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COLLECTIONS

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Members and Members of the Ian Potter Museum
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links/friends.html](http://www.unimelb.edu.au/culturalcollections/links/friends.html)



THE UNIVERSITY OF
MELBOURNE

Front cover: Illustration from Violet Teague and Geraldine Rede, *Night fall in the ti-tree* (illustrated book, designed, illustrated, printed and hand-bound by the artists; colour woodcut; 32 pages, printed image 24.4 x 17.4 cm), London: Elkin Matthews, 1906. Joyce Thorpe Nicholson Collection, Special Collections, Baillieu Library, University of Melbourne. See story pp. 14–19.

Back cover: Angela Cavalieri, *Le città continue* (concertina artist book bound by George Matoulas; hand-printed linocut, acrylic, pen and ink; 18 pages, edition: 10; variable dimensions; 57.0 x 39.0 x 3.0 cm [closed]; can fold out to 2 metres). Melbourne: La Bella Press, 2009, edition 2/10. Special Collections, Baillieu Library, University of Melbourne. © Angela Cavalieri. Image courtesy of the artist and Australian Galleries, Melbourne. Photography by Tim Gresham.

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Introduction

John Dewar



The contents of this issue of *University of Melbourne Collections* vividly illustrate the long-lasting benefits that donors and other benefactors have provided to our cultural collections, whether through the gift of collection items, or funds to support them. Chris McAuliffe for example discusses the substantial enhancements that accrued to the University of Melbourne Art Collection through the generosity of the late Dr Joseph Brown AO OBE. Over several decades Dr Brown donated more than 70 works of art to the University, as well as giving to many other institutions. Dr John McKenzie discusses a rare book that he donated to the Baillieu Library. His contribution shows that a donor gives not only the collection object (and in this case also, funds toward conserving it), but also the benefit of his or her professional expertise that sheds light on the object itself. The opportunity to publish a discussion by a distinguished medical scientist of a historical text in his own area of specialisation shows the synergies that can occur particularly in University collections.

The magazine highlights other recent gifts from people with a strong association with our University: maps donated by the former Curator of Maps, Mrs Dorothy Prescott OAM;

Chinese books donated by Professor Harry Simon, our Foundation Professor of East Asian Studies; and a rare book by Francis Bacon donated by the recently retired Head of the Department of Zoology, Professor David Macmillan. Each gift is significant in its own right and of great use to students and researchers, but the connection to a former staff member or alumnus adds another layer of meaning and value.

Museums, libraries and archives require money to make these rich collections usable and accessible, and to ensure that they are preserved for future generations. Financial gifts are therefore equally important and we are fortunate to be able to report on many projects that have been made possible through philanthropic support, such as the appointment of a Curator of Academic Programs at the Ian Potter Museum of Art, funded by the Ian Potter Foundation; Cultural Treasures Day 2010, funded by a bequest; publication of a new brochure listing all the cultural collections, supported by the University's Cultural and Community Relations Advisory Group; and projects made possible by donors to the University's Annual Appeal.

As Provost, the University Library falls within my area of responsibility and I am therefore particularly

pleased that five of the 11 inaugural Scholarly Information Innovation Grants, which are funded by the Library, will support cultural collections: the Medical History Museum, Baillieu Library Special Collections, Grainger Museum, School of Chemistry Collection and Architecture and Planning Library.

I hope you enjoy reading this issue of *University of Melbourne Collections*. The University takes seriously its commitment to public engagement through knowledge exchange, and our collections are tangible evidence of that commitment. We are delighted to receive such strong support from the community for our collections.

Professor John Dewar took up the role of Provost, the University's chief academic officer, in September 2009. He was previously Deputy Vice-Chancellor (Global Relations). Professor Dewar is an internationally known family law specialist. A graduate of the University of Oxford, he taught at the Universities of Lancaster and Warwick and worked for the London law firm Allen & Overy.

News from the collections

A date for your diary: Cultural Treasures Day 2010

Visit the University's collection treasures all on one day. Following the success of the inaugural event held in 2008, Cultural Treasures Day 2010 will be held on Sunday 14 November 2010. Activities will include curators' talks, workshops, campus and collection tours, and special programs for families. This will be an opportunity for the whole community to visit many of the University's cultural collections, some of which are not otherwise easy for the public to visit without an appointment. Discover the Grainger Museum, Ian Potter Museum of Art, Medical History Museum, Henry Forman Atkinson Dental Museum, Centre for Cultural Materials Conservation, Special Collections and Print Collection of the Baillieu Library, University of Melbourne Archives, Rare and Historic Maps Collection, East Asian Collection, Louise Hanson-Dyer Music Library, Tiegs Zoology Museum, School of Physics Museum, School of Chemistry Collection, and the University of Melbourne Herbarium. Cultural Treasures Day 2010 is made possible by a gift from the late Estelle Harriet Dow. To register your interest and join our mailing list for regular updates, please email treasures-days@unimelb.edu.au



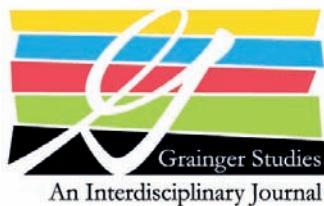
Grainger Museum

Grainger scholars, musicians and music-lovers in Melbourne and around the world are keenly awaiting the re-opening later this year of the Grainger Museum. The museum has been undergoing extensive building conservation work, upgrades to staff and visitor facilities including construction of a café, and the creation of a suite of exciting new exhibitions. The building can now operate to internationally accepted standards of environmental control, lighting and security.

Work is continuing apace on the re-fitting of the gallery spaces, which will tell the story of Percy Grainger's life as well as investigating aspects of broader Australian musical culture. It is anticipated that the Museum will be open to the public in September.

Grainger Studies: An Interdisciplinary Journal

As well as welcoming visitors to its refurbished building, the Grainger Museum's role in supporting original research will be enhanced by the launch of a new, scholarly, peer-reviewed journal, *Grainger Studies: An Interdisciplinary Journal*. To be published annually by the University Library and edited by Dr David Pear in the UK and Dr Belinda Nemec in Melbourne, and with an Advisory Board of distinguished international academics chaired by Professor Warren Bebbington, Deputy Vice-Chancellor (University Affairs), this international journal will cover the wide range of subjects which interested Percy Grainger himself, and are therefore represented in his museum. The journal will be published electronically, with printed copies available via 'print-on-demand'. For further information see www.msp.unimelb.edu.au/index.php/grainerstudies/index or email david.pear@cantab.net or bnemec@unimelb.edu.au





Previous page: Cultural Treasures Days 2008:

Visitors comparing 18th century fashion illustrations from the Baillieu Library Print Collection with present-day fashion magazine illustrations. Photography by Kerrianne Stone.

Left: The Grainger Museum building following recent conservation work. Photography by Brian Allison.

New museums and collections brochure funded by CCrag

A new brochure highlighting the University's museums and other cultural collections was published recently, thanks to the support of the University's Cultural and Community Relations Advisory Group.

The full-colour brochure, designed by 3 Deep Design, gives the location and other information about the most frequently used among the collections at Parkville and other campuses, as well as a handy map. It can be downloaded electronically from www.unimelb.edu.au/culturalcollections/collections/melbunicollections.pdf or for printed copies please email bnemec@unimelb.edu.au or tel (03) 8344 0269.

Medicalia: Melbourne's health and medical collections unveiled

Melbourne's health and medical collections constitute a remarkable resource, often familiar only to professionals and students from related fields. This series of eight public lectures in April–May informed the public about the histories and stories of medicine, dentistry, surgery, anaesthesia, obstetrics and gynaecology and other related specialties through the rich

collections held at the University of Melbourne (the Medical History Museum, Harry Brookes Allen Museum of Anatomy and Pathology and the Henry Forman Atkinson Dental Museum), and at the professional colleges and other health and medical museums in Melbourne. It drew on the expertise of medical and museum professionals, including the University's Susie Shears, Louise Murray and Professor Emeritus Henry F. Atkinson, to bring their collections' stories to life.

Ian Potter Curator of Academic Programs

The new position of Ian Potter Curator of Academic Programs at the Ian Potter Museum of Art is the first of its kind at an Australian university. Supported by a grant from the Ian Potter Foundation, this three-year position links the University Art Collection and the Potter's exhibitions to the academic programs of the University of Melbourne. Establishing partnerships between academic and museum staff, the Curator will develop undergraduate and postgraduate curriculum engagement activities in a variety of disciplines. These may include class visits to exhibitions, small-group teaching using the art collection, online learning resources, tailored

assignments and tours, individual research projects and semester-length subjects.

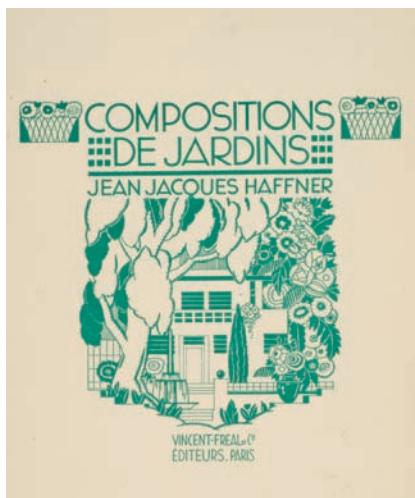
The Potter was very pleased to appoint Ms Amanda Burritt to the position. Ms Burritt brings with her substantial experience in education and curriculum development. Prior to commencing in her new role, Ms Burritt was Senior Education Officer and Manager, Risk Framework, at the National Gallery of Victoria. An alumna of the University of Melbourne, Ms Burritt holds a Bachelor of Arts (Hons) in fine arts, Bachelor of Theology, Diploma of Education and Master of Education.

Innovation grants

Several of the University's cultural collections will benefit from the University Library's Inaugural Scholarly Information Innovation Grants. These grants engage the University community in the possibilities of our scholarly information future. Of the 11 successful projects, those five involving the cultural collections are:

- Medical History Museum: Database upgrade.
- School of Chemistry Collection: *Virtual Museum*.
- Grainger Museum: *Digital and*

Jean-Jacques Haffner, *Compositions de Jardins*, Paris: Vincent, Fréal et Cie, 1931 (detail of extra title page). Architecture and Planning Library Rare Materials Collection, University of Melbourne. One of the works to feature in the forthcoming touring exhibition *Cultivating modernism: The literature of the modernist garden*.



print dissemination of the Marshall-Hall Collection.

- Special Collections and Print Collection, Baillieu Library: *Recapturing and publicising Renaissance and early modern print culture in Australia: Scholarly documentation, conservation, and display of early prints and rare books.*
- Architecture and Planning Library: *Cultivating modernism: The literature of the modernist garden*—a touring exhibition.

For further information on the grants, visit www.library.unimelb.edu.au/about_us/innovation_grants

Collections at a click

The University Library has been upgrading its capacity for creating digital collections to support teaching, research and knowledge exchange. For example, late last year, three groups of items of particular historical interest from the cultural collections were scanned and made available online. The first was the complete transcript of evidence given to the *Royal Commission to inquire into the causes of and measures taken to prevent the bush fires of January, 1939*. This very rare document was located at the Creswick Branch of the University Library, then scanned and published online at <http://repository.unimelb.edu.au/10187/3652>

along with the complete final report and recommendations of the Commission. Previously only the final report had been published. The online version contains digitally scanned facsimile copies of the report and transcripts of 34 days of evidence, with a searchable index. It has already proved itself to be of great interest to researchers interested in bushfires, emergency management, land and forest management, primary industry, and the social and legal history of Victoria, as well as to families and descendants of those affected by the 1939 bushfires.

The second digitised collection comprises the annual reports of the Board for the Protection of Aborigines in Victoria, 1861–1925. This project was undertaken in cooperation with the Public Records Office Victoria. The remarkable collection reveals intriguing details about how Aboriginal missions and reserves—places like Coranderrk, Lake Condah and Lake Tyers, whose names continue to resonate in living memory—were established and administered. The reports summarise annual expenditure, describe the operation of farming and business enterprises, report on the movement of people into and out of the reserves, and describe the various health,

education and welfare programs that were intended to improve the lives of Aboriginal Victorians. Some list the names of families and individuals who lived at particular locations. The collection is available at <http://repository.unimelb.edu.au/10187/4228> and will be of particular interest to historians, members of the Stolen Generations, and descendants of those who lived on missions and reserves.

The third, and largest, collection to have been digitised is the University's annual Calendars from 1858 to 2006. This is a register of all those who have gone before us in the history of this University as well as the various component parts of the University community that have become established over the years. For example, a virtual visit to the very first Calendar shows us the Act of Incorporation of the University (1853), in which we find that the University is to be 'open to all classes and denominations' to whom 'no religious test is to be administered'. We see that the Council was proclaimed on 11 April 1853 and the selection of professors was 'entrusted to a committee of gentlemen in England'. Statute 1.1 of the 1858 Act required Council to meet on a Monday; it still does so in 2010. The 1858 Calendar contains lists of

'Timetable of lectures, 1858',
from *Melbourne University Calendar*,
Melbourne: William Fairfax & Co., 1858, p. 57,
University of Melbourne Archives.

TIME TABLE OF LECTURES, 1858.									
	FIRST YEAR.		SECOND YEAR.		THIRD YEAR.				TABLE OF LECTURES.
	Monday, Wednesday, and Friday.	Tuesday, Thursday, and Saturday.	Monday, Wednesday, and Friday.	Tuesday, Thursday, and Saturday.	Monday, Wednesday, and Friday.	Tuesday, Thursday, and Saturday.			
A.M. 10 to 11.	ALGEBRA. Professor Wilson.	GEOMETRY. Professor Wilson.	CONSTITUTIONAL HISTORY, PART I. Professor Hearn.	ZOOLOGY. Professor McCoy.	LATIN. Professor Irving.	GREEK. Professor Irving.			
A.M. 11 to 12.	GREEK. Professor Irving.	LATIN. Professor Irving.	GREEK. Professor Irving.	LATIN. Professor Irving.	POLITICAL ECONOMY. Professor Hearn.	CONSTITUTIONAL HISTORY, PART II. Professor Hearn.			
NOON. 12 to 1.		ENGLISH. Professor Irving.	LOGIC. Professor Irving.	MATHEMATICS. Professor Wilson.	GEOLOGY. Professor McCoy.				
P.M. 1 to 2.		*CHEMISTRY. Professor McCoy.	NATURAL PHILOSOPHY. Professor Wilson.	*ANCIENT HISTORY. Professor Hearn.	NATURAL PHILOSOPHY. Professor Wilson.	*ANCIENT HISTORY. Professor Hearn.			
P.M. 5 to 6.	LAW LECTURE. J. W. Stephen, Esq., M.A.		LAW LECTURE. R. A. Billing, Esq., M.A.						

N.B. The Class Rolls will be called punctually at the time specified for the commencement of the Lecture.

* On Saturdays these Lectures will be delivered from 9 to 10.

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staff, dates of terms and fee schedules: non-matriculated students could attend lectures for £2 per term. There are details of the curriculum as well as examination papers, regulations for courses, lecture timetables, book lists and so on. The Calendars can be searched at www.lib.unimelb.edu.au/collections/archives/collections/calendars.html

With all of these and other digitised cultural collections, those scholars who need to consult the original documents are welcome to do so in the Cultural Collections Reading Room in the Baillieu Library, but the availability of a searchable online version will speed their work considerably, as well as making the collections usable by distant users.

Annual Appeal

Each year the cultural collections benefit from money generously donated to the University's Annual Appeal by alumni, parents, staff, students and other supporters. Gifts directed by donors in 2009 to 'Library and cultural collections' will support several important projects in 2010: cataloguing of the collection of Chinese books donated to the East Asian Library by Professor Harry Simon; uploading of data into the searchable online collection catalogue

of the Henry Forman Atkinson Dental Museum; improving the performance of the online catalogue of the University of Melbourne Art Collection on the website of the Ian Potter Museum of Art; digital photography of some 2,500 artefacts in the Medical History Museum collection and uploading to the online database; and the creation of new display labels for the Tiegs Zoology Museum. All of these projects make these collections more accessible for students, staff, other researchers and the general public. Projects to be supported with funds to be sought in 2010 include digitisation and online publication of unique and rare documents relating to the capture of Ned Kelly, held by University of Melbourne Archives, and the conservation of works by William Hogarth and other artists, in the Baillieu Library Print Collection.

You can support the cultural collections in the 2010 Annual Appeal by visiting www.unimelb.edu.au/alumni/giving/ or calling the Advancement Office on (03) 8344 1751.

Wilson Hall: Centre and symbol of the University

The exhibition *Wilson Hall: Centre and symbol of the University* was held in the Leigh Scott Gallery, Baillieu

Library, from 15 March to 23 May 2010. Curated by Jason Benjamin, Coordinator of Conservation Projects (Cultural Collections), with assistance from student Emily Wubben, the exhibition highlighted the place of Wilson Hall in the history and minds of the University of Melbourne community. Since the 1880s Wilson Hall has been the ceremonial heart of the University, serving as a venue for significant University occasions, including commencements, examinations and graduations. The exhibition traced the Hall's past, starting from its conception and construction of the original gothic building in 1878–1882 with funds donated by pastoralist Sir Samuel Wilson.

Wilson Hall quickly achieved iconic status and dominated the campus until it was destroyed by fire in January 1952. The exhibition recorded that tragedy and the ensuing community response to the Wilson Hall Appeal Fund, demonstrating the emotional attachment people had formed with the building. This led to strong opinions in the debate of whether to restore the gothic ruins or rebuild in modern style. It is here that the story of the 'New Wilson Hall' begins.

The exhibition drew upon several of the cultural collections of the

Four terracotta female figurines, Hellenistic, 4th century BCE. Gift of Peter Joseph, Marilyn Sharpe and Susan Rubenstein in honour of their parents Keith and Zara Joseph, 2009.
The University of Melbourne Art Collection.



University of Melbourne to provide a rich display of original architectural drawings, artworks, photographs and artefacts. A detailed essay on the subject will appear in issue 7 of *University of Melbourne Collections* later this year.

Devotion and ritual

This exhibition at Ian Potter Museum of Art from 17 April to 17 October 2010 features a diverse selection of objects from the Classics and Archaeology Collection, David and Marion Adams Collection, Keith and Zara Joseph Collection, and Leonhard Adam Collection of International Indigenous Cultures. Curated by Dr Andrew Jamieson, Lecturer Spencer-Pappas Grant, School of Historical Studies (Centre for Classics and Archaeology), the exhibition's objects speak of many different belief systems, customs and traditions. Selected archaeological and ethnographic works from the Mediterranean, Indus Valley, African, Mesoamerican and Oceanic regions represent ceremonial practices and faiths of the ancient and tribal worlds.

50 years for the University of Melbourne Archives

This year marks the 50th anniversary of the founding of the University of Melbourne Archives. Plans are afoot to honour the occasion with a range of events.

The commemorations will get under way in July with a cocktail party to commemorate the appointment of the founding archivist, the late Frank Strahan. The event will be a celebration of the achievements of the Archives, and will re-unite former staff and thank donors and key stakeholders for their support over the past 50 years.

Later in the year an exhibition in the Baillieu Library will showcase some of the Archives' treasures. This will give the public an opportunity to see some of the Archives' most significant but rarely seen documents and objects, carefully chosen from amongst the several million that it holds. The exhibition will run from December 2010 through to February 2011, with curators' tours conducted throughout its duration. A commemorative publication will accompany the exhibition.

Museums Australia National Conference 2010

University of Melbourne will host the 14th Museums Australia National Conference from 28 September to 2 October 2010, in Wilson Hall and other Parkville campus locations.

This annual conference is the flagship event for the museums sector in Australia and involves local and international speakers and delegates from museums and other collecting institutions. The theme of this year's conference is *Interesting times: New roles for collections*. For further information please visit the conference website at www.ma2010.com.au and register your interest for future updates.



The physick gardener

Susie Shears

The exhibition *The physick gardener: Aspects of the apothecary's world from the collections of the University of Melbourne* marks the re-opening of the Medical History Museum following the recent renovations to the Brownless Biomedical Library, in which the Museum is located, and the Library's new additional purpose as a Student Centre. Established in 1967, the Medical History Museum's collection numbers more than 6,000 items. It is one of 32 collections which form part of the University of Melbourne's astonishingly rich cultural capital. The Museum's collection has largely been acquired through public-spirited donors, many of whom have had a professional or student relationship with the University's medical teaching program, or a fascination with the history of medicine. The ceramic drug jars, glass specie jars, and metal and stoneware mortars which are the core of this exhibition were acquired by such means, and the Museum is indebted to those who have enabled these objects to be preserved for all to enjoy.

The first medical students at the University of Melbourne in the 1860s were taught botany, and were required to learn about herbs and their medicinal applications. This practice derived from the 16th century



Opposite: Mortar and pestle, English, c.1850, copper alloy, height of mortar 11.0 cm, pestle 21.5 cm. Gift of the estate of Graham Roseby, Medical History Museum, University of Melbourne.

Below: Specie jar, English, c.1880, glass, gold leaf, coloured transfer and paint, height 67.0 cm. Gift of the Royal Australasian College of Pharmacists, Medical History Museum, University of Melbourne.



European tradition of attaching gardens to medical faculties, which was subsequently emulated in England from the early 17th century.

The exhibition encompasses the flowers, fruits and herbs used by the early apothecaries—including elderberry juice, figs, hemlock, sage, fennel, senna and the pervasive poppy. They are illustrated in the herbals from Special Collections in the Baillieu Library, and depicted in the three-dimensional botanical models of commonly-used medicinal plants from the University of Melbourne Herbarium. Their Latin names encircle the drug jars, and are inked on the botanical specimens' handwritten labels. The mortars and pestles which were central to the apothecary's kitchen are a potent reminder of the physical labour involved in grinding and pounding these plant-based ingredients.

The impetus for the exhibition was the acquisition in 2009 of a group of ceramic drug jars and copper alloy mortars and pestles. They were generously donated by the estate of Graham Roseby, and it was felt immediately that their new status in the collection of the Medical History Museum needed to be celebrated. We have also been able to borrow from the Baillieu Library's Special Collections, Print Collection and

Frontispiece from John Parkinson, *Paradisi in sole: Paradisus terrestris, or, A garden of all sorts of pleasant flowers which our English ayre will permitt to be nourised vp ..., [London]: printed by Humfrey Lownes and Robert Young at the signe of the Starre on Bread-Street Hill, 1629.*
Special Collections, Baillieu Library,
University of Melbourne.



