



Foreign correspondence: journalism in the Germaine Greer Archive

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ABSTRACT

Germaine Greer's print journalism forms a significant portion of her archive. It needs to be reassessed and recognised as having equal value to her other types of writing. Greer's journalism powers much of this major archive and it is important to acknowledge that this archive is as much a journalist's one as it is the archive of a feminist, a performer or a literary scholar. Greer's own methodical creation and re-creation of her print journalism legacy into a series of records in the Greer Archive is also an implicit argument for the value of her 'smalls'. As a recordkeeper, she has gathered up 'the madwoman's underclothes', the hundreds of articles published around the world.

KEYWORDS

Germaine Greer; journalism; recordkeeper; newspaper history; appraisal

Germaine Greer, born in Melbourne, Australia on 29 January 1939, is perhaps best known as the author of *The Female Eunuch* (1970) – one of the most influential works of second-wave feminism. New editions are still being published, and the first official Arabic language edition was printed in Damascus, Syria, in 2014.¹ Since then, Greer has produced monographs or edited collections on environmentalism, women artists and writers, the politics of fertility, menopause, her father Reg Greer, boys and young men in art, and William Shakespeare.

Aside from brief spells at Warwick University in England and Tulsa University in Oklahoma, USA, Greer has made her living as a self-employed writer and journalism has been a significant source of regular income for her. Moreover, records contained in the Germaine Greer Archive at the University of Melbourne reveal a commitment to the craft of print journalism. For almost 60 years, Greer has been a reporter: asking questions; taking notes; watching; describing; researching; writing. When Greer addressed the National Press Club in Washington in 1971 – she was the first woman to do so – she was not only speaking *to* journalists but she was also speaking *as* a journalist. Why not? By 1971, she was already a veteran of the student and underground press and she told the Press Club she was 'just about to become a [paid] journalist' and write a column for *The Sunday Times* in London.²

Greer is a television and radio performer, a public speaker, a scholar of early modern literature, a publisher and a teacher. Such is the breadth and impact of her multiple careers that her journalism is rarely noted.³

This essay seeks to change that. It uses records held within the Greer Archive for two inter-related purposes: to assess the scope and quality of Greer's career in journalism and to explore Greer's doggedness, skill and sophistication as a recordkeeper, especially her flair as a keeper of records about journalism and journalists.⁴ Greer's work matches many facets of an archivist's job. She has been a finder, a keeper and a creator of records from her late teenage years onwards. Greer protected her records and the ones generated by others, especially readers of her books and newspaper columns, with respect and diligence. She promised some individual correspondents she would keep their letters and the existence of these letters in Greer's archive is both evidence that such promises existed and proof that they have been honoured. For example, Greer ended her 15 June 1972 response to an American reader of *The Female Eunuch* with this remark: 'The following pages of your letter are very intelligent and well written. I can only hope that you will go on to write publicly in this vein. I can assure you I will keep your letter and will value it.'⁵ Almost 50 years after Greer wrote this sentence, it was most affecting to be witness to its veracity and complicity, somehow, in its ongoing truthfulness.⁶

The archive contains invoices, receipts, letters and inventories, issued between 1974 and 1981, from two private storage depositories in London – Pickfords and Bishop & Sons – that housed Greer's furniture and effects while she was working in the United States, living in Italy or travelling elsewhere. These financial records are valuable evidence of Greer's work as a custodian of an already large collection of letters, research notes, photographs and feminist ephemera. A 1979 inventory lists multiple filing cabinets (for example a locked, red, metal four-drawer filing cabinet with no key; a miniature, yellow, metal filing cabinet of 10 drawers and 10 tea chests packed with 'red files' and 'oddments') in storage in London.⁷

Greer has overseen the physical and intellectual arrangement and description of her records. Her work as a custodian includes the production or commissioning of at least four inventories, placing in folders, naming and arranging thousands of files and the supervision of assistants who also did this work.⁸ Greer's hand is on thousands of records in the form of scribbled instructions on where to file the item. Greer also wrote succinct scope and content notes for individual series and included these in drafts of documents designed to entice buyers for the archive, notably a five-page fragment called 'The Greer Archive', that archivists found inside a black notebook in the Major Works series.⁹ In time, this essay suggests, Greer's work as an archivist may have an impact equal to that of her other achievements.¹⁰

Between October 2015 and March 2018, I was employed by the University of Melbourne as the curator of the Germaine Greer Archive and these two roles – Greer the reporter and Greer the recordkeeper – have been consistent themes in my thinking about this extraordinary collection. As an historian and a former reporter, as well as an archivist, I found my experience with the Greer archive resonated in two particular areas. The first is the under-appreciated role of Greer as a journalist and second is the impact of Greer's management of her own archives on our ability to understand her diverse contributions as a journalist, a scholar and an intellectual.

In this article, I begin by sketching a brief biography of the Greer Archive when it was in the possession of its keeper and creator, explain how the University of Melbourne acquired the archive and describe how staff at UMA processed the collection once the 476 archival boxes arrived in Melbourne in 2014. The rest of the essay will focus on the Print Journalism series, one of the 20 series of about 25 planned series that have been listed to date. The series, which comprises 1268 items housed in 24 boxes, contains records relating to Greer's

writing for newspapers and magazines between 1959 and 2010. The Print Journalism series is analysed for evidence of Greer's ability as a journalist and her ability as a recordkeeper. I conclude the paper by arguing that Greer's methodical recordkeeping of her print journalism legacy is an implicit argument for the value of this writing. Without Greer's archival labour, these non-anthologised, non-digitised, often small pieces of writing would be forgotten and the enormity of her print journalism output and its importance to both the archive and the work (and life) of the author would be lost.

The story of Greer's archive

The University of Melbourne Archives is one of Australia's largest non-government archives. Many of its collections are donated by university staff, alumni or their families, businesses or other organisations operating in Victoria, Australia, but the Greer Archive was purchased in late 2013 for an estimated total cost of \$3 million (including transport, cataloguing and processing, conservation and digitisation).¹¹ Much of the required funds were raised by donations from a small group of alumni, mostly high profile businesswomen. In January 2013, University Archivist Dr Katrina Dean visited Germaine Greer's house at The Mills, Stump Cross in Essex in England with a valuation expert hired by the university to value and assess the collection. Dean was then able to review the agent's detailed report.¹²

Once the university had purchased the collection, Dean and a colleague made a second trip to The Mills to pack it up. The task took three weeks. UMA archivists had sent 500 archival boxes on pallets from Melbourne, booked an art services courier and ordered thousands of acid-free folders from a supplier in Norfolk. Dean commissioned photographer Nathan Gallagher to document the collection *in situ*; these photographs confirm Greer's own descriptions of original order and give a rare glimpse of a writer's office set up in the centre of an archival repository. The location of a writer's desk in the centre of so many filing cabinets shows how vital records are to Greer, a self-financed writer for most of her career.¹³

While in Greer's possession, the records were housed in more than 120 filing cabinet drawers in two locations: Greer's purpose-built, climate-controlled office and an outbuilding Greer called the hutch. Greer's intellectual arrangement of parts of this voluminous collection is represented in an inventory she prepared in 1996 and 1997 as she first began to seek a buyer for the archive.¹⁴ The inventory is chronological and records are grouped in 'drawers' by either format or context (for example, academic, author, journalism, speaking, women artists, television). The physical arrangement to a large extent reflected the inventory. For example, Greer's correspondence was stored in 36 drawers in black filing cabinets in her office as were her journalism files (see Figure 1), her speaking and TV files, and her two 'sub-archives' on women artists and early modern women poets (records that included material relating to the establishment and operation of Greer's publishing business, Stump Cross Press).¹⁵

Jennifer Douglas, a Canadian archival scholar whose doctoral research involved interviews with 13 Canadian and American archivists who have worked with writers' personal papers, argues that archivists need to think more rigorously about what we mean by original order. Is original order physical or intellectual? If it is physical, which order (or orders) can be considered original? Finally, what do we (archivists) think original order means and how can we explain these meanings within the profession and externally, to researchers?¹⁶ The instructions Greer has written on the top of thousands of documents are evidence



Figure 1. Physical arrangement of the Print Journalism series in its location in Greer's office at the time of packing the archive for transfer to Melbourne. Photograph by Nathan Gallagher, 2014.

of a continual shift in 'original order': Greer has arranged and re-arranged her papers in response to changing business activities (shifts in and out of academic teaching, spells of intense, regular journalism, various book projects) and, from 1996 onwards, with an eye to selling the archive.¹⁷ There have been multiple original orders for the collection we now call The Germaine Greer Archive. The arrangement of the archive during cataloguing is based on the order the archive was found in at The Mills when it was packed by two archivists for transfer to the University of Melbourne, in other words, Greer's most recent physical arrangement of the records.

