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Introduction

Peter McPhee

The variety of subject matter and authors contributing to this, the third issue of *University of Melbourne Collections*, illustrates just how important these cultural collections are to the life of the University. The topics covered range from the papers of a German-born polar explorer and meteorologist to a ledger which provides intriguing clues to the lives of Melbourne's amateur and professional musicians in the early 20th century, and a medical textbook which tells us about the diseases common in an 18th century English farming community. A university such as Melbourne which endeavours to provide all its students with breadth of experience, knowledge and understanding has much to gain from such rich sources.

Our authors range from a young artist whose works in glass gained fresh inspiration from dentures and dental implements to highly specialised conservators of precious paintings, documents and artefacts. We have contributions from students and young curators just starting out on their careers, to retired staff who in their senior roles at the University did much to shape and preserve the very collections explored in this magazine. It is essential for example that we record the knowledge and memories of the former Vice-Principal,

Dr Ray Marginson AM, who among his many achievements established a museum to care properly for the thousands of artworks owned by the University. The contributions of two more recently retired staff—Michael Piggott, one of Australia's most eminent archivists, and Dorothea Rowse, a librarian-scholar in the fields of social and medical history, vividly illustrate how a lifetime of working with archives and rare books imparts great skill in extracting fascinating information from these sometimes apparently arcane sources.

I commend this issue of *University of Melbourne Collections* to any reader with an interest in herbal remedies, bookbinding, geology, art collecting, glass making, Freudian psychoanalysis, polar exploration ...



Professor Peter McPhee is the Provost of the University of Melbourne. This position was established in 2007 to bring together the management of academic and student support functions. Prior to this he was Deputy Vice-Chancellor (Academic) and he has held a personal chair in history at Melbourne since 1993. Educated at Colac High School, Caulfield Grammar and the University of Melbourne, Professor McPhee has taught and published extensively, particularly on the history of modern France. He is a Fellow of the Australian Academy of the Humanities and the Academy of Social Sciences.

‘High drama and ... comedy’ Developing the cultural collections of the University of Melbourne

Ray Marginson, interviewed by Robyn Sloggett

Dr Ray Marginson AM was the University of Melbourne’s first Vice-Principal, taking up the position in February 1966 and retiring in 1988. During that time he was instrumental in focussing attention on the cultural collections of the University, and in developing strategies and programs that would not only provide the necessary policies and procedures for their continued development and care, but also ensuring that there was very practical financial support for these purposes.

In this interview with Associate Professor Robyn Sloggett, Director of the Centre for Cultural Materials Conservation, Ray Marginson outlines the excitement of his years at the University, provides insights into the guile and diplomacy he drew on to build the collections and the programs that sustain them, and discusses the battles he won and lost along the way.

Robyn Sloggett: *Can you give us a brief overview of the state of the cultural collections at the University when you began work here in 1966? Further, was there any budget dedicated to the development or care of the cultural collections and if so how was this delivered and managed?*

Ray Marginson: Council appointed me as the Vice-Principal in late 1965

and I took up duty early in the new year. The background to the review of the administration is set out very well in Poynter and Rasmussen’s 1996 history *A place apart*.¹ My initial focus was very much on reviewing and reorganising the administration and assisting in dealing with the difficult financial situations of the University. However it was clear that, in addition to the major financial problems there were many aspects of the University’s assets that demanded attention. First of these was the condition of the grounds, and the haphazard placement of new buildings that we were planning to erect to cope with the snowballing growth in student numbers. My duty statement was refreshingly simple: ‘To advise the Council on its finances and property’; a marked contrast to the conventions of today. This long-winded preamble is necessary to emphasise the significant pressures facing us in the sixties and what were our first priorities. However an interest in art and friendship with many artists led me to look at this particular area as part of our holdings. These were considerable, dating from the 19th century, back to Sir Redmond Barry, and added to many times through generous gifts and interest shown by many including Dr Samuel Ewing, Sir John Medley, Dr Orde Poynton,

Colonel Aubrey Gibson, Professor Joseph Burke and the Society of Collectors, and countless others. Of course some important portraits were lost in the Old Wilson Hall fire but the collection was still very substantial.

Who had responsibility for the care and development of the University’s artwork at this time?

Many of the works of art were securely located, such as the Ewing Gift in the University Union, but even it could not be seen as truly secure. It was in a remote unsupervised space. The situation of many other works was even more seriously insecure. Moreover a casual examination of the records showed missing items and the condition, particularly of works on paper as well as many of the oils, left much to be desired. For instance the portrait of Professor Giblin by Dobell had substantial surface cracking, that eventually had to have inpainting.²

Some time in 1966 I put it to the Council that I felt the term ‘property’ in their remit to me should include all works of art. They agreed.

At this time we were examining the regulations governing the many trust funds that held gifts to the University, supporting a wide range of purposes, such as chairs, scholarships,

Arthur Boyd, Untitled (Woman in cornfield), (1961), charcoal on paper, sight: 145.0 x 171.0 cm. Accession no. 1971.0072, University of Melbourne Art Collection. Purchased 1971. Reproduced with the permission of the Bundanon Trust.



prizes and the like. In the course of this we noted the C.D. Lloyd Trust that had as its purpose 'the advancement and encouragement of learning in such manner as the Council shall determine'. The application of these funds to works of art needed some explanation and broad commitment to the objectives we had. With the support of the (then) Professorial Board and Council the funds were applied initially to attack the problem of the condition of the cultural collections. In establishing this use of the C.D. Lloyd Trust I had great support particularly from Roy (later Sir Douglas) Wright, who subsequently became our Chancellor, and of Sir Joseph Burke.

Professor Burke and I had discussed the position and this urgent need for conservation. He was most helpful. We decided to set up formal machinery and a Works of Art Committee which, in addition to the usual *ex-officio* members, would include significant external art figures: Colonel Gibson, Dr Ursula Hoff, Eric Westbrook (then director of the National Gallery of Victoria [NGV]) with Sir Daryl Lindsay as a consultant. I assumed the chairmanship and took the project as one within the Vice-Principal's Division. In the light of the limited resources from the C.D. Lloyd Trust the

committee agreed to give its first priority to a policy of recovery, identification and restoration. It saw its urgent initial task as one of conservation. The planned program for this was made possible by Eric Westbrook's unstinting support. This was expressed by his making available the skilled services of NGV conservators Harley Griffiths and David Lawrence. We were even then casting a shadow forward; today we have the fully-fledged academic department of the Centre for Cultural Materials Conservation. So the first limited resources were applied to conservation and assessing our holdings.

How did you determine what art the University owned?

The other issue was, as you imply in your question, what should we still have? So Joe Burke 'lent' me a postgraduate student in fine arts, Robert Gaston, for him to review the records and the available material and to compile a list of what should still be in the holdings. In 1967 a very preliminary and rudimentary catalogue was submitted to the Council and the Board. We were well and truly launched. Circulation of this list to all departments resulted in some unexpected surfacing of works that had 'disappeared'.

Well this process involved moments of high drama and also of comedy. Not the least of these centred around my invaluable and resourceful administrative secretary, Mrs Robyn Patton. Whenever she had an infrequent (in light of her workload) free moment, she would don a pair of overalls and go looking for something we knew we should have. This, like so much of our involvement in the art area was, in effect, some light relief from the major problems in the University operations with which we all were faced in the late 1960s. One great find were the two Leonard French designs submitted (unsuccessfully) for the Baillieu Library competition in 1958, for a mural in its entry. The competition winner, by Norma Redpath, can be seen today. Robyn found the Leonard French works in the library boiler room. Another was the result of Robyn innocently asking the maintenance officer, 'Where would things be put if the porters didn't know what to do with them, for instance, a painting?' The reply was 'on the rock shelf in the Wilson Hall basement'! Sure enough there were on the shelf several 18th century mezzotints and three etchings of the University by John Shirlow, including one looking up the old centre drive from Grattan Street. For many years

John Perceval, Untitled (Angel playing the lute),
1958, stoneware with *sang de boeuf* glaze,
31.0 x 26.0 x 24.0 cm. Accession no. 1960.0013,
University of Melbourne Art Collection.
Gift of Professor Joseph Burke, 1960,
through the Society of Collectors.
© John de Burgh Perceval.
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these hung in the old ninth floor conference room in the Raymond Priestley Building. We started, therefore, with very few resources, a great deal of enthusiasm and help from many people outside the University, as well as within it.

Could you outline the beginnings of the University Gallery?

By the end of 1968, using the C.D. Lloyd funds, we appointed a curator, Mrs Betty Swan, for a couple of days a week. She worked tirelessly for very little pay and continued the listing and checking, but in 1969 she went back to England. We still had little money but we constantly sought to enlarge the works of art fund with some success. It was not until 1970 that, with our hearts in our mouths, the Committee appointed another part-time curator, Mrs Betty Clarke, initially two days a week, and later three, but still poorly paid. Betty Clarke had been a student at the Gallery School and further developed the listing, but it became clear that her absolute objective, and ours, was to issue a formal catalogue.

In the early 1970s I was building Arts South (later called the John Medley Building) with Roy Grounds as architect. It was a mixed success as a building; Roy was a bit distracted as he was also designing the Arts Centre



Ray Marginson with Sir John Rothenstein CBE, art historian and former Director of the Tate Gallery, discussing a painting by Rupert Bunny at the 1975 opening of the University Art Gallery in the Old Physics Building. Private collection.



at the same time. We also had terrible trouble with siting the building. A view strongly held by some was to have it further to the north, which would have stymied the subsequent work on the south lawn and the underground car park. In one Buildings Committee meeting, in desperation, I suggested perhaps they would like it on rollers, to move it up and down the south lawn.

However the two towers were built on my preferred site. Our great good fortune was to have a Dean very sympathetic to the arts, Professor Harry Simon of oriental studies. He not only let us have the fourth floor in the east tower for a gallery, but also, a singular and inspired act, took \$100,000 out of his building budget (no small sum in the 1970s) which, after talking to us, he gave to Patrick McCaughey, then a fellow in fine arts, to buy works from Australian artists to house in the building. Patrick was at the time *The Age* art critic. This brought us, among many significant works, Laycock's *The Mercurions*³ and a monumental 1961 charcoal drawing, a nude in a cornfield by Arthur Boyd.⁴ Also of course many New York School type abstracts which were Patrick's focus at the time.

All through this period, as I have said, we had great support from

Professor Joe Burke. But he had no interest in adding to his substantial workload by the responsibility of an art gallery and the conservation and management of the University collection. From the start of the Herald Chair he operated on the basis of the original Sir Keith Murdoch concept. This was to build Australia's finest and, I think, first school of fine art which by this point he had done with great success; and to be an authoritative voice in the community to enlarge its understanding of art. All of which, by public lectures and statements, by his membership of the National Gallery Trustees, and the Felton Bequest and by the stream of talented graduates moving to significant roles in the Australian art and academic world he had achieved over the almost 20 years to the point when we opened our first gallery. He was also a generous supporter of the University itself by gifts to the collection, often purchased with payments he received in lecturing down town.

It was fortunate for me that Professor Burke took this view, because I had formed a strong opinion, whilst in America, of the need to have any future University gallery embedded in the general administration. I saw several examples of fine museums initiated within a

department that fell on hard times when the founding head of department retired or died. Successors had different priorities, and funds to maintain the museum vanished. Our collection was too important to risk this possible outcome. An example close to home that emphasised the point was the then parlous state of the Grainger Museum. Even today, it is still a work in progress.

At a later stage I conveyed those views to Leon Paroissien, formerly of the Visual Arts Board of the Australia Council, who, with Bernice Murphy, was attempting to solve similar problems in relation to the Power Bequest as they moved to establish a contemporary art museum in Sydney. We sent him all the papers setting out how we went about the establishment of the Works of Art Committee and the Gallery. I hope they helped. Today the Museum of Contemporary Art at Circular Quay in Sydney is well established.

At what point did you feel that you were starting to move forward with the project of creating a University Gallery, and why did you consider it so important for the University to have a gallery?
1971 was a real turning point. Betty Clark, with the help of Eric Westbrook and Ursula Hoff, put on an exhibition of the University of

Rupert Bunny, *Untitled (Woman and child)*, (c.1910), oil on composition board, 80.5 x 65.0 cm. Accession no. 1973.0067, University of Melbourne Art Collection. Gift of the Russell and Mab Grimwade Bequest 1973.

Melbourne Collection at the National Gallery of Victoria. We showed some of the great portraits and many other treasures. Pride of place was given to the lovely John Perceval angel with lute⁵ and the Constance Stokes nude⁶ which were gifts from Joe Burke.

But the climax of the year for us was the 1971 catalogue. Coincidentally with the NGV show and following a year of strenuous effort with the help of staff in the archives, principally Mrs Julie Marginson, and great support from Dr Hoff and Professor Burke, with many others, as well as a generous donation from Colonel Aubrey Gibson, we produced the first catalogue.⁷

It was an enormous achievement and a milestone in the development of an appreciation and understanding of the breadth and depth of the University's cultural collections. It included the Baillieu Library holdings, the classical collections, silver, ceramics, the holdings of the colleges—the whole range. Professor Burke's introduction to the catalogue is worth reading today to understand the source and substantial nature of the collections, particularly those acquired since the War and with the help of the Society of Collectors and other donors.

In my view it was the most significant achievement in the whole history of the University Gallery, achieved with pitiful resources but with major and willing support by all involved. I still look at it with pride and wonder just how we got it out.

And finally why did we have to have a gallery?

We simply had to be able to let the students and staff and the wider public see as much of our great holdings as we could; see the works in carefully designed exhibitions from



time to time. Further, we needed to exhibit in the University the work of significant Australian artists. The overall aim was to raise the level of art and cultural appreciation in the University. This was in my view an essential part of being a university. I hope later to publish, somewhere, a list of the incredible number of exhibitions the small staff, Betty Clarke and her assistants, mounted. We did anything from eight to 14 exhibitions a year over a long period.

Thank you Ray. I know that there is so much more we could discuss including the contribution and commitment of the professional staff who worked with you on the establishment of the University Gallery and the development of its programs. I would also like to have some further discussion with you on the sculpture in the grounds and the battles that ensured the preservation of many of the University's historic precincts and the renewal of many of the important buildings.

I have perhaps, Robyn, rambled on too much, there is a great deal more I would like to set down. Particularly I would wish to acknowledge the great help we had in the Old Physics gallery from the many assistants to Betty Clarke, like Grazia Gunn, Charles Merewether, Denis Colsey, Lyn, Lady Nossal, and of course Maudie Palmer. I would like to set

down the arrival of Maudie as our first full-time assistant curator, Betty Clarke's retirement and the great good fortune of our appointment of Frances Lindsay.

Frances' stunning debut exhibition was devoted to *L'Oiseau-Lyre*—the work of Louise Hanson-Dyer and the Lyrebird Press—in March of 1985.⁸ Through Margarita Hanson the University now has the significant Hanson-Dyer library and also the responsibility of carrying on the great tradition of that publishing house. I hope that these early days of the University of Melbourne's development of its art exhibitions and collection development will form the basis for a substantial history at some stage in the future.

Dr Ray Marginson AM graduated with a Bachelor of Commerce from the University of Melbourne in 1946. After working for the Commonwealth Public Service, in 1965 he was appointed Vice-Principal of the University of Melbourne, with responsibility for financial policy, accounting systems, budgets, building, maintenance, grounds and property, until his retirement in 1988. His many other roles have included Chairman of the Melbourne and Metropolitan Board of Works (Melbourne Water), President of the Museum of Victoria, a director of Geotrack International, Vice-Chairman of the Melbourne Theatre Company, member of the Howard Florey Institute and founding President of the Victorian Jazz Archive.

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.

Notes

- 1 John Poynter and Carolyn Rasmussen, *A place apart: The University of Melbourne: Decades of challenge*, Carlton: Melbourne University Press, 1996.
- 2 William Dobell, *Professor Lyndhurst F. Giblin*, 1945, oil on board, 88.2 x 81.2 cm. Accession no. 1945.0001, University of Melbourne Art Collection. Commissioned by the Commerce Graduates Association, 1945.
- 3 Donald Laycock, *The Mercurions*, 1965, oil on canvas, 132.0 x 175.5 cm. Accession no. 1971.0075, University of Melbourne Art Collection. Purchased 1971.
- 4 Arthur Boyd, *Untitled (Woman in cornfield)*, (1961), charcoal on paper, sight: 145.0 x 171.0 cm. Accession no. 1971.0072, University of Melbourne Art Collection. Purchased 1971.
- 5 John Perceval, *Untitled (Angel playing the lute)*, 1958, stoneware with *sang de boeuf* glaze, 31.0 x 26.0 x 24.0 cm. Accession no. 1960.0013, University of Melbourne Art Collection. Gift of Professor Joseph Burke, 1960, through the Society of Collectors.
- 6 Constance Stokes, *Untitled (Nude)*, (c.1946), oil on composition board, 69.5 x 51.0 cm. Accession no. 1949.0002, University of Melbourne Art Collection. Gift of Professor Joseph Burke, 1949.
- 7 *Catalogue of works of art 1971: Catalogue of works of art in the University and its affiliated colleges with a catalogue of the collection in the Dept. of Classical Studies*, Carlton: University of Melbourne, 1971.
- 8 The catalogue of this exhibition is *L'Oiseau-Lyre: The work of Louise Hanson-Dyer and the Lyrebird Press, University Gallery, the University of Melbourne, 27 March–26 April 1985*, Melbourne: The Gallery, 1985.

