

**WORLD
OF THE
BOOK**

Books are mirrors of many worlds: worlds here and distant, past and present, real and imagined. Through text and image, they act as keepers of ideas, of knowledge and of stories.

This exhibition showcases many of the rare, beautiful and historically significant books held by this Library on behalf of the Victorian community. It celebrates the unique place of books in our hearts and minds, taking you on a journey through the history of book production, design and illustration, from the medieval era to the present day.

Cuneiform tablet c. 2050 BCE

Southern Mesopotamia (modern-day Iraq)

RARES 099 C89

Cuneiform writing, developed by the ancient culture of Sumer, was one of the world's first scripts. It was written on clay tablets using a wedged stick (*cune* is Latin for 'wedge'); the tablets were then sun-dried or fired. The earliest tablets (c. 3400 BCE) record economic transactions. This tablet records taxes paid in sheep and goats in the tenth month of the 46th year of Shulgi, second king of the Third Dynasty of Ur.

BOOKS AND IDEAS

*'[T]he book is an
extension of the eye ...'*

Marshall McLuhan

The history of ideas is mirrored in the history of the book. Books have altered the course of history itself, through the dissemination of ideas that have changed how we think about the world and ourselves. In many cultures across different eras, books have played a highly symbolic and iconic role.

There was a time when it was thought that the world's knowledge could be collected between the covers of a book. The information explosion of recent times now makes it impossible to contain the world's knowledge within one library, let alone in one book, yet books continue to be a powerful means of informing and inspiring new generations.

THE AGE OF THE MANUSCRIPT

Before the development of the codex (folded sheets sewn together, bound between boards) by the Romans in the 1st century CE, texts were inscribed onto clay tablets or papyrus scrolls. The Romans began using vellum (prepared animal skin) as a writing surface, and their invention of the codex revolutionised humankind's ability to record and access information.

Until the 12th century, most Western books were hand-copied in the *scriptoria* (writing rooms) of monasteries (religious communities), for use by those communities. The rise of universities in towns such as Paris and Bologna in the 13th century caused wider demand for book ownership, and the commercial book industry was born.

The 14th and 15th centuries were the high point of manuscript book production in Western Europe. Personal prayer books, in particular, were often lavishly illustrated with miniatures (Latin: *miniare*, 'to colour with red') and gold-leaf illumination, and prized as much for their beauty as for their spiritual purpose.

Leaf from an antiphonal showing the Office for
Pope Gregory the Great

England (?), c. 1400

Gift of Meredith Sherlock

RAREP 782.324 C2862O

Claudius PTOLEMY

(c. 100-170 CE)

Ptolomaeus Almagestus (Ptolemy's Greatest Work)

Translated from Arabic into Latin by Gerardus Cremonensis

Northern Italy, 1200–25

RARES 091 P95A

Greek-born scholar Claudius Ptolemy lived in Roman-ruled Egypt, contributing significantly in the fields of philosophy, astronomy, mathematics and geography. He wrote many monumental works, including the astronomical text (c. 130 CE) known as his 'Greatest Work', which asserted the geocentric universe, with the Earth at its centre. This model dominated astronomical theory until Nicolaus Copernicus's heliocentric model redefined the universe in the 16th century. Ptolemy's Greek texts survived in Arabic translations, and only became known in Western Europe when medieval scholars translated them into Latin.

Book of Hours

Paris, c. 1510–20

RARES 096 R66HO

Books of Hours were private devotional works widely used during the medieval period, detailing a program of prayers to be recited at set intervals throughout the day. Wealthy people usually commissioned these books from secular (as opposed to monastic) workshops, and they were often richly illustrated according to the owner's preferences. The owner could also specify which saints were included. The special prayers to Mary Magdalene and Catherine of Alexandria in this book suggest its original owner was female.

Statutes of England, including the Magna Carta

England, c. 1300

RARES 091 G79

This compendium, written early in the reign of Edward III, records the basis for English law. Beginning with the Magna Carta (Great Charter), it includes the major texts that established the settlement achieved through war and reform between the Crown, barons and people during the 13th century. This established basic rights for some men and restrained the absolute power of the monarchy. Written in Latin and French (the language of the English court), it is typical of books produced for priests, who often adjudicated local legal matters.

St Augustine of Hippo

(354–430)

Augustini opera (The Works of St Augustine)

Germany (?), 15th century

RARES 091 AU45

This copy of the collected works of theologian and philosopher St Augustine of Hippo, one of the Church fathers in the Catholic tradition, was written on paper in a type of script known as German *littera hybrida*, suggesting the possible origin of the book. The survival of the original oak-board and vellum binding, with its metal clasps, is testament to the quality of the craftsmanship and provides historians and conservators with invaluable information about the production of books in this period.

THE BIRTH OF PRINT

'The end of one epoch is the beginning of another. An elite society gave way to a mass society.'

Lucien Febvre

Hand-printing image and text from single woodblocks began in China as early as the 9th century CE. Around 1455, in Mainz, Germany, Johannes Gutenberg revolutionised printing by developing the press and movable metal type.

Within a decade, German printers were operating around Europe, including in Rome, Venice and Paris. The earliest printed books reflected the black-letter style of German Gothic script. In the 1470s, Venetian printers such as Nicolas Jenson developed typefaces based on Italian humanist scripts (themselves based on Roman scripts), leading to the 'roman' typeface still used today.

Books printed before 1501 are known as incunabula, from the Latin for 'cradle', referring to printing's infancy. Manuscript production continued in Europe into the 16th century, but the high costs involved ensured that printing became the pre-eminent technology of the book.

A leaf from 'The Life of Saint Julian'

A leaf from 'The Life of St Tiberius'

From *Heiligenleben, Winterteil* (Lives of the Saints,
Winter Section)

Augsburg, Hans Baemler, 1475

RARESEF 093 Sch7

A funeral scene, accompanying the Office for the Dead in a Book of Hours

Besançon, France, c. 1430–40

RARES 096 R66HM

Aware of humanity's frail mortality, many cultures throughout history have developed beliefs about an afterlife. Christians believe in Heaven and Hell, where souls go after death depending on whether they were good or bad in life. In the medieval period, a new belief crystallised around the idea of 'Purgatory', a middle place where receiving punishment for less serious sins (which almost everyone committed) would eventually allow a soul to ascend to Heaven. The prayers of the living were believed to lessen the time souls spent in Purgatory.

Hartmann SCHEDEL, *compiler*

(1440-1514)

The Imago mortis (Image of Death) in the *Liber chronicarum* (Nuremberg Chronicle)

Nuremberg, Anton Koberger, 1493

RARESEF 093 C933K

Between 1347 and 1351, an estimated 50 million Europeans (60 per cent of the population) died during an outbreak of bubonic plague, known as the Black Death due to the blackening of its victims' skin. The seismic social disruption was expressed in a new spiritual and cultural attitude towards death; the plague was viewed as divine punishment, and death as an experience to be embraced for bringing people quickly to God. A grim humour accompanied this acceptance of mortality, and imagery of dancing skeletons – the *danse macabre* – became popular.

The poem accompanying the image was adapted from a composition by the Italian poet Petrarch, and has been translated by Michael North:

*Nothing is better than Death, nor anything worse than an unfair Life,
O great Death, you are men's eternal rest from labour,
You relax the yoke for the aged, God willing,
And remove the heavy fetters from the necks of the vanquished,
You lift exile and break open the doors of prison,
You rescue from indignities, assigning good things to the just by lots,
And you remain unmoved, implacable by any technique,
On that day preset from the beginning, all these things you command
the peaceful soul to bear, the end of its labours having been promised,
Without you the life of the suffering is a perennial prison.*

Jean-Puget de LA SERRE

(1595-1665)

The Mirrour which Flatters Not: Dedicated to their Maiesties of Great Britaine ...

London, printed by E[lizabeth] P[urslowe] for R. Thrale, and are to be sold at his shop at the signe of the Crosse-Keyes, at Pauls Gate, 1639
RAREEMM 423/39

The spiritual and artistic culture around the maxim 'memento mori' (remember that you must die), of which the 'dance of death' was one expression, remained popular in both Catholic and Protestant regions of Europe after the Reformation, despite Protestantism's denial of Purgatory. French historian Jean-Puget de La Serre's *Le Miroir qui ne flatte point* (here in its first English edition) was written for Marie de Medici, Queen of France and mother of Henrietta Maria, the Catholic wife of the Protestant Charles I of England.

Hans HOLBEIN the Younger (after)

(c. 1497-1543)

Mortalium nobilitas ... (The Noble Estate of Mortals)

Antwerp, s.n., 1651

RARES 769 H69

In the wake of the plague's social upheaval, artists developed a complex iconography for the 'dance of death': the figure of Death summons people from various walks of life into the grave, reminding the viewer that we are all mortal, whether rich or poor. It was most famously illustrated by German artist Hans Holbein the Younger in a series of 41 woodcuts executed between 1523 and 1525, first published in 1538. Subsequent generations of artists reworked Holbein's popular compositions, including the Bohemian printmaker Wenceslas Hollar, who produced this 1651 edition.

William PERKINS (attributed to)

(1558-1602)

Deaths Knell, or, The Sicke Mans Passing Bell ...

London, John Wright, 1629-37

RARES 094 An2

It was often not possible (or, for Protestants, not desirable) to have a priest perform the 'last rites', so secular people helped each other to make a 'good death' through prayers and the repentance of sins. This book contains a text used in that situation – known as the *ars moriendi*, 'the art of dying' – along with an almanac (regarding the seasons, tides and planetary movements, and a calendar of saints' feasts), placing death in life's natural cycle. Handwritten annotations and its worn condition show the book has been used for hundreds of years.

Hans HOLBEIN the Younger (after)

(c. 1497-1543)

The Dance of Death: From the Original Designs of Hans Holbein ...

Newcastle, England, William Charnley, 1789

RARES 759.9 H69D

More than 260 years after Holbein's 'dance of death' was published, artists (in this case, the English wood-engraver Thomas Bewick) continued to rework them: mortality is a timeless theme. It was believed the punishments meted out in Purgatory were designed to 'fit the crime'; similarly, in the *danse macabre*, Death chastises individuals in ways specific to their lives and professions. The physician is reminded that he cannot cure himself of mortality, and the astronomer that his knowledge of the cosmos will not alter his destiny.

THE JOHN EMMERSON COLLECTION

In 2015 the Library received one of the most generous gifts in its 161-year history: the John Emmerson Collection.

Born in Melbourne in 1938, John Emmerson has been described by book historian Nicolas Barker as 'one of the great book collectors of our time'. He completed a PhD in nuclear physics at Oxford University in 1964, and it was there that he began to collect 17th-century English printed works, especially those relating to Charles I and the English Civil War. Returning to Melbourne in 1971, he studied law and became a leading intellectual-property lawyer.

Over the next 40 years, Emmerson amassed 5000 rare titles, including early newspapers and political pamphlets; rare literary editions of Milton, Defoe, Dryden and others; and works relating to Charles I. Emmerson died in August 2014.

The people of Victoria are indebted to John Emmerson for his passion and his generosity, which have so significantly enriched our Library.

John LEAKE

(Dates unknown)

*Plan of London After the Fire, Engraved by
Wenceslaus Hollar 1667. Originally Published by
Nathanaell Brooke Stationer, at His Shop at the
Angell ...*

London, London Topographical Society, 1909

MAPS 216 A 1667 LEAKE

This map, adapted from a 1667 original, shows the extent of the damage caused by the Great Fire of London in 1666. The white areas are those destroyed.



Portrait of John Emmerson (artist and date unknown)

Clement WALKER

(1595-1651)

The Compleat History of Independency ...

London, printed for Henry Brome at the Gun in Ivy-Lane, 1660

John Emmerson Collection, RAREEMM 521/69

Royalist sentiment in England increased markedly after the death of Oliver Cromwell, Lord Protector of the Commonwealth of Great Britain and Ireland, in 1658. In 1660, Charles II accepted parliament's invitation to reclaim his executed father's throne; his reign (1660–85) became known as the Restoration. Charles' court was famous for its hedonism and love of music and theatre. Its 'Merry Monarch' (as Charles was known) recognised at least 12 illegitimate children, but because he had no legitimate heirs, Charles was succeeded by his brother James II.

The Parliament of Scotland

The Laws and Acts of the Second Parliament, of Our Most High and Dread Sovereign, Charles the Second ...

Edinburgh, printed by Evan Tyler, Printer to the King's most Excellent Majesty, 1670

John Emmerson Collection, RAREEMM 525/38

Charles II was known for his love of food, wine and good cheer, but his reign was certainly not all fun and games; one of his first actions as king was to pursue and execute many of the men involved in the execution of his father, including the posthumous punishment of Cromwell and others who had predeceased his reign. Cromwell's corpse was exhumed, hanged, drawn, quartered and beheaded, with the head displayed on a spike for many years.

Richard MOCKET

(1577-1618)

God and the King: Or, a Dialogue Shewing that Our Sovereign Lord the King of England, being Immediate Under God Within His Dominions, Doth Rightly Claim Whatsoever Is Required by the Oath of Allegiance

London, imprinted by His Majesties special priviledge and command, 1663

John Emmerson Collection, RAREEMM 135/12

Charles II, like his father, Charles I, and grandfather, James I, was a staunch defender of the divine right of kings; that is, the idea that kings are divinely appointed and therefore answerable only to God. This belief was one of the major tensions that sparked the English Civil War between King Charles I and his parliament. Charles II also experienced a hostile relationship with parliament, but one that never descended into open warfare.

William DUGDALE

(1605-1686)

The History of St. Pauls Cathedral in London: From its Foundation untill these Times

London, printed by Tho. Warren, 1658

John Emmerson Collection, RAREEMM 314/4

St Paul's Cathedral was founded in the 7th century by the first Christian missionaries to England; it was rebuilt several times, including after major fires in 962, 1087 and 1136. 'Old St Paul's' was consecrated in the 13th century and renovated throughout the subsequent centuries. Antiquarian William Dugdale explored this rich history in this publication of 1658. His detailed record is of increased significance because the cathedral was destroyed eight years later by the 1666 Great Fire of London.

*A Form of Common Prayer. To Be Used on
Wednesday the Tenth day of October Next ... being
Appointed by His Majesty, a Day of Fasting and
Humiliation, in Consideration of the Late Dreadful
Fire, which Wasted the Greater Part of the City of
London ...*

London, printed by John Bill and Christopher Barker, printers to the
King's most excellent Majesty, 1666

John Emmerson Collection, RAREEMM 522/67

Just after midnight on Sunday 2 September 1666, a fire began in Thomas Farriner's bakery, on Pudding Lane in the medieval heart of London. Most buildings were wooden and highly flammable. Over the next three days, the fire destroyed most of central London. Though few died in the blaze, around 80,000 were made homeless and many subsequently died of exposure. Rumours and conspiracy theories abounded about its cause, implicating foreigners, Catholics and even God himself.

Oh the miserable and calamitous spectacle! ... All the sky was of a fiery aspect, like the top of a burning oven, and the light seen above 40 miles round about for many nights ... 10,000 houses all in one flame; the noise and cracking and thunder of people, the fall of towers, houses, and churches, was like an hideous storm, and the air all about so hot and inflamed that at last one was not able to approach it, so that they were forced to stand still and let the flames burn on, which they did for near two miles in length and one in breadth ... London was, but is no more!

The fire as recorded by diarist John Evelyn, 3 September 1666

R. BURTON

(c. 1632 - c.1725)

Historical Remarques and Observations of the Ancient and Present State of London and Westminster ...

London, printed for Nath. Crouch at the Bell in the Poultry, near
Cheapside, 1684
RAREEMM 118/3

The 1666 Great Fire of London destroyed lives, buildings and the material culture of London's ancient past. Socially, its damage was significant, and the volatile mood led many (including Charles II) to fear a new political rebellion against the monarchy. However, calm gradually reasserted itself and the city recovered. The rebuilding project, directed by architect Christopher Wren, created a newly sanitary and fire-proof London, with wide streets, clear access to the Thames and stone buildings.

William BEDLOE

(1650-1680)

A Narrative and Impartial Discovery of the Horrid Popish Plot: Carried on for the Burning and Destroying the Cities of London and Westminster, with Their Suburbs ...

London, printed for Robert Boulter, John Hancock, Ralph Smith, and Benjamin Harris, booksellers in Cornhil, near the Royal Exchange, 1679
RAREEMM 516/1

Since Henry VIII's creation of the Protestant Church of England, with himself at its head, English Catholics (whose religious authority was the pope) had experienced repression. The Catholic minority was frequently blamed for England's woes, including the 1666 fire. Between 1678 and 1681, a wave of anti-Catholic hysteria fuelled belief in a fictional 'Popish Plot' to assassinate Charles II. At least 22 innocent men were executed before Titus Oates, the source of the story, admitted it was a lie and was imprisoned.

