals and slept'. At the University specimens would be repaired and 'most carefully preserved'.³

During Mueller's absence in 1856, the Chancellor of the University, Redmond Barry, negotiated the transfer of a Victorian collection from the government herbarium to the Museum.⁴ University annual reports for 1856 and 1857 record the arrival of 'the Herbarium and Botanical specimens collected and prepared by Dr. Mueller',⁵ and that the 'Public Herbarium in the charge of the University is preserved in good order'.⁶ McCoy added Australian specimens from Mueller, and British and American collections.⁷ Even after Melbourne's Botanical Museum, long-sought by Mueller to house the government herbarium, was built in 1860 in the Reserve adjacent to the Botanic Garden, Mueller continued to send herbarium specimens to McCoy—for example, Western Australian specimens in 1863.⁸

As honorary director of the National Museum of Victoria, McCoy arranged natural history collections (which he sometimes called natural science collections) on the upper floor of the University Quadrangle's north wing; and, as the University's professor of natural science, taught science subjects in a

lecture theatre on the ground floor, and orchestrated the establishment of a systematically arranged botanic garden for the exhibition of living plants in the north-west corner of the spacious University grounds. Professor McCoy presented botany lectures to combined classes of Bachelor of Arts (BA) and Bachelor of Medicine (MB) students, sometimes illustrating his lectures with specimens plucked from the University botanic garden. Because plant groups (natural orders) were arranged to represent their positions in a classification system, the

University botanic garden was a systematic or class garden. Professor McCoy referred his botany students to the taxonomically arranged class garden, and perhaps to the taxonomically arranged herbarium.

But the herbarium paper-trail is petering out.

In the 1870s a third Melbourne museum displayed botanical exhibits—the new Industrial and Technological Museum behind the Public Library in Swanston Street—and McCoy was no longer director of the broad based museum which he had developed, but curator of the



‘The successful foray: or the professor’s return’,
Melbourne Punch, 14 August 1856, shows
Chancellor Barry and professors delivering natural
history specimens to the University.

somewhat diminished National Museum, and answerable to a new umbrella board of trustees for the Public Library, Museums and the National Gallery of Victoria. He was still teaching botany, but, with two other museums exhibiting botanical material and his own diminished museum control, perhaps his botanical enthusiasm was dampened. In 1880 McCoy offered for sale six long-unopened boxes of herbarium specimens.⁹

The 1880s were a decade of botanical losses for Professor McCoy. He lost control of the University garden and botany students to new science subjects in the BA course, and then, from the establishment in 1887 of the Bachelor of Science (BSc) degree, botany was taught by the new professor of biology, Walter Baldwin Spencer, leaving the garden-less professor of natural science, until his death in 1899, only a single, rarely-taken botanical subject—‘systematic botany’ in the new BSc course. Ironically, as the systematic arrangement of the University class garden became increasingly obscured and obliterated by weeds and neglect, it was sometimes called the System Garden.

Was a herbarium available to students taking McCoy’s systematic botany or Spencer’s biology?

Alfred J. Ewart, professor of botany (and from 1911 plant physiology), 1906–1937

From 1906 the University’s first professor of botany took over botany teaching—in a small extension (on Tin Alley) to Professor Baldwin Spencer’s biology building. Surely he would resurrect or re-establish a University herbarium. Perhaps not initially because, for 15 years, he was also in charge of the government herbarium. This was because, at a time of huge financial stringency, the University acquired only a half-time professor of botany. And Victoria gained a half-time government botanist. From February 1906 until February 1921, Alfred Ewart concurrently headed the University of Melbourne’s tiny botany department and Victoria’s substantial National Herbarium. To fulfil his University and government duties, Dr Alfred J. Ewart made twice-daily tram trips through the city and across the Yarra to spend mornings in the National Herbarium in the Domain near the Botanic Gardens and afternoons at the University.

Ewart quickly joined the organisation which nurtured Victoria’s botanical fraternity—the Field Naturalists Club of Victoria (FNCV), whose journal, *The*

Victorian Naturalist, was the main literary vehicle for Victorian botanical records. Ewart was in the tricky position of seeking the trust and assistance of naturalists who, having frequently consulted and contributed to National Herbarium collections, valued them hugely and feared their removal to the University. Ewart assuaged their fears, and in April 1906 noted his ‘difficult position in having to lecture without [herbarium] specimens being available for examination’ and asked FNCV members to collect ‘specimens of plants for the University Museum’.¹⁰

Apparently there was no University herbarium in 1906.

Anxious to re-establish the National Herbarium as Victoria’s, and possibly Australia’s, taxonomic authority, as it had been under Mueller, Ewart encouraged the deposition of specimens collected within and beyond Victoria and arranged for members of his tiny University department to undertake taxonomic work on herbarium specimens. Co-authors of his 36-part taxonomic series, ‘Contributions to the flora of Australia’, included a very young Ethel McLennan and her two female predecessors in the position of assistant lecturer and systematic botany teacher. Ewart sought to ensure the reliability of published

plant records, instigated regional plant surveys, and helped an FNCV committee prepare an up-to-date *Census of the plants of Victoria* (1923).¹¹

In one of his many attempts to spark consideration of rationalising his two positions by bringing them together—at either the University or the National Herbarium—Ewart remarked that, in order to reduce duplication, he had incorporated University herbarium collections into the National Herbarium in 1907.¹²

Had Ewart developed a University herbarium since April 1906?

Across and beyond World War 1 the number of University botany students and courses slowly increased, as did the proportion of Ewart's time spent at the University. From 1921 the University paid his full-time professorial salary, leaving Victoria again without a government botanist, and Ewart without direct access to National Herbarium collections.

Five years later, Ewart received a huge herbarium which is widely accepted as the foundation collection of the University of Melbourne Herbarium. In 1925, while beginning to focus his botanical attention on orchids, the Reverend Montague Rupp offered the non-orchid part of his extensive herbarium to his old college, Trinity, whose warden

suggested that it would be more useful at the University, which lacked a herbarium.¹³ Accepting this 'first large donation' of several thousand specimens, Professor Ewart commented: 'Until now there has been practically no herbarium at the University'.¹⁴ The cupboards built in 1926 to house Rupp's donation must have occupied a substantial space in Ewart's very cramped quarters. Perhaps fortuitously the collection's arrival coincided with an ecological research project.¹⁵

Now there is a definite University herbarium paper-trail.

In 1929 Ewart's department could at last expand into a building dedicated to botany, appropriately situated on the edge of the System Garden, and Ewart could use his National Herbarium experience to develop the University Herbarium. Staff and students would contribute, including Dr Ethel McLennan's mycology students and Dr Reuben Patton's systematic botany students who were required to submit herbarium specimens as part of their course work. Dr McLennan built a significant fungal collection, and Dr Patton added plant specimens collected during his ecology excursions.

Patton was already training a teenage assistant, Edward J.

Sonenberg, to collect plants. Sonenberg accompanied class excursions, collected specimens for Patton's systematic botany classes, looked after the University Herbarium and helped Ewart prepare *Flora of Victoria*.¹⁶ Busy with the much-needed *Flora* on top of his University duties, Ewart wanted a curator for the University Herbarium. The University agreed, provided the position was entirely honorary.¹⁷

Ewart recommended a retired school teacher, Herbert B. Williamson, 'our leading systematist in Victoria', whose taxonomic work was useful for his *Flora*.¹⁸ While contributing to the FNCV's *Census*, teacher Williamson had spent school holidays searching National Herbarium specimens for doubtful records, and echoed Ewart's desire to ensure the accuracy of published botanical records with the deposition of herbarium specimens of plants mentioned in published papers.¹⁹ In 1929 Williamson was pleased to take charge of the University Herbarium 'with a view to rearranging & extending it and making it as complete and accurate as possible'.²⁰ He oversaw Sonenberg's daily work, and checked the specimens in a collection received from the National Herbarium.²¹ Sadly, Bert Williamson died in January 1931, just before the

publication of Ewart's 1,257-page *Flora of Victoria*. In the preface Ewart noted that the *Leguminosae* family was entrusted 'to the late Mr. H.B. Williamson, F.L.S., Honorary Keeper of the University Herbarium' and thanked him 'for a partial revision of the manuscript and proofs.'

Two years later Ewart found a suitable successor—William H. Nicholls, another accomplished, modest, amateur naturalist, who walked and cycled far in search of plants. Several University annual reports mention his taxonomic work and small grants for research expenses. The report for 1934–1935 records that Nicholls 'collected over a wide area in Victoria, including the Brisbane Ranges, Steiglitz Ranges, Comoidai, Tallangatta, Grampians, Bennison Plains, etc., and many additions have been made to the University Herbarium as a result of this field work'.²²

In 1940 he used his £15 grant for 'travelling expenses in connection with work on Australian orchids'.²³ While Will Nicholls was honorary curator, he carried out substantial and beautifully illustrated taxonomic work on Australian orchids; and the low-paid technical assistant, Edward Sonenberg, continued the day-to-day curatorial care of the University Herbarium.

<h1>NOTES ON VARIOUS PLANTS</h1> <p>REPRESENTED IN THE HERBARIUM OF THE REV. H.M.R. RUPP, B.A.</p>
<p>FOREWORD.</p>
<p>As my herbarium is about to be presented to the Botany Department of the University of Melbourne, where I was a resident student of Trinity College from 1892–7, I have thought it as well to copy out some notes which I have jotted down at various times in comment upon some of the specimens. Except for some reserve specimens which I am now preparing, I am not including in the collection to be handed over to the University, any substantial assortment of Australian Orchids, of which I have herbarium specimens of about 220 species. These I am retaining, as I wish to continue the study of this fascinating order of plants. I have not, however, omitted from the Notes on Plants such as relate to Orchids; but have merely placed in brackets those which deal with species not represented in the Melbourne collection, as they may still be of some interest.</p> <p style="text-align: right;">H.M.R.R.</p>
<p>Paterson, N.S.W., January 1926.</p>
<hr/> <p>NOTES.</p>
<p><i>Acacia linearis</i>, Sims. — <i>A. longifolia</i>, Willd. — In N.S.W. these two species seem to approach each other very closely, and I am doubtful of the herbarium determinations.</p> <p><i>Acacia stricta</i>, Willd. — In Tasmania I always found this species with very pale green phyllodia; this is noticeable in comparison with</p>

By 1940, the world was again at war, Ewart had died, and his successor had arrived, bringing a fresh botanical vision to the University.

