

# Puzzles and puzzlemakers

Presenter: Dr Rachel Buchanan, curator, Germaine Greer Archive



THE UNIVERSITY OF  
MELBOURNE

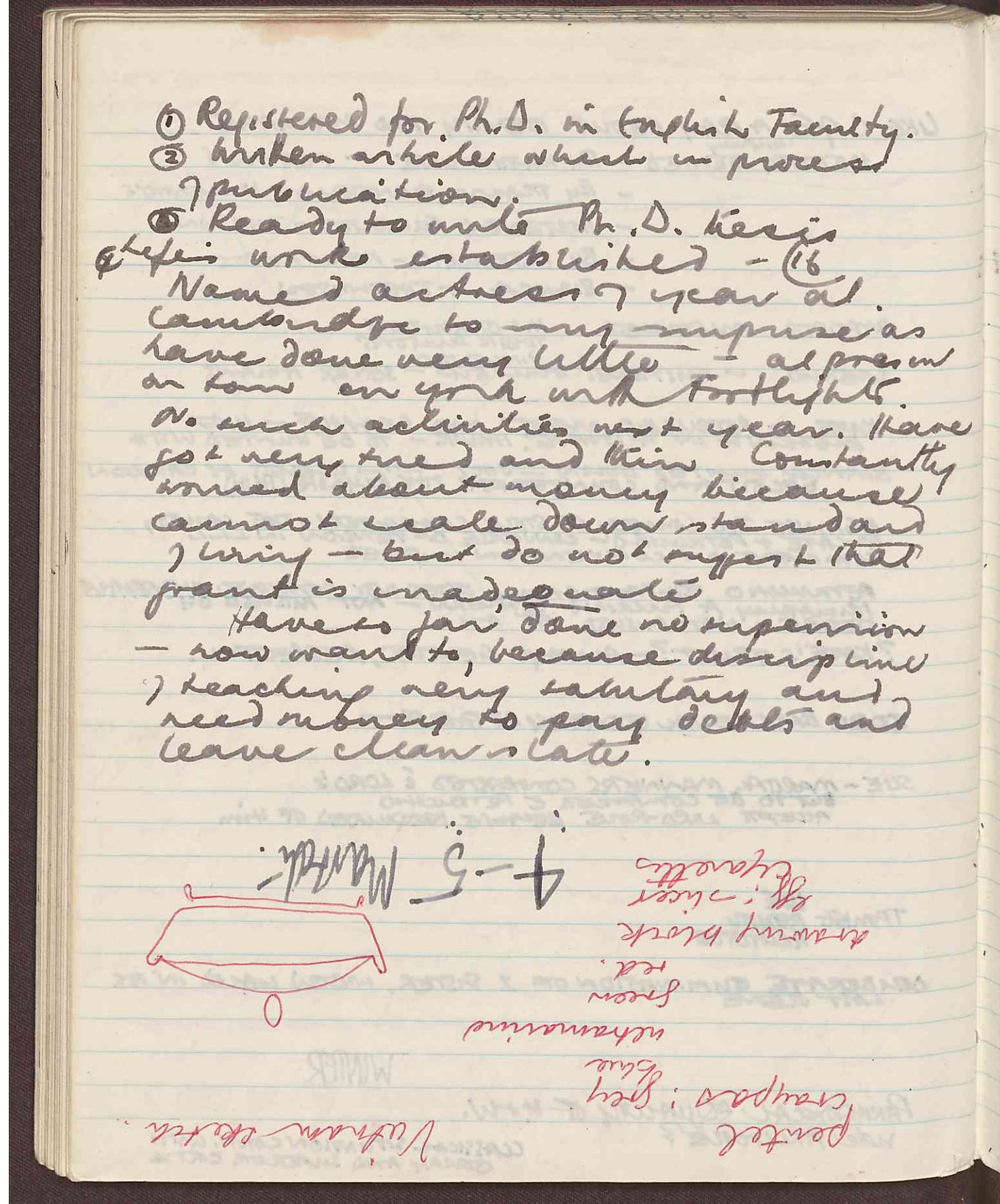


*One of three boxes of new records for the Greer Archive arrive at University of Melbourne Archives, Brunswick, April 2016. The boxes contained books and correspondence.*

Photocopy - file  
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fax  
Go maino

Out of time: A note for an assistant, Print series, Greer Archive. Not all instructions have been followed though and ghost faxes remain.