The interconnectedness of study and passion

Jasmine Targett

2007 was a year that taught me that the environment in which you place yourself has a huge impact on your means of self-expression.

In my university career I have had two fields of fascination: artefacts and art. Until last year they have been the opposing poles at either end of the world. At the same time attracted to each other and yet repelled; melding them together appeared impossible. They seem similar, yet when you put them into the VTAC guide of courses their seemingly complementary values do not lead to a clear path. But I have always had the philosophy that if you keep choosing subjects you like doing, then one day the course and career you want to pursue will open up.

By March 2007 I had been searching fruitlessly for volunteering and internship programs for some time. Out of sheer frustration, with a teaspoonful of gumption, I approached the Ian Potter Museum of Art at the University of Melbourne. The staff informed me of the Cultural Collections Student Projects Program, to which I was immediately drawn. The Program's coordinator, Helen Arnoldi, and I sat down and discussed which of the many projects on offer would best let me explore the area of museum studies. At the time I had no idea that working at the Henry Forman Atkinson Dental



Museum would be such a revolutionary artistic influence on my fine art practice.

My first internship at the Dental Museum was working as cataloguing assistant on the dental extraction instrument collection. I dealt with over 250 artefacts dating from the 1750s to the present day. Over a period of eight months, I reviewed, expanded and updated the catalogue

information for this group of objects. My primary objectives were to assess and record the objects' size, condition, and conservation needs, using catalogue work sheets. I researched each instrument's inscriptions and background through to its commercial production. I then wrote accession numbers on archival tags, attached one to each object, and located all missing and mislabelled

Previous page: Jasmine Targett working with Professor Emeritus Henry F. Atkinson MBE, Honorary Curator, Henry Forman Atkinson Dental Museum.
Photography by Helen Arnoldi.

Below: Jasmine Targett, *Phallus* (blue), *Bimanous* (apricot), *Digitus* (green), 2007, cast glass, dimensions variable. Private collection.
Photography by Andrew Barcham.

Right: *Phallus* (detail).



artefacts. I concluded by collating all of this information, to bring the online database up to date.

From this project I gained an understanding of basic collection management and the principles of object documentation. I learnt the correct procedures for safely handling museum artefacts as well as the need for a tried and tested methodical approach. I was fortunate to have the opportunity to work under the patient tutelage of the curator Louise Murray, and honorary curator, Emeritus Professor Henry F. Atkinson (in whose honour the Museum is named). As a result I have learnt invaluable lessons which reach far beyond the experience of classroom teaching.

With a background in abstract expressionism in painting, I found myself in third year art school searching for a means to delve deeper into the human condition. I began cross-referencing anatomical and medical reference books with a holistic take on the human psyche. While researching for my art practice I came up against many brick walls, similar to those any masters student would have. My curiosity and need for more diverse raw source material in anatomy led me to utilise the resources to which I was exposed while working with the dental collection.

Through working at the Dental Museum, and also accessing other collections in the University, I discovered my reaction to the specimens to be one of fascination and fear. I was looking in the face of my own mortality, its fragility, and the impact of the un-lived or suffocated life upon the body and soul. The specimens I created in glass began to have a life of their own. They grew into entities unto themselves. Their deformity, juxtaposed against rusting and decaying medical instruments, altered and intensified my emotive reaction, and hopefully that of the viewer. The tools became alive in their natural decomposition process while the glass specimens remained preserved and a spectacle for the viewer to study. These were then illuminated on large light boxes to provoke a heightened aura of theatricality. The gallery space shifted from an operating theatre into a viewing theatre, inviting its audience to weave its way through its performance. My final installation was successful and as a result I was accepted into the 2008 honours year of fine art in glass at Monash University. I hope to develop my academic career at the University of Melbourne further down the track.

In searching for reference material that was lacking in my own field, art,

I have been able to give back to another area of study, the history of dentistry, while at the same time following my interest in museum studies and curatorship.

I am currently completing my second internship at the Henry Forman Atkinson Dental Museum. This has entailed the rehousing and conservation assessment of the collection of historic photographs. Completion of this project has been supported by a cultural collections grant, funded by the 2006 University Appeal. I hope to complete many more internships in various fields as my career takes in both museum curatorship and my fine art practice.

I feel the University of Melbourne should be proud of giving students opportunities for practical, out of the classroom experiences. Internships give the student a great sense of responsibility and achievement, while putting to practical use the lessons learnt in the classroom. I am now able to see career possibilities and roles that I did not know were possible.

Jasmine Targett has recently completed the honours year of her Bachelor of Fine Arts at Monash University, majoring in glass. She has worked for West Space Gallery and currently works at Heide Museum of Modern Art. Her artwork can be found in many Australian private collections and her previous places of study. Jasmine can be contacted on jasminetargett@hotmail.com



The Hampshire apothecary's book

An 18th century medical manuscript in the Baillieu Library

Dorothea Rowse

Pharmacopoeias and formularies have a long and venerable history and most medical libraries own big collections of them.¹ The University of Melbourne Library is no exception and holds a rich collection of printed pharmacopoeias, some dating back to the 16th and 17th centuries.²

Ownership of the manuscript form is somewhat less common, but an interesting example was acquired for the University's Medical Rare Books Collection some years ago.³

The manuscript was created between about 1727 and 1740 by the unknown owner of an anatomy atlas who used the verso of many of the plates to create a cross between a pharmacopoeia and a prescription book. The anatomy atlas that was given this somewhat cavalier treatment was a copy of William Cowper's *The anatomy of humane bodies*. Cowper was a surgeon, anatomist and author who worked in London in the last decades of the 17th century. His elephant folio-sized atlas, first published in 1698, consisted of his own text accompanied by plates purchased from the publishers of Govard Bidloo's *Anatomia humani corporis*, and nine additional plates drawn by Henry Cook.⁴ The whole was published in England without mention of Bidloo, who protested

loudly about plagiarism. The book went into several editions and was highly regarded as an anatomy text during the 18th century. The copy which was acquired for the University Library shows signs of heavy usage. The title page, endpapers and covers and several introductory plates are missing and many pages are ink-stained and damaged.

The owner of the book was clearly an apothecary, possibly a member of that group of apothecary/surgeons who delivered the primary health care that was most common at that time. They bled patients, dressed wounds, prescribed remedies and they also made up prescriptions for physicians and others. They sold herbs and prepared medicines for home consumption and also specialised in exotic groceries such as tea. Many were also scientists and it has been suggested that the apothecary's shop was not only 'the local centre for scientific talk, [and] experimentation' but also a centre for 'medical education and research'.⁵

The apothecary owner of the book would have had access to a number of printed pharmacopoeias, both official and privately compiled. The London Pharmacopoeia, which provides a good example of the genre, focussed on the *materia medica*, which listed the available ingredients, and the

simples which were arranged by category; no attempt was made to link remedies to medical conditions.⁶ Thomas Fuller's *Pharmacopoeia extemporanea* attempted to fill this gap by including a 'copious index for the assistance of young physicians', which linked medical conditions and the appropriate remedy.⁷ Apothecaries of the time also kept a prescription book which provided a record of medicines supplied. Details such as the date of the prescription, the name of the prescribing physician, the costs, the person for whom it was intended, the dosage and the prescription itself were included.⁸

The areas of medical education and research noted above may hold the key to the impetus for compiling this manuscript. The University's manuscript is an interesting attempt to combine elements of the pharmacopoeias and prescription books used at that time, and it would seem that its owner was experimenting with using medical conditions rather than remedies as the primary access point. A page or more was allocated to each of 34 different diseases or groups of diseases. The medical condition was carefully linked to the dissection illustrated on the plate for most diseases, but the selection was made in the light of knowledge at that time. For example,

‘The Ninth Table: The whole brain taken out of the skull ...’, from William Cowper, *The anatomy of humane bodies: With figures drawn after the life by some of the best masters in Europe, and curiously engraven in one hundred and fourteen copper plates, illustrated with large explications, containing many new anatomical discoveries, and chyrurgical observations: To which is added an introduction explaining the animal oeconomy, with a copious index*, Oxford: Printed at the Theater, for Sam. Smith and Benj. Walford ... London, 1698. Purchased with funds from the bequest of Mrs F.M. Meyer. Medical Rare Books Collection, University of Melbourne.

remedies for angina were placed on a plate depicting the oesophagus because in the 18th century it was considered to be ‘a disease of the gullet and throat arising from stagnant blood’.⁹ The information supplied for each condition included some general comments about drug treatment, followed by a list of remedies, a small number of which were linked to a named patient and the sort of detail normally included in a prescription book. Occasionally space was left for a block of text that was never copied in and the content of the book seems to be incomplete. Despite the provision of about 1,000 recipes, there is a notable absence of any remedies for cuts and abrasions and associated infections, sprains, and more serious injuries.

When all the information was combined with Cowper’s text and the illustration of the anatomy concerned, a resource resembling a textbook was created. It allowed the user to access the information either by medical condition or via the anatomical plate. The information given for each disease provided a comprehensive list of available remedies, evidence of remedies that had been used for named patients, a guide to the physicians recommended for particular medical conditions (for example Dr Langerish was only



consulted on gynaecological matters), and a record of patients who had been treated for serious medical illnesses. It is not clear whether this method of organising a pharmacopoeia was completely original at that time or whether the creator may have seen other examples elsewhere. The book would have provided an excellent resource for the instruction of apprentices and an *aide memoire* for the apothecary himself. It was also a very convenient way to pass on knowledge of the simples that he had found useful, or had created himself,

and which used ingredients that were locally available. A comparison of the *materia medica* at the start of the book and some of the recipes with those in other publications suggests that he used a limited range of basic ingredients and his recipes were simpler.

One of the fascinating aspects of the manuscript is the information it provides about a community of medical men working in the first half of the 18th century. Fifteen medics—in addition to the creator of the manuscript—appear in the book, and

who held a medical degree from Rheims, were the most popular of the physicians listed and prescribed for medical conditions such as fever. A whole page in the manuscript was devoted to the treatment by Dr Cuthbert of one case of testicular disease. He later became the director of the Hospital for Sick and Wounded Seamen at Haslar near Gosport.

The rest of the medics can be identified as surgeons and/or apothecaries. They were likely to have been reasonably local, although Francis Tribe, who practised in Marlborough in Wiltshire, seems to have been consulted while on visits to his family in Hambleton. His brother Richard Tribe, the surgeon, lived in Hambleton, as did the wonderfully named apothecary Sacheverel Try. Dr John Phillips was an apothecary/surgeon at West Meon, not far from Hambleton.¹¹

The named patients make up a very important component of the detail in the book. Names such as Snuggs, Pincke, Bruning, Hogsflesh and Souter made searching for them in official records very rewarding. About half of the 93 identifiable patients were found to live in the vicinity of Hambleton in Hampshire and this was probably the centre of the practice. There were also some

clusters of names that were based further away, for example at Alton. Hambleton is now a traditional village in the Meon Valley, with a claim to being the original home of cricket.¹² In the early 18th century it was the centre of a farming community with a thriving population of merchants. Grocers, maltsters, innkeepers and a cloth shop and wool loft owner all appear amongst the patients, largely dominated by agricultural workers and yeomen. The community was affected by the national politics of the time. In 1716, just two years after the accession of George I, there was a violent clash at a race meeting between local Whig supporters of the King and the vicar and other Jacobite supporters in the community.¹³ In 1725 the village split along a different faultline when 16 parishioners, many of whom were numbered amongst the apothecary's patients, met to agree not to pay the costs of the rather litigious churchwarden Henry Barlow in his two-year legal battle with another churchwarden John Collins. They were prepared to set up a fighting fund and hire a lawyer. Barlow had his supporters amongst the wealthier gentry and this appears to be a disagreement with class overtones.¹⁴ In 1726, at just about the time that the apothecary was starting to

compile his book, a disastrous fire destroyed a large portion of the village.¹⁵

Most of the patients were adults and included a substantial number of women with gynaecological problems and an even greater number of the elderly afflicted by all the ailments that currently beset the aged: respiratory and digestive problems, stroke and heart disease. From time to time there were outbreaks of fever in the village, mainly in the autumn and winter. Depression, then described as 'languor', was evident amongst the older patients. As might be expected many of the patients were identifiable as coming from the more affluent part of local society. There were a few members of the gentry such as the elderly 'Madame Bilson', the widow of Thomas Bilson of West Mapledurham Manor in Buriton and the sister of the Earl of Dartmouth. Clergymen also featured, an example being John Sutton, the vicar at Hambleton from 1724 to 1730, treated by Dr Bailey for fever in 1733. Captain Edmond Hook, a retired naval man, lived in Hambleton and was treated by Dr Cuthbert for breathing difficulties and some sort of seizure in 1738. There were a number of merchants such as Titus Allen, an innkeeper of Alton, who was treated for kidney disease from which he died

have been Edward, the son of the older Edward, also an apothecary in Hambledon, who took on an apprentice in 1760. A surgeon and farmer who lived in a house behind the George Inn, he married Martha Barlow in December 1761 and they had two children baptised in Hambledon. His son, another Edward, was still living in the village in the early years of the 19th century. The elder Edward Hale seems to be a likely candidate to have been the author of the manuscript.

This book provides a wealth of information on the community of Hambledon and the lives of its scientifically minded apothecary and his colleagues and patients. It highlights the role of the apothecary in 18th century England and while research to date suggests that this practice was typical of many in England at the time, further work is needed to put the practice into a comparative perspective. Some of the questions still to be answered include whether this format was largely original and if not, from where did the owner get his ideas; whether the remedies included are typical of the period and what variations from those in published sources can be identified; and further research on the patients and the other medics. The book has turned out to be a very valuable

acquisition for the Library and will certainly repay continued research.

Dorothea Rowse is a retired academic librarian and an Honorary Fellow of the School of Historical Studies at the University of Melbourne. She was Sciences Librarian at the University for ten years, during which time her responsibilities included the development of the Medical Rare Books Collection and she started her research on this manuscript. She has a Bachelor of Arts from the University of London and a Master of Arts in history from the University of South Africa.

Notes

- 1 A pharmacopoeia is 'a book, especially one published by authority, containing a list of drugs and medicines and describing their preparation, properties, uses, etc.', *Macquarie dictionary*, rev. 3rd ed., North Ryde, NSW: Macquarie Library, 2003.
- 2 For example, Collegio de' Signori Medici di Bergamo, *La farmacoepa o'antidotario dell'eccellentissimo Collegio de' signori medici di Bergamo ...*, translated by Tito Sanpellegrino, Venice: Nicolo Moretti, 1597. Medical Rare Books Collection, University of Melbourne. Presented by the Friends of the Baillieu Library.
- 3 William Cowper, *The anatomy of humane bodies: With figures drawn after the life by some of the best masters in Europe, and curiously engraven in one hundred and fourteen copper plates, illustrated with large explications, containing many new anatomical discoveries, and chirurgical observations: To which is added an introduction explaining the animal oeconomy, with a copious index*, Oxford: Printed at the Theater, for Sam. Smith and Benj. Walford ... London, 1698. The University's annotated copy was purchased with funds from the bequest of Mrs F.M. Meyer, a generous donation which has funded many outstanding additions to the Medical Rare Books Collection over the years.
- 4 Govard Bidloo, *Anatomia humani corporis ...*, Amsterdam: Sumptibus viduae Joannis à

Someren, haeredum Joannis à Dyk, Henrici & viduae Theodori Boom, 1685. The Medical Rare Books Collection holds a 1972 facsimile edition of the Bidloo work, part of the Roy Douglas Wright Collection.