Dean undertook further, broad appraisal of the archive as it was packed; the collection had already been purchased on the basis of the valuer's expert report and it was too large for detailed examination at Greer's home in the time available, which was limited by the cost of field work. The box list Dean and her colleague produced (units 1–476)¹⁸ in Essex is also a guide to where the records were stored at Greer's home and the order in which they were packed. The process of packing the archive 'was organic, rather than systematic', Dean said. 'It reflects a mixture of archival and pragmatic decisions.'¹⁹

Most series had a discernible physical order. The correspondence, print, TV, radio and speaking series were physically ordered in Greer's office in the same way they were packed and listed. Other series were determined by format and physical location. For example, the AV records (VHS and DVDs) were stored together and so were the audio cassette tapes and two drawers of photographs. The early material, including the only remaining physical records of the first writing for *The Female Eunuch*, was in 'the hutch'. Dean said it was harder to determine the physical and intellectual order of this material which held evidence of Greer's three degrees and her early teaching but also fragments of early journalism for the underground press as well as material related to Greer's books after *The Female Eunuch*.²⁰ It is likely this order reflected what Greer called her 'author drawer', a collection of records arranged by year.

Dean and her colleague also packed other small series of records – including financial records, records of Greer’s cars, homes and gardens, and records relating to Greer’s roles as a university lecturer and professor – that were not described in the valuer’s report but contained what Dean considered evidence of Greer as a ‘self-financed business’, of Greer as a householder and of Greer as a teacher. The student records would need to be closed to researchers for the lifetimes of the students but contained evidence of ‘an aspect of Greer’s career that people might forget’, Dean said. The Women Artists and Women Writers series contained large amounts of copied material but Dean decided that these were ‘research data-sets’, an interesting part of ‘the knowledge infrastructure of this writer’.²¹

When the collection arrived in Melbourne in 2014, it was accessioned, described at collection and box level and, with some exceptions (such as recent financial records, student records and records identified by Greer), and in line with UMA Access Policy at the time, made available to researchers. Researchers were required to complete a deed of undertaking confirming they would not disclose personal and sensitive information found in the archives. Once the resources were available to catalogue the archive, it was closed to all researchers for 16 months. A team of archivists catalogued and processed the collection using a mixture of Library of Congress subject headings and an agreed set of proper names and titles (for example, standard language for referring to titles of books and key people).²² Our brief to list the collection, in detail, at file level was a return to older ways of working and I’ve explored the fascinating ‘ambient knowledge’ that resulted elsewhere.²³ We also implemented a new access management framework, one that applies to all collections at UMA.²⁴ In her 1997 document about the archive, Greer included the following statement on access:

All of this material [50 working years of working papers, drafts and correspondence ...] may be accessed by scholars immediately upon acquisition. Professor Greer and the other authors of letters etc. retaining copyright under the usual conditions. Professor Greer will retain in her possession for her lifetime personal material on family and friends, on the understanding that this too goes to join the archive at her death.²⁵

Greer’s wishes evidently changed in the intervening 16 years – or perhaps the task of weeding out the material on family and friends was simply too massive – and the collection that arrived in Melbourne contained hundreds of records about or by people in these two categories (family and friends). Further privacy concerns were raised by the often highly personal and sensitive content of letters written to Greer by readers. Archivists had both general and specific conversations with Greer about access management but final decisions were made by the UMA, based on rigorous application of the access management framework. Aside from several caches of digitised records published online, the entire archive is designated as restricted access which means all researchers must sign a deed of undertaking before they can order records for viewing in the supervised reading room at the Baillieu Library, University of Melbourne.²⁶

While there is much more scholarly work to be done on Greer’s efforts to construct, keep and sell such a large archive, and her arrangement and description of the records, this section has outlined how the collection of records now housed in Melbourne has been shaped and interpreted by the keeper and creator of the archive and the archivists who have worked with it. It provides a foundation for future scholarship on Greer, the archivist.

Understanding Greer as a journalist

In 2016, I spent five months (in and around other tasks) cataloguing the Print Journalism series in the Greer Archive. My experience led me to an appreciation of the importance of those archives as evidence of Greer's under-appreciated role as a journalist. Most of Greer's journalism was produced before electronic databases such as Factiva and it was written for an extremely diverse range of publications and sections of newspapers, some of which no longer exist. Both factors mean that most of the journalism documented in records held in the Greer Archive would now be extremely difficult to find. A detailed analysis of the contents of the series is necessary to illustrate how important the Print Journalism series is as evidence of a hitherto overlooked aspect of Greer's life and work as a writer.

The series consists of 1268 folders housed in 24 boxes. Each folder contains paper records that document Greer's published and unpublished work from 1959 until 2010 and a handful of folders, which I discuss further later, also contain either letters or emails readers wrote in response. The series also inadvertently documents the work of hundreds of other journalists in Australia, the United Kingdom, the United States, Italy, India, Germany and elsewhere who have commissioned stories from Greer, edited her copy, crafted headlines for her columns or made illustrations or photographs for them.²⁷ The changing format of records in the series – they move from typescripts to carbon copies and faxes (see Figure 2), laser print outs and emails – is evidence of changes in publishing technologies from hot metal production to photographic and computer typesetting to the online publishing of the twenty-first century. Carbon copies of typescripts, pasted up pages, galley proofs, press passes, reporter's notebooks and copy marked with printers' instructions are important (and rare) pieces of newspaper material culture. Tussles with reading files on disks, with fax machines on the blink and then with emails that would not transmit are reminders of how fast technology has changed in Greer's lifetime.

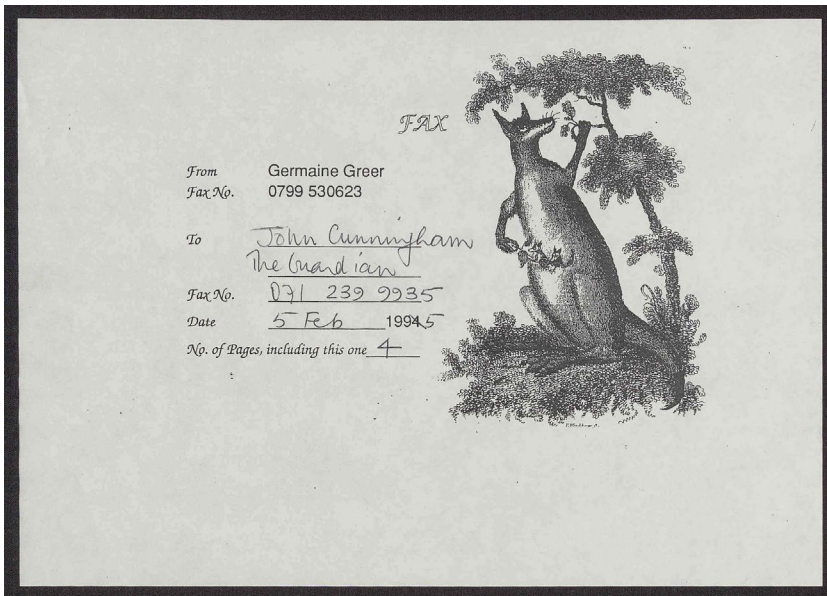


Figure 2. UMA, Greer Archive, 2014.0046.00403, Cost in tears of the cup that cheers, *The Guardian*, 6/2/95, cover sheet for article faxed to John Cunningham, *The Guardian*, 5 February 1995.

