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THE UNIVERSITY OF
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Title page of Sir Walter Raleigh, *History of the World*, London, Printed for Walter Burre, 1614. From the George McArthur Bequest, 1903. (Special Collections, Baillieu Library)

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Cover illustrations:

Two small but significant sketches were discovered during the packing and relocation of the Grainger Museum collection.

Front cover: A portrait of Gerda Larsen, daughter of Knud Larsen, a member of the Royal Danish Academy, drawn by her sister about 1907.

Back cover: French composer, Claude Debussy, sketched by Jacques-Emil Blanche. See article on page 7.

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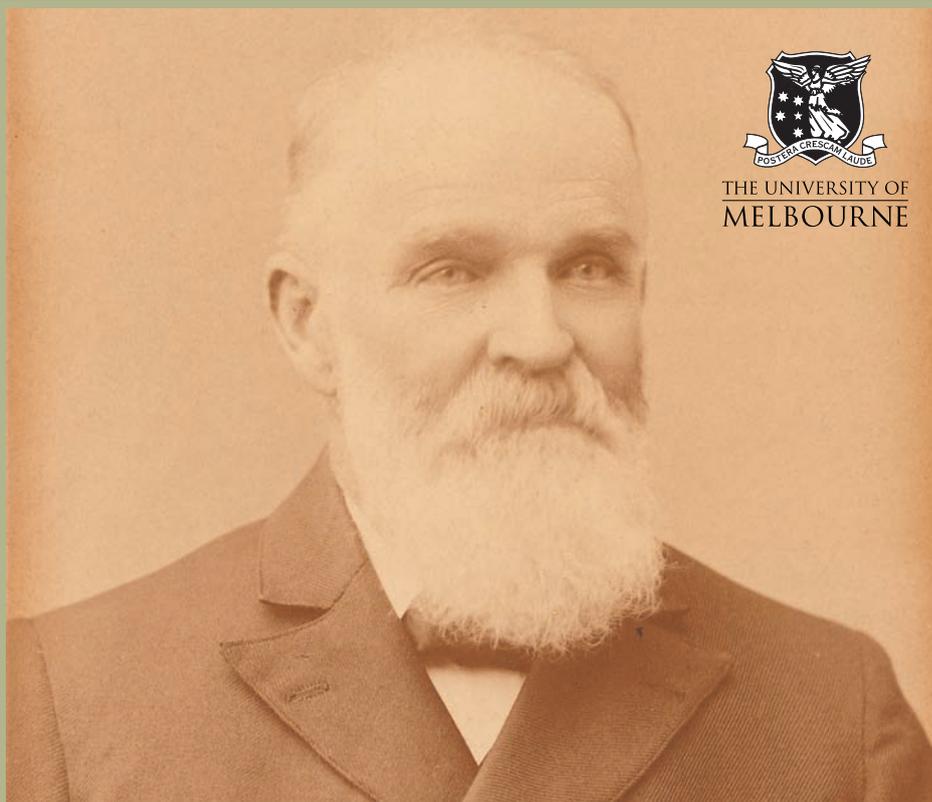
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A Baillieu Library Exhibition commemorating the
Centenary of the George McArthur Bequest, 1903

THE BAKER OF MALDON

22 SEPTEMBER to 7 NOVEMBER 2003

University of Melbourne



Yours faithfully
(1903) *Geo McArthur.*

Cover of *The Baker of Maldon* exhibition catalogue.

The Baker of Maldon

The Baker of Maldon exhibition at the Baillieu Library celebrated the 100th anniversary of the first significant book bequest to the University of Melbourne. Professor **Miles Lewis** was invited to close the exhibition. Here is what he said on that occasion.

I have been asked to open exhibitions before, but never to close one, and I suppose there must be some protocol — the reverse of breaking a bottle of champagne over the bows. It may be driving a stake through the heart. But I am reluctant to do this because it appears that this exhibition is to enjoy an afterlife of more than a week, and it deserves to be seen as much as possible in that time.

George McArthur was an extraordinary person, and Ian Morrison has done an extraordinary job in presenting him. In fact that is my first complaint. Ian has done too good a job. Looking at these rare and finely displayed works you will have gained the impression that George McArthur was a person of great discernment, and a pioneering scholar and collector, whereas he was in fact as mad as a snake.

I came upon this collection as an undergraduate student almost 40 years ago. Maldon was then an unknown and economically depressed country town, and we were studying its surviving buildings. It was some time before I discovered, to my astonishment, that my own university had an extensive collection of material donated by a Maldon identity. It seemed so improbable — like hearing Kerry Packer burst into high opera.

But when I came to look at the catalogue I was quickly disabused. I would not then have recognised many of the gems you see today, but in any case



Johann Reuchlin, *De Rudimentis Hebraicis* ..., Pforzheim, Thomas Anshelm, 1506. A Hebrew dictionary, with notes on the life of Reuchlin written and pasted in by McArthur. From the George McArthur Bequest, 1903. (Special Collections, Baillieu Library)

they were buried amongst other material, notably an extraordinary collection of Bibles in different languages. I defy anyone to give me a good intellectual reason for collecting Bibles in different languages — it is a jackdaw's collection, the task of an obsessive, not of a scholar.

My own interest at the time was in the Maldon-related material, so I looked only at the collection of miners' licences and other such documents. And this seemed equally to be the product of a morbid mentality. Indeed Ian's scholarly

essay argues that McArthur had some kind of bipolar mental disorder, borne out by his suicide in 1903.

However, and this is my second complaint, Ian seems to more or less go along with McArthur's biographer, Mary Lugton, who dismissed the idea that McArthur had been ostracised for opposing Australian involvement in the Boer War. Why this should be an issue I do not understand.

Working in local history one soon acquires a nose for the sort of myths that spring up almost spontaneously —

the bricks which were brought out as ballast, the bullet holes from the guns of bushrangers, and so on. On the other hand, there are other stories which may seem at least as improbable, but which are just not the sort that get fabricated. Stories in that category should therefore be accepted, *prima facie*, as having a basis in truth.

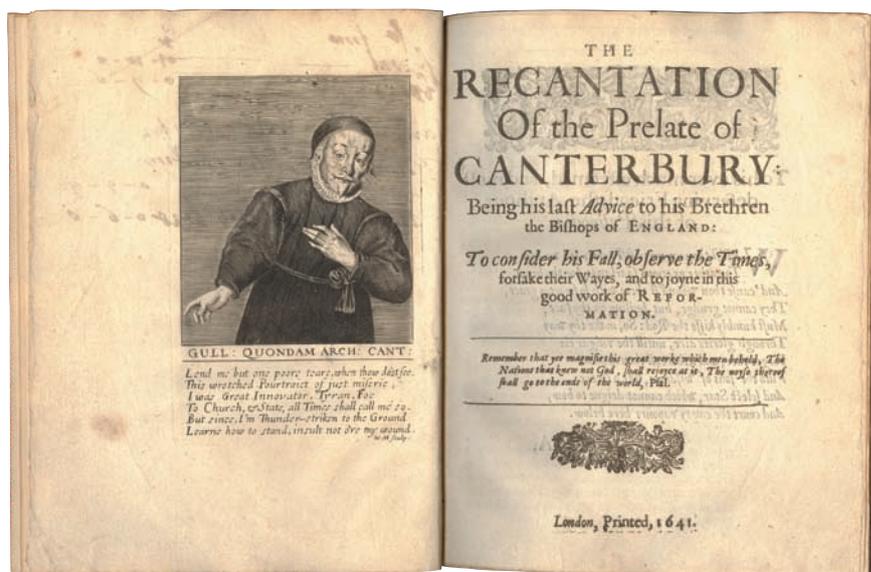
The story about McArthur, passed down locally, was that he was a Boer sympathiser during the Boer War, and that local patriots captured his dog and dyed it red, white and blue. This is not the sort of story that appears out of nowhere. And it is not intrinsically unlikely that McArthur was a Boer sympathiser, nor that there would be a reaction against him.