The Roseby collection had initially been lent to the Museum. Graham Roseby (1932–2007) trained as a pharmacist in Melbourne, and managed pharmacies for others rather than owning a shop of his own. From the early 1970s to the early 1990s he worked as a pharmacist in the clinics run by the Mental Health Department in Melbourne. His father, a Richmond doctor, had stimulated his then eight-year-old son's interest in medical history when he gave him a book with illustrated biographies of well-known medical scientists. Always a passionate collector in a number of fields, Graham purchased pharmaceutical ceramics at every opportunity—from a passing car spotting something in the window of local auction rooms, to antique dealers abroad during his trips to Britain and Europe in 1954 and 1958. He was a great admirer of the Museum's founder, Professor Kenneth Russell, and it was originally through this connection that the

collection came to the Museum. Following his death in 2007 his widow, Alison Roseby, donated the collection to the Medical History Museum, and a number of drug jars and mortars from the estate of Graham Roseby have been included in *The physick gardener* exhibition.

The other major benefactor of objects in this exhibition is the Grimwade family. The bequest of Sir Russell (1879–1955) and Lady Grimwade (1887–1973) to the University of Melbourne comprised artworks, photographs, decorative arts, furniture, almost 2,000 rare books, historical documents and other memorabilia from 'Miegunnyah', their home in Orrong Road, Toorak, as well as a substantial endowment including 'Miegunnyah' itself. Sir Russell Grimwade was the fourth son of Frederick Sheppard Grimwade, a partner in the Melbourne firm of Felton, Grimwade & Co., wholesale druggists, formed in 1867. On his father's death in 1910, Russell became a partner in the firm.¹ His extraordinarily diverse interests spanned medical research, cabinet-making, industrial gases, forests and the extraction of oils and compounds from indigenous plants such as eucalyptus, and drug plant growth and manufacture. Russell's interest in books and the natural world is evident

in the two-volume herbal of 1710 by the English writer of medical texts William Salmon (1644–1713), who advertised himself as 'Professor of Physick', which is now in the collection of the Baillieu Library.²

The Grimwade bequest collections are mostly housed at the Ian Potter Museum of Art, in the University of Melbourne Archives and at the Baillieu Library.³ Some items were thought to be more appropriate to the collection of the Medical History Museum, to which they were transferred in 1988. Amongst the 14 items thus donated is a group of drug jars, five of which have been included in the exhibition. The key work, the late 17th century English drug jar made to store the juice of the berries of the elder tree, is reproduced on the front cover of the exhibition catalogue.

The Baillieu Library's East Asian Collection includes the Thomas Chong Collection, the professional library of Dr Thomas Chong (1887–1950), a traditional Chinese medicine practitioner of Bairnsdale. The collection comprises 500 books published in classical Chinese from the 1890s to the early 1920s, complemented by some of Chong's prescriptions, formulae, invoices, notebooks and shipping bills relating to the dispensing of cures for a wide

variety of ailments. The Thomas Chong collection was donated to the University in 1994 by his widow Dorothy Chong and her family, and included in the exhibition is Thomas Chong's volume of woodcuts illustrating the various plants from which the herbal preparations were made.⁴

The inclusion of items from the University of Melbourne Herbarium brings to life the plant origins of many of the apothecary's ingredients. The striking botanical models selected for this exhibition—orage, fig, hemlock, poppy and prunus—are representative of the species used by apothecaries for their medicinal properties, and were produced in France and Germany in around 1900 for teaching purposes. The Herbarium's collection of 132 botanical models, made by R. Brendel & Co. in Berlin, and by Les Fils d'Emile Deyrolle and Dr Louis Thomas Jérôme Auzoux in Paris, is unique in the southern hemisphere.⁵

Displayed in the exhibition are rare medical books from the Baillieu Library's Special Collections, comprising herbals and pharmacopoeias, many dating from the 16th and 17th centuries, and deriving from a time of exponential growth in the varieties of plants cultivated in England. The

Pair of Albarelli, Caltagirone, Italy, 17th–18th century, earthenware, height 23.2 and 23.0 cm. Gift of the estate of Graham Roseby, 2009, Medical History Museum, University of Melbourne.

pharmacopoeia produced in Bergamo in 1597 is amongst the earliest works in the exhibition and is a fine example of the recording of plant information for medicinal use.⁶ Founded in 1518 by Henry VIII, the London College of Physicians agreed in 1585 that a pharmacopoeia, or book of formulae for apothecaries, would be of benefit. This became the *Pharmacopoeia Londinensis*.⁷ Contemporary fascination with gardens and plants is paralleled by the development in natural history illustration, with the presentation of flowers in an aesthetic rather than purely diagrammatic manner being exemplified in John Parkinson's important horticultural study of 1629, *Paradisi in sole: Paradisus terrenstris*, which is subtitled *A garden of all sorts of pleasant flowers ...*, one of the first English books devoted to flowers as exceptionally attractive specimens as distinct from their curative use.

The richness and depth of the University's cultural heritage are evidenced in the objects which comprise *The physick gardener* which is on display at the Medical History Museum, 2nd floor, Brownless Biomedical Library, Parkville Campus, University of Melbourne, until November 2010.

My thanks to Alison Roseby and her family for their generous donation of Graham Roseby's



collection, which stimulated the development of the exhibition, and for their contribution to the work of the Medical History Museum. I would also like to thank the University's Cultural and Community Relations Advisory Group and its chairman, Professor Warren Bebbington, for supporting the publication of the exhibition catalogue; the Russell and Mab Grimwade Miegunnyah Fund for the conservation of drug jars and documents in the collection of the Museum; John Coppock of Pharmaceutical Defence Ltd for his assistance towards the exhibition photography; and Sir Andrew Grimwade who has provided information on the Grimwade family.

Susie Shears took up the position of Curator, Medical History Museum, in 2009. Prior to this her roles included Director of the Victorian Tapestry Workshop, Director of the Geelong Art Gallery and manager of the Australian Pavilion at the 1995 Venice Biennale.

This is an abridged version of an essay published in *The physick gardener* exhibition catalogue.

Notes

1 For the biography of Russell Grimwade see John Riddoch Poynter, *Russell Grimwade*,

Botanical model: Borage (*Borago*), *Boraginaceae*,
Les Fils d'Emile Deyrolle, Paris, c.1900,
mixed media including papier-mâché,
wood and metal, height 53.5 cm.
University of Melbourne Herbarium.

- Carlton: Melbourne University Press at the Miegunyah Press, 1967.
- 2 William Salmon, *Botanologia: The English herbal, or, History of plants*, London: Printed by I. Dawks, for H. Rhodes; and J. Taylor, 1710. Sir Russell and Lady Grimwade Collection, Special Collections, Baillieu Library, University of Melbourne.
 - 3 For information about the Grimwade collections see Rachel Kent and Elizabeth Aders, *Art, industry and science: The Grimwade legacy: Works of art from the Russell and Mab Grimwade Bequest*, Parkville: University of Melbourne Museum of Art, 1997.
 - 4 Gongxiu Huang, 圖注本草綱目求真 : [九卷, 圖一卷, 卷後一卷, 主治二卷, 脈理求真三卷] / [黃官繪撰] ; 秦鑑泉鑒定 (Tu zhu ben cao gang mu qiu zhen: [9 juan, tu 1 juan, juan hou 1 jun, zhu zhi 2 juan, Mai li qiu zhen 3 juan] / [Huang Gongxiu zhuan]; Qin Jianquan jian ding), Shanghai: Wei wen ge, Guangxu 34 [1908]. Thomas Chong Collection, gift of Mrs Dorothy Chong and family, 1994, East Asian Rare Book Collection, University of Melbourne.
 - 5 There are, however, numerous collections of botanical models in North America and Europe, and in particular at the University of Florence, which holds more than 200 botanical models made by the Brendel firm alone, and the National Museum of Liverpool's collection of approximately 200 Brendel models.
 - 6 Collegio de' Signori Medici di Bergamo, translated from the Latin by D. Tito Sanpellegrino, *La farmacopea o'antidotario dell'eccellenzissimo Collegio de' signori medici di Bergamo: ..., Vinegia* [Venice]: Nicolo Moretti, 1597. Presented by the Friends of the Baillieu Library, Medical Rare Books Collection, Special Collections, Baillieu Library, University of Melbourne.
 - 7 Royal College of Physicians of London, *Pharmacopeia Collegii Londinensis*, London: 1680. Medical Rare Books Collection, Special Collections, Baillieu Library, University of Melbourne.



Artists' books

A world of openings

Peter Di Sciascio

Regular readers of this journal will probably have realised that if you scratch the surface of any one of the University of Melbourne's 32 cultural collections, gems can be found. This is what I discovered when I embarked on a Cultural Collections Student Project in the second half of 2009, working in Special Collections at the Baillieu Library on the artists' books collection. My brief was to conduct a significance assessment of the collection using the national protocol that is being applied across the University,¹ and to draft a collection policy to help guide the artists' books collection into the future.

By now I can already hear you asking: what are artists' books? One of my first tasks was to grapple with this question of definition. I found even those in the art world often had little understanding of artists' books. Most of the articles and reference books I consulted dedicated space to this question, as did conferences and symposia on the topic.² Defining a genre of art is not something that we are used to doing. We all know what a painting, a sculpture or photograph is, but if we think further we can also think of art, especially contemporary art, which can straddle more than one genre or even question our ideas about what art is; that's where you will find artists' books.

In the simplest terms, Alex Selenitsch (artist, poet and a senior lecturer in architecture at the University of Melbourne) writes that it is 'a book made by an artist, and is meant as an artwork'.³ Others have explored the literature and discovered many definitions. I collected these and came up with 23 that I thought were worth noting.⁴ I then synthesised these, considered the history of artists' books, the University's collection and the direction of the art, and came up with the following proposed definition for use in the collection policy:

Artists' books are books or book-like objects, over the final appearance of which an artist has had a high degree of control: where the book is intended as a work of art in itself and/or is presented by the artist as an artists' book.⁵

Even the name of the genre took nearly ten years to be settled. In 1973 a landmark exhibition of artists' books was held at the Moore College of Art in Philadelphia.⁶ It was at this exhibition that the term *artists' books* was generally agreed upon, although the use of the apostrophe is still debated.⁷ Until then they were also referred to as *bookworks*, *bookart* or *book objects*.

A recent history

As an artistic genre, artists' books have a fairly short history. They first appeared in the mid-1960s in Europe and North America, part of the mounting counter-culture and the growth of conceptual art. Artists wanted cheap, readily available, transportable 'art for the people' that could bypass the established art market. The format of the book provided a portable medium and allowed the artist to directly involve the viewer in turning the pages, taking the journey, and discovering connected or disconnected worlds with each opening. Many of the early artists' books were cheaply handmade on the kitchen table, often distributed for free, or were commercially produced in large editions under instructions from the artist.

An early example of the commercially produced variety is Michael Snow's 1975 artists' book *Cover to cover*, a copy of which is held in the Lenton Parr Library at the Southbank campus of the University's Victorian College of the Arts and Music. *Cover to cover* (illustrated opposite) is of the conceptualist photographic type of artists' book; it contains no text and as the title implies, can be read forwards and backwards, converging towards the

Michael Snow, *Cover to cover* (artists' book, 150 leaves, all photographically illustrated, height: 23.0 cm), Halifax: Nova Scotia College of Art and Design, 1975. Lenton Parr Library, University of Melbourne.

centre. Both the front and back covers are illustrated with a photograph of a wood-panelled door. The appearance of figures, cameras, images within images, blank sheets of paper, windows and doorways on each page creates a thread to connect what might otherwise be disparate images.

An Australian artist involved in the early days of the movement is Robert Jacks. Jacks was in North America from 1968 to 1977 and started producing small, hand-made artists' books, often using his trademark feature of hand-stamping. Designs were made, old-fashioned rubber stamps produced, and the pages of the books were hand-stamped with the designs. At times, Jacks distributed them freely.⁸ Special Collections in the Baillieu Library and the University of Melbourne Art Collection (managed by the Ian Potter Museum of Art) each hold a copy of this series of hand-stamped books made by Jacks between 1973 and 1982 (illustrated on page 16).

As time progressed, artists explored the genre further, pushing the boundaries as they often do. No one type dominates. Some examples are sculptural, involving metal, wood and other mixed media in a book-like form. Others use altered books—found books altered in some way to present a different idea from that of

the original book. Then there are those that mix poetry or literature in a visual journey, sometimes referred to as concrete or visual poetry. Many involve original works of art on paper—such as prints or drawings—while some are totally photographic, with the images conveying a story, concept or idea. Bindings can range from simple and handmade to elaborate and finely executed examples of the bookbinder's craft. Artists' books may be unique (i.e. only one copy is made) or, more usually, of limited edition (often fewer than ten copies), although larger editions still occur, as do unlimited editions. Limited edition artists'

books are commonly signed and numbered by the artist.

Since about the year 2000, Special Collections in the Baillieu Library has become a dedicated collector of artists' books. The University now has approximately 225 artists' books in the collection, representing a range of styles. Most are by Australian artists, with a good representation of contemporary practice since the mid-1990s. A recent acquisition is a book by Melbourne artist Angela Cavalieri, titled *Le città continue*. It is a large (57.0 cm high) example of the concertina book type (illustrated on back cover). The artist's statement best describes the work:



Robert Jacks, *12 hand stamped books, 1973–1982* (colour impressions from rubber stamps, printer's ink, staples and colour cloth tape, black buckram box with red ribbon; 11.5 x 12.5 cm, in slipcase 12.0 x 13.0 x 5.0 cm), New York and Sydney: Robert Jacks, 1973–1982. Each volume separately titled. Special Collections, Baillieu Library, University of Melbourne. Another set is held in the University of Melbourne Art Collection (accession no. 1989.0059.001.013, gift of Julianne Jacks, 1989, Ian Potter Museum of Art, University of Melbourne). © Robert Jacks. Image courtesy of the artist and Peter Anderson. Photography by Ian H. Hill.



Le città continue (*Continuous cities*) is based on text from the Italian version of Italo Calvino's, *Le città invisibili* (*Invisible cities*). In particular, *Le città continue* is one of the 'cities' invented by Calvino and I chose this city because it gave me a sense of space and infinite time.

I wanted to create the sensation I often have when entering and re-entering a city. For me it feels like a continuous journey and although cities vary, it appears you are in the same 'space' and you can dissolve into it.

Through the book you are entering from one passage way into another but they appear to be the same 'space'. The arch symbolises this 'passage way' and on opening this book you view a large arch which slowly diminishes into the last page.⁹

This work by Cavalieri is a good example of the best of current artists' books, having won the Geelong Art Gallery's annual Acquisitive Print Award for 2009.

One enjoyable aspect of my project has been the discovery of artists' books in various branches of the University Library. These were not counted in the number cited above, as they are not part of the Special Collections Artists' Books Collection. My research, involving hours of mining the Library's catalogue, uncovered an additional 70 artists' books, both international and Australian, dating back to the 1960s.¹⁰ While some were identified as an artists' book in the catalogue by use of various subject headings, 70 per cent were not. A future project for someone will be to review the cataloguing of artists' books in the University Library to capture all the examples held and to ensure consistency in the cataloguing style.

A collection is now in place at

Photographer unknown, Visitor views the display of artists' books from the Franklin Furnace at the Ewing and George Paton Galleries, University of Melbourne, 1978. Photographic slide.
George Paton Gallery Collection, 90/144,
University of Melbourne Archives. © George
Paton Gallery. Image reproduced courtesy of the
George Paton Gallery and the
University of Melbourne Archives.

the University which can provide a valuable resource for visual art students, artists and anyone interested in art, artists' books and books.

A pre-history

While it appeared that the genre of artists' books just sprang out of the 1960s, a closer look at the preceding years can identify books that contain elements of today's artists' books, or could in fact be classified as artists' books with a retrospective application of the definition.

An example of the latter is the Australian book by Violet Teague and Geraldine Rede, *Night fall in the ti-tree* (illustrated on page 19 and on front cover). Not only did this book break new ground in its use of hand-coloured woodcut prints, but it was entirely conceived, handmade and hand-bound (with yellow silk ribbon) by the artists. The University is lucky to hold three copies of this book.

Other examples from this pre-history of artists' books (which I refer to as antecedent artists' books) are: French *Livres d'artiste*; fine/special press books; Dada publications; Surrealist publications; Italian Futurist publications; Russian avant-garde/Constructivist publications; concrete and visual poetry; works by Stéphane Mallarmé; and works by William Blake. Many of these types

contain elements of artists' books, such as significant involvement of the artists, hand-making and production in limited editions. They are visually artistic or representative of an artistic movement.

A connection to place

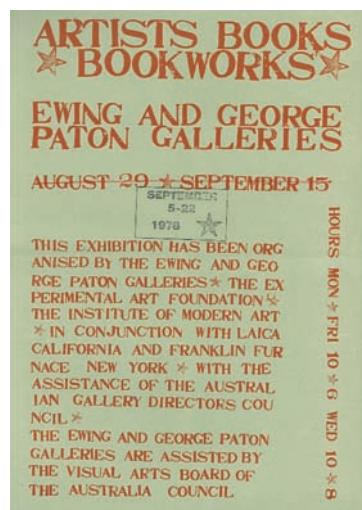
The project also allowed me to connect the University to a number of events important to the history of artists' books in Australia.

In 1978 the University's Ewing and George Paton Galleries held an exhibition of artists' books, believed to be the first of its kind in

Australia.¹¹ The University Library holds two copies of the extensive catalogue accompanying the exhibition,¹² which included a selection of recent artists' books and ephemera from the Los Angeles Institute of Contemporary Art, one-of-a-kind books from the Franklin Furnace Archive,¹³ as well as a selection of Australian artists' books curated by Noel Sheridan of the Experimental Art Foundation in Adelaide. Following its season at the University, the exhibition travelled to Sydney and Brisbane. The quirky, handmade look of the advertising



Artists books: Bookworks, poster for exhibition held 5–22 September 1978, at the Ewing and George Paton Galleries, University of Melbourne. Poster lithograph; 45.0 x 32.0 cm. System number 001779618, National Gallery of Australia Research Library. © George Paton Gallery. Image reproduced courtesy of the National Gallery of Australia Research Library.



poster (illustrated above) is in keeping with the nature of some of the artists' books of the time. As one of the library staff commented to me, 'cool typography'.

A history of the George Paton Gallery has recently been published.¹⁴ It seems that the artists' book exhibition was in line with the Gallery's program of presenting cutting-edge art, which continues to this day. In the Gallery's records, now held at the University of Melbourne Archives,¹⁵ I found a collection of slide images from the 1978 exhibition. One slide depicts a woman viewing a selection of artists' books from the Franklin Furnace Archive laid out on a table (illustrated on page 17). Note the visitors were allowed to handle the artwork!

The Australian section of the 1978 exhibition then travelled to the USA in late 1979, firstly to the Franklin Furnace in New York, then to other locations. The exhibition, titled *Contemporary Australian book/works*, was curated by Jill Scott and co-curated by Kiffy Rubbo of the Ewing and George Paton Galleries and Noel Sheridan of the Experimental Art Foundation in Adelaide. This is believed to be the first international exhibition of Australian artists' books. Unfortunately a catalogue of this

momentous exhibition was not found, but I did find flyers, correspondence and a selection of photographic slides in the George Paton Gallery archive.¹⁶

From 30 June to 22 July 1983 the George Paton Gallery held a second exhibition of artists' books.¹⁷ The exhibition, in two parts, was of international artists' books put together by a Canadian, Tim Guest of Art Metropole, Toronto, and an Italian, Mirella Bentivoglio. Guest's exhibition featured 28 international artists' books including works by leaders in the field Dieter Roth, Michael Snow and Edward Ruscha.¹⁸ An image from an artists' book by Luigi Ontani was included on the front cover of the catalogue.¹⁹

Bentivoglio's exhibition included works by 22 Italian artists.²⁰ The George Paton Gallery's director noted that both these exhibitions drew a large number of people to the gallery.²¹ *The Age* art critic, Memory Holloway, reviewed the exhibition and after asking the question 'When is a book not a book, but a work of art?', she noted that 'You are invited by the gallery to put on a pair of white gloves and then to move in and around the white tables which are strewn with books.'²²

In May 2006 the Baillieu Library held a symposium to accompany the exhibition *Art bound: A selection of*

artists' books.²³ The core of the exhibition of 72 works was drawn from the Baillieu's strongly developing collection of artists' books. Additional works were sourced through the Art in the Library Program, including examples from students of the University's School of Creative Arts. The exhibition was held in the Baillieu Library's Leigh Scott Gallery and the books were displayed in glass cabinets.²⁴ The symposium brought together a range of interested parties and speakers, including a number of practising artists who presented on the topic of artists' books.²⁵

At about this point my project time was fast running out. I had learned more than I could have imagined about artists' books, and discovered some of the delights of Special Collections and the University of Melbourne Archives. Artists' books are a living and evolving art form. The opportunity exists for the University to expand the collection along with the art's development and maintain what is a significant collection.

I would like to thank Pam Pryde (Curator), Susan Millard (Deputy Curator) and all the staff in Special Collections at the Baillieu Library for their assistance with this project, as well as Karina Lamb, Acting Student Projects Coordinator (Cultural Collections), who provided valuable support along the way.

Violet Teague and Geraldine Rede, *Night fall in the ti-tree* (illustrated book, designed, illustrated, printed and hand-bound by the artists; colour woodcut; 32 pages), London: Elkin Matthews, 1906. Joyce Thorpe Nicholson Collection, Special Collections, Baillieu Library, University of Melbourne.



Peter Di Sciascio is a clinical biochemist and quality manager in a medical laboratory. He is currently studying part-time for a graduate diploma of arts at the University of Melbourne, for which he enjoys 'using the other half of my brain'.