John S. Turner, professor of botany and plant physiology, 1938–1973

Dr John S. Turner was the University's second professor of botany and plant physiology, a title determined by his predecessor. Increases in the size and number of botany classes allowed Professor Turner to increase the number and diversity of staff and initiate ecological research in the Botany School.

Professor Turner supported the development of regional reference collections in the University Herbarium. Having organised funding for Maisie Fawcett's earlier work for Victoria's Soil Conservation Board, he facilitated her post-war ecological work on the Bogong High Plains (which was prompted by fears of the expensive threat of soil erosion to the massive Kiewa hydro-electric scheme, then under construction) by organising annual summer excursions to help her assessment of cattle-grazed and ungrazed vegetation.²⁴ His plant-recording team in January 1946 included Associate Professor Ethel

McLennan and her assistant, Sophie Ducker (a refugee from war-torn Europe), and James Hamlyn Willis from the National Herbarium. Sophie Ducker volunteered to help Jim Willis collect plant specimens and, on Turner's suggestion, formed a High Plains reference collection for the University Herbarium.

Given the urgent need for a reliable successor to Ewart's out-of-print and taxonomically out-of-date *Flora*, Professor Turner organised assistance for Jim Willis to prepare such a book; and Maisie Fawcett, who in 1949 succeeded Reuben Patton as the systematic botany and ecology lecturer, orchestrated the preparation of an interim student text, *The families and genera of Victorian plants*, to which Sonenberg, part-time lecturer Willis and other members of the Botany School contributed. Meanwhile, Edward Sonenberg continued contributing to and curating the University Herbarium, but without a designated curator or keeper. Some specimens disappeared. Some were apparently sent to the National Herbarium. Dr David Ashton began to contribute specimens from across the taxonomic spectrum and the kaleidoscope of Victorian ecosystems. But for the persistent support of McLennan, Sonenberg, Ducker and Ashton, the

University Herbarium may well have languished in the pervasive departmental feeling in the 1950s that it should include only teaching material and only Victorian species.²⁵

In the 1960s, Dr David Ashton and Dr Raymond Specht taught undergraduate ecology and supervised postgraduate ecological research, and Sophie Ducker introduced an undergraduate course on algae and supervised phycological research projects. They encouraged their postgraduate students to deposit voucher specimens in the University Herbarium. Enriched with specimens and respect, the Herbarium gained a new lease of life. So did its part-time keeper.

Following her retirement, Associate Professor McLennan was appointed as part-time (but salaried) keeper of the Herbarium in 1957. Immaculate in her lilac lab coat, 'Dr Mac' worked with care and dedication. In a pre-electronic era she began the important but onerous task of accessioning the entire collection and updating the nomenclature to conform to the system in Willis' *A handbook to plants in Victoria*,²⁶ whose two volumes were published in 1962 and 1972—Dr McLennan's and the indispensable Mr Sonenberg's last year. Known to generations of students and staff as 'Sony', he was

the modest, self-effacing and rigorously reliable authority on plants and their names. Who now would reliably answer the question asked by students and staff, gardeners and foresters, agriculturalists and veterinarians, school teachers and police, 'What is this plant?'

Sonenberg's numerous collections of indigenous and introduced plants are particularly important because they include specimens from areas which have since been overtaken by suburbia. Before the convenience of plastic bags, he lugged a suitcase, heavy with damp newspaper to keep specimens moist, on the train or tram to the 'wilds' of Studley Park or South Kensington, Port Melbourne or Cheltenham.²⁷ His distinctive handwriting on specimen labels reliably records collection localities and dates.

In 1974, the year after Professor Turner retired, Jim Willis was awarded a DSc degree for his *Handbook*, and moves initiated by Sophie Ducker were eventually successful with the listing of the University Herbarium as MELU in *Index herbariorum*. Its significance was now officially recognised.

Acknowledgements I thank Nicole Middleton, Ian Clarke, Helen Cohn, Ray Specht, Ian Price, Robert King and Roger Spencer (and belatedly the late David Ashton and Sophie Ducker) for comments and clues.



Edward Sonenberg in his room in the Botany School, c.1959. University of Melbourne Herbarium.



Linden Gillbank, whose doctoral research was in the School of Botany, has since explored various aspects of the history of Australian botany. An Honorary Fellow in the School of Social and Environmental Enquiry, she is currently investigating the history of the Botany School and earlier botanical contributions by Professor McCoy.

Notes

- 1 'Report of the proceedings of the Council of the University of Melbourne during the year commencing on the 1st of May, 1856, and terminating on the 30th of April, 1857', University of Melbourne Archives (UMA). See also R.J.R. Selleck, *The Shop: The University of Melbourne 1850–1939*, Melbourne University Press, 2003, pp. 85–88.
- 2 Frederick McCoy, 'Museums in Victoria', *Transactions of the Philosophical Institute of Victoria*, vol. 1, 1857, p. 131.
- 3 McCoy, 'Museums in Victoria', p. 132.
- 4 Linden Gillbank, 'University botany in colonial Victoria. Frederick McCoy's botanical classes and collections at the University of Melbourne', accepted for publication in *Historical Records of Australian Science* [2008].
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- 6 'Report of the proceedings of the Council of the University of Melbourne, during the year commencing on the 1st of May, 1857, and terminating on the 30th of April, 1858', UMA.
- 7 Frederick McCoy, *On the formation of museums in Victoria*, Melbourne: Goodhugh and Hough, 1857, p. 5. From September 1857 until 1873 Mueller was director of the Botanic Garden as well as government botanist.
- 8 Ferdinand Mueller, letter to Frederick McCoy, 18 February 1863, M22, letters inward, box M and Mc 1854–1899, Library of Museum Victoria.
- 9 Sophie C. Ducker (ed.), *The contented botanist. Letters of W.H. Harvey about Australia and the Pacific*, Melbourne: Melbourne University Press at the Miegunyah Press, 1988, p. 347.
- 10 *Victorian Naturalist*, vol. 23, May 1906, p. 2.
- 11 Helen M. Cohn, 'Watch dog over the Herbarium: Alfred Ewart, Victorian Government Botanist 1906–1921', *Historical Records of Australian Science*, vol. 16, 2005, pp. 139–167. See *Victorian Naturalist*, vol. 24, 1907, pp. 65–67, 81–82, 84, 94–95 for Ewart's unsuccessful insistence on the deposition of herbarium specimens of all plants recorded in *Victorian Naturalist* as new to science or to Victoria or a Victorian district. Ewart prepared the 97-page census form for recording plant information to be sent to the National Herbarium and chaired the FNCV Plant Names Committee.
- 12 Alfred J. Ewart, letter to Chancellor of the University of Melbourne, n.d., 1909/27, UM 312 (Registrar's correspondence), UMA.
- 13 I[an] C. Clarke, 'The history of the herbarium, School of Botany, University of Melbourne', in Philip S. Short (ed.), *History of systematic botany in Australasia: Proceedings of a symposium held at the University of Melbourne, 25–27 May 1988*, Melbourne: Australian Systematic Botany Society, 1990, pp. 13–16; Lionel Gilbert, *The orchid man: The life, work and memoirs of the Rev. H.M.R. Rupp, 1872–1956*, Kenthurst: Kangaroo Press, 1992, pp. 54–57. Student Record for Herman Montague Rucker Rupp, Accession Number 88/51, Student Administration, University of Melbourne, UMA, shows that Rupp was a botany student of Professors McCoy and Spencer.
- 14 *Melbourne Herald*, 9 February 1926, quoted in Gilbert, *The orchid man*, p. 57.
- 15 In 1926 Ewart encouraged post-fire regeneration research by his demonstrator, Arthur Petrie, who brought ecological experience from the University of Sydney.
- 16 Ian C. Clarke, 'Farewell to Mr Sonenberg', *Victorian Naturalist*, vol. 106, 1989, pp. 155–159.
- 17 University of Melbourne Registrar, letter to Professor [Alfred J.] Ewart, 16 May 1929, 1929/90, UM 312, UMA.
- 18 Alfred J. Ewart, letter to Sir John [MacFarland], 8 May 1929, 1929/341, UM 312, UMA.
- 19 H.B. Williamson, 'Notes on the census of Victorian plants', *Victorian Naturalist*, vol. 34, 1919, pp. 11–19.
- 20 H.B. Williamson, letter to Alfred J. Ewart, 7 May 1929, 1929/341, UM 312, UMA.
- 21 Reuben Patton's note, 'When Prof. Ewart ceased to be Govt Botanist, the Nat Herbarium gave to the University a collection of plants to form an Herbarium. This specimen was among them ...', was affixed to a specimen of *Sarcopetalum harveyanum* / *Stephania bernandifolia*, whose National Herbarium label is initialed *HBW* by Williamson. Ian Clarke noticed this specimen in MEL in 1993. Many other MELU specimens have National Herbarium labels.
- 22 'Annual Report, 1934–35', *Melbourne University calendar for 1936*, p. 1128.
- 23 *The University of Melbourne annual reports 1939–1946*, Melbourne University Press, 1948, p. 72.
- 24 Linden Gillbank, 'Into the land of the mountain cattlemen: Maisie Fawcett's ecological investigations on the Bogong High Plains', in Farley Kelly (ed.), *On the edge of discovery: Australian women in science*, Melbourne: Text Publishing Company, 1993, pp. 135–151.
- 25 Clarke, 'The history of the herbarium', p. 18.
- 26 Clarke, 'The history of the herbarium', p. 18.
- 27 Clarke, 'Farewell to Mr Sonenberg', p. 155.