ʿAbd al-Qāhir AL-JURJĀNĪ

(Died 1078)

Al-ʿAwāmil al-Miʿah (One Hundred Elements)

Indonesia, copied c. 19th century

Michael Abbott Collection

The internationally significant Michael Abbott Collection of South-East Asian manuscripts was gifted to State Library Victoria in 2012. Comprising 50 manuscripts (the majority from Indonesia), the collection includes Qurʿans, commentaries, prayers, stories of prophets and other Islamic texts. They are written in a range of languages and scripts, including Arabic, Javanese and Malay, and a number are housed in tooled leather bindings. This volume is an Arabic grammar textbook widely used in Islamic schools in Indonesia and Malaysia, written on *dluwang*, a traditional Indonesian paper made from tree bark.

RELIGIONS OF THE BOOK

'In the beginning was the Word and the Word was with God and the Word was God.'

John 1:1

Many religions are founded on books. The oldest, Hinduism, draws on the Vedas, texts dating back to 1400–1200 BCE. Judaism, Christianity and Islam are often referred to as the 'religions of the book', as each has a religious text at its centre: the Torah, the Bible and the Qur'an, respectively. The word *Bible* derives from *biblia*, the Greek for 'books'. *Torah* is translated as 'teaching' or 'word', while *Qur'an* means 'to read' or 'to recite'.

The rise of new religions has coincided with key moments in the history of the book, such as the development of the codex around the time of the birth of Christianity. Its form assisted the early Church to distinguish itself from Judaism, which used the scroll for its sacred texts.

Gospel of St John

Ethiopia, 17th century

RARES 091 B47

Since the conversion of King Ezana in the 4th century CE, Christianity has been the dominant religion in Ethiopia, where its sacred script is Classical Ethiopic or Ge'ez. The four Gospels are the most important texts for the Ethiopian Orthodox Church, and, as a result, most Ethiopian religious books are concerned with the Gospels. The tradition of making manuscript books of the Gospels on parchment continued into the early 20th century.

Gospel book with wooden binding decorated with talismanic figures

Ethiopia, Ge'ez script, c. 18th century

RARESEF 091 ET3C

While the Gospels are the central element of Coptic Christianity, many adherents have made (and continue to make) use of books and scrolls that contain other material, such as the names of God, prayers and talismanic (protective) illustrations. This Gospel book has an image of St Michael the Archangel – an important intercessor, celebrated on the 12th of each month in the Coptic calendar – on its first page. Another holy figure is scratched into its wooden binding.

Gospel book with leather satchel

Ethiopia, Ge'ez script, c. 19th century

RARESEF 091 ET3CG

This Gospel book contains no illustrations. It was likely created for either a devout priest or an older individual concerned with the salvation of the soul rather than protection from spirits or cures for ailments. Traditionally in the Coptic Church, headings and holy names are written in red ink while the main body of the text is in black. Holy names are often written in a different script, said to stem from a language used by demons and known to King Solomon.

Healing scroll

Ethiopia, Ge'ez script, c. 19th century

RARESEF 091 ET3 (34)

Talismanic scrolls contain prayers invoking divine protection, warding off the evil spirits that cause suffering. Prayers were personalised for specific individuals' ailments, and each scroll was cut to the height of its owner. Depending on the complaint, animal sacrifice may have been required to obtain a particular type of parchment, such as goat or sheep skin. While there are many interpretations of the symbolic motifs, the use of four heads and eight 'wings' usually indicates the protection of the talisman extends in all directions.

Healing scroll

Ethiopia, Ge'ez script, c. 19th century

Gift of Alan F. Black, 2011, in memory of Miss Muriel Crabtree

RARESEF 091 ET3S

This illustration includes the most common motif in Ethiopian scrolls, the eight-pointed star. It was believed by Ethiopian Christians to have been either the engraving or the diamond in King Solomon's ring, presented to him by the Archangel Gabriel and also known as 'Solomon's seal'. Depending on the purpose of the scroll, the face at its centre can represent God, an angel, a demon, or the person for whom the scroll was made.

Healing scroll

Ethiopia, Ge'ez script, c. 19th century

RARESEF 091 ET3 (8)

This scroll contains a prayer for a female named Amete Selassie, asking for divine protection against evil spirits, which are causing her constant suffering. An interpretation based on similar talismans suggests the central face is divine, while the four bordering eyes represent the cherubim who carry God's throne. The four boxes between the eyes contain Xs, designed to stop angry spirits or demons coming from any direction and to undo spells.

Leaf from the Tenth German Bible

Strasbourg, Reinhard Grueninher, 1485

RARESEF 093 Sch7

Leaf from a Bohemian Bible

Kutná Hora, Martin de Tisnowa, 1489

RARESEF 093 Sch7

St Augustine of Hippo

(354-430)

Gloriosissimam ciuitatem Dei ... (The Most Glorious City of God)

Strasbourg, Johann Mentelin, 1483

RARESEF 093 C683M v.1

Many early printed books were theological texts by figures such as St Augustine of Hippo, also author of the Augustinian 'Rule' (way of life) adopted by many medieval religious communities. In the first decades of printing, initial letters were added by hand and often embellished with entertaining 'grotesques', like the small face here. A note inside the book tells us that the decorator was an Augustinian friar, while on the flyleaf (left), we learn the volume was owned by the Augustinians of Freiburg in the 17th century.

The Ninth German Bible

Nuremberg, Anton Koberger, 1483

RARESEF 093 C833k

This Bible was the ninth published in the German vernacular, hence its informal name. It was the first German Bible to be published in Nuremberg and was printed by Anton Koberger, who had the typeface cut especially for this work. The text is in Low German dialect. The book contains more than 100 vibrant, hand-coloured woodcuts, the style of which exerted influence on later German illustration, including Albrecht Dürer's *Apocalypse*, printed in 1498.

Bartolus de Saxoferrato

(1313-1357)

Leaf from *Super digesto veteri* (Legal commentary)

Milan, Leonhard Pachel, 1490

RARESEF 093 H11G

Gaius SUETONIUS Tranquillus

(c. 69–after 122 CE)

Leaf from *Vitae Caesarum* (Lives of the Caesars)

Bologna, Benedictus Hectoris, 1493

RARESEF 093 H11I

Torah

Eastern Europe, mid 19th century

Manuscript on vellum with wooden rollers; with silver pointer

Courtesy of the Jewish Museum of Australia, Melbourne

The Torah contains five sacred texts later adopted by Christians as part of their Old Testament. As God's covenant with the Jewish people, it is the basis for Jewish religious, political and social life. The Sefer Torah is handwritten on parchment made from the skin of a ritually killed animal, then placed on a scroll for public reading in the synagogue. The reader uses a *yad* (a rod with a hand and extended forefinger), to avoid touching the text.

Qur'an

Arabic manuscript, possibly from East or West Africa,
c. mid 19th century
RARESEF 297.8 AR

'Read in the name of thy Lord ...' The first words of the Qur'an symbolise the central role of the book in Islam. Muslims regard the Qur'an as the sacred word of God (Allah), dictated to the Prophet Muhammad by the Archangel Gabriel in the 7th century CE. Calligraphic art venerated the sacred text; as a result, printed Qur'ans did not appear until the 18th century. This 19th-century manuscript copy was housed within a portable leather satchel.

The Midget Library

Glasgow, David Bryce and Son, c. 1895

RARESM 099 M58B

Miniature books were a novelty that proved popular in the 19th century. Their proliferation was in part made possible by new printing technologies, such as stereotype plates and photolithography. *The Midget Library* comprises 12 miniature reference books, including a Bible; Qur'an; English, French and German dictionaries; a volume of Robert Burns' poems; and an alphabet of birds and animals. The achievements of Glasgow publisher David Bryce and Son are considered a high point in the production of miniature books of the period.

THE WORLD IN A BOOK

From ancient manuscripts to the digital present, humankind's desire to collect and contain knowledge has been constant. The dictionary, the atlas and the encyclopaedia each evolved to describe aspects of the world: its languages, its physical form, and the histories, cultures and knowledge of its peoples.

Encyclopaedias sprang from the desire of medieval scholars to create a '*speculum mundi*' – or 'mirror of the world' – in book form, to preserve and reflect theological, historical and scientific knowledge. As the extent of information grew, and as trade increased contact between communities, this concept expanded into a wider range of more specialised texts, including dictionaries to define and standardise language, and atlases to record knowledge of the Earth and cosmos.

In the 18th-century 'Enlightenment', the encyclopaedia was crucial to efforts to replace religion with rationalism, to compile authoritative data, and to emphasise a secular history of human achievement – concepts that continue to underpin our organisation of knowledge today.

Denis DIDEROT, *editor*

(1713–1784)

Encyclopédie, or, Dictionnaire raisonné des sciences, des arts et des métiers (Encyclopaedia or Dictionary of Sciences, Arts and Professions)

Paris, Briasson, David l'aîné, Le Breton, Durand, 1751–72

RARESF 034 D562

The *Encyclopédie* was a vast collaborative project by a French 'society of men and letters'. Published over 20 years in 28 volumes, it includes some 70,000 articles by more than 140 writers on subjects as diverse as alchemy, coffee, morals, parricide and volcanoes. The *Encyclopédie* reflects Denis Diderot's anti-establishment views, so much so that on several occasions the government attempted to suppress publication of the work. It has been rightly considered the crowning achievement of French Enlightenment.

Denis DIDEROT, editor

(1713-1784)

Encyclopédie méthodique ou par ordre de matières par un société de gens de lettres, de savans et d'artistes (Encyclopaedia of Methods or by Order of Subjects, by a Society of Literary, Scholarly and Artistic People)

Paris, Panckoucke, 1782-1832

RARESF 034 D562

A revised and enlarged edition of Diderot's *Encyclopédie* was published by Charles Panckoucke between 1782 and 1792, and continued by Henri Agasse, between 1792 and 1813, and Agasse's widow, between 1813 and 1832. All told, this massive revision of Diderot's work runs to 206 volumes, comprising more than 120,000 pages, with more than 5000 illustrations.

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Paris, Briasson, David l'aîné, Le Breton, Durand, 1751-72

RARESF 034 D562

BOOKS THAT CHANGED THE WORLD

Some books have altered the course of history; others have profoundly influenced the way we see ourselves. No two people, if invited to nominate the ten most influential books of all time, would present the same list. Titles likely to appear would be as diverse as the Bible, the Qur'an, Niccolò Machiavelli's *The Prince*, Charles Darwin's *On the Origin of Species*, Karl Marx's *Das Kapital*, Adolf Hitler's *Mein Kampf*, Mao Zedong's 'Little Red Book', Simone de Beauvoir's *The Second Sex* and Germaine Greer's *The Female Eunuch*.

From philosophy, religion, art and science to politics and the rise of ideologies, books enable new ideas to reach broad audiences across the globe. The potency of the printed word is reflected in the fact that, throughout history, books have regularly been censored, banned and burned. Even in the digital age, books and the ideas within them retain their potential as powerful agents of change.

T. HUMPHREY & CO., *photographers*

Vida Goldstein selling *Votes for Women* newspaper, 1912

Exhibition print from original silver gelatin photograph
MS11749/PHO1

Vida Goldstein (1869–1949) contributed significantly to improving human rights in Australia and beyond. Born in Portland, Victoria, she was a vocal campaigner in global movements for women's rights, pacifism and socialism. After helping Australia achieve women's suffrage in 1902, she ran for office several times (unsuccessfully), an expression of her passionate, lifelong dedication to improving society. She is pictured here selling *Votes for Women*, the official paper of Emmeline Pankhurst's Women's Social and Political Union.

Mary WOLLSTONECRAFT

(1759-1779)

A Vindication of the Rights of Women

London, printed for J. Johnson, 1796

RARES 305 4W83V

This ground-breaking feminist manifesto caused a great stir when it was published in 1792. Its passionate arguments for social and political reform shocked even some of Wollstonecraft's radical friends. One prominent critic called her 'a hyena in petticoats', but the book was an immediate bestseller. During the 19th century, disapproval of Wollstonecraft's unorthodox personal life caused many feminists to reject this book. From the 1890s, its ideas inspired the suffragette movement for women's political equality, and it is now recognised as a key text in European intellectual history.

Mary ASTELL

(1666-1731)

*A Serious Proposal to the Ladies, for the
Advancement of Their True and Greatest Interest:
In Two Parts: By a Lover of Her Sex*

London, printed for Richard Wilkin, 1697

RARES 170 AS82

From the ancient world to the early modern period, few European women had access to the education regularly provided to men from middle and upper-class families; those who did were wealthy and/or sequestered in nunneries. Radical English philosopher and feminist Mary Astell proposed a new system of education that facilitated both religious and secular learning for all women, offering them career opportunities beyond those of nun or mother. Though never adopted, her system stirred the desire for equality in women of her generation and beyond.

Susan B. ANTHONY, *editor*

(1820-1906)

Ida Husted HARPER, *editor*

(1851-1931)

History of Woman Suffrage, vol. 4

Rochester, NY, Susan B. Anthony, 1902

RARES 324.3 St26

In the middle of the 19th century, women around the world banded together to demand political equality with men through the right to vote in elections. Known as the women's 'suffrage' movement (from the Latin '*suffragium*' meaning 'vote'), this campaign was part of a growing awareness of human rights in this period, including the anti-slavery movement in the United States of America. The first country to ratify women's right to vote was New Zealand (1893), followed by a newly federated Australia in 1902.

Susan B. ANTHONY, editor (with others)

(1820-1906)

History of Woman Suffrage, vol. 3

Rochester, NY, Susan B. Anthony, 1896

RARES 324.3 St26

The British colony of South Australia acknowledged women's right to vote and run for office in 1894, and this right was extended across Australia in 1902, after the federation of its colonies the previous year. Leading American suffragette Susan B. Anthony sent this inscribed copy of her multi-volume work on women's suffrage to Australian activist Vida Goldstein (pictured on the wall above this case), congratulating her on Australia's achievement. Not everyone was included in this reform: Indigenous women would not gain the vote until 1949.

Adela PANKHURST

(1885-1961)

Put Up the Sword

Melbourne, Women's Peace Army, 1915

RAREMC 940.31 W16P

English activist Adela Pankhurst followed in the footsteps of her mother, Emmeline, and sisters, Sylvia and Christabel, becoming a member of their Women's Social and Political Union. Her embrace of socialism estranged her from her family, and she was sent to Australia with a letter of introduction to activist Vida Goldstein. Adela joined Vida's Women's Peace Army, successfully campaigning against conscription during WWI. She co-founded the Australian Communist Party in 1920, but, by 1941, had founded the right-wing nationalist Australia First Movement.

Marie STOPES

(1880-1958)

Contraception (Birth Control): Its Theory, History and Practice. A Manual for the Medical and Legal Professions

London, John Bale, Sons & Danielsson Ltd, 1923

RARES 612.6 ST7C

Reproductive health has long been recognised as a crucial aspect of establishing a truly equal society for women and men alike. Scottish-born palaeobotanist and women's rights campaigner Dr Marie Stopes founded the first contraception clinic in Britain in 1921. Through the clinic and through her controversial publications on sex and birth control, Stopes furthered the work of the Malthusian League and the Fabian Society, whose members had been clamouring for better dialogue about and access to contraception since the 1870s.

State Library Victoria catalogue cards for Dr Marie Stopes' *Contraception (Birth Control)* 1923

This book was added to the library's collection in 1923, the cards representing the different categories under which it was entered into the catalogue. At some stage it was removed from open access, probably the result of a public complaint or decision by a librarian. Removing the cards from the public catalogue effectively effaced the book's existence, but the book and its cards were placed in a restricted section with other controversial titles. Collection history of this kind reflects a broader social history of ideas and cultural change.

Simone DE BEAUVOIR

(1908-1986)

Le deuxième sexe (The Second Sex), vols 1 and 2

Paris, Gallimard, 1949

RARES 305.4 B38D

'One is not born but becomes a woman.' French feminist, novelist, critic, activist and existentialist philosopher Simone de Beauvoir's *Le deuxième sexe* is a foundational text in feminist thought. She deconstructed the notion of the 'eternal feminine' and argued that women have suffered by being perceived historically and culturally as the inferior 'Other'. This modernist binding was designed by French artist Mario Prassinos.

Germaine GREER

(Born 1939)

The Female Eunuch

London, MacGibbon & Kee, 1970

RARELT 305.42 G85F

Australian-born Germaine Greer's polemic against the oppression of women became an international bestseller when first published in 1970. Within six months, it had been translated into 11 languages. Its analysis of attitudes towards women and its call for an end to sexual repression placed it at the centre of feminism for many years. Greer's commentary on contemporary sexual and gender politics continues to prove controversial, antagonising many people.

Christine DE PIZAN

(1364 - c.1430)

The City of Ladies, translated by Rosalind Brown-Grant

London, Penguin, 2005 (no. 28 in the Great Ideas series)
RARES 800 P37G

Christine de Pizan, a Venetian-born member of the French court, turned to writing as a source of income when she was widowed. She went on to produce an influential body of vernacular and Latin poetry and prose, from love ballads to political treatises. *Le Livre de la Cité des dames* was completed around 1405 and describes a symbolic city solely occupied and governed by women. Through the allegorical female figures of Reason, Justice and Rectitude, Christine argued for women's moral, intellectual and theological equality with men.