- 5 John M.T. Ford, 'Apothecaries' roles reassessed', *Journal of the Royal Society of Medicine*, vol. 76, no. 8, August 1983, p. 634.
- 6 Royal College of Physicians of London, *The pharmacopoeia ...*, first published in 1618. Various editions appeared throughout the century, with a vastly revised edition appearing in 1721. The University's Medical Rare Books Collection holds: Royal College of Physicians of London, *Pharmacopoeia Collegii Londinensis ...*, 9th ed., London: 1680.
- 7 Thomas Fuller, *Pharmacopoeia extemporanea ...*, London: Printed for W. Innys, 1714. A copy of the second edition is held in Special Collections, Baillieu Library. Part of the bequest of Sir Russell and Lady (Mab) Grimwade, it is inscribed by William Ware (1728) and J.R.M. Thomson (1880) and bears the bookplate of Wm. Allison.
- 8 Steven King, 'Accessing drugs in the eighteenth century regions', in Louisa Curth (ed.), *From physick to pharmacology: Five hundred years of British drug retailing*, Aldershot: Ashgate, 2006, p. 61, note 57.
- 9 William Buchan, *Domestic medicine, or, The family physician ...*, Edinburgh: Printed by Balfour, Auld and Smellie, 1769. The Baillieu Library's copy of this book was also presented by the estate of Mrs F.M. Meyer.
- 10 King, 'Accessing drugs', p. 64.
- 11 P.J. and R.V. Wallis, *Eighteenth century medics (subscriptions, licences, apprenticeships)*, 2nd ed., Newcastle upon Tyne: Project for Historical Biobibliography, 1988.
- 12 John Goldsmith, *Hambledon: The biography of a Hampshire village*, Chichester: Phillimore, 1994, p. 5.
- 13 Goldsmith, *Hambledon*, p. 65.
- 14 Covenant by 16 parishioners of Hambledon, February 1725. Pink Family Papers, 23M76/2, Hampshire Record Office.
- 15 Goldsmith, *Hambledon*, p. 67.
- 16 Wallis, *Eighteenth century medics*, p. 573.

On first looking into Loewe's papers

Michael Piggott

In an obituary for the June 1974 issue of *The University Gazette*, 'D.J.' noted that Fritz Loewe 'founded this University's department of Meteorology' and for 25 years he 'helped train many present well-known Australian meteorologists, conducted research into both glaciology and meteorology (he was a co-discoverer of the Southern Tropical Jet Stream), and achieved international recognition for the department.'¹

What follows aims to profile one of our most important collections and the man behind that obituary's masterly summary. Who was Loewe; what is in his collection; why is it significant; and what is its contemporary relevance? Finally, I want to share some reflections, if not a Keatsean sonnet, prompted by looking systematically into the 70 or so boxes of the Loewe collection in the University of Melbourne Archives.

Life

If the name Fritz Loewe² is recognised at all (and not confused with the composer of Broadway fame), most likely it would be because of Greenland. In particular, for his part in a famous and tragic expedition crossing western Greenland in 1930–1931, and to a lesser degree for his before and after involvements there,



the 'practice run' in 1929–1930 and as adviser in 1932 to the movie based on the previous expedition, *S.O.S. Eisberg* starring Leni Riefenstahl.³ This was based on the real life story of the 1930–1931 expedition which was led by Alfred Wegener, the German meteorologist whose exploration and research 'launched a revolution in the earth sciences' including development of continental drift theory,⁴ and whom Loewe temporarily replaced as leader after he perished. Loewe was the expedition's meteorologist, an expertise which belied a classical and legal education and formal qualifications in physical education, geography and physics (the basis of his Doctor of Philosophy awarded in 1923). The features of those Greenland involvements—strenuous physical and often dangerous engagement to collect scientific data for subsequent scholarly reports—had already been evident in expeditions and travels in the 1920s in the Atlantic, central Anatolia and Iran.

After the early 1930s, Fritz Loewe's life (as well as those of his wife and two young daughters) was dislocated, beginning with dismissal as a Jew from the German Meteorological Service, employment with the Scott Polar Research Institute, Cambridge, and appointment in 1937, initially as a

senior lecturer in meteorology, to the University of Melbourne's Department of Natural Philosophy. Even during his tenure there, until his retirement in 1960 he was often on the move. For example there were three expeditions to Antarctica, two representing Australia on French research trips, and a major UNESCO sponsored consultancy to Pakistan's meteorological service. After so-called retirement, there were several more visits to Greenland, further research papers, and a long association as a visiting professorial fellow with the Institute for Polar Studies at Ohio State University.

The collection

The Fritz Loewe collection in the University of Melbourne Archives comprises seven accessions, the transfer of the most important negotiated by the Archives with Loewe's family in the decade following his death in 1974. Collectively the accessions include all the formats traditionally found in the papers of a prominent academic in an era before email, excel spreadsheets and digital cameras. They include letters, postcards, cablegrams and aerograms, and a few copies of replies; hand-written and typed drafts of verse, articles and lectures, some with glass slides to illustrate them; photography

Johannes Georgi, Photograph of Ernst Sorge and Fritz Loewe in their ice cave at *Eismitte* station in Greenland, Christmas 1930, photographic print, 16.7 x 11.0 cm. UMA 88/160 (oversized items), Loewe Collection, University of Melbourne Archives.

In *Greenland journey* (p. 195; see note 4), Sorge, a Berlin secondary school teacher and *Eismitte's* glaciologist, describes this minus 10°C scene as follows: 'Christmas was celebrated in simple fashion but with sincere feeling. A box was set up beside Loewe's bunk and three candles set on it served for Christmas illuminations, while cheerful colour was provided by artificial flowers and two-coloured prints and boxes of sweets, confectionery and fruit. We gave out Christmas letters from our people, gave each other presents of small books and read aloud.' The sleeping bag under Loewe is also in the University of Melbourne Archives.

of considerable variety including prints, negatives and 35mm slides; diaries and notebooks; research data, again of considerable variety; personal documents and certificates; printed and near print material including offprints, theses, tourist brochures, maps, newspapers and newsletters; and a small number of objects.

The correspondence, easily numbering several thousand letters and many in German, covers a number of subjects impossible to list here. Broadly however it is divided between scholarly associations and the private sphere, the former revealing the span of Loewe's academic and scholarly networks. His correspondents included many of the world's leading scientists and research institutes specialising in glaciology, meteorology, geography and polar studies. Most, in the collection at least, were received after his Melbourne appointment in the late 1930s until well into the 1960s. They feature long sequences with colleagues who became life-long friends, including Alfred's brother Kurt Wegener, and the German meteorologist Johannes Georgi, a fellow member of both the 1929 and 1930–1931 Greenland expeditions and with whom he shared an ice cave at the *Eismitte* station. It was while there that Georgi, without anaesthetic

Loewe in the observer's seat about to take off in an open, metal-clad, World War I vintage Junkers monoplane, 1926, photographic print, 11.8 x 16.4 cm. UMA 88/160, box 70, Loewe Collection, University of Melbourne Archives.

Between 1925 and 1928, as scientific leader of the air division of the Prussian Aeronautical Observatory, Loewe made more than 500 research flights to over 20,000 feet, studying atmospheric conditions but also supporting the Meteorological Bureau in supplying forecasts for air traffic.



and using only a pocket-knife and tinsnips, amputated nine of Loewe's badly frostbitten toes to prevent gangrene.⁵ Among Loewe's Australian correspondents are such renowned Antarctic names as Sir Douglas Mawson and Dr Phillip Law; his colleague (then successor) in the Department of Meteorology and coincidentally one of the 'Dunera Boys', Dr Uwe Radok; and the so-called 'father of long-range weather forecasting in Australia', Inigo Jones.

Born into a Jewish legal family in Berlin in 1895, Loewe's childhood and education are well covered in the collection through photographs, certificates and printed material, while his private life is revealed essentially through family letters, spread over many decades and quite numerous given that he was often separated from his kin for long periods. They provide a view of those personal relationships which often go unrecorded because the parties are living or working together and have no need to write to each other, particularly with his wife Else and mother Hedwig. One can also glimpse instances of his religious beliefs in action as a liberal Jew through correspondence with Rabbi Dr Herman Sanger of Melbourne's Temple Beth Israel, in letters to the Melbourne Jewish press, and in his

championing of particular Jewish refugee cases during and after World War II.

The collection has dozens of small gems for the diligent researcher, each in its way as remarkable as the many sidelights of Fritz Loewe's life. Thus there is correspondence with Dr Fritz Wagner, a meteorologist with the armed merchant cruiser *Kormoran* which sank HMAS *Sydney* in 1941. Wagner was subsequently interned at Tatura Detention Centre and Loewe arranged with him to conduct weather research of value to local fruit growers. Another correspondent from Tatura, Dr Radok, was to become on release his technical assistant and eventually successor as head in the Meteorology Department. Thirdly, there are papers about Loewe's measurement work as an official 'wind steward' at the 1956 Olympic Games in Melbourne.⁶

Significance

The importance of the Loewe collection rests firstly on the depth to which it documents his astonishing life and career and associations.

Central to these is the polar involvements already mentioned and for which he received the highest British and German honours, the Polar Medal and Karl Weyprecht Medal; his World War I experiences

in the German army, and for which he received the Iron Cross First Class; and his suffering of dismissal and internment as a German Jew in the mid-1930s. Based purely on the German component of the collection, in 2006 the Alfred Wegener Institute for Polar and Marine Research (Bremerhaven, Germany) assessed the collection as an 'immense inheritance' and 'of outstanding significance, in a general historical (political, social, cultural) as well as in a scientific-technical sense (evolution of meteorology and polar research)'.⁷

Loewe's Australian associations equally tie him to major historical developments, including his recruitment to Melbourne as a Carnegie Fellow by the then new Vice-Chancellor Raymond Priestley to found the Department of Meteorology, as well as his direct involvements in policy politics regarding the funding and research roles of the Council for Scientific and Industrial Research, the Bureau of Meteorology, various Commonwealth government departments and the Australian National Antarctic Research Expeditions in its early years.

Secondly, the collection's subject matter, fundamentally, is about what is one of today's defining and critical issues, climate change. Loewe's life's



Australian Red Cross Blood Transfusion Service, donor's certificate, 1941–1952, 25.5 x 20.2 cm. UMA 88/160, box 67, Loewe Collection, University of Melbourne Archives.

work was focussed on weather and climate, and on understanding the record of past changes locked beneath the ice sheets and finding patterns in the endlessly changing spheres far above them. Its key moment was Wegener's Greenland expedition and its search for answers about the depth of the ice, and its climate and weather. The collection, including its hard-won research data, is thus part of a critical area of the history of science.⁸

Using the collection and a plea for biography

Scholars approaching the Loewe Collection would face a number of challenges. It is not completely under physical and intellectual control. In addition, many documents, including lectures and letters, are handwritten, not always legible, and over half in German, some in the older *Fraktur* lettering. Nevertheless, those who bring to them appropriate language skills and deep contextual knowledge of 20th century European and Australian history, culture, education, exploration and science will be amply rewarded.

A biographer facing the collection would be particularly blessed, additionally so because the University of Melbourne Archives holds complementary material of the key people behind Loewe's appointment

to Melbourne—Vice-Chancellor Raymond Priestley and Chancellor Sir James Barrett—as well as the official archives of the University's Council, central administration, Meteorology Department and Faculty of Science. Elsewhere in Australia, there are for example relevant files in the National Archives of Australia and the Mawson collections of the University of Adelaide, while Loewe is strongly represented in the renowned collections of the Alfred Wegener Institute for Polar and Marine Research. Most importantly, the Institute holds the original of his 1930–1931 Greenland diary, while the University of Melbourne Archives recently received a transcription.⁹

Loewe was one of a group of immigrant men and women who joined the University pre- and post-war—think of Walter Boas, Fritz Duras, Sophie Ducker, Leonhard Adam, Erich Heymann and Frank Knopfmacher—whose life stories, genuinely fascinating and revealing well beyond the life of the mind, mostly await full biographies. Loewe was also one of Australia's most eminent among the 'freemasonry of the frozen', yet few could name even Dr Phillip Law, Sir Douglas Mawson and just maybe Sir Edgeworth David. While a number of books acknowledge particular aspects of

Loewe's life and times,¹⁰ and there are several articles dedicated to the subject,¹¹ none comprises a full account of his life and work. I would commend as most worthy causes the man's biography, and just as important, support for comprehensive listing of the collection on which it would depend.

Reflections

In his article on Loewe in the *Australian dictionary of biography*, Mark Richmond wrote, "Most learned, tolerant, and kindly", Loewe was tall, with a domed forehead, prominent teeth and a goatee, and recognizable in later life by his awkward gait.¹² A contemporary at the University, the geographer Arthur Wilcock, lamented 'that undergraduates from other Departments, absently noting the tall and somehow unmistakably German figure, with head thrust forward and a clumping heavy-booted walk, never got to know the story of the man'.¹³ From even a limited acquaintance with Loewe via his papers, one can not help liking and deeply admiring him, untroubled as he was by the standard dichotomies of science and religion, C.P. Snow's two cultures, and career and retirement. Typically, he died in his mid-seventies returning home from research at his old

higher education experience, simultaneously illustrating the depth-and-breadth logic of the University's new curriculum. 'My school years', he says,

gave me access to the roots from which most of the branches and flowers of our society and our culture spring, and this feeling of 'rootedness' has given me throughout my life much personal satisfaction however little my work in meteorology may have profited from it. It is this wider outlook which European schools tried to give which we find lacking in the majority of our university students.

Michael Piggott recently retired from his roles as Manager, Cultural Collections Group and University Archivist at the University of Melbourne. Before joining the University in 1998 he worked in Canberra in a variety of positions at the National Library of Australia, the Australian War Memorial and the National Archives of Australia.

Notes

- 1 'D.J.', 'Obituary. Dr Fritz Loewe (1895–1974)', *The University Gazette*, vol. 30, no. 2, June 1974, p. 11.
- 2 Loewe (sometimes spelt 'Löwe') pronounced his name 'ler-va'. Löwe is the German word for lion.
- 3 Inevitably there are now many websites devoted to Riefenstahl, including this film, and a vast literature, one of the most recent being Steven Bach, *Leni: The life and work of Leni Riefenstahl*, New York: Alfred A. Knopf, 2007.
- 4 John D. Cox, *Climate crash: Abrupt climate change and what it means to our future*, Washington: Joseph Henry Press, 2005, p. 5. Loewe's huge regard for Wegener is evident in his contribution to Else Wegener and Fritz Loewe (eds.), *Greenland journey: The story of Wegener's German expedition to Greenland in 1930–31 as told by members of the expedition and the leader's diary*, Winifred M. Deans, translator, London and Glasgow: Blackie & Son, 1939, and his 'Alfred Wegener: His life and work', *Australian Meteorological Magazine*, vol. 18, no. 4, December 1970, pp. 177–190. The expedition is covered in the main Loewe Collection, at the University of Melbourne Archives (UMA), accession 88/160, through newspaper and magazine accounts, photographs, correspondence, 1940s–1960s. See especially boxes 45–47.
- 5 Wegener and Loewe (eds), *Greenland journey*, pp. 176, 183–184.
- 6 Much of Radok and Loewe's correspondence, including letters about Tatura and the Olympics, is complemented in Radok's history *UNIMET: The Meteorology Department in the University of Melbourne 1937–1990*, Melbourne: Meteorology Section, School of Earth Sciences, University of Melbourne, 1993. Copy in Special Collections, Baillieu Library, University of Melbourne.
- 7 Dr Reinhard Krause, letter to the University of Melbourne Archives, 4 October 2006. Copy in Loewe file 2007/106, UMA.
- 8 For the historical context of Wegener's ideas, see H.E. LeGrand, *Drifting continents and shifting theories*, Cambridge: Cambridge University Press, 1988. The continuing relevance of Wegener and Loewe's work in Greenland was perfectly illustrated during the preparation of this article by the announcement of the Arctic Council's decision to commission a report on Greenland's environmental trends, to be completed before the 2009 climate treaty talks in Denmark. See Andrew Revkin, 'Scientists to get down to bedrock of Greenland ice', *The Age*, 9 January 2008, p. 9.
- 9 UMA 107/52, Loewe Collection, UMA.
- 10 See for example Roger McCoy, *Ending in ice: The revolutionary idea and tragic expedition of Alfred Wegener*, Oxford: Oxford University Press, 2006; Tim Bowden, *The silence calling: Australians in Antarctica 1947–97*, St Leonards, NSW: Allen & Unwin, 1997; David Day, *The weather watchers: 100 years of the Bureau of Meteorology*, Melbourne: Melbourne University Publishing, 2007; and Barbara Falk, *Caught in a snare: Hitler's refugee academics, 1933–1949*, Melbourne: University of Melbourne, History Department, 1998.
- 11 As well as a number of obituaries and studies of Loewe's career in German, the English language items include A.A. Wilcock, 'Fritz Loewe 1895–1974', *Australian Geographer*, vol. 13, no. 5, May 1977, pp. 306–310; Mark Richmond, 'Loewe, Fritz Philipp (1895–1974)', *Australian dictionary of biography*, vol. 15, Melbourne: Melbourne University Press, 2000, pp. 113–114; Peter Schwerdtfeger, 'Fritz Loewe: 1895–1974', *Journal of Glaciology*, vol. 14, no. 70, 1975, pp. 191–193; Peter Pockley, 'Snapshot: Fritz Loewe', *Australasian Science*, vol. 20, no. 1, January/February 1999, p. 46; and [author not named], 'Obituary Fritz Loewe', *Australian Meteorological Magazine*, vol. 22, no. 1, March 1974, pp. 21–23.
- 12 Richmond, 'Loewe, Fritz Philipp (1895–1974)'.
- 13 Wilcock, 'Fritz Loewe 1895–1974', p. 108.
- 14 Elizabeth Chipman, letter to Frank Strahan, 30 April 1992. Copy in Loewe file, Individuals/Alphabetical series, 1990–, UMA.
- 15 The languages are listed in one of Loewe's few extant autobiographical pieces, covering his life to the late 1930s. See [Biographical sketch], four-page foolscap typescript, n.d. [late 1940s]. UMA 88/160, box 67, Loewe Collection, UMA.
- 16 Fritz Loewe, *Meteorology in retrospect. Address to the Meteorological Colloquium, 24th November, 1960*, typescript, 15 pages, copy in accession 88/160, box 32, Loewe Collection, UMA.