This brings me to my main point, which is the way in which the Maldon or Tarrangower goldfield declined from its rip-roaring beginnings, to the pathetic collection of eccentrics and rednecks which clashed at Maldon in 1903, and thence to the white trash can that I first encountered in the 1960s.

I have always felt that we pay too little attention to periods of decline. Western culture, for example, is as much indebted to the thin thread of continuity with antiquity, which survived through the Dark Ages, as it is to the glorious efflorescence of the Renaissance.

So I want to put before you a model. The immigrants who came to Victoria for the gold discoveries were the cream of their generation, in the sense that they were the most adventurous and enterprising people there were. Amongst them, of course, was a good sprinkling of eccentrics, misfits, shysters and remittance men. The successful went on in the next 30 years to become the most influential businessmen, manufacturers, politicians, writers and artists. But they were on the goldfields only briefly, some for only a month or two, few more than a year.

So what happened when the Chartists and the Red Ribbon Leaguers, the Raffaello Carbonis and the Peter



Title page of *The Recantation of the Prelate of Canterbury: being his last advice to his brethren the bishops of England*, London, 1641. Ostensibly this was by William Laud, but was in fact an attack on him. The portrait is by William Marshall. From the George McArthur Bequest, 1903. (Special Collections, Baillieu Library)

Lalors, the Thomas Woolners and William Howitts, retreated to Melbourne or returned to Europe? The mediocre and the eccentric remained behind. For a few years there was enough momentum to keep the goldfields lively, and a few exciting people to keep them that way, from Orion Horne to Jonathan Moon. But soon there began a steady contraction, a deadly attrition which culminated in the Depression of the 1890s.

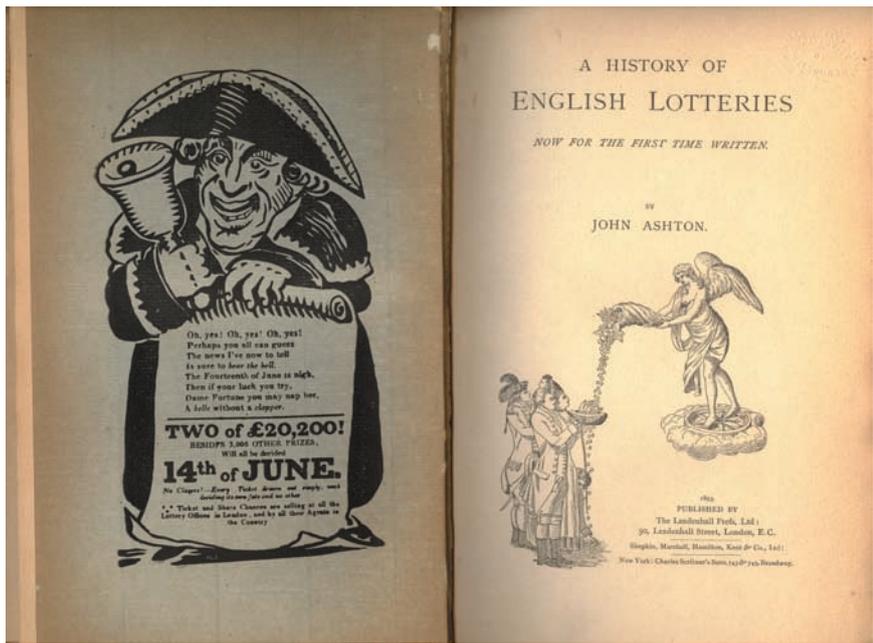
In the 20th century it was even worse. Indeed these towns would have been entirely deserted, but for the fact that property became so cheap that the old and the poor congregated in them. Maldon and the other towns of the Central Goldfields had the lowest living costs in Victoria, and it was stagnation that preserved them. The State Government made a brief attempt to promote decentralisation, which resulted in a shoe factory opening in Maldon in 1944, but that was little enough.

I want to put before you something of this process of suffocating

parochialism. In 1861 the free spirits of the Tarrangower (or Maldon) goldfield were confronted by the pretensions of L.C. Payne and his wife, the newly appointed dispenser and matron of the local hospital. The Paynes published an advertisement in the Tarrangower Times in the form of a calling card:

MR. and MRS. L. C. PAYNE, in acknowledging the honour of various calls, beg to say that as the proper conduct of the Institution demands their entire time and attention, they must be permitted to depart from the more CONVENTIONAL course observed in responding to such compliments by those persons who desire to extend the circle of their acquaintance.

The response was immediate. Mr and Mrs Bill Snooks of Porcupine Flat inserted a card acknowledging the distinguished visits which they received daily from the elite and aristocracy of Tarrangower, but begged to say that as the proper conduct of the puddling machine demanded Bill's entire attention, and looking after the kids demanded that of his wife, they were unable to accept many of the invitations



Frontispiece and title page of John Ashton, *A History of English Lotteries*, London, Leadenhall Press, 1893. From the George McArthur Bequest, 1903. (Special Collections, Baillieu Library)

to soirées and assemblies of fashion with which they were inundated. Other satirical responses followed as well.

It was not just that the adventurers were being replaced by the pretentious and mediocre. The independent miners were being replaced by companies. The pickings for the alluvial fossicker became thinner and thinner. Quartz mining and deep lead alluvial mining required equipment and capital, larger areas and longer leases. The small man confronted the capitalist.

Another goldfield, Whroo, which is to the south of Rushworth, presents a little vignette of the process. The small miners unanimously opposed an extension of the mining lease of the local magnate, John Thomas Lewis. Lewis then set about repossessing the building, which they rented from him as a Mechanics Institute — the very symbol of independence and self-improvement. He also impounded their books and furniture. At a public meeting, the local newspaper somewhat circumspectly reported, 'a feeling of

disgust' at Lewis's conduct 'was strongly manifested by those present'.