Rosi BRAIDOTTI

(Born 1954)

The Posthuman

Cambridge, UK, Polity Press, 2016

Rare Books Collection, donated by Rosi Braidotti

Italian-born Australian Professor Rosi Braidotti is a leading figure in contemporary feminist philosophy and women's studies, whose work combines continental philosophy, social and political theory, cultural politics, gender and feminist theory, and ethnicity studies. In her most recent book she discusses human subjectivity in the post-Anthropocene, that is, in the 'posthuman' digital age, in which human experience is no longer always mediated by our physical bodies. Braidotti is currently donating to the library selected items from her significant private collection.

Virginia WOOLF

(1882-1941)

A Room of One's Own

London, Penguin, 2005 (no. 18 in the Great Ideas series)

RARES 800 P37G

First published in 1929, Virginia Woolf's essay drew on lectures she delivered at Newnham and Girton, two women's colleges at the University of Cambridge. Though well educated at home by liberal parents, Woolf herself was not allowed to attend university, unlike her brothers. With characteristic sharp wit and erudition, she lays bare in this essay the difference in the opportunities available to men and women, and the structural impossibility of equality between the sexes without equality of education and economic power.

Wallpaper made using
hand-illuminated marginal
decoration from a Book of Hours,
Besancon, c. 1430–40,
RARES 096 R66HM.

This hand is a mnemonic device from
Stephan Fridolin's *Schatzbehalter*
(*The Treasury*) (Nuremberg, 1491),
RARESF 093 C913K. The system
involved a speaker assigning
numbered ideas/phrases to each
section of the hand, to aid in recalling
these ideas/phrases in the correct
order when giving a speech.

*The John Emerson Collection, with Des Cowley,
History of the Book Manager*
(3:00 mins)

*The Art of Beatrix Potter, with Juliet O'Connor,
Children's Literature Research Librarian*
(2:33 mins)

*Botanical Art in Books, with Jan MacDonald,
Rare Books Librarian*
(4:51 mins)

Artists' Books, with Des Cowley, History of the Book Manager

(2:36 mins)

Caren Florance on Letterpress Printing

(5:55 mins)

Zines, with John Stevens, Arts Librarian

(2:16 mins)

BOOKS AND IMAGINATION

*'For myth is at the
beginning of literature,
and also at its end.'*

Jorge Luis Borges

Books hold the world's stories: from the earliest known myths and legends to postmodern fictions. They are also keys that unlock inner worlds. The greatest authors and texts act as literary milestones, signposts marking collective journeys of the imagination.

Imagination begins at childhood. Our earliest experience of reading allows us to travel to new worlds, to inhabit the voices and lives of new characters. As adults, we never lose this sense of discovery, this capacity to journey to other places and times through books.

Books do many things: they entertain us, they give us pleasure, they allow us to escape the everyday, they offer us simple truths. They can also frighten us, or make us see ourselves in a new light. At a fundamental level, books allow us to imagine ourselves as other than who we are.

THE LEGENDS OF KING ARTHUR

Emerging from scattered histories and embellished legends, King Arthur and the knights of his round table have reigned over the history of Britain for centuries.

A great king of the Britons named Arthur did exist in the 6th century. His historical biography was first celebrated in Geoffrey of Monmouth's *Historia Regum Britanniae* (1136), freely mythologised to provide England with a monarch grand enough to rival the French Charlemagne (742–814).

The literary history of the mighty king is essential to understanding his enduring legend, as generations of writers and artists have been inspired to recreate and embellish the stirring tales to suit and inspire their own times.

The 19th century in particular saw a revival of interest in the medieval past (known as 'neo-medievalism'), resulting in the romanticised image of Arthur many of us have today. Although the sword Excalibur is long returned to the Lady of the Lake, Arthur still rules supreme in our medieval dreams.

Sir Thomas MALORY

(1405–1471)

Leaf from Le Morte d'Arthur (The Death of Arthur)

Westminster, Wynkyn de Worde, 1498

RARESEF Sticht Coll. (England) 9

Le Morte d'Arthur was first printed in 1485 by William Caxton, the first person to bring the revolutionary printing press to England. This leaf is from the 1498 reprint by Caxton's apprentice, Wynkyn de Worde. The first bookmakers attempted to recreate the look of manuscripts in their printing; the beautiful blackletter typeface used on this page emulates formal handwriting of the time.

The Mabinogion

London, Golden Cockerel Press, 1948

RARESF 398.2 M11J

Arthur began as a Welsh hero. The earliest-known written reference to him is found in the 7th-century epic poem 'Y Gododdin'. He is also a central character in *The Mabinogion*, a collection of oral Welsh stories preserved in two 14th-century manuscripts. These traditional tales feature pre-Christian versions of episodes later recounted by medieval poets: the quest for the Holy Grail contains echoes of the magic cauldron Arthur retrieved from the Welsh underworld. This limited-edition volume by the Golden Cockerel Press features neo-medieval woodcuts by Dorothea Braby.

Sir Thomas MALORY, *author*

(1405–1471)

Aubrey BEARDSLEY, *artist*

(1872–1898)

The Birth, Life and Acts of King Arthur ...

Edinburgh, Turnbull & Speats, 1927

RARESF 398.2 AR7M

Sir Thomas Malory's *Le Morte D'Arthur* is a central text of Arthurian literature. Malory combined the various Arthur myths into this one volume, thereby establishing the canonical edition of the legend. It features Merlin, the journey for the Holy Grail, Guenevere and Lancelot's adultery, and Arthur's death at the hands of his son, Mordred. *Le Morte D'Arthur* was first published by William Caxton in 1485, under the name Malory had originally intended only for the final chapter, 'The Death of Arthur'.

Aubrey Beardsley's Art Nouveau illustrations, commissioned for a new edition of *Le Morte D'Arthur*, provide a beautiful example of the neo-medieval aesthetic, as 19th- and 20th-century writers and artists were inspired by a romanticised view of the European past. The quality of the drawings varies widely, as Beardsley grew bored of the project. Despite the brevity of Beardsley's life and career, dying at age 25 of tuberculosis, he achieved a controversial and essential influence on the Decadent, Art Nouveau and Aesthetic art movements.

John DRYDEN

(1631–1700)

King Arthur, or, The British Worthy: A Dramatick Opera: Perform'd at the Queens Theatre by Their Majesties Servants ...

London, printed for Jacob Tonson ..., 1691

RARES 822.49 D84

John Dryden wrote this opera, accompanied by music by Henry Purcell, during the turbulent years of the English Restoration. He dedicated it to Queen Mary, writing '... Her Majesty was not displeas'd to find in this Poem ... the Heroic Actions of so famous a Predecessor in the Government of Great Britain, as King Arthur'. As a writer fixated on strong and daring heroes leading their society through chaos and change, Dryden found much to admire in the ancient tales of Arthur.

Joseph BÉDIER, author

(1864-1938)

Robert ENGELS, artist

(1866-1926)

The Romance of Tristan and Iseult: Drawn from the Best French sources ... Translated by H[illaire] Belloc

London, George Allen, 1903

RARESF 782.10269 B39R

Tristan and Iseult is one of many medieval tales set in the Arthurian universe, adapted from a mixture of Irish and Pictish folklore during the 12th century. Iseult is betrothed to Tristan's uncle, but after accidentally drinking a love potion they fall into a forbidden romance, which eventuates in their deaths. The tale's popularity has endured in the modern world, with Gottfried van Strassburg's 13th-century German rendition adapted by Richard Wagner into the ground-breaking opera *Tristan und Isolde* (1865).

LITERARY MILESTONES

Throughout history, unique literary works have been created that transcend the place and culture of their origin. Such works speak across language and time, coming to be recognised as universal in their themes.

The earliest narratives were recounted orally and only later recorded in written form. Epics such as *Gilgamesh*, *Beowulf*, the *Mahabharata*, and Homer's *Iliad* and *Odyssey* retain a hold upon our imaginations thousands of years after their creation. We continue to marvel at how Shakespeare, writing 400 years ago, could know our hearts so well.

The great narratives, such as those of Chaucer, Dante and Milton, will be reinterpreted and retold by each new generation. They will be refashioned in forms of media that did not exist at the time of their creation. In this way, they will entrance and inspire our descendants, just as they have generations past.

Ron KING, *artist*

(Born 1932)

'Squire' and 'Franklin'

Two screen-prints from *The Prologue from the
Canterbury Tales: Text Based Mainly on the
Ellesmere MS*

London, Circle Press, 1967

RARESEF 821.1 C39CP

Geoffrey CHAUCER

(c. 1342-1400)

The Workes of Geffray Chaucer: Newly Printed, with Dyvers Workes Never in Print Before

London, T. Godfray, 1532

RARESF 821.17 D32

Geoffrey Chaucer was one of the most important poets of the Middle Ages. *The Workes of Geffray Chaucer*, published in 1532, was the first edition of his collected works. Editor William Thynne was chief clerk of the kitchen of Henry VIII, a position that allowed him access to library collections across England to source the 41 pieces selected for inclusion. The woodcut illustrations throughout were reproduced from the same blocks used by William Caxton for his second edition of *The Canterbury Tales*, printed in 1484.

Geoffrey CHAUCER

(c. 1342-1400)

The Workes of Our Ancient and Learned English Poet, Geffrey Chaucer, Newly Printed

London, Adam Islip, 1602

RARESF 821.17 E2

Geoffrey Chaucer was one of the first writers to compose literary texts in vernacular language, rather than in Latin or Greek. He was also one of a new breed of authors, who sought to promote their inventiveness and originality while paying homage to the literary traditions from which they learned their craft. This famous portrait, in which Chaucer points to himself while holding a pen (identifying his individuality and genius for the viewer), derives from a manuscript original believed to have been painted in his lifetime.

Geoffrey CHAUCER

(c. 1342–1400)

The Canterbury Tales

London, Golden Cockerel Press, 1929–31

RARESF 821.17 CG

Some 600 years after Chaucer's death, his texts, especially *The Canterbury Tales*, continue to inspire artists. The Golden Cockerel Press, which operated in England from 1920 to 1961, was famous for producing high-quality limited editions of classic works, using traditional printing and bookmaking techniques. Most sought-after is *The Canterbury Tales* designed by engraver, typographer and draughtsman Eric Gill. His designs are renowned for their simplicity and clarity of line, evident in the woodcut illustrations and decorative borders that feature on almost every page of this volume.

THE WALLACE KIRSOP COLLECTION

The books in this case come from the collection of Professor Wallace Kirsop (born 1933), Australia's pre-eminent scholar of book history and an internationally renowned authority on bookselling and publishing in Europe (especially France) and Australia. Professor Kirsop has spent most of his career at Melbourne's Monash University, collaborating energetically with colleagues around the world. He is in the process of donating his significant collection of 17- and 18th-century French literature to this library, an act of generosity in keeping with his longstanding support of this institution.

Jean de LA FONTAINE

(1621-1695)

Contes et nouvelles en vers (Medieval and Modern Stories in Verse)

London, s.n., 1743

Wallace Kirsop Collection, RAREWK 841.4 L1338F (1743)

The form of the fable – a short story featuring anthropomorphised creatures that concludes with a ‘moral’ or lesson – is an ancient one, found in many cultures around the world; those who compose them are known as ‘fabulists’. The fables attributed to ancient Greek fabulist Aesop (who may not have existed as a single person) are some of the most popular and have been adapted many times over the centuries, including by French fabulist Jean de La Fontaine, who first published his *Fables* in 1688.

Jean de LA FONTAINE

(1621-1695)

Fables nouvelles et autres poësies (New Fables and Other Poems)

Paris, Denys Thierry, 1671

Wallace Kirsop Collection

RAREWK 841.4 L1338F (1671)

Jean de La Fontaine's *Fables* were first published in a series of volumes issued between 1668 and 1694, dedicated to Louis 'le Grand Dauphin', the son of King Louis XIV of France. They proved immensely popular and were republished many times in differing formats (small and large) and with varying numbers of engraved illustrations. Although originally aimed at adults, the stories, with their moralistic nature, were suitable for the schoolroom and they became required reading for French children.

Jean de LA FONTAINE

(1621-1695)

Fables mises en vers (Fables Put into Verse)

Dijon, de l'imprimerie de P. Causse, 1793

Wallace Kirsop Collection, RAREWK 841.4 L1338F (1793)

Jean de LA FONTAINE

(1621-1695)

Fables choisies, mises en vers (Selected Fables,
Put into Verse)

Amsterdam, chez Pierre Mortier, libraire sur le Vygendam, 1693
Wallace Kirsop Collection, RAREWK 841.4 L1338F (1693)

Jean de LA FONTAINE

(1621-1695)

*Fables de La Fontaine ... Imprimé par ordre du
roi pour l'éducation de Monseigneur le Dauphin*
(La Fontaine's Fables ... Printed on the Order of
the King for the Education of the Crown Prince)

Paris, De l'imprimerie de Didot l'aîné, 1787, vols 1 and 2

Wallace Kirsop Collection, RAREWK 841.4 L1338F (1787)

Jean de LA FONTAINE

(1621-1695)

Fables choisies, mises en vers (Selected Fables, Put into Verse)

Paris, Avec approbation & privilege du roi, 1759, vol. 1
Wallace Kirsop Collection, RAREWK 841.4 L1338F (1759)

The fable of the lion and the rat reminds us to show kindness to everyone we encounter, however humble or seemingly insignificant. According to La Fontaine's verse, a rat jumps out from between a lion's paws and the ferocious animal unexpectedly spares the tiny creature's life. Later, the lion is caught by hunters and the grateful rat chews through the net, allowing him to escape.

Jean de LA FONTAINE

(1621-1695)

Fables choisies, mises en vers (Selected Fables, Put into Verse)

Paris, Avec approbation & privilege du roi, 1759, vol. 2
Wallace Kirsop Collection, RAREWK 841.4 L1338F (1759)

The fable of the lion, the wolf and the fox teaches us that people who slander will eventually suffer the poison of their words. The old lion is ill and demands all the animals in his kingdom attend his court to offer their best cures. Only the fox is absent, as the wolf points out to the lion, hoping to win approval. Ultimately, the fox appears and explains that the wolf has prevented him from attending because he knows the cure lies in a wolf's flayed skin. The cure is duly applied!

Jean de LA FONTAINE

(1621–1695)

Fables choisies, mises en vers (Selected Fables, Put into Verse)

Paris, Charles-Antoine Jombert, 1755–59

Wallace Kirsop Collection, RARESF 841.4 L13F

This edition of La Fontaine's *Fables* is considered by many to be one of the finest illustrated books ever published, representing the pinnacle of 18th-century French illustration. The original designs were produced by Jean-Baptist Oudry, director of the royal tapestry works at Beauvais. The financier of this edition, Jean-Louis Regnard de Montenault, commissioned Charles-Nicolas Cochin the Younger to redraw the designs for the engravers.

BIRTH OF THE MODERN

In the late 19th century, extraordinary social changes brought about by the Industrial Revolution and urbanisation gave birth to a cultural revolution known as Modernism. While the early modernists embraced the change, modernist writing in the post–World War I period was characterised by disaffection with the contemporary world.

Following the trauma of World War I, novelists, poets and playwrights expressed their generation's sense of futility and disillusionment with contemporary society. They engaged with urban life by presenting an often bleak vision of the human condition, punctuated by humour.

New magazines promoted avant-garde, experimental literary and artistic forms. A common theme was the rejection of a logical arrangement of ideas and narrative, in favour of juxtaposition, repetition, collage and fragmentation.

From radical beginnings, modernist works – by writers such as Virginia Woolf, James Joyce, Gertrude Stein, Samuel Beckett and T.S. Eliot – have become celebrated classics of 20th-century literature, and continue to inspire and influence authors today.

Man RAY

(1890-1976)

***Gertrude Stein and Alice B. Toklas* 1922**

Exhibition print from gelatin silver photograph

The J. Paul Getty Museum, Los Angeles

This photograph by the American surrealist Man Ray shows Gertrude Stein and her partner Alice B. Toklas in their Parisian apartment. They are surrounded by their famed art collection, which included pieces by their friends Georges Braque and Pablo Picasso.

Gertrude STEIN

(1874-1946)

The Making of Americans

Paris, Contact Editions, 1925

RARES 813.5 ST34M

Gertrude Stein composed her experimental masterwork some years before the appearance of James Joyce's *Ulysses* (1922), but her 925-page novel remained unpublished until 1925, when Robert McAlmon's Contact Editions issued it in Paris in an edition of 500. Stein drew attention to the novel's true place in the modernist timeline by adding an unusual statement to the title page: 'Written by Gertrude Stein 1906-1908'. It was not officially published in America until 1934, and then only in a heavily truncated version.

Gertrude STEIN

(1874-1946)

Composition as Explanation

London, Hogarth Press, 1926

RARES 808 ST3

Founded in 1917, Leonard and Virginia Woolf's Hogarth Press quickly developed a reputation for producing affordable editions of significant contemporary authors. The Woolfs commissioned and selected works for three series of Hogarth Essays, with covers designed by Virginia's sister, Vanessa Bell, a leading post-impressionist English artist. This experimental essay by Gertrude Stein was her first publication by an English press. The avant-garde American's salon in Paris was a hotbed of the modernist movement, attracting luminaries such as the Woolfs, Pablo Picasso, Henri Matisse and Ezra Pound.