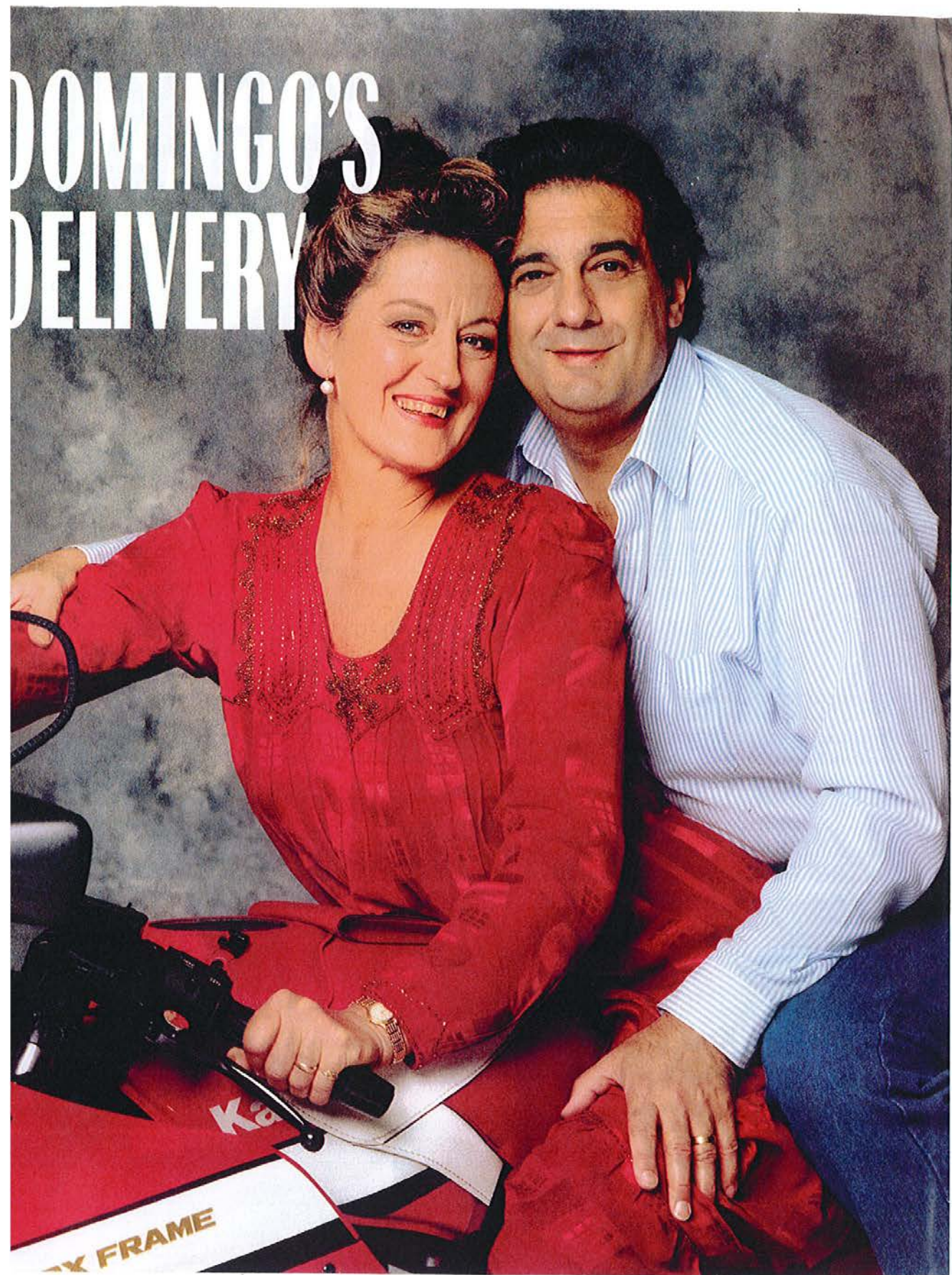
Slow reading: Inside back page of  
PhD research notebook, University  
of Melbourne Archives, Greer  
Archive, 2014.0044.00002,  
Marciana, 1965.