The Print Journalism series was arranged and described by Greer and the folders containing the earliest records (1959–94) were hand labelled by Greer in black, felt-tip pen. Greer's titles have been preserved, including her penchant for Roman numerals and the question marks that indicate she was unsure about publication details. The later records were labelled by Greer's assistants (in pen or via sticky labels). The series was catalogued in the order it was received, preserving the physical and intellectual order of the records as found in Greer's office.²⁸

Although Greer arranged these records in chronological sequence, she has produced so much print journalism over the past 60 years that some records have escaped the boundaries of the series or been left behind, so to speak, in various other locations. Records generated by Greer's journalism for newspapers, magazines, television and radio stations can also be found in the following series: Early Years; Major Works; Audio; Photography; General Correspondence; Television; and Speaking. A small series (four units) called Music, Essex and Environment, contains copies of most of Greer's newspaper columns for *The Daily Telegraph* (1999–2005) and evidence of her (unrealised) plans to turn selected Essex columns – both *Telegraph* work and earlier Essex writing – into a book.²⁹

Greer's journalism practice has been prolific, influential, lucrative and innovative yet it is poorly recognised. Greer's only journalism award appears to be the one *Playboy* bestowed on her in 1974. The magazine named her 'Journalist of the Year' for her essay on rape, 'Seduction is a four-letter word'.³⁰ In 1990, Greer was commended in the British Press Awards' Columnist of the Year section (for writing for *The Independent*); 'Fleet Street legend' Keith Waterhouse took the prize that year.³¹

In the Print Journalism series one can discern the income Greer has earned from journalism, including the national and international syndication of key pieces. Her work has continued to command handsome fees, even as the Internet revolution eroded pay rates and conditions for freelancers. In 1995, the *Independent* offered Greer a modest fee for the publication of a print feature, on women in China, 'on the internet for 14 days'.³² In 2005, on the other hand, *The Sunday Times* and the *Mail on Sunday* got into a bidding war for Greer's tell-all piece about leaving the *Celebrity Big Brother* household. The result was an enormous fee for 4000 words.³³

Journalism was also important to Greer for reasons other than income. In 1973 she resigned her lectureship at Warwick University to pursue a career in journalism and broadcasting but by 1976 she was again applying for academic work. 'Perhaps I ought to explain that I resigned from Warwick University in 1973 because I felt that journalism and broadcasting were interesting me more than my teaching', Greer wrote in a cover letter for a 1976 application for an academic job at the University of Cambridge.³⁴

The series reveals that Greer has written for the most important newspaper and magazine editors of their day, including Harry Evans at the *Sunday Times*, Lewis Lapham at *Harper's Magazine*, Alan Rusbridger at *The Guardian* and Robert Thomson at *The Financial Review*. She also wrote for senior staff at *Ms.* magazine, *The Independent*, *The Observer*, *Private Eye*, *The Daily Telegraph*, *The Times Literary Supplement*, *The New Yorker*, *The New York Times*, *Esquire*, *Hollywood Reporter*, *Vanity Fair*, *Vogue*, *The Age*, *The Sydney Morning Herald*, *The Australian*, *Marie Claire* and more.

As a journalist, Greer was an activist for women's liberation and she participated in several important feminist journalism ventures. She was a member of the 1970s British feminist journalists' group, Women in Media (whose membership included Mary Stott,

the first editor of the *Guardian's* women's pages), and she supported the first issue of the British feminist magazine, *Spare Rib*.³⁵ Greer was the first woman to address the National Press Club in the United States (1971) and an audio recording of that speech demonstrates she was speaking not only as the author of *The Female Eunuch* but as a journalist.³⁶ 'I thank God that the brief I was given is that whatever I write it must be inappropriate for the page which is possibly the most heartening instruction a female journalist has ever had', Greer said to an audience of fellow journalists in Washington in reference to her new column for *The Sunday Times's* women's pages.³⁷

In Australia, she campaigned for women to be admitted to male-only press clubs.³⁸ In 1995, she was a foundational member of Women in Journalism, a British advocacy group set up to support and promote women working for newspapers and magazines.³⁹

Greer's journalism provoked love, hate, joy and ambivalence. Records spread throughout the archive suggest that her journalism has had at least as much impact on people as her books or her other writing. Sex, food, art, country life, Italy, town planning, driving, Shakespeare, the opera *Carmen*, bluebells, murderers and mercy, abortion, infertility, politics, gardens and women's liberation (as distinct from feminism) are just some of the themes Greer has explored, repeatedly, in her journalism. However, this aspect of Greer's work is under-recognised. Her works have been extracted and published in only a handful of collections, including Ian Jack's selection of Greer's long essay on women and power in Cuba – for inclusion in the *Granta Book of Classic Reportage*, published in 1993.

The only anthology of Greer's journalism is *The Madwoman's Underclothes: Essays and Occasional Writings*, published in 1986. The anthology captures a fraction of the first 30 years of Greer's journalism. The work of the next 30 years (from 1986 to 2017) has not been collected or surveyed in any major publication, yet this later period includes Greer's brilliant stints as a columnist for Britain's best newspapers, all of which is documented in the Print Journalism series. From 1989 to 1993, she wrote regular 'Home Thoughts' columns for the *Independent's* weekend magazine; these columns are a substantial body of political writing that includes four notable columns written in 1990, on the rights of animals, the rights of children, the rights of women and the rights of the fetus. Greer also contributed to other occasional series in the *Independent* magazine. For example, in 1990 editor Justine Picardy invited Greer to write an essay for the 'Heroes and Villains' feature. Greer chose an unexpected villain – Mother Teresa.⁴⁰

In 1991, Greer also wrote a more domestic series for *The Independent* called 'Trouble at the Mills', the first of several columns that focused on life at The Mills, Stump Cross, her home in Essex. 'Trouble at the Mills' ended in 1992 and she began a new column for *Private Eye* co-founder Richard Ingrams' magazine *The Oldie*. 'Stump Cross Roundabout' (1992–93) was hyper-local journalism about Greer's house, her garden, the wood she planted, her guests, her pets and other doings in the land surrounding The Mills.⁴¹

Greer first wrote for the *Guardian* in 1982 – an article on pre-menstrual syndrome – and in 1993 Alan Rusbridger invited her to write a regular column. The fourth of these was an extraordinarily challenging piece of writing; a plea for mercy for the two boys who murdered toddler James Bulger. A 1994 column on 'Moors Murderer' Myra Hindley explored similar themes of mercy and humanity. In 1995, Greer wrote three consecutive columns on rape for the *Guardian*. Read together, they are a lacerating argument for changes to the criminal justice system. The middle piece is Greer's own account of being raped in South

Yarra, Melbourne in 1958. She was 19 and the attack occurred ‘just after my birthday.’⁴² The last of Greer’s columns in this series, on the topic of sperm production, ran in April 1995.

Greer’s longest running column was ‘Country Notebook’, written for the Saturday edition of the *Daily Telegraph*. The first essay, on genetic modification of dogs, ran on 1 May 1999. She wrote 305 Country Notebooks, including her final ‘fond farewell’ published on 19 February 2005. As with the Home Thoughts columns in the *Independent* and her 1990s work for the *Guardian*, the Country Notebooks leap from tiny domestic details – the habits of her dogs and cats, the taste of pumpkin, inconsiderate houseguests – to epic public events such as the famine in Ethiopia, creating a dazzling sense of connection between the smallest, seemingly meaningless moments of life and the topics that appear on the front page.

From mid 2007 until March 2011, Greer wrote the ‘Arts Comment’ column for the *Guardian’s* G2 section. She covered visual arts, architecture, sculpture, literature and film. In 2006, she wrote a piece for the *Guardian* on the death of Australia Zoo celebrity and ‘crocodile hunter’ Steve Irwin. The controversial essay, published under the headline ‘The animal world has finally taken its revenge on Steve Irwin’, was immediately syndicated in the *Age* and the *Sydney Morning Herald*. Greer challenged Irwin’s status as ‘the real Crocodile Dundee, a great Australian’ by questioning his behaviour as a father (citing an episode when Irwin took his one-month-old son into a crocodile enclosure) and his credentials as a conservationist (‘there was no habitat, no matter how fragile or finely balanced that Irwin hesitated to barge into, trumpeting his wonder and amazement to the skies’).⁴³

Hundreds of readers wrote angry letters and emails in response. A small portion of correspondents agreed with Greer’s arguments or disagreed in civil tones. Their criticism was mainly that Greer had failed to respect Irwin’s grieving family and that as an expatriate she had no right to comment on the death of an Australian icon like Irwin. Others were more hostile and the misogyny and ageism of many of the emails is shocking. Such was the extent of feeling roused by Greer’s piece that the National Portrait Gallery in Canberra removed Polly Borland’s portrait of Greer and replaced it with a painting of Steve Irwin and Siam, a circus elephant.⁴⁴

My experience of cataloguing this material was intensified by global events. I was processing the Irwin emails on the day that Donald Trump beat Hilary Clinton in the American presidential race. I wrote to Greer to comment on how distressing I found the emails. She replied: ‘You did something I wouldn’t do. You read the emails. I just kept them.’⁴⁵

Greer recognised that the volume of responses generated by this column was, in itself, important evidence that should be retained in her archive. She had no forensic interest in the content but the fact that she kept all these printed-out emails and letters indicates her belief that future users of her archive most certainly would. Interestingly, Greer filed printouts of the Irwin emails next to a clipping of the *Guardian* piece, a departure from her usual practice of filing reader letters in the alphabetic correspondence series.⁴⁶ One can only speculate on the reasons why but it appears that Greer arranged the Irwin records like this as a red flag to researchers that this small essay had touched a large national nerve. In other words, her decision to break from her usual system of arrangement may signal her view that this piece of writing is important precisely because so many people responded to it. It could also indicate that she herself saw this column as important.

