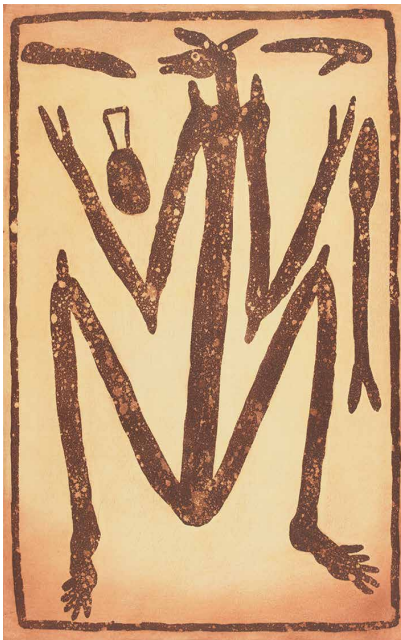


News from the collections

Recent gifts to the Print Collection

In 2014 the Baillieu Library Print Collection was the beneficiary of an important series of prints donated through the Australian Government's Cultural Gifts Program.

The gift, from Ms Katherine Littlewood, enabled us to start filling a major gap in the collection, by welcoming our first prints by an Indigenous artist: south Arnhem Land painter and printmaker Paddy Fordham Wainburranga (Gela Ngamirraitja Fordham, c. 1935–2006).

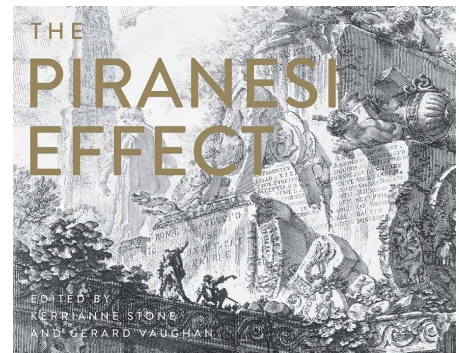


Fordham's seven sugar-lift aquatints, representing Dreamtime people, were a collaborative project between the artist, Northern Editions and the Lytlewode Press, which commissioned the works. These aquatints were some of the 127 prints by Fordham that originated at the Lytlewode Press, a specialist publisher of graphic prints and finely printed books. The gift also included works by other Australian practitioners, and an array of bookplates.

The Piranesi effect

The Piranesi effect, a book about the Italian printmaker Giovanni Battista Piranesi (1720–1778), published in August 2015, is a record of the Piranesi celebrations held at the University of Melbourne and State Library Victoria in 2014. These included impressive exhibitions of Piranesi's work, and a conference, of which the papers form the inspiration for this new publication. Featuring stunning works by Piranesi held in the university's collections, *The Piranesi effect* is a collection of exquisitely illustrated essays on the influence of Piranesi on art over the centuries. It brings together Australian and international experts who investigate Piranesi's world and its connections to the study of art and the practice of artists today.

Edited by Kerriane Stone and Dr Gerard Vaughan, the book is available in bookshops or can be ordered from NewSouth Publishing.



World War I diaries and notebooks go online

To commemorate the centenary of World War I, the University of Melbourne Archives (UMA) and the University Digitisation Centre have digitised and made available online more than 20 diaries and notebooks of individuals serving in the Great War. Researchers can now easily access these treasured items, which depict the reality of life in training camps, on ships bound for theatres of war, at Anzac Cove and on the Western Front. The experiences recorded in these vivid first-hand accounts range from a tunneller's description of the campaign for Hill 60, to a medical officer's description of the Gallipoli

Opposite left: Paddy Fordham Wainburranga, *Nammooroddoo*, 2003, sugar lift aquatint, plate: 74.7 × 49.5 cm. Reg.no. 2014.0018, gift of Katherine N. Littlewood, donated through the Australian Government's Cultural Gifts Program 2014, Baillieu Library Print Collection, University of Melbourne. *Nammooroddoo* © Paddy Wainburranga Fordham/Licensed by Viscopy, 2015.

landing. The 1,700 pages now available online also include insights into the conscription referendum of 1916. For information, go to <http://archives.unimelb.edu.au/> and 'Search digitised items'. Authors include Oswald D. Benjamin, Alan Rowland Chisholm, Sir Alfred Plumley Derham, Harold Clive Disher, Edwin Huck, W.R. Keast, Rowland McCure, Sir Wilberforce Newton, Sir Alfred Edward Rowden White and Oliver Woodward.

Records from Red Cross

The Australian Red Cross Archive is gradually being made available to researchers through the University of Melbourne Archives Reference Service. This extraordinarily rich and diverse archive reflects an organisation embedded in almost every aspect of the Australian community: natural disaster response, refugee services, first-aid programs, fundraising, relief for prisoners of war, and displaced persons tracing services are among the many activities documented in the archive. This very large collection is being accessioned in stages. The first accession includes:

- correspondence files, national headquarters, 1914–95 (2015.0033)

- executive office correspondence, Red Cross Victorian Division, 1931–98 (2015.0026)
- annual reports of the national office, 1914–2009 (2015.0027), state divisions and the Blood Service, 1914–2007 (2015.0029)
- minutes and meeting papers of the National Council, 1914–2002 (2015.0028)

Further information about these records is available through the catalogue: <http://archives.unimelb.edu.au/>.