MELU 2007

Nicole Middleton

Nicole Middleton, Collection Manager, MELU, removing specimens from the cupboards built in 1925–1926 to house the collection.

For further information on the MELU Herbarium see <http://www.botany.unimelb.edu.au/herbarium> or contact Nicole Middleton, Collection Manager, University of Melbourne Herbarium, School of Botany, University of Melbourne, Victoria 3010.

Today the University of Melbourne Herbarium (MELU) holds an estimated 100,000 specimens. The collection spans the breadth of the plant world and includes flowering plants, fungi, algae, mosses, liverworts, ferns and gymnosperms. Specimens collected by the likes of Rupp, 'Dr Mac', 'Sony', Sophie Ducker and Dave Ashton live on in the Herbarium. Their relevance for teaching and research is still as imperative today as the day they were collected. Their significance and value have increased exponentially.

Today the Herbarium is used extensively for teaching. Several subjects taught at the University require students to make their own herbarium specimens, and the MELU collections are continuously used by students as aids for plant identification. Since 1999, student involvement in the Herbarium has increased through the establishment of volunteer programs. These provide botany, history and other enthusiastic students with the opportunity to gain on-the-job experience whilst completing their studies.

Alongside teaching, the Herbarium also plays a major role in research. Researchers from within the University and around the world utilise the MELU collection through specimen loans and exchanges.



MELU is registered with the Convention on International Trade in Endangered Species (CITES), Australian Quarantine and Inspection Service (AQIS) and Environment Australia, so has permission to send and receive herbarium specimens between international and domestic scientific research institutions. Research on specimens collected decades or centuries ago can provide many clues to predicting the future. Sophie Ducker's Bogong High Plains collection is being used to indicate some effects of climate change, while Sony's specimens collected from now urbanised areas show us which species do not require watering when planted in gardens. Within MELU a wealth of such information is peacefully waiting its chance to come to life.

Through modern technology, DNA can now be extracted from herbarium specimens and with this, the future for herbaria becomes almost as limitless as a scientist's

creativity. But before the hoards of specimens can be utilised in this way they need to be rediscovered. With Dr Mac's card catalogue now vastly out-of-date, database cataloguing and digitising the MELU collection are necessary to document exactly what specimens are present in the collection and to allow access to their accompanying information.

Database entry at MELU is at present a slow process, undertaken largely by volunteers. Small grants have enabled four per cent of the collection to be recorded electronically. At this rate it will take a century before we can fully make the most of the information held in MELU, by which time many of the species may be extinct and information pertinent to their conservation irrelevant. To speed up the process, funding is required. Only when the database is complete will the MELU collection be fully available to anyone, anywhere around the world, bringing the specimens to life.

Nicole Middleton is a graduate of the School of Botany, and has been Collection Manager at the University of Melbourne Herbarium since 1997. In addition to curating the collection, running the Herbarium's volunteer program and organising specimen loans, her duties include teaching and support in field botany, plant systematics and evolution, vegetation management and conservation, and flora of Victoria.

Engage, invigorate and educate

Cultural collections student projects

Helen Arnoldi

Imagine cataloguing rare musical instruments donated to the University by Dame Nellie Melba; *imagine* planning the preservation of fragile early 20th century photographic negatives; *imagine* labelling and mounting botanical specimens to ensure their survival ... creating an exhibition trail to help visitors navigate their way through an archaeology display ... assessing the significance of historic engineering drawings and models ... cataloguing and flattening an impressive collection of international poster art ... exploring the curious histories of plaster and wax anatomical models ... arranging the personal papers of an eminent Melburnian ... researching etchings and engravings by master European printmakers of which examples are found in the world's finest museums and libraries. Now stop *imagining*, because these projects exist and are just some of the assignments completed by students as part of the Student Projects Program (Cultural Collections).

Over the past three years, some 65 students have taken advantage of the opportunity to work behind-the-scenes with the University's cultural collections. They have enjoyed an immediate and worthwhile engagement which has extended their professional skills and broadened

their education, while greatly benefitting the collections themselves.

At the start of each year, a range of projects is developed by the Student Projects Coordinator in consultation with the various collection managers. These projects are offered to students primarily through the Student Projects website and via course coordinators. The projects are usually a semester long and involve a student commitment of approximately one day per week. After an initial application process, a student meets with the collection manager and explains why they are interested in a particular project, the skills they would bring to that project and what they hope to achieve through the placement. If the right student is matched to the right project, the outcomes are positive for everybody. Once a student is placed in a suitable project, they receive training in the collection management skills they need in order to complete it successfully. The emphasis is on matching the student's interests in a particular area first, rather than on identifying an existing proficiency. After all, students are applying for these projects in order to learn and develop new skills.

For example, in 2006 a significance assessment of the A.G.M. Michell Engineering



Collection (which documents the work of an eminent engineer-inventor who worked at the University), was completed by two engineering students. While they had never before worked with collections, they did possess an understanding of and interest in mechanical engineering and Michell's innovative thrust-bearing and crankless engine. They were keen to learn the cultural heritage sector's accepted significance assessment methodology so that they could apply their engineering knowledge to this historical material. Even though the two students originally lacked the necessary museum skills, their educational background and interest in

mechanical engineering made them ideal candidates, and they completed a very comprehensive report which has been of use not only to the University, but to two major Australian museums that also hold material relating to Michell.

The projects are diverse and range from cataloguing and significance assessment through to research, conservation and exhibition curating. Hence, the skills developed by the students (and the existing skills they bring to the projects) will vary. An individual training program is tailored to suit each student's abilities and experience. The students also receive ongoing mentoring and supervision. By the end of the placement, while having acquired and extended their knowledge of a specific area, they will have also encountered some of the thorny issues facing cultural collections managers today.

The Student Projects Program occupies a unique position within the University and provides an important link between the student body and the collections. Through engagement with the collections, their managers and other collections staff such as librarians, conservators, cataloguers, technicians, curators and archivists, the students develop vocational skills applicable in their future professions. Or they can 'dip their toe in' and

sample what it might be like to work in a particular field. For example, Master of Art Curatorship students have worked on conservation projects to test whether they are interested in pursuing further study in this specialised discipline. During a placement, a student may also be exposed to other related work areas, encountering potential career paths previously not considered.

While some students need to satisfy course requirements and internship subjects, others are seeking an extra-curricular activity or a way of improving their prospects in an increasingly competitive job market. In the present educational environment, where there is an emphasis on the 'digital' and 'virtual', these projects let students work with the 'real' and 'actual'—an element that may be absent from the theoretical nature of many disciplines.

The projects expose students to concepts relevant to their area of study. For curatorship students this might mean setting up an exhibition, cataloguing objects or writing a significance assessment. Through these projects they are placed in a real situation which will complement and illustrate the theory they have been learning in the classroom. For other students, the project provides an outlet for them to apply their recently

Opposite: Jasmine Targett identifying and cataloguing instruments in the Henry Forman Atkinson Dental Museum.

Below: Jacqueline Eager, who created extended labels for historic apparatus in the Physics Museum, which are now used in the display panels and on the Museum's website.

Bottom: Miriam Riverlea researching the Classics and Archaeology Library collection.



acquired skills. This is particularly valuable for history students who are keen to hone their research and writing talents on meaningful research projects that have genuine value to an organisation. Throughout the 33 collections there are numerous opportunities for students to explore the histories both of individual objects within the collections and the formation of the collections themselves. In the last couple of years for example, history students have investigated 19th century plaster and wax anatomical models in the Harry Brookes Allen Museum; created content for an exhibition utilising the Law Heritage collections; conserved, transcribed and researched a 100-year-old orchestral ledger from the Louise Hanson-Dyer Music Library; and explored botanical models in the Herbarium.

It is not only the students who benefit. The impact of their work on the collections should not be underestimated. Students have uncovered and published new information about the origins, meaning, provenance and use of objects; they have inventoried, catalogued, photographed and conserved items so that others can use them; created web pages and exhibitions; arranged and described archival collections; transcribed

historic documents; and prepared a plan for the safe housing of volatile photographic formats. Some of these very useful and beneficial tasks could not be completed without the students' input, and the collection managers greatly appreciate their contributions.

Because the Student Projects Program at the University of Melbourne is a unique program locally, it has also attracted students from other universities. The University is in the fortunate position of having been in operation for more than 150 years, over which time it has accumulated irreplaceable collections that have significance well beyond the campus. The involvement of students from other universities enables 'knowledge transfer', one of the strands of the 'triple helix' proposed in *Growing esteem*, the University's strategic plan (the other strands being research, and learning and teaching). Knowledge transfer involves the two-way exchange of knowledge and expertise between the University and the wider community, creating partnerships of mutual benefit.¹

Furthermore, by ensuring that students (and indirectly through them, academic staff) continue to engage with the cultural collections it invigorates their relevance as a unique and important resource to

the University and beyond.

In 2008 the Student Projects Program will continue to build on and expand the links we have made across the University. We hope to welcome students from an even broader range of courses, and to stimulate an interest that will connect them to collections across the campus. We must also maintain the high quality of placements offered, an essential element if we are to continue to capture the imagination of students and offer long-term benefits to them and to the collections.

For more on the Student Projects Program visit our website at <http://www.unimelb.edu.au/culturalcollections/projects>

Helen Arnoldi has been the Students Projects Coordinator, Cultural Collections, in Information Services since 2005. She has over ten years' professional experience in collection and heritage management, including roles with the Baillieu Library Print Collection, the Ian Potter Museum of Art and the National Trust of Australia (Victoria). She has a Postgraduate Diploma in Art Curatorship (Melbourne), a Master of Arts-Museum Studies (Monash) and an Honours degree in Art History (Monash).