Gertrude STEIN

(1874-1946)

Narration: Four Lectures

Chicago, University of Chicago Press, 1935

RARES 808 ST3N

Gertrude Stein is celebrated as one of the most innovative but difficult writers in the English language. Her writings reject standard literary structures and her use of repetition and abstraction eludes interpretation. Stein settled in Paris in 1904, where she mixed with leading avant-garde artists, composers and writers of the day. She returned to America in 1934–35, lecturing at universities across the country. The text featured on the wall at the entrance to this exhibition is drawn from Stein's *Narration*.

Gertrude STEIN

(1874-1946)

Narration: Four Lectures

Chicago, University of Chicago Press, 1969

RARES 808 ST3N (1969)

Gertrude STEIN

(1874-1946)

Useful Knowledge

London, John Lane, The Bodley Head, [1929]

RARES 818.5 ST3U

In a manner not dissimilar to her rival modernist James Joyce, who left Dublin at 22 only to write continually about his birthplace, Gertrude Stein lived most of her life in Paris and frequently discussed America in her prose. In this collection of pieces, she reflected on both its people and its culture, including Woodrow Wilson, Sherwood Anderson, Chicago, Baltimore and the difference between the South and the North.

Gertrude STEIN

(1874-1946)

Portraits and Prayers

New York, Random House, 1934

RARES 818.5 ST3P

Some of Gertrude Stein's contemporaries described her as having the head of a Roman emperor, carved from American granite. After their first meeting, her lifelong partner Alice B. Toklas described her thus:

She was a golden brown presence, burned by the Tuscan sun and with a golden glint in her warm brown hair ... when she talked, very little, or laughed, a good deal ... [i]t was unlike anyone else's voice – deep, full, velvety, like a great contralto's, like two voices.

Gertrude STEIN

(1874-1946)

Portraits and Prayers

New York, Random House, 1934

RARES 818.5 ST3P

The portraits Gertrude Stein composed in this work were literary experiments akin to Cubist painting. Her fragmentary and repetitive phrases evoked her own experience of her subjects rather than recognisable depictions of the subjects themselves.

Gertrude STEIN, *author*

(1874-1946)

Clement HURD, *artist*

(1908-1988)

***The World Is Round* [book and slipcase]**

San Francisco, Arion Press, 1986

RARES 818.5 ST3P

One of Gertrude Stein's most famous phrases, 'a rose is a rose is a rose', originally appeared in a 1913 poem about a woman named Rose. Stein adapted and repeated the line many times in her oeuvre. It is often interpreted as a statement of the philosophical law of identity: things are what they are, and their intrinsic nature also contains the emotions and imagery they evoke. Stein commented: '... I think that in that line the rose is red for the first time in English poetry for a hundred years'.

A NEW YORK SCHOOL POET: JOHN ASHBERY

Poet John Ashbery (1927–2017) is recognised as one of the great American voices of the 20th century. Born in Rochester, New York, he wanted to become a painter but also wrote poetry from a young age, influenced by W.H. Auden and Dylan Thomas.

As a student at Harvard University in the 1940s, he met some of the people with whom he would have a lifelong artistic connection, including Frank O'Hara, Barbara Epstein and Kenneth Koch. Together with other young artists, painters, dancers and writers, they became known as the New York School. The work produced by this loose association shows a close affinity with Abstract Expressionism and Surrealism.

Ashbery published more than 20 award-winning volumes of poetry during his long life. The opacity and complexity of his language has seen him described as 'the last figure whom half the English-language poets alive thought a great model, and the other half thought incomprehensible'.

Recording of John Ashbery reading his poem 'Self-portrait in a Convex Mirror'

San Francisco, Arion Press, 2015

RARESEF 011.55 AR43H

'Self-portrait in a Convex Mirror' was first published in August 1974 in the Chicago journal *Poetry*. This recording of John Ashbery's reading his poem was made at Station WBAI, New York, in 1975 for the program 'Poetry', produced by Susan Howe. The Arion Press released the recording as a vinyl record (displayed below) in 2015.

John ASHBERY

(1927-2017)

Flyer for 'Poets and Critics in Performance'

New York, New York University Poetics Institute, [1981]

RAREP 811.54 AS3J (1981)

Locus Solus, no. 1 (Winter)

[Lans-en-Vercours (Isère), France, Locus Solus Press], 1961

Rare Books Collection

With Kenneth Koch, Harry Matthews and James Schuyler, John Ashbery founded and edited this experimental poetry journal. It lasted only five issues (all 1961) and was named after a 1914 French proto-surrealist novel by Raymond Roussel, with a Latin title that means 'a solitary or unique place'.

John ASHBERY

(1927-2017)

Some Trees

New Haven, Connecticut, Yale University Press, 1956

RARES 9811.54 AS3SO (1956)

John Ashbery's second volume of poetry won the Yale Younger Poets Prize. The competition was judged by English poet W.H. Auden, who had been a significant influence on the young Ashbery. Auden famously later confessed that he hadn't understood a word of the winning manuscript.

Noël VEXIN, *author*

(1919-1972)

John ASHBERY, *translator*

(1927-2017)

Murder in Montmartre

New York, Dell, 1960

RARES 843.914 V645CA

After receiving a Fulbright Fellowship in 1955, John Ashbery relocated to France. He lived there until 1965 with his partner, poet Pierre Martory, publishing poetry and earning a living as a translator of French detective stories, including this title, under the pseudonym 'Jonas Berry'.

John ASHBERRY

(1927-2017)

The Double Dream of Spring

New York, Ecco Press, 1976

RARES 811.45 AS3DO (1976)

Many of Ashbery's poems respond to paintings and other visual arts. *Doppio Sogno di Primavera* (The Double Dream of Spring) is a 1915 painting by Italian metaphysical painter Giorgio de Chirico, which depicts disjointed but related scenes with a dreamlike intensity that is both arresting and unsettling.

John ASHBERRY

(1927-2017)

Shadow Train

New York, Viking Press, 1980

RARES 811.54 AS3SH

In this volume, Ashbery experimented with the form of the quatrain (a four-line stanza). In its signature poem, 'Paradoxes and Oxymorons', he interrogates the relationship between poet and reader:

*It has been played once more. I think you exist only
To tease me into doing it, on your level, and then you
aren't there*

*Or have adopted a different attitude. And the poem
Has set me softly down beside you. The poem is you.*

John ASHBERRY

(1927-2017)

Rivers and Mountains

New York, Chicago and San Francisco, Holt, Rinehart and
Winston, 1966

RARES 811.54 AS3R

Rivers and Mountains was Ashbery's first publication on returning to America after a decade in France. It is seen by critics as pivotal in his poetic development, and includes two of his most studied poems, 'Clepsydra' (named for an ancient time-measuring device) and 'The Skaters', a lengthy poem on which he had worked since 1963.

John ASHBERRY

(1927-2017)

Self-portrait in a Convex Mirror and 2015 vinyl record of Ashbery's reading

New York, Viking Press, 1975

RARES 811.54 AS32S and RARESEF 011.55 AR43H

Seen by many as Ashbery's masterpiece, *Self-portrait in a Convex Mirror* won the unprecedented trifecta of the Pulitzer Prize, the National Book Award and the National Book Critics Circle Award. The long poem meditates on Renaissance artist Francesco Parmigianino's painting (c. 1524) of the same name (reproduced on the record sleeve, above). Like the painting, the poem reflects on the creative act and the subjectivity of the creator. In 2015, the Arion Press issued a recording of Ashbery reading the work in 1975.

John ASHBERRY

(1927-2017)

Houseboat Days

New York, Viking Press, 1977

RARES 811.54 AS3SHU

Houseboat Days, Ashbery's next volume published after the enormous success of *Self-portrait in a Convex Mirror*, opens with the poem 'Street Musicians', which ruminates on loss. His close friend and fellow poet Frank O'Hara had died exactly a decade earlier, struck by a dune buggy on Fire Island at age 40.

*One died, and the soul was wrenched out
Of the other in life, who, walking the streets
Wrapped in an identity like a coat, sees on and on
The same corners, volumetrics, shadows
Under trees ...*

John ASHBERRY, poet

(1927-2017)

Alex KATZ, artist

(Born 1927)

Fragments

Los Angeles, Black Sparrow Press, 1969

RARES 811.54 AS3FR

John ASHBERRY

(1927-2017)

Flow Chart

New York, Alfred A. Knopf, 1991

RARES 811.54 AS3FR

AUSTRALIAN GOTHIC: *PICNIC AT HANGING ROCK*

Joan Lindsay's haunting 1967 novel (adapted for the screen in 1975 and 2018) has become a defining evocation of white Australia's obsession with and fear of this ancient landscape. Set in 1900, it relates the impact, on a small community, of the unsolved disappearance of three schoolgirls and a teacher on Hanging Rock, in Victoria's Macedon region.

Hanging Rock sits on the boundaries between the tribal lands of the Wurundjeri and Dja Dja Wurung peoples, who have occupied the region for around 40,000 years. It is believed to have been an important ritual site and meeting point for these groups until colonisation and disease epidemics decimated Indigenous communities and disrupted their self-knowledge.

Though Lindsay's sensitive reaction to the landscape remains aesthetically legitimate, the popularity of her fictional story of white loss and fear combined with the lack of recognition of the site's Indigenous history reflects contemporary Australia's uneasy navigation of its shared heritage.

Peter WEIR, *director*

(Born 1944)

Film poster for *Picnic at Hanging Rock*

[S.I.], Robert Burton Printers Pty Ltd, [c. 1975]

H2007.92/1

Peter Weir's dreamlike adaptation of Lindsay's novel starred Anne Lambert as the ethereal Miranda, whose disappearance is at the heart of the story. A panpipe soundtrack added to the haunting quality of the film, now iconic in Australian cinematic history.

GAINSBOROUGH STUDIOS, PRAHRAN,
photographers

*'Marion Wanliss, Leslie Henderson and Joan Weigall
(Lady Lindsay)' 1914*

Gelatin silver postcard

H89.267

Born into an affluent family in East St Kilda, Melbourne, Joan a'Beckett Weigall (1896–1984) graduated as the dux of her class at the Clyde Girls' Grammar School around the time this photograph was taken. In 1919, the school relocated to Macedon, near Hanging Rock. After studying at the National Gallery School under Bernard Hall and Frederick McCubbin, she moved to London, where she married Australian artist Ernest Daryl Lindsay in 1922. On returning to Australia, Joan put aside art and focused on writing.

Joan LINDSAY

(1896-1984)

Typed copy of *Picnic at Hanging Rock*, c. 1967

Joan Lindsay Papers, National Trust of Australia, on deposit to the Manuscripts Collection

Lindsay began writing the story in 1966, inspired by a dream. She named her story after William Ford's 1875 oil painting of picnicking Victorian girls, *At the Hanging Rock*, which she knew well from the collection of the National Gallery of Victoria, where her husband Daryl was director from 1942 to 1956. This typed copy of the finished work, before its publication, includes her own annotations and corrections.

William FORD

(1823-1884)

At the Hanging Rock 1875

Exhibition print of an original oil on canvas

79.2 x 117.5 cm

National Gallery of Victoria, Melbourne, purchased, 1950 (2255-4)



Joan LINDSAY

(1896-1984)

Picnic at Hanging Rock

Melbourne, F.W. Cheshire, 1967

RARELT A823.3 L645P

Joan Lindsay wrote the novel over a two-week period. On the advice of her publisher, she deleted a final chapter of the novel, which explained the girls' disappearance; it was published posthumously in 1987 as *The Secret of Hanging Rock*. For many readers, the blurred lines between fact and fiction and the eternal mystery of the girls' fate are the most powerful elements of the story.

Cliff GREEN, screenwriter
(Born 1934)

Screenplay for *Picnic at Hanging Rock*, directed by Peter Weir, with Joan Lindsay's annotations, c. 1975
Joan Lindsay Papers, National Trust of Australia, on deposit to the Manuscripts Collection

In an interview in 2017, screenwriter Cliff Green said:

As I read the novel, I saw the film unfold; I saw the look of the film immediately. The novel is an incredible filmic piece of work in itself.

St Valentine's Day prop cards made for *Picnic at Hanging Rock*, directed by Peter Weir, c. 1975

Joan Lindsay Papers, National Trust of Australia, on deposit to the Manuscripts Collection

Several autobiographical elements crept into Lindsay's novel. The girls' school, Appleyard College, recalls Lindsay's own alma mater, Clyde Girls' Grammar, which relocated from East St Kilda to Macedon, near Hanging Rock, in 1919 (after her graduation). The fateful picnic takes place on St Valentine's Day, the day on which Joan married Daryl Lindsay in 1922. This prop card was made for use in the opening scenes of Peter Weir's 1975 film.

Joan LINDSAY

(1896-1984)

Limited edition of *Picnic at Hanging Rock*

Kyneton, Vic., Macedon Ranges Shire Council, 2002, no. 144/200
RARELTF A823.3 L645PG

“Come back, all of you! Don’t go up there – come back!” She felt herself choking and tore at her frilled lace collar. “Miranda!” The girls were fast moving out of sight behind the monolith. “Miranda! Come back!” She took a few unsteady steps towards the rise and saw the last of a white sleeve parting the bushes ahead. “Miranda ...!” There was no answering voice. The awful silence closed in and Edith began, quite loudly now, to scream.

PULP FICTION

The 1950s was a golden era for Australian pulp fiction. Import restrictions on US books and magazines in the 1940s and 1950s created an opportunity for local publishers to meet the growing demand for American-style commercial novels.

Sydney publishers such as Horwitz and Cleveland led the way, developing stables of writers capable of producing books to order, with strikingly designed covers. The ever-popular Larry Kent series ran to over 400 titles, while Alan Yates, writing under the pseudonym Carter Brown, issued some 300 crime novels between 1954 and 1984. The stories were predominantly set on the mean streets of America.

With the arrival of television, and the lifting of import restrictions in 1959, the demand for locally produced pulp fiction declined. The next generation of gumshoes – characters such as Cliff Hardy and Phryne Fisher – plied their trade in distinctly local settings, a sign of Australia's growing cultural confidence.

KING PENGUINS

Between 1939 and 1959, Penguin Books published the King Penguins series. The 76 books in the highly popular series were short illustrated guides to various topics, sold at the affordable price of 1 shilling (equivalent to around \$4 today). A deliberately distinctive feature of the series was its striking graphic covers, produced by leading artists of the day, including Enid Marx, Jan Tischold and Peter Shephard.

CORALIE BICKFORD-SMITH, FOR PENGUIN CLASSICS

Penguin Books, founded by brothers Allen, Richard and John Lane, celebrated its 80th anniversary in 2015. Throughout its history, it has been known for its innovative use of design to produce distinct identities for its various series, such as its colour-coded paperbacks. In 2010, British graphic designer Coralie Bickford-Smith produced these dazzling covers for the publication of F. Scott Fitzgerald's novels in the Penguin Classics series. The metallic, geometric forms evoke the brittle beauty of Scott Fitzgerald's melancholy jazz age tales.

WHERE IMAGINATION BEGINS

Children's books are such a significant part of contemporary publishing that it's hard to imagine a time without them, but they're a relatively new phenomenon.

In ancient times children listened to oral stories, like tales of the Trojan War and *Aesop's Fables*. During the Middle Ages, too, children read and listened to the same stories as their parents. The production of instructional books for young readers began in the Renaissance, although texts for adults, such as John Foxe's 1563 *Book of Martyrs*, containing graphic scenes of torture and death, remained popular among children.

The golden age of children's books began in mid-19th-century England – a period sometimes described as having 'invented' the concept of childhood – and saw the rise of the illustrated book. On many children's bookshelves today, classic illustrated Victorian texts such as Lewis Carroll's *Alice* books sit alongside favourites of the 20th and 21st centuries, testament to the transcendent power of well-crafted, well-illustrated stories.

Walter CRANE

(1845-1915)

Walter Crane is today best known for his ornately illustrated 19th-century children's books. He was part of a wave of influential artists working in this genre at the time, which included Ralph Caldecott and Kate Greenaway. He was inspired by the ideals of socialism and, in particular, the work of William Morris, who strove to bring beauty into all aspects of every person's life, regardless of social standing. Crane's trademark style from the 1870s onwards featured compositions with strong outlines and clear, bright colours.

Walter CRANE

(1845-1915)

Flowers from Shakespeare's Garden: A Posy from the Plays ...