Greer broke with her own conventions for filing print journalism separate from correspondence in the archive in only a handful of other Print Journalism files. For example, letters in response to the column on murderer Myra Hindley have been filed with the

column. This small cache includes a chilling letter from Hindley herself and, again, Greer's decision to co-locate letters probably signals her views on the importance of the reader response.⁴⁷ When her Country Notebook column ended in early 2005, Greer received dozens of letters and emails from sorry readers and she has kept these records together in the Print Journalism series also.⁴⁸

Apart from these few exceptions to Greer's order, the Print Journalism series contains little evidence of the impact of Greer's journalism on readers. To learn about reader responses, researchers need to examine other series, including the General Correspondence series (120 boxes), which largely consists of letters from people who had read Greer's work in newspapers and magazines, rather than her books. Lachlan Glanville, the archivist who catalogued the Correspondence series, estimates that up to half of the approximately 40,000 letters in the series are from readers of Country Notebook.⁴⁹ Greer wrote 305 Notebooks but the greatest volume of letters was generated by a column on knives and several columns on British versus Spanish bluebells. The Print Journalism series demonstrates that readers often respond most strongly to columns on apparently mundane or minor issues rather than columns relating to the more newsworthy content of newspaper front pages.

Indeed, Greer herself tired of the deluge of correspondence she received from newspaper readers. At least half a dozen Country Notebook columns deal with the problem of correspondence. In a column titled 'The postman knocks far too many times', Greer pleaded: 'Dear reader, if you have any regard for my mental and physical health, any respect for me as a fellow human being, please do not write to me EVER.'⁵⁰

In her introduction to the *Madwoman's Underclothes*, Greer noted that frivolous columns like an article in favour of wearing no knickers or one about riding a moped were a diversion from her 'more bitter animadversions' on topics such as abortion. 'These [the frivolous pieces], of course, were the only ones anyone ever remembered', she said.⁵¹

Frivolous and not, Greer's work as a print journalist generated records in other key series in the Greer Archive. Some of the most compelling records in the Audio Series are by-products of Greer's journalism career, including the audio tapes made by Greer when she was interviewing people for magazine or newspaper profiles or the recordings she made as a sort of note-taking when she was on assignment in places such as Ethiopia and China. Although the sound is often poor quality, the two audio diaries she made in April 1985 – Ethiopia 1 and Ethiopia resettlement – are a visceral reminder of why Ethiopia is a topic she has returned to many times.⁵² Greer often whispers into her machine about the devastating events she is witnessing. Her skill as an observer and her intimate tone draws the listener close. 'The shelter comes too late for many. It came too late for the old lady I saw', she says on a tape labelled Ethiopia 1.

A lady who is probably not much older than me. Lying with one small hand thrown up against her face so you could see the bracelet of the intensive feeding program. So still, so quiet that the Ethiopian health assistant running that ward of the hospital in the tent, didn't really realise she was dead.⁵³

Also among the audio recordings are tapes of interviews with such figures as Primo Levi, who Greer interviewed for the *Literary Review* (1985), Federico Fellini for *Arabella* (1988) and Luciano Pavarotti for the *Evening Standard* (1991).⁵⁴ As well, Greer recorded her journalism interviews with revolutionary Vilma Espin (Castro) for the piece on Women and Power in Cuba, commissioned for *Women: A World Report* to mark the end of the Decade of Women 1975–85;⁵⁵ with Gita Mehta, *Tatler* (1988); and Naim Attalah (the *Observer*, 1987).⁵⁶

Archive as autobiography

Beyond reader responses, reportage on significant events and people, and evidence of format change, the Print Journalism has a further value as a collection of records. Greer claims to be opposed to biography and autobiography yet her print journalism often mines her own life. The series contains many small pieces that are highly autobiographical: raw; confessional; vulnerable; funny; confident. Greer writes about being raped, about the grief of infertility, about her struggles with her parents, about being stalked and attacked, and about living with depression. A beautiful, very small article is Greer's response to a photograph of her and filmmaker Dick Fontaine in the Chelsea Hotel published in *LIFE* magazine in 1971. 'One of the important friends you can't see is rock-journalist and fellow Australian Lilian Roxon who was to die tragically young of a severe asthma attack a few years later', Greer wrote. 'Sundry other folk wandered in and out taking hits from the bottle in the foreground, duty-free Johnny Walker that I had picked up on my way in from Jamaica.'⁵⁷

Greer has confidently mined her own life for subject matter and many of her columns contain hilarious, touching and spiky references to her encounters with Lou Reed, Kris Kristofferson, Federico Fellini, Betty Friedan, Frank Zappa, Princess Margaret, Karim Aga Khan, Diane Arbus, John Peel, Janis Joplin and many other celebrities. Her parents Reg (Eric) Greer and Peggy Greer make frequent appearances. There is a sense that Greer uses some of these columns to set the record straight, writing back against claims made in books or articles about her.

Many articles are amusing, well-crafted accounts of her interactions with fellow celebrities or with her neighbours and houseguests in Essex. Her Stump Cross pets are a particularly amusing and sometimes touching fodder for columns. Readers meet Speckled Jim (a turtle dove), Shanghai Jim (a tabby cat), Whisky (a cat), Birdie (an African grey parrot), dogs (Magpie, Molly and Michael) and even Greer's pet carp Trevor, Colin, Dora, Smudgy, Summer, Stealthy, Pearl, Diamond, Sigmund and Pig. George and Gussie, a peacock and a peahen, are further animal characters in Greer's copy as is Christopher Greer, a ginger and white tom.

Carolyn Steadman observes that *The Madwoman's Underclothes* is 'a life-story covertly presented'.⁵⁸ Steadman's acute comment only applies to a selection of Greer's early journalism – Greer's later, non-anthologised work is even more autobiographical. In her review of *Madwoman's Underclothes*, Steadman argues that any selection of writing 'must, in some way, be an autobiographical act'. Archival scholar Jennifer Douglas describes personal record-keeping as a 'performative act' in which a writer documents and performs many versions of themselves.⁵⁹ The Greer Archive may be considered as a monumental autobiography but also as a showcase of archival expertise and generosity. As I have already indicated, the Print Journalism series allows archivists and other researchers to consider Greer's virtuosity as a recordkeeper.

Greer saved some clippings of her early journalism – notably an essay on rationalism published in *Farrago* in 1959 (see Figure 3) – but clippings and typescripts for most of the things she wrote before 1970 have not survived. Greer has remade these lost records – including theatre reviews she wrote as a student at Sydney and Cambridge universities and some early pieces for *OZ* magazine – by labouring with microfilm in university libraries and inserting photocopies of articles into the series. From the late 1990s on, when newspapers began to publish online editions, Greer's assistant Carol Horne wrote to editors asking for



Figure 3. Items displayed in the Ink in the Blood exhibition, Melbourne Town Hall, 5 October 2017–17 February 2018, including UMA, Greer Archive, 2014.0046.00049, 'Rationalism – An Interesting Challenge for the Christians', *Farrago*, 28 July 1959 and UMA, Greer Archive, 2014.0046.01238, Germaine Greer's Press Card for work in Vietnam 24 November–2 December 1971.

print clippings 'for our archive'. When none was forthcoming, the relevant article would be printed out from the Internet and filed next to a print out of the copy that Greer had faxed or emailed to an editor. Even as technology has transformed print journalism, the 'Print' series in the Greer Archive remains a series of printed records.