Note

- 1 See Glyn Davis, *Growing esteem*, University of Melbourne, December 2005, p. 14, available from <http://www.unimelb.edu.au/publications/archives.html>

Cultural collections online

Andrew Stephenson

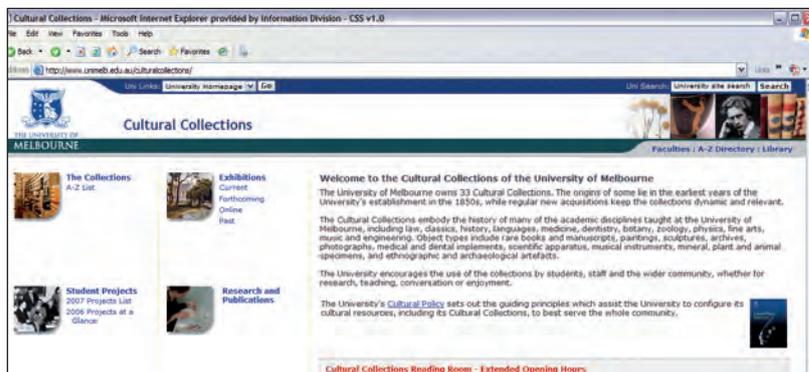
In October 2006 the University launched a new website for its cultural collections, at <http://www.unimelb.edu.au/culturalcollections>.

Details of the 33 cultural collections owned by the University are now assembled on the site, including Special Collections, University of Melbourne Archives, the Print Collection and the Grainger Museum, together with the Medical History Museum, Herbarium, Physics Museum, Ian Potter Museum of Art and other collections, museums and libraries across the University. The site provides a range of alternative access points to the collections, including name, category, a fully cross-referenced alphabetical listing and a search engine customised to search the full content of the website.

One of the functions of the new site is to act as a portal to the collections, providing descriptive information on each collection and links to individual collection websites.

Students in various conservation and curatorial programs, as well as the new undergraduate degrees, work closely with the collections, and the site includes a full list of student projects available for the current year, each with a downloadable position description for prospective applicants.

Research and publications that



draw on the collections are detailed on the site, grouped by the respective collections and with links to the final published material where available, whether it is online in full text or via a link to the University Library catalogue entry.

Details are provided of exhibitions drawing on the collections: current, forthcoming, past and online. For several recent exhibitions there are extensive galleries of images, together with speeches and photographs from exhibition launches, all of which will be retained on the site as a permanent—and growing—record.

Items of current news and forthcoming events are regularly posted on the home page. There are also links to an extensive array of current and archived news items relating to the collections.

Links are provided to related sites

both within and external to the University, including University history resources, heritage and conservation centres, friends and members groups and national councils and networks.

The website provides an opportunity to expose the breadth and depth of our collections by combining descriptions with access to all of them on the one website, as well as through the presentation of our extensive collection of images.

Andrew Stephenson is a librarian, and Web Coordinator with the Cultural Collections Group and Information Policy. A graduate of the Royal School of Library and Information Science in Copenhagen, his other qualifications include a Diploma of Library and Information Studies and an Associate Diploma of Social Science from Whitehorse Institute, a Graduate Diploma of Information Management from RMIT University and a BA (Hons) from the University of Melbourne.

2007 exhibitions review

Highlights of exhibitions from the University's collections



Illuminations: Middle Eastern manuscripts

Ian Potter Museum of Art
2 September 2006 to 26 March 2007

This display of 50 manuscripts, dating from the 15th to the 19th centuries and in languages including Arabic, Persian, Ethiopic, Syriac, Turkish, Hebrew, Urdu, Sanskrit, Pushtu, Prakrit and Mongol, was drawn from more than 180 examples held in the Special Collections of the Baillieu Library. This rich collection of sacred texts, educational primers, dictionaries, grammars, poetry, biographies and astrological, mathematical and other treatises is largely the legacy of the late Reverend

Professor Emeritus John Bowman, former Professor of Middle Eastern Studies. *Illuminations* was curated by Dr Andrew Jamieson, R.E. Ross Trust Curator and Lecturer in the School of Classics and Archaeology.

From Canton Club to Melbourne Cricket Club: The architecture of Arthur Purnell

Leigh Scott Gallery, Baillieu Library
4 October 2006 to 30 January 2007

This exhibition, based largely on Arthur Purnell's papers now located at the University of Melbourne Archives, was curated by Dr Derham Groves, Senior Lecturer in Architecture in the Faculty of Architecture, Building and Planning, and Brian Allison, Exhibitions Curator, Cultural Collections. Dr Groves had undertaken significant research on the life and career of the Geelong-born Arthur William Purnell (1878–1964), particularly his work in southern China around the turn of the 20th century.



Creation tracks and trade winds: Groote Eylandt bark paintings from the University of Melbourne Art Collection

Ian Potter Museum of Art
23 September 2006 to 21 January 2007

Curated by Joanna Bosse, Assistant Curator at the Potter, this exhibition showcased 32 of a group of 36 paintings dating from the 1940s and collected by Frederick Harold Grey, who donated them to Dr Leonhard Adam at the University of Melbourne between 1946 and 1950. The paintings formed the core of what is now known as the Leonhard Adam Collection of International Indigenous Culture, an important holding of more than 1,000 items from Australia, Asia, Africa and the Americas in the University of Melbourne Art Collection.

Opposite, far left: illustration from a 19th century Persian illuminated manuscript volume of anecdotes, gold and coloured inks on card, 32.0 x 19.0 cm. MUL 183, Special Collections, Baillieu Library, University of Melbourne.

Opposite, below: Beaver & Purnell Architects, *Proposed Dance Hall and Cafe, The Esplanade, St Kilda, 22 June 1922.* University of Melbourne Archives.



Tea: The global infusion

**Leigh Scott Gallery, Baillieu Library
20 March to 18 May 2007**

Tea combined books, paintings, prints, archival documents, photographs, ceramics and other objects from a number of the University's collections: Baillieu Library Special Collections and Print Collection, East Asian Library Rare Materials, University of Melbourne Archives, the Medical History Museum, Grainger Museum, University of Melbourne Art Collection (Ian Potter Museum of

Opposite, far right: Minimini Numalkiyiya Mamarika (c.1900–1972), clan group: Warnindilyakwa, language group: Anindilyakwa, Macassan prau (mijiyanga) with three figures, waves and sea creatures, c.1941–1945, ochres and orchid extract on eucalyptus bark, 58.0 x 33.7 cm (irregular). Acc. no. 1960.2217, The Leonhard Adam Collection of International Indigenous Culture, University of Melbourne Art Collection.

Left: artist unknown (China), n.d. Painting on silk. Strathfieldsaye Estate Collection, University of Melbourne Archives.

Right: Shabti figurine, Egypt, Ramessid period, 1295–1069 BCE, faience. Acc. no. 0000.0657, Flinders Petrie Collection, University of Melbourne Art Collection.

Art), VCA Gallery's Margaret Lawrence Australian Ceramic Collection, several private collections, and artworks created specially for the exhibition under the Baillieu's *Art in the Library* program. The launch of the exhibition took place during the 2007 Melbourne Food and Wine Festival and included a day-long symposium on the subjects of tea and the use of tea and teabags in making artists books. This concluded with a traditional Japanese tea ceremony. The exhibition was curated by Pam Pryde and Tracey Caulfield of Special Collections, with Andrea Hurt and Morfia Grondas of *Art in the Library*.

Discovering Egypt

**Ian Potter Museum of Art
31 March to 26 August 2007**

Curated by Dr Andrew Jamieson, *Discovering Egypt* included artefacts drawn from the University's own Classics and Archaeology Collection, as well as items on loan from Museum Victoria, the Dodgson Collection of Egyptian Antiquities at Queen's College and several private lenders. The exhibition gave a vivid impression of everyday Egyptian life through items such as stone tools, ceramics, jewellery and textiles, as well as ceremonial and burial artefacts including ritual knives, shabti figures



and examples of human and animal mummification.

Missionaries of civilisation: The Commercial Travellers' Association of Victoria

**Leigh Scott Gallery, Baillieu Library
18 June to 5 October 2007**

This exhibition drew upon the University of Melbourne Archives Collection, enhanced by some loans from private collectors. It was curated by Brian Allison and Master of Art Curatorship student Loretta Shepherd, in association with Helen McLaughlin, Principal Archivist, University of Melbourne Archives.

Left: C. Dudley Wood (1905–1980), *The lyre bird*: *Master mimic of the Australian bush*, artwork for magazine cover *Australia To-day: The National Annual*, 1949, gouache and watercolour, 47.0 x 31.0 cm. Commercial Travellers' Association Collection, University of Melbourne Archives.



It told the story of the commercial travellers who, before the development of retail chains, rode the nation's back roads, dusting off their sample kits in front of the keen eyes of storekeepers. Commercial Travellers' Associations sprang up in each Australian state to support the often isolated traveller.

Needle and syringe cultures

Executive Lounge, Level 1, Alan Gilbert Building, 18 to 28 July 2007

Curated by Associate Professor John Fitzgerald, VicHealth Senior Research Fellow in the School of Population Health, the core of this exhibition comprised a series of video

Right: Jetter & Scheerer, Germany, hypodermic syringe, c.1900, nickel-plated metal and glass, supported by metal frame and container, suitable for sterilization by boiling and therefore reusable, syringe: 12.5 cm x 6.0 cm, diameter; case: 12.8 x 4.5 x 2.8 cm. Acc. no. MHM 4379, Medical History Museum, University of Melbourne.

Below right: head cap used with splint that extended beyond the mouth for stabilising 'floating' portion of the jaw. Custom-made cap of stockinet and plaster of Paris bandages. Reg. no. 1470 F, Henry Forman Atkinson Dental Museum, University of Melbourne.

stories, organised thematically around the strongly emotional attitudes which syringes evoke, from fear to hope. The historical component consisted of items from the Medical History Museum and the Henry Forman Atkinson Dental Museum, both in the Faculty of Medicine, Dentistry and Health Sciences. Checklists of all these syringes appear in the exhibition catalogue, available online at <http://www.nspresearch.unimelb.edu.au/podcasts.html>. A catalogue article, also available online, covers the fascinating history of the syringe.