London, Cassell & Co. Ltd, 1906

RAREJ 741.942 C8509F (1906)

Little Queen Anne, and Her Majesty's Letters (Patent)

London, Marcus Ward & Co. Ltd, 1886

RAREJ 823.8 C85L (1886)

Donated by Christina Skinner and Francesca Crozier-Durham
under the Cultural Gifts Program, 2016

Walter CRANE

(1845-1915)

Beauty and the Beast Picture Book

London, John Lane, The Bodley Head, [1900]

RAREJF 823.8 C85B (1900)

Pothooks and Perseverance: Or the A.B.C.-serpent

London, Marcus Ward & Co. Ltd, 1886

RAREJ 823.8 C85P (1886)

Donated by Christina Skinner and Francesca Crozier-Durham
under the Cultural Gifts Program, 2016

Paula TREVELYAN

(Dates unknown)

Lilliburlero: A Book of Songs Chosen by Lady Bell D.B.E. and Illustrated by Pauline Trevelyan

Oxford, Oxford University Press, 1933

RAREJ 782.42 B4133L (1933)

Walter CRANE

(1845-1915)

Pan-pipes: A Book of Old Songs, Newly Arranged & with Accompaniments by Theo: Marzialis; Set to Pictures by Walter Crane

London, George Routledge and Sons, 1883

RAREJ 782.42 P1952 (1883)

Donated by Christina Skinner and Francesca Crozier-Durham
under the Cultural Gifts Program, 2016

Kate GREENAWAY

(1846–1901)

Kate Greenaway was an English children's book illustrator who achieved remarkable success during her lifetime, pleasing audiences with her form and originality. Many of her books depict children in Regency costume in idyllic rural settings. Angelic-faced infants and maidens dressed in muslin gowns became symbolic of lost innocence. Her settings, like her clothes, were idealised: a dream world where it was always sunny, with tea on the lawn and where children never got dirty.

Kate GREENAWAY

(1846–1901)

A Day in a Child's Life

London, Frederick Warne & Co. Ltd, [c. 1893]

RAREJ 782.42 F815D (1893)

Under the Window: Pictures & Rhymes for Children

London, Frederick Warne & Co. Ltd, [1918]

RAREJ 821.89 G82U (1918)

Donated by Christina Skinner and Francesca Crozier-Durham
under the Cultural Gifts Program, 2016

BACK TO THE FUTURE: THE GOLDEN AGE OF SCIENCE FICTION

The modern genre of science fiction was born in the 1920s, but the tradition of speculative literature can be traced back to the *Epic of Gilgamesh* (c. 2100 BCE). This fictionalised tale of an historical Mesopotamian king and his quest for immortality in the face of apocalyptic events is the oldest-known literary exploration of the human condition. Its ancient blend of fantasy and heroism is echoed in modern science fiction.

The 19th century's love affair with Gothic literature and Romanticism heralded a new wave of popular fiction, including Mary Shelley's *Frankenstein* (1818). Later that century authors such as Jules Verne and H.G. Wells developed the concept of 'scientific romance', exploring lost and other worlds.

In the 1920s, writer and editor Hugo Gernsback coined the term 'scientifiction' as an abridgement of 'scientific fiction'. From the first issue of *Amazing Stories* (April 1926), 'scientifiction' adorned the covers of many Gernsback publications, soon evolving into 'science fiction'.

Leo MARGULIES, *editor*

(1900-1975)

***Thrilling Wonder Stories*, vol. 15, no. 2**

New York, Better Publications, February 1940

RARESF 051 P9677TW

Cover artist and editor unknown

***Horror Stories*, vol. 5, no. 2**

New York, Popular Publications, April–May 1937

RARESF 051 P9677H

Hugo GERNSBACK, *editor*

(1884-1967)

***Wonder Stories*, vol. 5, no. 10**

New York, Continental Publications, May 1934

RARESF 051 P9677W

L. Ron HUBBARD, *author*

(1911–1986)

**'The Tramp', in *Astounding Science Fiction*,
vol. 22, no. 2**

New York, Street & Smith, October 1938

RARESF 051 P9677AS

Author and founder of the Church of Scientology, Lafayette Ronald Hubbard established a successful career writing in a variety of genres for pulp-fiction magazines. Serialised over three issues of *Astounding Science Fiction*, 'The Tramp' follows the story of Doughface Jack, a vagrant who has the power to save or destroy lives at a single glance. It was during this period that Hubbard wrote *Excalibur*, widely considered the precursor to his *Dianetics*.

Don WILCOX, author

(1905-2000)

**'Wives in Duplicate', in *Amazing Stories*,
vol. 13, no. 8**

New York, Ziff Davis Publishing Co., August 1939

RARESF 051 P9677AM

Cover artist and editor unknown

***Marvel Tales*, vol. 2, no. 1**

Chicago, Western Fiction Pub. Co., May 1940

RARESF 051 P9677M

Hugo GERNSBACK, *editor*

(1884-1967)

Wonder Stories, vol. 6, no. 6

New York, Stellar Publishing Corp., November 1934

RARESF 051 P9677W

Robert O. ERISMAN, *editor*

(Dates unknown)

Dynamic Science Stories, vol. 1, no. 1

Chicago, Western Fiction Publishing Co., February 1939

RARESF 051 P9677DY

Ed Earl REPP, *author*

(1901–1979)

**'The Scientific Ghost', in *Amazing Stories*,
vol. 13, no. 1**

New York, Ziff Davis Publishing Co., January 1939

RARESF 051 P9677AM

Cover artist and editor unknown

***Terror Tales*, vol. 9, no. 3**

Chicago, Popular Publications, July–August 1938

RARESF 051 P9677TE

Mort WEISINGER, *editor*

(1915-1978)

***Startling Stories*, vol. 3, no. 2**

Chicago, Better Publications, March 1940

RARESF 051 P9677AT

Mort WEISINGER, *editor*

(1915-1978)

***Thrilling Wonder Stories*, vol. 12, no. 3**

New York, Better Publications, December 1938

RARESF 051 P9677TW

Hugo GERNSBACK, *editor*

(1884-1967)

***Wonder Stories*, vol. 7, no. 6**

New York, Continental Publications, December 1935

RARESF 051 P9677W

Wonder Stories enabled several Australian speculative fiction and science-fiction writers to reach international audiences. Alan Connell is one of the first Australians to have his work published in Hugo Gernsback's magazines. Described by the editor as 'The very essence of originality', Connell's story 'Dreams End' inspired illustrator Frank R. Paul to design this famous cover of a battleship floating upside-down above New York City.

Bradner BUCKNER, *author*

(Dates unknown)

**'The City of Oblivion', in *Amazing Stories*,
vol. 13, no. 5**

New York, Ziff Davis Publishing Co., May 1939

RARESF 051 P9677AM

Hugo GERNSBACK, *editor*

(1884-1967)

***Wonder Stories*, vol. 7, no. 5**

New York, Continental Publications, October 1935

RARESF 051 P9677W

Mort WEISINGER, *editor*

(1915-1978)

***Thrilling Wonder Stories*, vol. 12, no. 1**

New York, Better Publications, August 1938

RARESF 051 P9677TW

EXPLORING THE WORLD

*We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.*

T.S. Eliot

Books reflect our desire to know the world – to see it, to classify it and to make sense of it. As well as documenting the past, books have always recorded the new. From scientific discoveries to journeys to new lands, books enable novel ideas and information to be shared around the globe.

Before the age of jet travel and mass media, books played a crucial role in making the world accessible to many. Books now share this space with television and the internet, but have not been superseded by them. Because of their physicality – their ability to be held and owned, and their bringing together of word and image – books continue to be central to our lives.

EUROPEANS IN THE WIDER WORLD

From the dawn of recorded history c. 3100 BCE to the 15th century CE, Europeans' known world consisted of Europe, North Africa, the Middle East, and Central and East Asia. When Europeans first set sail down the coasts of Africa in the 15th century, and then to the Americas and the Pacific, they brought back strange tales of unknown lands. The accounts published by these explorers gave those at home a first glimpse of the world – and the peoples and cultures – beyond its previous limits.

The Greek geographer Ptolemy had set out the principles of mapmaking in the 2nd century CE, but it took another thousand years before accurate outlines of the world and the heavens began to take shape. Early-modern European cartographers gleaned information from ships' logs and travellers' tales, gradually filling in the blank spaces of their maps as knowledge became available, aided by technological innovations in navigational and observational tools.

Pierre DESCELIERS

(1487-1553)

World map

London, Trubner & Co., 1885

MAPEF 912.94 B77F

The original of this facsimile world map is one of a series produced by French cartographers at Dieppe between 1540 and 1560. The depiction of a landmass (Java La Grande) in the vicinity of Australia in combination with the Portuguese origin of many of the place names led writers such as R.H. Major, George Collingridge and Kenneth McIntyre to argue for a Portuguese discovery of Australia in the 16th century.

Arnoldus MONTANUS

(c. 1625-1683)

Die Nieuwe onbekende wereld ... (The New Unknown World ...)

Amsterdam, Jacob Meurs, 1671

RARESF 918 M76

In 1519, Portuguese navigator Ferdinand Magellan set sail under the banner of Spanish King Charles I, determined to discover a westward path to the lucrative trade centre of the Spice Islands (Maluku Islands, Indonesia). Emerging through the strait now named for him, Magellan's ships became the first-known European fleet to cross the Pacific Ocean. Magellan died in a local conflict in the Philippines, but his armada reached its destination in 1521. On its return to Spain, it had completed the first full circumnavigation of the globe.

Abraham ORTELIUS

(1527-1598)

Theatrum Orbis Terrarum (The Theatre of the Globe)

Antwerp, Ant. Coppenium Diesth, 1574

RARESEF 912 Or8T

This title, first published in 1570, is considered the world's first atlas. Acquiring the best possible maps from around Europe, such as those generated by Magellan's voyages, Ortelius redrew them to a standard size and orientation. The lower portion of his world map features a vast southern continent, 'Terra Australis Incognita', believed to exist to counterbalance the known regions of the Northern Hemisphere. Ortelius's incredibly successful venture was published in 42 editions between 1570 and 1612, selling an astonishing 7300 copies.

John HARRIS

(c. 1667-1719)

Navigantium atque itinerantium bibliotheca, Or, A Compleat Collection of Voyages and Travels

London, T. Woodward, A. Ward, S. Brit et al., 1705

RARESF 10.8 H24

As a young sailor, Englishman Francis Drake was involved in bringing African slaves to the Americas. He nurtured a hatred for the Spanish after they sank one such voyage; they, in turn, viewed him as a pirate. Elizabeth I shared Drake's anti-Spanish sentiment and, in 1577, secretly commissioned him to attack Spanish colonies on the American Pacific coast. The expedition became the first circumnavigation of the globe under a single commander, and brought Drake riches, fame and a knighthood. He died of dysentery at sea in 1596.

Sebastian BRANT

(1458-1521)

Stultifera navis ... The Ship of Fooles

London, John Cawood, 1570

RARESF 837.32 S

Ships can signal both real and symbolic journeys. Originally published as *Das Narrenschiff* by devout German scholar Sebastian Brant in 1494, *The Ship of Fooles* was a bestseller of its day. The poem is an allegory about fools bound for a 'fool's paradise' rather than God's heavenly paradise; it describes many human follies and vices as a warning to the public to mend their ways. This allegory derives from Plato's political writings, in which he described democracy as a ship with no captain, sailing in circles.

Isaac COMMELIN

(1589-1676)

Begin ende voortganch, van de Vereenighde Nederlantsche geoctroyeerde Oost-Indische Compagnie (Origins and Progress of the Dutch East India Company)

Amsterdam, Johannes Janssonius, 1646

RARES 910.9492 C73B (V.1) and (V.2 PT.1)

In the 17th and 18th centuries, seamanship made the Netherlands one of the richest colonial European powers. Founded in 1602, the Dutch East India Company (abbreviated in Dutch to 'VOC') was granted a monopoly by the Dutch government for colonial activities in Asia. Amassing huge wealth from the spice trade, it became a quasi-governmental agency, permitted to establish colonies, wage war, produce currency and negotiate treaties. The lands it acquired and managed became known as the Dutch East Indies and included the vast archipelago of modern-day Indonesia.

James COOK

(1728-1779)

A Voyage Towards the South Pole, and Round the World

London, printed for W. Strahan and T. Cadell, 1777

RARETLF 910.41 C772

For millennia, wooden ships were humankind's most advanced method of travel. James Cook's second voyage (1772-75) sailed farther into Antarctic waters than any previous expedition, and disproved, once and for all, the ancient belief in a massive continent of 'Terra Australis Incognita' (great unknown southern land) in the southern oceans. This published account features engravings after the sketches of William Hodges, the official artist on the voyage.

Phillip Franz VON SIEBOLD

(1795–1866)

Nippon: Archiv zur beschreibung von Japan und dessen neben- und Schutzlandern ... (Nippon: A Description of Japan and Its Neighbouring and Protected Lands)

Lyden, Der Verfasser, 1852

RARESF 915.2 S11

During Japan's Edo period (1603–1868), few Europeans were permitted to enter its territories, and then only for trade purposes. German physician and botanist Phillipp Franz von Siebold worked as the Dutch East India Company's doctor at its trading base at Nagasaki (1823–26), and as his reputation grew, he was allowed to venture outside the port. He became an enthusiastic collector of natural history specimens and cultural artefacts. Von Siebold was expelled on suspicion of political activity and later published several accounts of his years in Japan.

Matthew PERRY

(1794–1858)

Narrative of the Expedition of an American Squadron to the China Seas and Japan ...

Washington, Beverley Tucker, State Printer, 1856

RARESF 915 P42

Between 1853 and 1867, the isolationist policies of Edo Japan's Tokugawa shogunate began to break down and contact with Europe increase. A decisive episode was the arrival of US naval Commander Matthew Perry's fleet in Tokyo Bay in 1853, pursuing an aggressive colonial trade agenda. Perry returned in 1854 to broker the Treaty of Kanagawa, effectively opening Japan's borders to foreigners. Perry's published account of his voyages included reproductions of colourful Japanese woodblock prints, which had an electrifying effect on European artists.

Katsushika HOKUSAI

(1760-1849)

Hokusai Manga (Hokusai's Whimsical Drawings)

Tokyo, Yoshikawa Hanshichi, 1878

RARES 741.9 H68

A painter, draughtsman and printmaker, Katsushika Hokusai produced an enormous body of work over 70 years. His 15-volume *Manga* was first published in 1814 and contains thousands of images depicting all aspects of Japanese daily life. Hokusai's drawings reveal both his technical mastery and his humorous observations of the world around him. *Manga* was an instant success in Japan, and became beloved by the wider world from the 1850s, when Japan opened its borders to foreigners.

Yomo SHUNSUI

(Dates unknown)

Bankoku ōrai (Views of the World)

Kyo, Zeniya Sōshirō: Yamashiroya Kansuke: Yoshinoya Jinsuke,
1871

RARES 910 Y79B

Just as Europeans took a great interest in the newly accessible Japan of the mid-19th century, so too did Japanese people look outwards at the world, and begin to record what they encountered. This text about the world includes rare instances of Japanese copperplate (rather than woodblock) printed illustrations, including a kangaroo and her joey adorning the section on Australia.

Silvester DIGGLES

(1817-1880)

The Ornithology of Australia

Brisbane, printed for the author by T.P. Pugh, 1844?-46

RARESEF 598.2994 D56O

Naturalist, artist and musician Silvester Diggles is best remembered for this monumental labour of love, *The Ornithology of Australia*, issued in 21 parts between 1865 and 1870 but unfinished due to lack of funds. It covered only around one-third of known Australian birds, and Diggles was unable to issue all the prints he had prepared. The remaining sheets were published in 1877 as a bound two-volume set called *Companion to Gould's Handbook*; the use of John Gould's name was solely a marketing ploy.

EUROPEANS IN THE PACIFIC

By the 18th century, the broad outlines of the Earth's continents had been given shape by European mapmakers. The next phase of European navigation coincided with the great age of scientific exploration, when natural historians, botanists and artists were charged with the mission of closely observing and recording the natural world.

Captain James Cook's three voyages to the Pacific (1767–79) accurately charted the many islands, while his botanists, Joseph Banks, Daniel Solander and Johann Forster, added enormously to knowledge of plants in the Southern Hemisphere. Early books on Australia reflect the struggle of artists to come to terms with a new and unfamiliar landscape. They are also significant as records of early contact with Indigenous cultures.

The magnificent state-sponsored French publications issued after early 19th-century voyages by Nicolas Baudin, Louis de Freycinet, Louis Isidore Duperrey and Jules Dumont d'Urville are among the finest publications on Australia and the Pacific.

Joseph BANKS

(1743–1820)

Ipomoea indica

From Banks's *Florilegium*

London, Alecto Historical Editions with the British Museum, 1981–88

RARESEF 581.99 B22F

In 2017, the library acquired the 337 Australian prints from Joseph Banks's *Florilegium* (including this work), thereby completing its set of this landmark work of Australian botany.

Ivan Fedorovich KRUZENSHTERN

(1770-1846)

Atlas K Puteshestvie vokrug sveta (Atlas to the Journey Around the World)

St Petersburg, Izdatel'stvo, Morskaya tipografiya God izdaniya, 1813

RARELTEF 910.41 K94

Ivan Kruzenshtern's voyage was the first Russian circumnavigation of the globe (1803–06). Undertaken to foster the fur trade of the Pacific coast and to open up trade links with China and Japan, its major contribution lay in its detailed accounts and charting of the north-west Pacific coastline. Kruzenshtern's account of the voyage, which comprised three volumes of text and a folio atlas of charts and views (displayed here), was published in Russian and German between 1810 and 1813.