Fragment, Scope and content, 1968 folder 2014.0044.00148

*University of Warwick diary 1968, sparse entries include: GG viva for Ph D, 2.iii; 30.v, 'Catch 1.35. to London Euston. 3.45 Harrow Road Registry Office to get married.'; 8.vi, graduation; 23.vi 'left Paul' [description from Greer inventory]; hardcover blue notebook, research on iconography of armoured saints, notes in Italian and photocopied sources stuck onto page; research notebook (no cover) notes on Christina (Xtina) Rosetti; EP British bootleg recording of Detroit proto-punk band MC5 'Kick out the jams' side A and Motor City is Burning side B relocated into audio visual series; expenses 26 Sept 1968 rail tickets to London; receipts Hotel Dolmen, Malta 14 July 1968...*

*Authors: Germaine Greer and Rachel Buchanan*



A performative act: Germaine in the studio with Lord Snowdon and Placido Domingo: Greer Archive, 2014.0046.00186, 'Domingo's Delivery', Domino magazine, 1988.



Original order: filing cabinets housing part of Germaine Greer's Archive in her office, Stump Cross, Essex, 2014. Picture Nathan Gallagher



Journalism drawer: print  
series original order, 1983-  
1988 Greer's office, Essex,  
2014.

Picture: Nathan Gallagher.



Women and creativity: This box, unit 16, 2014.0044 (early years series) contains diaries, press clippings, drafts for women and creativity (unrealised project), notes on women's health services and letters to gallery directors about women artists.



# WOMAN POWER

- ① see many HUMAN Thinking about Women  
 MAIRER ~~having~~ ~~such~~ a male chauvinist explains his concept of the novel as 'the Great Bitch' and has "we cannot speak of a woman having a presence of the bitch" in "Some Children of the Witches" (Cannibals and Cannibals London 1962) p. 132.
  - ② The term is culled from Cynthia OZICK "The Demise of the Danany Dog" Motiv March-April 1969.
  - ③ WEININGER Otto Sex & Character (London 1906) p. 236.
  - ④ ibid pp. 241., 250.
  - ⑤ SOLANAS Valerie, The S.C.U.M. Manifesto (New York 1968) pp. 73 ff.
  - ⑥ The claim that deceitfulness was a secondary sexual characteristic of women was made by many observers of women, from Schopenhauer, E. von Hartmann, Freud  
 but it was also seen as a characteristic assumed as an essential consequence of degradation by WMSWENSTON and B.L. HUTCHINS (Conflicting Ideals: Two Sides of the Woman) "Girls have been brought up on entirely virtuous ideals (p. 30) DATE, PLACE (London 1913)
  - ⑦ The assumption that women perceive differently from men, despite the failure of all known methods of attempt to discern it, is almost a matter of faith. Heussen and Horner both concur in extolling the value of women's subjective perception when asked to make objectivity  
E LIOT - disorientation of sensibility - the metaphysical poets Selected Essays (London 1958) 287?
- ARTHUR Antonin - letter to Anais Nin. ~~to~~ International Times, (16) translated Mary BETHET (14<sup>th</sup> or 15<sup>th</sup> June, 1937)
- WHITEHEAD A.N. Adventures of Ideas  
 WEININGER op. cit. p. 149.
- NEEDHAM J. Science and Civilization in China II 58. Cambridge 1954.

WEININGER op. cit. p. 274  
ibid p. 150.

## THE WICKED WOMB

- ① The Dangerous Sex
- ② Bushop's Observations (1676) p. 76.