Major Kenneth Russell, pioneer dental surgeon

Henry Forman Atkinson Dental Museum, 5th floor display case, School of Dental Science, from August 2007

This small but intriguing display looks at the work of Major Kenneth Russell D.D.Sc (1885–1945) during World War 1. After serving with the AIF as a dental officer in Egypt and France, Russell was transferred in 1917 to the special face and jaw hospital in Sidcup, Kent, England. He cared for patients with jaw and facial injuries and trained dental officers in the special methods of treatment as used at that time. He also made collections of teaching



models and appliances for the Universities of Sydney, Melbourne and Adelaide. The display is part of the original Melbourne collection that was housed in the museum of the Australian College of Dentistry. Now part of the Henry Forman Atkinson Dental Museum, the collection is possibly the only remaining example of treatment techniques from this period.





John Harry Grainger: Architect and civil engineer

**Leigh Scott Gallery, Baillieu Library
15 October 2007 to 7 January 2008**

This exhibition investigates the life and works of John Harry Grainger, father of Percy Grainger. It highlights the extraordinary achievements of this gifted architect and engineer who has been largely overlooked by history. J.H. Grainger was a bridge builder as well as architect and he was responsible for the design of Melbourne's celebrated example: Princes Bridge over the Yarra River. Other well-known Melbourne landmarks designed by Grainger include the Georges Building in Collins Street and the Robur Tea House building. He designed

buildings in all states of Australia as well as in Colombo and Auckland. The majority of the displays are drawn from the Grainger Museum Collection.

Cypriot antiquities

**Ian Potter Museum of Art
1 September 2007 to 16 March 2008**

The University of Melbourne's collection of Cypriot antiquities, part of its Classics and Archaeology Collection, represents the human history of this strategically important island. It includes a wide range of bronze- and iron-age artefacts brought to Australia by the late Professor J.R. Stewart between the 1930s and the early 1960s. The exhibition, curated by Dr Andrew Jamieson, is based on, and coincides with, the publication of a catalogue of the collection by Sally Salter, published by Pan Macmillan.

Facing Percy Grainger

**Ian Potter Museum of Art
25 October 2007 to 3 February 2008**

Percy Grainger gave the University of Melbourne a diverse and internationally recognised archive and artefact collection numbering over 100,000 items. His collection reflects his many enthusiasms and parallel

Left: The Gold Arch, St Georges Terrace, Perth—one of a series of decorative archways designed by John Grainger to mark the visit of the Duke and Duchess of Cornwall and York, 1901, silver gelatin print, 14.5 x 19.5 cm. Grainger Museum Collection, University of Melbourne.

Right: Edison Company, USA, Edison standard phonograph, used by Percy Grainger after 1903 to record folk songs; wood, metal, mixed media, housing: 26.5 x 37.0 x 23.0 cm, bell: 36.5 x 17.0 cm diameter. Grainger Museum Collection, University of Melbourne.



interests including his experience as a virtuosic concert pianist, his career as a composer, arranger, and 'free music' experimenter, his pioneering work in folk song collecting and his untiring voice as a social commentator. The exhibition *Facing Percy Grainger*, drawn from the Grainger Museum's eclectic collection, was originally presented in 2006 at the National Library of Australia.

John Harry Grainger

Architect and civil engineer

Brian Allison

John Harry Grainger, the Australian architect and engineer, is now almost forgotten by history. He receives a brief mention in the much examined life story of his genius son, the Australian composer and concert pianist, Percy Aldridge Grainger. In the various biographical and autobiographical narratives of Percy's life, Grainger senior appears as an estranged husband and a proud but ineffectual father. At worst he is presented as a syphilitic drunkard, horse-whipped by his wife. Brief mention is made of his prolific output as an architect. The notoriously close relationship between Percy and his mother Rose, combined with the likelihood that John infected Rose with syphilis, distanced father from son and meant that the father's story was not woven into that of his famous offspring.

J.H. Grainger was a gifted and creative man. By the age of 25 he had amassed the skills and experience to design the much celebrated Princes Bridge in Melbourne. This complex project would have been demanding for a seasoned practitioner twice his age. He allegedly lied about his age to inspire confidence in the Public Works Department officials to whom he submitted the original design.¹

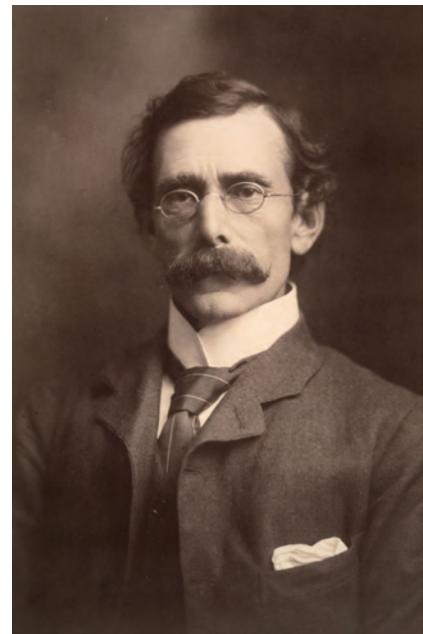
Where he gained his initial training is still unclear, as is the story

of much of his life prior to travelling to Australia in 1877. A clipping from the *Argus* newspaper of 4 August 1879 states:

Granger [*sic*] of Jenkins and Granger [*sic*] has been in the colony about 3 years. He came from London where he worked with Mr Wilson, the well-known engineer of the Metro. District Railways, and with him made special study of iron bridge making.

Marshall's biographical dictionary of railway engineers lists a William Wilson (1822–1898) who acted for contractors on the Metropolitan and District Railway. Grainger may have been apprenticed to Wilson or may have been a junior in Wilson's company; either way he received a solid grounding in civil engineering practices. Where he received his architectural training is more obscure.

Percy Grainger believed his father was born into 'a Northumbrian family of builders, architects and engineers', and that one of the family members was responsible for the development of Newcastle-on-Tyne.² The city was developed in the 1830s by a Richard Grainger (1797–1861) who effectively transformed a medieval town into a modern city. As



convenient as this explanation of J.H. Grainger's origins would be, unfortunately no direct connections have been discovered between him and his influential namesake. Grainger's recently retrieved birth certificate lists his date and place of birth as being 30 November 1854, at 1 New Street, Westminster. His parents are recorded as being a John Grainger, Master Tailor, and a Mary Ann Grainger, née Parsons.

Winifred Falconer, J.H. Grainger's companion in the latter part of his life,³ wrote in an unpublished

Opposite: Bartletto Studio, John Grainger aged 46, photographed in Perth, Western Australia, c.1890, silver gelatin print, 20.5 x 14.0 cm. Grainger Museum Collection, University of Melbourne.

Below: H.W. De Mole, Princes Bridge over the Yarra River, c.1888, heliotype, 33.0 x 42.5 cm. Grainger Museum Collection, University of Melbourne.

manuscript in the 1930s that Grainger had lived with an uncle who was an important influence on him during his childhood. The gentleman was a personal friend of the great theologian Cardinal Newman and the young Grainger 'derived great pleasure as well as knowledge from listening to their discussions of the world's affairs'.⁴ His uncle was also interested in music and took Grainger to his personal box at the opera. Reference to the uncle also appears in the unpublished recollections of Grainger by another close friend,

South Australian musician Herman Schrader. He states that the uncle took Grainger to the Monday Pops Concerts at the Queens Hall.⁵

It is not known why Grainger was brought up in his uncle's home. His parents were not deceased—they are listed as still living in Westminster in the 1881 census. Percy believed that his father received much of his education at a monastery school in France at Yvetot (between Le Havre and Paris). This detail is confirmed by Winifred Falconer.⁶ John Bird, Percy Grainger's biographer, states that

J.H. Grainger claimed to have been in Paris during the siege near the end of the Franco-Prussian War (in 1870–1871).⁷ This begs the question: what was the son of a Westminster tailor doing at school in France? One possible explanation is that Grainger's uncle—his guardian—may have had business interests on the continent.

The experience of French culture in his formative years left Grainger with a lifetime love of French architecture. At some juncture, early in his career, he made a very detailed study of French revival styles—



particularly Renaissance revival architecture—a style in which he proved to be very proficient as a designer. If, as he claimed, he was in Paris at age 16, conceivably he may have had an association with an architectural atelier where he could have received some training.

At age 22 John Harry Grainger successfully applied for a position in the South Australian Government as an assistant architect and engineer. It is unclear why he chose to emigrate. In his 1954 memoir 'My father in my childhood', Percy refers to his father leaving a girl in England who was pregnant to him.⁸ Falconer says that his decision to move abroad followed a quarrel with his uncle. Whatever his motivation, his career decision proved to be well made. In addition to his government position he developed a thriving private practice in Adelaide. Less than 18 months later in 1878 he resigned his government position to pursue private commissions.

Grainger developed a strong social network in South Australia. He became very active within the musical fraternity and organised the first string quartet in Adelaide. The ensemble rehearsed in his private rooms. Though not an instrumentalist Grainger was musically literate and collected a library of musical scores now held in the Grainger Museum.

He is also said to have had a strong tenor singing voice.⁹ Herman Schrader wrote of him that his 'love for music was very great and absolutely cosmopolitan, embracing all styles, opera, oratorium [*sic*], orchestral, chamber and solo music enjoying all according to their different merits'.¹⁰

Grainger's social circle included a Mr George Aldridge who owned the Prince Alfred Hotel next door to the government offices where Grainger worked. He became a frequent visitor to the Aldridge family home and in 1880 married 22-year-old Rosa (Rose) Aldridge.

In the year of their marriage Grainger won the competition to design Princes Bridge over the Yarra River in association with surveyor and architect, J.S. Jenkins, with whom he had entered into a partnership (though the design is considered to be Grainger's). Grainger and his wife moved to Melbourne where he completed the finished drawings and hoped to oversee the construction of the bridge. Actual building work did not start until 1885 and the bridge took another three years to be formally opened.