But this was not all. The Mining Warden, Strutt, supported Lewis's lease, and Strutt in turn was pilloried in the press, when his position was declared vacant and a successor sought:

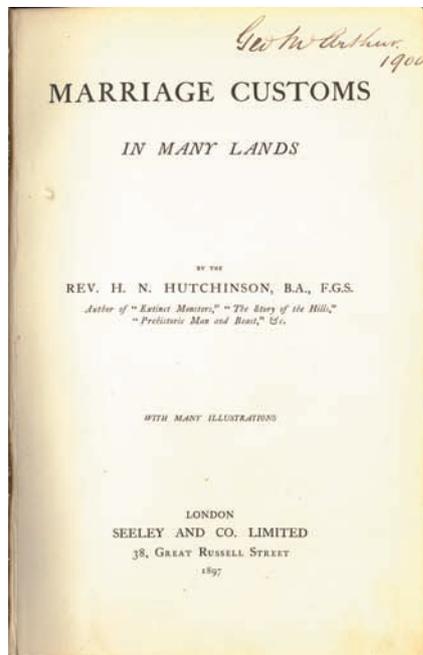
To those who this snug little billet desire,
I'll explain the attainments the duties require.
A knowledge of law confined to the way,
To secure the greatest extent of delay,
And a notion of justice contrived to insure
Success to the rich and defeat to the poor.

John Thomas Lewis, the tyrant whom the warden supported, was my own great-grandfather. And the lesson is that it was not just economic decline which destroyed the morale of the goldfields, it was the shift in economic power — from the small man to the capitalist, from the local capitalist to the absentee investor, and from the Australian investor to the English shareholder.

In the depression of the 1890s quartz mining actually boomed at Bendigo, and to some extent in Maldon. But it was now an industry in which absentee capital, much of it British, employed local labour. Where were independent voices to come from now?

Where quartz mining was not booming it was much worse. A map of the 1890s shows many dwellings labelled 'E.B.' at Clunes. That stands for 'Egyptian brick', meaning mud brick, and it shows that makeshift dwellings and shanties were now becoming the norm. In fact mud brick was relatively luxurious. Soon it would be houses of beaten-out meat cans, and after that, hessian bags. The goldfields — or some of them — had become hillbilly country.

Maldon was hit much worse by the depression of the 1920s and 1930s than that of the 1890s. Most of the mining plant and equipment was sold for scrap or moved to other fields. Many of the houses themselves were carted away. By 1932 the population had dropped to 723.



Title page of Henry Neville Hutchinson, *Marriage Customs in Many Lands*, London, Seeley, 1897. From the George McArthur Bequest, 1903. (Special Collections, Baillieu Library)

And so the tide went out, leaving mediocrity peppered with eccentricity. Already in the 1880s Henry Handel Richardson had reported that Maldon was highly conventional — ‘not a place for any over-stepping of the moral law’. But she did notice the number of eccentrics in the town. ‘Old Tom’ (actually Thomas Calder), one of the richest men in town, noted for his deafness and profanity; another rich man (R.D. Oswald) who spoke so little that she thought he was dumb; the chemist’s wife who continued to dress in the mode

of the 1850s; the woman who lived deep in the bush and was astonished to see her first piano; the oriental-looking bank official who was never to be seen without gloves; and of course the woman who was to marry the baker but, as recounted in Ian’s essay, was forced to wait 14 years.

It is no surprise, then, that her fiancé, the subject of this exhibition, was another eccentric. It is true that what was trivia when he collected it has now become — especially in the case of the *Australiana* — rare and valuable

material. But that is due to the effluxion of time more than to the vision of the collector. What you see is a monument to the eccentricity rather than the scholarship of George McArthur, and to the scholarship (but not the eccentricity) of Ian Morrison. I feel more regret than pleasure in declaring it, notionally at least, closed.

Miles Lewis is an architectural historian and a professor of architecture at the University of Melbourne. He first worked on Maldon as an undergraduate student, and subsequently published the book *The Essential Maldon*.

The Baker Revisited

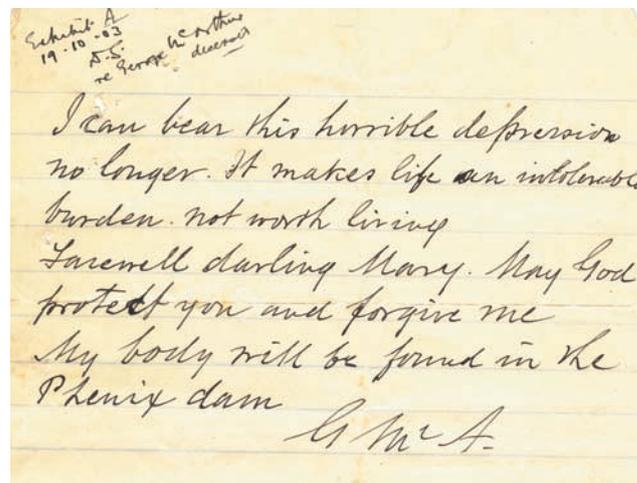
BY IAN MORRISON, Curator Special Collections

Exhibitions are designed to highlight strengths in the University of Melbourne Library’s collections — to show off our ‘treasures’, and also to suggest and encourage research projects. Many, such as *The Baker of Maldon* exhibition, are also timed to coincide with an event or anniversary: our final exhibition for 2003, *The Baker of Maldon*, commemorated the centenary of George McArthur’s bequest to the University.

McArthur remains an enigma. The facts of his life have been painstakingly documented by Mary Lugton, *George McArthur of Maldon: his life and his book collection* (M.Lib thesis, Monash University, 1989), an important study which, regrettably, remains unpublished. Despite Lugton’s efforts, McArthur’s inner life remains obscure. Most of his personal papers were destroyed in a fire some 30 years after his death. One mystery is the timing of his two great journeys, immediately before and after his marriage in 1887.

The Baker of Maldon exhibition was seen by a member of the Maddocks family, who are descended from wards of George and Mary McArthur. As a result, the Maddockses donated several George McArthur documents to the Library, including two manuscript poems (‘Matrimonial’ and ‘Why We Go to Church’), a contemporary copy of his will, and — eloquent in its brevity — his suicide note.

They also allowed us to view some family photographs, group portraits that include George’s fiancée Mary Burke. Intriguingly, these photographs show Mary as tall and wiry. Henry Handel Richardson’s autobiography, *Myself when Young* (1948), recounts her childhood in Maldon, with the romantic tale of ‘our baker’ who had to wait twice seven years to marry his ‘plump, sonsy’ sweetheart. George was 45 when he married,



George McArthur’s suicide note, succinctly stating the reasons for his drastic action.

and it seemed reasonable to identify him with Richardson’s anonymous baker. Richardson scholars have long regarded her memoirs as unreliable, and her use of an obscure adjective like ‘sonsy’ (‘having an agreeably healthy or attractive appearance’ — OED) might be a clue that she re-shaped the baker’s sweetheart to fit her somewhat Chaucerian story.

However, if the protracted engagement happened to some other baker, George’s travels are easier to explain; it is the timing of the marriage that is thrown into question. It probably had more to do with Mary’s financial security, with George away on long and dangerous journeys, than with any need either of them felt to obtain the blessings of church and government for their union.