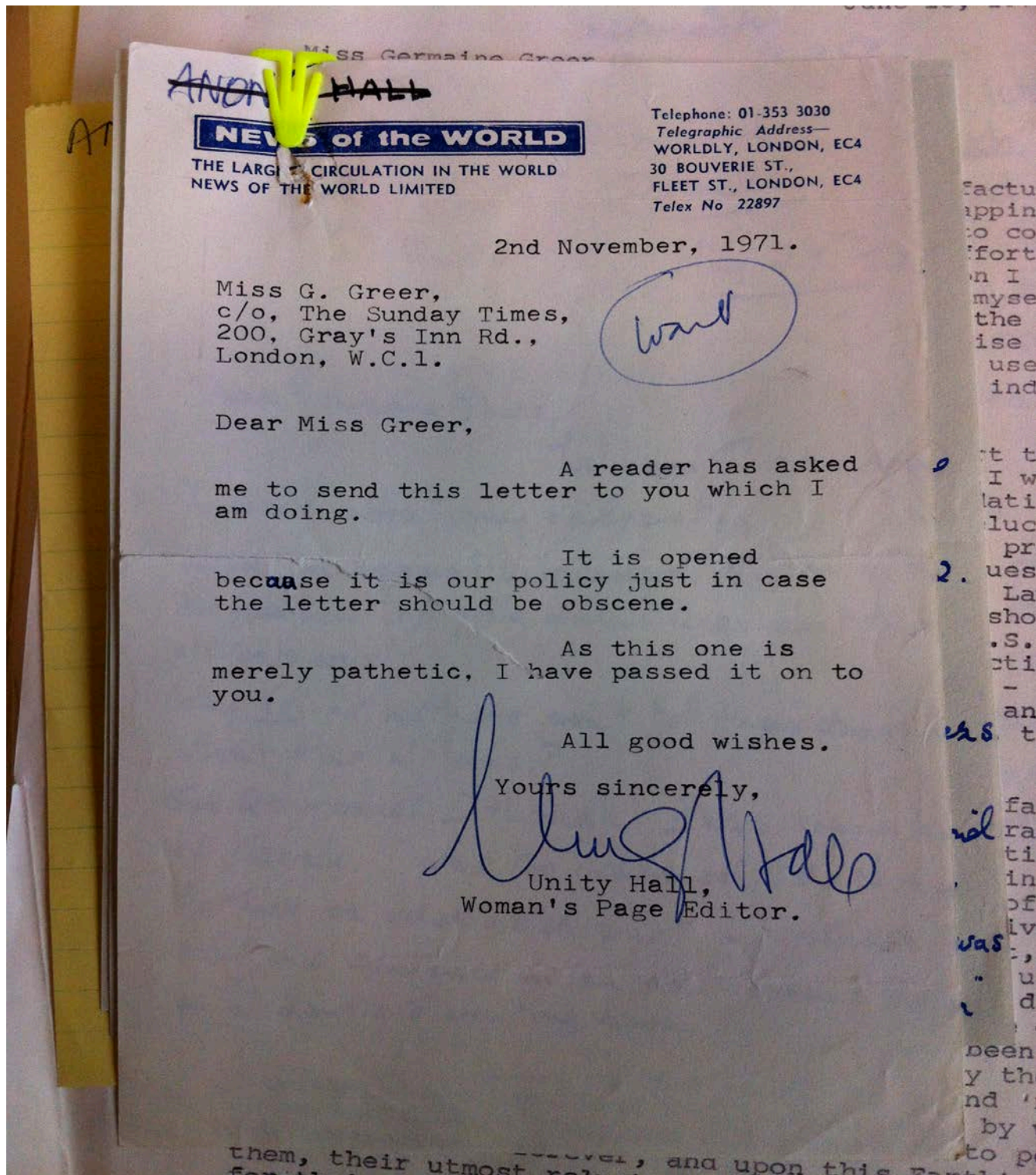
## 6. Sylvia Plath's Poem ??? Metaphors.