In the same year that Grainger won the Princes Bridge competition he designed a swinging bridge over the La Trobe River at Sale in

Gippsland. The late architectural historian Margaret Pitt Morison described it as an 'elegant trussed structure in wrought iron with a balanced wing span of 45 metres supported centrally by eight pivot cylinders resting on bedrock'.¹¹ It is believed that Grainger's bridge was the first to use this technology in Australia.

Grainger maintained a strong connection with South Australia and in 1881 was contracted to design two mansions for the wealthy Barr Smith family—Auchendarroch at Mount Barker and Torrens Park at Mitcham. In the same year he designed a Church of England church in gothic style at Walkerville on the outskirts of Adelaide.

On 8 July 1882, Rose gave birth to a son, George Percy Grainger. The family was living in a brick house in North Brighton, where they employed staff. John Grainger's business was on a firm footing and their future would have seemed very positive, yet during their residence in Brighton, Grainger contracted syphilis.¹² And, as so often happened, he passed the then almost incurable disease on to his wife.

In 1882, Grainger entered into a partnership with architect and civil engineer Charles D'Ebroy, and established an office in Collins Street



in central Melbourne. In the same year they successfully submitted a design in a competition for a town hall in Fremantle. Later that year they won first prize for the Masonic Hall Company's building in Lonsdale Street in Melbourne.

In 1884 the partnership won first prize in a competition to design Auckland's public library and municipal offices (now the art gallery). This substantial building was

designed in the French Renaissance revival style. In the same year the partnership won a commission to design Brisbane Town Hall, though the design was never implemented and a government architect's design chosen instead.

In 1885 the Graingers moved from Brighton to the New England Hotel in Heidelberg. In a letter to his father, Grainger states that he overspeculated in mining shares and lost

money.¹³ This may explain the Graingers' sudden change in living circumstances. His business partnership was also dissolved at this stage. His professional status, however, does not seem to have been affected by either event—in 1886 he was responsible for the design of the Georges Building in Collins Street and the New Masonic Hall, also on Collins Street.

Grainger's professional life was

steady but it is conceivable that his family life had soured. He drank heavily at this stage and John Bird writes of Rose's use of a horse-whip to keep his behaviour in check.¹⁴ Rose over-bonded with her son Percy almost from birth—their relationship has been depicted in Percy's own memoirs as being abnormally close. Conversely, Grainger's relationship with his son may have been curtailed by his increasingly estranged wife.

One significant area in which Grainger senior influenced his son was the visual arts. Grainger was a very competent watercolour painter and had an extensive knowledge of western art history. In his recollections of his father Percy wrote:

Indeed he was on fire for beauty everywhere and all his life he collected photos of lovely buildings, pictures, statues, bridges and pasted them into albums, himself adding information about the origin and history of the works of art depicted. This was known as 'Graingerising'.¹⁵

From a very young age, Percy spent hours drawing and the Grainger Museum Collection includes hundreds of examples of sophisticated juvenilia. In 1890,

John Grainger wrote to his father:

At present he draws well, immensely well in fact, and it is a frightful thing to keep him from being always at it, and his mother is most anxious he should be an artist. I am afraid if he becomes one that he will be dangerous.¹⁶

Much of what is known about Grainger's movements over the next decade is sourced from correspondence between Grainger and a young woman, Miss Amy Black, the sister of one of Grainger's junior staff members originally articulated to the firm of Grainger and D'Ebro. Black lived with her family in Brighton near the Grainger household and became John Grainger's confidante.

In 1890, Grainger experienced some sort of breakdown. Percy believed he suffered from delirium tremens from alcoholism as well as nicotine poisoning. Writing to Amy Black, Grainger spoke of being disturbed in mind and body. Following his doctor's orders he ceased working and set out for England on the *S.S. Oruba*. This virtually put an end to an already moribund marriage and kept him permanently separated from his child.

Grainger visited family members

in England—possibly with intentions of reconciliation. He may not have achieved this outcome as he bought a return passage to Australia on the same vessel. Deck life appears to have agreed with him as his health returned to normal. Grainger returned to Melbourne but stayed briefly and travelled to Adelaide where he had maintained ties with his wife's family. Without a business partnership or close family to give him direction he lived a transient life in the first half of the 1890s.

Professionally it was also a lean period. In 1892 he is recorded as winning a prize for the design for the Hamley Buildings in Adelaide. But the following year he was working at Hill River Cattle Station near Clare in South Australia, remodelling woolsheds. By 1896 he was living in rough conditions in Kalgoorlie supervising the construction of processing plants for gold mining. He does not seem to have benefitted financially by the Western Australian gold rush as many did.

Finding mining town life hard to tolerate, Grainger left for Perth and applied for a position with the Western Australian Government. On 1 March 1897 he commenced working as Chief Architect in the Western Australian Public Works Department on a salary of £600 per

John H. Grainger, *S.S. Oruba leaving Plymouth for Australia, Nov 12, 1890, 1891*, watercolour on paper, 16.0 x 28.0 cm. Grainger Museum Collection, University of Melbourne.



annum—a position that was to bring stability back into his life.

Grainger's role was to design public buildings or to sign off on the work of other architects in his department. The mining boom meant that substantial building activity was being undertaken—particularly in regional areas. Buildings possessing Grainger's imprimatur included the Warden's Court in Coolgardie, public buildings in Kalgoorlie, post offices at

Guildford, East Fremantle and Boulder, the Albany Quarantine Station and an asylum at Whitby.

Grainger had little time for private commissions in his new role, yet in 1898 he was persuaded to design a large commercial building for a Mr Davies in Colombo, Ceylon (now Sri Lanka). Called the Australian Building, the design was a two-storey arcaded structure, housing ten shops at street level with office

space above, and was 'slightly Indian in feeling'.¹⁷

During his time with the Public Works Department he was engaged in two projects that gave him significant kudos and, he claimed, professional satisfaction. The first, started in 1897, was extensions to Western Australia's Government House which included the design of a new ballroom which featured rolling Romanesque arches. Percy Grainger

visited Perth in 1904 during a concert tour and wrote to his mother that he saw the ballroom and that it was of 'outrordinary [*sic*] beauty ... pure effect in great sheets of white and red brown. (jarrah)'.¹⁸

The second project, which also had a considerable impact on his son, was his designs for the Western Australian court at the Paris International Exhibition of 1900. Amply showcasing the riches of Western Australia's natural resources and designed to highlight native timbers, it led to Grainger becoming a member of the Société Centrale des Architectes Français. This is the only professional body of which Grainger was known to be a member during his working life.

Back in Perth at the end of 1901 Grainger was responsible for lavish street decorations to mark the visit of the Duke and Duchess of Cornwall and York for Federation celebrations. During this period his health began to fluctuate. In 1903 he took three months' leave of absence to seek the curative powers of natural hot baths at Rotorua in New Zealand. He was experiencing symptoms he referred to as rheumatism.

In 1905 he wrote of being engaged in music again, helping to organise the Perth Orchestral Society in his spare time. In the same year he

resigned his post as Government Architect due to ill health. He suffered severe cramps in his fingers, making drawing and writing difficult. Grainger and Winifred Falconer set off for an extended journey to Europe where Falconer writes he made a detailed study of the architecture of Spain, Italy, France and Belgium and visited many important European public galleries. The couple also visited Harrogate in England where Grainger sought 'the cure' for his ailments in the town's sulphurous baths.

Again the experience of travel seemed to restore Grainger's health and energy. He moved with Falconer back to Melbourne where he entered into partnership with Phillip Kennedy and John Little. Grainger, Kennedy and Little practised as architects and civil engineers and had an office at 123 Queen Street in central Melbourne.¹⁹

This last period of his professional life began with a quite prestigious success. Shortly after his arrival in Melbourne he won first prize in a competition to design a northern wing to Melbourne's Town Hall. His firm was also responsible for the design of St Michael's Catholic Church in North Melbourne. By 1910 the firm was reduced to Grainger and Little but continued to

secure significant projects. Its commissions included the State Savings Bank and Collins House (both now demolished).

Grainger became increasingly troubled by rheumatic symptoms and his health deteriorated dramatically by the outbreak of World War 1. His last building design was for an extension to Coombe Cottage, Nellie Melba's house at Coldstream in country Victoria. Melba's father David Mitchell was the building contractor for a number of Grainger's Melbourne projects and the two men were lifelong friends.

By 1915 Grainger was an invalid and was suffering the last stages of tertiary syphilis, while his companion Winifred Falconer nursed him. Entirely crippled and barely able to hold cigarettes, to which he was highly addicted, he spent many hours pumping a player piano for entertainment. His son, Percy, wired him £30 a month from New York as neither he nor Falconer had any income. He died on 13 April 1917 at 71 Stevenson Street, Kew.

Grainger died a pauper and was buried in an unmarked grave at Melbourne's Box Hill Cemetery. It wasn't until the 1930s that Percy Grainger became interested in his father's story, coinciding with Percy's development of his autobiographical

museum at the University of Melbourne. He began to correspond with his father's surviving friends and colleagues, asking for recollections of John Grainger to be written down—the manuscripts upon which much of this essay is based. He also negotiated the donation to the Grainger Museum of the Amy Black correspondence.

Grainger's name lived on after his death in the name of his architectural practice. Grainger and Little became Grainger, Little and Barlow and finally Grainger, Little, Barlow and Hawkins—the latter existed until 1924. Posthumous use of his name is perhaps an indication of how this highly accomplished architect and engineer was viewed by his professional fraternity.

Brian Allison is Curator of Exhibitions and Public Programs at the Grainger Museum at the University of Melbourne. He has held the position of Director of the Horsham Regional Art Gallery and curatorial roles with the Port Arthur Historic Site and Museum Victoria's Immigration Museum.