Notes

- Roslyn Russell and Kylie Winkworth, *Significance 2.0: A guide to assessing the significance of collections*, Adelaide: Collections Council of Australia, 2009.
- See Stefan Klima, *Artists books: A critical survey of the literature*, New York: Granary Books, 1998, pp. 21–40; and Betty Bright, *No longer innocent: Book art in America 1960–1980*, New York: Granary Books, 2005, pp. 1–15, 258–265.
- Alex Selenitsch, *Australian artists books*, Parkes, ACT: National Gallery of Australia, 2008, p. 5.
- The definitions were drawn from various sources. Both Ford and Turner are particularly helpful. Simon Ford, 'Artists' books in UK & Eire libraries', *Art Libraries Journal*, vol. 18, no. 1, 1993, pp. 14–25. Silvie Turner (ed.), *Facing the page: British artists' books, a survey 1983–1993*, London: estamp, 1993, pp. 4–11.
- This definition borrows substantially from that of Stephen Bury, *Artists' books: The book as a work of art, 1963–1995*, Aldershot: Scolar Press, 1995, p. 1.
- Moore College of Art, *Artists books* (exhibition catalogue), Philadelphia: Moore College of Art, 1973.
- Sue Forster, 'Editor's note', *Imprint*, vol. 44, no. 1, Autumn 2009, p. 12.
- Peter Anderson, *Jacks: The artist's books of Robert Jacks*, Bendigo: Bendigo Art Gallery, 2009, p. 12.
- Angela Cavalieri, *Le città continue*, 2009, artist's statement provided by Gallery 101.
- Michael Snow's *Cover to cover* is an example of the artists' books found elsewhere in the University Library.
- The gallery is owned and operated by the Melbourne University Student Union. It was previously called the Ewing and George Paton Galleries but is now called the George Paton Gallery. See Helen Vivian (ed.), *When you think about art: The Ewing and George Paton Galleries 1971–2008*, Melbourne: Macmillan, 2008.
- Artists books, bookworks* (exhibition catalogue), Melbourne: Ewing and George Paton Galleries, 1978. Copies held in Special Collections, Baillieu Library, and Lenton Parr Library, University of Melbourne.
- At the time the Franklin Furnace Archive was the archive of artists' books and a centre for artists' books knowledge. In 1993 the archive was taken over by the Museum of Modern Art in New York where it still exists as a distinct collection. See Alexandra Anderson-Spivy, 'The museum acquires a pioneering collection of artist books', *MoMA*, no. 16, Winter–Spring 1994, pp. 7–9.
- Vivian, *When you think about art*.
- George Paton Gallery Collection, accession no. 90/144, University of Melbourne Archives.
- For poster, advertising flyer and press release see George Paton Gallery Collection, accession no. 90/144, box 3, University of Melbourne Archives.
- Vivian, *When you think about art*, p. 132.
- Artists' books: George Paton Gallery* (exhibition catalogue, curated by Tim Guest), [Parkville]: The Gallery, 1983.
- Luigi Ontani, *Untitled*, 1974, cat. no. 17, in *Artists' books: George Paton Gallery*. A copy of Ontani's book (Luigi Ontani, *Untitled*, 1978 edition) is in the George Paton Gallery Collection, accession no. 90/144, box 9, University of Melbourne Archives.
- Not(e) books: Exhibition of object books*, (exhibition booklet, curated by Mirella Bentivoglio), Parkville: George Paton Gallery, University of Melbourne, 1983.
- July gallery report*, 26 July 1983. George Paton Gallery Collection, accession no. 90/144, box labelled 'George Paton Gallery – Exhibitions 2, 1983', University of Melbourne Archives.
- Memory Holloway, 'Art', *The Age*, 20 July 1983, p. 14.
- University of Melbourne, Information Services, *Art bound: A selection of artists' books*:
- 23 May – 26 July 2006 (exhibition catalogue), [Parkville]: University of Melbourne, 2006.
- Note that we had progressed from white gloves and there was no handling of the art. More recent exhibitions of artists' books I have attended still have the books under glass but include digital flat screens with scrolling images of the pages of the artists' books. Some can be interactive and one example included the sound of the turning pages, something like the sound of turning parchment pages, thus mimicking the full experience for the viewer (e.g. *Working through/turning pages: The artist's books of Robert Jacks*, exhibition held at Bendigo Art Gallery, 24 October – 29 November 2009).
- The proceedings of the symposium are available at www.library.unimelb.edu.au/art/exhibitions/past/artbound/symposium accessed 9 December 2009.

Jules-Bernard Luys and his brain atlas

John S. McKenzie



In 1976 I was on sabbatical leave, working with colleagues of the Institut Marey directed by Professor Alfred Fessard of the Collège de France, in the Laboratoire de Physiologie des Centres Nerveux headed by Professor Denise Albe-Fessard of the Université Pierre et Marie Curie. One day I bought a second-hand book from a tray outside a medical bookseller's near the Odéon Metro station. It was an atlas of the human brain in 40 lithographic plates, by Jules-Bernard Luys, who was known as the discoverer of the subthalamic nucleus within the basal ganglia of the brain related to movement disorders, and on which I was at the time doing neurophysiological research. It was dated 1865, and turned out to be part of a large book on the central nervous system, its structure, functions and diseases.¹

J.-B. Luys was born on 17 August 1828 into a wealthy Parisian family, and educated in Paris, where he studied medicine. He was appointed *interne des hôpitaux* in December 1853, Doctor of Medicine in 1857, but was failed for *agrégation* in the Faculty of Medicine, despite submitting theses on puerperal fever (1860) and hereditary diseases (1862). He succeeded in the competition for appointment to the senior rank of

médecin des hôpitaux in 1862, and was attached to the Salpêtrière, where the great neurologist Charcot practised, and then to the Charité hospital, rue des Saints-Pères, until his retirement in 1893. In 1864 he took an additional appointment as Director of the Ivry-sur-Seine mental hospital.

When an intern, Luys had undertaken assiduous research in microscopy applied to clinical medicine. His first reports to the Société de Biologie, in 1855, concerned ossification of the dura mater of the brain in a 68-year-old woman, and multiple brain tumours. The next year he received a prize from the Académie de Médecine for a memoir on the microscope and its applications to pathological anatomy, to diagnosis, and to the treatment of diseases. The following year he defended his doctoral thesis, on studies in pathological histology concerning the manner of appearance and evolution of tubercles in pulmonary tissue. In about 1860 he began the research that earned him his fame: on the anatomy, physiology and pathology of the nervous system, publishing various neurological articles on the pathology of locomotor ataxia in syphilis, of progressive muscular atrophy, dementia due to brain haemorrhage, and physiological and pathological

anatomy of the cerebellum. Wishing to cover the central nervous system in its entirety, he published the major work of his scientific life, *Recherches sur le système nerveux cérébro-spinal: sa structure, ses fonctions et ses maladies*. This 660-page tome was accompanied under the same title by a separate volume: *Atlas de 40 planches* (drawn from nature by J. Luys, lithographed by Léveillé), with 80 pages of copious explanatory text. For this major treatise, Luys received prizes, of 500 francs from the Académie de Médecine, and 2,500 francs from the Académie des Sciences.

This was the atlas found by chance in a second-hand tray, and now, restored, belonging to the Special Collections of the Baillieu Library. The large parent text was not with it; its table of contents and some pages of its text became available thanks to the University's interlibrary loans service, but it would be better that the Library obtain an entire copy.

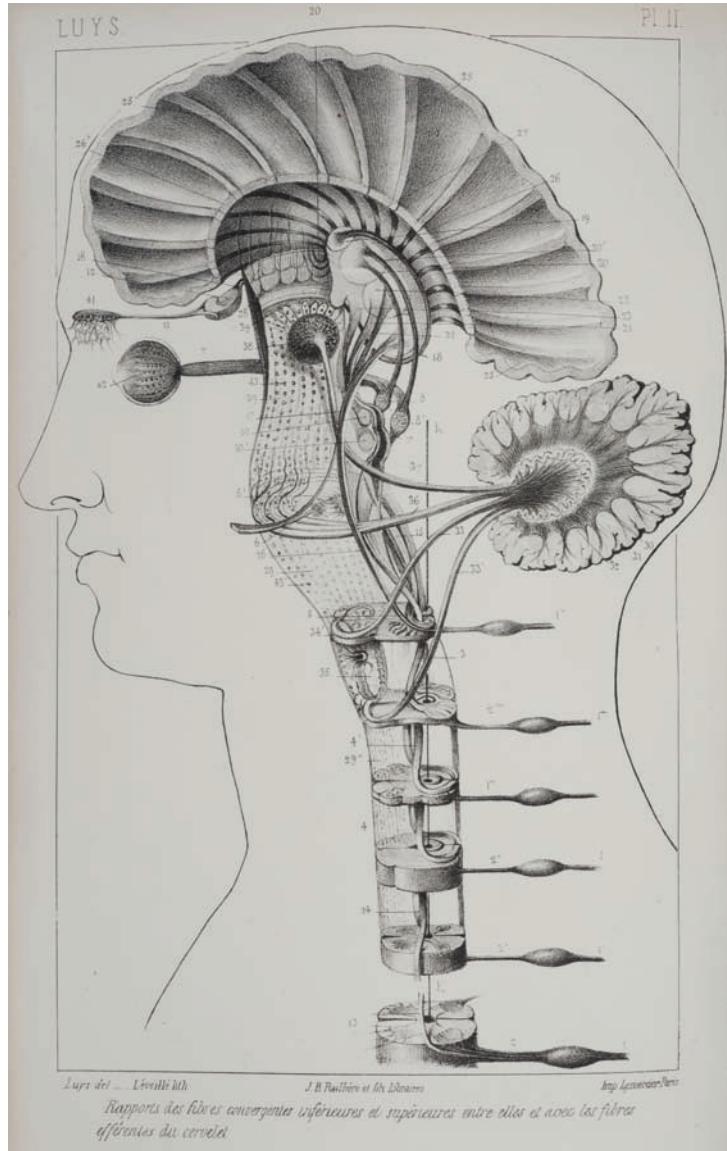
The anatomy of the central nervous system is covered systematically, in categories derived from the author's mid-19th century view of the brain, a view partly distorted by inadequate technical methods then available for hardening brain tissue and cutting thin slices for detailed examination. Within ten

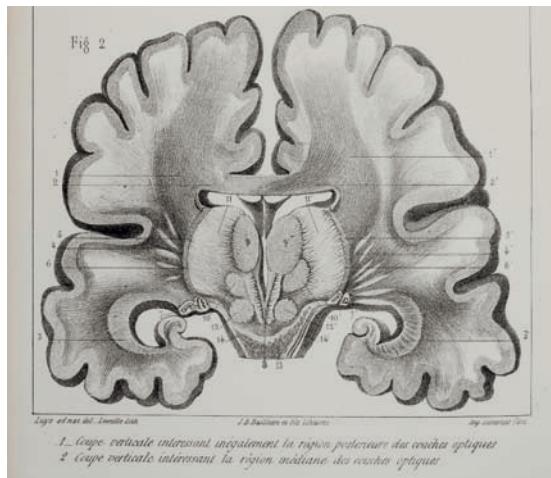
Opposite: Monsieur le Docteur Luys (*de Paris*), n.d.
Collection of the Bibliothèque
Inter-Universitaire de Médecine, Paris.

Below: Plate II, a semi-diagrammatic impression
of the human central nervous system, showing
some cranial and spinal nerve pathways,
cerebellum, and 'inside-out' view of cerebral
hemisphere, from Jules-Bernard Luys, *Recherches
sur le système nerveux cérébro-spinal: sa structure, ses
fonctions, et ses maladies: atlas de 40 planches*,
Paris: J.-B. Baillière et fils, 1865.
Gift of Dr John S. McKenzie, 2009,
Special Collections, Baillieu Library,
University of Melbourne.

years, others such as Forel in Switzerland had improved methods to a level approaching modern standards. Nonetheless, Luys was the first to describe certain sensory, neuroendocrine and motor brain structures: the centro-median nucleus of the thalamus, the hypothalamic grey matter close to the third ventricle, and the subthalamic nucleus, although he made many mistakes in describing their connections in the brain and in the functions he proposed for them; the subthalamic nucleus he seriously misnamed and inconsistently described, but it now bears his name as the 'Luysian Body', conferred in 1877 by Forel (who also corrected his errors).

The illustrations Luys prepared for the 1865 atlas are ingenious, but quaint even by the standards of a few years later. He attempted to convey three-dimensional impressions of deep brain structures, and diagrammatically of the whole nervous system (illustrated). Some of his figures were based on dissection and microscopic examination of nerve fibre bundles (in which he was a pioneer), but with assumptions or poorly based conclusions as to their origins and terminations, which were often proved wrong subsequently. In the figures, structures of concern are





Luys, *Recherches sur le système nerveux cérébro-spinal*, plate XXIII, (detail), illustrating vertical section through mid-thalamus to brain stem. Shows paired red nuclei (wrongly named 'superior olives' by Luys), centres medians (an original discovery by Luys), and medial hypothalamus: grey matter lining the third ventricle.

numbered with fine lines leading from outside the image; unfortunately, not only are the numbers often too small for sure identification, but also the terminations of the excessively fine lines are sometimes undetectable against the background. As already stated, he faced the obstacle of as yet inadequate techniques in neurohistology; in some instances he appeared not to distinguish between nerve cell clumps and nerve fibre bundles.

In 1873 Luys published a second atlas of the human brain, entitled *Iconographie photographique des centres nerveux*.² With improved fixation and staining, thin slices were presented in photographs, each coupled with a detailed drawing made from the relevant section. This method also was invented by Luys: the photographs provide objective delineation of major structures, while the drawings enabled more accurate detail to be defined within them; this is still usually the case today, even with the advent of modern techniques including more specific stains and tomographic scanning methods.

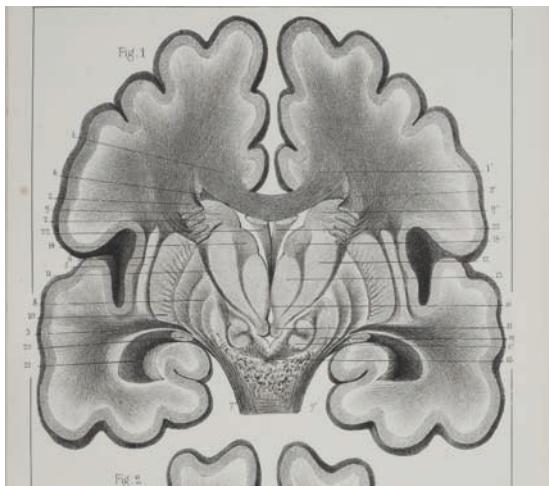
After 1873 Luys produced many reports correlating pathological locations of brain damage with neurological signs such as general paralysis, Parkinson's syndrome, or

congenital idiocy. He also became increasingly concerned with mental diseases, and with states of hysteria and hypnosis. He continued to present speculative inferences about brain mechanisms, and published a book *The brain and its functions* in 1876,³ which was received with reserve by his fellow neurologists, but enjoyed considerable success among the general public. The book offered an interesting plan of attack. First he set out the main lines of brain anatomy, then in several chapters outlined the properties of nerve cells: reactivity, storage of experienced activity, and automatic activity. (Some of these features are now directly observable but were at the time only unproven inferences from behaviour.) He then expanded on this base to explain attention, personality, ideas, even the formation of judgements. Finally he discussed brain outputs to internal body processes and to skeleto-motor action in the external world. This ambitious plan was developed using many poorly grounded or quite speculative mechanisms, in an overblown style with facile metaphorical arguments. The writing often betrays a conceit in his own achievements and priority.

For his work at the Ivry-sur-Seine *maison de santé*, on mental illness and its correlates, and for his books *Traité*

*clinique et pratique des maladies mentales*⁴ and *Le traitement de la folie*,⁵ Luys received recognition from both his academic peers (election to the Académie de Médecine in 1877), and the French government (made Chevalier in 1877, then in 1893 Officier of the Légion d'Honneur).

From about 1886, his interest in hysteria and hypnotism increasingly gave rise to reports of bizarre findings in hypnotised patients. These included purported 'action at a distance' of drugs, such as vomiting produced by an emetic held in a tube behind a subject; alleged ability of hypnotised patients to 'see' magnetic and electric fields with the poles in differing colours (magnetic south red, and north blue; electrical positive red, negative blue); to see 'emanations' from the body of normal, active humans or animals (right side red, left side blue); storage of emitted cerebral energy in magnetised metal crowns worn on the head and its transfer with the crown to other hypnotised subjects (along with the mental trouble of the first subject). He stated that the training of hypnotism subjects for this research required special methods ('to be reported at a later date'), and described them as 'living reagents' for the study of such phenomena. René Semelaigne, who was an intern at the Charité hospital



Luys, *Recherches sur le système nerveux cérébro-spinal*, plate XXIV, (detail), illustrating vertical section through anterior thalamus, showing subthalamic nucleus (wrongly named here ‘accessory grey matter or accessory strip of superior olives’, and elsewhere ‘accessory grey matter of locus niger’), hippocampus and inferior temporal lobe.

where Luys conducted his experiments on hypnotic phenomena in public, wrote that several subjects of his acquaintance were known imposters, who coached each other in their responses;⁶ and another former intern testified that such patients received special treatment in the hospital, and rehearsed their performances days in advance. However, Luys appeared to be quite sure of his subjects' truthfulness and dismissed objections. That he was duped by some patients points to a sad lack of scientific rigour, despite his continued energetic research activity; it is true that in his last few years he suffered from increasing deafness that prevented his appreciation of the meetings of the Société de Biologie he continued to frequent, and this could have left him susceptible to fraud on the part of his special patients and assistants. All reports witness his continued great amiability in relations with his colleagues, even in the face of his affliction. The roots of his poor rigour may also be discernible already in some of his earlier speculative interpretations concerning brain pathways and their functions. But unlike some of his late 19th century contemporaries, he did not try to explain his strange results by ‘paranormal’ phenomena, always

believing (though without independent evidence) that the state of hypnosis activated an increase in sensitivity of already existing physiological mechanisms in the visual system, particularly in the retina, to the extent of being able to pick up energy ‘emanations’ produced by bodily activity in others, including that in the brain.

In apparently perfect health, Luys died suddenly on 21 August 1897, while on vacation in Divonne-les-Bains, a country town where he had just arrived on vacation, a few days after turning 69. His obituaries described him as maintaining a kind affability to all his friends and colleagues until the last.

J.-B. Luys was not the first to make realistic illustrations of the brain. Predecessors like Willis in England began to produce good drawings of brain slices in the early 17th century. But Luys was probably the first to attempt a comprehensive depiction of the brain, brainstem and spinal cord. His 1865 atlas was cleverly executed, and included illustrations of cellular and tissue components as seen with the microscopes of the time, the use of which he adopted as a necessary part of normal and pathological anatomy (illustrated on page 24). The 1865 atlas constitutes a landmark in

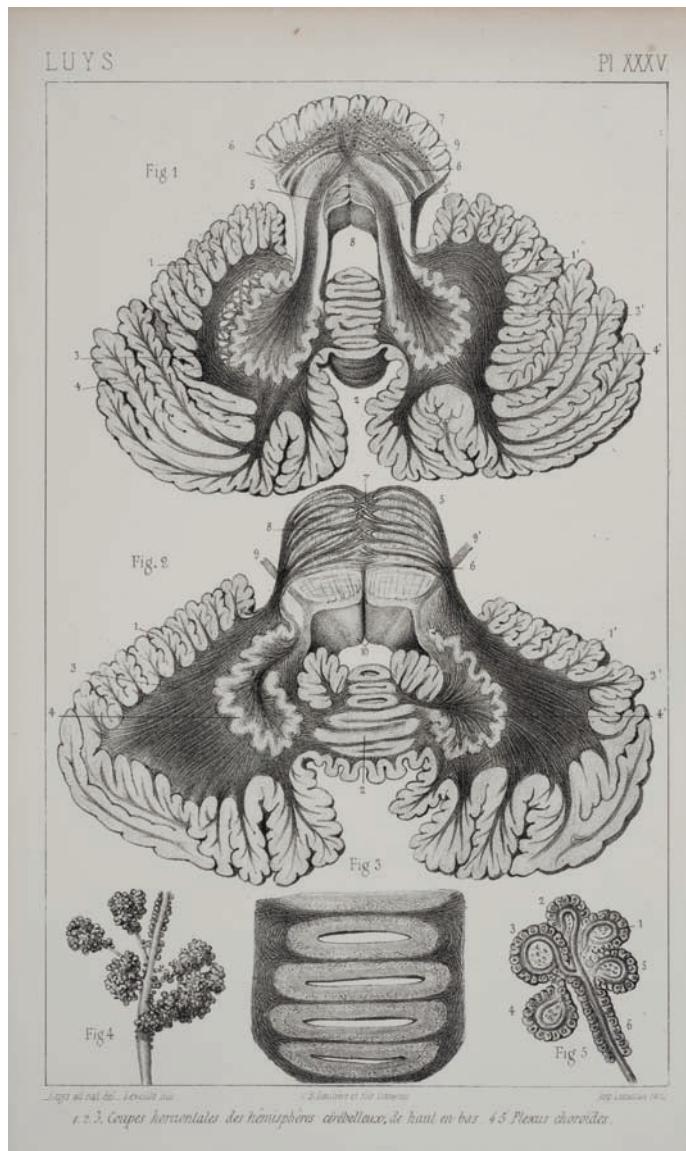
detailed brain science. His 1873 atlas was an improvement in terms of accuracy, thanks to his original invention of the photography of stained whole brain slices. Other anatomical neurologists also were by then starting to publish detailed illustrations of brain sections in successive planes, culminating in the superb body of work by J.-J. Déjerine and his wife, Augusta Déjerine-Klumpke.⁷

The broad approach made by Luys to the structure and function of the brain probably contributed forcefully, despite its deficiencies, to the flowering of brain science in the second half of the 19th century, which has since continued to expand in scope with new physical and chemical techniques for illustrating brain structures in health and disease. Such methods as computer-assisted tomography and magnetic resonance imaging are used to obtain virtual slices through a living brain with ever improving structural and functional detail; new histochemical and molecular biological probes can locate an enormous variety of specific chemicals active in the functioning of brain cells. Such advances inspire numerous specialised brain atlases, tools for experimental and clinical investigations.

In the context of Luys’s

Luys, *Recherches sur le système nerveux cérébro-spinal*, plate XXXV, illustrating horizontal sections showing cerebellar cortex and deep nuclei (figs 1 & 2); choroid plexus of lateral ventricle at 15 and 250 times magnifications (figs 4 & 5).

photographic atlas of 1873, it is appropriate to mention the later and far more comprehensive photographic atlas of the human nervous system by Henry Alsop Riley of Columbia University.⁸ The deep structures of the brain are illustrated in sections stained for the myelin of white matter, in their entirety and in detailed enlargements, using sets of transverse, horizontal and longitudinal planes oriented to the axis of the hemispheres or of the brain stem. This great work of 264 plates, with facing pages identifying labels on the figures, includes 370 pages where each structure is listed and discussed. Despite the modern atlases that provide accurate three-dimensional stereotaxic images of the intact brain with recent computer technology, that of Riley remains unequalled in detail and authority. Mention should also be made of the textbook by the Chicago neuroanatomist Wendell Krieg, who in 1953 provided an atlas of the human central nervous system in drawings from stained sections accompanied by remarkable three-dimensional sketches of internal structures and their connections, constructed in the same spirit as the Luys 1865 atlas.⁹





Left: The book in the condition in which it was received.