Research fellowships at the University of Melbourne Archives

Hugh Williamson Foundation fellowships have been awarded to two scholars to work on University of Melbourne Archives collections: Dr Rod Buchanan and Dr Sharon Huebner.

Dr Buchanan's project, 'The remarkable Oscar Oeser', will explore the career of the university's foundation professor of psychology. It will focus on Oeser's work in British intelligence during World War II, including in Hut 3 at Bletchley Park, where he translated, interpreted and prioritised cipher

messages decoded by Alan Turing and his colleagues. Oeser also made various commando raids in 1943 and 1945 to recover communication and encryption equipment. After the war, Oeser headed the German Personnel Research Section, which had the task of 'de-Nazifying' German society. Details of Oeser's intelligence exploits were embargoed until 2012, but Bletchley alumni are now coming forward to tell their tales, although none of these accounts to date has benefited from Oeser's records at UMA.

Rod Buchanan is the author of *Playing with fire: The controversial career of Hans J. Eysenck* (2010), was a Wellcome Trust Postdoctoral Research Fellow at the University of Groningen in the Netherlands, holds a PhD in history of science from the University of Melbourne and has published numerous works on the history of psychology.

Dr Sharon Huebner, in her project 'The afterlife of historical Aboriginal photographs: Restoring the memory of ancestors', will explore historical photographs of the residents of Victorian Aboriginal missions in the late 1800s and early 1900s. Her aim is to create a context for the photographs that examines the historical nuances of Koori and settler cultures by using both

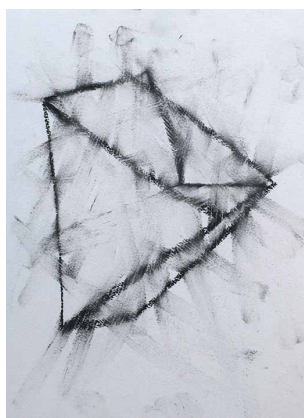
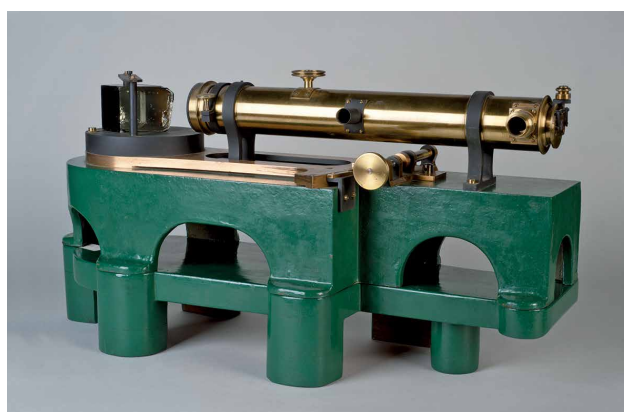


photo-based methodologies and storytelling, specifically Indigenous oral histories. Dr Huebner aims to identify descendants of Koori people depicted in the photographs and trace present-day family members. She will seek their permission to record and archive their responses to the photographs and to take portraits that produce a visual thread to the historical photograph of their ancestor.

Two Hugh Williamson Foundation Fellowships, each valued at \$15,000, will be available to Victorian residents in 2016. See <http://archives.unimelb.edu.au/resources/williamson-foundation-fellowship> for announcements.

The Joyce Thorpe Nicholson Fellowship, named in honour of university alumna Joyce Thorpe Nicholson, is worth up to \$15,000 and is awarded every second year to a scholar or writer to produce work based on the Joyce Thorpe Nicholson Collection in the University of Melbourne Library, Rare Books Collection or Archives. The inaugural fellowship has been awarded to Dr Jane Grant for her project 'Four voices from the Second Wave: Helen Garner, Drusilla Modjeska, Bobbi Sykes, Vicki Viidikas'. Dr Grant will look at the networks behind the publication,



marketing and reception of these four women writers, in order to better understand the politics of women's literary production in late 20th-century Australia. She will make extensive use of the Joyce Thorpe Nicholson Collection of Australian women's anthologies and literary and feminist journals, as well as records in the McPhee Gribble, *Meanjin*, *Scripti* and Sisters Publishing Collections.

Illuminated: Stories from the Chemistry Cultural Collection

The School of Chemistry is celebrating the International Year of Light with an exhibition that brings together lamps, instruments and materials used by chemists, with drawings created by Peter Sharp in response to these historic items, to illuminate and elucidate the secrets of the universe. The exhibition is on the ground floor of the School of Chemistry Building until 24 December 2015.