Copies of the exhibition catalogue *The Baker of Maldon* can be purchased through Special Collections in the Baillieu Library. Phone 03 8344 5380; fax 03 9347 8627, email morrison@unimelb.edu.au

Secret Signs and Sleeping Portraits

BY BRIAN ALLISON

The scruffy piece of machine-made paper displaying three tiny sketches of a male head had been folded, obscuring the following inscription: 'Debussy by Blanche. Dieppe. Summer 1902'. Presumably the paper had been folded for many years or the art work would not have languished at the bottom of a box of unidentified works-on-paper.

The inscription was written by the composer Percy Grainger who was introduced to French Impressionist composer, Claude Debussy, by the society painter, Jacques-Emil Blanche. Though far from 'masterworks', the tiny drawings provide documentary evidence of the meeting of the three artists.

This discovery has been one of a number of recent finds generated by the relocation of the Grainger Museum collections.

In August 2003, it was discovered that the Grainger Museum was suffering the indignity of substantial rising damp. No damage had been done to the collections, but due to the magnitude of the proposed remedial work required to solve the moisture problem, it was considered appropriate to relocate the entire collection to alternative storage venues.

The often mammoth task of moving the contents of a domestic house can create extraordinary tension and anxiety for the occupants. The project of relocating more than 150,000 items of highly significant cultural material generates headaches that are unique and seemingly never ending.

Unlike shifting the contents of a house, it is not appropriate to wrap the museum collection in old newspaper and stack the resultant bundles in boxes

salvaged from the local supermarket.

The Grainger Collection's first relocation from New York to Melbourne in the 1940s and 1950s in steamer trunks packed with straw, wood shavings and paper pulp seems crude by today's standards. Acid-free enclosures fabricated from polypropylene plastic, calcium carbonate-buffered cardboard, supported with urethane-ether foam were purchased. Fragile items are now housed in boxes custom-made to support vulnerable details. At least three pieces of the Museum's 400–500 year old Mamluk pottery collection had already been broken (and subsequently mended) sometime in the 19th century, therefore packaging that provides multi-point support was designed for this relocation.

Safe passage for an artefact like the Museum's orchestral Erard harp can only



Carefully packed items from the Grainger collection await relocation.



Grainger Museum staff assess materials in the collection while Beethoven looks on.

be guaranteed if the instrument is literally suspended within a three dimensional wooden frame.

The costume and textile collection has required substantial repackaging and preventive conservation measures. Some of the silk costumes, for example, have not stood up well to the ravages of time. In past centuries silk fibres were weighted with metallic salts; unfortunately, this process accelerates the deterioration of the fibres until they weaken and 'shatter'. Some costume and textile items require internal and external support systems, others are rolled or stored flat.

If a box of household articles goes missing in transit from House A to House B, most families would philosophically accept that this was just an added cost to the financial drain of moving house. Museum staff, in addition to guarding against breakages, are responsible for tracking the entire collection during relocation. This assumes that all Museum items are catalogued and thus identifiable.

Over the past eight months, Grainger Museum staff have been engaged in fast-tracking the process of electronically cataloguing the collection. In some instances, catalogue entries are the briefest single-line description. More significant items motivate research and finer detailed documentation. What has been achieved in eight months, would, within normal programs, have taken two to three years.

And it is this process of appraisal and documentation, undertaken within a concentrated timeframe by the same staff, that has delivered unexpected gains — notably, greater levels of understanding concerning the collection and by extrapolation, greater insights into the Percy Grainger 'story'.

Published Grainger biographies, the recent feature film *Passion* and Grainger's autobiographical writings, present controlled and edited versions of the composer's life story. When Museum staff are forced to investigate the minutiae of the collection: to list and catalogue overlooked items, and make connections between hitherto unrelated artefacts, a fuller narrative of the artist's life is revealed.

Carol Campbell, a specialist in textile conservation, was engaged to prepare the costume collection for relocation. During the process of assessing each item (and there are in excess of 900 pieces) she began to notice a very subtle idiosyncratic labelling system presumably instigated by Grainger himself. Certain items of clothing and textile accessories display a tiny machine-made tag sown discreetly into each individual fabric item's folds. The white cotton tags are inscribed with 'MORS TID', in a cursive script, mechanically produced in red thread.

A call to the University of Melbourne's School of Languages resulted in the inscription translated from the Danish as 'Mother's Time'. Percy Grainger's almost obsessively close relationship with his mother is no secret,



The Grainger Museum costume collection includes haute couture clothing purchased overseas by Grainger and his mother.



Examples of the 'Mors Tid' inscription, discovered during the relocation of the Grainger collection, here sewn into a cotton tag and written on a brush.

yet until now, this act of veneration, or perhaps part-fetish, in the definitive sense of the word, has not been documented.

What is more intriguing, however, is the discovery that certain costume items have been embellished with loosely

hand-sown red cotton — again positioned discreetly — with indecipherable symbols that are almost calligraphic in nature. Was this the frenzied act of a recently bereaved son (Grainger's mother, suffering the final stages of syphilis, died through suicide in 1922) marking his mother's clothes



The inventive bag that the child Percy Grainger made for his mother.



One of the original cardboard boxes used by Grainger to transport his belongings from New York to Melbourne.

as an *aide-mémoire* for a later formal labelling project, or does it have a more obscure meaning?

Following Rose Grainger's death her son self-published a lavish, limited edition book titled *Photos of Rose Grainger*. In the introduction he wrote a

chronology of her life and mentioned:

About 1894
Received from her son, as a birthday gift...several of his compositions presented in an elaborately decorated cover or bag sewn by him and consisting of cardboard, lace,

scrapwork, kitchen curtains, part of a stocking, small stars of silver paper, etc.

After reading this excerpt, Campbell solved the ongoing riddle of a wild patchwork design — a collage worthy of an abstract expressionist painter — that had floated on the surface of the Grainger Costume and Textiles collection for some years without ever being placed in an appropriate home. Grainger's fascination with experimental costume design may have started at age twelve with the fabrication of this simple, but very unorthodox bag.

Further scrutiny of the 'Unidentified Works-on-Paper' box led to the identification of a simple, elegant pencil portrait of a young girl. Once removed from its glassine enclosure, a registration or catalogue number was clearly visible. Foreign to today's cataloguing systems, the inscription appeared to be one of Grainger's inventory marks used to track the first relocation of the Museum's artefacts. After retrieving his hand-written inventory from the Museum's archive, the drawing was identified as a portrait of Gerda Larsen, daughter of Knud Larsen (1865–1922), celebrated artist and member of the Royal Danish Academy.

Grainger and his entourage met the Larsen family while holidaying on the wild Jutland coast in northern Denmark. The two families continued to meet on holidays with the Graingers sitting for various pencil sketches and watercolours (the Museum holds six works by Larsen). In

a letter to his mother dated 13 September 1909, Grainger states:

'Fancy, Knud Larsen did a nay not-bad drawing of me yesterday...and his elder girl Gerda, the less lovely one, draws simply ravishingly.'

The echoes of the first Grainger relocation project reverberate through this temporary period of instability with at times, ironic circularity. As this has been a 'preserve all — discard nothing' museum, many of the original crates, steamer chests and boxes (some with wood shavings still intact) were kept and are now being catalogued and packaged as significant artefacts, when in the 1940s and 1950s they were considered purely vessels for transporting important museum objects.