Below: The book following conservation treatment. This involved removal of old adhesive and paste; repairs to torn pages using starch paste and Japanese tissue paper; repairs, infill and re-attachment of the cover boards; re-attachment of loose illustrations and plates; reduction of stains caused by acidity; resewing of the sections and guards into the text block on hemp cotton sunken cords; lining of the spine with linen cloth; then re-attachment to the cover boards. The spine was replaced with black buckram book cloth, and the title stamped in 23 carat gold.

Dr John S. McKenzie is an honorary senior fellow in the Department of Physiology at the University of Melbourne, where he was employed as a senior lecturer until his official retirement in 1993. After graduating with a BSc, MSc and later PhD from Melbourne he embarked upon a research career focussing on the central nervous system and its disorders. He donated the book discussed here to Special Collections in the Baillieu Library in 2009, and also helped fund its conservation.

Notes

- 1 Jules-Bernard Luys, *Recherches sur le système nerveux cérébro-spinal: sa structure, ses fonctions, et ses maladies: atlas de 40 planches*, Paris: J.-B. Bailliére et fils, 1865. Gift of Dr John S. McKenzie, 2009, Special Collections, Baillieu Library, University of Melbourne.
- 2 Jules-Bernard Luys, *Iconographie photographique des centres nerveux*, Paris: J.-B. Bailliére et fils, 1873.
- 3 Jules-Bernard Luys, *The brain and its functions*, 3rd edition, English language, London: Kegan Paul Trench, 1889. University of Melbourne Library.
- 4 Jules-Bernard Luys, *Traité clinique et pratique des maladies mentales*, Paris: Adrien Delahaye et Émile Lecrosnier, 1881.
- 5 Jules-Bernard Luys, *Le traitement de la folie*, Paris: Rueff, 1893.
- 6 René Semelaigne, *Les pionniers de la psychiatrie française: avant et après Pinel*, Paris: Baillière, 1930–1932, pp. 77–96.
- 7 Joseph-Jules Déjerine, with Madame [Augusta Marie] Déjerine-Klumpke, *Anatomie des centres nerveux*, Paris: Rueff, 1895 (vol. 1) and 1901 (vol. 2).
- 8 H.A. Riley, *An atlas of the basal ganglia, brain stem and spinal cord, based on myelin-stained material*, Baltimore: Williams & Wilkins, 1943, reprinted with revisions, New York: Hafner, 1960.
- 9 Wendell S. Krieg, *Functional neuroanatomy*, New York: Blakiston, 1953.

Other references

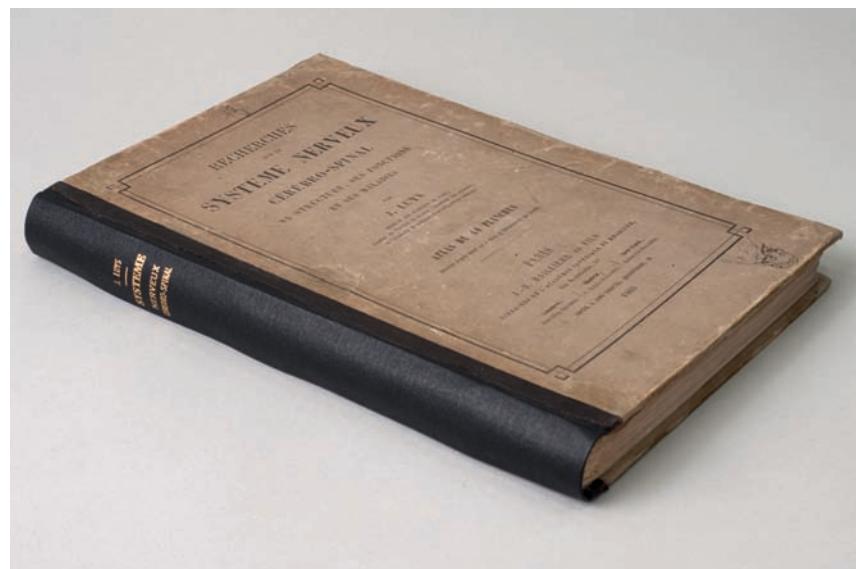
John S. McKenzie, 'The subthalamic region of Luys, Forel, and Déjerine', in H.J. Groenewegen and others (eds), *The basal ganglia IX*, New York: Springer, 2009, pp. 97–107.

A. Ritter, 'Necrologie: Dr J. Luys', *Annales medico-psychologiques*, series 8, vol. 6, 1897, pp. 321–323.

Conservation of the book

Dr McKenzie, as well as donating this book to the Baillieu Library in 2009, generously contributed to the costs of its conservation, thus making the volume useable again for library patrons without causing further damage.

When Dr McKenzie donated the book, it was in a very damaged condition, no doubt caused by regular use by various owners and readers since its publication in 1865. In particular, the worn-out cloth spine had been poorly (and ultimately unsuccessfully) repaired with clear adhesive tape, which had left brown acidic stains. The book had also suffered other damage over the years, such as general soiling, staining, foxing, loss of the corners on covers, and tears to some of the pages. Conservation treatment was undertaken by Guy Morel of Morel Preservation.



The University's forgotten people

Researching the history of the Division of Property and Campus Services

Juliet Flesch

Minding the shop, published in 2005, is a history of the people and events that shaped what is now the Division of Property and Campus Services (P&CS).¹ This Division of the University has an extraordinary range of functions and responsibilities: from campus master-planning to issuing one-hour parking permits; from deciding to demolish large buildings to recording the pruning history of individual trees. Its facilities and services extend all over the State, as during its 150-year history the University has become heir to an astonishing array of properties, ranging from small houses to shops to large farms.

The book however is confined to the Parkville campus, and the chronological coverage is 1853 to 2003. Taking up the commission, I initially assumed that, as Edward Gorey so eloquently put it:

The helpful thought for which
you look
Is written somewhere in a book.²

As a former librarian I thought I'd go to the right part of the library and the archives and it would all be pretty much laid out for me. The people I'm writing about were University employees, and such information is in the University's information

resources, isn't it? Well, no. This article illustrates a few problems and tells some of the stories I was delighted and astonished to find.

Porters, messengers and bellringers

The University was around 100 years old before a Superintendent of Works was appointed to oversee some of the functions of the present day P&CS, and the Division's writ has changed with changing times, but the appointment of a P&CS-type employee followed hard upon that of the first professors. The first salaried employee—the Registrar, Edward Graves Mayne—was appointed in October 1853. The first member of what would eventually become P&CS came a year and a half later. His name does not appear in any published histories of the University and it is impossible to find out much about him, perhaps because his inglorious career lasted only four years. George Smithers was appointed University Porter (sometimes referred to as the Messenger) in May 1855, at an initial salary of £150 a year. (The professors' salaries were set at £1,000 and the Registrar's at £600.) Smithers seems to have been a factotum; early claims for expenses include £7.10.6 for scrubbing brushes, wire, a large hand bell and two 'burch brooms' as well as

payment for cleaning lecture rooms and offices and moving office furniture.³

In November 1855 Smithers's salary was reduced to £120 because he was allowed to live in the lodge at the gate and he was authorised to spend up to £50 to enclose the piece of ground around it and erect some outbuildings. This project was to prove his downfall. On 22 December 1856 Finance Committee heard:

In carrying into effect this object it appears that an arrangement was made with the Messenger who was the occupant of the lodge, that he should supply both the materials and the labor required, to the amount granted by the Council, and should receive that sum in consideration of the performance of the work and to enable him to defray the cost of it. / An account for timber supplied by Messrs Wallis, Owen & Wallis, amounting to the sum of £25.11.0 (for which Smithers sent orders signed in his own name *for the Melbourne University*) forms the subject of this investigation. / Smithers states that upon receiving the cheque for the sum appropriated for this purpose by the Council, he sent amount of Messrs Wallis

Group of seven administrative officers of the University, 1894. Standing, left to right: E.H. Bromby (librarian), F. Gladish (porter), J.S. Robertson (clerk), P. Marcham (bellringer and porter); seated, left to right: J.F.C. James (assistant registrar), E.F. à Beckett (registrar), F.T.J. Dickson (accountant), photographic print, 10.0 x 14.5 cm. UMA/I/1292, Photographs Collection, University of Melbourne Archives.

and Co's account to them by the hands of a workman who had assisted him, and that he received from him Messrs Wallis & Co's receipt; which was afterwards destroyed in the fire which consumed the lodge and that he has since used every endeavour, by advertisement and otherwise, to find the man who paid the money. / Messrs Wallis & Co on the contrary deny ever having received payment or given any receipt for the amount; and further assert that they made repeated application for payment and were informed by Smithers that he had sent in the account and that it would be paid in due course.

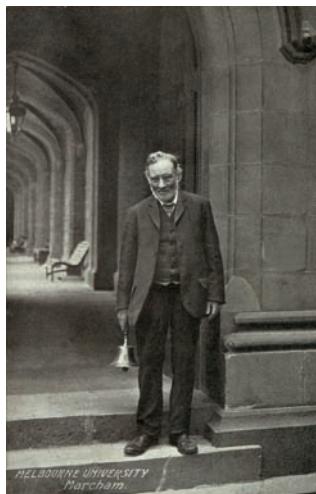
Your Committee now proceeds to a second case—

During the months of July, August and October 1855, a Mr McHutchison supplied articles of stationery to the University to the amount of £3.4.0; and, before the account was paid, gave up his business and proceeded up the country. In the month of April 1856 Smithers having represented that a person who was authorised to collect accounts for McHutchison was in the

habit of calling in the evening for payment of the account, the amount was left out and Smithers afterwards handed in a receipt professing to be signed in his presence by 'Jas. McHutchinson.' / Mr McHutchison's brother subsequently applied for payment; and being shown the receipt at once pronounced it to be a forgery. Mr McHutchison himself has since returned and states that he never authorised any one to collect money or to sign receipts for him except his brother.⁴

There were other irregularities, and Smithers was dismissed. Given his short stay at the University, it is unsurprising that his name has been forgotten. What is astonishing, however, is how consistently the names and contributions of later P&CS staff who have served the University for two, three or even four decades have remained largely unacknowledged in University histories—at most they are simply named. I must also plead guilty. *150 years, 150 stories*,⁵ which Peter McPhee and I published in 2003, does not include a single member of





P. Marcham (bellringer and porter) standing on the steps at the eastern entrance to the cloisters, showing the northern wing of the main building, c.1890–1910, photographic print, 14.0 x 8.5 cm. UMA/I/1155, Photographs Collection, University of Melbourne Archives.

P&CS staff. It would be ridiculous to try to name every individual, but we might ask why, for example, when the state of the grounds has always been a matter of such pride, anxiety and concern to the University and the wider Melbourne community, a 2005 publication should be the first to list the University's head gardeners. The porters are even harder to track down.

Phillip Marcham (1830–1915) gets into many histories because he is in a famous picture of the administrative staff of 1894, standing behind Edward Fitzhaley à Beckett, the incompetent registrar, and Frederick Dickson, the fraudulent University accountant (see page 27). But Marcham's own story is worth telling and it took a fair bit of piecing together, if only because different sources manage to misspell both his family and given names. He is Marcham or Marsham, Peter, Philip or Phillip.

He was born in Oxford and employed as Junior Porter at Christchurch College. Since this position was available only to single men, he left when he married in 1856 and emigrated to Australia, where he worked initially as a draper. He supplied the dress for Miss McCoy's (daughter of Professor Frederick McCoy) début. *Alma Mater* tells us tantalisingly that his original

connection with the University 'was due to certain of his relatives, who were of the resident Professor's household' without telling us who they were. He also acted as attendant at matriculation examinations.⁶ In 1881 he took up the position of Porter and Bellringer. Universally referred to as 'Good Old Marcham', *Alma Mater* tells us:

Everybody likes him, everybody respects him. Princess Ida [the women students' club] idolises him, he being the only one who has crossed her threshold—and lived ... Though his sphere is not of the highest, that is not his fault, and in that sphere he has done what he could, and can rank with the highest, for they can do no more.⁷

Marcham remained popular among staff and students, and was still working at the age of 82, although bellringing had been evidently beyond his strength for some time, as since about 1902 this duty had been performed by an electric gong in the quadrangle.⁸ In 1912, Finance Committee resolved to pension off this old man who had served the University for over 30 years at a quite generous £60 p.a., leaving him some light duties in order to retain his

connection with the University. It also suggested some cleaning work for Miss Marcham, presumably his daughter.⁹ But Miss Marcham refused, and the whole family disappears from the official records until Finance Committee unsentimentally records the death on 6 September 1915 of 'P Marcham'.¹⁰ There is no mention in the Council papers of the end of an era.

Just six months before Marcham's death, another porter was appointed, who was, like him, to serve the University for over three decades. The tone in which his death (aged only 57) is recorded provides an interesting contrast to the patronising references to Good Old Marcham. In 1948, the *University Gazette* paid tribute to an occupant of the lodge:

One of the oldest and best-known members of the staff died on Friday October 1, after a long illness. Mr Richard Dart joined the staff as Porter in 1912 and became Head Porter in March, 1913. He enlisted in the A.I.F. in July, 1915, and saw service in Egypt and France as a signaller with the 29th Battalion, returning from England in 1919 with his wife. They occupied the Lodge from 1926 until his death.

Administrative and office staff group photo taken in the main building quadrangle near the doors leading to the library and appointments board. Richard Dart is at the extreme left in his porter's uniform, c.1936–1937, photographic print, 15.5 x 21.0 cm. UMA/I/1416, Photographs Collection, University of Melbourne Archives.



During his thirty-six years of service he built a great reputation on his reliability and integrity. Those who knew and understood him were aware of an intense loyalty to the University. His presence in the Quadrangle will be very much missed.¹¹

The loyalty was well deserved. Richard Dart had been appointed at £1 per week, a salary which doubled when he became Head Porter. His enlistment was viewed by the University administration with approval and regret, with the

University deciding to make up the 15/- per month gap between his army pay as a Private and his University salary, and promoting his younger brother, F.R. Dart, during his absence.¹²

Dart was one of many head porters and others to occupy the lodge at the main entrance on Grattan Street over 137 years. Now it houses the office of the provost and his staff. The former provost was startled one day to find an elderly couple on the doorstep, who, taking the cottage for a chapel, asked if they could come in to say a short prayer.

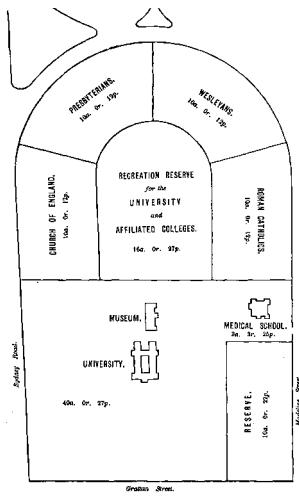
In the 1920s another porter, E.J. Reid, was dismissed, and the record is so detailed that the reader can decide whether he got a rough deal or his final inadvertence was the straw that broke the University camel's back. Reid came to the attention of Finance Committee in February 1925 when his children, left alone in Wilson Hall, amused themselves by sticking pens into the portraits hanging there. Finance Committee decided 'that in view of this episode, but more particularly in view of a tendency to a lack of sobriety', Reid should be sacked. Reid appealed and, on promising to stay sober, was told he could stay, on sufferance. Tantalisingly absent from this account are the reasons for Reid's bringing his kids to work in the first place. Why were they not at school? Was their mother dead? Certainly, the University gave no hint of concern that the offspring (number not stated) of a tipsy man had been left to his care, confining themselves to outrage that they had been left to their own devices in Wilson Hall.

Two and a half years later Reid once more came to official attention. There was a burglary in the Registrar's office. Someone came in, apparently through an unlocked door, and abstracted the key to the University safe from where it was



Left: Portrait of Alexander Elliott (head gardener, 1861–1901) in Masonic attire, photographic print, 16.5 x 12.0 cm. UMA/I/1205, Photographs Collection, University of Melbourne Archives.

Right: The University grounds, c.1870. *Melbourne University Calendar, 1878–1880.*



routinely stored. This was in the pocket of an old jacket left on the back of his chair by the University cashier. The thieves netted £44.16.7 and Reid, who had failed to lock the door, was dismissed on the spot. The cashier, who immediately repaid the money, however, was merely reprimanded and retained, finishing his employment 20 years later as a supervisor in the library.¹³

Gardeners and a prickly professor

The University engaged its first gardener in May 1856, exactly a year after its first porter. Neither he nor four of his successors were to last long under the dreaded Fredrick McCoy, Professor of Natural Science. I have not found his biography recorded anywhere, so what follows is pieced together from University archives and an article by John Foster.¹⁴ William Hyndman (1822–1883) migrated to Australia on the *White Star* with his wife and son in 1855. As early as 5 June, less than a month after his appointment, the University had been obliged, not for the first time, to remind McCoy of the limits to his authority, pointing out:

that the Building Committee employs the gardener to carry into execution the work of laying out

the grounds of the University; that this man is the hired servant of the Building Committee, and not a Porter or Servant of the University or servant of any particular Professor.

But by the following year McCoy had managed to get rid of him.¹⁵ However hard McCoy may have been to work for, there may have been good reasons for dismissing Hyndman, who found new employment in the Carlton Gardens with the Melbourne City Council. These gardens did not thrive under Hyndman's ministrations, and he was sacked in 1870 for ringbarking without permission a row of blue gums in Victoria Parade, before a damning report on his work was written in 1872.

Hyndman's successor at the University, John Clayton, lasted just over four months, following a quarrel with McCoy.¹⁶ The next gardener, Daniel Carmody, died in office, a bare 12 months after being appointed. For the next two years, the gardener was William C. Mortimer, one of a bevy of Mortimers employed in the grounds. In December 1861, he was succeeded by a man who dedicated the next 40 years of his life to the improvement of the University and who deserves to be remembered. Notably, he is the only one of the

gardeners and porters I have mentioned so far to be accorded the title of Mister in the University's records. Alexander Elliott (1824–1901) was by far the longest serving of the University gardeners, but this did not mean a trouble-free run. The son of the steward and head gardener to Sir Thomas Carmichael of Castle Craig in Peebleshire, Scotland, Elliott had studied botany and travelled widely in England and Scotland before emigrating to Australia. Elliott's assessment of the University on his appointment was unfavourable, later recalling it as 'just a tangled mass of wattle-trees and gums. The only cultivated pieces of ground were the borders around the old building—all the rest was simply scrub. The Lake was a swamp ...'¹⁷ The records of the Building Committee certainly suggest that some of the money it had been spending on new plants may have been wasted, as the grounds suffered from depredations by Sunday visitors.

Like Daniel Carmody, Alexander Elliott was still working when he died, but the last part of his life and passing were noted with far more ceremony. In its June 1901 issue, *Alma Mater* printed a photograph of him in old age with an affectionate and respectful tribute to his work. When he died a few months later, *Alma Mater* recorded that:

System Garden, University of Melbourne, c.1866, when Alexander Elliott was head gardener (National Museum and main building in the distance), photographic print, 10.5 x 16.5 cm. UMA/I/1154, Photographs Collection, University of Melbourne Archives.



By his artistic judgement and unceasing hard work, he gradually brought the grounds to their present state of beauty, and for all time this life-work shall remain as a pleasing memory of its departed author ... Mr Elliott ... had been in failing health for several months previous to his death, and although scarcely able to walk, owing to his illness and advanced age (seventy-seven years) he nevertheless managed to stick to his post and died in full harness.¹⁸

Elliott was sufficiently well known for his death to be noted by *The Age* on 23 October, but University Council made only a perfunctory note in its minutes.¹⁹ The respect evident in the articles in *Alma Mater* had been hard-won. In 1866 conflict arose between Elliott and McCoy, including accusations that Elliott had stolen plants from the Department of Botany. Council dismissed the charge, originally raised by an undergardener, as 'frivolous, vexatious and vindictive', and sacked the undergardener.²⁰

Charwomen, wages and vacuum cleaners

This then is part of the story of a few of the people employed in keeping the University running. It will not have escaped anyone's notice that

they have all been men. P&CS is still a pretty blokey place, although several senior and middle-level staff are women, and there have been female carpenters, grounds and security staff and locksmiths. During the 19th and for much of the 20th century, women were employed in the P&CS area only as cleaners, and it is depressing to see how hard the University was prepared to haggle over a few pence a week. In September 1926, for example, a row erupted over complaints that the 'charwomen' were being paid only 1/- an hour, while the award rate was 1/8. After lengthy deliberations the University agreed to increase the wages but also add to the women's duties, and it was suggested that the question of using vacuum cleaners be looked into with a view to seeing whether that would reduce the amount of labour involved.

In March 1938, the purchase of a vacuum cleaner for use in the Main Building was approved, and just to make sure it worked really hard, 29 yards of red carpet was also acquired.²¹ In 1939 another dispute arose over the wages, hours of work and annual leave of departmental cleaners: 'After a full discussion, it was finally resolved to recommend that the normal working week be 35 hours for a wage of £2.10.0 instead of the present amount of £2.6.0 for a

working week ranging from 30 hours in a few cases to 43½ hours.'²²

Finding out more about the women who enjoyed such pay and generous conditions did not prove an easy task. I tracked names through the papers of Council and its committees, but I wasn't really able to bring their stories to life until the mid-20th century. Then it was easier, because I was able to interview women like Mrs Tierney, who cleaned in the Baillieu Library for 31 years, and whose mother and sister also worked there. Her nephew also worked in P&CS. In the end, I hope my story of the University's forgotten people gives due recognition to the women, as well as its forgotten men.