Notes

- 1 Winifred Falconer, 'The life and works of John H. Grainger, architect and civil engineer', unpublished manuscript, c.1934, Grainger Museum Collection (GMC), p. 1.
- 2 Percy Grainger, 'John H. Grainger', Museum Legend, 15 March 1956, published in Malcolm Gillies, David Pear and Mark Carroll (eds), *Self-portrait of Percy Grainger*, Oxford: Oxford University Press, 2006, p. 15.
- 3 Grainger met Winifred Falconer in Adelaide in 1895.
- 4 Falconer, 'The life and works of John H. Grainger', p. 1.
- 5 Herman Schrader, 'Reminiscences of J.H. Grainger and the Adelaide String Quartet', unpublished manuscript, n.d., GMC, p. 8.
- 6 Falconer, 'The life and works of John H. Grainger', p. 1.
- 7 John Bird, *Percy Grainger*, 3rd edition, Sydney: Currency Press, 1999, p. 4.
- 8 Percy Grainger, 'My father in my childhood', 12 May 1954, from 'Grainger's anecdotes', typescript and manuscript, 1949–1954, in Gillies, Pear and Carroll (eds), *Self-portrait of Percy Grainger*, p. 25.
- 9 Amy Chalk, 'John Grainger', unpublished manuscript, 1934, GMC, p. 1.
- 10 Schrader, 'Reminiscences of J.H. Grainger and the Adelaide String Quartet', p. 8.
- 11 Margaret Pitt Morison, 'John Harry Grainger, architect and civil engineer', unpublished manuscript, n.d., GMC, p. 1.
- 12 Grainger, 'My father in my childhood', p. 25.
- 13 John H. Grainger, letter to his father [John Grainger], 14 January 1890, GMC.
- 14 Bird, *Percy Grainger*, p. 8.
- 15 Percy Grainger, 'John H. Grainger', p. 15.
- 16 John H. Grainger, letter to his father, 14 January 1890.
- 17 John H. Grainger, letter to Mr Davies, 19 September 1998, GMC.
- 18 Percy Grainger, letter to Rose Grainger, 16 January 1904, in Kay Dreyfus (ed.), *The farthest north of humanness: Letters of Percy Grainger 1901–14*, South Melbourne: Macmillan, 1985, p. 34.
- 19 Pitt Morison, 'John Harry Grainger, architect and civil engineer', p. 9.

Who was Kimura Kiyoko?

Michelle Hall

In Japan during World War 2, people would often wear a *boku zukin*—an air raid hood. It was a padded cotton hood, usually hand-sewn from an old kimono, with a flap over the lower face and shoulders. Although padded cotton cannot be said to protect the head from much, often the hoods were soaked in water and worn to prevent hair or clothing from catching alight from falling embers or sparks during air raids.

One such hood has found its way into the Japanese Rare and Historical Collection in the East Asian Collection, located in the Baillieu Library at the University of Melbourne. Dr Charles Schencking, lecturer in Japanese history at the Asia Institute, was searching an



online second-hand bookstore in Japan for materials relating to air raids, and among the pamphlets and books (and even a gas mask, which we also purchased) was the air raid hood (pictured left).

On the inside front right flap is a small patch of white cotton fabric on which the owner's name, age, address and blood group are brush-written in ink:

Osaka City, Nishinari Ward,
Tengajaya,
Amami South Town Association,
Group 14.
Kimura Kiyoko, 36 years old.
Blood group B.

Who was Kiyoko,¹ and what happened to her? Contact with the Osaka City Offices demonstrated that according to Japanese law, non-family members may not access a person's family register, or *koseki*.² Besides, in the tumult and confusion of the war, who knows what might have become of Kiyoko; perhaps she was lost forever. Or perhaps she lived to a ripe old age, and her air raid hood ended up for sale after she had passed away.

The air raid hood shows us a side of the war in Japan that is rarely seen—the people taking used clothing to manufacture safety equipment for themselves. During the

war, women were required to take apart their kimonos and remake them into trousers, which are easier to work in.³

Dr Schencking's work began after his book on the Japanese navy was completed.⁴ He began work on World War 2 and the 1923 Kanto earthquake,⁵ following his research interests in disaster management. This has resulted in the East Asian Collection's acquisition of many items from the earthquake and its aftermath and about the rebuilding of Tokyo in the inter-war years (followed by the destruction of Tokyo during World War 2).

Some other items acquired are special 'earthquake editions' of magazines and newspapers, collections of photographs, official histories of the time, and a series of books of stories written by children who survived the earthquake. These were submitted to the Education Department in Tokyo as part of a commemorative event the year following the earthquake. Written by primary school students in years one to six, they are a poignant record of the disaster as seen by young eyes. Another special item is the gas mask mentioned earlier. It was also acquired from a second-hand bookseller, and is still in the original cardboard cylinder. Made of rubber



and plastic and looking quite inadequate for its purpose, it was manufactured in Showa 18 (1943).⁶ It is very unlikely that it belonged to Kimura Kiyoko, however much that prospect may appeal.

After acquisition, the hood was restored by Ms Thea Peacock, textiles conservator at the University's Centre for Cultural Materials Conservation (CCMC). Although the hood was quite faded, dusty and creased, Thea decided to stabilise the hood rather than attempt to restore it fully. The hood, therefore, while being able to be used as an object for research, also retains intact the integrity and evidence of its long existence. Conservation was funded from an agreement between the CCMC and the University.

While the idea of steam-cleaning the hood was first considered, Thea decided against it as the textile was fairly soiled, and any excess moisture may have caused staining. Some of the creases were due to the way the hood was sewn together, and others were quite deeply set in the padding, so Thea did not recommend crease removal in this case.

Finally, she suggested a padded insert cut to the shape and size of the hood to support the object internally and prevent any further creasing during storage. Thea also made an

archival box to store the object.

These unusual acquisitions—the air raid hood, gas masks, materials on the earthquake, hand-written letters—are an example of the Library acquiring items in response to the needs of researchers. This is the principal role of academic collections in action: to support teaching and research, with whatever can be obtained, and these primary sources are an essential part of research. And while an item might be acquired for a particular research project, in future years it might be the source of information for something very different. An air raid hood acquired for research on Japan during World War 2 might also be of interest to scholars of textiles, clothing design and construction, or gender studies.

I still do not know who Kimura Kiyoko is, and we may never find out. But the small part of our collection which used to belong to her will continue to help us understand many aspects of Japanese life.

Michelle Hall is the Japanese Studies Librarian in the East Asian Collection, Baillieu Library. After first living in Japan as a high school exchange student, she has been involved in studying and teaching Japanese and other Japan-related work ever since. Her other interests include the history of Japanese diet (food) and Japanese textiles.

Far left: the hood covered the wearer from well below the shoulders to across most of the face. East Asian Library Rare and Historical Materials, University of Melbourne.

Left: the patch of white cotton fabric inside the hood, displaying Kimura Kiyoko's details. East Asian Library Rare and Historical Materials, University of Melbourne.

The East Asian Library services the information, research and teaching needs of the Asia Institute (<http://www.asiainstitute.unimelb.edu.au>) as well as the Chinese studies and Japanese studies disciplines at the University of Melbourne. The East Asian Library is a member of Asian Libraries in Melbourne (<http://alim.monash.org>). The Library also services the information needs of the wider community and therefore members of the public are welcome to use its resources and facilities. The collection is staffed 8.30 a.m. to 5.00 p.m. weekdays, but the general collection may be browsed at any time the Baillieu Library is open. Rare and Historical Materials are available upon request. The East Asian Library is located on the 3rd floor of the Baillieu Library. <http://www.lib.unimelb.edu.au/collections/asian>

Notes

- 1 Japanese names in this paper are written in the Japanese form, with family name followed by given name. The character used to write 'Kiyoko' could also conceivably be pronounced 'Seiko' or 'Sumiko', but 'Kiyoko' is more common.
- 2 Osaka City Municipal Offices (Osaka-shi Shiminkyoku), email to Michelle Hall, 11 May 2007.
- 3 Mikio Kanda (ed.), *Widows of Hiroshima: The life stories of nineteen peasant wives*, translated by Taeko Midorikawa, New York: St Martin's Press, 1989.
- 4 J. Charles Schencking, *Making waves: Politics, propaganda, and the emergence of the Imperial Japanese Navy, 1868–1922*, Stanford: Stanford University Press, 2005.
- 5 The Great Kanto Earthquake (*Kanto Daishinsai*) occurred on 1 September 1923 at two minutes to midday. Most of the area around Tokyo (the Kanto plain) was destroyed.
- 6 Japanese dates are often given by the year of the current emperor's reign. The Emperor Showa (Hirohito) reigned from 1926 to 1989, thus we can render Showa 18 as 1943.

Financial support for the collections in 2006 and 2007

Warren Bebbington

Since adopting its *Cultural policy statement* last year, the University has been taking steps to address a range of conservation and cataloguing issues across its cultural collections. In 2006 the University, through a competitive grants scheme, funded a number of projects to benefit the cultural collections. The successful projects included display upgrades for the Classics and Archaeology Collection in the Ian Potter Museum of Art, the Surveying and Geomatic Engineering Collection, the Medical History Museum, the Henry Forman Atkinson Dental Museum and the Physics Museum. Preservation work included rehousing herbarium type specimens, historic concert programs, orchestral scores, architectural theses, and rare maps. Drawings created by students in the University's architectural atelier from the 1920s to 1940s were humidified, flattened and rehoused. Many prints in the Baillieu Library were photographed and the images made available online, as was the catalogue of the Surveying and Geomatic Engineering Collection.

In 2007, the University's cultural collections have benefitted further, as a result of generous financial support from the 2006 University Appeal, the University's Cultural and Community Relations Advisory Group, and the Miegunyah Trust.