The Grainger Museum is an autobiographical museum and the original relocation was undertaken by its namesake. Given that Percy Grainger was totally untrained and inexperienced in the applied science of museology, the successful listing, packaging, and relocation of the precious evidence of his creative life, half way around the world by various cargo vessels, was an extraordinary achievement — that in a sense, humbles the present relocation project.

Brian Allison is the Curator, Grainger Museum, at the University of Melbourne.

While the Grainger Museum building is closed, interested researchers may access the collection through the Special Collections Reading Room at the Baillieu Library.



The Cambridge Manuscript:

Above: Front cover.

Below: Title page and facing coat of arms of Edward Montague, Earl of Manchester, before conservation treatment.



Conservation Treatment of a Rare Manuscript

BY LOUISE WILSON AND JULIANNE SIMPSON

In 2001 the Friends of the Baillieu Library initiated a special appeal to raise money for important conservation work on the University Library's Special Collections. The proceeds were contributed to the Baillieu Library Conservation Project, which was set up in 2001 to undertake conservation treatment of significant items. The first items to be treated were a volume of early colonial newspapers (from the McArthur Bequest, 1903) and an early edition of Holinshed's *Chronicles*. After the success of the first round of work, the Friends committee agreed to continue this support by funding conservation treatment of further items as recommended by curators of the Special Collections. What follows here is a description of the conservation of the 'Cambridge Manuscript', which was treated as part of the 2003 Baillieu Library Conservation Project using funds donated by the Friends.

The Cambridge Manuscript

This 1662 folio-sized manuscript of 34 leaves has a very long title — *The Foundation of the Universitie of Cambridge with the names, and armes of all such noble persons, as have been Earles of Cambridge: and Chancelors of the Universitie, for 100 yeares last paste: the names and armes of the Principall founders, and speciall benefactors of the colledges, publike schoole and librarie, now extant in the same. The names of all the present masters and number of fellowes of every perticular college. Together with the names and number of magistrates, Governors and officers, there unto belonging: and the number of students now therein residinge*. The University Library published a printed facsimile of the manuscript in 1997.

The Cambridge Manuscript was compiled for Edward Montague, the second Earl of Manchester (1602–1671). It contains his full-page coat of arms and the bookplate of his son Robert, the third earl (1634–1683). Edward Montague was first appointed as chancellor to the University of Cambridge in 1649, removed in 1651, and then reinstated in May 1660. The title page is signed by William Sanderson, who may have been secretary to the chancellor, and is dated 1662.

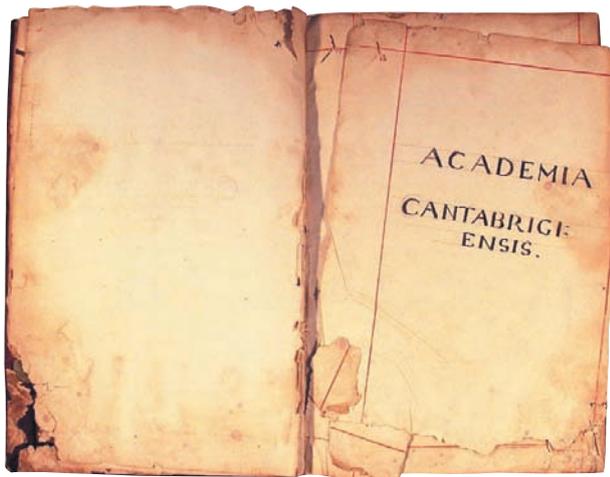
The manuscript remained in the Montague family for several hundred years. Some of the family papers were presented to the John Rylands Library of the University of Manchester in 1969. The rest were sold in several auctions at Sotheby's in 1970. This manuscript was purchased by the University of Melbourne Library with the assistance of Dr Pierre Gorman in 1994 and is now part of the Cambridge collection.¹

As a manuscript, the document is by its nature unique, but it is an example of a kind of historical/heraldic manuscript that was common in 17th century England. Around this time in particular there was a lot of scholarly interest in the origins of Oxford and Cambridge universities and the foundations of the colleges. The manuscript contains numerous hand-painted coats of arms of the various colleges of the university and a brief description of the foundation and situation of each college.

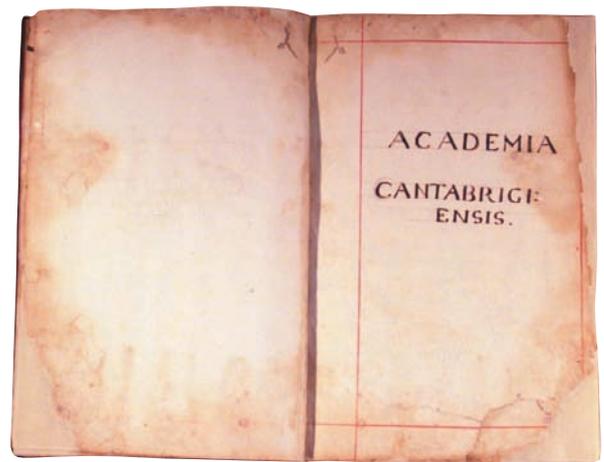
In the college descriptions, the text originally ended with a list of the current master and fellows. Many of the college officers named would have been appointed during the period of the Commonwealth and were then removed at the Restoration of Charles II.² These lists have been pasted over with slips bearing new names. The removal of the pasted over slips would make it possible, for the first time in 340 years, to see the original names.

Paper and Watermarks

Pieces of handmade laid paper were pasted over 16 manuscript pages that contain the lists of names. In the past attempts had been made to remove these pieces of paper, resulting in skinning and tearing of the paper additions. Several of the pasted-in pieces of paper feature pot and foolscap watermarks and these were studied to determine their probable origin and date. The conservators hoped that by dating the pasted-in pages it would be possible to determine roughly when they were adhered to the manuscript and confirm that this censorship occurred very soon after the manuscript was completed.



Before treatment: first page, showing extensive tears and creases.



After treatment: tears were repaired using Japanese tissue and wheat starch paste. Creases were reduced using damp blotters and localised application of heat.

The pot watermark features a single handle, fleur-de-lis, quatrefoil and initials that could read 'L B', 'I R', or 'I B'. The pot denotes the size and quality of the paper and the initials are possibly those of the mill.³ A number of related watermarks from the Le Mercer mill in Normandy and the I. Roussel mill in France were found on manuscripts dating from the 1650s to the 1670s.⁴ Watermarks of pots are rarely found on papers produced after the 17th century when they were replaced by the Netherlands or English arms.⁵ This information places the paper at approximately the same time as the Restoration (1660) and no more than 40 years afterwards at the most.

The foolscap watermark features a fool's head with a six-pointed collar and a number '4' with three balls dependent. Foolscap watermarks were used by many different paper mills from 1479 to denote the quality and size of paper.⁶ It is one of the longest used watermarks and the term 'foolscap' is still used today to describe the specific size of the paper. The extent of use of this watermark makes it difficult to determine the probable date and origin of the paper, however, evidence of ink offsetting from the manuscript onto the verso of the pasted-in pages indicates that the pages were adhered when the ink was still quite fresh and soluble. Therefore, the pages were possibly adhered not long after the manuscript was written in 1662.