A discussion of sources

When George Smithers, Phillip Marcham and E.J. Reid joined the University as porters, they can have had little idea that details of their employment history would be enshrined forever in the minute books of the various committees of Council and/or the University's voucher books. These volumes provide a record of employment which is at times almost embarrassingly detailed, showing not only salary information, but also what would today be called 'performance appraisals' and guarded as confidential documents. What

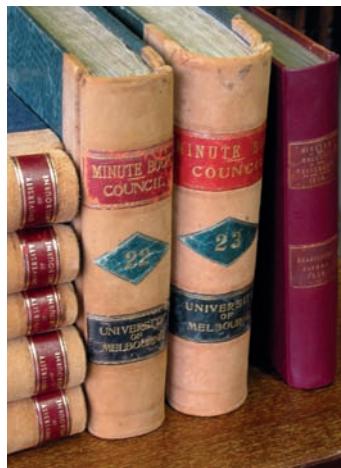
concerned me as a historian however was the differential treatment of the employment records of various categories of staff, discovered during my research. My major sources were the minutes of Council and its committees, which are held in the University of Melbourne Archives; and personnel records which are held by Human Resources. Access to the former was easy. Council documents before a certain date can be viewed by anyone. They are brought from the University of Melbourne Archives repository in Brunswick to the Cultural Collections Reading Room in the Baillieu Library. Later Council documents are under the control of the University Secretary, and held in the Raymond Priestley Building. A letter of recommendation from the then Vice-Principal (Property and Buildings) enabled me to see them. Getting access to the personal files in Human Resources was, understandably, a little harder, but a letter to the Vice-Principal (Human Resources) from the Vice-Principal (Property and Buildings) served the purpose.

I obtained from every person I interviewed written permission to consult their personnel records. *Minding the shop* was intended to be a good news story. While I hope it stops short of being either a sales

pitch or a hagiography, I certainly intended to exclude as far as possible any information which would be personally distressing to any of the people involved, their descendants, friends or colleagues. I was careful, for example, not to include the description in the Council papers of a long-serving staff member, quite early in his career, as 'subnormal' and 'an incubus'. Long-serving staff were not infrequently found guilty of minor misdemeanours, such as filching small quantities of paint or other unauthorised use of University property. Although the circumstances were sometimes very funny, I believed that the distress which could be occasioned by publishing them outweighed their entertainment value. It will come as little surprise that the drinking habits of some staff caused comment. I was rather more cavalier about people who had been long dead and who had reasonably common surnames. It would have been hard to track the descendants (if any existed) of men called Reid or Smithers and I took the view that if any descendants read my book, they were unlikely to be much troubled by what I revealed. I was, however, astonished at the level of detail that the early University administrators included in their recorded discussions. The evidence of Smithers's frauds, for example, is

given in detail in the Finance Committee papers and repeated in *Minding the shop*.²³ Finance Committee was almost as outraged at the revelation of 'a person holding the Situation of a Messenger presuming to sign orders for suppliers on behalf of the University' as they were by his financial dishonesty. The Committee seemed almost to expect swindling from a man of Smithers's class, but his apparent uppityness was too serious a matter to condone.

I got much of the information about incidents such as the dismissal of porter E.J. Reid from the volumes of Council papers, but many employees were noted there only in records of pay; not much to build a story on, so I went hunting in the Human Resources Division. There, records can be seen essentially in three formats: a card file, paper files and electronic files. The card file covers the earliest employees, and for some time ran concurrently with the paper files. None of these cards covers persons still living, but they were very useful in discovering the numerous families with several members on the staff, as they provided home addresses, etc. These unique records concern the history of Victoria in general, not just an important aspect of the history of the University of Melbourne. Fortunately for scholars



of the future these invaluable records are now held in the University Archives.

The later paper files are in several sequences and overlap to some extent the electronic files. For current staff, an electronic record will provide pay and leave information, but applications, references, letters of appointment, reports by staff of visits, accounts of disciplinary action, etc., are generally absent, being located only in the paper files, which are less exhaustive than I had expected, and which will eventually be destroyed under the records management schedules, generally between ten and 30 years after the person leaves the University. This timing varies according to factors such as the seniority of the staff member, whether they were academic or professional staff (academic staff records generally being kept longer and in some cases permanently), whether a staff member was dismissed or there were any legal cases in train, and even to which superannuation scheme the person belonged! Other considerations include achievements such as being awarded University bronze or silver medals or being an artist-in-residence or vice-chancellor's fellow, and whether an employee dies on duty. Records of staff who have made a workers' compensation claim are

retained for 100 years after their date of birth, unless of course they are in the category where they are kept permanently in any case. Given the low classification of tradespeople at the University, I had, when writing *Minding the shop*, reason to be glad that Property and Buildings staff, particularly during the first 100 years of the University's existence, were so often injured on the job.

Dr Juliet Flesch is an honorary fellow in the School of Historical Studies at the University of Melbourne. Her areas of research include popular romance novels and French history. She was foundation Principal Librarian (Collections) at the University of Melbourne from 1978 to 1997.

Notes

- 1 Juliet Flesch, *Minding the shop: People and events that shaped the Department of Property and Buildings 1853–2003 at the University of Melbourne*, Melbourne: Department of Property and Buildings, University of Melbourne, 2005.
- 2 Edward Gorey, *Verse advice: A book for recording birthdays and other special occasions*, Petaluma, Calif.: Pomegranate, 2001.
- 3 University of Melbourne, Voucher books, 3 October 1855. University of Melbourne Archives (UMA).
- 4 University of Melbourne Finance Committee, Minutes, 22 December 1856. UMA.
- 5 Juliet Flesch and Peter McPhee, *150 stories: Brief biographies of one hundred and fifty remarkable people associated with the University of Melbourne*, Melbourne: Department of History, University of Melbourne, 2003.
- 6 *Alma Mater*, June 1899, p. 55. Special Collections, Baillieu Library, University of Melbourne.
- 7 *Alma Mater*, June 1899, p. 55.
- 8 University of Melbourne Finance Committee, Minutes, July 1902. UMA.
- 9 University of Melbourne Finance Committee, Minutes, 31 March 1912. UMA.
- 10 University of Melbourne Finance Committee, Minutes, 15 October 1915. UMA.
- 11 *University Gazette*, October 1948, p. 83.
- 12 University of Melbourne Finance Committee, Minutes, July 1915. UMA.
- 13 Flesch, *Minding the shop*, pp. 27–28.
- 14 John Foster, 'The Carlton Gardens: The gardens with a jinx', *Landscape Australia*, vol. 4, no. 84, November 1984, pp. 265–275.
- 15 University of Melbourne Building Committee, Minutes, 4 July 1857. UMA.
- 16 University of Melbourne Building Committee, Minutes, 12 December 1857. UMA.
- 17 *Alma Mater*, June 1901, p. 192.
- 18 *Alma Mater*, October 1901, p. 308.
- 19 University of Melbourne Council, Minutes, 28 October 1901. UMA.
- 20 University of Melbourne Building Committee, Minutes, 11 May 1866. UMA.
- 21 Several University committees deliberated on such matters, including the Finance Committee, Buildings Committee and Staff and Establishments Committee.
- 22 University of Melbourne Staff and Establishments Committee, Minutes, 7 March 1939.
- 23 Flesch, *Minding the shop*, pp. 17–20.

A royal portrait

Henry F. Atkinson

In late December 1962 when the School of Dental Science was all packed up to leave the building which it had occupied since 1907, at 193 Spring Street, Melbourne, for the 'New Dental School and Hospital' on Elizabeth Street, Dr Alan Grant, a senior lecturer, on his last visit saw in an overflowing rubbish bin, a framed photograph with unbroken glass. This immediately aroused his interest and so he took possession. Some years later when Alan's room was being cleared, the framed photograph reappeared and being considered of historical interest, it was added to the embryo dental museum collection.

The object in question is a dark-stained wooden picture frame holding a signed sepia-toned photograph of his Royal Highness, Albert, Duke of York, in naval dress. Below this is a faded type-written letter, now almost undecipherable; fortunately however a later copy is glued on the back. The letter was sent from Government House in Adelaide on 4 May 1927, and addressed to C.D. Hearman, President of the Dental Students' Society, Melbourne. It reads:

Dear Sir,

I am desired by His Royal Highness the Duke of York to thank you for your letter of April 30th.

He deeply regrets that he is unable to accept the position of Honorary Life Member of the Dental Students' Society. The reason is that it is now the established practice for Members of the Royal Family to accept such positions in Clubs and Organisations as a *whole* and not in individual branches; and as your society would appear to be a branch of the University His Royal Highness is afraid he cannot make an exception to this rule. He is, however, very pleased to send you a photograph of himself for the Students' Common Room, with his best wishes, and I forward it herewith. I am, at the same time, to assure you that he will always have very happy recollections of his visit to the University.

Yours faithfully,

(Signed) P.K. Hodgson
Private Secretary.

C.D. Hearman, Esq.,
The President,
Dental Students' Society,
Melbourne.

Cecil Hearman was at that time studying dental science; he later

became a member of the staff of the Dental Hospital and the School, a leader of the profession, author of several papers and of a text on his life's interest—diet and the prevention of dental disease.¹

The events which led to the gift of the portrait are a keystone of dental student history and mythology. They were first known to me many years ago when proclaimed by Professor Frank C. Wilkinson at a social occasion in the mid-1930s after he had been appointed to a position at the University of Manchester, similar to that which he had held for ten years as Dean of the Faculty of Dental Science at the University of Melbourne. The Professor stated with pride and dramatic effect that his dental students had planned and carried out, under the noses of the authorities, the kidnapping of the Duke of York while he was on a formal visit to the University of Melbourne. Having heard since then many different versions of this occasion, ranging from attempts by the dental authorities to eliminate it from the records as an insignificant and greatly exaggerated student rag, harmful to the profession, to highly colourful accounts that improved with each telling, my interest was again stimulated by the finding of the photograph.

Photograph of Albert, Duke of York, 1927, 65.0 x 30.0 x 2.0 cm (frame). Reg. no. 2023, Henry Forman Atkinson Dental Museum, University of Melbourne.

The photograph with attached letter was the first evidence I had seen that something momentous had occurred during the Duke's visit. A search of issues of the *Mouth Mirror*, the 'Official Magazine of the Melbourne Dental Students' Society', revealed in the 1948 edition an unsigned article entitled 'The King is a dental student'.² This had been written some 20 years after the event, by one who had apparently taken part, and was therefore thought to be a fairly accurate account. The article indicates that elaborate arrangements had been made by the dental students to kidnap the Duke after he had received an honorary degree at a formal ceremony in Wilson Hall. Their efforts included the hiring of a landau and appropriate costumes for the attendants. The article states that as the Duke was leaving the hall he was surrounded by students and then whisked away in the horse-drawn carriage and taken to 'the dungeon', the dental students' common room in the basement of 193 Spring Street in the city, the building occupied by the Australian College of Dentistry and the Dental Hospital. There he was questioned and inducted into the Dental Students' Society. After what must have been a most gruelling and nerve-wracking experience, he was returned safely to an anxious crowd



waiting outside Wilson Hall.

Further searches revealed an editorial in the *Melbourne University Magazine* of June 1927 which describes the event in some detail. It states that the dental students did most of the planning, produced the carriage and conducted the initiation ceremony but—and here there is an essential difference between the two accounts—the tour was of the University grounds only, 'round the lake', not to the city, and the ceremony was held in 'the Clubhouse' on the campus, not 'the dungeon' in Spring Street. The editorial gives credit to the other student groups and the SRC which helped 'to make the day a success'.³

The story is a wonderful example of leadership and cooperation within the student body; it provides a glimpse into the innocence and amazing freedoms of the times; and vividly contrasts the community's devotion to the Royal Family with the thoughts of the disaster that would occur if such an event were contemplated today, in our necessarily protective society.

Professor Emeritus Henry F. Atkinson MBE joined the University of Melbourne in 1953 as Chair of Dental Prosthetics, and retired as Dean of the Faculty of Dentistry in 1978. He has worked on the dental collection for over 50 years and was made Honorary Curator in the early 1990s. In 2006 the museum was named the Henry Forman Atkinson Dental Museum in appreciation of his many years of work.

Notes

- 1 Cecil Hearman, *Diet: Its relation to dental health*, Melbourne: A.H. Massina, 1940. Reg. no. 1921.1, Henry Forman Atkinson Dental Museum, University of Melbourne.
- 2 'The King is a dental student', *Mouth Mirror*, 1948, pp. 37–38. Reg. no. 2567, Henry Forman Atkinson Dental Museum, University of Melbourne.
- 3 Editorial, 'The visit of the Duke of York', *Melbourne University Magazine*, vol. 21, no. 3, June 1927.

Joseph Brown

Chris McAuliffe

The late Dr Joseph Brown AO, OBE (1918–2009) migrated to Australia from his native Poland in 1933. After training and practising as a sculptor and painter,¹ serving in World War II and working in the fashion industry, he became one of Australia's leading art dealers, collectors and consultants, whose research and connoisseurship led to the rediscovery of many under-appreciated or forgotten Australian artists and the mentoring of many others. He was a remarkably generous donor to many museums and galleries, culminating in 2004 with the gift of the major part of his collection of Australian art to the National Gallery of Victoria.

The University of Melbourne awarded Dr Brown an honorary Doctor of Laws in 1986. Dr Chris McAuliffe reflects here on the nature of Dr Brown's substantial contribution to the University of Melbourne Art Collection.

Over a period of 39 years, Dr Joseph Brown gave 75 works of art to the University of Melbourne Art Collection, making him one of the most significant donors to the collection. The story of Dr Brown's generosity is shaped by his personality; it is challenging, committed and occasionally a little eccentric. Looking back over those 39 years, it becomes clear that Dr Brown was determined to support the presence of art and an art museum at the University of



Melbourne, and that he had his own particular vision of what form both should take.

Something of this is evident in his first gift to the University, a modest 19th century depiction of the original Gothic revival buildings at the centre of the campus, by H.N.E Cook. The gift was made in 1969, in gratitude for the University's loan of works by Norman Lindsay for display at Brown's new gallery. Aside from reflecting Dr Brown's old-world manners, the donation also demonstrates his understanding that the University's art collection ought to reflect the history and values of the institution itself.

At this time, the University was beginning to make greater efforts to display its art collection. Discussion of an art gallery was incorporated into the design development of the John Medley Building and, in February 1972, the inaugural exhibition of the University Art Gallery was staged in the overpass lounge of the new building. Among the selections from the University Art Collection on display was Dr Brown's second gift: a major double portrait by Roy de Maistre, *Lord and Lady Ashbourne at Compiegne*, 1924. The gift was, as the University's then Vice-Principal, Ray Marginson, noted at the time, 'the act of a major patron'.² It arrived when

Opposite: John Peter Russell, *Inlet of Goulphar, Belle-Ile*, 1907, watercolour on cardboard, 31.3 x 44.4 cm (sheet). Reg. no. 1980.0012, gift of Dr Joseph Brown, 1980, University of Melbourne Art Collection.

the University was seeking to bring new energy to its collection and offered concrete evidence that major collectors, such as Dr Brown, would support such a move.

In his activities as a collector and art dealer, Dr Brown always showed a strong engagement with Australian art history, often leading the field in the rediscovery of neglected and undervalued artists of the 19th and early 20th centuries. This historical consciousness is something that I think he expected from the University Art Gallery too. His donations strike me as challenging the museum staff and academics to undertake research and to redraw the narrative of Australian art in greater detail. Early gifts of work by artists such as Horace Brodzky, Danila Vassilieff and Adrian Lawlor were made when such pioneers of Australian modernism were given little attention. The challenge was to rediscover their meaning and achievement. It is no coincidence, I think, that the later gift of a John Peter Russell watercolour, *Inlet of Goulphar, Belle-Ile*, 1907, came at the time when Dr Ann Galbally, then an academic in the Fine Arts department, had recently published her pioneering study of Australia's 'forgotten Impressionist'.³

The momentum that Dr Brown's gifts gave the University Art

Collection can be seen also in the way in which a donation galvanised attention on individual artists. Two gifts of works by Danila Vassilieff, in 1973 and 1977, prompted the later purchase by the University of three additional works by the artist.⁴ With a further donation by Dr and Mrs Eric Stock in 1997,⁵ the University's holdings of Vassilieff had grown from zero to six in 25 years. It is this combination of the 'significant moment' with a subsequent momentum of steady accumulation that is the pulse of the collection.

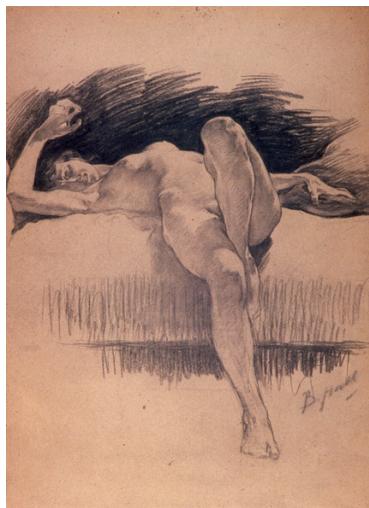
Elsewhere, Dr Brown's gifts observe that informal principle of complementarity that is so important to university collections. In 1985, his donation of a study drawing for Bernard Hall's enigmatic painting, *Despair*, brought together an initial figure study with the finished painting already held by the University in the Samuel Arthur Ewing collection.⁶ A pairing such as this is invaluable support for study and teaching.

Others of Dr Brown's gifts arrived in far more personal circumstances. The donation of Leonard French's *The trial* was described by Dr Brown as a thanksgiving gift.⁷ In January 1979, thieves had stolen 80 paintings from his famous gallery-home in Caroline Street, South Yarra. When

police recovered the works, Dr Brown donated a selection to Melbourne universities, with the suggestion that Fate was owed something in return for his good fortune.⁸

If Dr Brown's manner of donation was a little eccentric, it was always purposeful. I recall a phone call from Dr Brown in 2001. (I should note here that there is very little by way of correspondence with Dr Brown in the Potter's records. He preferred to operate on his own terms—in person, or in conversation—rather than in a bureaucratic manner.) He advised me that he had a number of works that he wished to donate to various university collections. What followed was a combination of 'pop quiz' and interview. As Dr Brown mentioned the names of artists, it was my task to both discuss their merits and to suggest how they might relate to our existing holdings. John Passmore, what did we have of his art? Would a non-objective work be relevant? You have a Ralph Balson, don't you? How would you see an abstract Passmore relating to it?

I must have passed the interview because the Potter's van was soon dispatched to Dr Brown's Prahran home to make a pick-up. And there we encountered something more of his personal touch. As two small works by Passmore and Meadmore



Bernard Hall, Study for *Despair*, c.1918,
charcoal on brown paper, 91.5 x 64.3 (sheet).
Reg. no. 1985.0004, gift of Dr Joseph Brown,
1985, University of Melbourne Art Collection.

were being loaded into the van, Dr Brown handed over another work, saying, 'You might as well take this one, too'. The added extra turned out to be a Margaret Preston linocut, *Hollyhocks*.⁹ Not only a fine work, but a significant addition to our small holding of her art. I wonder whether the 'bonus' gift was a reward for performing well in the telephone quiz, or whether Fate had again intervened.

Perhaps the most prominent example of Dr Brown's support of the University Art Collection was not the gift of an artwork itself. Dr Brown supported the restoration of Napier Waller's Leckie window, allowing the University to pursue its plan to reinstall the window in a prominent new building. As it eventuated, that building was, of course, the Ian Potter Museum of Art, where the Leckie window has pride of place in the atrium.

Dr Chris McAuliffe has been Director of the Ian Potter Museum of Art at the University of Melbourne since 2000.

Notes

- 1 In 1999 the Ian Potter Museum of Art held an exhibition of Dr Brown's own art, see *Dr Joseph Brown AO OBE: A creative life: 65 years a private artist* (exhibition catalogue), Parkville: Ian Potter Museum of Art, University of Melbourne, 1999.
- 2 Ray Marginson, letter to Joseph Brown, 3 November 1971, files of Ian Potter Museum of Art.

- 3 Ann Galbally, *The art of John Peter Russell*, South Melbourne: Sun Books, 1977.
- 4 Danila Vassilieff: *Woronora*, 1936, oil on canvas on board, sight: 54.0 x 59.2 cm. Reg. no. 1977.0041, purchased 1977; *Nazareth Karagheusian*, (c.1940s), oil on composition board, 41.0 x 30.0 cm. Reg. no. 1982.0033, purchased 1983; *Time for lunch*, 1942, watercolour, 29.8 x 22.6 cm. Reg. no. 1982.0047, purchased 1982, University of Melbourne Art Collection.
- 5 Danila Vassilieff, *Portrait of Betty*, (c.1940), oil on composition board, 48.5 x 41.5 cm. Reg. no. 1997.0031, gift of Dr and Mrs Eric Stock, 1997, University of Melbourne Art Collection.
- 6 Bernard Hall, *Despair*, (c.1916–1918), oil on canvas, sight: 100.0 x 75.0 cm. Reg. no. 1938.0007, gift of Dr Samuel Arthur Ewing, 1938, University of Melbourne Art Collection.
- 7 'Painting donated as thanksgiving', *Staff News* [University of Melbourne], vol. 7, no. 8, October 1979, p. 101.
- 8 The gift of *The trial* and some other donations by Dr Brown are discussed in Robyn Sloggett's interview of Ray Marginson: 'High drama and ... comedy: Developing the cultural collections of the University of Melbourne', *University of Melbourne Collections*, issue 5, November 2009, pp. 12–21.
- 9 Margaret Preston, *Hollyhocks*, (c.1928), colour woodblock, 30.5 x 31.5 cm (sight). Reg. no. 2001.0006, gift of Dr Joseph Brown, 2001, University of Melbourne Art Collection.
- Donations by Dr Joseph Brown AO OBE to the University of Melbourne Art Collection (first part of registration number indicates year of gift).**
- H.N.E. Cook (fl.1880–1899)
Melbourne University, 1883
oil on canvas on board, 41.3 x 67.7 cm (sight)
reg. no. 1969.0002
- Roy de Maistre (1894–1968)
Lord and Lady Ashbourne at Compiegne, (1924)
oil on composition board, 73.6 x 94.0 cm
reg. no. 1971.0051
- Percy Leason (1889–1959)
Untitled (Old gum, Eltham Park), (1930)
oil on canvas on board, 38.0 x 45.5 cm (sight)
reg. no. 1972.0074
- A.H. Fullwood (1863–1930)
Sydney Harbour, 1921
etching, 17.6 x 32.5 cm (plate), reg. no. 1973.0504
- A.H. Fullwood (1863–1930)
Sand modeller. NSW, 1924
etching, 20.8 x 16.0 cm (plate), reg. no. 1973.0505
- Danila Vassilieff (1897–1958)
Sunday Ebbott, (c.1938)
oil on canvas, 50.0 x 45.0 cm (sight)
reg. no. 1973.0528
- Horace Brodzky (1885–1969)
Untitled (Head study (1)), 1935
pen and ink on paper, 38.3 x 28.0 cm (sheet)
reg. no. 1977.0005
- Horace Brodzky (1885–1969)
Untitled (Head study of John Brodzky, son of the artist, aged ten), 1934
pen and ink on paper, 30.3 x 21.8 cm (sheet)
reg. no. 1977.0006
- Adrian Lawlor (1880–1969)
Untitled (Landscape), (c.1940s)
oil on canvas on cardboard, 46.0 x 50.5 cm
reg. no. 1977.0015
- Danila Vassilieff (1897–1958)
Nude lady, (c.1945)
oil on composition board, 82.6 x 61.2 cm
reg. no. 1977.0042
- Arnold Shore (1897–1963)
Stringys and messmate near Airey's Inlet, 1957
oil on cardboard, 39.0 x 29.0 cm (sight)
reg. no. 1978.0019
- Bessie Davidson (1879–1965)
Still life – apples and pears, (c.1930?)
oil and charcoal on cardboard, 21.8 x 26.6 cm
reg. no. 1978.0020



Danila Vassilieff, *Sunday Ebbott*, c.1938,
oil on canvas, 50.0 x 45.0 cm (sight).
Reg. no. 1973.0528, gift of Dr Joseph Brown,
1973, University of Melbourne Art Collection.
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National Gallery of Victoria.