CCMC students care for the University's cultural collections

Cushla Hill, Jude Fraser and Thea Peacock

The first year students of the University of Melbourne's Centre for Cultural Materials Conservation (CCMC), undertaking their Master of Arts in Cultural Materials Conservation, are tapping into the rich resource of the University's cultural collections. The students undertake materials and techniques research, condition assessments, and treatments in a specialist area, chosen from one of three main streams: paintings, paper or objects conservation. The CCMC students have the advantage of having access to the University's collections, while the collections also benefit from the work carried out by the students. The program has been valuable in reinforcing the existing relationships between conservators and collection managers.

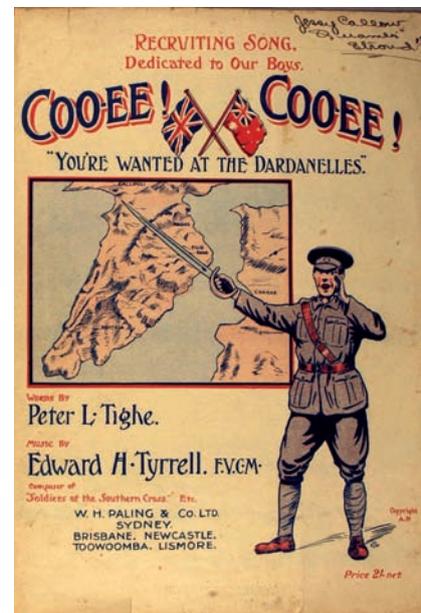
Paintings

Seven paintings from the Historical Students Collection at the Victorian College of the Arts are currently undergoing treatment by the paintings conservation students, under the supervision of paintings lecturer Cushla Hill. These seven portraits by Marion Jones present a unique opportunity to examine the early materials and techniques of the artist within the historical context of art training practice at Melbourne's

National Gallery School in the early 20th century. Marion Jones (1897–1977) attended the Gallery School from 1912 to 1917, winning several major prizes for her painting from life, the most prestigious being the National Gallery of Victoria travelling scholarship in 1917. Delayed by World War I, she travelled to London where she exhibited with the Royal Academy, London Portrait Society and Paris Salon.

The un-stretched canvases were for many years stored rolled, in very poor storage conditions, under the artist's home. The paintings have now been cleaned to remove a thick obscuring white deposit. Additionally, strip-lining and re-stretching of the canvases onto new stretchers will ensure the long term preservation of the original painting materials: canvas, ground and overlying paint layers. Materials for the treatments have been purchased through the 2008 Cultural Collections Grants Program which was funded by donations from staff, alumni and other benefactors towards the 2007 University Fund Annual Appeal.

It is hoped the conservation of this important collection and ongoing research into the unusual art materials used by Marion Jones will showcase the work of an important female



Victorian artist, whose work has seldom been exhibited.

Paper

The paper conservation students, under the supervision of paper lecturer, Jude Fraser, have been researching and treating sheet music material from the Louise Hanson-Dyer Music Library. Some of the titles included are *Anne Dreyer's Aboriginal songs for you and me*,¹ *Good-bye, my sweet Australian lassie*,² and the patriotic *Coo-ee! Coo-ee! You're wanted at the Dardanelles*.³ Treatments being undertaken include dry cleaning to



Opposite: Edward H. Tyrrell, *Coo-ee! Coo-ee! You're wanted at the Dardanelles* (for voice and piano), words by Peter L. Tighe, music by Edward H. Tyrrell, Sydney: W.H. Paling & Co., c.1914–1918, front cover. Louise Hanson-Dyer Music Library, Rare Collections, University of Melbourne.

Left: Benita Dass-Grasse working on a portrait of a man by Marion Jones, from the collection of the Faculty of the VCA, University of Melbourne.

remove surface dirt, removal of adhesive tape and associated residues, stain reduction, flattening and repair of tears.

This is the second year that material from the Louise Hanson-Dyer Music Library Rare Collections has been treated by CCMC paper conservation students. Treatment is aimed at stabilising the paper to slow down the inevitable degradation process, and at reinforcing damaged areas so researchers can more safely handle the sheet music.

Objects

For the past three years, students in objects conservation have worked on botanical models belonging to the University of Melbourne Herbarium. Most of these spectacular models have a base of papier-mâché and/or wood, and are elaborately painted. Once used as teaching models, many have removable parts to show inner plant structures.⁴ Students have carried out treatments under the supervision of objects lecturer Thea Peacock, including cleaning, consolidation of paint, and stabilisation of cracks and delaminations in the base structures. Students are trained in preliminary investigations such as testing solubilities of the paint prior to cleaning. Ethical considerations are

also important in formulating conservation treatments. For example, damage to a model may have occurred during use and would therefore be considered as part of its history. If this is the case and the object is otherwise stable, it might not be treated. Students are instructed to consider this when examining an object, and based on visual and documentary evidence, may decide that an object should be left untreated. In presenting a range of interesting conservation problems, the botanical models have provided a fascinating opportunity for students to develop their practical skills.

Cushla Hill has been Senior Paintings Conservator at the CCMC since 2002. After graduating from the University of Otago with a Bachelor of Arts, she undertook a Bachelor of Applied Science in the conservation of cultural materials at the University of Canberra. As well as undertaking conservation treatments she teaches in the CCMC Masters course.

Jude Fraser is the Grimwade Conservator at the University of Melbourne. After completing a certificate in cartography at the Queensland Institute (now University) of Technology, she graduated from the University of Canberra with a Bachelor of Applied Science in conservation of cultural materials. Jude manages conservation programs for the University collections and the CCMC's fee-for-service consultancy programs and teaches in the CCMC Masters program. In 2001 she received the Australian Institute for the Conservation of Cultural Material Conservator of the Year award.

Thea Peacock joined the CCMC as textiles conservator in 2007, where she also teaches in the Masters program. She holds a Bachelor of Applied Science in the conservation of cultural materials from the University of Canberra, and several degrees (including a PhD) in information technology. In conservation, Thea has worked in Hong Kong at the Museum of History and in London at the British Museum and the Victoria and Albert Museum.

Notes

- 1 Anne Dreyer, *Anne Dreyer's Aboriginal songs for you and me* (for child's voice and piano), music by Robin Wood, illustrations by Marjorie Howden, Melbourne: D. Davis, c.1954. Louise Hanson-Dyer Music Library, Rare Collections, University of Melbourne.
- 2 George W. Walker, *Good-bye, my sweet Australian lassie* (for voice and piano), Melbourne: Allan & Co., c.1914–1918. Louise Hanson-Dyer Music Library, Rare Collections, University of Melbourne.
- 3 Edward H. Tyrrell, *Coo-ee! Coo-ee! You're wanted at the Dardanelles* (for voice and piano), words by Peter L. Tighe, music by Edward H. Tyrrell, Sydney: W.H. Paling & Co., c.1914–1918. Louise Hanson-Dyer Music Library, Rare Collections, University of Melbourne.
- 4 For illustrations of botanical models from the collection of the University of Melbourne Herbarium see *University of Melbourne Collections*, issue 1, July 2007, front cover; and Nicole Middleton and Sophie Chan, *Sowing a seed: Art inspired by the Herbarium* (catalogue of exhibition held in the Leigh Scott Gallery, Baillieu Library, University of Melbourne, 15 September–23 November 2008), University of Melbourne, 2008, pp. 34–35.

Geology, alchemy and exploration

The Earth Sciences Rare Book Collection

Lesley Truffle

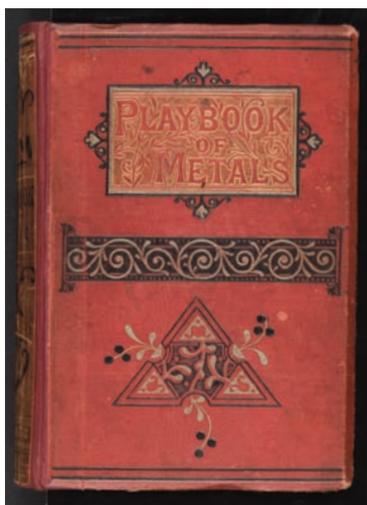
The oldest book in the University of Melbourne's Earth Sciences Rare Book Collection is the 1776 edition of Rudolph Raspe's book *An account of some German volcanos*.¹ This small book was originally published as an ancillary text to Sir William Hamilton's research on Italian volcanos. The original cover has long gone but the illustrative plates have both aesthetic and historical significance. One plate titled 'Volcanic crater near Frankenhousen in Lower Hesse' is a fold-out engraving of strata and lava. The quality of the paper used and the fine resolution of the printing process both contribute to subtle nuances of tone and shadow. For those unfamiliar with 18th century language it would not be an easy read, but Raspe's book is still relevant today because contemporary geologists are constantly looking to the past when making geological observations. Early geology reports may be the only geological evidence left once an area has been built over or decimated.

Rudolph Raspe's book was published in the late 18th century, a transitional period frequently referred to as the late Enlightenment. Some of the speculations put forward by Boyle, Leibniz, Descartes, Hume and Voltaire would become the basis for scientific enquiry—such as the



concept that knowledge should result from analysis, observation and empirical reality rather than being construed from religious and historical traditions. It was an era when many intellectuals and writers were busily devising new ways of looking at the world: Giacomo Casanova was documenting his astute observations of high and low society and Immanuel Kant was formulating his critiques of reason.

Rudolph Raspe's book has recently been catalogued along with the rest of the Earth Sciences Rare Book Collection (with generous funding granted in 2007 by the Russell and Mab Grimwade Miegunyah Fund), and can now be accessed through the University of Melbourne Library's online catalogue.² A listing of the collection can also be browsed on the Earth Sciences Library homepage.³ The



subject matter is mostly natural history, palaeontology, history and philosophy of science, mineralogy and geology.

There are over 1,000 books in the collection and a significant proportion of these are the only known copy available in Australia. The majority were published between 1850 and 1900, with most of the remainder published before 1940. The collection consists largely of early geological and palaeontological texts with strong holdings of early palaeontological monographs in French, German and English. There is a substantial number of early periodical titles such as *Transactions of the Geological Society of Australasia*, *Geological Society of Victoria* (Reports, Bulletins, Memoirs and Records), *Transactions of the Geological Society (London)*, *Mémoires de la Société géologique de France*, various publications from the United States Department of the Interior and the *International Catalogue of Scientific Literature*. Although some of the series are incomplete, these periodicals are important historically because at the time the earth sciences disciplines were being developed, these journals were publishing original observations and research. Also, several of the journals are still being published today and the archived volumes are used by contemporary researchers.

Three quarters of the collection is in English and some of the key authors are William Baragwanath, Joseph Cushman, Georges Cuvier, James Dwight Dana, Charles Darwin, Richard Lydekker, Frederick McCoy and Raymond Priestley. Most of the titles were published in Australasia, the United States and the United Kingdom. The books are predominantly in English, French and German. There are also some titles from Mexico, India, Japan and Spain, along with the odd title from countries such as Holland, Russia and Brazil.

Information on the provenance of the collection might emerge with further research, but it is known that Sir Frederick McCoy (1817–1899) and Professor Ernest Willington Skeats (1875–1953) donated a significant number of the volumes. It is believed that the core of the collection came from Skeats. Most of the books bearing his name tend to be on scientific subjects such as vulcanology and petrology. However, there are some books in the collection that are rather more obscure. *The boy's book of metals* by John Henry Pepper was published in around 1875,⁴ originally as the *Playbook of metals*, and appears to have been popular at the time as the c.1875 version was the eighth edition. With over 300 illustrations,

Opposite: 'Volcanic crater near Frankenhousen in Lower Hesse', engraving, from Rudolph Erich Raspe, *An account of some German volcanos, and their productions: With a new hypothesis of the prismatical basaltes, established upon facts: Being an essay of physical geography for philosophers and miners*, London: Printed for Lockyer Davis, Holborn, printer to the Royal Society, 1776, plate II, facing p. 38. Earth Sciences Rare Book Collection, University of Melbourne.

Left: Binding, from John Henry Pepper, *The boy's book of metals: Including personal narratives of visits to coal, lead, copper, and tin mines: With a large number of interesting experiments relating to alchemy and the chemistry of the fifty metallic elements*, London and New York: G. Routledge, c.1875. Earth Sciences Rare Book Collection, University of Melbourne.

it documents 'A Large Number of Interesting Experiments' in alchemy and chemistry of the metallic elements. Included are descriptions of personal visits to coal, lead, copper and tin mines. Many of the illustrations are diagrams of scientific experiments, drawings of metals, alchemy apparatus and mining equipment. There are also some humorous depictions of alchemists and conmen performing their magic for awed spectators. Pepper covers diverse subjects, ranging from hydrogen generators and coalmining to the domestic use of magnesia and the arsenic eaters of Styria. He recounts:

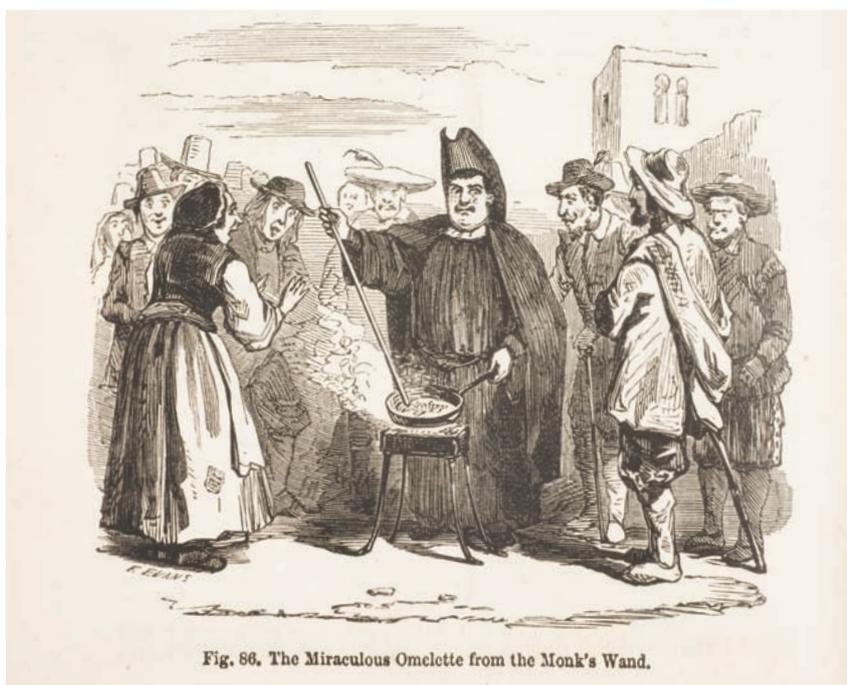
There is in Stürzburg a well-known arsenic eater, Mr. Schmid, who now takes daily twelve and sometimes fifteen grains of arsenic. He began taking arsenic from *curiosity*, and appears to be very healthy, but always becomes sickly and falls away if he attempts to leave it off.⁵

Pepper writes that he has it on good authority that some citizens of the metallurgical areas of Styria developed their penchant for arsenic because they believed it enhanced their physical appearance and diminished the fatigue commonly

'The miraculous omelette from the monk's wand', from John Henry Pepper, *The boy's book of metals: Including personal narratives of visits to coal, lead, copper, and tin mines: With a large number of interesting experiments relating to alchemy and the chemistry of the fifty metallic elements*, London and New York: G. Routledge, c.1875, fig. 86, p. 140. Earth Sciences Rare Book Collection, University of Melbourne.

experienced in high altitude alpine regions. He notes that when the local graveyard is full and the bodies are dug up for relocation, that the arsenic eaters' bodies are still 'recognisable by their friends' due to the unique preservation properties of arsenic. He puts forward the theory that the finding of these preserved bodies could well be the inspiration and origin of vampire stories.⁶

Pepper also writes about the rise of alchemy in the 16th and 17th centuries. Many of the practitioners were fraudsters and they developed all manner of tricks such as demonstrating to the gullible that base metals could be changed into precious metals. Frequently this involved painting gold daggers or coins with dark paint that could be washed away when immersed in supposedly magical elixirs. A few spells later and it appeared that a metal object had been turned into pure gold. Another trick was 'transmutation', which involved sleight of hand and the use of a hollow rod which was filled with small amounts of gold or silver and a wax plug.⁷ When the heat of the crucible melted the wax, the precious metal would slide out of the hollow rod, to the astonishment of the onlookers. One of the illustrations depicts a pious Spanish monk, who



produced an omelette by transmutation for his hungry flock (above). The omelette ingredients apparently slid out of the rod when the priest performed his miracle and stirred the rod over a heated frypan.