Treatment of the Cambridge Manuscript

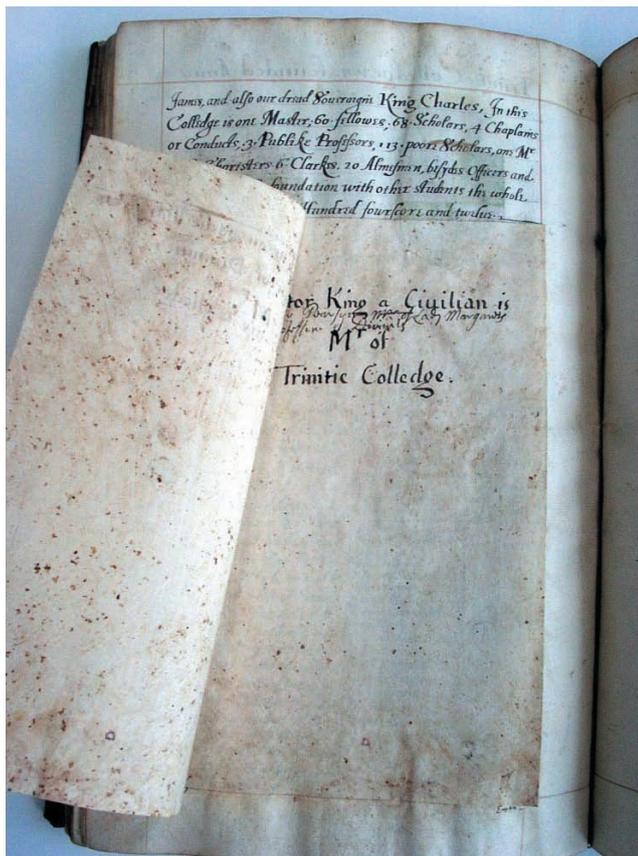
The conservators tested various visual analytical techniques in an attempt to view and record the master and fellows' names concealed by the pasted-in pages. Techniques tested included viewing the pages using transmitted visible, infra-red and ultraviolet light. Transmitted infra-red light was moderately



The sheet of the left hand side illustrates some of the conservation problems faced. There are tears from previous attempts to remove the sheet and the pigments used on the coats of arms have seeped through the paper.

successful, but it was still not possible to clearly read and record the hidden names. As a last option it was proposed to physically remove the pasted-in pages and then reattach them in a way that they could be easily lifted to study the names beneath.

To release the adhesive used to paste in the laid paper additions, the following procedure was developed. A sheet of blotting paper slightly larger than the manuscript pages was placed behind the page to be treated. A small piece of thick



During treatment: the top pasted-in page is partially removed, revealing another pasted-in page underneath. Note the straw inclusions in the paste layer on the page being turned.

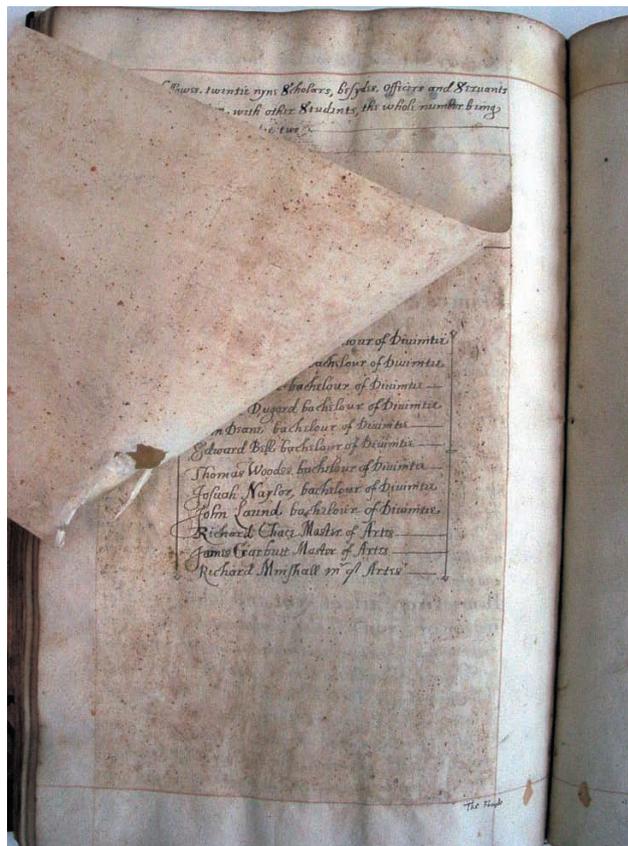
blotter was moistened with deionised water and placed on the laid paper addition. A heated spatula set to 100 degrees Celsius was rubbed over the damp blotter and the resulting steam penetrated through the pasted-in paper and softened the paste adhesive underneath. Once the adhesive was softened, the laid paper addition was separated from the manuscript page using a septum elevator. Any dampness that had penetrated the manuscript page was dried immediately using the heated spatula to avoid the formation of tide-lines and localised cockling. This process was repeated until the entire laid paper addition was released. The most difficult regions to release were those that corresponded with the position of coats of arms. There may have been some change in the chemical nature of the paste in these regions due to the migration of binder from the gouache used to paint the coats of arms.

Traces of paste remaining on the manuscript pages were reduced as much as possible using damp cotton swabs. The paste used to adhere the pages had contained numerous straw-like inclusions, and where possible, these were removed mechanically using a size 15 scalpel blade.

Once released, the laid paper additions were washed in buffered deionised water to reduce acidity, remove traces of paste and facilitate flattening. After flattening, the paper additions were hinged back into their original positions using small Japanese tissue 'V' hinges and thin wheat starch paste.

In addition to removal of the pasted-in pages, the manuscript required treatment for surface dirt and extensive water and mould damage. Approximately ten pages at the front of the text block had sustained losses as a result of mould activity. There were also channel-like losses in the top left corner of pages in the first section. This type of damage is typical of bookworm activity.

The manuscript pages were dry surface cleaned to reduce surface dirt. Tears were repaired and losses were filled using medium-weight Japanese tissue and wheat starch paste. These repairs are sympathetic to the tone and character of the manuscript pages, but different enough to not be confused with the original. Mould conidia were removed mechanically using Groomstick Molecular Trap and a soft brush. Mould-affected regions were deactivated using 70%/30% v/v ethanol/deionised water. Although these areas have been treated, they will always be vulnerable to further mould activity. To avoid reactivation of these areas, the manuscript is stored and displayed in areas where relative humidity does not exceed 60%.



After the conservation work the pasted down sheets can now be lifted to reveal the original names underneath.

The Cambridge Manuscript is now in sound condition and the names of the previously concealed college Masters are, for the first time, accessible for further research.

Louise Wilson is Conservator for the Baillieu Library Conservation Project, Ian Potter Art Conservation Centre, University of Melbourne. Julianne Simpson is Deputy Curator of Special Collections at the University of Melbourne Library.