In choosing how to allocate their donations to the 2006 University Appeal, many alumni, staff, and other supporters selected 'Library and cultural collections'. Their contributions were combined with a grant from the University's Cultural and Community Relations Advisory Group to support a wide range of projects in the areas of display enhancement, online access and preservation. Examples include the purchase of some new display cases for the Physics Museum; a new database and online collection interface for the Henry Forman Atkinson Dental Museum; preservation measures for the Faculty of Music's two Indonesian gamelan orchestras and the historic technical drawings in the A.G.M. Michell Engineering Collection; digital photography of artefacts in the Medical History Museum; and other worthwhile projects which will be discussed in greater detail in the next issue of *University of Melbourne Collections*.

On an even larger scale, the University's Cultural Collections Committee has initiated a Collections Renewal Project which will require substantial funding over a number of years, to address significant backlogs in cataloguing and conservation. The first stage was supported in 2007 by a

very generous grant from the Miegunyah Trust. It is most fitting that a fund established under the bequest of a benefactor who was also a discerning collector, and ultimately a generous donor, of rare books, prints, paintings, archival material and decorative arts, Sir Russell Grimwade (and his wife Lady Grimwade), should be of such benefit to the care of the University's collections. Projects funded in this first stage include cataloguing of historic herbarium specimens, rare maps, East Asian books and manuscripts, and early earth sciences texts; digitisation of the cassette recordings of the lectures of Frank Knopfelmacher; and the conservation of physics artefacts, historic dental drawings, prints, and Australiana including books from the Sir Russell and Lady (Mab) Grimwade collection and the Sophie Ducker collection. In Spring of 2008 a special university-wide Cultural Treasures event will be held to celebrate the collections and highlight the benefits received from the support of the Miegunyah Trust.

Other collections projects funded by the Miegunyah Trust in 2007 included the commissioning of a new integrated archival management and access system for the University of Melbourne Archives, continuing support for the conservation-standard



Russell Grimwade (1879–1955) at his office in Flinders Lane, 8 October 1931, photographic print, 10.0 x 7.0 cm (detail). UMA/I/3302, University of Melbourne Archives.

Grimwade's art collection is now in the Ian Potter Museum of Art, his rare books in Baillieu Library Special Collections, and his papers at the University of Melbourne Archives. Always a generous philanthropist, during his lifetime Grimwade gave £50,000 towards the building of the Russell Grimwade School of Biochemistry. Sir Russell and Lady (Mab) Grimwade's bequests continue to support the School of Biochemistry, and enabled the establishment of the Miegunyah Trust and the Miegunyah imprint at Melbourne University Publishing.

remounting of the Baillieu Library Print Collection, and the second phase of a three-year project to digitise the Russell and Mab Grimwade Collection at the Ian Potter Museum of Art.

A substantial grant from the Leslie Moira Henderson Bequest will enable the digital photography of many artworks from the Baillieu Library Print Collection and the University of Melbourne Art Collection (Ian Potter Museum of Art).

The Baillieu family has donated funds to arrange and describe the collections of University leaders (chancellors, deputy chancellors, vice-chancellors and deputy vice-chancellors) held in the University of Melbourne Archives. The Sidney Myer Fund donated \$20,000 to Dr Derham Groves, Senior Lecturer in the Faculty of Architecture, Building and Planning, for the conservation of architectural drawings by A.W. Purnell (held in the University of Melbourne Archives) and the creation of a website about Purnell, his life and work. Rio Tinto continues to support the University of Melbourne Archives through the position of the Rio Tinto Business Archivist. The Williamson Foundation has provided a generous grant towards programs supporting

the re-opening of the Grainger Museum.

An anonymous donor is funding the creation of a video that will interpret the Savory and Moore pharmacy display in the Medical History Museum, demonstrating in particular the techniques used for compounding medicines before the advent of pharmaceutical mass production. This same donor made possible the acquisition from London and installation of the historic pharmacy in the early 1970s. Two dental alumni, Dr Jeremy Graham and Dr John Brownbill, made donations to the Henry Forman Atkinson Dental Museum.

An anonymous donor has pledged \$1 million over the next three years to building up the collection of the Classics and Archaeology Library. The donor is a graduate of the University who holds a high regard for Melbourne's standards and staff dedication and has a great passion for Classics. Exhibitions from the Classics and Archaeology Collection, displayed at the Ian Potter Museum of Art, have benefitted from the generosity of Dr Geoffrey Mottershead and Ms Hillary Mottershead, and of Mr Michael Bartlett. The Chancellor, Mr Ian Renard, has also supported the activities of the R.E. Ross Trust

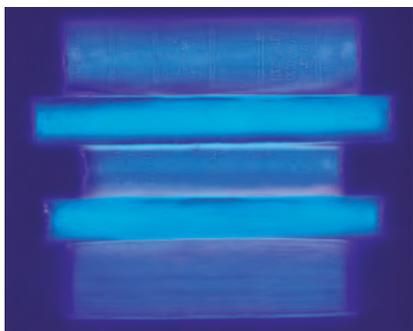
Curator of the Classics and Archaeology Collection.

All in all, the interest shown in our cultural collections by an array of foundations and individuals has been very pleasing for everyone involved. It has helped to make the collections much more widely accessible and usable, for our students, our staff, and the public. My sincere thanks to our supporters on behalf of us all.

Professor Warren Bebbington is Pro Vice-Chancellor, University Relations, and Chair of the Cultural Collections Committee. He has been Ormond Professor and Dean of the Faculty of Music since 1991.

Readers wishing to support the University's cultural collections can visit <http://www.unimelb.edu.au/alumni/giving> or contact:
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Collections news from across the University



VCA Art Collection

On 1 January 2007 the Victorian College of the Arts was fully incorporated as a faculty of the University of Melbourne. The VCA Art Collection therefore joins the University's 32 other Cultural Collections. The collection recently made an exciting new acquisition: *Archive*, by Penelope Davis. Davis makes moulds and casts of objects in clear resin and then places these moulds on photographic paper, exposing them to coloured light to produce a highly saturated, colour photogram. *Archive* was acquired through the generosity of the ANZ Visual Arts Fellowship Award 2007. This \$5,000 award is open annually to all final year VCA art postgraduate students. Davis joins past recipients and fellow artists, Chris Barry, Stephen Haley, Viveka Marksjo and David Ralph.

Forthcoming exhibition: *Joe Burke's legacy: Art history's history in Melbourne*

In January 2008 the University of Melbourne will host the 32nd Congress of the International Committee of Art History: *Crossing cultures: Conflict, migration, convergence*. This major event is expected to attract over 1,000 delegates from 68 countries, with keynote speakers including the directors of Amsterdam's Rijksmuseum, the J. Paul Getty Museum in Los Angeles and the British Museum in London.

To coincide with the conference, an exhibition on art history teaching and research at the University of Melbourne will be staged in the Baillieu Library. To be curated by PhD student Ben Thomas, the exhibition will draw upon the papers of seminal figures such as Joseph Burke (the first Herald Professor of Fine Arts), Ursula Hoff, Margaret Manion, Franz Philipp, Ludwig Hirschfeld-Mack and Leonhard Adam, all held at the University of Melbourne Archives, as well as works from the University Art Collection, including the Leonhard Adam Collection of International Indigenous Culture.

Chemistry collection returns to the University

The University recently 'repatriated' one of its collections, which had been placed on loan in 1980 with the Science Museum of Victoria (subsequently subsumed into Museum Victoria). This was a wise move at that time, as the collection was well cared for by the Museum, during a period in which the School of Chemistry did not have the space or resources to manage this historically significant material.

The School of Chemistry Collection comprises over 300 items used for chemistry teaching and research at the University of Melbourne from about the 1850s to the 1960s. It includes glassware, measuring and experimental apparatus, burners, bottles of chemicals, balances, catalogues and lecture notes. Many items are of historical significance due to their association with key figures in the history of science in Australia such as Frederick McCoy, Henry Joseph Grayson, Ernst Johannes Hartung, David Orme Masson and John MacAdam.

Since its return to the University in 2007 the collection has been in the care of the University of Melbourne Archives.

Opposite: Penelope Davis, *Archive*, 2007, lightjet print, 120.0 x 150.0 cm. VCA Art Collection, purchased through the ANZ Visual Arts Fellowship Award 2007. © Penelope Davis 2007.

Below: Grainger Museum, construction of second stage, 2 November 1938, sepia-toned silver gelatin print, 8.5 x 14.5 cm. Grainger Museum Collection, University of Melbourne.

Grainger Museum redevelopment

The University has allocated \$1.9 million to the conservation and refurbishing of the Grainger Museum building, which has been closed to the public since late 2003. Heritage architects Lovell Chen will supervise the conservation and repair works. Throughout the closure, the collection has been accessible to researchers through the Cultural Collections Reading Room in the Baillieu Library. On 7 December 2007 a symposium, organised by the Faculty of Music to celebrate the 125th anniversary of Grainger's birth, will be held at the Ian Potter Museum of Art. The symposium will also coincide with the Potter's season of the *Facing Percy Grainger* exhibition (25 October 2007–3 February 2008) that made its debut in 2006 at the National Library of Australia in Canberra.

Care and conservation of Middle Eastern manuscripts

From 26 to 30 November 2007, the University's Centre for Cultural Materials Conservation will host a symposium on the care and conservation of Middle Eastern manuscripts. International and



Australian experts will speak on the conservation and handling of these important texts. The University's own significant collection of Middle Eastern manuscripts (from Special Collections in the Baillieu Library) will be highlighted and masterclasses and workshops are also part of the program. The first day's program is designed to be of general interest, and is suitable for secondary school students. To register interest, please contact Associate Professor Robyn Sloggett, Director, Centre for Cultural Materials Conservation, University of Melbourne, email rjslog@unimelb.edu.au



6512 F
MELBOURNE UNIVERSITY HERBARIUM.
PLEUROTUS LAMPAS Bk.
pure white growing on mud at base [luminescent]
Leptogium haemiglossum
Collected by M^o Buntin Date Oct. 1933
Locality Mentone Vic Det.
Contrib. M^o Buntin Ch.



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