Bessie Davidson (1879–1965)
Château d'Aix, (c.1920s–1930s)
oil on wood panel, 26.7 x 35.0 cm
reg. no. 1978.0021

Tom Roberts (1856–1931)
The opening of the first Parliament of Australia, 9th May 1901, 1903
Photo-engraving, 52.7 x 88.1 cm (plate)
reg. no. 1978.0022

John Brack (1920–1999)
Nude with revolving chair, 1972
pencil, 52.0 x 68.3 cm (sight)
reg. no. 1978.0070

Charles Blackman (b. 1928)
Gently, 1953
oil on muslin on composition board, 51.2 x 63.4 cm
reg. no. 1979.0001

Arnold Shore (1897–1963)
Side road at Flinders, Victoria, 1959
oil on composition board, 46.3 x 60.1 cm
reg. no. 1979.0005

James Wigley (1918–1999)
The unemployed and the workers, (c.1940s)
pencil on paper on cardboard, 39.4 x 51.8 cm
(sheet), reg. no. 1979.0030

Paul Jones (1921–1998)
Untitled (Flower study), 1953
pen and ink with wash, 36.0 x 42.0 cm (sight)
reg. no. 1979.0031

Leonard French (b. 1928)
The trial, (1962)
Enamel on hessian on hardboard with spackle and plastic flowers, 228.5 x 183.5 cm
reg. no. 1979.0043

Sidney Nolan (1917–1992)
Bush verandah no. 1, (1948)
enamel on composition board, 45.7 x 61.0 cm
reg. no. 1980.0003

Sidney Nolan (1917–1992)
Bush verandah no. 2, (1948)
enamel on composition board, 45.5 x 61.0 cm
reg. no. 1980.0004

Bertram MacKennal (1863–1931)
Salome, (c.1900)
bronze, sculpture 27.0 cm
reg. no. 1980.0010

William Dobell (1899–1970)
Study for portrait (David Chambers), (1940)
oil on composition board, 45.5 x 39.8 cm
reg. no. 1980.0011

John Peter Russell (1858–1934)
Inlet of Goulphar, Belle-Ile, 1907
watercolour on cardboard, 31.3 x 44.4 cm (sheet)
reg. no. 1980.0012

Margaret Thacker (active 1850s)
Untitled (Near Sydney), (c.1850)
sepia watercolour, 25.2 x 18.4 cm (sheet)
reg. no. 1981.0001

Jane Sutherland (1855–1928)
Nellie Drake, (c.1896)
oil on canvas, 35.0 x 41.5 cm
reg. no. 1981.0003

Dawn Sime (1932–2001)
Untitled (Semi-abstract composition with drinking glass and foliage), 1980
pencil, watercolour and cut paper collage
78.7 x 28.3 cm (sheet), reg. no. 1981.0004

Lina Bryans (1909–2000)
Bridge at Warrandyte, (1959)
oil on canvas on composition board, 76.5 x 63.5 cm
reg. no. 1982.0002

Russell Drysdale (1912–1981)
Untitled (Still life with Chianti bottle), (c.1938–1939)
pencil, 8.8 x 13.5 cm (sight)
reg. no. 1982.0003

Tom Roberts (1856–1931)
At Phillip Island, 1886
etching, 11.6 x 17.6 cm (plate)
reg. no. 1982.0004

Unknown artist
Untitled (Three women mourning), (n.d.)
oil on canvas on plywood, 17.5 x 21.5 cm
reg. no. 1982.0005

Vic O'Connor (b. 1918)
The sisters – Butte Chaumont, Paris, 1980
linocut, 24.3 x 30.3 cm (comp.)
reg. no. 1982.0006

Napier Waller (1893–1972)
The procession, (c.1927)
watercolour on paper, 60.0 x 100.0 cm (sheet)
reg. no. 1982.0007

Ola Cohn (1892–1964)
Herald boy, 1923
plaster cast, 49.0 x 21.0 x 20.0 cm
reg. no. 1982.0008

Unknown
Untitled (Figure in landscape), (1890s)
oil on wood panel, 14.6 x 12.0 cm
reg. no. 1982.0010

Derwent Lees (1885–1931)
Ethelreda (portrait of a girl), 1908–1910
pencil and wash, 47.3 x 30.0 cm (sheet)
reg. no. 1982.0022

Robin Wallace-Crabbe (1938)
Family before a mirror, 1967
synthetic polymer paint on canvas, 124.0 x 114.0 cm
reg. no. 1983.0001

Eric Thake (1904–1982)
Hillend benefit (show animal) (Christmas card), 1970
screenprint with watercolour wash, 53.3 x 38.1 cm (sheet), 25.0 x 44.2 cm (image)
reg. no. 1983.0003



Jane Sutherland, *Nellie Drake*, (c.1896)

oil on canvas, 35.0 x 41.5 cm.

Reg. no. 1981.0003, gift of Dr Joseph Brown, 1981, University of Melbourne Art Collection.

Arthur Boyd (1920–1999)
Untitled (Christ walking on the water?), (c.1950)
pen and ink with wash on buff paper on board,
38.2 x 46.2 cm
reg. no. 1983.0004

Teisutis Zikaras (1922–1991)
Untitled (Red and blue grey abstract), 1957
crayon, watercolour and ink, 33.9 x 44.3 cm
(image)
reg. no. 1983.0005

Murray Griffin (1903–1992)
Bird of Paradise, (n.d.)
linocut, 35.2 x 46.4 cm (sight)
reg. no. 1983.0006

Fred Williams (1927–1982)
Waterfall, 1980
coloured lithograph, 76.0 x 57.5 cm (sheet)
reg. no. 1983.0007

David Blackburn (1939)
Hillside trees (blue green abstract triptych), 1971
synthetic polymer paint and pastel on paper,
38.1 x 29.5 cm (each sheet)
reg. no. 1983.0008.000.A.000.C

George Lambert (1873–1930)
Portrait study, old woman, (c.1915)
red, brown and white chalk, 44.0 x 35.2 cm (sheet)
reg. no. 1983.0009

Christian Waller (1895–1956)
The shepherd of dreams, (1932)
linocut on paper, 31.9 x 13.5 cm (sheet)
reg. no. 1983.0010

Fred Williams (1927–1982)
Untitled (Four Welsh landscapes), (1952)
watercolour, 19.2 x 26.2 cm (each, sight)
reg. no. 1984.0200.000.A.000.D

Bernard Hall (1859–1935)
Study for Despair, (c.1918)
charcoal on brown paper, 91.5 x 64.3 cm (sheet)
reg. no. 1985.0004

Sidney Nolan (1917–1992)
The sculpstress, 1951
enamel on composition board, 76.2 x 63.5 cm
reg. no. 1986.0001

Hardy Wilson (1881–1955)
Liverpool Hospital, Liverpool, N.S.W., 1922
colour lithograph, 33.6 x 26.3 cm (sheet)
reg. no. 1986.0266

Hardy Wilson (1881–1955)
Newington on Parramatta River, N.S.W., 1916
lithograph, 32.5 x 25.2 cm (sight)
reg. no. 1986.0267

Hardy Wilson (1881–1955)
Entrance to Brownlow Hill, Camden, N.S.W., 1919
lithograph, 33.8 x 26.1 cm (sheet)
reg. no. 1986.0268

Derwent Lees (1885–1931)
Untitled (Landscape), (n.d.)
oil on panel, 19.1 x 26.4 cm, reg. no. 1987.0001

Audrey Bergner (b. 1927)
Untitled, 1985
watercolour and pencil, 25.3 x 24.6 cm (sheet)
reg. no. 1987.0002

Wes Walters (b. 1928)
Roger Woodward, 1980
oil on composition board, 91.5 x 61.0 cm (sight)
reg. no. 1989.0001

Harald Vike (1906–1987)
Portrait of a woman, (1942)
pencil on paper, 20.2 x 12.7 cm
reg. no. 1993.0020

John Perceval (1923–2000)
Mathew Perceval, (1974?)
pencil on paper, 35.0 x 28.0 cm
reg. no. 1993.0021

Thea Proctor (1879–1966)
Still life, (n.d.)
watercolour and pencil on paper, 55.0 x 46.0 cm
(sight), reg. no. 1993.0022

Eric Thake (1904–1982)
Pied cormorant, Werribee 1975, 1975
pencil on laid paper, 26.5 x 18.9 cm (sight)
reg. no. 1994.0006

Wes Walters (b. 1928)
Untitled (Abstract), 1963
synthetic polymer paint, P.V. glue, plaster, sand,
mixed media on canvas, 153.0 x 122.0 cm (sight)
reg. no. 1994.0025

Tim Maguire (b. 1958)
Untitled (Asparagus), (n.d.)
charcoal, white pastel (chalk?) on paper,
46.2 x 61.0 cm (sight)
reg. no. 1995.0064

Horace Brodzky (1885–1969)
Untitled (Head of a woman), 1934
pen and ink and watercolour wash, 20.5 x 20.5 cm
(sight), reg. no. 1995.0114

Arthur Boyd (1920–1999)
On the banks of the Shoalhaven, (c.1995)
oil on composition board, 23.0 x 30.0 cm
reg. no. 1996.0003

Helen Ogilvie (1902–1993)
Galvanized iron shed with gig, 1972
oil on composition board, 15.3 x 20.0 cm
reg. no. 1996.0024

John Passmore (1904–1984)
Untitled, (c.1954)
ink, watercolour and gouache on newspaper,
24.0 x 24.6 cm (sight), reg. no. 1996.0035

Wes Walters (b. 1928)
Tree, 1996
charcoal on paper, 76.0 x 54.5 cm (sight)
reg. no. 1997.0036

Jessie Traill (1881–1967)
The jewell necklace – Bland River, Lake Cowal, N.S.W., 1920
etching and aquatint on paper, 11.2 x 36.0 cm
(plate)
reg. no. 1997.0127

Lina Bryans, *Bridge at Warrandyte*, 1959, oil on canvas on composition board, 76.5 x 63.5 cm. Reg. no. 1982.0002, gift of Dr Joseph Brown, 1982, University of Melbourne Art Collection. © Estate of the artist.

Fred Williams (1927–1982)
Upwey landscape, 1965
gouache on paper on composition board,
49.0 x 74.0 cm
reg. no. 1998.0002

Joseph Brown, (1918–2009)
Abstract landscape, 1954
oil on canvas, 74.5 x 125.0 cm (sight)
reg. no. 1999.0063

Wes Walters (b. 1928)
Preparatory drawing for portrait of Professor Emeritus Sir Douglas Wright, 1988
pencil on paper, 40.8 x 33.9 cm (sight)
reg. no. 2000.0007

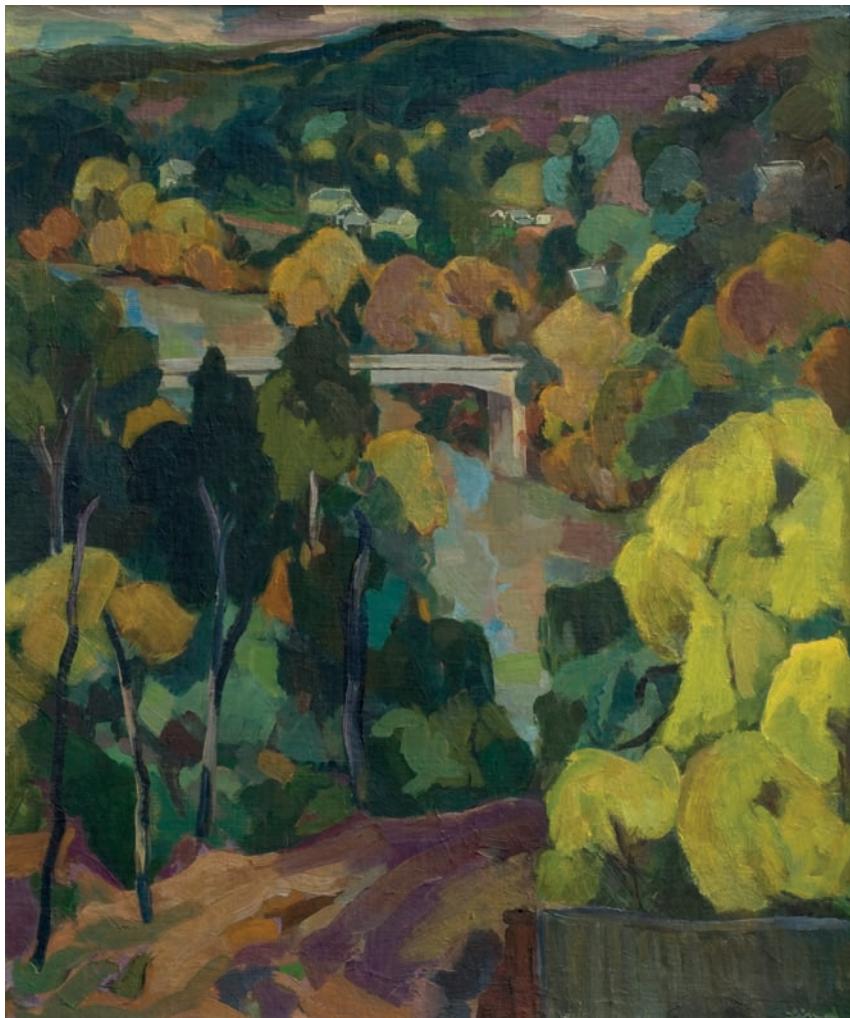
Clement Meadmore (1929–2005)
Untitled, 1992
black ink on paper, 56.0 x 38.0 cm (sheet)
reg. no. 2001.0004

John Passmore (1904–1984)
Untitled, (n.d.)
watercolour, charcoal and pencil, 42.5 x 47.0 cm (sight)
reg. no. 2001.0005

Margaret Preston (1875–1963)
Hollyhocks, (c.1928)
colour woodblock, 30.5 x 31.5 cm (sight)
reg. no. 2001.0006

John Brack (1920–1999)
Untitled, 1962
ink drawing, 51.2 x 20.3 cm (sight)
reg. no. 2003.0005

Charles Conder (attributed to), (1868–1909)
Untitled (Miss Raynor), (n.d.)
oil paint on board, 18.2 x 24.6 cm (image)
reg. no. 2008.0011



Acquisitions



The Lambert album

Susan Millard

'The approaching retirement of Mr Lambert from the stage has begotten a wish on the part of many to possess some graphic and permanent memorial of an actor who has delighted them so often.'¹

Special Collections in the Baillieu Library recently acquired *The Lambert album*. This important item is one of the earliest ever photographic books produced in Melbourne, containing actual mounted photographs. It is believed to be one of only three copies issued, according to James Smith, a theatre critic who is assumed to be the author of the introduction to the album.² James Smith's own copy is held in the Mitchell Library in Sydney,³ and the third is in the State Library of Victoria. The album contains 17 albumen silver photographs, 16 of them depicting the actor J.C. Lambert in two poses, each as characters in his best-known comedic roles in the Melbourne theatre, which included Sir Peter Teazle in *School for scandal*, Justice Shallow in *Henry IV*, part 2, and Sir John Falstaff in *Henry IV*, part 1. It was photographed at the establishment of Batchelder & Co. in Collins Street East. The introduction states:

Forty years of steadfast devotion

to his art, the education and discipline acquired in passing through the various grades of his profession in the mother country, a diligent study of the best models and the inheritance of those stage traditions which embody the accumulated experience, invention and proficiency of generations of great actors, have combined to render Mr Lambert a finished artist.

Joseph Charles Lambert was born in England in about 1818 and came to Australia in the mid-1850s. His last performance in Melbourne was in February 1868. He then returned to England where he died in 1875.

Susan Millard is Deputy Curator of Special Collections in the Baillieu Library, University of Melbourne.

Gregynog Press

Pam Pryde

In 2009 the University acquired for Baillieu Library Special Collections a complete set of the books published by the Gregynog Press between 1922 and 1940, all except two in special bindings (the finely hand-crafted and decorated leather bindings created for a small portion of each edition). This is a major acquisition and builds on

the University's already strong holdings of special press books.

The Press

The Gregynog Press is the most significant and well-known private press in Wales. Gregynog itself is a country mansion in Montgomeryshire, acquired by two sisters, Gwendoline and Margaret Davies, in 1919. They lived there for many years with their former governess and companion, Miss Blaker, whose brother Hugh, artist and poet, stimulated the sisters' interest in the arts.

Originally the sisters had thought to make Gregynog a centre for the promotion of a variety of crafts. Such a venture needed a manager and Robert Maynard, an artist and a friend of Hugh Blaker, was employed. In preparation for this new challenge, Maynard travelled to London to study contemporary arts and crafts, but ended up spending most of his time at the Central School of Arts and Crafts learning how to print and how to design and execute wood engravings.

In mid-1922 Maynard took up residence at Gregynog, where fine printing and bookmaking quickly became the focus of the establishment, shaping the beginnings of a private press. Shortly after, bookbinder John Mason joined the

Opposite: J.C. Lambert in the role of Lord Ogleby in *Clandestine marriage*, from Batchelder & Co., *The Lambert album: Comprising sixteen character portraits of Mr J.C. Lambert*, Melbourne: Batchelder & Co., 1866. Special Collections, Baillieu Library, University of Melbourne.

Below: *The fables of Esop, translated out of Frensshe in to Englysse by William Caxton; with engravings on wood by Agnes Miller Parker*, Newtown, Montgomeryshire, [Wales]: Gregynog Press, 1931 [actually published 1932]. The University's copy is no. 3, bound in original pale brown Levant morocco, with tooling and gilt ornamentation. Special Collections, Baillieu Library, University of Melbourne.

small team. The studio comprised a converted stable at the back of the house, which housed a folio Albion hand press, related printing equipment and several fonts of Kennerley type. The Press began by printing small jobs, in time building the experience and expertise necessary to face the challenge of printing its first book, a selection of poems by George Herbert, published in 1923.

For this new challenge, a Victoria platen (jobbing) press was acquired, and John Mason set the type while Robert Maynard engraved the wood block illustrations. Once the printing was completed, the two-man team set about binding the volumes, 257 copies in grey marbled paper with a cloth spine, and 43 copies in a special binding of crimson Levant morocco. A second book of poetry followed, then a book in Welsh. To cope with this new challenge, local Welshman John Jones was apprenticed and trained up as a compositor; and not long after Robert Maynard invited another colleague to join the team—artist Horace Bray, who assisted Robert with the wood block illustrations.

Around this time, Robert Maynard decided to investigate fonts other than Kennerley; after looking at what was available he decided to invest in a monotype caster, from

which he cast Garamond, Poliphilus and Blado, amongst other fonts, and over time, this use of different typefaces became one of the distinctive features of the Press. As the work at the Press expanded, another local boy, Idris Jones, was taken on and trained as a compositor to free John Mason's time so he could concentrate on the binding side of the production. Idris was soon joined in the composing room by his younger brother Idwal, and shortly thereafter R.O. Jones and Herbert Hodgson also joined the Press as compositors.

John Mason left the Press in 1926, during the production of the press's fourth work, *Detholiad o ganiadau* by T. Gwynn Jones. The Press, now under a Maynard-Bray partnership,

was attracting wide acclaim and flourished during the second half of the 1920s. The plays of Euripides—a two-volume translation by Professor Gilbert Murray—marked the end of this period, when Robert Maynard and Horace Bray moved to London in 1930 to establish the Raven Press. In the meantime, bookbinder George Fisher had taken over John Mason's role at the Press, remaining there for the next 20 years, and working on beyond the life of the Press. J. Ewart Bowen was employed as the bindery's apprentice. The bindery also employed a number of local girls, including Idris and Idwal Jones' sister, Gwen Edwards.

In 1931, management of the Press was taken over by William McCance,



Agnes Miller Parker,
illustration from *The fables of Esop*.
Special Collections, Baillieu Library,
University of Melbourne.



with Blair Hughes-Stanton as designer, together with their wives Agnes Parker and Gertrude Hermes, both of whom were engravers, and later book illustrators in their own right. This next period in the Press's existence lasted three years, and heralded an improvement in the quality of the illustrations, and in the skill of the pressmen, in particular Herbert Hodgson, who was capable of bringing out the finest lines of Hughes-Stanton's engravings. During those three years Blair Hughes-Stanton cut between 200 and 300 wood blocks; also during this period the book considered the gem of the Gregynog Press was created, *The fables of Esop*, containing delicate wood engravings of wild animals from illustrations made by Agnes Parker.

McCance and Hughes-Stanton left the Press in 1933, and in 1934 an American, Lloyd Haberley, took over as manager and employed a large new typeface for his production of *Eros* and *Psyche*. Unfortunately it was much criticised and hardly ever used again, and within two years Haberley resigned and management of the Press was taken over by James Wardrop of the Victoria and Albert Museum. The finest volume published during this period was the *History of St Louis* which drew on the talents of a number of famous people

such as Alfred Fairbank, R.J. Beedham, Reynolds Stone and Berthold Wolpe. Hand-coloured illustrations were completed by the girls working in the bindery.