Author Acknowledgement

Special thanks to Sean Loughrey from the Centre for Cultural Materials Conservation at the University of Melbourne for undertaking the infra-red examination of the Cambridge Manuscript.



The Japanese paper repairs are visible in the bottom corners of the pages.



Title page and facing coat of arms after treatment.

Notes

1. This collection, now comprising about 2500 volumes dating from the 16th century to the present, consists of books about Cambridge University and the city of Cambridge, and has been collected by Dr Pierre Gorman.
2. The mid-17th century in England was a period of great upheaval generally, but in particular in government, the church and other institutions. It was the time of the English Civil War, which culminated in the execution of Charles I in 1649 and the establishment of the Commonwealth government under Oliver Cromwell. After Cromwell's death in 1657 there was further civil war until Charles II was restored to the throne in 1660.
3. The pot watermark features on the smallest handmade paper size and it was traditionally used for writing and drawing papers (Silvie Turner, *The Book of Fine Paper*, New York, Thames and Hudson, 1998, p. 211).
4. The presence of papers that are possibly of French origin is of interest given that France was predominantly Catholic and the paper was used to conceal Protestant names and replace them with Catholic ones. These related watermarks were found in the Thomas L. Gravel Watermark Archive located at <<http://www.gravell.org>>.
5. Dard Hunter, *Papermaking: the history and technique of an ancient craft*, New York, Dover Publications, 1974, p. 262.
6. The foolscap watermark was used on papers designed for writing, drawing and printing (Silvie Turner, op.cit.).

SYMPOSIUM

Care and Conservation of Middle Eastern Manuscripts
 8 to 12 November 2004
 University of Melbourne

Hosted by the University of Melbourne Information Division in collaboration with the Centre for Cultural Materials Conservation

The Symposium
 Under the guidance of a diverse group of specialists from the University of Melbourne, the British Library, the International Institute of Islamic Thought and Civilisation in Malaysia, and the Islamic Arts Museum in Malaysia, delegates will gain an understanding of the social context of Middle Eastern manuscripts, the materials and techniques of their manufacture and the cultural sensitivities associated with their care and use.

The symposium is aimed at scholars, custodians, conservators and interested members of the public.

The Exhibition
 To coincide with the symposium, an exhibition will showcase the University Library's Middle Eastern manuscript collection. On show at the Baillieu Library will be key manuscripts dating from the 15th century to the 19th century.

Information
 For more information about the symposium please contact:
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 Email: <Louise.Wilson@unimelb.edu.au>

Frank Strahan (1930–2003)

The University of Melbourne Archivist, **Michael Piggott**, pays tribute to the life of the first University Archivist, Frank Strahan.

The foundation archivist at the University of Melbourne, Frank Strahan, died on 17 November 2003, the day after his 73rd birthday. He established the University of Melbourne Archives in 1960, and served in that post for the following 35 years.

In some ways, Frank Strahan was the last of his tribe, and there were times when it seemed it was a tribe of one! There never was, and may never be again, an archivist quite like him.

Judged purely on professional terms, Frank's approach and achievements were special. He established the Melbourne archives at the end of a decade rich in archival development. Archives were established in banks and universities; the first issues of an archivists' journal appeared; there was a visit from the US archivist and Fulbright lecturer Dr T.R. Schellenberg; the formation of a Business Archives Council of Australia, and several critical beginnings in the public archives arena too.

At the University of Melbourne between 1960 and 1995 a collection of university business, trade union and social history archives was built despite lack of adequate resources including proper storage. Relationships with historians, the business community and later with the Trades Hall were forged and a small team of archivists recruited. Many left to establish reputations in related fields, while others, notably Dr Cecily Close and Dr Mark Richmond, served for terms matching Frank's in critical support roles. On the occasion of



Frank Strahan in 1981 at the University of Melbourne Archives in Carlton, holding documents from the Bright Family papers.

the first public 'stock take' of their efforts — the publication of a general guide — Geoffrey Blainey described the collection as 'certainly a collection of world importance' (*The Bulletin*, 14 February 1984, p. 39). Similar appraisal was expressed by the doyenne of Australian manuscript librarians, Paul Brunton, following a review in the mid-1990s.

In building up the collection, Frank also had support from a Board of Management (and later of Advice) with senior University academics and administrators. They strategically cultivated 'captains of industry' who,

because of their background and experience, responded well to ideas about documenting the efforts of business in nation building and wealth creation. Historian-sponsors such as Blainey and others in the University's then vibrant Departments of History and Economic History were also helpful. Frank's direct, engaging style of approach, ability to communicate enthusiasm for history, and readiness to act decisively when collections needed rescue, should also be mentioned. He was a natural publicist, busy long before the phrases 'public programs' and 'outreach' were coined.

He was an old school ‘hunter gatherer’ collection builder who by inclination, necessity and deliberate professional judgement put collection development before documentation. Even so, two of his and his staff’s enduring achievements were the organisation of lists to collections prepared by history students and depositor-funded project archivists, and a general guide. When this appeared in 1983, Professor Stuart Macintyre wrote that archivists needed not only Tawney’s stout pair of boots, but also much more besides.

Their network of spotters must be as vigilant as that of a tow-truck operator, their spiel as persuasive. They should possess the instincts of a magpie, the appetite of a goat, the steadfastness of a zealot in a sea of indifference. In so far as these qualities can be brought together in a single person, they are possessed by Frank Strahan. (*The Age*, 3 December 1983, p. 17.)

For most, the achievements of a lifetime’s career alone justify accolades and honours. But it was several other factors, in addition to his contribution to archives and for which he was made a Fellow of the Australian Society of Archivists, which truly set Frank apart. The first was his personality. He was not easy to manage nor for some, to work for. He had a difficult childhood and by common agreement his family life was often fraught. And as was honestly acknowledged at the memorial function for him at the Carlton Football Club in late November, often he drank too deep of life. Many at the University, at archivists’ meetings, and at his favourite haunts in Carlton and Beechworth would agree. But in their affection for him they were usually ready to make allowances.

Frank would be unrecognisable in the world of today’s cultural institution leaders, in style, dress and speech. He neither knew nor cared for the concept ‘work life balance’, pursuing extra curricular activities during office hours and vice versa. He worked tirelessly for the National Trust, drawing on material in his archives, working through its



Frank celebrating his retirement in 1995 with the then University Librarian, Helen Hayes.

committees and joining campaigns to save buildings and receiving honorary life membership in the mid-1990s. A related interest (and expense) was the built heritage of Beechworth, particularly the restoration of the London Tavern. His other uses of the archives can be seen through a long involvement with the *Australian Dictionary of Biography* (a medal honouring his ADB work was presented posthumously), exhibitions, historical articles and book reviews. Readers of *Australian Academic and Research Libraries* will enjoy re-reading his notice of Axel Lodewycks’ *The Funding of Wisdom* in *The Age* of 13 November 1982; but also look for his final creative effort in the recently published *Carlton; A History* (editor Peter Yule, MUP, 2004).