Research to date has not uncovered documentation as to when the books were donated, although some bear University of Melbourne bookplates with the names of the donors neatly penned in. A large number of books appear to have been

donated by professors, academic staff and visiting academics. Some of the books bearing presentation plates indicate that they had been presented to the University by various societies, museums and individual citizens. It does not appear that any of the books were purchased specifically for the Rare Book Collection.

Helen Thomson, former Earth Sciences Librarian and author of the 2006 significance assessment of the collection,⁸ has pointed out that many

of the books donated by Professor Skeats were actually from his personal collection. It was this collection that formed the basis of the original Department of Geology Library which eventually became the Earth Sciences Library. Helen mentioned that, 'When I found one of the books that had been donated by Skeats in the library, I thought it gave the whole library a wonderful sense of romance. To be holding a book in my hand that was the beginning of a library established long before I was born and will continue long after I'm gone was a fabulous feeling and sent chills down my spine.'⁹

Skeats was Professor of Geology and Mineralogy at the University of Melbourne from 1904 to 1941, and his generous contribution to the collection provides an insight into a working geologist's library of that time. A British petrologist of some distinction, Skeats' early research predominantly concerned the chemical and microscopical characteristics of limestones. In Australia he studied amongst other things the petrology of igneous rocks, volcanics and granites, lavas, dyke rocks, and alkali lavas. He received many prestigious awards for his scientific work. Under his strong leadership the University of Melbourne's Department of Geology

gained an international reputation as a specialist school in igneous petrology and petrography.

Skeats was a man of great energy and varied enthusiasms and he sustained many interests throughout his life. In his youth he played Association football and in later years retained an interest in both Australian Rules football and cricket. From 1920 to 1941 he was chairman of the University's Sports Union. When he was not serving on the boards of various scientific societies and institutes, he indulged his passion for Gilbert and Sullivan operettas. In 1935 he was elected chairman of the Gilbert and Sullivan Society of Victoria. Skeats knew the lyrics to Gilbert and Sullivan's works by heart and he liked nothing better than entertaining people with impromptu renditions of his favourite tunes.¹⁰

Professor Skeats has been fondly recalled by former students. John Knight was a student in the 1930s who first met Skeats during a Gilbert and Sullivan season, and later became a student in Skeats' geology classes. Professor Skeats' lecture style was engaging and witty and he covered most aspects of geology. At that stage some University of Melbourne classes were conducted on Saturday mornings. On one memorable occasion Skeats took the students in

omnibuses to inspect rock types near the zoo. In the field some of his keener students tended to follow him rather too closely. One Saturday morning—as Skeats bent suddenly to retrieve a rock specimen—a nun in his entourage lost her footing and tumbled over the Professor's back, much to the alarm and amusement of the little group.¹¹

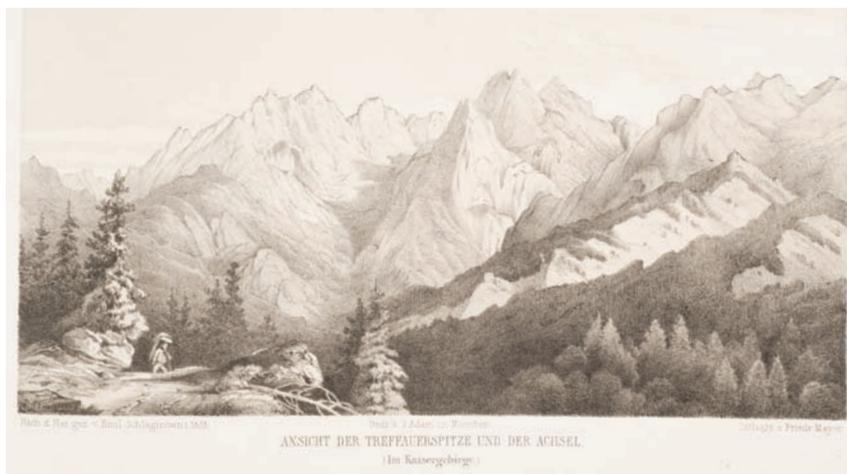
In the collection are some superb elephant folios. One such folio is Adolph and Hermann Schlagintweit's atlas of 1854: *Neue Untersuchungen über die physicalische Geographie und die Geologie der Alpen*.¹² This atlas was authored by two of the five brothers Schlagintweit and can be appreciated even if one is not familiar with the German language. It deals with the geology of the European Alps and has superb maps, large illustrations, graphs and tables. Several of the illustrations are delicately tinted with subtle colour. The end papers are a rich burgundy marble pattern and the folio's edges have also been tinted. Around the time the atlas was published, three of the brothers Schlagintweit went overseas together. From 1854 to 1857 Adolph, Hermann and Robert travelled through India and some mountainous parts of Asia. They had been employed to compile data for the Magnetic Survey of India and High

Friedrich Mayer, lithographer, after a view from nature by Emil Schlagintweit, 1853, printed by J. Adam, Munich, 'Ansicht der Treffauerspitze und der Achsel (Im Kaisergebirge)' [View of the Treffauerspitze and the Achsel in the Emperor Ranges], lithograph, from Adolph von Schlagintweit, *Neue Untersuchungen über die physicalische Geographie und die Geologie der Alpen ...*, Leipzig: T.O. Weigel, 1854, Taf. XX, Fig. I. Earth Sciences Rare Book Collection, University of Melbourne.

Asia and they also undertook their own research on geology, meteorology and orography. The brothers reputedly went their separate ways after Srinagar. It is believed that in 1857 Adolph was abducted and brutally murdered in Kashgar. At the time one of the rumours circulating was that he had been beheaded—without negotiation—simply for being under suspicion as a spy.¹³

Another interesting book in the collection is Samuel Kinns' *Moses and geology: Or, the harmony of the Bible with science*.¹⁴ The book's prologue includes a seven-page list of subscribers, many of whom are bishops, reverends, colonels, captains and titled folk. At the back of the book there is also a 20-page list of signatories to Kinns' manifesto quoted in the first chapter. Kinns states in his introduction that: 'I would also trust that those who believe in and love their Bible will, after reading these chapters, find that the study of Nature, instead of weakening, tends greatly to strengthen our faith in the Divine origin of the Scriptures.'¹⁵

In the appendix there is also a brief dissertation on Jonah and the whale. Kinns challenges sceptics about 'the smallness of the swallow' of the whale and redefines what is actually meant by the word 'whale'.



He settles on the term 'great fish' instead and concludes it was entirely possible that Jonah could have been swallowed whole by a great fish and lived to tell the tale.¹⁶

Kinns' book has 100 illustrations and includes drawings of 'the convolutions of the brain', molluscs, corals and shellfish, the constellations, Devonian fruits, fissures, plants, the 'Indian zodiac' and the destruction of Pompeii.

Moses and geology is in poor condition. Like many other books in the Earth Sciences Rare Book Collection it has a torn cover, loose pages and spine damage. In 1999 a conservation survey found that 52 per cent of the books were in good condition, 18 per cent were disfigured

but useable, and 30 per cent were unstable and deteriorating. Interventive conservation work was recommended. This year, the more vulnerable material is being rehoused in acid-free, dye-free archival boxes. As with the cataloguing, this work has been funded by the Russell and Mab Grimwade Miegunyah Fund. Library staff member Tarek Sharaf, under the supervision of Guido Tresoldi and with guidance from the University's Centre for Cultural Materials Conservation, has commenced handcrafting the made-to-measure boxes and archival envelopes for these fragile items.

As Helen Thomson noted in her 2006 report, the Earth Sciences Rare Book Collection is a collection of



'Skeleton of the Megatherium (foreshortened)', from Samuel Kinns, *Moses and geology: Or, the harmony of the Bible with science*, 3rd edition, London, Paris and New York: Cassell, Petter, Galpin & Co., 1882, fig. 77, p. 320. Earth Sciences Rare Book Collection, University of Melbourne.

great significance and is definitely worth preserving. It has social significance, being highly regarded by academic staff for its connection to the development of geology and the history of the discipline of the earth sciences at the University of Melbourne. The collection has historic significance, as it is closely connected to the teaching of geology and prominent geologists such as Frederick McCoy, Ernest Skeats, J.W. Gregory and William Baragwanath. And the collection also has aesthetic significance; many items have beautiful illustrations, fine typography, elegant endpapers, and embossed leather covers and bindings.

Finally it is worth noting that the collection is one of the few known earth sciences rare book collections in Australia, the only comparable collection being parts of the University of Melbourne's Vallance Collection.¹⁷ As Associate Professor Bernie Joyce (University of Melbourne) and Dr Doug McCann (Deakin University) emphasised recently, the Earth Sciences Rare Book Collection has provided invaluable material for their historical research and special projects over the years. The collection will continue to be a valuable research source as it contains many of the major works in the field of geology and palaeontology for the past 150

years, and is especially strong on rare works from the 19th century.

At present the collection may be viewed on request at the Earth Sciences Library. Alternatively, individual items may be requested through Baillieu Library Special Collections and transferred for viewing to the Cultural Collections Reading Room on the 3rd floor of the Baillieu Library. For preservation reasons these books cannot be borrowed or photocopied by patrons, but research using the collection is encouraged.

Lesley Truffle holds a Bachelor of Arts, Diploma of Teaching and postgraduate qualifications in professional writing and information management. At present she works at the University of Melbourne Earth Sciences Library.

Notes

- 1 Rudolph Erich Raspe, *An account of some German volcanos, and their productions: With a new hypothesis of the prismatical basaltes, established upon facts: Being an essay of physical geography for philosophers and miners*, London: Printed for Lockyer Davis, Holborn, printer to the Royal Society, 1776. Earth Sciences Rare Book Collection, University of Melbourne.
- 2 <http://cat.lib.unimelb.edu.au/search/>
- 3 <http://www.lib.unimelb.edu.au/collections/earth/rarebooks/>
- 4 John Henry Pepper, *The boy's book of metals: Including personal narratives of visits to coal, lead, copper, and tin mines: With a large number of interesting experiments relating to alchemy and*

- the chemistry of the fifty metallic elements*, London and New York: G. Routledge, c.1875. Earth Sciences Rare Book Collection, University of Melbourne.
- 5 Pepper, *The boy's book of metals*, p. 432.
- 6 Pepper, *The boy's books of metals*, p. 433.
- 7 Pepper, *The boy's book of metals*, p. 140.
- 8 Helen Thomson, 'Significance assessment: Earth Sciences Rare Book Collection', unpublished report, May 2006.
- 9 Helen Thomson, personal communication to Lesley Truffle, September 2008.
- 10 For biographical information on Skeats see Thomas A. Darragh, 'Skeats, Ernest Willington (1875–1953)', *Australian dictionary of biography*, vol. 11, Melbourne: Melbourne University Press, 1988, pp. 619–620.
- 11 E.B. Joyce, 'Memories of the Old Geology School at Melbourne Uni 1938–1942 (based on handwritten notes prepared by John Knight in February 2004)', *The Victorian Geologist*, March 2007, pp. 3–4.
- 12 Adolph von Schlagintweit, *Neue Untersuchungen über die physikalische Geographie und die Geologie der Alpen ...*, Leipzig: T.O. Weigel, 1854. Earth Sciences Rare Book Collection, University of Melbourne.
- 13 H. Strachey and Herbert B. Edwardes, 'On the death of M. Adolphe Schlagintweit', *Proceedings of the Royal Geographical Society of London*, vol. 3, no. 4, 1858–1859, pp. 172–174.
- 14 Samuel Kinns, *Moses and geology: Or, the harmony of the Bible with science*, 3rd edition, London, Paris and New York: Cassell, Petter, Galpin & Co., 1882. Earth Sciences Rare Book Collection, University of Melbourne.
- 15 Kinns, *Moses and geology*, p. 2.
- 16 Kinns, *Moses and geology*, p. 476.
- 17 The Vallance collection, purchased from the private library of the late Professor Thomas Vallance of the University of Sydney, contains between 10,000 and 15,000 volumes as well as 3,000 offprints and 1,000 maps, and some long run geological journals. The collection contains major works in mineralogy, petrology, palaeontology, natural philosophy, geology and geography from the 19th century and selected works from the early 20th century.

A recent purchase for Special Collections in the Baillieu Library

Pam Pryde

Special Collections recently acquired an important early English binding. The work in itself is special, being a very early printing of the first two (of four) of Origen's Works, titled *Origenis Adamantii Operum tomi duo priores cum tabulis & indice generali proxime sequetibus* and published in Paris in 1512. We have been unable to find an earlier edition of this work, and could find no other holdings in Australia. However, what really captured our attention was the contemporary signed Cambridge binding by Nicholas Spierinck, done in around 1520. The work is bound in full calf over wooden boards, with a distinctive blind-stamped pattern of dragons, wyverns and griffins, interspersed with Spierinck's monogram seal. The binding represents one of the finest examples known of a Spierinck binding, and is the only known such binding in Australia.

Nicholas Spierinck was born in around 1475 into a family of stationers, illuminators and booksellers in the town of Zwijndrecht near Antwerp, and graduated from law at Louvain in 1495. He moved to England in the early 1500s, and was well known as an importer of printed books to Cambridge University by 1505. Over the years he also became well known as a bookbinder, with

records revealing that by 1515 he was binding important works.

By 1520 Spierinck and fellow bookbinder Garrett Godfrey had become the two principal stationers in Cambridge. Both were also prominent identities in Cambridge, each serving as the churchwarden of the university church of Great St Mary's. Spierinck, Godfrey and a third bookbinder, Segar Nicholson, became the first official University Printers and Stationers at Cambridge, being given the title in 1534.

Spierinck's bindings represent the last of the medieval style at Cambridge, where his bindings grace both early printed books and illuminated manuscripts. His work is highly distinctive, with his best work featuring a dramatic array of imaginary beasts in a roll tool, blind-stamped into the calf along with his monogram *NS*. Spierinck invariably used a pair of brass clasps in his bindings, which were decorated by hand; unfortunately there are no known intact clasps extant. Our volume still has remnants of the clasps on the back cover. Very few examples of Spierinck's bindings remain, and those that do are mostly fragments rebaked onto later bindings.

The acquisition of this very early and important English binding by

one of the first official Printers and Stationers to Cambridge University is a significant addition to the University of Melbourne's collection of books on Cambridge,¹ and was made possible through the generosity of the Ivy May Pendlebury Bequest.

Pam Pryde is the Curator of Special Collections in the Baillieu Library, University of Melbourne.



Notes

- ¹ This collection, largely donated by the late Pierre Gorman, is considered to be the most extensive outside Cambridge itself. See Pierre Gorman, *Catalogue of books on Cambridge: The university, the town and the county, arranged alphabetically by author, otherwise by title*, Parkville: University of Melbourne, 2008.

Origen, *Origenis Adamantii Operum tomi duo
prios cum tabulis & indice generali proxime
sequentibus*, Paris: Venundatur cum reliquis Ioanni
Paruo: Jodoco Badio: et Conrado Resch, 1512.
Binding by Nicholas Spierinck, c.1520.
Special Collections, Baillieu Library.
Purchased 2008 with funds from the
Ivy May Pendlebury Bequest.

Opposite: Detail of binding showing
Spierinck's monogram.