The Davies sisters were extremely wealthy, and no expense was spared on time spent or quality of materials used to make a book as perfect as possible. By 1940, 42 books comprising some 12,000 copies had been published. All but nine of the books were illustrated; seven books were printed in Welsh, one work is bilingual and eleven others, although printed in English, were by Welsh authors or had Welsh connections.

The outbreak of war in 1939 signalled the end of the Press as the men joined the armed forces, with only George Fisher remaining to complete outstanding bindings, a task which kept him at Gregynog until 1945.⁴

The set of books purchased by the University has an excellent provenance, having come from the Davies family home in Plas Dinam where the two owners of the press, Margaret and Gwendoline Davies, lived with their stepmother, Mrs Edward Davies (1853–1942), prior to their move to Gregynog. This collection is Mrs Edward Davies' personal set, purchased for her by Margaret and Gwendoline, and kept

at the family home until now. Apart from the first two books, they are all numbered '3', which is the next copy after the sisters' own copies, and one of the books—the 3rd book off the Press, *Caneuon Ceiriog detholiad*—is in a unique binding by George Fisher done especially for Mrs Davies, with her name on the upper cover. The only two volumes not in special bindings are *The revelation of St John the Divine* and *The poems of Henry Vaughan*, which form part of the larger ordinary edition.

Such an opportunity to acquire a set is unlikely to come up again, as this was the last set still in family hands. A total of 15 full sets of the special bindings is possible, but five sets are held in institutions in the UK, four are known to be in private hands, and apart from this set, all other known sets are thought to have been dispersed. The purchase also complements the Library's existing holdings of 14 Gregynog Press titles in ordinary edition bindings.

The University of Melbourne's private press collection

A great strength of the University of Melbourne's Special Collections in the Baillieu Library is works published by private presses, building on the original donation of his collection by Dr J. Orde Poynton in

the 1950s. Special Collections has complete holdings of the Kelmscott Press, Eragny Press, Golden Cockerel Press, Fleece Press and the Book Club of California Press. In addition, we have strong holdings of many other presses, such as the Strawberry Hill Press, Ashdene Press, Doves Press, Franfrolico Press, Vale Press, Beaumont Press, Birmingham School of Printing Press, Riccardi Press, Nonesuch Press, Roycroft Press, Rampant Lions Press, Argonaut Press and Scholartis Press, as well as modest holdings in dozens more presses, including Australian presses such as the Hawthorn Press.

There is only a smattering of Gregynog Press titles held in libraries across Australia, including what appears to be only one special binding, and no other institution has a complete set of the Gregynog Press. A number of titles are not held in any other Australian library.

A gift from a zoologist

Pam Pryde

Special Collections in the Baillieu Library recently received a very special donation on the retirement of Professor David L. Macmillan, head of the Department of Zoology in the Faculty of Science. Professor Macmillan contacted Special

Collections shortly before his retirement to discuss an idea he wanted to develop; he knew the Department would like to give him a memento on his retirement, and his thoughts were that he didn't want a memento that would 'sit at home and deteriorate and disappear'. The traditional parting gift in Zoology is a book or a print, and while Professor Macmillan has a particular love of books—and of history—sadly he lost his eyesight in recent years, so he needed to think creatively around the anticipated gift. With the support of his wife Wilna Macmillan, a senior librarian at Monash University, David came up with the idea of donating to the University of Melbourne Library an early text in his area of research—neuroethology, particularly of aquatic organisms.

Professor Macmillan studied for his BSc (Hons) degree at Monash University and his PhD at the University of Oregon. His post-doctoral and other research was undertaken at the Gatty Marine Laboratory in St Andrews, Scotland; the Max Planck Institute for Comparative Physiology in Seewiesen, Austria; the University of Regensburg in Germany; the CNRS Comparative Neurobiology Laboratory in Arcachon, France; and the Marine Biological Laboratory in

Woods Hole, USA. He is editor-in-chief of the journal *Marine and Freshwater Behaviour and Physiology* and a member of the International Neuroethology Society, Society for Experimental Biology, Australian Marine Science Association and other national and international scientific bodies. He is also a member of the advisory board of the Special Research Centre for Environmental Stress and Adaptation Research. His most recent research at Melbourne examines a range of issues on the interface between behaviour and physiology, concentrating on invertebrate animals, mostly aquatic.

To find a suitable book reflecting Professor Macmillan's scientific interests, Special Collections staff contacted several local booksellers. The following title caught Professor Macmillan's attention:

Bacon (Francis) NOVUM ORGANUM SCIENTIARUM. Editio Secunda. Pp. [xxiv]+404, engraved emblematic title page, a few small decorative initials; [bound with] DE AUGMENTIS SCIENTIARUM. Pp. [xx]+607+[67](index), engraved title page, a couple of decorative headpieces, and a few small decorative initials; f.cap. 12mo; contemporary full vellum, spine

Francis Bacon, *Franc. Baconis de Verulamio, Summi Angliae Cancellarij, Novum organum scientiarum*, 2nd edition, Amsterdam: Joannis Ravesteinij, 1660. Gift of Professor David Macmillan and the Department of Zoology, Special Collections, Baillieu Library, University of Melbourne.



titled by hand ... Joannis Ravestein, Amsterdam, 1660; 1662. **Novum Organum* (the 'new instrument'), was the book in which Bacon set forth his theory of scientific method for acquiring true knowledge. The pictorial title page depicts a ship in full sail, passing through the Pillars of Hercules from the old world to the new. It symbolizes the vision of its author whose ambitious proposal was "a total reconstruction of sciences, arts and all human knowledge ... to extend the power and dominion of the human race ... over the universe". First published in 1620, it was intended as the first part of a much larger philosophical work (which was also to include *De Augmentis Scientiarum*, in which he addresses the classification of knowledge). ... The full project was never completed, but the influence of Bacon's work was profound. The inductive and empirical method of investigating nature he propounded in the *Novum Organum* set the model for modern experimental scientific method. (Ironically, Bacon's death was a direct result of following his own method: he died of a chill caught while

stuffing a chicken with snow in order to observe the effects of cold on the preservation of flesh). The printer of this edition, Johann van Ravestein (1618–1681) was a leading Amsterdam bookseller, active between 1650 and 1678.

Professor Macmillan knew this book would cost more than the Department of Zoology could contribute, so he proposed that the purchase be achieved through the combined efforts of the Department of Zoology, his own (substantial) personal donation and the University Library.

At his farewell, Professor Macmillan told his colleagues, 'Your assistance in purchasing *Novum organum scientiarum* by Francis Bacon was the best gift I could have received. It will sit in the Rare Book collection at the University to remind us of our time together long after I am gone; indeed, to inform others who follow of our association long after we are all gone. I will not be disappearing from the University or Zoology just yet. I will continue to contribute wherever you perceive that I can help. Indeed, and still: *The woods are lovely, dark and deep. But I have promises to keep, and miles to go before I sleep.* Robert Frost.'

Afterwards Professor Macmillan observed that he was 'very pleased with the book and with the positive and warm reception from the Zoology staff when they learned what I had done with their donations'.

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

Gift of rare maps from former curator

David Jones

In December 2009 the Map Collection of the University Library received a generous donation of a large part of the personal collection of maps of Mrs Dorothy F. Prescott OAM. Mrs Prescott's gift of several hundred items includes both sheet maps and books. Of particular significance is the large number of British Admiralty navigation charts from around the globe. Some of these date back more than a century; they are no longer in print and few copies exist in Australia. Now used for a variety of research purposes including environmental research, they are an important record of our planet. Also included in the gift is a large number of topographical maps comprising modern and historical examples from around the world. Many of these are also out of print and difficult to obtain. Library staff are now



Mrs Dorothy Prescott OAM and Professor Emeritus Dr Victor Prescott examining a map being scanned for online publication.

cataloguing the donation.

Dorothy Prescott has a long association with the University of Melbourne, and particularly with the Library. As the inaugural curator of maps from 1964 to 1979, she built up the collection virtually from scratch, as well as undertaking detailed cataloguing and documentation. She subsequently took up the position of map curator at the National Library of Australia, and has held a similar role at the University College Library in Ibadan, Nigeria. Mrs Prescott is a leading expert on maps in Australia, has advised government and commercial organisations and lectured at Melbourne and other universities. She is an approved valuer of maps for the Commonwealth Government's Cultural Gifts Program, and has many cartographic publications to her name. In 2003 she was awarded the Medal of the Order of Australia for services to map librarianship and carto-bibliography. Dorothy and her husband, the eminent geographer Professor Emeritus Dr Victor Prescott, have been active members of the Friends of the Baillieu Library for many years, and are also supporting the digitisation of rare maps in the collection.⁵

The Maps Collection is located on the 4th floor of the ERC Library,

see www.lib.unimelb.edu.au/collections/maps/map-historical.html for more information.

David Jones is Information Consultant, Maps Collection, in the University Library.

The Harry Simon Collection

Bick-har Yeung

A recent addition to the East Asian Rare Books Collection in the Baillieu Library is the donation by Professor Emeritus Harry Felix Simon of his Chinese language collection. Professor Simon, an eminent linguist originally from London, was appointed Foundation Professor of Oriental Studies at the University of Melbourne in 1961. During his term in office he played an important role in the establishment of teaching and research in the discipline of oriental studies (which later changed its name to East Asian studies), including the teaching of Chinese and Japanese languages. He was Dean of Arts in the 1970s and also a great supporter of the Library's East Asian Collection. He retired from the University in 1988.

The Harry Simon Collection comprises 20 boxes of Chinese publications dating from the 1900s to the 1980s, in the areas of Chinese literature and language, history and the arts. There is an incomplete set of

early 1930s primary school textbooks and a few valuable titles of Chinese poems in oriental bindings. East Asian Collection staff are cataloguing the Collection with funding generously provided by the University's Asia Institute and donors to the 2009 University Appeal.

Bick-har Yeung is the East Asian Librarian at the University of Melbourne.

Notes

- 1 [James Smith], 'Introduction', in *The Lambert album: Comprising sixteen character portraits of Mr J.C. Lambert*, Melbourne: Batchelder & Co., 1866, [pp. v-vi]. Special Collections, Baillieu Library, University of Melbourne.
- 2 Robert Holden, *Photography in colonial Australia: The mechanical eye and the illustrated book*, Potts Point, NSW: Hordern House, 1988, pp. 20–23. See also pp. 143–145.
- 3 Wallace Kirsop, 'A theatrical library in nineteenth-century Melbourne and its dispersal: Solving a puzzle', *La Trobe Journal*, vol. 10, no. 37, Autumn 1986, p. 6 and note 25.
- 4 Dorothy A. Harrop, *A history of the Gregynog Press*, Pinner, Middlesex: Private Libraries Association, 1980.
- 5 See 'Mapping a digital future for precious collections', *University of Melbourne annual giving update*, April 2010, [p. iv] www.unimelb.edu.au/alumni/giving/annual_giving_update/annual_giving_update_2009.pdf.

Handel and Haydn

Richard Excell



The year 2009 was a particularly big one for musical anniversaries; above all it was 250 years after the death of George Frideric Handel and 200 years after the death of Joseph Haydn. Notable among many Handel commemorations were those in his birthplace, Halle, Germany, and the city where he lived the longest, London. In Austria and Hungary, 2009 was officially declared the 'Haydn Year'. No doubt many music lovers will have precious memories of concerts, but in the last weeks of the year the University of Melbourne also acquired a more tangible legacy: first editions of the two oratorios which were the composers' own favourites, though they fared very differently in public estimation.

There have been many reasons given for the muted reception of Handel's *Theodora* at its premiere and for two centuries after: the earthquakes that kept faint-hearted theatre-goers at home, the unfamiliarity of a Christian story as a Handel oratorio theme, the obscurity of this particular Christian story, and the lack of an upbeat ending among them. Thomas Morell's libretto was adapted from *The martyrdom of Theodora and Didymus* (published 1687), a pious novel by Robert Boyle.¹ The libretto is perhaps not helped by the literal reference to a fate

'worse than death indeed'.

From the outset the response to *Theodora* set a pattern of public disdain contrasting with high esteem among a few connoisseurs, as a letter by Handel's friend the Earl of Shaftesbury reveals: 'I can't conclude a letter, and forget *Theodora*. I have heard it three times, and venture to Pronounce it, as finished, beautiful and labour'd a composition, as ever Handel made. ... The Town don't like it at all; but Mr Kellaway and several excellent musicians think as I do.'²

Another letter, by the librettist Morell, suggests that Handel himself perceived this mixed response very quickly, and accepted it with wry humour:

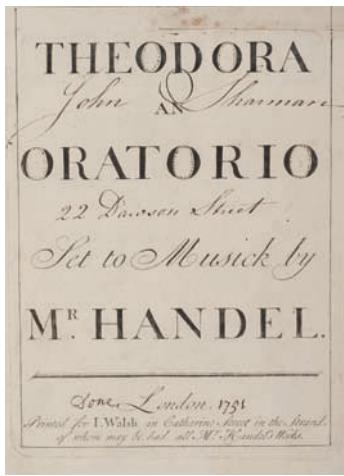
The next I wrote was *Theodora* (in 1749), which Mr Handell himself valued more than any Performance of the Kind; and when I once ask'd him, whether he did not look upon the Grand Chorus in the Messiah as his master piece? "No, says he, *I think the Chorus at the end of the 2d part in Theodora far beyond it.*—*"He saw the lovely youth &c."*

The 2d night of *Theodora* was very thin indeed, tho the Princess Amelia was there. I guess'd it a losing night, so did not go to

Mr Handell as usual; but seeing him smile, I ventur'd when, *will you be there next Friday night?* says He, *and I will play it to you.*³

The full score of *Theodora* with choruses, including the one he valued so highly, was not published until 1787.⁴ Even then, the publication was not so much a recognition of the merits of this particular work as a by-

A page from the musical score for 'Rack, Gibbets, Sword and Fire' from Handel's oratorio 'Theodora'. The title 'Sung by M. Reinhold' is at the top. The score includes parts for Violin I, Violin II, Viola, Bassoon, and Piano. The vocal line is written in a soprano-like voice. The lyrics mention 'Rack, Gibbets, Sword and Fire' and 'Thall break my vngodly tre'. The piano part includes a section labeled 'Tempo Rondo'.



Opposite, above: Frontispiece, engraved by Jacobus Houbraken, from George Frideric Handel, *Theodora: An oratorio in score*, London: Printed for H. Wright, (Successor to Mr. Walsh) in Catharine Street in the Strand, [1787]. Purchased 2009, Louise Hanson-Dyer Music Library Rare Collections, University of Melbourne.

Left: Title page from George Frideric Handel, *Theodora: An oratorio*, London: Printed for I. Walsh in Catharine Street in the Strand, [1751]. Purchased 2009, Louise Hanson-Dyer Music Library Rare Collections, University of Melbourne.

Below: Opening of 'Racks, gibbets, swords and fire', from Handel, *Theodora: An oratorio*, [1751].

product of the 'Handel Commemoration' of 1784,⁵ which inspired efforts to publish a monumental edition of all his works. This is reflected in the binder's spine title of the copy the library has acquired, which reads: *Handel's Works, vol. xiv Theodora*.

The very first edition of *Theodora* had, like most first editions of Handel's operas and oratorios,

included only the overture and songs, with the original singers named.⁶ For many years just one of these arias, *Angels ever bright and fair*, was widely known, but there are many others of at least equal quality and great variety, ranging from the villainous Roman governor Valens' blustering *Racks, gibbets, swords and fire* to Theodora's haunting *Fond flatt'ring world, adieu*.

The University of Melbourne's copy in the Louise Hanson-Dyer Music Library Rare Collections bears the name of an early owner: 'John Sharman, 22 Dawson Street'. As 'an eminent astronomer and geographer' he may seem an unlikely connoisseur of a neglected musical masterpiece, but the concluding sentence of his obituary makes things clear: 'His talents as a composer will be admitted by all judges of melody, who remember that we are indebted to him for the sublime music of the 106th Psalm.'⁷

Though *Theodora* continued to have admirers,⁸ it is only in recent years, aided by several recordings and a provocative staged version directed by Peter Sellars, that Handel's own opinion of this oratorio is finally being vindicated.

Haydn's *Creation*, by contrast, was an immediate triumph, and has remained a favourite of all but the most jaded of music lovers. The main

reason is of course the richness and good-natured profundity of the music itself, but careful preparation helped. The first performances, private and later public, were unusually well-rehearsed for the time, and anticipation had been aroused across Europe. The first edition was also the product of careful preparation,⁹ as the composer himself announced:

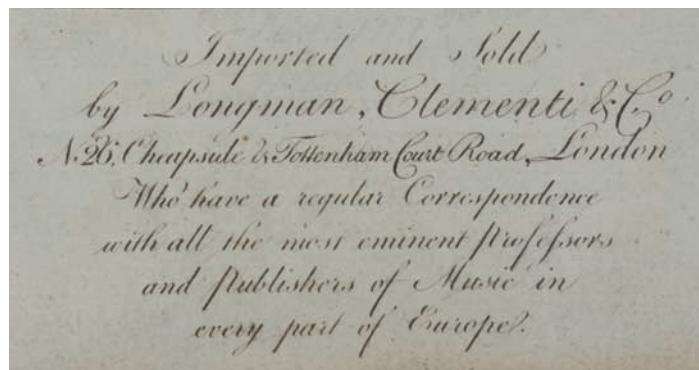
The success which my Oratorio *The Creation* has been fortunate enough to enjoy ... [has] induced me to arrange for its dissemination myself. Thus the work will appear ... neatly and correctly engraved and printed on good paper, with German and English texts; and in full score, so that ... my composition will be available to the public in its entirety, and the connoisseur will be in a position to see it as a whole and judge it.¹⁰

Haydn, whose dealings with music publishers were not always marked by the most scrupulous behaviour on either side, was also motivated by a desire to secure his due financial reward. Each verified copy, including those despatched internationally, received the composer's 'JH' monogram from his personal hand-stamp. In the event,

A page of musical score for 'Racks, gibbets, swords and fire' from Handel's *Theodora*. The score is for multiple voices and instruments, including oboes, bassoon, and strings. The vocal parts are written in German and English. The lyrics include 'Knee, against the stubborn, stubborn Knee, shall speak against the stubborn Knee.', 'Racks, Gibbets, Sword and Fire, Racks, Gibbets, Sword.', and 'Racks, Sword & Fire, shall speak my ire, my venge-fal ire, shall speak my ire, my ire.' The score is in common time and includes various dynamic markings and articulation points.

Right: Detail of publisher's overpasted label on title page of Joseph Haydn, *Die Schoepfung: ein Oratorium in Musik: The Creation: An oratorio*, Vienna: [the composer], 1800. Purchased 2009, Louise Hanson-Dyer Music Library Rare Collections, University of Melbourne.

Below: Opening of 'The heavens are telling', from Haydn, *Die Schoepfung*.



The Creation was a great success, and most of the performances that Haydn directed himself in Vienna were for charity.

The triumphant visits to London which had seen the premieres of Haydn's last 12 symphonies were still fresh in English memories, and, as we have seen, Haydn anticipated this too by publishing *The Creation* in German and English from the outset, with the German words in the normal position below the stave and the English words above. He sent an initial run of 100 copies to his London distributor, Longman, Clementi & Co., whose overpasted label can be seen on the University's copy. Also present in our copy (but not in most extant copies) is the printed list of subscribers, with a handwritten addition which may indicate the volume's original owner. The inserted name, 'François Cramer', is easily identified. Born into a musical family in 1772, Franz (or François) Cramer had been one of the younger violinists in the orchestra assembled by the impresario Salomon for Haydn's London concerts.¹¹ Though not as famous as his elder brother, the pianist and composer Johann Baptist, Franz Cramer had a distinguished career in his own right, culminating in his appointment in 1834 as 'Master of the King's Musick'.¹²

The author wishes to thank Jennifer Hill and Evelyn Portek for their assistance in preparing this article.

Richard Excell is a musicologist and librarian who holds the position of Rare Music Cataloguer at the University of Melbourne. He has a Bachelor of Arts (Honours) degree in music and a Master of Arts (Librarianship) from Monash University, and is a member of the medieval music ensemble Acord. In 2009–2011 he is located in Budapest because of his wife's employment, and is working remotely part-time for the University.

Notes

- 1 The same Robert Boyle (1627–1691) is better known as the chemist after whom 'Boyle's Law' is named. The earliest source for the story was Saint Ambrose, and there had more recently been an unsuccessful French play by Pierre Corneille.
- 2 Fourth Earl of Shaftesbury, letter to James Harris, 24 March 1750, cited in Ruth Smith, 'Comprehending Theodora', *Eighteenth-Century Music*, vol. 2, issue 1, March 2005, p. 57.
- 3 As transcribed in Ruth Smith, 'Thomas Morell and his letter about Handel', *Journal of the Royal Musical Association*, vol. 127, no. 2, 2002, p. 218.
- 4 George Frideric Handel, *Theodora: An oratorio in score*, London: Printed for H. Wright, (Successor to Mr. Walsh) in Catharine Street in the Strand, [1787]. Purchased 2009, Louise Hanson-Dyer Music Library Rare Collections, University of Melbourne.
- 5 Handel was born on 24 February 1685, but in the 1780s the new year in England was still counted from 25 March ('Lady Day').
- 6 George Frideric Handel, *Theodora: An oratorio*, London: Printed for I. Walsh in Catharine Street in the Strand, [1751]. Purchased 2009, Louise Hanson-Dyer Music Library Rare Collections, University of Melbourne.
- 7 Obituary, *The Gentleman's Magazine and Historical Chronicle*, vol. 93, 1823, p. 94.
- 8 Notably a review by the composer G.A. Macfarren in *The Musical Times*, 1873, p. 206.
- 9 Joseph Haydn, *Die Schoepfung: ein Oratorium in Musik: The Creation: An oratorio*, Vienna: [the composer], 1800. Purchased 2009, Louise Hanson-Dyer Music Library Rare Collections, University of Melbourne.
- 10 *Allgemeine musikalische Zeitung, Intelligenz-Blatt*, no. 15 [June 1799]; translation from 'Haydn, Joseph, 5: Vienna 1795–1809', *Grove music online*. Oxford music online, accessed 19 February 2010.
- 11 Simon McVeigh and others, 'Cramer', *Grove music online*. Oxford music online, accessed 24 February 2010.
- 12 'Queen's Musick' from 1837.