Otto VON KOTZEBUE

(1787–1846)

Entdeckungs-Reise in die Süd-See und nach der Berings-Strasse zu Erforschung einer nordostlichen Durchfahrt (A Voyage of Discovery to the South Sea and then the Bering Strait, to Explore a North-east Passage)

Weimar, Hoffman, 1821

RARESF 910.41 K484E

The Baltic German Otto von Kotzebue was navigator for the first Russian circumnavigation of the world (1803–06), captained by Ivan Fedorovich Kruzenshtern. In 1815, von Kotzebue commanded an expedition to find a north-east passage across the Arctic Ocean and to explore parts of the south-west Pacific region. Criss-crossing the oceans, von Kotzebue and his crew charted many islands previously unvisited by Europeans, eventually returning to Europe with a large collection of new plant species and ethnographic data.

John WILKES, *editor*

(1750-1810)

'The Great Crowned Indian Pigeon'

'1. The White Winged Guillemot. 2. The Horned Grebe. 3. The Arctic Diver'

From *Encyclopedia Londinensis*

Printed for the proprietor, by J. Adlard, Duke-Street; sold by

J. White, 1796-1829

RARESEF 508 En192

John LATHAM

(1740-1837)

A General Synopsis of Birds, vol. 1, pt 1

London, printed for Benj. White, 1781

RARES 598.2 L34G

Born in Kent, England, John Latham followed in his father's footsteps and began practising as a surgeon at age 23. He retired at 56 and devoted the rest of his long life (he died aged 96) to his real passion: ornithology. A keen collector of bird skins and a talented artist, he conceived a plan to publish a complete illustrated descriptive list of all known bird species, expanding and clarifying the earlier work of John Ray (d. 1705) and Carl Linnaeus (d. 1778).

John LATHAM

(1740-1837)

A General Synopsis of Birds, vol. 3, pt 1

London, printed for Benj. White, 1785

RARES 598.2 L34G

In 2002, the State Library Victoria Foundation assisted the library to acquire John Latham's multi-volume *A General Synopsis of Birds ...* (1781–1802). It is one of the few complete sets existing in the country, with all supplements and the *Index Ornithogicus*. It complements the library's 1821 revised edition of this crucial text by Latham, who has been described as the 'grandfather' of Australian ornithology.

John LATHAM

(1740-1837)

A General Synopsis of Birds, vol. 3, pt 2

London, printed for Benj. White, 1785

RARES 598.2 L34G

In his famous work of binomial nomenclature, *Systema Naturae* (1735), Carl Linnaeus separated the classification of land birds into two sections, and placed the waterbirds between them. Latham disagreed with this approach: 'This is certainly *unnatural*, and therefore will not be admitted in the present undertaking' (his italics). Notwithstanding this difference of opinion, Latham played an integral role in the founding of the Linnaean Society of London in 1788, now the world's oldest biological society.

John LATHAM

(1740–1837)

A General Synopsis of Birds, supplement II

London, printed for Benj. White, 1801

RARES 598.2 L34G

John Latham was one of the first to print names, descriptions and illustrations of Australian bird species, including the Slender-billed Creeper shown here. He worked from descriptions by explorer William Dampier (1651–1715) and sketches lent to him by naturalist Sir Joseph Banks, aboard the first voyage (1768–71) of James' Cook's *Endeavour*. Latham's *A General Synopsis* expanded the number of known bird species from Linnaeus's 444 (in 1758) to 3000 in 1802, the year the final volume in the series was published.

John WILKES, *editor*

(1750–1810)

'1. The Red Spotted Indian Creeper. 2. The Black and Yellow Creeper. 3. The Cayenne Creeper. 4. The African Creeper'

'The Serpent Eater'

From *Encyclopedia Londinensis*

Printed for the proprietor, by J. Adlard, Duke-Street; sold by
J. White, 1796–1829

RARESEF 508 En192

James BOLTON

(1735-1799)

Harmonia ruralis: Or, an Essay Towards a Natural History of British Song Birds, vol. 1

London, Henry G. Bohn, 1845

RARESF 598.8 B63

Human interest in birds and their behaviour is ancient, but ornithology emerged as a scientific discipline only in the 18th century, part of a wider European desire to record and categorise the world. English naturalist and artist James Bolton's work on songbirds was first published in 1794-96, but was republished twice posthumously (1830 and this edition, 1845) due to the popularity of the subject and the accuracy and joyful realism of his illustrations.

John COTTON

(1802-1849)

*The Song Birds of Great Britain, Containing
Delineations of Thirty-three Birds of the Natural Size
... Coloured Principally from Living Specimens*

London, Bentley, 1836

RARES 598.8 C82R

English naturalist and pastoralist John Cotton published his work on songbirds in 1835; due to its popularity, he issued an expanded edition with coloured plates in 1836. In 1843, he immigrated, with his wife, Susannah, to Port Phillip, where he continued to observe and record birdlife in sketchbooks and in letters to his brother in England. Sadly, Cotton did not live to publish his Australian ornithological work, dying unexpectedly at 45. His descendants finally had it published in 1974, donating Cotton's papers to this library.

Alexander WILSON

(1766-1813)

American Ornithology

London, Whittaker, Treacher, & Arnot, 1832

RARES 598.297 W69

Scottish-American poet, naturalist and illustrator Alexander Wilson is regarded as the greatest American ornithologist before John James Audubon. Emigrating from Scotland to Pennsylvania in 1794, he resigned from teaching to pursue his dream of illustrating every North American bird species. With the aid of subscribers, he published the nine-volume *American Ornithology* (1814–28), describing 268 bird species, 26 of which were previously unknown. This small-format, three-volume edition was published posthumously.

Arthur THOMSON

(1890-1977)

Britain's Birds and their Nests

Edinburgh, W. & R. Chambers, 1910

RARES 598.2942 T38

Oology is the branch of ornithology specifically concerned with the nests and eggs of birds, and can include their collection. It boomed in both Britain and America during the 19th century, in part because binoculars were unaffordable. Collecting nests and eggs allowed birdwatchers to study the species in question without the drastic action of shooting a specimen. Arthur Thomson's oological text, in a handsome publisher's binding, is one of many such volumes published in the 20th century.

Arthur J. NORTH

(1855-1917)

Nests and Eggs of Birds Found Breeding in Australia and Tasmania

Sydney, F.W. White, 1901-04

RARELTF 598.2994 N81

Egg collecting, or 'egging', involves removing a clutch of eggs from a nest; they must then be 'blown' (their contents removed via a small drilled hole) to prevent the eggs from rotting. A respectable aspect of ornithology and collecting practice until the mid-20th century, it is now illegal in most parts of the world – as is the trade of collections – due to its devastating impact on bird species. Despite this, a black market continues, and there have even been deaths among collectors pursuing hard-to-reach nests in tall trees.

RECORDING THE PAST

Books enable us to journey into the past. Like time capsules, they hold the stories, images and dreams of worlds gone by.

Both the Greeks and the Romans recorded knowledge of past cultures in scrolls and (later) codices. The Library of Alexandria (founded in Greek-ruled Egypt during the 3rd century BCE) was renowned for its collections of historical texts. With its destruction in the first centuries CE, knowledge of the past declined; it was not until the European Renaissance that much of this information was retrieved, as the philosophies, histories and arts of classical Greece and Rome were 'reborn'.

French and British Enlightenment-era political leaders, scholars and artists continued this fascination with history, undertaking major archaeological investigations of sites in Egypt, the Middle East and the Mediterranean. These expeditions coincided with a golden age in book production, and there was a strong market for deluxe, lavishly illustrated volumes detailing the wonders of the past.

Edmé-François JOMARD, editor

(1777-1862)

Description de l'Égypte (Description of Egypt)

Paris, Imprimerie de C.L.F. Panckoucke, 1821-28

RARESEF 913.32 J68

Published soon after Napoleon's scientific and military expedition to Egypt in 1798, this work led to the modern study of Egypt's ancient history. The first edition was published over 20 years and reproduced the work of 175 scholars, scientists, artists and technicians, including Edmé-François Jomard, who accompanied Napoleon's army. The massive work consists of 900 plates in 11 volumes, nine text volumes and three of grand format. These latter volumes are the largest in the library's collection, with the volume displayed from the smaller second edition.

Pierre D'HANCARVILLE

(1719–1805)

Antiquites Etrusques, Grecques et Romaines (Etruscan, Greek and Roman Antiquities)

Naples, William Hamilton, 1766–67

RARESEF 738.382 H87

Sir William Hamilton (1730–1803) was the British ambassador to the Kingdom of Naples for more than 30 years. In this period of great archaeological excavations, Hamilton amassed an enormous collection of classical antiquities, later selling many to the British Museum. In 1766, he commissioned d'Hancarville (the pseudonym of art historian Pierre-François Hugues) to catalogue and publish his collection of vases. The designs in this four-volume work would later influence the neo-classical aesthetic of artists and designers such as Fuseli, Ingres and Wedgwood.

RECORDING NATURE

'When I had hardly yet learned to walk ... the productions of Nature that lay spread all around, were constantly pointed out to me.'

John James Audubon

The book has always accompanied the science of natural history. Illustration in particular has often proved the most effective means of communicating new information to diverse audiences, from professional scientists to interested amateurs. Wildlife art has become increasingly specialised, with ornithological illustration a major area of expertise.

The leaders in this field in the 18th and 19th centuries, the golden age of natural history illustration, include Thomas Bewick, John James Audubon, John and Elizabeth Gould and Edward Lear. They are recognised for their achievements in meeting the greatest challenge: creating an image that is detailed and scientifically accurate, and that captures the character or life of the creature.

John WILKES, editor

(1750-1810)

'The Horned Viper'

'The Crested Porcupine and the Long-tailed
Porcupine'

'The Amphibious Hippopotamus'

From *Encyclopedia Londinensis*

Printed for the proprietor, by J. Adlard, Duke-Street; sold by
J. White, 1796-1829

RARESEF 508 En192

John James AUDUBON

(1785-1851)

The Birds of America

London, published by the author, 1827-38

RARESEF 598.2973 Au2

Born in Haiti and raised in France, John James Audubon immigrated to America at 18. After a failed business venture, he devoted himself to his passion: an ornithological survey of North American birds, funded by subscribers and published in London. His life-size paintings, based on his observations and specimens, were transferred to copperplate, printed and then hand-coloured by a team of artists. A complete edition comprises 435 'double-elephant' folio plates, issued in 87 parts over 11 years.

The constellations of
Ophiuchus and Andromeda
from John Flamsteed's *Atlas
Coelestis* (London, 1729),
RARELTEF 523.89 F61A. This copy of
the world's first star atlas was used by
James Cook during his voyages on the
Endeavour (1768–79).

'*Eucalypta robusta*' by
John White, in James
Sowerby's *A Specimen of the
Botany of New Holland* (London,
c. 1794), RARELTF 581.994 SM6. This
was the first published book about
Australian flora.

'*Hypuroptila buffoni*', in John Gould's
*A Monograph of the Trochilidae, or
Family of Hummingbirds* (London,
1861), RARESEF 598.8 G73MT.

ART AND NATURE

*'The flower painter fails
if a work lacks beauty,
the botanical artist fails
if it lacks accuracy.'*

Wilfred Blunt and William Stearn

Botanical illustration unites the scientific with the artistic. Since ancient times, text and image have been used to record observations of nature. The earliest were made in order to discover the medicinal properties of plants.

Thousands of years ago, numerous medicinal plants had already been identified in India, China and Mexico; many are still used today. The Greek physician Dioscorides' *De materia medica* (c. 50–70 CE) was the first 'herbal', or manual of medicinal information relating to plants, and was a key botanical reference for over 1500 years. With the Renaissance came the first printed herbals, followed over succeeding centuries by the works of the great botanical artists: Ehret, Redouté, Bauer.

Even with today's photography and digital imaging, botanical drawing remains the finest means of understanding and representing plant life.

***Gart der Gesundheit* (Garden of Health)**

Strasburg, Johann Gruninger, c. 1489

RARESEF 016.58163 N63

***Ortus sanitatus* (Garden of Health)**

Mainz, Jacob Meydenbach, 1491

RARESEF 016.58163 N63

Pierre-Joseph REDOUTÉ

(1759–1840)

Les Liliacées (The Lily Family)

Paris, the author, 1802–15

RARESEF 584.32 R24

Pierre-Joseph Redouté was born in Flanders and moved to Paris in 1782 to make his name as a flower painter. Just prior to the French Revolution, he was offered a court appointment to Queen Marie Antoinette. Under the reign of Napoleon, he was commissioned to make pictorial records of Empress Joséphine's newly established garden of rare plants at Malmaison. Redouté is best known for his masterpiece on the lily family, published in only 200 copies under Josephine's patronage, after whom this lily was named.

John SIBTHORP

(1758–1796)

Flora Graeca (Greek Flowers)

London, printed by Richard Taylor and Co., 1806–40

RARESEF 581.9495SI1F

In 1786, botanical illustrator Ferdinand Bauer accompanied John Sibthorp, professor of botany at Oxford University, on a research trip to study the plants of the Mediterranean region. After producing more than 1500 sketches, Bauer returned to London, where he finished the drawings that formed the basis for Sibthorp's ten-volume *Flora Graeca*. The work, completed by James Smith after Sibthorp's death, contains almost 1000 engravings, mostly by the English artist James Sowerby, after Bauer's illustrations.

Hieronymus BRUNSCHWIG, *author*

(c. 1450 – c. 1512)

***Das Distilierbuoch* (The Book of Distillation)**

Strasburg, Johann Gruninger, 1521

RARESEF 016.58163 N63

***Das Kreuterbuch oder Herbarius* (The Herb Book,
or Herbal)**

Strasburg, Balthasar Beck, 1530

RARESEF 016.58163 N63

George BROOKSHAW

(1751-1823)

Pomona Britannica (British Fruits)

London, printed for the author by T. Bensley; published by White, Cochrane et al., 1812

RARESEF 634 B79

Henri-Louis Duhamel du Monceau's 1768 work on French pomology (the study of fruit), *Traité des arbres fruitiers*, started a vogue for this genre, which lasted well into the 19th century. The word 'pomology' derives from *pomum*, Latin for 'orchard fruits', as does the name of Pomona, the Roman goddess of abundance. English artist George Brookshaw's work on British fruits is notable for its large scale and for the velvety appearance and tonal depth of its hand-coloured aquatint illustrations.

Giorgio GALLESIO

(1772-1839)

Pomona Italiana (Italian Fruits), vol. 4

Pisa, Co' caratteri de' F.F. Amoretti presso Niccolò Capurro, 1824
RARESEF 634 G13

Count Giorgio Gallesio worked on the *Pomona Italiana* from 1817 until his death in 1839, compiling a comprehensive survey of Italy's varieties of fruit and fruit trees. Featuring the work of around 20 artists and the same number of engravers, the plates appeared in 41 parts over the 22 years of the project. The fruits depicted include eight varieties of apple, 22 of fig and peach, 12 of cherry and six of apricot, and Italian favourites such as the chestnut shown here.

Edna WALLING

(1895-1973)

Garden Plan for Mrs Theo. Beggs, 'Eurambeen', Beaufort, Victoria [1937]

Watercolour, pen, ink, pencil and wash

Pictures Collection, H42827

Edna Walling is arguably Australia's best-known and most influential garden designer. The library holds about 4500 of her photographs, more than 300 garden plans and numerous manuscripts. Walling began her career in 1919, after graduating from Burnley Horticultural College. She sought to achieve a unity between house and garden, and was influenced by Italian and Spanish gardens in her use of pergolas, walls, steps and paths.

Humphry REPTON

(1752-1818)

Designs for the Pavillion at Brighton

London, printed for J.C. Stadler, 1808

RARESEF 725.70942256 R29D

To help his clients visualise his designs, landscape designer Humphry Repton produced 'red books' (named for their binding) of explanatory text and watercolours, employing a system of overlays to present 'before' and 'after' views. Repton was invited by the Prince Regent to submit designs for the Royal Pavilion at Brighton (then known by the French term *Pavillion*). His plans – never realised – reflected the growing taste for Orientalism in colonial Britain, and included Chinese-styled pools and Indian summer houses.

Humphry REPTON

(1752-1818)

Observations on the Theory and Practice of Landscape Gardening, including Some Remarks on Grecian and Gothic Architecture

London, printed by T. Bensley for J. Taylor, 1805

RARESF 710 R290

Humphry Repton was the last of a series of influential English landscape designers, with a pedigree that reached back to the turn of the 18th century. This included key figures in the broader history of English architecture and design, such as William Kent (who introduced Palladian neo-classical design to England), Charles Bridgeman (who helped introduce the naturalistic style of garden design known as *jardin anglaise*) and Lancelot 'Capability' Brown (who designed more than 170 gardens and parks in England, many of which remain today).

PERROTT O'CONNOR OSBORNE, *architects*

Hume Square Development c. 1948

Print of watercolour original

Pictures Collection, H2018.173/1

In 1948, Melbourne City Council advertised a competition to redesign the site of the Western Market (bounded by Market, Collins and Williams Streets, and Flinders Lane), which had operated since 1841. Architectural firm Perrot O'Connor Osborne won the competition with this slick modernist design, but later won damages from the council when the plans were dropped. Underhill Investment Pty Ltd eventually developed a 28-storey building on the site, after the market was demolished in 1961.