A web of connections

The orchestral ledger in the Louise Hanson-Dyer Music Library

Alison Rabinovici

One of the treasures of the Louise Hanson-Dyer Music Library is a ledger which documents the library's holdings of orchestral music, and records the loans of those scores and parts for a period of nearly 50 years, from 1910 to 1954. It is, perhaps, the only extant—and complete—document of its kind in Australia. The ledger was produced by E. Whitehead & Co., of 238 Collins Street, Melbourne, and is dated '27/8/1910'. It is an impressive document in its own right, consisting of nearly 900 pages held between two massive linen-covered compressed cardboard covers. Nearly 100 years later, it was showing the combined effects of age, insect and water damage, and neglect.

The ledger contains within its pages a view into aspects of the history of music education at the University of Melbourne. It gives at least a partial view of programming and performance, and hence the reception, of music in Melbourne in the first half of the 20th century. As a record of loans of orchestral music to both individuals and institutions, it allows some unexpected glimpses into the musical world of those borrowers; it represents a web of connections between the University and its staff and students, and with the wider musical communities of Melbourne



and further afield. Until the recent conservation of the ledger, information contained within it was inaccessible.

A fieldwork placement in the subject 'History in the Field' with Dr Andrew Brown-May and Dr June Senyard in 2006 offered me the opportunity to undertake the first phase of the conservation management program of the orchestral ledger.¹ The project came under the umbrella of the Student Projects Program (Cultural Collections) coordinated by Helen Arnoldi.

Evelyn Portek, Music Librarian of the Louise Hanson-Dyer Music Library, represented the library's interests in the project, while Jude Fraser, Grimwade Conservator at the University's Centre for Cultural Materials Conservation, provided advice on the appropriate conservation approach and method, with further support from Wendy Walters, who was then Coordinator of Conservation Programs in Information Services.

In addition to the conservation and stabilisation of the ledger, much



University of Melbourne Conservatorium of Music, Orchestral ledger, 1910–1954, unpublished manuscript, Louise Hanson-Dyer Music Library, Rare Collections.

The ledger before treatment was in a parlous state. Photography by Alison Rabinovici.

of the information on each page has been entered into a searchable database, allowing an alternative form of information access. The ledger itself was systematically photographed during the conservation process, thus retaining a record of its original condition. After hours of intermittent work over many months, the conservation of the ledger was finally completed in June 2008. It is now housed in the Rare Collections of the Louise Hanson-Dyer Music Library.

The ledger presented a formidable conservation challenge. The pages were interlocked and adhered to each other as a result of water damage. Many of the visible pages showed obvious folding, foxing and creasing. Brittle and discoloured with mud and dust particles, it was not possible to turn the pages without risking further damage. Each page needed to be carefully separated and removed for individual attention and then brush cleaned and vacuumed with a HEPA-filter industrial vacuum cleaner. Dirt and insect remains were removed where possible with either a vinyl eraser or pulverised vinyl and where necessary, sheets were stabilised and tears mended with archival tape. Each sheet was then photographed, placed in an archival quality polyester sleeve, and finally stored in archival boxes. The database was constructed as the

conservation process proceeded, and records much of the information entered on each page.

Each sheet of the ledger (approximately 30 x 42 cm) is devoted to a particular orchestral work, and records the title, composer, publisher, library shelf location, hiring charge, details of purchase or donation, details of parts and scores borrowed, loan and return dates, names of the borrowers—both individuals and organisations—and often an address. Of the 867 orchestral works recorded in the ledger, 302 were never borrowed. Effectively, then, the ledger lists 565 works from which information can be drawn concerning the University's connections with people and institutions. Symphonies fill the earliest pages, followed by piano concertos, violin concertos and overtures, listed alphabetically by composer. Marches, dances, incidental music, suites, ballet music, oratorio selections, and so on, follow.

It is perhaps no surprise to note that the work loaned most frequently—63 times—was Handel's *Messiah*. It was also one of the earliest purchases for the Music Library, the first loan being recorded in 1913. Schumann's Concerto for piano in A minor, Op. 54, comes second, borrowed 48 times, and Rachmaninov's Concerto no. 2 for

piano & orchestra, Op. 18, is third, borrowed 46 times. Composers from the Austro-Germanic tradition represented by multiple works which were frequently borrowed include Wagner, Beethoven, Schubert, Mendelssohn, Mozart, Bach and Haydn. Sibelius and Grieg were also popular choices. The ledger lists 41 works by the Australian, Percy Grainger, mostly donated by the composer himself. Contemporary consumer resistance is evident, however, as with the exception of *Shepherd's Hey*, his works were rarely borrowed.

Statistics can be gleaned from the register, but should be viewed with the utmost caution. It does appear to reflect the desire of the University to have on its library shelves the canonical works, and perhaps the preferences of conductors and audiences. But the availability of orchestral music from an increasing number of public and private music libraries over succeeding decades must have influenced purchasing policies and borrowing trends. Only a comparative study of other orchestral ledgers, combined with a study of concert programs and reviews for the relevant period, would yield more useful information.

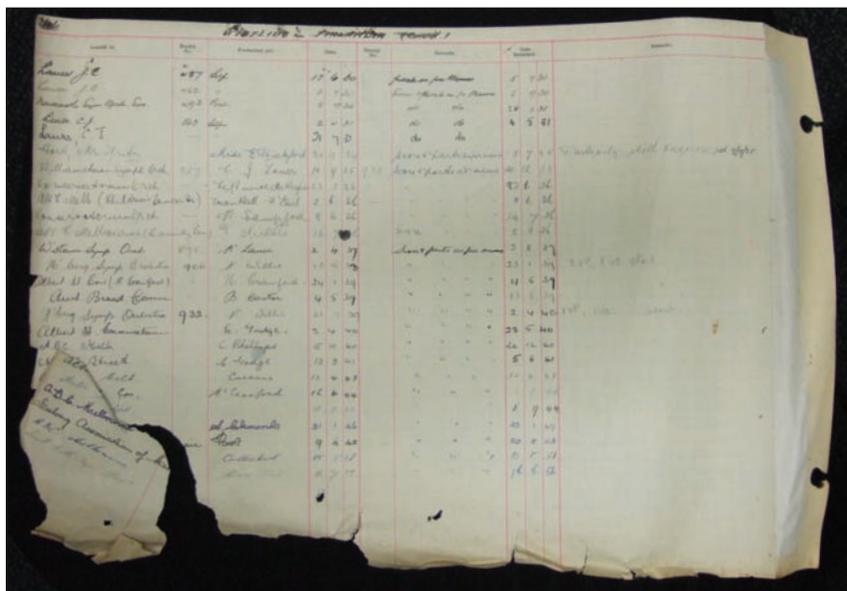
Major users were, not surprisingly, the Melbourne University

Conservatorium itself and the ABC orchestras, both in Melbourne and further afield. Theatre orchestras are represented, as are the orchestras of the Musicians' Union, the Victorian Railways Institute, the Victorian Professional Orchestra, schools and convents. Music was posted interstate to other universities, to orchestral societies in Adelaide, Sydney, Toowoomba, Brisbane, Newcastle, Hobart, Launceston, Canberra and Perth, and even overseas to New Zealand and Hawaii. Closer to home, a thriving world of amateur orchestras in suburban Melbourne and country Victoria emerges from the ledger pages. Music was loaned to orchestras in Williamstown, Heidelberg, Malvern, Kew, South Melbourne, Ivanhoe and Alphington, to the South Suburban Orchestral Society and the Zelman Memorial Orchestra. Parts and scores were sent by train to Bendigo, Geelong, Warrnambool, Horsham, Yallourn and Ballarat. The National Fitness Association (later the National Music Camp movement) is also represented. Quite clearly the ledger offers enormous potential for research into many aspects of the musical fabric of early to mid-20th century Australia, and provides inspiration for a comparative study of amateur orchestral playing in Melbourne and beyond.

The emergent picture of loans and borrowings, of taste and repertoire, holds less fascination perhaps than the stories of individual library users which emerge from the ledger pages. It is this web of connections formed between the University and the wider musical community that gives the ledger particular importance for future research. This is illustrated in the following case studies.

C.J. Lauer (1897–1971),² conductor of the Williamstown Orchestral Society, was a regular borrower from 1927 to 1937. An accountant by profession,³ Lauer lived

in Williamstown for most of his life. He habitually collected scores and parts himself from the University; one can imagine him taking the tram from his city office during his lunch break, or calling in after work. As a young man, Lauer studied violin and viola with Albert Parkes (born 1868), a successful teacher and violinist, long resident in Williamstown. Parkes's son, Cecil, was an Australian 'musical genius' who led the Williamstown orchestra at the age of 14, and as a 17 year old in 1920, toured the United States.⁴ The Williamstown orchestra was a particularly long-lived



of the world, where they worked as itinerant street musicians. Many of these musicians were children—harpists, violinists and flautists—who were contracted to a *padrone*, or master, by their parents. The plight of these child-musicians became a major topic in the French, Italian and American newspapers in the 1860s and 1870s.¹² Agostino Di Gilia and Antonio Briglia,¹³ both from Mariscovetere, were two particularly notorious *padroni* of the period, whose activities were well documented in the American press, often in a particularly sensationalist manner.¹⁴

Melbourne police reports in the 1880s also expressed concern about the number of young Italian child musicians on the streets whose parents or guardians ‘refused to give any particulars regarding themselves or their offspring’.¹⁵ But by the 1890s until World War I, Italian musicians were arriving with their extended families from southern Italy,¹⁶ and Carlton’s population grew from this nucleus of musician families.

Giuseppe Briglia (born Mariscovetere 1878, died Melbourne 1960) arrived in Melbourne with his family on 8 November 1900.¹⁷ Briglia was to play an important role in music in Melbourne, in both the Italian and wider communities.

Although the ledger records do not specify for which orchestra he was borrowing, Briglia played both violin and viola in the Italian community’s Cavour Club Orchestra,¹⁸ and later became its conductor. He also played in and conducted theatre and opera orchestras around Melbourne. By 1912 Briglia’s Orchestra was, along with the Ricco, Curcio, and Cerbasi orchestras, providing music for all kinds of social occasions.¹⁹ Suggestive of the kind of skills that music students did not acquire at the University, Briglia by 1918 offered ‘a training class for advanced students desirous of obtaining orchestral experience before applying for admittance into the professional symphony orchestras. Not a school for individual instruction or beginners.’²⁰

By 1930, Briglia was borrowing music for the Victorian Professional Orchestra, founded in 1929 for the benefit of theatre musicians thrown out of employment by the ‘talkies’.²¹ Silent movies had routinely enjoyed orchestral accompaniment, the size of the ensemble dependent on the size and prestige of the theatre.²² Forty-five musicians gave the first concert in 1929, to an audience of nearly 2,000. The program mainly consisted of opera overtures, arrangements of popular operatic selections, light

orchestral pieces,²³ and a number of violin and piano concertos.²⁴ The recession nearly forced the closure of the orchestra in 1931, as the income from performances was barely enough to cover the musicians’ expenses.²⁵

Briglia’s activities within the Italian community were not confined to music. He was a member of the Cavour Club from 1917, serving variously as president and treasurer for over 20 years, until the forced closure of the club when Italy entered the war in June 1940. Always active in Italian community affairs, Briglia, along with Joseph Santamaria (father of B.A. Santamaria), attempted to establish an Italian language newspaper in Melbourne, to be known as *L’Unita*.²⁶

Briglia in many ways typified the part played by Melbourne’s Italian community in the wider Australian musical scene. He moved easily from small ensembles for private and public functions, orchestral work, paid and unpaid, for the Italian community, conducting and playing in theatre orchestras, and teaching. Briglia and his family were remembered with love and respect by Melbourne’s Italian and wider musical community.²⁷

Succeeding generations of Italian-Australians continued to extend the web of connection with music at the University. Briglia’s son Carlo, who

Di Gilio's Band at a private function at 1 Jervis Street, East St Kilda, 1911. Included is Roccantonio Di Gilio, who with his brother Michelangelo founded the band in the late 19th century and acted as booking agents for other musicians. Also pictured are Francesco Domenico [Frank] Leone and Leonardo Labattaglia (standing, fourth from right). The band played at formal occasions such as weddings, in theatres and restaurants and occasionally busked in the streets of inner Melbourne. Most of the musicians in the band were from Basilicata. Reproduced with permission of the Italian Historical Society—COASIT.

also became a well-known Melbourne musician, studied at the Conservatorium, as did another Australian-born Italian, Augustino (August) Di Gilio (1897–1950). The Di Gilio family, a number of them musicians, arrived in Australia in 1893.²⁸ August studied flute with his uncle, Roccantonio (Rocco), who ran the Di Gilio Band, which played for major functions such as the Tango Exhibition and Grand Opening of the St Kilda *Palais de Danse* in December 1913,²⁹ in theatres and restaurants and occasionally even busked in the streets of inner Melbourne.³⁰ Rocco Di Gilio played in the Marshall-Hall Orchestra, exemplifying the way in which so many musicians of humble backgrounds moved between two very different worlds. August also studied the violin, possibly at the Albert Street Conservatorium.³¹ Showing exceptional talent at an early age, he won the open violin solo for three consecutive years at the Ballarat South Street Competition, 1910 to 1912, aged only 13 on the first occasion.³² Di Gilio was awarded a University of Melbourne Conservatorium Exhibition in 1913, 1914 and 1915, enrolled in the first year of a Diploma of Music in 1914, and was eventually awarded the Diploma in December 1922, despite



having failed acoustics in his final year.³³ A rather plaintive note appears in the minutes of the Conservatorium in July 1921: 'A report was made that Mr Di Gilio was anxious that something should be done to enable him to take out his Diploma for which he had done everything with the exception of passing in the subject of Acoustics.'³⁴ Acoustics and harmony and counterpoint appear to have been significant hurdles for

more than one music student in the early decades of the Conservatorium. August Di Gilio taught at the University Conservatorium from 1919 (aged only 22) until 1939.³⁵ His rise in the University was rapid, as the Conservatorium's minutes show that he was appointed as a probation examiner in 1921, an examiner for the Australian Music Examinations Board (AMEB) in 1922 and a teacher of both violin and flute by 1924.³⁶ He

Evelyn Portek, Music Librarian, with some of the pages of the ledger following cleaning, flattening and rehousing in Mylar polyester sleeves, stored within an acid-free cardboard archival box. The pages can now safely be consulted by researchers. Photography by Alison Rabinovici.

led the orchestra in 1922,³⁷ and he may well have borrowed music from the library in this capacity, as he did for many years for the Kew Symphony Orchestra.

As well as teaching at the University's Conservatorium, Di Gilio taught at the New Conservatorium,³⁸ and continued a busy teaching practice for many years in city studios at Suttons and Allan's music stores. He was perhaps one of the first Australians of Italian descent to play with the Melbourne Symphony Orchestra, a position he held until his untimely death in 1950. As a teacher, he not only had longstanding commitments with the University, but maintained a connection with the local Italian community. At times he refused remuneration from families, such as the Candela family, who could ill afford violin tuition for their children.³⁹

As these brief accounts suggest, the orchestral ledger is a most exciting document. It promises to be a fertile source of information for those wishing to explore many aspects of Australian music: performance, reception, the formation of musical habits and tastes, and indeed, the lives of the musicians who were involved in the making of music in Melbourne. A web of connections places the Conservatorium library at the centre

of a vital and energetic musical life outside the University, as well as within the walls of academia. The library was important, not only for amateur and professional musicians of Anglo-Celtic or Germanic background, but also for local Italian-Australian musicians. The stories of C.J. Lauer, and of the Briglia and Di Gilio families, point to the enormously rich and varied background of many who made music in Melbourne. Their stories illustrate the wide spectrum of musical engagement as amateurs and professionals, within both the local and the wider musical communities of Melbourne. The gradual engagement of a younger generation with formal musical education also emerges from these stories. The orchestral ledger in the Louise Hanson-Dyer Music Library should be regarded, then, as providing inspiration for much further research.