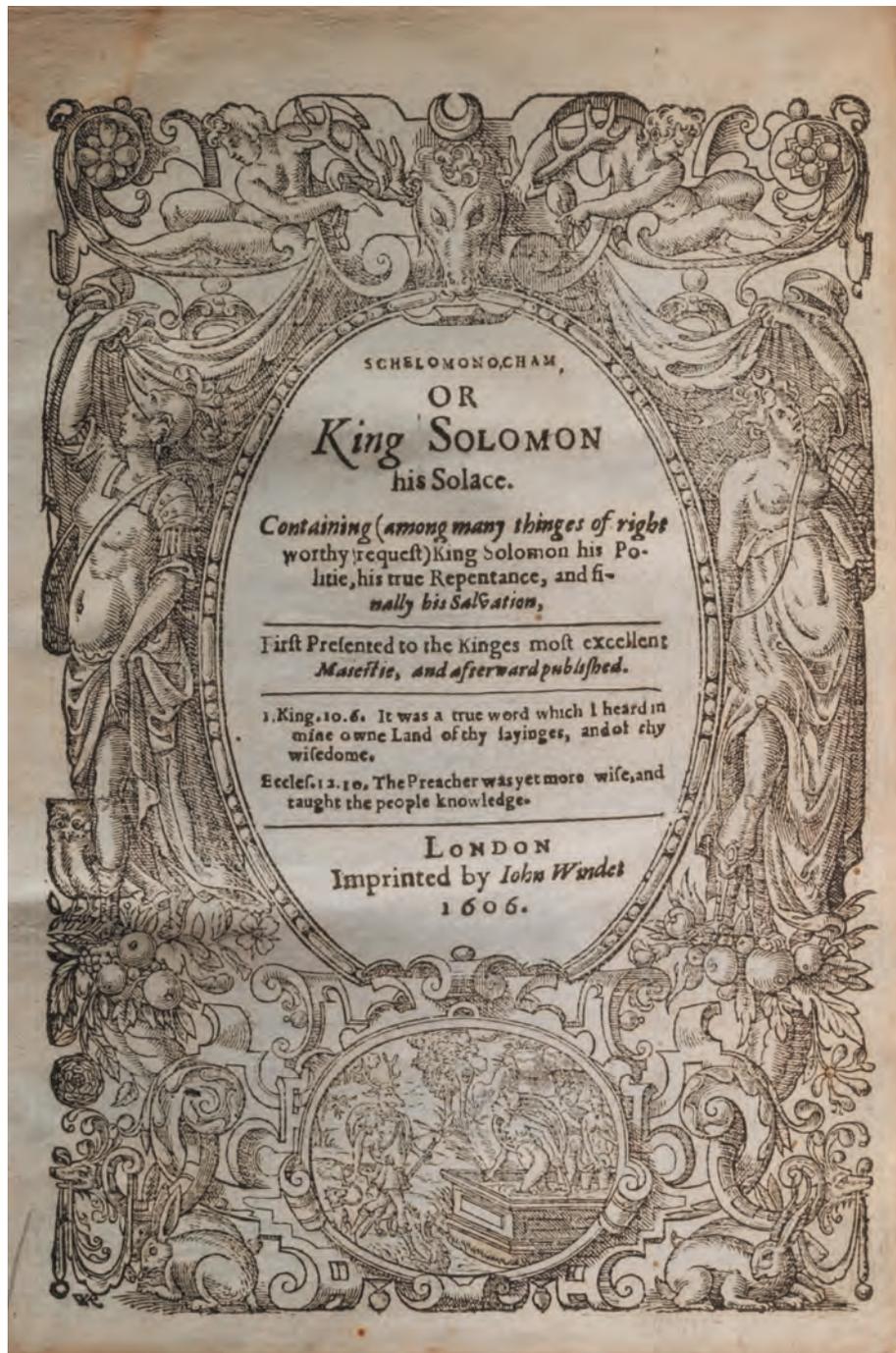
In fact it was Carlton many would argue which defined this Wonthaggi-born, Albury-educated man. He lived there most of his adult life, came to know many of the Lygon Street traders and in particular the owners of Jimmy Watson’s Wine Bar, and was a passionate supporter of the Carlton football club. From the latter came over 30 years of football commentary, appearing after each game under the banner ‘On the Wing with Wacker’ in

The Melbourne Times, and culminating in an annual ‘Wacker Awards’ night. The language was unique to Frank and sometimes meaningless even to those who had attended the games he described; his own mix of rhyming slang, nicknames, in-jokes and C.J. Dennis. The club website called him a cult figure. He may well have been, though Carlton is among those Melbourne teams one either loves or hates. His eminent position in the pantheon of pioneering collector archivists, however, is absolutely secure.

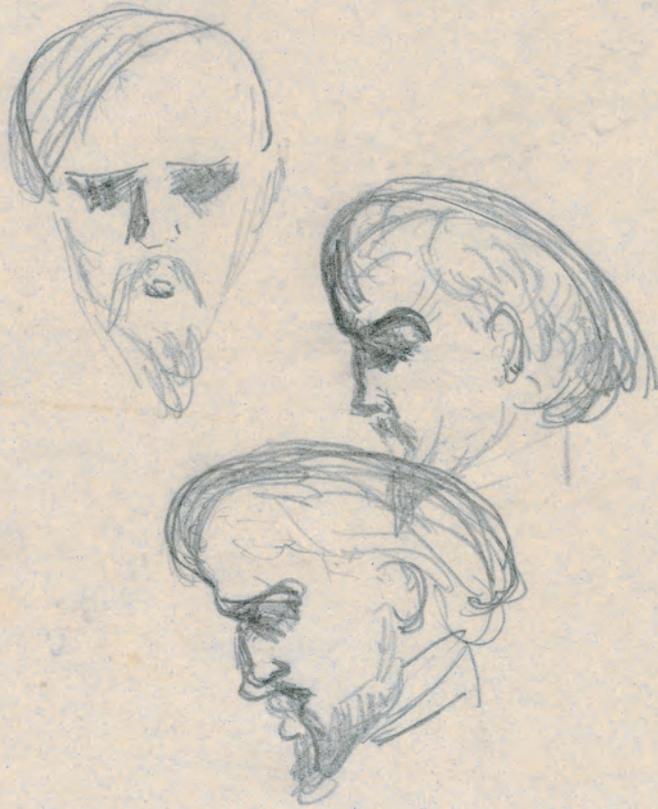
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Frank’s relentless search for suitable premises for the Archives since the 1960s remained largely fruitless, with various temporary locations in and around University Square. His legacy is the climate controlled repository in Dawson Street, Brunswick, which was finally made available in the late 1990s, with a suitable shelving system for the 17 kilometres of archival material.



Title page of John Carpenter, *Schelomonocham, or, King Solomon his solace: containing (among many thinges of right worthy request) King Solomon his poliitie, his true repentance, and finally his salvation*, London, John Windet, 1606. From the George McArthur Bequest, 1903. (Special Collections, Baillieu Library)



Zeichnung by Blanche.
Düsseldorf. Sommer
1902.