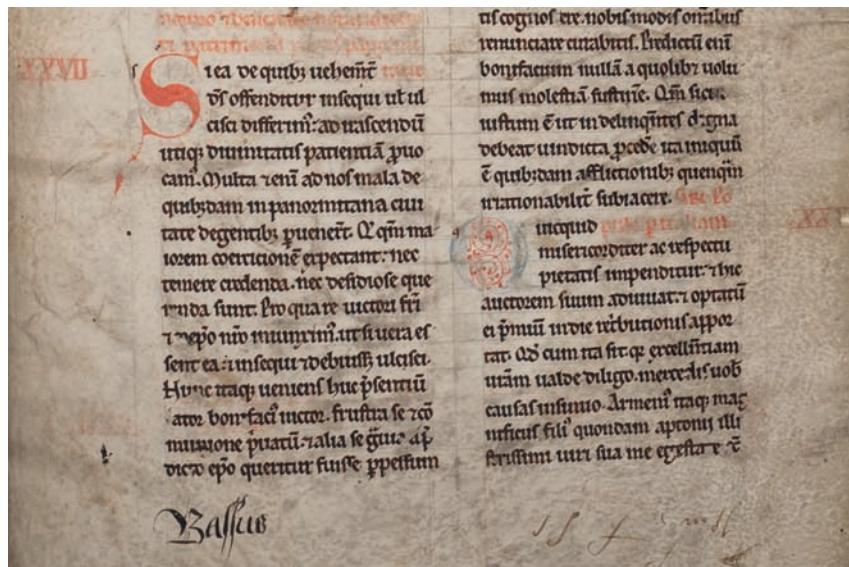
A musical score for 'The heavens are telling' from Haydn's 'Die Schoepfung'. The score is for a large orchestra, including Clarinet in C, Bassoon, Oboe I, Oboe II, Bassoon II, Bassoon III, Violin I, Violin II, Viola, Cello, Double Bass, and Trombones. The vocal parts include Chorus, Alto, Tenor, Bass, and Basso. The score shows various instrumental parts with their respective staves and dynamic markings. The vocal parts are shown in a single staff with multiple voices. The score is in common time and includes sections labeled 'Chor Allegro.' and 'Contra Fagottis.'

A Gregorian manuscript in the Ian Potter Museum of Art

John R.C. Martyn

In about 1000¹ a very interesting illuminated manuscript that probably held copies of all of the letters of Pope Gregory the Great was created. Five centuries later, 41 of these letters, from books two, three and four, were removed from the manuscript, which did not survive. These 41 letters at some stage became part of the renowned library of Saint Michael's College in Tenbury, England, where in 1939 they were bound in a thick leather spine with linen on boards for covers. The resulting slim volume was bought in 1975 by the University of Melbourne from the London rare book dealer, Alan G. Thomas, and can now be read in the University's Ian Potter Museum of Art.²

Pope Gregory, the favourite pope of today's Benedict XVI, lived from about 540 to 12 March 604. For his last 14 years Gregory was a highly successful pontiff, despite his severe illnesses. As godfather of Theodosius, the eldest son of the Byzantine Emperor Maurice, in whose palace he had stayed for several years, he brought the church and state together for the first time. A fine scholar and brilliant administrator, he played a major part in establishing the orthodox faith in Sardinia, Gaul, England, Sicily and Spain. Evidence of this extraordinary achievement, and of his wide-ranging reforms and



his determined effort to help the helpless and stamp out corruption and violence, can be seen in his beautifully written letters, sent throughout the Christian world. Brought up by his mother and three maiden aunts, while his father was busy looking after the church's finances and large family estates in Italy and Sicily, he was the only pope to do all he could to help nuns, who appear in 36 of his letters. Scholars have regularly written chapters on Gregory's special support for monks and monasteries, but never on the nuns; only two of those letters have ever been discussed.³ Fourteen books

of Gregory's letters have survived, and they provide a fascinating picture of that important period. Most of these 855 letters are personal, and many are written in fine Ciceronian Latin.

Over the centuries the Melbourne manuscript had fallen apart it seems, and in about 1600 several folios, or double pages, had been extracted from the manuscript, many of them unused and possibly thrown away. This was done by a group of musicians, who used the ones they kept to wrap around their musical scores, some of which later become part of the collection of the library at St Michael's College in Tenbury.⁴

Previous page: Detail showing inscription 'Bassus' at bottom of page, and initial letters 'S' and 'Q.' Scribe and illustrator unknown [probably French], c.1000, Copies of 41 letters by Pope Gregory the Great (c.540–604), black ink with historiated initials in red and blue ink, on vellum, bound in a modern leather and linen on board cover (c.1939) with front-matter enclosing modern correspondence and brief commentary; two previously pasted-in letters removed; height 34.6 cm. Reg. no. 1975.0096, purchased by the Department of Classics, 1975, University of Melbourne Art Collection.

The musicians inscribed the corresponding voice-parts at the bottom of these folios, namely *medius*, *tenor*, *contratenor maior*, *contratenor secundus*, and *bassus* (see example on previous page). Five musical part-books were wrapped up with these fragile folios; a sixth, that of the *superius*, may have been part of the set.⁵ The *superius* (uppermost) had the highest voice in a polyphonic composition, the term coming into common use when music began to be published, and each part-book had to carry some identification. But the term *medius* was also sometimes given to the highest part-book of a set, especially in liturgical sources, as may have happened with this manuscript. Part-books contained music for only a single voice (or instrument), unlike complete scores and choir-books that were standard for ensemble music in the 16th to 17th centuries. A basic set varied from just two to as many as ten, four being the usual number.⁶

Almost all of the folios used by the musicians are damaged at the top (see example opposite), having been on the outside part of the roll of music, their thin skins most exposed to human hands, other manuscripts or rodents. There are one or two holes, large or small, at the top of eight of the folios, where the script can no longer be read. The musicians' lack of

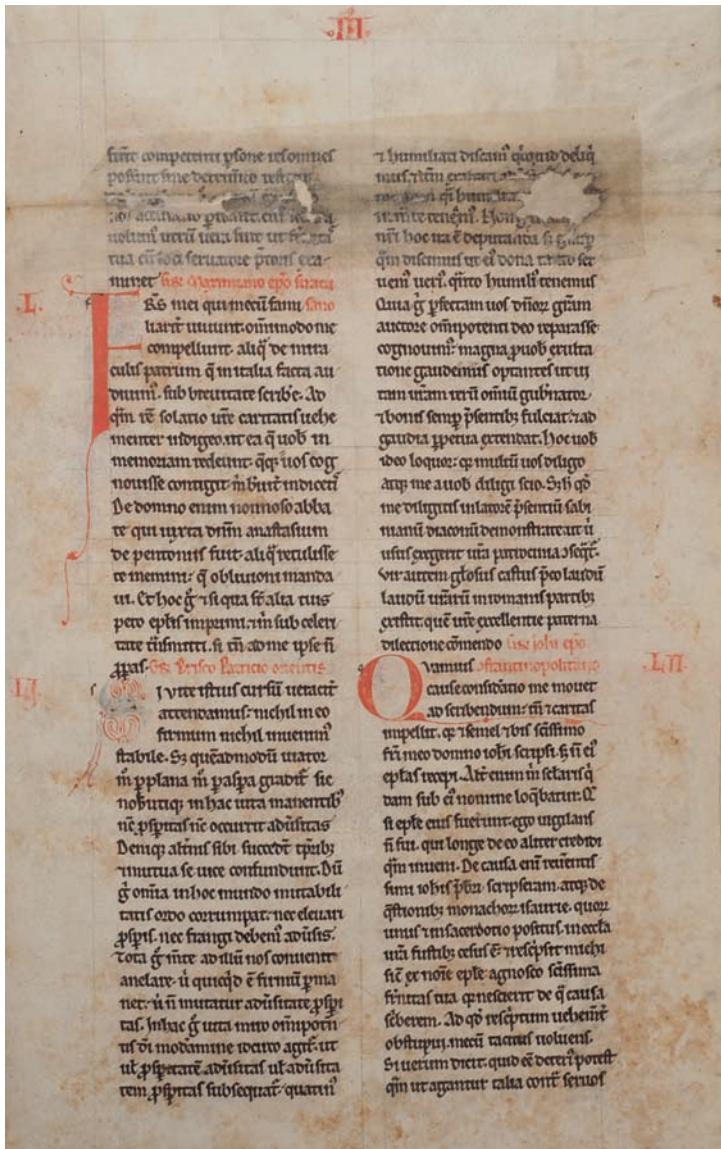
respect for the Gregory manuscript is hard to explain. It may have been poorly bound in the first place and was breaking up as suggested by 1600, after excessive use, possibly due to the great popularity of Pope Gregory's works, which included the only life of Saint Benedict. However, the way the folios were used as wrappings suggests that they were extracted from a pile of unbound early letters, gathering dust on a library shelf.

The script is quite attractive, although its many abbreviations make it hard to read. It is a late minuscule script, from a scriptorium in Gaul, possibly Luxeuil or Avignon or Paris, great centres for the copying of manuscripts at that time, where Gregory's letters and other splendid works were admired and well known in monasteries and convents. There are no cursive elements and the letters are well rounded, and certainly not yet descending into the thick, black lettering of the Gothic script. Also the freelance artist's delightful love of decoration and quixotic variations in lettering suggests that he was working in a well-endowed scriptorium in France, perhaps in Paris, rather than in northern Europe or England.

An English scholar, Edmund Horace Fellowes (who served as honorary librarian of Saint Michael's College, Tenbury, from 1918 until

1948) at some point before 1927 sent the folios to the deputy keeper of the Department of Manuscripts at the British Museum, John A. Herbert, for him to examine. But Herbert retired in 1927 and the folios were overlooked, remaining at the museum until a successor, Eric Millar, wrote to the Tenbury librarian in 1937 asking what he wanted to do with them.⁷ It seems that Fellowes considered donating them to the British Museum, an offer the museum would have gladly accepted,⁸ but apparently the folios were returned to Tenbury, as in July 1939 they were bound together in a leather and cloth cover, together with some of the correspondence between Fellowes and the British Museum and other modern notations.⁹ This bound volume next appeared in 1975 for sale in the catalogue of Alan G. Thomas, a London rare books dealer.

At that time I was taking senior students in a palaeography course each year in the Classics Department at the University of Melbourne, at a time when funds were available for the purchase of individual folios, including some illuminations, and of ancient pottery. The Gregory letters were bought by the University at this time. These folios now form part of a significant group of Latin manuscripts in the University's



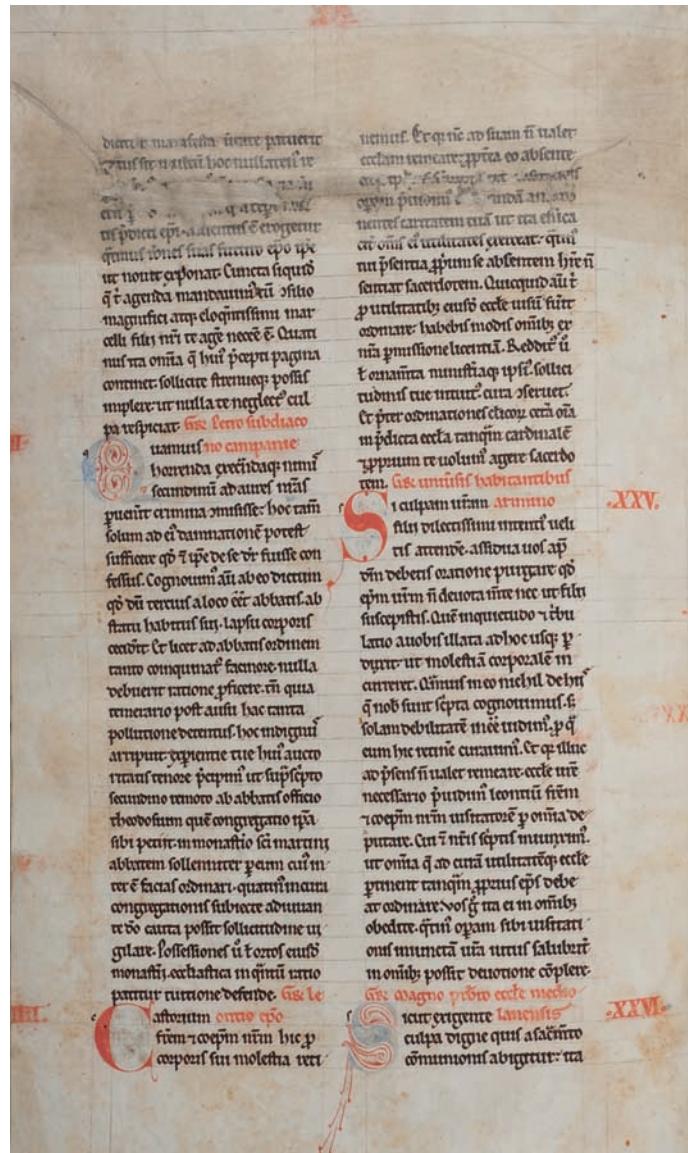
Classics and Archaeology Collection, which is located at the Ian Potter Museum of Art. Asked to translate all of this material from Latin into English, I had no trouble until I got to the Gregory letters. To make things easier, I checked the Baillieu Library for a version of them, but there was no sign of one, in fact there was nothing in any modern language in any library that covered them all. Although short of time, I translated what turned out to be some very interesting material, but written in complex Latin. The sequel was a strong request from colleagues in medieval history for an English version of all of Gregory's other letters. Nearly five years later I had completed this mammoth task, and all the letters appeared in three volumes, nearly 1,000 pages altogether, printed by the Pontifical Institute of Mediaeval Studies.¹⁰

For a talk on the subject 'Pope Gregory: Author of the *Dialogues*', that I delivered at a conference of the Australian Early Medieval Association held at Monash University in September 2009, I analysed letter III.50 of the Melbourne volume. In this letter to Maximian, an old friend from their years together in Constantinople, Gregory asks his vicar of Sicily to remind him of some miracles he had

Detail showing capital initials 'Q', 'C' and 'S' (two styles).

mentioned earlier, as his fellow monks in Rome had pressured him into composing a book on Italian miracles. Based on analysis of other material, this letter had been condemned by an English scholar, Francis Clark, as a forgery. Clark argued that Pope Gregory never wrote the *Dialogues*, mainly because he thought that the letter asks the busy vicar to leave his post, something Gregory would never have requested.¹¹ I showed that the best reading for the end of this letter was *ipse non proferas* ('but don't bring it yourself'). The *ipse* appeared in a 12th century Cologne manuscript and in the 10th century manuscript fragment now at the Potter, and it makes perfect sense. The other manuscripts read *ad me ipsum*, 'to me myself', where the *ipsum* is superfluous. The pope was joking, ironical, as he often was with his friends.¹² A detail of the folio containing this letter can be seen on page 53.

There may be other interesting readings in these letters,¹³ few in number but sent during a very important period in the Pope's life, from 592 to 594.¹⁴ But that will require a lot of collating. Of more interest now are the illuminations, especially those of the initial capital letters. If the original manuscript had survived intact, it would have been

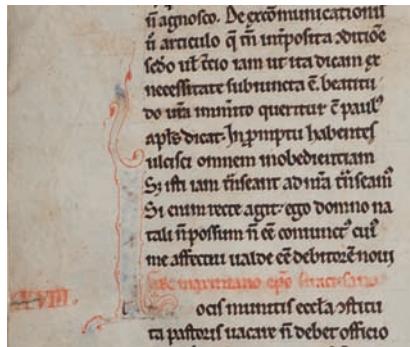




Left: Detail showing capital initials 'R' and 'S'.

Below: Detail showing very ornate capital initial 'L'.

one of the only ones containing religious letters or classical works to have regular or in fact any illuminations, and in this case very quixotic ones. In medieval manuscripts, there are occasionally high quality pictures, but otherwise capital letters of similar nature fit the two lines allotted to them very accurately, without much or any embellishment, and with no variety in lettering. In this manuscript the shapes of the letters are varied, as are the two colours: red and blue. As can be seen in the illustrations on this page and on pages 54 and 56, the painter was a law unto himself, especially where there was room for a long tail; perhaps the artist was the abbot! For the letter 'N' there is a square capital and a curved uncial, for 'S' there is a simple version, an insular version and yet another with a long blue and red tail. Red and blue interchange regularly, and the 'P' varies between a square capital in red and an uncial in blue, while the 'C' looks like a figure '8', one in blue, another red. The 'Q' appears in blue, filled with red filigree, and in red with blue filigree, and the 'F' appears in red as a square capital with blue filigree inside, with a long blue tail. Some of the tails change colour, some are red with blue alongside, some blue with red alongside. Overall, the letters are

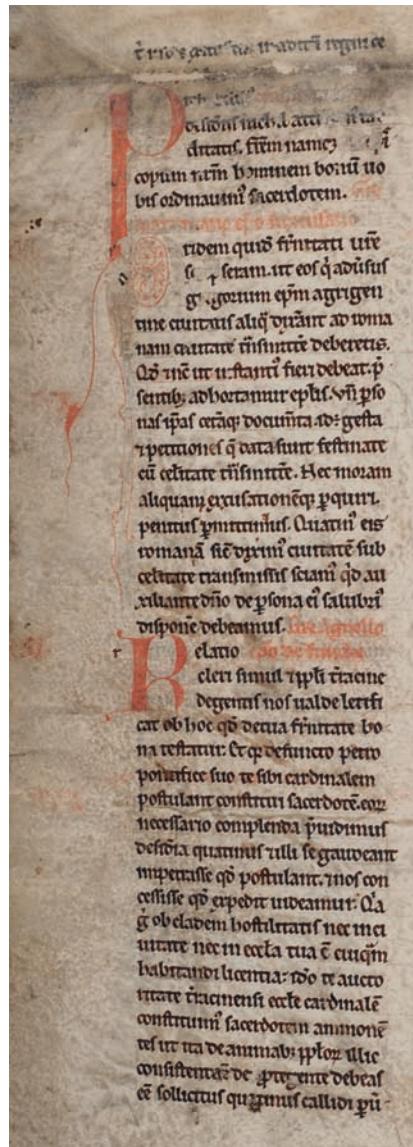


two lines or so in every letter. Their link with the musical part-books of that period is also of interest, as is their provenance during the 20th century. At a later stage I hope to work through the Latin readings in this manuscript with much more care, again collating and evaluating their text against the standard Latin text of Gregory's letters, for an article in an international journal of palaeography.¹⁵

John Martyn is an honorary principal fellow in the School of Historical Studies, University of Melbourne, and a former associate professor in the Classics Department. A leading expert on the early Dark Ages in Western Europe, he has written and edited many books, particularly on and around Pope Gregory the Great. He has also written widely on the Visigoths of Spain and on the Vandals in North Africa.

Notes

- 1 The date is uncertain, but the distinctive abbreviations which help to define the date of such manuscripts vary between the 10th and 11th centuries. See John R.C. Martyn, *The letters of Gregory the Great*, 3 vols, Toronto: Pontifical Institute of Mediaeval Studies, 2004, and Adriano Cappelli, *Dizionario di abbreviature latine ed italiane*, Louvain: Publications Universitaires, 1966.
- 2 Scribe and illustrator unknown [probably French], c.1000, Copies of 41 letters by Pope Gregory the Great (c.540–604), black ink with historiated initials in red and blue ink, on vellum, bound in a modern leather and linen on board cover (c.1939) with front-matter enclosing modern correspondence and brief commentary; two previously pasted-in letters removed; height 34.6 cm. Reg. no. 1975.0096, purchased by the Department of Classics, 1975, University of Melbourne Art Collection.



- 3 See John R.C. Martyn, *Pope Gregory and the brides of Christ*, Newcastle: Cambridge Scholars Publishing, 2009, which notes in particular Pope Gregory's upbringing by four women.
- 4 These musical part-books became known as Tenbury mss 807–811 (E.H. Fellowes, inscription, July 1939, now bound with Melbourne reg. no. 1975.0096).
- 5 Each musician used two folios (each folio two-sided), and if the *superius* had been part of the ensemble, he would have used two folios that would have covered pages 31 & 32 and 33 & 34.
- 6 I am grateful to Dr Jan Stockigt for her elucidation of these terms.
- 7 Eric G. Millar, Deputy Keeper, Department of Manuscripts, British Museum, letter to the Librarian, St Michael's College, Tenbury, 15 November 1937 (now bound with Melbourne 1975.0096).
- 8 Eric G. Millar, letter to the Librarian, St Michael's College, Tenbury, 27 November 1937 (now bound with Melbourne 1975.0096).
- 9 Fellowes, inscription, July 1939.
- 10 Martyn, *The letters of Gregory the Great*. Melbourne 1975.0096 is included in the list of manuscripts on page viii of the preface to vol. 1.
- 11 See Francis Clark, *The 'Gregorian' Dialogues and the origins of Benedictine monasticism*, Leiden: Brill, 2002. This book repeated the persuasive thesis that Clark had argued with missionary zeal in short articles and in his lengthy work *The pseudo-Gregorian*.
- 12 See Martyn, *The letters of Gregory the Great*, p. 243. See also p. 269, where Melbourne 1975.0096 alone gives the name of the see of Bishop Florentius: Epidaurus, near Dubrovnik.
- 13 A most interesting link has already emerged. One of the key sources for the text is r, which stands for two early manuscripts in the Bibliothèque Nationale in Paris, 11674 (9th century) and 2279 (10th century). In my first collation of Melbourne 1975.0096, I came across over 60 cases where Melbourne 1975.0096 and r combine to present a variant, in some cases the best reading. A few years ago, when I was collating all the main manuscripts of Gregory's letters, I found r almost the most accurate and significant one. Melbourne 1975.0096 was clearly copied from the same French originals, possibly in Paris in the late 900s. Note that for books III and IV, r is the only reliable witness, as the P family, the most important witness, does not cover these two books. A real surprise!
- 14 The letters are II.14, 15, 40, 42, 43, 44; III.7, 8, 9, 10, 11, 12, 13, 14, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59 and IV.15, 16, 17, 18, 19, 20. Of these 19 are incomplete: 11.14, 40, 43, 44; 111.7, 8, 14, 20, 21, 22, 23, 26, 49, 52, 54, 57, 59; IV.15, 20.
- 15 Unfortunately the latest edition of Gregory's letters, undertaken by a then very elderly Dag Norberg (*S. Gregorii Magni Registrum epistularum*, Turnhout: Brepols, 1982), despite being adopted for inclusion in the prestigious *Corpus Christianorum Series Latina*, has many shortcomings.