Greer has also kept records relating to dozens of unpublished pieces and these files provide a fascinating insight into the politics of newspaper and magazine editing and sub-editing and the challenges of being a freelance journalist, even a high-profile one like Greer. These records also offer an insight into Greer's personality. Some pieces were not published because she decided to criticise, often in rather robust terms, the subject matter of the collection, event or artist she had been asked to introduce. The best example of this is an introduction to the Antiquarian Booksellers Association (ABA) June 1997 catalogue for the London Book Fair. Greer attacked what she called 'the mutilation of precious books' (namely separating a rare book into individual pages that could be sold separately) and the ABA refused to run her piece. The *Times* published it along with Jim McCue's news story. A substantial cache of correspondence evidences the strong response this piece provoked in the antiquarian book trade. Here again, Greer broke with her normal system of arrangement by filing these letters with her article as she did with the Irwin column replies.⁶⁰

The Major Works series and Born-Digital series of the archive contain many items relating to several other large, unrealised or unpublished journalism projects: the marvellously titled *Fortune's Maggot*, a book-length essay on former UK Conservative Prime Minister (1979–90), Margaret Thatcher that was shelved for legal reasons; and the Story of Human Reproduction, a television documentary that Greer spent 10 years trying to finance and make. Records contained in the Major Works series suggest that much of the research for the TV series ended up in *Sex and Destiny*, Greer's book on the politics of human fertility.⁶¹

A significant collection of unpublished records is about Greer's work in Ethiopia. The reporter's notebooks (see Figure 4), typescripts, audio dairies and 16 rolls of negatives are a reminder of the productiveness of print journalism and many of these records have been digitised.⁶²

Unpublished records feature in a document Greer created in 1997 to help market the archive. The document begins:

The Greer Archive contains fifty years of working papers, drafts and correspondence, including unpublished essays and unrealised projects, such as a feminist western movie and a television series that 'would do for the human species what David Attenborough has done for spiders and mandrills'.⁶³

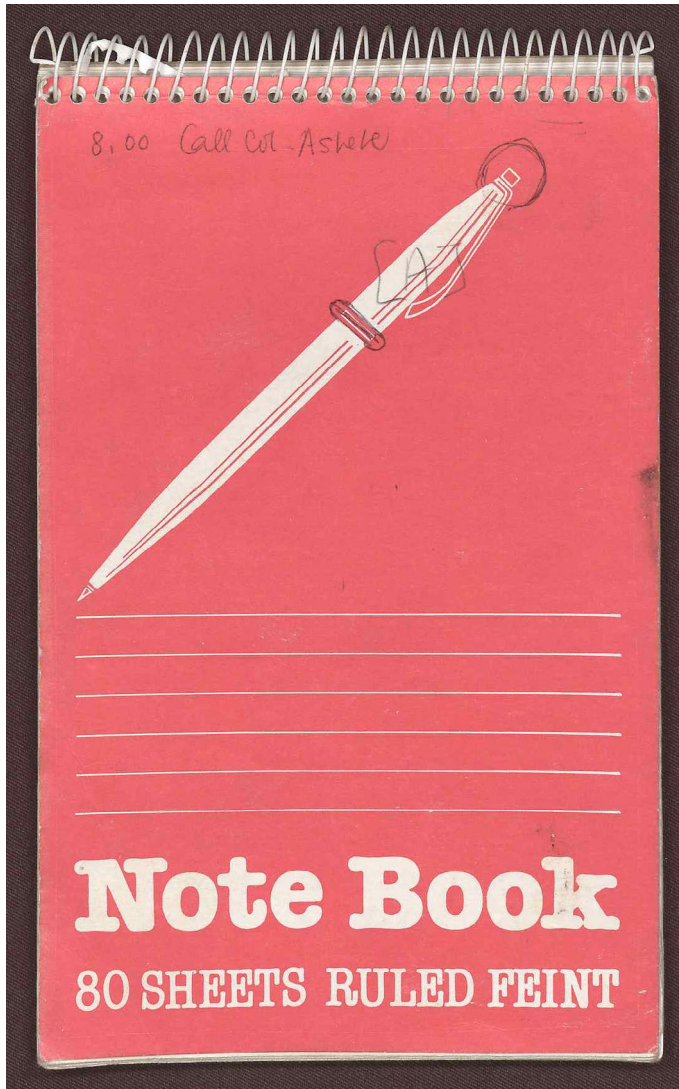


Figure 4. UMA, Greer Archive, 2014.0045.00625, one of four notebooks containing handwritten Ethiopian notes, including itineraries, contacts, drafts of articles.



Figure 5. A bus and passengers who were part of the resettlement convoys organised by the Ethiopian government's Refugee Resettlement Commission. Greer was one of the few foreign journalists to travel with them and took this photograph, of a series of negatives in the Greer Archive that have been digitised. UMA, Greer Archive, 2014.0044.00248, Ethiopia (a) negatives roll 1 of 16, 1985.

Greer's 230-page inventory also lists a few of her unpublished essays and journalism and some more pointed references to copy that was 'rejected' (for example, a 'Dear John letter, rejected by *OZ* magazine published in *TMU*') or rejected drafts of a piece that was eventually published. An example is a 'rejected draft of first page, carbon copy of GG typescript' for a Germaine Greer in Saigon column from 1971.⁶⁴ Journalism material is arranged, on the list, in 'journalism drawers' that are chronological.

In response to a query from UMA, Greer confirmed that she had kept records related to unpublished or cancelled pieces, precisely because of its unique value as evidence. 'Why would I destroy unpublished material? That is exactly the material that needs to be kept, there being no other record,' Greer wrote.⁶⁵

The pieces were not published for many reasons – arguments over structure, too long, the subject matter was wrong for a publication – but by retaining these records Greer is making a statement about the value she places on all her work, whether published or not. She is inviting users of the archive, including archivists, to reassess the judgements of editors or publishers. This reassessment may include a decision to publish that which was once rejected. In 1985, the *Observer* refused to publish Greer stories and photographs about Ethiopia but the negatives sat there in the archive, along with the notes and typescripts, and in 2017 I saw the value in these pictures and published the lot (see Figure 5).

The value of a writer's smalls

The Print Journalism series is a sort of riddle. The records it holds demonstrate that Greer has written for the world's best papers, on a large range of topics and her work has generated

massive reader responses. The archive the series belongs to is as much a journalist's archive as it is a feminist's archive or a literary scholar's one.

Why, then, has this work attracted so little popular or scholarly attention? An answer is encoded in the title of the 1986 anthology (*The Madwoman's Underclothes*) and the content of its introduction. Both the title and the introduction marginalise journalism as something small and insignificant, a student pastime, an amusement to balance a decade of study, a pursuit for the unhinged, a collection of little things that are not meant to be seen, scattered detritus.

Greer selected the pieces for *The Madwoman's Underclothes* and framed the collection with a lyrical autobiographical introduction about the three months she spent in Calabria, Italy in 1967, writing the final draft of her doctoral thesis on Shakespeare's early comedies.⁶⁶

In the final four pages of the 19-page introduction, Greer makes a few remarks about the 'essays and occasional writings' she has selected. She writes that 'my career as a journalist began as a reporter and drama critic on *Farrago*, the Melbourne University magazine' and continued at *Honi Soit* (Sydney University) and *Varsity* at Cambridge University.⁶⁷ She did more unpaid work for the underground press but the success of *The Female Eunuch* brought prestige, power and, for the first time, a fee. Richard Neville invited Greer to guest edit an issue of *OZ* (The politics of female sexuality) and Harold Evans, the eminent British newspaper editor, invited Greer to write a bi-weekly column for the *Sunday Times*, a slot she shared with Jilly Cooper.

Greer singles out a few more essays, including the *Playboy* piece on rape and an unpublished essay on body art that she wrote for a collection of photographs taken by 'my dear friend Barry Kay'. There is no more mention of journalism. In fact, Greer describes the last four articles in the collection – on Brazil, Cuba and Ethiopia – as her coming of age not as a journalist but as a feminist and an anthropologist. She went to Brazil in 1984 to make a documentary on the Sao Francisco for a British Broadcasting Corporation series called *River Journeys*. Her trip to Cuba was funded by the United Nations who had commissioned her to write an essay for *Women: A World Report*.⁶⁸ The Ethiopian trips were funded by newspaper or TV companies. These assignments were opportunities to see how women lived outside of 'technological society' and to learn from them, the poor women. Greer was an outsider, unsexed by her privilege, treated like an honorary male. She wrote:

With a couple of magnificent exceptions, anthropologists in the past have been either actually male, or unsexed as I was by their isolation from women and women's concerns. As an amateur I was unbound by the discipline of anthropology and open to glimpses of a female world through the mask of masculine social organisation.⁶⁹

The title of the anthology is drawn from several sources, including the language of Greer's childhood. 'In Australia, if you leave your room in a terrible mess, your mother says: "Look at this room . . . it's like a madwoman's underclothes"', Greer reportedly said.⁷⁰ The title may also refer to her repeated, mischievous exhortations for women to go without knickers, columns that elicited an enthusiastic reader response.⁷¹ In her review for *The London Review of Books*, Carolyn Steadman also links the title of the journalism anthology to *The Madwoman in the Attic* (1979), Susan Gilbert and Susan Gubar's feminist study of 'the woman writer and the nineteenth century literary imagination'.⁷²

Our underclothes are our most hidden things. They are small pieces of cloth, some soft, some hard-edged, seen only by ourselves or by the people we are most intimate with. Underclothes are the first things we put on in the morning and the last things we take

off at night. Our smalls are essential but mostly unremarkable. And so it is with Greer's journalism. Compared with scholarly monographs such as *The Obstacle Race* or *Slipshod Sibyls*, or popular polemics like *The Female Eunuch* and *The Whole Woman*, or the more recent environmentalism of *White Beech*, the published and unpublished writing in the Print Journalism series is a collection of 'smalls'. Yet read together these small pieces of work reveal just how essential journalism has been to Greer's work and life.