- ① The most recent One very popular book on the subject is Carla Wright Penick's W/O Pain (London 1966) the fun diagrams included do not show the clitoris at all. Dr. Wright does not even mention it in her text either.
- ② The fear of the womb has been documented at least in 14th C. the Dangerous Sex The Wicked Womb Feminine Evil (London 1966)
- ③ See Daniel & Brown on Female Orgasm and Sexual Inadequacy in An Atlas of Human Sexual Response op. cit. pp. 145-9.
- ④ The bibliography of hysteria is enormous beginning with Hippocrates, reprinted e.g. COSSIGLI liber prior de morbis mulierum Paris 1585, and in libellum Hippocrates de Vymum (markis foetus) Paris (1648) A British Museum Collection T.559 contains 39 tracts relating to hysteria dated from 1608-1796 but it was still to be dismissed under new names like erosomania or an incurable uterine condition confused with depression almond plasma confusion high blood pressure as late as 1925. It appears in the books of unorthodox medicine referred to by the name of Ambrosia from 1665 to 1824.

Sylvia Plath's poem is all a monument to the woman's feeling strangled by female genitalia, her imagery, impulses, in physiology of female genitalia and death, builds parallels between her and the document found linked in some of the document her metaphors

in a middle in some syllables, in her poem  
 an elephant, a porcupine, a happens  
 a woman, a collar or two tenders, happens  
 a child, ivory, fine fingers! happens  
 This trap set with its yards rising, happens  
 turned's new mouth in this fat mouse. happens  
 In a means, a stage, a cow in calf. happens

Womanpower, Wicked Womb: Two of the 551 Female Eunuch index cards.  
<https://digitised-collections.unimelb.edu.au/handle/11343/58990>



Many records in the Greer Archive contain instructions on arrangement, often conflicting. This letter is marked Anon and Hall, both crossed out. It is in the early years series, not correspondence.