Jacob WEIDENMANN

(1829-1893)

*Beautifying Country Homes. A Handbook of
Landscape Gardening. Illustrated by Plans of Places
Already Improved*

New York, O. Judd, [1870]

RARESF 710 W42B

Swiss landscape designer Jacob Weidenmann trained in Germany before immigrating to America in the 1850s, where he remained for the rest of his life. He applied his talents to a wide variety of domestic and institutional landscapes, including residences, cemeteries, estates, parks and university campuses. In this, his first book, Weidenmann discussed the principles of landscape design in each of these environments and provided 24 plans with descriptions as models.

LE CORBUSIER

(1887-1965)

La ville radieuse: éléments d'une doctrine d'urbanisme pour l'équipement de la civilisation machiniste

(The Radiant Village: Elements of a Doctrine of Urban Planning in the Machine Age)

Bolougne, L'architecture d'aujourd'hui, [1935]

RARESF 711 L49V

Swiss-French architect, designer, urban planner, artist and writer Charles-Édouard Jeanneret – known as Le Corbusier – was one of the pioneers of the modernist aesthetic in the 20th century. Interested in the interaction between material, form and function, he became known for his experimental use of reinforced concrete. In the 1920s, he embraced syndicalism, a socialist extension of trade unionism, expressing its anti-capitalist principles through his utopian urban-planning projects 'La ville contemporaine' (1922) and 'La ville radieuse', both of which remained unrealised.

Frank Lloyd WRIGHT

(1867-1945)

Taliesin, vol. 1, no. 1

Spring Green, Wisconsin, The Fellowship, 1940

RAREP 720.92 W93T

Architect, designer and urban planner Frank Lloyd Wright has been posthumously recognised as America's most influential architect, but in life he courted controversy in his personal and professional life. In the midst of leaving his wife, Kitty, for Mamah Cheney (née Borthwick), the wife of a client, Wright began building his estate, Taliesin, on family land in Wisconsin. It was named after a 6th-century Welsh poet and envisioned as an idyllic community uniting art and agriculture. Mamah and her two children joined Wright there.

Frank Lloyd WRIGHT

(1867-1945)

Taliesin, vol. 1, no. 2

Spring Green, Wisconsin, The Fellowship, 1941

RAREP 720.92 W93T

In 1914, while Wright was absent, Julian Carlton, a mentally unwell member of Taliesin's staff, murdered Mamah Borthwick and her two young children with an axe. He then set fire to the buildings, killing several others in the blaze, and drank acid in a failed suicide attempt. Carlton died of starvation awaiting trial.

Wright rebuilt Taliesin along his original plans, but this building also burned down. With impressive fortitude, Wright constructed Taliesin III. In 1998, it was badly damaged in a storm and mudslide; conservation work continues today.

Frederick WATSON

(1878-1945)

A Brief History of Canberra, the Capital City of Australia

Canberra, Federal Capital Press, 1927

RARELT 994.7 W33

Husband and wife Walter Burley Griffin and Marion Mahony Griffin spent the early years of their careers working in the Chicago studio of renowned architect Frank Lloyd Wright. In 1912, their own firm won the Australian government's competition to design a new capital city for the country, an attempt to resolve the long-running rivalry for primacy between Melbourne and Sydney. The Griffins held esoteric spiritual beliefs about sacred geometry and the utopian potential of architecture, which some scholars argue are embedded in their Canberra plan.

Wallpaper design by William
Morris (1834–1896), from a
book of samples acquired by the
Library in 1902, RARESEF 745.3 M83.

THE ARTIST AND THE BOOK

'The aim of art is to represent not the outward appearance of things, but their inward significance'.

Aristotle

Books are valued not only for their content, but as objects of beauty and craft. Since the invention of the codex, artists in cultures around the world have been intimately involved in their production. They have determined the look and shape of books, from papermaking and illustration to design and binding.

In the West, the Industrial Revolution facilitated the mass production of books and a subsequent decline in their quality. In response, artists such as William Morris revived traditional bookmaking crafts, laying the foundations for the fine press movement. Artists today continue to challenge and question the nature of books by working with them as art objects.

At a time when digital forms of information dissemination are presenting alternatives, the book's future is ensured by its nature as an ever-changing object to be admired, read, desired and owned.

BOOK ARTS

Since the development of the codex by the Romans in the 1st century CE, a number of arts have become central to the production of the book, including binding and marbling.

While the original purpose of binding books was to protect their pages, the art of fine bookbinding transformed books into objects of beauty. French bindings of the 18th century are celebrated as representing the peak of traditional binding crafts. Today, binders in many countries continue to explore and develop dynamic new forms.

Marbling, the art of printing multicoloured patterns on paper or fabric, was practised in Japan by the 12th century. It was in use in Turkey and Persia by the 15th century, and by the 17th century had spread to Europe. Marbling declined with the mass production of books during the Industrial Revolution, but has been revived in recent years as part of the fine press movement.

SPECIMENS OF MARBLED PAPER

Rare Books Collection

The technique of marbling paper – creating decorative patterns that resemble the natural swirls of colour in marble, a type of limestone – originated in Central Asia around the 15th century. Coloured inks are added to a mixture known as ‘size’, which contains additives that make inks float on the surface. Patterns are formed by blowing on the surface or dragging a human hair across it. The paper is applied to capture a print of the pattern.

THE ART OF FINE BINDINGS FROM THE JOHN EMMERSON COLLECTION

The craft of bookbinding (biblioepgy) has its origins in India around the year 100 BCE, when texts written on palm leaves were bound together with twine. In the first century CE, this form – the codex – became widely used throughout Europe. Over the centuries, both functional and luxury styles of binding developed to protect the pages of codices, comprised of wooden or cardboard wrapped in leather. The books in this display are examples of deluxe English bookbinding from the 17th and 18th centuries, featuring finely dyed leathers with gilt stamped designs.

Francis BACON

(1561-1626)

Sylva sylvarum, or, A Natural History in Ten Centuries

London, printed by J.F. and S.G. for William Lee ..., 1664

John Emmerson Collection, RAREEMM 146/7

Eikōn basilikē (The Image of the King)

Hagae-Comitis, ex officina Samuelis Broun, Bibliopolae Anglici, 1649

John Emmerson Collection, RAREEMM 115/23

London Almanack, for the Year of Christ 1769

London, printed for the Company of Stationers, 1769

John Emmerson Collection, RAREEMM 146/5

This tiny volume is an almanac, a compendium of useful tables and texts containing a calendar and information about the planetary phases and tides. Its binding of ornate gilt red morocco is complemented by a brass clasp, which would keep the book closed while it was carried in one's pocket.

John BROWNE

(1642 – c.1700)

Adenochoiradelogia: Or, An Anatomick-chirurgical Treatise of Glandules & Strumaes, or Kings-evil-swellings

London, printed by Tho. Newcomb for Sam. Lowndes ..., 1684
John Emmerson Collection, RAREEMM 432/19

This book features an elaborate gilt 'fanfare' binding contemporaneous with the publication date. Its spine has been 'rebacked' (the leather replaced) more recently. Somewhat ironically, given the topic of the book, the binding has been swollen and distorted by water at some point.

*The Bible, that is, the Holy Scriptures Contained in
the Olde and New Testament ...*

London, by the Deputies of Christopher Barker, printer to the
Queenes most excellent Maiestie, 1595

John Emmerson Collection, RAREEMM 313/9

This early fine binding is heavily ornamented gilt morocco, with a gilt spine and spine label. It features a sun motif, appropriate (in its Christian context) to the life-giving properties of the text contained within. In this period, printers also bound the books they produced. Christopher Barker was the head of a printing and bookbinding dynasty that secured the royal patronage of Elizabeth I and had the exclusive right to print Bibles in her kingdom.

The Holy Bible, Containing the Old Testament and the New, vols 1 and 2

Cambridge, printed by John Archdeacon printer to the University ..., 1778

John Emmerson Collection, RAREEMM 726/6 and 726/7

Though printers bound their books for sale, customers could also buy loose pages and have them bound elsewhere, in a style of their own choosing. This two-volume Bible was printed in Cambridge but has a Scottish binding and German gilt endpapers (not visible here). The elaborately tooled red morocco leather features a large circular design of decorative motifs and bird heads, while on the spine are stamped winged angels. The worn condition of the New Testament tells us which volume the owner preferred reading!

The Book of Common Prayer

Printed by the assigns of John Bill, deceased; and by Henry Hills,
and Thomas Newcomb, printers to the King's most Excellent
Majesty, 1683

John Emmerson Collection, RAREEMM 326/10

Humphrey PRIDEAUX

(1648-1724)

Marmora Oxoniensia, ex Arundellianis ...

(The Oxford Marbles from the Arundel Collection)

Oxford, Theatro Sheldoniano, 1676

John Emmerson Collection, RAREEMM 334/3

William CAMDEN

(1551-1623)

The Historie of the Most Renowned and Victorious Princesse Elizabeth, Late Queene of England

London, printed ... for Benjamin Fisher ..., 1630
John Emmerson Collection, RAREEMM 126/6

This red morocco binding features the gilt stamped arms of Anne Hyde, Duchess of York (1637–71).

The Court and City Register, or, Gentleman's Complete Annual Kalendar, for the Year 1770

London, printed by J. Hughs, near Lincoln's-Inn-Fields ..., 1770
John Emmerson Collection, RAREEMM 612/30

Jacopo SANNAZARRO

(1458-1530)

Opera omnia latine scripta (Collected Latin Works)

Venice, in aedibus haeredum Aldi Manutii et Andreae Asulani
soceri, 1535

John Emmerson Collection, RAREEMM 131/8

Books are often rebound many times through their lives. In the 19th century, binder R. Storr (working in Grantham, near Cambridge) decorated a new blue morocco binding for this 16th-century book with the device (a dolphin and anchor) of the famous printer, Aldus Manutius (died 1515), from whose workshop the book originated.

EX LIBRIS BY ERIC THAKE

As a young man, Melbourne artist Eric Thake (1904–82) worked in the art department of an engraving firm while studying fine art and sculpture at the National Gallery School in the evenings. His precise drawing skills and passion for observation defined his long career, which encompassed advertising, medical draftsmanship, fine art and a stint as an official artist for the Royal Australian Airforce during World War II. Thake's woodcut bookplates ('ex libris' – 'from the library of ...') are among his best known and most loved works.

Eric THAKE, artist

(1904-1982)

Bookplates for:

***V.S. Hewett* 1932**

H2002.101/14

***H. B. Muir* 1933**

H2002.101/10

***Alexander Robert Turnbull* 1942**

H2002.101/7

***John Gartner* 1943**

H2002.101/9

***Eric Thake* 1931**

H2002.101/15

***Dorothy Dennett* 1934**

H2002.101/2

THE ART OF THE BOOK IN JAPAN

Japan is renowned for its book arts, including calligraphy, fine papers, woodcut illustrations and bindings.

Woodblock prints were first produced as gifts presented to believers at Buddhist temples. These prints were religious, depicting deities and sacred texts. More celebrated in the West are the secular images, such as street scenes and portraits of courtesans and *kabuki* actors from the Edo period (1603–1868), known as *ukiyo-e*, or 'images of the floating world'.

For centuries, the scroll was Japan's primary book form. While the codex replaced the scroll in the West, the concertina book, or *orihon*, emerged in Japan as an intermediary form. As Japanese books took on the codex structure, many retained pages of double thickness, reflecting the particular requirements of the woodblock printing process. Japanese papers continue to be among the finest produced – desired worldwide for use in the creation of artworks and fine press books.

SELECTION OF CONTEMPORARY JAPANESE PAPERS

Japan has been an important centre for paper production since the technique was introduced in the 7th century by Chinese Buddhist monks. Traditional handmade papers from Japanese native plants are known as *washi*. The plant fibres are uniquely durable, flexible, light and translucent, qualities which make the paper ideal for use in book production. The majority of Japanese papers (such as machine silk-screened *chiyogami*) are no longer made by hand, but they remain popular with artists and craftspeople.

Kano TANYU

(1602–1674)

Tanyu shukuzu shuchin gafu (Collection of Reduced Copies of Tanyu), vol. 2

Tokyo, Hakubunkan, 1894

RARESF 759.95 K13S

Founded by Kanō Masanobu (1434–1530), the eponymous Kano School was pre-eminent in Japanese art for more than 300 years, from the 15th to 19th century. Members of the family dynasty shaped the stylistic development of painting through political and cultural change, from feudalism through periods of shogunate rule and into the imperial restoration of the Meiji dynasty. Kano Tanyu, descended directly from Masanobu, was most famous for large-scale works decorating Tokugawa shogunate castles, but was also highly accomplished in monochromatic ink painting.

Imao KEINEN

(1845–1924)

Keinen kacho gafu (Pictorial Models of Flowers and Birds by Keinen), vol. 3

Kyoto, Nishimura Sōzaemon, 1891

RARESF 741.952 IL9S

This book of bird and flower prints established Kyoto-born Imao Keinen's career. He would go on to become a leading figure in the 20th-century *shin-hanga* (new prints) movement, breathing new life into the rich tradition of *ukiyo-e* (pictures of the floating world) from the Edo to Meiji periods (17th–19th centuries).

When Japan opened its borders in the mid-19th century, artists such as Keinen had an electrifying effect on European artists, dazzled by the unmatched skill of Japanese woodblock printers and the beauty of Japanese aesthetic traditions.

Nishiyama KANEI

(1834-1897)

Kanei gafu (An Album of Drawings by Kanei)

Osaka, Maekawa Zenbe, 1886

RARESF 759.952 N63K

Born in Osaka, Nishiyama Kanei studied art under his father, Nishiyama Hoen, and excelled at paintings and prints of birds and flowers. This volume is bound in the *orihon* style, often called 'concertina' in English. It may have originated in ancient India as a method of binding palm-leaf books, and spread to China and then Japan through the circulation of Buddhist writings. By the 19th century in Japan, *orihon* binding was used mainly for Buddhist texts and *e-hon*, or picture books, such as this.

PRINTMAKERS AND THE GRAND TOUR

Throughout the 18th century, European royalty, aristocracy, gentry, scholars and the curious sought cultural and educational enlightenment through travel – the Grand Tour. For some, the journey lasted a year; for others, half a decade. Italy, France, the German states and the Low Countries were commonly included. Sites in Turkish-dominated Greece and the eastern Mediterranean attracted the more adventurous Grand Tourists.

Tourists visited major cultural centres, viewing collections and attending theatre and musical performances in courts and aristocratic homes. Many studied history and languages, either under their own tutors or with local guides and scholars. Rome's reputation for classical Roman monuments and its market in both ancient and contemporary art guaranteed its place in the Grand Tour.

Increased travel supported a flourishing market in publications devoted to collections and in illustrated books documenting ruins and archaeological sites. Works such as Giovanni Battista Piranesi's *Vedute di Roma* provided Tourists with visually arresting souvenir images of the sites they had visited.

Giovanni Battista PIRANESI

(1720-1778)

Veduta interna della Basilica di S. Pietro in Vaticano vicino alla Tribuna (Internal View of the Basilica of St Peter in the Vatican, Near the Tribune)

From *Vedute di Roma* (Views of Rome)

Rome, Giovanni Battista Piranesi, 1748-78

RARESJF 796 P66V

Francesco BIANCHINI

(1662-1729)

Camera ed iscrizioni sepulcrali ... della casa di Augusto scoperte nella via Appia ... (Room with Tomb Inscriptions at the House of Augustus, Discovered on the Appian Way)

Rome, G.M. Salvioni, 1727

RARESEF 471.7 B47

Francesco Bianchini's book documented a richly decorated underground tomb discovered in 1725–26 in a vineyard outside Rome. In this illustration, drawn by Antonio Buonamici and engraved by Girolamo Rossi, a scholar precariously perched on a ladder examines inscriptions, while a workman excavates below him. Giovanni Battista Piranesi purchased the copperplates for this book's illustrations and reprinted them without making any alterations. They reappear in his early *Camere Sepolcrali* (c. 1750) and the *Antichità Romane* of 1756.

Robert ADAM, *author & artist*

(1728-1792)

Francesco BARTALOZZI, *engraver*

(1725-1815)

Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia

London, printed for the author, 1764

RARESEF 722.7 AD1

Split (then Spalatro), in Croatia, was the site of a palace built by the fourth-century emperor Diocletian (244–311) in anticipation of his retirement. Scottish architect Robert Adam surveyed it as part of his own Grand Tour in the 1750s, when he also met Giovanni Battista Piranesi in Rome; however, it was almost a decade later before he published his researches. To underline how remote this site was for most Grand Tourists of his day, Adam has included exotically dressed local people.

Giovanni Battista PIRANESI

(1720-1778)

Altra veduta del tempio della Sibilla a Tivoli
(Another View of the Temple of the Sybil at Tivoli)

From Vedute di Roma (Views of Rome)

Rome, Giovanni Battista Piranesi, 1748-78

RARESJF 796 P66V

Giovanni Battista PIRANESI

(1720-1778)

Altra veduta del tempio della Sibilla a Tivoli
(Another View of the Temple of the Sybil at Tivoli)

From *Vedute di Roma* (Views of Rome)

Rome, Giovanni Battista Piranesi, 1748-78

RARESJF 796 P66V

Giovanni Battista PIRANESI, *author*

(1720–1778)

Francesco Antonio FONTANA, *artist*

(1668–1708)

Campus Martius antiquae urbis Romae ...