Journalism is such a ubiquitous form of writing – newspapers used to be found in every home and bus, in every workplace and café – that it can become invisible or unremarkable. Greer's *Madwoman's Underclothes* does not even contain the word journalism on its cover (it is collected essays and occasional writing).

In Australia, Helen Garner is a prominent example of a writer who has relied on journalism as a significant source of income yet Garner's journalism, like Greer's, is rarely placed at the centre of either analysis or marketing of her writing.⁷³ Garner's journalism has been published as 'true stories' or 'collection non-fiction'.⁷⁴

Bernadette Brennan's biography of Garner contains a revealing anecdote of how journalistic 'smalls' can be derided. Garner's third husband, Murray Bail, had enough money to focus exclusively on whatever book he was working on. For much of his marriage to Garner, Bail was writing *Eucalyptus*, a novel. Garner had to juggle all sorts of work. She funded her books by writing film reviews, features and columns, the sort of work Bail looked down on. Brennan writes: 'Bail, a high modernist, had a personal hierarchy of literary forms; the novel was established in top position, journalism close to the bottom.'⁷⁵

As journalism scholar Barbie Zelizer notes: 'Journalism is most appreciated when it turns into a non-journalistic phenomenon.'⁷⁶ Ernest Hemingway's journalism was described as an 'apprenticeship' for his later writing. Journalism is viewed as a starting point, a form of writing that ranks low on an imagined hierarchy of forms. Tom Wolfe, a pioneer of New Journalism in the late 1960s, described this writing hierarchy in his 1972 essay 'Seizing the Power'. The literary upper class were novelists, the middle class were literary essayists, critics, historians and biographers. At the bottom of the heap, Wolfe wrote, were:

the journalists, and they were so low down the structure that they were barely noticed at all. They were regarded chiefly as day labourers who dug up slags or raw information for writers of higher 'sensitivity' to make better use of.⁷⁷

Yet in doing so, journalists may extract gems from the slag heap of reality.

The records in the Print Journalism series and throughout the Greer Archive are evidence of Greer's admirable industry as a 'day labourer' who dug up yarns for papers and magazines. I have argued that Greer's journalism needs to be reassessed and recognised as having equal value to her other types of writing. I have demonstrated how Greer's journalism powers much of this major archive and how it is important to acknowledge that this archive is as much a journalist's one as it is the archive of a feminist or a scholar. Greer's own methodical creation and re-creation of her print journalism legacy into a series of records is also an implicit argument for the value of her 'smalls'. As a recordkeeper, she has gathered up 'the madwoman's underclothes', the hundreds of articles published around the world. She has not tried to clean up the mess. The grime, the bad behaviour, the insults, the ferocity, the high-handedness, even sometimes the hate – Greer's, editors, readers – all of that has been preserved along with the evidence of her formidable skill as a reporter, an observer, a brave and challenging columnist.

Without Greer's work to collect and preserve her print journalism, her smalls would simply dissolve into the mass of non-anthologised, forgotten journalism. The Print Journalism series is made up of many small pieces but as a collection of records it documents an enormous endeavour – almost 60 years of labour – that is central for the Germaine Greer Archive and to the life and work of Greer herself.

I will not be the only former print journalist to see herself mirrored in these records. As I catalogued and processed this series, I saw the self that made her living as a newspaper reporter from the age of 18, the self that used a typewriter and carbon paper, the self that had to observe, report, craft, question and perform. My reporting self is minor compared with Greer's international career but the painstaking work of cataloguing this series was a reminder of why I wanted to be a print journalist in the first place. In *Stop Press*, I describe journalists as history's first responders. 'The historians come much later and use dead newspapers to try to bring the past back to life,' I wrote.⁷⁸

In the Greer Archive's Print Journalism series, I have found a Greer that mirrors my own ideals and professional practice as a historian, a reporter and now an archivist. The hundreds of articles in the Print Journalism series pulse with possibility for artists, for historians of print, of feminism, of technological change and more, for biographers of Greer and for any curious reader who wants to be reminded of the beautiful language, clever design and complex ideas that newspapers once contained.

The Print Journalism series is witness to the value of print journalism and of Greer's mastery of this way of seeing, knowing, narrating and recording. The archive of which it is a part is witness to the talents of Greer as an archivist and to the radical potential of recordkeeping to affirm and unsettle what we think we know.

Endnotes

1. Jirmayn Ghrir, *al-Mar'ah al-makhshiyah*, tarjamat 'Abd-Allāh Badī Fādil, Damascus, 2014. A copy is held in the University of Melbourne Library.
2. University of Melbourne Archives, Germaine Greer Archive, 2014.0040.00006, Germaine Greer meets the National Press Club, Washington, 1971, quotes taken from 18 to 19 min of digitised audio.
3. For example, Christine Wallace's *Untamed Shrew*, the only biography of Greer, uses journalism about Greer as a primary source (see Christine Wallace, *Germaine Greer: Untamed Shrew*, Pan Macmillan Australia, Sydney, 1997). In 2016, Dr Anthea Taylor was awarded an Australian Research Council Discovery grant to write a monograph on Germaine Greer, celebrity and popular feminism. A special issue of *Australian Feminist Studies* devoted to Germaine Greer explored Greer's public career as an 'iconic feminist', a Shakespearean scholar and a fashion icon. Articles by Megan Le Masurier, Marilyn Lake, Rebecca Sheehan and Petra Mossman all examine, in part, how Greer used or manipulated the media but none acknowledged that Greer was the media too.
4. For very initial ideas on this see Rachel Buchanan, 'The Recordkeeper', *Australian Feminist Studies*, vol. 31, no. 87: Germaine Greer, 2016, pp. 22–27. 'Germaine Greer Meets the Archivists', the public event I curated and chaired at the University of Melbourne on International Women's Day, 8 March 2017, worked around the theme of Greer, the archivist. Available at <<https://www.youtube.com/watch?v=LOcMazsj6OQ>>, accessed 22 September 2017. I want to thank former University of Melbourne Archivist Dr Katrina Dean, my colleagues at University of Melbourne Archives and the two anonymous peer reviewers for their assistance with this essay.

5. UMA, Greer Archive, 2014.0044.00197, 1972 Letter 'B', Germaine Greer letter to Martha Bay, 15 June 1972. Bay had written Greer a marvellous nine-page letter that explores the ideas of Freud, science, women's liberation and more.
6. By referencing these two letters I am further pulled into enacting Greer's promise to 'value' a letter by a woman I do not know – part of the burden and privilege of an archivist's work.
7. UMA, Greer Archive, 2014.0044.00014, [Miscellaneous financial papers and correspondence] 1973–1993, Bishop & Sons Depositories, inventory for property placed in our warehouse, Depositor Dr Germaine Greer, rent £4.50 per week, 27 June 1979. The file contains several other inventories and many invoices from both Bishop & Son and Pickfords. A carbon copy (on pink paper) of a letter Greer wrote to Bishop & Sons on 8 April 1980 (also housed in UMA, Greer Archive, 2014.0044.00014) gives a tantalising glimpse of earlier systems of arrangement for her archive. 'My accountants need to search in my file drawer marked MONEY for accounts relating to 1971', she writes. The letter goes on to ask about whether Greer can give a key to a third party to extract said file.
8. UMA, Greer Archive, 2018.0054.00001, Catalogue of works of Germaine Greer by the author, including selected correspondence 1957–1997, 230 pages; UMA, Greer Archive, 2018.0054.00003, Melissa Osbourne, Inventory of VHS and DVDs documenting Greer's film and TV appearances, 1963–2014, 86 pages. Correspondence relating to Scott's 1997 inventory of correspondence in Greer Archive with numerical breakdowns by decade and format, and invoices for her research work are held in UMA, Greer Archive, 2014.0042.00767, Correspondence Scott, Jonathan & Ann. Scott's four research notebooks are in UMA, Greer Archive, 2018.0054.00004–07. An inventory of the Women Artists series is in the Born-Digital series UMA, Greer Archive, 2014.0037.00856, Wom Artists.doc, 1996. This inventory is a list of artists from A to Z with a tally of how many artists and illustrations the series holds for each letter of the alphabet. Katrina Dean's 2014 box list is item 2018.0054.00002, in the Control Records series.
9. UMA, Greer Archive, 2014.0045.00603, [The Greer Archive – Black Notebook and typescript summary inventory], c. 1997. Archivist Sarah Brown's item scope and content note reads: 'A4 black lined notebook with handwritten notes on first two pages, headed "Author drawers – 20 –", other pages are blank; laser print of typescript titled "The Greer Archive", 5 pages, undated, possibly c.1997, is interleaved. Typescript summarises the contents of the Archive, its arrangement and rearrangement, and notes "Oddities", in the form of specific items of interest. Subjects: Greer Archive. Relates to Item 2014.0045.00602.
10. The exploration of Greer's work as an archive keeper framed my script for a major public event at the University of Melbourne on International Women's Day, 8 March 2017. I curated and chaired 'Germaine Greer Meets the Archivists'. Available at <<https://www.youtube.com/watch?v=LOcMazsj6OQ>>, accessed 29 November 2017.
11. Germaine Greer reportedly used the money generated by the sale of the archive to help fund Friends of Gondwana Land, the trust that administers Cave Creek Rainforest, the 65-hectare forest in southern Queensland that Greer bought in 2002.
12. Dr Katrina Dean was the University of Melbourne Archivist from 2011 to 2017. The information in this section about how the archive was appraised and packed is drawn from a Skype conversation between Dean and Rachel Buchanan on 22 November 2017.
13. Between 2015 and 2017, archivists at UMA fielded more than half a dozen requests from Greer or her assistant for copies of research notes, articles or, in one memorable case, a complete final draft of a manuscript from 1990, a born-digital file stored on legacy media – so the archive is still essential to the functioning of Greer's business. The photographs reveal that the records closest to Greer's desk are about Women and Literature (and the workings of her publishing house, Stump Cross Press) and Women Artists.
14. See UMA, Greer Archive, 2018.0054.00001, Catalogue of works of Germaine Greer by the author and selected correspondence, 1997.
15. 'The archive also contains two sub-archives, one on women and painting, and the other on women and literature. The first grew out of research originally undertaken for The Obstacle Race ... and has been kept since. The second dates from the period immediately following