Hotteterre flute tutor acquired for Music Rare Collections

A recent acquisition for the Louise Hanson-Dyer Music Library Rare Collections is an extremely rare copy of the 1765 *Méthode*

pour apprendre a jouer en très peu de tems de la flûte traversière, an updated version, by publisher and composer Antoine Bailleux, of Jacques Hotteterre's tutor for the baroque flute. Hotteterre's family developed and manufactured the transverse flute, and his influential 1707 treatise, *Principes de la flûte traversière*, appeared in many editions during his lifetime. In this final posthumous version, it is fascinating to see how Bailleux leaves the fundamentals of technique largely unchanged, while adapting to new fashions and markets, such as amateurs who want to play tunes from the latest comic operas.



Far left: Peter Sharp, *Shedding light*, 2015, charcoal on paper, 29.0×21.0 cm. © Copyright the artist.

Left: Spectroscope, manufactured by Browning, England, c. 1880, 23×64×24 cm. CH84, School of Chemistry Cultural Collection, University of Melbourne.

Below left: Frontispiece to Jacques Hotteterre's *Méthode pour apprendre a jouer...*, Paris, 1765. Purchased 2015, Louise Hanson-Dyer Music Library Rare Collections, University of Melbourne Library.

Below: A typical herbarium specimen, collected in the Melbourne suburb of Glenferrie in 1968. Burnley Horticultural College Collection, University of Melbourne Herbarium.

Herbarium embarks on first DigiVol expedition

The University of Melbourne Herbarium recently completed its first DigiVol project of digitising specimens from its collection. DigiVol harnesses the power of online volunteers (also known as crowdsourcing) to digitise biodiversity data that is currently locked away in collections, field notebooks and survey sheets. This project focused on specimens of horticultural, agricultural, weedy and native species of *Fabaceae*, *Mimosaceae* and *Caesalpiniciaceae* collected by staff and students of the former Burnley Horticultural College (now University of Melbourne's Burnley campus). Completed in just 13 days, the digitising was an overwhelming success, with over 400 specimens transcribed.

A second DigiVol expedition is now running, focusing on the edible families of the Burnley Collection. If you would like to help make this information accessible to the public through the *Atlas of Living Australia* and *Australia's Virtual Herbarium*, please go to <http://volunteer.ala.org.au/project/index/9528209>, or contact the University of Melbourne Herbarium on (03) 8344 5040 or botany-herbarium@unimelb.edu.au.



Limestone *shabti* figurine inscribed with hieroglyphs, Egypt, possibly from Memphis, Kushite–Saite period, 25th–26th Dynasty, c. 712–525 BCE. Reg. no. 2009.0212, gift of David and Marion Adams 2009, University of Melbourne Art Collection.

Mummymania

Egyptian objects from the University of Melbourne Art Collection, the Harry Brookes Allen Museum of Anatomy and Pathology, the Dodgson Collection of Egyptian Antiquities at Queens College, and rare books from the university's Classics and Archaeology Library, are brought together in an exhibition centred on the ancient Egyptian mummy, which opened on 29 September 2015 at the Ian Potter Museum of Art. *Mummymania* looks at the



Egyptian mummy and the themes of life, death, the afterlife, eternity and resurrection. The exhibition is divided into three themes: Egyptian concepts of the afterlife, mummies and medicine, and the reception of the mummy. Also including material borrowed from the Vizard Foundation Antiquities Collection, the Australian Institute of Archaeology, Museum Victoria and private collections, the exhibition features funerary paraphernalia such as a stone stela, terracotta and stone funerary vessels, faience amulets, *shabti* figurines, statuettes of gods, and mummified human remains. Video loops showing CT scans of mummies give an insight into the advances of biomedical Egyptology, and contrast with the uncanny mummy of popular culture, exemplified by 20th-century mummy horror-film posters.

Mummymania runs at the Ian Potter Museum of Art, University of Melbourne, until 17 April 2016.

It's a gas! The history of dentistry through cartoons

'It's a gas!' is a common expression meaning 'it's hilarious' or 'it's funny'. The origin of this phrase might be the effect of nitrous oxide (commonly referred to as 'laughing gas') on one's

behaviour. Nitrous oxide gas was first synthesised by the English chemist Joseph Priestley in 1772, and first used to anaesthetise a dental patient in 1844. Anaesthetics transformed dentistry, bringing significant improvements to patients' wellbeing, and changing the way dentists could work. But people still fear the dentist, and this noble and essential profession continues to be the brunt of many jokes. This ambivalence is reflected in a rich history of cartoons and prints on the subject.

The forthcoming exhibition *It's a gas* will trace the history of dentistry through illustrations and cartoons dating from the 17th century to now. Themes illustrated in these works include fear, relief, pain and vanity. Items on display will come from private and public collections, including the University of Melbourne's Henry Forman Atkinson Dental Museum, Medical History Museum and Baillieu Library Print Collection, as well as the National Gallery of Victoria and State Library Victoria.

It's a gas will be on display at the Medical History Museum, Level 2, Brownless Biomedical Library, University of Melbourne, from late April to August 2016. Please check <http://medicalhistorymuseum.mdhs.unimelb.edu.au/> for details.