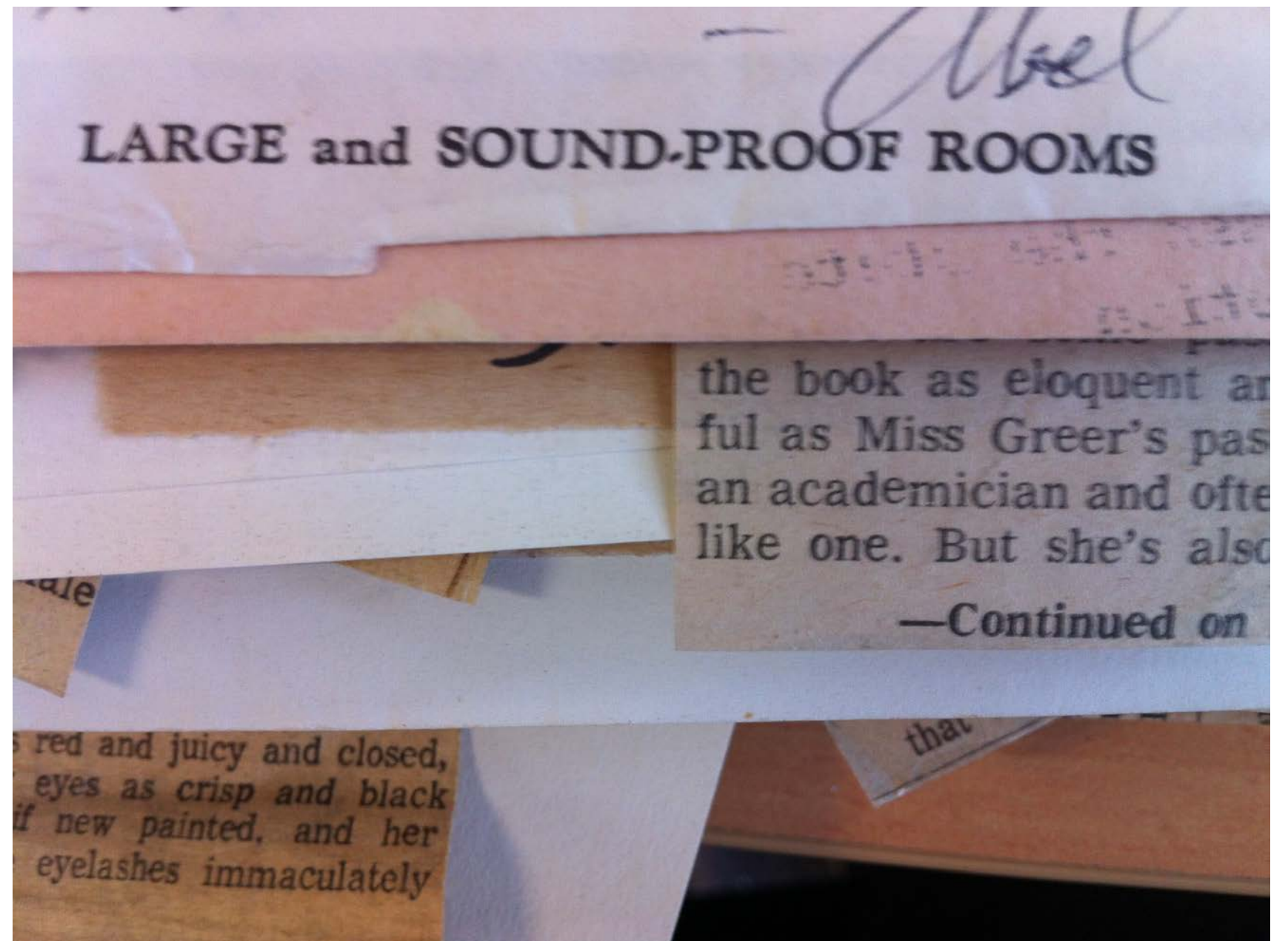


Taxonomy of type: 'As you will have guessed my orchard is not a proper orchard at all but a museum, or, if you prefer, a gene bank,' Greer wrote in 1992, 2014.0046.00272. Photo: Nathan Gallagher.



Finish the archive: Archivist Christine Elias removes a purple wool binding from a document labelled TFE editorial (crossed out), then Shakespeare's Early Comedies.

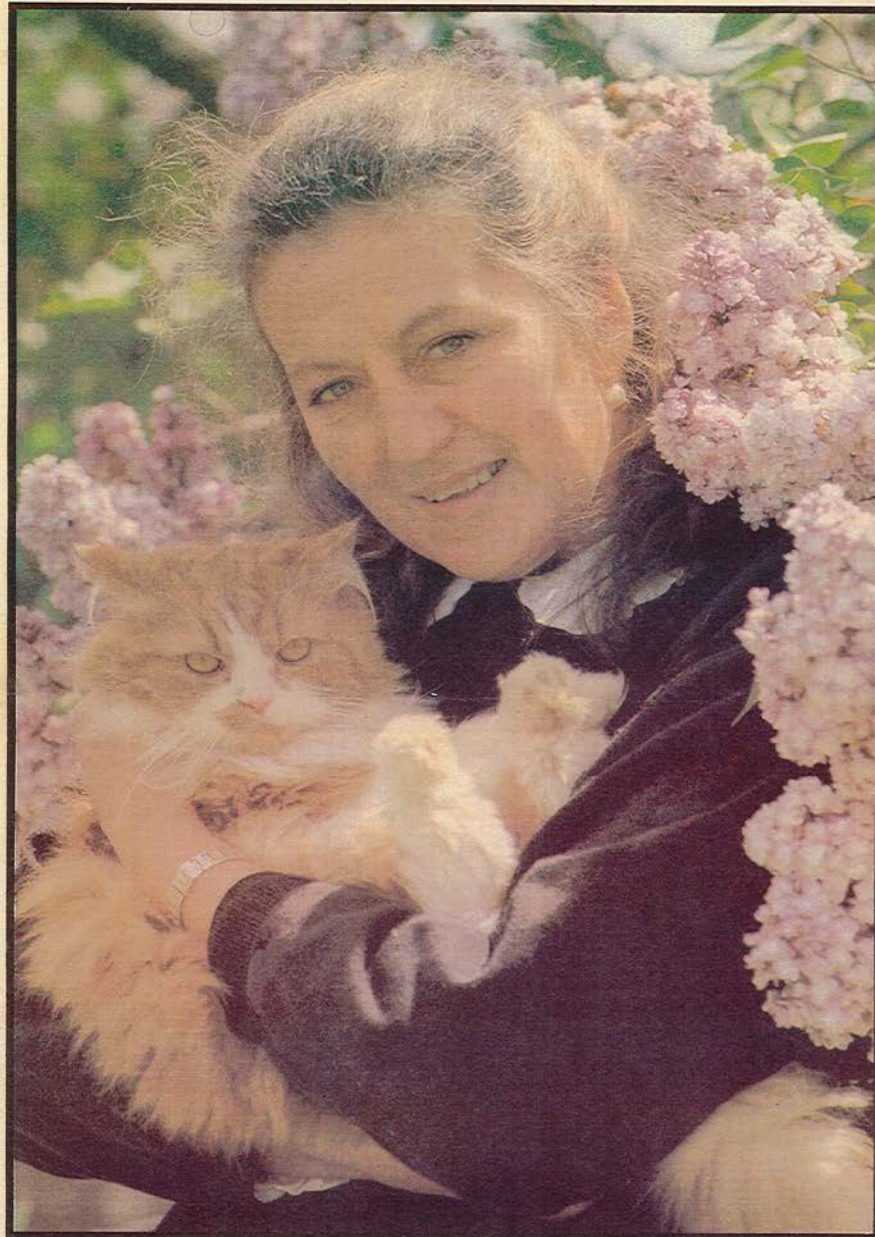
Although the correspondence series is large (120 boxes) letters appear throughout the archive, including the early years series. This one is on Chelsea Hotel letterhead. The footer promises 'large and sound-proof rooms'.