- the publication of *The Female Eunuch*, and relates to Greer's publications of rare works by women in scholarly editions under her imprint of Stump Cross books, UMA, Greer Archive, 2014.0045.00603, [The Greer Archive – Black Notebook and typescript summary inventory], c. 1997.
16. Jennifer Douglas, 'What We Talk About When We Talk About Original Order in Writers' Archives', *Archivaria*, vol. 76, Fall 2013, pp. 7–25. Questions posed on p. 10.
 17. One example will suffice of the copious filing notes from Greer scrawled on documents. On p. 70 of UMA, Greer Archive, 2014.0044.00124 [Cambridge Papers], c.1964–1967, Greer has written TFE editorial (TFE is her shorthand for *The Female Eunuch*), crossed that out then written Shakespeare's early comedies. Available at <<http://hdl.handle.net/11343/91805>>, last accessed 11 January 2018.
 18. At UMA, units refers to the 'containers' of archives, usually boxes of paper records.
 19. Dean Skype conversation with Buchanan, 22 November 2017.
 20. These records have become two series: Early Years: Academic, Performance, Writing and Personal Papers 1957–2005; and Major Works 1969–2014. Rachel Buchanan catalogued Early Years and Sarah Brown did Major Works. The large date ranges indicate how eclectic these series are and the Greer team, in consultation with Dean, decided to leave records in their original, 'as found' order as these series – wilder and less obvious than the others – provide valuable evidence of how many diverse activities Greer was undertaking at the same time. So in these series, diaries and journals are next to typescripts, magazines, letters, lecture notes and more.
 21. All quotes from Skype conversation between Dean and Buchanan, 22 November 2017.
 22. By December 2017, 19 series had been listed (more than 90% of the analogue collection). The scope and content notes for each provide detailed information on how the records have been listed, including the use of standard language, discussion of format and original order, retention of Greer's original file names and/or inventory descriptions and notes on other series that are inter-related.
 23. Rachel Buchanan, 'The Iran Album (1974): Some Sleeve Notes', *Archivaria*, vol. 86, Fall 2018, in press.
 24. Information on how to access the Greer Archive, including a link to the Access Management Framework is available at <<http://archives.unimelb.edu.au/explore/collections/germainegreer#access>>, accessed 11 January 2018.
 25. UMA, Greer Archive, 2014.0045.00603, [The Greer Archive – Black Notebook and typescript summary inventory], c. 1997.
 26. The four Greer archivists who have essays in this volume have all signed Deeds of Undertaking. Digitised collections are: *The Female Eunuch* drafts (2 items); *The Female Eunuch* index cards (551 double sided cards); Germaine Greer's Shakespeare: early years (23 items); Greer's Ethiopia (51 items, including hundreds of photographs processed from 16 rolls of analogue negatives); Greer's press pass, Vietnam 1971 (one item, see Figure 3) and material relating to Greer's home at Pianelli, Italy (five items).
 27. Many of the jobs documented in the series, most notably sub-editing, no longer exist on many publications. To honour the work of journalists, I have listed the names of everyone who has interacted with Greer, whether as editors or copy editors. My list also replicates, as closely as possible, the very specific language Greer used in her inventory to describe the format of a record (for example, newsprint, carbon copy, photocopy, laser print out).
 28. See UMA, Greer Archive, 2014.0046, Print Journalism, available at <<https://digitised-collections.unimelb.edu.au/handle/11343/128115>>, accessed 11 January 2018.
 29. UMA, Greer Archive, 2017.0074, Music, Essex, Environment, scope and content note by Sarah Brown, available at <<https://digitised-collections.unimelb.edu.au/handle/11343/194713>>, accessed 11 January 2018.
 30. Germaine Greer, 'Introduction', *The Madwoman's Underclothes Essays & Occasional Writings 1968–1985*, Picador, London, 1968, p. xxv.
 31. UMA, Greer Archive, 2017.0028.00007, British Press Awards 1990 Columnist of the Year – Commended.

32. UMA, Greer Archive, 2014.0046.00412, Good for women, bad for China, Independent, 28/8/95. A search wages – journalists finds records relating to Greer’s fee negotiations.
33. UMA, Greer Archive, 2014.0046.000984, Sunday Times News Review, Celebrity Big Brother, 16/01/05.
34. UMA, Greer Archive, 2014.0044.00026, Germaine Greer, Application, 1976 etc. The tone of this letter is rather rueful and the letter goes on to express how much Greer misses teaching and working in a university.
35. UMA, Greer Archive, 2014.0044.00187, Women in Media contains agendas, minutes, press releases, ephemera about Women in Media 1972–1976. UMA, Greer Archive, 2014.0044.00193, Spare Rib contains telegrams, letters, financial documents and ephemera about the inception of *Spare Rib* slipped inside a blue Norton, Shaw & Nathan accountants folder. It also holds a dummy of the first issue of the paper.
36. Germaine Greer Meets the National Press Club, Washington, 1971.
37. *ibid.*
38. UMA, Greer Archive, 2014.0044.00197, correspondence contained in 1972 Letter ‘B’.
39. UMA, Greer Archive, 2017.0028.00053, Women in Journalism, 12 June 1995–18 October 1999.
40. UMA, Greer Archive, 2014.0046.00227, Germaine Greer, Mother Teresa, The Independent Magazine, xx.ix, 1990.
41. Researchers can find these columns by searching under a set of standard subject headings that include the title of the column and the publication in which it appeared in brackets. Home Thoughts (The Independent) and Stump Cross Roundabout (The Oldie) are two examples.
42. UMA, Greer Archive, 2014.0046.00406, Call rape by another name, The Guardian, 7/3/95; UMA, Greer Archive, 2014.0046.00407, The refusal to be bowed by brutality, The Guardian, 20/3/95; and UMA, Greer Archive, 2014.0046.00408, A phallogocentric view of sexual violence, The Guardian, 3/4/95.
43. UMA, Greer Archive, 2014.0046.01067, G2, Steve Irwin, 5/9/06, cover story *Guardian* G2 section, The animal world has finally taken its revenge on Steve Irwin, Germaine Greer on Australia’s Diana moment.
44. UMA, Greer Archive, 2014.0046.01092, Germaine Greer, Guardian, Irwin and Sian, 16/2/07. The file also includes a photocopy of Bernard Lagan’s news story in the *Times* on 16 February 2007, ‘Gallery Gives Crocodile Hunter the Final Word’.
45. Germaine Greer email to Rachel Buchanan, 9 November 2016.
46. Delena, a staff member at Greer’s agent Gillon Aitken emailed Greer: ‘We are still receiving awful emails from Australia. I posted a batch of 200 or so to you yesterday. We’ve kept everything but do please let me know if you want me to stop forwarding them. They don’t make for pleasant reading.’ UMA, Greer Archive, 2014.0046.01066, [Steve Irwin column reader responses] and UMA, Greer Archive, 2014.0046.01067, G2, Steve Irwin, 5/9/06.
47. UMA, Greer Archive, 2014.0046.00391, Revengers tragedy (Myra Hindley), The Guardian, 20/12/94.
48. UMA, Greer Archive, 2014.0046.00974, Daily Telegraph, readers’ letters, 2004–05. The last column is UMA, 2014.0046.0982, Weekend Telegraph, A fond farewell, DT305. 19/2/05.
49. See Lachlan Glanville, ‘Reading Germaine Greer’s Mail’, *The Conversation*, 24 March 2017, available at <<http://theconversation.com/friday-essay-reading-germaine-greers-mail-74693>>, accessed 8 January 2017.
50. UMA, Greer Archive, 2014.0046.0499, Germaine Greer, The postman always knocks far too many times, DT11, 10/7/99.
51. Greer, *Madwoman’s Underclothes*, p. xxv.
52. UMA, Greer Archive, 2014.0040.00051, Ethiopia – resettlement and UMA, Greer Archive 2014.0040.00082, Ethiopia 1. Selected records relating to Greer’s journalism in Ethiopia, most notably 560 unpublished photographs, have been digitised. Go to University of Melbourne Archives catalogue and type Ethiopia into the search digitised records box, available at <<http://gallery.its.unimelb.edu.au/umblumaic/imu.php?request=search>>, accessed 11 January 2018.