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Notes

- 1 For an earlier research report, see: Alison Rabinovici, 'The orchestral ledger in the Louise Hanson-Dyer Music Library, University of Melbourne,' *Context: Journal of Music Research*, vol. 29, no. 30, 2005, pp. 97–110.
- 2 Biographical data is drawn from the index to the Victorian birth, death and marriage records, at the State Library of Victoria.
- 3 Residential addresses and occupations are drawn from *Sands & McDougall's Melbourne and suburban directory*, Melbourne: Sands & McDougall, various years.
- 4 'A musical genius: Cecil Parkes goes on tour: American experiences and appreciations,' *Australian Musical News*, September 1920, p. 70. (Cecil Parkes' small violin can be seen at the Williamstown Historical Society Museum,

- along with fascinating documentation of the rich musical life of Williamstown.)
- 5 Gregor McShane, *Prodigy: Cecil Parkes, Melbourne's violin virtuoso*, Auckland: Brick Row, 1991, pp. 31, 40–43.
 - 6 'New Symphony Orchestra', *The Argus*, 10 August 1936, p. 13.
 - 7 'Williamstown Orchestral Society', *Australian Musical News*, April 1963, pp. 21–22.
 - 8 'Williamstown Orchestral Society takes over Hoyts library', *Australian Musical News*, August 1963, p. 14.
 - 9 Musical life in Williamstown has been documented in McShane, *Prodigy*, and Lynne Strahan, *At the edge of centre: A history of Williamstown*, North Melbourne: Hargreen Publishing, 1994.
 - 10 I am indebted to Dr John Whiteoak for pointing me in the direction of the Italian Historical Society Archives, and also for many conversations about music in Carlton's Italian community.
 - 11 Also documented with the alternative spelling 'Di Giglio'
 - 12 John E. Zucchi, *The little slaves of the harp: Italian child street musicians in nineteenth-century Paris, London and New York*, Montreal: McGill-Queen's University Press, 1992.
 - 13 Not to be confused with families of the same name in Melbourne.
 - 14 See for example 'Child slavery: A brutal Italian task-master brought to grief: Parents selling their children: An Italian Fagin', *Daily Evening Bulletin*, 30 July 1873; 'The Padrone system', *The Chicago Tribune*, 28 February 1886, p. 9; 'The Padrone system flourishes in Chicago's Italian section', *The Owyhee Avalanche*, 21 January 1898.
 - 15 Constable Robert Wardley, 'Relative to Italian boys singing and performing in the streets', police report, No. 1 Division, Russell Street Station, Melbourne, 17 August 1888. Reproduced in ['From Our Archives'] 'Italian boys busking in the streets: 1888', *Italian Historical Society Journal*, vol. 11, no. 1, January/June 2003, p. 32.
 - 16 Frank L. Jones, 'The Italian population of Carlton: A demographic and sociological survey', PhD thesis, Canberra: Australian National University, 1962, pp. 162–163.
 - 17 Forms for registration under the *War Precautions (Aliens Registration) Regulations 1916* and the *Aliens Registration Act 1920* (forms A, A2 and E), series no. MT269/1, barcode no. 5957540, National Archives of Australia, <http://naa12.naa.gov.au/scripts/ItemDetail.asp?M=0&B=5957540>, accessed 14 August 2006. The Briglia name is also documented in Melbourne in the 1890s. See Bette Maiuto, 'The Leone and Pascale families', *Italian Historical Society Journal*, vol. 1, no. 2, February 1990, p. 7.
 - 18 'Ercole Ortori', *Italian Historical Society Journal*, vol. 7, no. 1, January/July 1999, p. 24.
 - 19 Advertisements in *Australian Musical News*, 1 November 1912.
 - 20 'Briglia's Orchestra', *Australian Musical News*, 1 March 1918, p. 234.
 - 21 'Professional orchestra: Victorian one to end', *Australasian Band and Orchestra News*, vol. 26, February 1931, p. 24.
 - 22 Boosted by the later arrival of musicians from Italy, Carlton's second generation of Italian-Australians was well represented in theatre and dance orchestras of the 1920s and 1930s. See Mark Donato, 'Little Lon.', *Italian Historical Society Journal*, vol. 2, no. 1, June 1994, pp. 20–21.
 - 23 'Orchestra gossip: Displaced orchestra men', *Australasian Band and Orchestra News*, vol. 26, September 1929, p. 31.
 - 24 Listed in the orchestral ledger.
 - 25 'Professional orchestra: Victorian one to end', p. 24.
 - 26 G. Briglia, letter to the Hon. R.V. Keane MP, Commonwealth Minister for Trade and Customs, 18 April 1945, on file, "L'Unita" ("Unity") Italian & English newspaper. G. Briglia, National Archives of Australia, series no. A367, barcode no. 61949, <http://naa12.naa.gov.au/scripts/ItemDetail.asp?M=0&B=61949>, accessed 10 October 2008.
 - 27 Angelo Candela and Romilda Lauricella, 'Interview with Angelo Candela', Melbourne, 1985. Transcript of oral history interview: *Candela family, Angelo Candela's career*, document no. AB-0019, tape 85, Collection of the Italian Historical Society.
 - 28 It is possible that there was a family connection with 'Augustino Digilio aged thirty-six from Mariscovetere' who was documented as one of the *padroni* in control of seven child street musicians in Paris 1867–1868. See Zucchi, *The little slaves of the harp*, p. 63.
 - 29 "Palais de Danse" opened: Tango exhibition', *The Argus*, 22 December 1913, p. 8. Quoted in John Whiteoak, 'The Tango touch: Exoticised and Italianised Hispanic music in Australia: 1932–1972', paper presented at a conference on 'Exoticism, identity and constructions of Hispanic music', Trinity College, University of Melbourne, 19 October 2006.
 - 30 'Di Gilio's Band', *Australian Musical News*, 1 March 1918, p. 234.
 - 31 August Di Gilio's name appears in an Albert Street Conservatorium program titled *One hundred and sixteenth students' concert program, 6 Aug 1912*, held in the Collection of the Italian Historical Society.
 - 32 August Di Gilio's teachers were Messrs Ernest Toy, Felix Gade and Carmen Delprat. See 'August Di Gilio', *Australian Musical News*, January 1926, p. 19.
 - 33 Student record for August Di Gilio, University of Melbourne Archives.
 - 34 University of Melbourne Conservatorium, 'Minutes: Conservatorium', 1912–1927, pp. 248–249, University of Melbourne Archives.
 - 35 Peter John Tregear, *The Conservatorium of Music, University of Melbourne: An historical essay to mark its centenary 1895–1995*, Parkville: Centre for Studies in Australian Music, Faculty of Music, University of Melbourne, 1997.
 - 36 University of Melbourne Conservatorium, 'Minutes', pp. 252, 265, 310.
 - 37 'University Conservatorium Concerts', *The Age*, June 1922.
 - 38 'The New Conservatorium', *Australian Musical News*, 1 October 1923, p. 35.
 - 39 Candela and Lauricella, 'Interview with Angelo Candela'.

The incubus in the collections

Kerriane Stone



A small print inspired me to examine the appearance of the incubus in the University's collections. Investigation of an engraving by Thomas Holloway (1748–1827) led me along a trail of connections between people and objects. One of the main ideas linking these donors, artists and works of art is a relationship between art and science. This relationship becomes apparent in the analysis of a painting by Henry Fuseli (also known as Johann Heinrich Füssli, 1741–1825), titled *The nightmare* (1781).

The nightmare is Henry Fuseli's most renowned work, one which has become a familiar image in Western art.¹ The sensational subject matter made such an impact on artists that it sparked numerous reproductions and even caricatures.² Fuseli himself painted a second version between 1782 and 1791,³ and it is Holloway's print based closely on this later work that is found in the Baillieu Library Print Collection. This engraving (left) is a proof or a rare trial impression from 1791 which, according to the inscription on the verso, was given to the art dealer Robert Balmanno by Fuseli himself. It depicts a woman, trapped in sleep paralysis, being visited by an incubus.

Artists and scholars have been fascinated by the origins and meanings of the work. Fuseli was



Opposite: Thomas Holloway, *The nightmare*, 1791, after Henry Fuseli, engraving, image: 12.7 x 10.2 cm; plate: 22.9 x 14.8 cm; sheet: 27.8 x 20.8 cm. Reg. no. 1959.5074, Baillieu Library Print Collection, University of Melbourne. Gift of Dr J. Orde Poynton, 1959.

Left: Henry Fuseli, *The nightmare*, 1781, oil on canvas, 101.6 x 126.7 cm. The Detroit Institute of Arts; Founders Society Purchase with funds from Mr and Mrs Bert L. Smokler and Mr and Mrs Lawrence A. Fleischman. Photograph © 2005 The Detroit Institute of Arts.

deeply interested in literature and many of his works were inspired by Shakespeare's plays. He was also so interested in the work of English satirical printmaker William Hogarth (1697–1764) that he relocated from Switzerland to England.⁴ In turn Fuseli was a fundamental influence on many artists, in particular his contemporary, the famous Englishman William Blake (1757–1827). It seems logical then that *The nightmare* would have a literary source; perhaps it is the surprising fact that some of Fuseli's sinister art implies a literary origin where there is none, which makes it so shockingly original.

It is even difficult to trace the origin of the incubus itself. This may be because 18th century mores prevented discussion of the definition of the creature. In Ambrose Bierce's *Devil's dictionary* (1906) the incubus is described as 'one of a race of highly improper demons'. It is not until more contemporary sources such as Charles Walker's *Encyclopaedia of secret knowledge* (1995), that an incubus is defined as a demon which lies upon sleepers in order to have sexual intercourse with them.

Represented in the image by the monkey or imp sitting on the woman's torso, the incubus is said to have arrived in the woman's bedroom

on the horse.⁵ The absurdity of such an event has led to a number of satirical responses. The painting's 18th century audience and even some scholars have also thought that the inclusion of the horse is a pun based on the title; the nightmare is really a female horse.⁶ Humour is just one of the many facets of the work, but it is the nightmare as a medical phenomenon that is pertinent to the University's collections.

Fuseli was rumoured to have eaten raw pork and opium to inspire nightmares,⁷ hence parallels may be drawn between the effects of opium—which include hallucinations—and some of the strange features of the image such as the bulging orbs of the horse's eyes. In the 18th century, beliefs about nightmares sat between superstition and medicine. As a medical condition, one of the main symptoms of a nightmare included experiencing a violent pressure on the breast or stomach.⁸ In the picture this idea is personified by the incubus, therefore it is the incubus and not the horse which represents the nightmare.

The Baillieu Library Print Collection includes a significant representation of prints by Hogarth, so that it is possible to see the works that influenced Fuseli. Some of the Hogarths, and the print by Holloway,

were donated to the University by Dr John Orde Poynton, a medical doctor. Poynton received an honorary doctorate from the University of Melbourne in 1977 in recognition of his extensive contribution to the shaping of the collection, both in terms of his knowledge and through his considerable donation of books and prints.⁹ It is not unusual to find notes written on medical prescriptions by Poynton interleaved into his books in the Baillieu Library. Poynton collected a wide range of prints but it is interesting to note the connection between the collector as a scientist and the image as a scientific curiosity.

There are examples of objects and images infused with Fuseli's art in several of the collections at the University. Our purpose here is to focus on those which have been significantly influenced by *The nightmare*. The first example is a book held in the Special Collections of the Baillieu Library. Erasmus Darwin (1731–1802), poet, botanist, inventor and the grandfather of Charles Darwin, created a literary response to the image in his epic poem, *The botanic garden: A poem, in two parts* (1788–1790), a fusion of science and art which incorporates botanical engravings and imaginative illustrations. The relevant section is as follows:

So on his NIGHTMARE
 through the evening fog
 Flits the squab Fiend o'er fen,
 and lake, and bog;
 Seeks some love-wilder'd Maid
 with sleep oppress'd,
 Alights, and grinning sits upon
 her breast.
 —Such as of late amid the murky
 sky
 Was mark'd by FUSELI'S poetic
 eye;

Two editions of Erasmus Darwin's book are found in the Baillieu's collection. Firstly a 1791 edition, which from the bookplate we see was presented to the Zoological Department by Professor Sir Walter Baldwin Spencer.¹⁰ Like Poynton, Spencer was an English-born man of science and received an honorary doctorate from Melbourne. He was appointed foundation chair of biology at the University in 1887.¹¹ The book contains prints after Fuseli by Anker Smith (1759–1819) and represents an important bridge between Baldwin Spencer as a scientist and as a patron of the arts. A link has been implied between the incubus or monkey which desires to mate with the woman, and to Erasmus Darwin's grandson's well-known theories about evolution. That is, the nightmare as a hybrid species between humans and

apes or again, a hybrid of fantasy and science.¹² However, Erasmus Darwin's main purpose in writing the work was to encourage people, through the medium of poetry, to engage with scientific knowledge.¹³ It could be said then, that both the poem and *The nightmare* itself are precursors of science fiction.

Erasmus Darwin and Fuseli were friends; perhaps this is one of the reasons why Fuseli had a great interest in applied science and medicine, and consequently the interplay between art and science.¹⁴ Likewise, Baldwin Spencer's donation of the book represents his own appreciation for science and art. It could also be argued that a number of collections and objects owned by the University, indicated by donors such as Poynton and Spencer, are a dialogue between art and science. This idea is embodied by Poynton's donation of an image of an incubus; the demon is both visually and scientifically fascinating.

The second version of *The botanic garden* held by the Baillieu Library is a fourth edition published in 1799 and containing printed illustrations by Holloway.¹⁵ This version provides the opportunity to view the image in relation to its literary counterpart, as an illustration for *Loves of the plants*, the second volume of the epic work.

So that as well as being seen as an individual work of art in the Print Collection, it may also be seen in its literary context in the Special Collections.

Fuseli was also a printmaker; he executed prints after his paintings so that they could be more widely distributed and generate extra income.¹⁶ He does not seem to have done this with *The nightmare*, but a host of printmakers took up the mantle of creating prints in the manner of Fuseli, demonstrated in this instance by Anker Smith and Holloway. Prints after the painting were responsible for making impressive sums of money, and for popularising the image.¹⁷

The second example of a work inspired by *The nightmare* is Norman Lindsay's (1879–1969) *Julia's monkey* (1920). This work is a departure from the original image as its focus shifts from science to sexuality. Though it differs visually from Holloway's image, the horse being absent for example, the influence of the first version of Fuseli's painting is apparent. This time it is a monkey rather than a demonic incubus seated on the woman's torso. Julia, one of Lindsay's unknown models,¹⁸ is not paralysed and is instead tempting the monkey with a piece of fruit. The reproduction of *Julia's monkey* in

Norman Lindsay, *Julia's monkey*, 1920, etching, engraving, soft ground, stipple; plate: 17.9 x 23.0 cm; sheet: 23.0 x 25.4 cm. Reg. no. 1981.2018, Baillieu Library Print Collection, University of Melbourne. Reproduced with the kind permission of Lin Bloomfield, Odana Editions.

Playboy magazine in 1967 is recognition that the image represents overt sexual desire. Unlike the Fuseli work in which sexuality is portrayed as the object of the woman's terror, in Lindsay's version the woman is actively seducing the monkey and the viewer.

Lindsay and Fuseli are not commonly compared, but the similarity between *Julia's monkey* and *The nightmare* is no mere coincidence. In the same year the artist produced other etchings such as (*Dreaming*) in

which the model, his wife Rose, is stretched out erotically in the same pose, and *Pantera* which employs the same motif and explores the interplay of mythological grotesquery and sexuality. Another print, *Creative effort*, depicts a nude woman standing between a satyr and some other grotesque-looking creature. Monkeys and demons depicted with nude women appear frequently in his work during this period.¹⁹ Lindsay drew on a Nietzschean philosophy in relation to women, with sexuality and

creativity centralised through a dominant female figure.²⁰ As well as in the Baillieu Library Print Collection, examples of Lindsay's work are held in the Grainger Museum and the Ian Potter Museum of Art.

As demonstrated by the volume of prints created after the work, and its popularity, it is no leap to assume that Lindsay was familiar with Fuseli's picture. The image provoked responses through a number of centuries and Lindsay was a 20th century Australian artist with his own interpretation of Fuseli's shocking idea of a visitation by an incubus. Lindsay heightens the experience by implying that a visit by an incubus or a beast is pleasurable. The incubus is no longer a nightmare but the object of a woman's desire. Perhaps therefore, Lindsay's work is as open to satiric responses as *The nightmare*.

The final example is a painting in the Ian Potter Museum of Art titled *Despair* (c.1916–1918) by L. Bernard Hall (1859–1935). While even further distanced from Fuseli's original version (both the horse and the incubus are absent), it is nonetheless worth noticing the similarity between the supine women in both images. Inscribed on the back of the painting is 'The Suicide' which provides further insight into the



Bernard Hall, *Despair*, (c.1916–1918), oil on canvas, sight: 100.0 x 75.0 cm. Reg. no. 1938.0007, University of Melbourne Art Collection, gift of Dr Samuel Arthur Ewing, 1938.



possible meaning of the work. While the incubus is not visually apparent, the oppressive nature of the woman's depression is a nightmare weighing down on her prostrate form. Along with the painting, the Potter also holds *Study for 'Despair'*, a drawing in which the woman's animal-like anguish is more pronounced.²¹ Just as with *The nightmare*, the viewer takes erotic liberties with the nude subject; it is as if the woman's vulnerability is being preyed upon.

The painting *Despair* was purchased in 1919 by Dr Samuel Arthur Ewing (1864–1941),²² and forms part of the collection that he donated to the University in 1938. At the time of that donation a link was immediately drawn between 'the artist and the doctor as kindred spirits.'²³ The ability of the artist to transform a surface was seen as a skill similar to that of a surgeon, such as Ewing. This idea may also be applied to Poynton's artistry as a doctor and the books and works of art he collected. Poynton and Ewing were among a number of Melbourne doctors who were patrons of art in the early to mid-20th century.