W THE FAMOUS LEARNT THE FACTS OF LIFE

d be a chose seemed ward'

**ER** fine art, I'm in a state of permanent moral outrage. I came of the generation who identified with Holden Caulfield in *Catcher in The Rye*, who despised all grown-ups for their self-deceptions and their pathetic attachment to consumer durables. We weren't fooled by adult hypocrisies and we were determined not to grow up like our parents. We were all James Dean. One of the things our elders were least honest about was sex. When I left my convent school and ventured into the serum of dating, I was totally unprepared for the speed with which things developed. Just when I was thinking about being kissed, a hand would dive down my dress and another would be shoved between my legs. I hung on like grim death for a year, waiting for romance, but the boys hadn't been reading the same magazines as I. I discovered that I was considered a tease. It made me sick with shame. There were only two courses open to me. I could give up dating, which meant giving up all social life, or I could put out. I chose the second, and out of the same puritanical spirit of moralism, I went to the first boy who had ever put the hard word on me and told him my decision, which, of course, he acted upon. **T**HEN I got up on my soapbox and preached publicly against sexual dishonesty and guilt. It was nearly a year before I felt like trying it a second time, so to avoid equivocation I gave up dating anyway. These were the strict rules that governed the lives of many who are now seen as the apostles of "permissiveness". Utter honesty, no jealousy or possessiveness, no sexual game-playing. No bra, no cosmetic aids, no bullshit. Yet anyone who paid attention to me when I was two years old would have seen it coming. *The nuns used to say, "You'll be a great saint or a great sinner." I chose sin because it seemed more straightforward. And if God doesn't like it, he can lump it.*



GERMAINE TO THE ARGUMENT: 'No sexual game-playing, no bra, no cosmetics'

Picture by MIKE LAWN



**TOMORROW: TONY BLACKBURN ON WHY SEX SHOULD BE FUN**

In time, out of time: Greer and a ginger tom (Shanghai Jim?), Mike Lawn's photograph went with 'The nuns said', Greer's contribution to 'The facts of sex', a series on how the famous learnt the facts of life, Today (newspaper), 18 June 1986, 2014.0046.00161.



Puzzlemaker and puzzler, University of Melbourne Archives, March 2016.

LINCOLN Abraham

As I would not be a slave, so I would not  
be a master.

University of Melbourne Archives, Greer Archive,  
2014.0039.00071, Abraham Lincoln, first TFE index card.

- TFE index cards, material for a digital humanities project?
- Born digital series: the ethics of using police software, like Autopsy, on personal papers
- Digitisation: privacy and public domains, reading room vs book vs net





Digitised record: Germaine Greer drinks from a bath of milk, Nice Time Milk outtake 29 February 1969. Still from outtake (6.15), 2014.0041.0001, University of Melbourne Archives.