53. UMA, Greer Archive, 2014.0040.00082, Ethiopia 1, quote at 28 min. See, also, Rachel Buchanan, 'Why it is Time to Acknowledge Germaine Greer, Journalist', *The Conversation*, 8 January 2017, available at <<https://theconversation.com/why-its-time-to-acknowledge-germaine-greer-journalist-88958>>, accessed 12 January 2018.
54. UMA, Greer Archive, 2014.0046.00149, GG talks to Primo Levi xi 85, The Literary Review and corresponding audio files. UMA, Greer Archive, 2014.0040.00083 and UMA, Greer Archive, 2014.0040.00084; UMA, Greer Archive, 2014.0046.00192, Fellinissimo, Interview/Arrabella, UMA, Greer Archive, 2014.0040.00057 and UMA, Greer Archive, 2014.0040.00058, audio recorded in Rome on 24 July 1988; UMA, Greer Archive, 2014.0046.00244, Pavarotti (the Beauty and the Terror) Evening Standard, vii. 91 and UMA, Greer Archive, 2014.0040.00091, interview 3 July 1991. All interviews have been time-coded in English and Italian. The audio is all in Italian. Also see: Rachel Buchanan, "'Here I Let Live, and Am Let Live" Germaine Greer and Italy', *Collections Magazine*, University of Melbourne, December 2017, pp. 17–23; Sebastian Gurciullo, 'Fellini, Pavarotti and Levi: Germaine Greer Interviews Three Italian Artists', *Collections Magazine*, December 2017, pp. 24–28.
55. Debbie Taylor (ed.), *Women: A World Report*, Methuen, London, 1985.
56. The relevant audio files of these encounters can be found by searching the list for UMA, Greer Archive, 2014.0040 using the name of the interview subject.
57. File includes commissioning letter from Jessica Green at Harper's Bazar, asking Greer for 750 words responding to a Harry Benson photo published in LIFE magazine in 1971. UMA, Greer Archive, 2014.0046.00712, Bazar, Re: photo, 28.11.01.
58. Carolyn Steadman, 'Wonderwoman', *The London Review of Books*, vol. 8, no. 21, 4 December 1986, pp. 15–16.
59. Jennifer Douglas, 'The Archiving "I": A Closer Look in the Archives of Writers', *Archivaria*, vol. 79, Spring 2015, pp. 53–89.
60. UMA, Greer Archive, 2014.0046.00466, Greer attacks mutilation of precious books, Times, 10/6/97.
61. Germaine Greer, *Sex and Destiny: The Politics of Human Fertility*, Secker and Warburg, London, 1984.
62. Records relating to Greer's journalism in Ethiopia (1984–2010), including photographs processed from 16 rolls of analogue negatives, can be found by going to the University of Melbourne Archives catalogue and typing Ethiopia into the search digitised records box, available at <<http://gallery.its.unimelb.edu.au/umblumaic/imu.php?request=search>>, accessed 11 January 2018. See Rachel Buchanan, 'The Ethiopia Project', SESSION 3C – The Germaine Greer Archive, Australian Society of Archivists–Information Technology Indigenous Communities Conference, University of Melbourne, 27–28 September 2017, available at <<https://www.youtube.com/watch?v=8PL2xicmKXY>>, accessed 12 January 2017. Also see, Buchanan, 'Why it is Time to Acknowledge Germaine Greer, Journalist'.
63. UMA, Greer Archive, 2014.0045.00603, [The Greer Archive – Black Notebook and typescript summary inventory].
64. Catalogue of works of Germaine Greer by the author, including selected correspondence 1957–1997. Also see UMA, Greer Archive, 2014.0046.00052, Of Brooms and Bar-Girls, Sunday Times, 5, xii 1971.
65. Germaine Greer email to Rachel Buchanan, 15 December 2016.
66. For a discussion of this time in Greer's life see Rachel Buchanan, 'How Shakespeare Helped Shape Germaine Greer's Feminist Masterpiece', *The Conversation*, 21 May 2016, available at <<https://theconversation.com/friday-essay-how-shakespeare-helped-shape-germaine-greers-feminist-masterpiece-59880>>, accessed 28 September 2017; also see Rachel Buchanan, 'Showcasing Germaine Greer's Shakespearean Scholarship', article for Shakespeare 400 website, available at <<http://shakespeare400.unimelb.edu.au/tales/showcasing-germaine-greer-s-shakespearean-scholarship/>>, accessed 30 September 2017. The typescript Greer worked on in Calabria has been digitised along with a collection of other records relating to Greer's early engagement with Shakespeare's work, available at <<https://digitised-collections.unimelb.edu.au/handle/11343/91820>>, accessed 12 January 2018.

67. Greer, 'Introduction', p. xxiv.
68. Taylor, *Women: A World Report*.
69. Greer, *Madwoman's Underclothes*, p. xxvii.
70. The quote is reproduced in Linda Blandford, 'Notes of a Nag and a Roisterer', *The New York Times*, 11 October 1987. Review available at <<http://www.nytimes.com/books/99/05/09/specials/greer-madwoman.html?mcubz=0>>, accessed 21 September 2017.
71. 'Going without', *Sunday Times*, 26 September 1971 is included in *Madwoman's Underclothes* anthology. It is the first no knickers piece in the Print Series, UMA, Greer Archive, 2014.0046.00004. Others include UMA, Greer Archive, 2014.0046.00075, 'Bullshit and Knickers in NZ', *The Nation Review*, 1972 and Greer returned to the theme almost 30 years later in several widely syndicated essays, notably UMA, Greer Archive, 2014.0046.00619, 'Knickers, Who Needs 'Em?', *The Observer*, 7 May 2000. The typescript for the 'Bullshit and Knickers' piece is in UMA, Greer Archive, 2014.0044.00198 [Australia 1972]. The Library of Congress subject heading 'Women's underwear' can be used to search the General Correspondence series for samples. Some readers' letters are illustrated.
72. Steadman, 'Wonderwoman', pp. 15–16.
73. It should be noted that journalists recognise the excellence of Garner's journalism and Garner herself enters and wins journalism awards, most recently the 2017 Walkley Award for Print/Text feature writing long pieces (over 4000 words), available at <<http://www.walkleys.com/print-text-feature-writing-long-over-4000-words-2017>>, accessed 30 November 2017.
74. Helen Garner, *True Stories: The Collected Short Non-fiction*, Text, Melbourne, 2017 is the most recent edition of Garner's journalism.
75. Bernadette Brennan, *A Writing Life Helen Garner and Her Work*, Text, Melbourne, 2017, p. 143.
76. Barbie Zelizer, *Taking Journalism Seriously: News and the Academy*, SAGE, 2004, p. 1. Zelizer notes: 'The transformation – from "just journalism" to a phenomenon elevated and worthy of appreciation – motivated the writing of this book. Why is journalism not easily appreciated at the moment of its creation, with all of its problems, contradictions, limitations and anomalies?'
77. Quoted in Rachel Buchanan, *Stop Press: The Last Days of Newspapers*, Scribe, Melbourne, 2014, pp. 7–8.
78. Buchanan, 'Fudge Box', *Stop Press*, pp. 168–69.

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