In consultation with Hall, Ewing changed the title of the painting from *The suicide* to *Despair*.²⁴ Perhaps his medical background was a factor in this decision as it may not have been

deemed appropriate for a doctor to own a work representing the deliberate destruction of life. The allure of the woman, however, does not seem to be an issue in the doctor's acquisition of the work. The implied death of the woman in the image is a new idea not seen in the previous examples of the visitation of an incubus. Yet Ewing's status as a doctor and patron of art seems to have improved the woman's situation, diverting her from death, which is indicated by the change of title.

My discovery of the Holloway print in the library has led to a web of connections between objects and images across collections in the University. These links reveal the lively relationship between art and science which is imbued both in *The nightmare* and in various other works in the collections. This idea is represented by the incubus which embodies both scientific and visual novelty. The incubus is just one example demonstrating the relevance and rich possibilities available via further research into the Print Collection of the Baillieu Library.

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she wrote a minor thesis on the Golden Cockerel Press, drawing upon the exemplary collection of books held in the Baillieu Library Special Collections. Previously she has held positions at the Ian Potter Museum of Art and the Museum of Lillydale.

Notes

- 1 Martin Myrone, *Gothic nightmares: Fuseli, Blake and the Romantic imagination*, London: Tate Publishing, 2006, p. 43.
- 2 Henry Fuseli, *The nightmare*, 1781, oil on canvas, 101.6 x 126.7 cm. The Detroit Institute of Arts; Founders Society Purchase with funds from Mr and Mrs Bert L. Smokler and Mr and Mrs Lawrence A. Fleischman. Photograph © 2005 The Detroit Institute of Arts.
- 3 Fuseli's second version of the painting is now in the collection of the Goethe-Museum, Frankfurt-am-Main. For a reproduction see http://www.goethehaus-frankfurt.de/museum_en/raum3.html
- 4 Dana Andrus, 'Some implications for another reading of Henry Fuseli's *The nightmare*', *Gazette des Beaux-Arts*, December 1995, p. 236.
- 5 Andrus, 'Some implications', p. 246.
- 6 Christopher Frayling, 'Fuseli's *The nightmare*: Somewhere between the sublime and the ridiculous', in Myrone, *Gothic nightmares*, p. 11.
- 7 Martin Myrone, *Henry Fuseli*, London: Tate Publishing, 2001, p. 47.
- 8 Frayling, 'Fuseli's *The nightmare*', p. 16.
- 9 Merete Smith, 'Dry light is best', *University of Melbourne Library Journal*, vol. 7, December 2001, p. 11. See also Kathleen Kiernan, 'Lonely traveller in a transient world: The landscape prints of Jan van de Velde II donated to the Baillieu Library by Dr J. Orde Poynton', *University of Melbourne Collections*, issue 2, July 2008, pp. 14–20.
- 10 Erasmus Darwin, *The botanic garden*, London: Printed for J. Johnson, 1791. Special Collections, Baillieu Library, University of Melbourne. Presented by Sir Walter Baldwin Spencer.
- 11 D.J. Mulvaney, 'Spencer, Sir Walter Baldwin (1860–1929)', *Australian dictionary of biography*, vol. 12, Melbourne: Melbourne University Press, 1990, pp. 33–36.
- 12 Frayling, 'Fuseli's *The nightmare*', p. 17.
- 13 Charles Darwin, *The life of Erasmus Darwin*, edited by Desmond King-Hele, New York: Cambridge University Press, 2003, pp. 31–35.
- 14 Frayling, 'Fuseli's *The nightmare*', p. 15.
- 15 Erasmus Darwin, *The botanic garden: A poem; in two parts. Part 1: Containing the economy of vegetation. Part 2: The loves of the plants; with philosophical notes*, 4th edition, London: Printed for J. Johnson, 1799. Special Collections, Baillieu Library, University of Melbourne.
- 16 Myrone, *Henry Fuseli*, p. 41.
- 17 Frayling, 'Fuseli's *The nightmare*', p. 13.
- 18 Lin Bloomfield, *Norman Lindsay etchings: Catalogue raisonné*, Sydney: Odana Editions, 1999, p. 12.
- 19 Bloomfield, *Norman Lindsay etchings*, pp. 46–52.
- 20 Hannah Forsyth, 'Sex, seduction, and sirens in love: Norman Lindsay's women', *Antipodes*, June 2005, p. 58.
- 21 Bernard Hall, *Study for 'Despair'*, (c.1916–1918), charcoal on brown paper, sheet: 91.5 x 64.3 cm. Accession no. 1985.0004, University of Melbourne Art Collection. Gift of Dr Joseph Brown, 1985.
- 22 For discussion of the work see also Alison Inglis, 'Despair', in Chris McAuliffe and Peter Yule (eds), *Treasures: Highlights of the cultural collections of the University of Melbourne*, Melbourne: The Miegunyah Press, 2003, pp. 190–191.
- 23 Juliette Peers, 'The full majesty of nature', in *The full majesty of nature: The collection of Dr Samuel Arthur Ewing*, Parkville: The Ian Potter Museum of Art, University of Melbourne, 2002, p. 4.
- 24 Inglis, 'Despair'.

A mutual exchange

The Student Projects Program, Cultural Collections

Helen Arnoldi

In 2008 the University's cultural collections have continued to be enriched and supported by students participating in the Student Projects Program. Students from the University of Melbourne and other universities, in their desire to gain professional and practical work experience, have chosen to become involved with the cultural collections projects, which have provided them with a unique experience and opportunity for personal development. The collections have also benefitted from this exchange, with many collection management projects able to be extended and supported as a result of student participation.

This year has been a successful year for the program on many levels, with several cultural collections enjoying the benefits of student contribution for the first time. Similarly, for some of the students, the projects undertaken with the University's collections have been their first venture into work in the cultural sector. This experience often leads to an enduring interest in, and support for, these collections.

During the course of the year four significance assessments were completed on different collections by four students, each seeking to pursue an interest in a particular area while



simultaneously carrying out an important collection management requirement. Miriam Riverlea, a classical studies PhD student, completed a significance assessment of the Classics and Archaeology Library collection; an assessment of part of the art collection of the Victorian College of the Arts (VCA) was undertaken by art history student Jo Herbig; Master of Art Curatorship student Shannon McCarthy carried out an assessment of the VCA's Margaret Lawrence Ceramic Collection; and finally an assessment of the University's collection of

historic academic gowns was completed by Master of Public History student (Monash) Claire Lockyer. Using the methodology of the Heritage Collections Council,¹ the students invested much time in researching, gathering and appraising information on these collections. They all managed to navigate their way through varied histories and consider each collection's significance within local, national and international contexts.

More research and interpretation were undertaken with the Physics Museum and the Malcolm Fraser

Opposite: Jessica Lo photographing objects in the Medical History Museum's collection.

Below: Louisa Marks and Kerrianne Stone (Projects Officer, Prints), discussing some of the mezzotints in the Baillieu Library Print Collection.



Collection. The former saw Thomas Ryan, an engineering student with an interest in art and museums, interpret a new display for this unique collection. Through the project, he produced interpretive text panels to go inside the Museum's new display cases, thus providing a 'way in' to this fascinating collection for a general audience. Similarly, assisting in the creation of a new display of objects and photographs for the Malcolm Fraser Room in the Melbourne Law School provided Master of Art Curatorship student Beckett Rozentals with the perfect

opportunity to hone her curatorial skills.

Cataloguing and conservation tasks defined several projects. At the Ian Potter Museum of Art, three students worked closely with the Gerard Herbst Poster Collection. After being trained in the specialised techniques of poster humidification and cataloguing, the students commenced work on this large collection of international poster art. Master of Art Curatorship student Laetitia Prunetti, along with Bachelor of Fine Art students Eliana Urrutia and Rachael Bauman, spent many

hours flattening and cataloguing these works, thus contributing to their future longevity and accessibility.

A preservation project was completed by museum studies student Eleanor Brignell, who with a background in museums and science was keen to apply her skills to one of the University's scientific collections. Working in the Herbarium on the Rupp Collection, she assisted with the conservation rehousing of this important collection of botanical specimens. The Herbarium also benefitted from another student earlier this year, when Bachelor of Business Information and Knowledge Management student Vanessa Lastrina completed a project which explored how digital images of plant specimens in the collection could be managed.

Bachelor of Fine Art student Jasmine Targett, who last year helped catalogue the forceps collection at the Henry Forman Atkinson Dental Museum, this year catalogued that Museum's collection of photographs. Meanwhile, at the VCA, an inventory was undertaken by art history student Tzu-Hsiu Su on the Margaret Lawrence Ceramic Collection.

Several other collection management projects were hosted by Special Collections in the Baillieu Library. Margaret Ackland, studying library

Thomas Ryan working on the displays in the Physics Museum.
All photography by Helen Arnoldi.



and information services, sorted, listed and rehoused the Helen Bianchin Archive. Library and information management student Heather Mills assisted Special Collections staff with general collection management tasks in order to gain a broader understanding of the work involved in looking after such extensive collections.

Still within the library, two Master of Art Curatorship candidates, Margaret Fleming and Louisa Marks, spent the year working with the Baillieu Library Print Collection. Their project had them examining a selection of prints where

they verified inscriptions, dates, attributions and print states.

A digitisation project has been under way at the Medical History Museum, in which Master of Art Curatorship student (and keen photographer) Jessica Lo has played an instrumental role. Jessica photographed a selection of items from the collection, and the images were then uploaded onto the electronic collection catalogue.

The University of Melbourne Archives has presented students with a varied array of projects, all of which have proved to be popular. Jan Everett, studying media and information, and Michele Fitzgerald studying business information and knowledge management, worked on a selection of material from the Lucy Kerley (National Gallery School) Archive. Meena Gupta, studying business information and knowledge management, was keen to apply her skills to the Francis Hare Archive, for which she completed a finding aid and prepared transcripts to improve researcher access. The object collection at Archives also benefitted from art history student Stacy Jewell's input to the cataloguing and rehousing of artefacts.

The projects listed above give just a taste of the tasks completed by students in the cultural collections

over the course of the past year. All of the students have been dedicated and enthusiastic in their work, and in the process have developed skills and professional networks which will serve them well as they continue with their studies or seek employment in their chosen fields. The Student Projects Program has enabled a mutual exchange between the students and the University's cultural collections, one which will continue to bring tangible benefits to both.

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

Helen Arnoldi has been the Student Projects Coordinator, Cultural Collections, since 2005. For the past ten years she has worked extensively in collection management, including positions 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), and a Master of Arts in museum studies and a Bachelor of Arts (Honours) in art history, both from Monash University.

Notes

- 1 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.

News from the collections

Cultural Treasures Days

The Cultural Treasures Days event was held from Thursday 18 to Sunday 21 September 2008. This was a first for the University, with the aim of opening up the University's collections to the whole community. It was funded by the Russell and Mab Grimwade Miegunyah Fund, as part of its generous support for the University's Collections Renewal Project. The event was launched with a lecture by Associate Professor Robyn Sloggett, Director of the University's Centre for Cultural Materials Conservation, which vividly demonstrated the importance of the collections to the University's mission. Other highlights included tours of the campus, a family adventure with 'Professor Reynard Eastley (PhD, Stories & Adventures)', interactive displays such as *The nuclear mouse trap* in the Physics Museum, and special tours, talks and workshops with curators, librarians, archivists, conservators and students, featuring a wide range of the collections. The grand finale was a concert in Melba Hall, *Musical treasures from the Grainger Museum*, conducted by Professor Richard Divallo OBE.

Knowledge Transfer Award

Two University of Melbourne Archives staff were recognised in the 2008

Vice-Chancellor's Knowledge Transfer Excellence Awards. Michael Piggott and Jason Benjamin were acknowledged for the Howship Project, which as mentioned in the July 2008 issue of *University of Melbourne Collections* (p. 51) is a collaboration between the University and the Benalla and District Family History Group. The project made an important collection of historical photographs available to the wider community, via the internet.

The University's annual Vice-Chancellor's Knowledge Transfer Excellence Awards recognise staff who have contributed significantly to the two-way flow and uptake of ideas between the University of Melbourne and the broader community.

Moa rising

The 500-year-old skeleton of a New Zealand moa recently went on permanent display in the Tiegs Zoology Museum. The moa (*Dinornis robustus*) is an extinct flightless bird, and its fragile skeleton, which was preserved in a peat bog, stands almost 2.5 metres tall. The skeleton was obtained by University of Melbourne medical graduate, Dr George Armstrong, early in the 20th century. He presented it to the University in the 1930s and it was displayed for many years in the old

Zoology building (Baldwin Spencer Building). All of the ten known species of moa are believed to have been extinct by 1500 CE, mainly due to hunting.

The reassembly project was led by the Honorary Director of the Tiegs Zoology Museum, Dr David Young, with team members from the Centre for Cultural Materials Conservation, the Ian Potter Museum of Art and the Department of Zoology. The display received sponsorship from the Rowden White Foundation.

Support from 2007 Appeal

Several grants were recently made to a number of the University's 33 cultural collections as a result of the generosity of donors to the 2007 University Fund Annual Appeal. Projects include: cataloguing recently acquired rare and historic Chinese materials in the East Asian Library; conserving fragile costumes in the Grainger Museum; cataloguing the Rupp Collection of plant specimens in the University of Melbourne Herbarium; data entry in the Henry Forman Atkinson Dental Museum's new online catalogue; purchasing equipment to enable better monitoring and control of the heat and humidity conditions under which the various collections are housed; and providing materials for

'Professor Reynard Eastley' (actor Bernard Caleo) with two scholarly assistants, searching for the 'Secret of Melbourne University' during the Cultural Treasures Days in September. Photography by Les O'Rourke.



conservation students to use in treating a series of paintings by the early 20th century Australian artist Marion Jones, part of the collection of the Victorian College of the Arts.

For information on the 2008 University Fund Annual Appeal, or to make a gift, please visit www.unimelb.edu.au/alumni/giving/unifund.html. Donations directed to 'Library and Cultural Collections' support projects such as those listed above.

Baillieu Library turns 50 on 21 March 2009!

To celebrate the 50th anniversary of the opening of the Baillieu Library, a series of events is being planned for 2009. These include an exhibition and photographic display, online memory board, book launch program and author talks. More details will be available early in 2009 on the University Library homepage: www.lib.unimelb.edu.au, or contact Jane Garner on janemg@unimelb.edu.au.

Homes of the golden city

The Architecture, Building and Planning Library recently acquired a rare and important book about architecture in South Africa. *Homes of the golden city*, published in 1948, is the only record of its type of Johannesburg architecture, and many of the houses depicted no longer exist.

The book includes a chapter by the noted Melbourne architect and author Conrad H. Sayce.

Greek vases on display

Some of the most important pottery producing centres of the Greek world—Athens, Corinth, eastern Greece and southern Italy—are represented in the University of Melbourne Classics and Archaeology Collection. This important collection covers the period from the 13th to the 4th centuries BCE and is one of the most highly regarded collections of classical antiquities in Australia. A display of the vases, curated by Dr Andrew Jamieson, R.E. Ross Trust Curator and Lecturer, will continue in the Classics and Archaeology Gallery of the Ian Potter Museum of Art until 5 April 2009.

100 years of the Music Library

The history of what is now the Louise Hanson-Dyer Music Library at the University of Melbourne is also the history of orchestral music performance in early 20th century Victoria. The music library has existed almost as long as the music faculty, with orchestral music being purchased since at least 1903.

An exhibition to celebrate 100 years of the library, *Keeping Scores*, is

being held in the Leigh Scott Gallery in the Baillieu Library from 1 December 2008 to 1 March 2009. Displays range from a 13th century illuminated manuscript to the latest arrangement of the ABC news theme by Richard Mills, to musical instruments purchased by Nellie Melba for use by conservatorium students and a program for a 1956 Olympic Games concert which included works by Australian composers Dorian le Gallienne and Margaret Sutherland. The exhibition is curated by Evelyn Portek and Kerriane Stone with the assistance of Richard Excell.

Sowing a seed

Friday 19 September saw the official opening of the exhibition *Sowing a seed: Art inspired by the Herbarium*, in the Leigh Scott Gallery of the Baillieu Library. *Sowing a seed* combined scientific specimens and teaching models with works of art including drawings, paintings, stained glass, textiles, illustrated books, collectors' albums, photographs and poems. Most of the displays were from the collections of the University of Melbourne Herbarium, supplemented by items from the Grainger Museum, Baillieu Library Special Collections, and several private collections.



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