(The Field of Mars in Ancient Rome)

Rome, Giovanni Battista Piranesi, 1762

RARESEF 722.7 P66C

Piranesi's book on the Campus Martius, an area of the classical city of Rome, was published in 1762, after almost a decade's work and dedicated to Scottish architect and fellow classical enthusiast Robert Adam. As its name indicates, the area recognises Mars, the Roman god of war. This engraving shows not a siege engine, as might first appear, but the raising of an honorific column dedicated to Emperor Antoninus Pius (138–161 CE) from the ruins, an event organised by Pope Clement IX in 1705.

DESIGNING BOOKS

The role of all books is to communicate. While the words and the images form the messages, graphic design is the vehicle by which they are conveyed.

The introduction of the printing press around 1455 enabled multiple copies of identical books to be produced for the first time, and this opened up a new range of possibilities for font style and size. In the 18th century, the Industrial Revolution and the development of mass printing, automated typesetting and photographic forms of reproduction also greatly expanded the role of graphic design, as books were increasingly produced for larger and more competitive markets. But nothing would match the impact of the computer on the possibilities open to designers in shaping the look and the character of the book.

Throughout these many developments, artists have always broken accepted rules of design to produce work that is adventurous and experimental.

THE NARROWS

The Narrows is a curatorial project in Melbourne that explores graphic design within an artistic field, exhibiting both local and international work. Director Warren Taylor has stated he is 'interested in the dialogue between artists and designers in the context of collaboration, promotion and exhibition'. Founded in 2006, the Narrows has exhibitions featuring the work of Masato Takasaka, Scott Miles, Susan Jacobs, Ed Fella, Dieter Roth, Franz Graf, Ruark Lewis and others. The posters created for these exhibitions, many designed by Taylor, reflect his ongoing interest in 'graphic excellence within contemporary culture'.

Warren TAYLOR

(Born 1974)

Jazz Pope

Melbourne, The Narrows, 2006

RARELTEF 769.509945 N16E

Matthew HINKLEY

(Born 1976)

Happiness Is a Complex Form

Melbourne, The Narrows, 2007

RARELTEF 769.509945 N16E

SUN BOOKS, 1965–1981

Sun Books was an Australian paperback publisher established in 1965 by Geoffrey Dutton, Brian Stonier and Max Harris; the three colleagues from Penguin Australia left to create a unique platform for local content. Sun Books published 340 titles, before being subsumed by Macmillan in 1981, celebrating Australian voices and delivering their stories in accessible yet sophisticated forms. Brian Sadgrove created the distinctive graphic style of the early covers; other significant Australian designers who contributed to the Sun Books aesthetic included Robert Rosetzky, Ken Cato, Terry Hibberd, David Hornblow, Alison Forbes and Guy Mirabella.

Brian SADGROVE, *designer*

(Born 1938)

Donald Horne's *The Permit*

Melbourne, Sun Books, 1965

RARELT A823.3 H783P

Jack McLaren's *My Crowded Solitude*

Melbourne, Sun Books, 1966

RARELT A823.3 SU711BM

Caddie, a Sydney Barmaid: An Autobiography

Melbourne, Sun Books, 1966

RARELT A823.3 SU711BC

Gary Player's *Golf Secrets*

Melbourne, Sun Books, 1965

RARELT 796.3523 P69G

Brian SADGROVE, *designer*

(Born 1938)

Ring Lardner Jr's *The Ecstasy of Owen Muir*

Melbourne, Sun Books, 1966

RARELT A823.3 SU711BL

Christina Stead's *The Salzburg Tales*

Melbourne, Sun Books, 1966

RARELT A823.3 SU711BS

Jan Smith's *An Ornament of Grace*

Melbourne, Sun Books, 1966

RARELT A823.3 SU711BSO

Elizabeth Harrower's *The Long Prospect*

Melbourne, Sun Books, 1966

RARELT A823.3 SU711BH

Brian SADGROVE, *designer*

(Born 1938)

Yevgeny Yevtushenko's *New Works: The Bratsk Station*

Melbourne, Sun Books, 1966

RARELT A823.3 SU711BYN

Barry Jones' *The Penalty Is Death*

Melbourne, Sun Books, in association with the Anti-Hanging Council of Victoria, 1968

RARELT A823.3 SU711BJ

Richard Walsh's *Australia Satirised*

Melbourne, Sun Books, 1966

RARELT A823.3 SU711BW

Designer unknown

Yevgeny Yevtushenko's *The City of Yes and the City of No & Other Poems*

Melbourne, Sun Books, 1966

RARELT A823.3 SU711BY

Brian SADGROVE, *designer*

(Born 1938)

Mark Richmond's *Sydney to Melbourne*

Melbourne, Sun Books, 1970

RARELT A823.3 SU711BR

George Farwell's *Sydney – Brisbane – Sydney*

Melbourne, Sun Books, 1970

RARELT A823.3 SU711BFP

Brian SADGROVE, *designer*

(Born 1938)

**Don Campbell and John Hay's *Farming for
Businessmen***

Melbourne, Sun Books, 1970

RARELT A823.3 SU711BCF

**Ken CATO (Cato Hibberd Hornblow Hawksby),
*designer***

(Born 1946)

Joy Cowley's *Man of Straw*

Melbourne, Sun Books, 1973

RARELT A823.3 SU711BCM

Mark STRIZIC, *designer*

(1928-2012)

Sir Macfarlane Burnet's *Changing Patterns: An Atypical Autobiography*

Melbourne, Sun Books, 1970

RARELT A823.3 SU711BB

Brian SADGROVE, *designer*

(Born 1938)

Ian Turner's *The Australian Dream*

Melbourne, Sun Books, 1968

RARELT A823.3 SU711BT

Designer unknown

A.G. Forsdyke's *The Weather Guide*

Melbourne, Sun Books, in association with London, Hamlyn, 1969
RARELT A823.3 SU711BF

Designer unknown

Matthew J. Gaines' *Atomic Energy*

Melbourne, Sun Books, in association with London, Hamlyn, 1969
RARELT A823.3 SU711BG

Tara McLEOD, *artist & printer*

(Dates unknown)

'&' from *16 Inch Grotesque: A Specimen Alphabet of Wood Type*

Auckland, Pear Tree Press, 1998

RARELTEF 686.2099445 AM72D

F & X TYPO Design

Auckland, Pear Tree Press, 2011

RARELTEF 686.2099445 AM72D

Tara McLEOD, *artist & printer*

(Dates unknown)

***Everything Imagined Is Reality: The Mind Cannot
Conceive Unreal Things***

Auckland, Pear Tree Press, 2015

RARELTEF 686.2099445 AM72D

***'K' from 16 Inch Grotesque: A Specimen Alphabet
of Wood Type***

Auckland, Pear Tree Press, 1998

RARELTEF 686.2099445 AM72D

***The Greatest Literary Masterpiece Is No More than
an Alphabet in Disorder (Jean Cocteau)***

Auckland, Pear Tree Press, 2013

RARELTEF 686.2099445 AM72D

JENNY GRIGG FOR THE UNIVERSITY OF QUEENSLAND PRESS

Dr Jenny Grigg is an award-winning Australian designer who has worked in Sydney, London, Copenhagen and Melbourne as a creative director, art director, senior designer, lecturer and curator. In 2001, she produced these covers for University of Queensland Press's new edition of Peter Carey's novels. Grigg recently completed her doctorate at RMIT University, with a thesis entitled 'Material Literacy: The Significance of Materials in Graphic Design Ideation, a Practice-based Inquiry', investigating her own creative practice and that of eminent Australian graphic designer David Lancashire.

Jenny GRIGG, *designer*

(Born 1968)

Peter CAREY, *author*

(Born 1943)

The Unusual Life of Tristan Smith

True History of the Kelly Gang

Oscar and Lucinda

Bliss

Jack Maggs

The Tax Inspector

St Lucia, University of Queensland Press, 2001

Rare Books Collection

SANDY CULL FOR THE UNIVERSITY OF QUEENSLAND PRESS

Award-winning freelance designer Sandy Cull was inducted into the Australian Book Design Hall of Fame in 2011, and in 2014 became a founding member of the Australian Book Designers Association. Since 2007, she has worked with the University of Queensland Press (established 1948) on its ongoing contemporary Australian poetry series. The covers employ colour, form and space in an economic yet eloquent fashion to create a distinctive identity for both the series and each of the titles within it.

Sandy CULL, *designer*

(Born 1963)

Anthony Lawrence's *Bark*

St Lucia, University of Queensland Press, 2008

RARELT A821 UN3LE

Ali Alizadeh's *Ashes in the Air*

St Lucia, University of Queensland Press, 2011

RARELT A821 UN3A

Jaya Savige's *Surface to Air*

St Lucia, University of Queensland Press, 2011

RARELT A821 UN3SE

Sandy CULL, *designer*

(Born 1963)

Thomas Shapcott's *Parts of Us*

St Lucia, University of Queensland Press, 2010

RARELT A821 UN3ST

Nathan Shepherdson's *Apples with Human Skin*

St Lucia, University of Queensland Press, 2009

RARELT A821 UN3S

David Brooks' *The Balcony*

St Lucia, University of Queensland Press, 2008

RARELT A821 UN3B

MIRIAM ROSENBLOOM FOR FABER & FABER

Melburnian Miriam Rosenbloom has been a book-cover designer for more than a decade, and was a founding member of the Australian Book Designers Association in 2014. She has lived in Melbourne and in London, where she worked freelance and in-house for a number of publishers, including Faber & Faber, for whom she produced this series of poetry covers in 2010. On returning to Melbourne in 2011, she took up her current role as art director at Scribe and Scribe UK. In 2016, she launched Scribe's children's imprint, Scribble.

Miriam ROSENBLOOM, *designer*

(Born 1979)

Philip Larkin's *The Whitsun Weddings*

London, Faber & Faber, 2010

RARES 823.914 P75L

Alice Oswald's *Dart*

London, Faber & Faber, 2010

RARES 823.914 P75O

Wendy Cope's *Making Cocoa for Kingsley Amis*

London, Faber & Faber, 2010

RARES 823.914 P75L

Miriam ROSENBLOOM, *designer*

(Born 1979)

Simon Armitage's *Kid*

London, Faber & Faber, 2010

RARES 823.914 P75A

Sylvia Plath's *Ariel*

London, Faber & Faber, 2010

RARES 823.914 P75PL

Don Paterson's *Nil Nil*

London, Faber & Faber, 2010

RARES 823.914 P75P

CHANGING FORMS OF THE BOOK

When digital technology began to enable the dissemination of lengthy texts, and ebook and ereader sales boomed, many predicted the end of the physical book. But in recent years, book sales have surged worldwide, while ebook sales have declined – a shift that has been led by the preferences of younger generations.

Perhaps responding to the digital challenge, publishers have increasingly issued books to be desired as physical objects as well as to be read. Designers continue to develop new, lavish forms of book construction and packaging. A book may now come in the form of a circle, concertina, sculpture or suitcase.

Earlier advocates of this experimentation were the Swiss and Brazilian 'concrete poets', a 1950s movement that reached Australia in the 1960s in the work of Alan Riddell, Sweeney Reed and Alex Selenitsch. Concrete poets use visual means to enhance the meaning of their words, playing with typography, layout and three-dimensional sculptural forms.

Alan RIDDELL

(1927-1977)

Eclipse II 1969

Colour screen-print on cardboard, from multiple stencils
Rare Books Collection

Alan RIDDELL

(1927-1977)

Eclipse

London, Calder and Boyars, 1972

RARELT A821.3 R43E

Australian poet and journalist Alan Riddell lived in Scotland, Greece and France throughout his life. In the 1960s, he became one of Australia's first proponents of concrete poetry, using inventive layouts to create visual poems, often written on his typewriter. *Eclipse* was the first substantial single-poet volume published in this genre. As well as publishing his concrete poems in their own right, Riddell would often transfer the results to screen-prints and other media.

925, no. 19 (variant covers)

Melbourne, 925, 1983

Graham and Anita Anderson Collection

Some 20 issues of the free poetry magazine 925 were distributed in Melbourne between 1978 and 1983. Concrete poetry regularly featured. Many of its contributors were associated with the anarchist scene, who took everyday life and work as their subject matter. As poet ΠΟ wrote in its opening editorial:

There are 2 types of Poetry: "pure" & "Applied". This magazine's aim is the latter: applied.

It is written by poets ... who don't believe that the "productive process" ("work") should be separated from their "art".

Two copies of *Missing Form: Concrete, Visual and Experimental Poems*

Melbourne, Collective Effort Press, 1981

Graham and Anita Anderson Collection

Melbourne was a centre for Australian concrete poetry, with several dedicated magazines published in the 1970s and 1980s. Many concrete poets were also mail artists, sending and receiving work internationally for inclusion in these publications. Collective Effort Press published this single-issue magazine in 1981, which included the work of Barrett Reid (1926–95), artist, poet and librarian at State Library Victoria (1952–82). Reid was closely associated with John and Sunday Reed's artistic community at Heide, and was a strong supporter of their adopted son, concrete poet Sweeney Reed.

Born to Concrete, nos 1 and 2

Melbourne, Jas H. Duke, March 1974, and 1975

Graham and Anita Anderson Collection

Jas H. Duke's *Born to Concrete* was the first Australian publication dedicated entirely to concrete poetry, featuring the work of Duke himself, TLO, Tony Figallo, Peter Murphy, Alan Riddell, Rosemary Edwards and many others.

Sweeney REED

(1945-1979)

A Keepsake for Strangers

Melbourne, Overland Press, 1976

John and Sunday Reed Collection

The son of artists Joy Hester and Albert Tucker, Sweeney was adopted aged 5 by John and Sunday Reed, the patrons of his parents and many others at their home, Heide, in Melbourne's northeast. After a formative period in the United Kingdom, where he met Scottish concrete poet Ian Hamilton Finlay, Sweeney opened Strines Gallery in Carlton. His 1969 exhibition of Alex Selenitsch's visual poetry was the first show of its kind in Australia.

Sweeney REED

(1945-1979)

Slipcase of A Keepsake for Strangers

Melbourne, Overland Press, 1976

John and Sunday Reed Collection

Sweeney Reed is highly regarded for his concrete poems, as well as for being a gallerist who promoted the genre. In 1977, he trained at the Victorian College of the Arts under renowned printmaker Bea Maddock, making screen-prints and etchings of his poems. These were exhibited in May 1977 as *Moments of Mind (1959-1977)*, at Tolarno Galleries, St Kilda. Reed took his own life in 1979, aged just 34.

Mixed Concrete Poetry, no. 1

Melbourne, Collective Effort Press, December 1993

Graham and Anita Anderson Collection

Jas H. (Heriot) Duke (1939–92) was a key figure in Melbourne's overlapping performance poetry and concrete poetry communities. For much of his life, he worked for the Melbourne and Metropolitan Board of Works, devoting his free time to poetry and the underground cinema scene. He is best known for his 'sound poems', a performance genre with its roots in Dada and Futurism, which privileged sound over meaning and structure. Sound poetry is considered the origin of concrete and visual poetry, and Duke united these.

Mixed Concrete Poetry, no. 2

Melbourne, Collective Effort Press, June 1994

Graham and Anita Anderson Collection

Ernie Althoff (born 1950) is a composer, musician, instrument maker and visual artist from Mildura, Victoria. He is best known for his experimental compositions, using the 'music machines' he constructs, which often respond to elemental forces such as wind and solar power. The instruments 'self-play', creating unique musical performances that cannot be duplicated. Althoff's oeuvre is a reminder of the strong links between experimental music, sound poetry and concrete poetry.

Alex SELENITSCH

(Born 1946)

HORIZON Thru & Thru 2009

RARELTEF 702.81 Se4856H

Melbourne poet and architect Alex Selenitsch has been a leading practitioner of concrete poetry since his debut exhibition at his friend Sweeney Reed's Strines Gallery in 1969, the first of its kind in Australia. Between 2000 and 2017, Selenitsch produced a series of more than 25 sculptural concrete poems called *Horizons*, responding to a specific concrete poem by Reed that featured this word. The series asks viewers to read 'around, over to, at, towards and through the HORIZON', a hopeful exercise that takes on particular poignancy given Reed's premature death, in 1979.

Angela CAVALIERI

(Born 1962)

Luce 2005

Hand-printed linocut and oil on canvas

H2008.47

Born in Australia to Italian parents, Angela Cavalieri is a Melbourne-based printmaker and creator of artists' books. Her monumental linocuts on canvas challenge the definitions of a process generally associated with the intimate and the small scale. *Luce* was inspired by her residency at the British School in Rome in 2003. Its form is based in particular on Donato Bramante's Tempietto of San Pietro in Rome, but also resonates here under the Library's own domed reading room.

THE ARTIST'S BOOK

While visual artists have been regularly involved in the production of images that appear in books, some have adopted the book as their medium of choice. Since the early 20th century, the book has provided artists with a form in which to explore new means of expression. Page, text, image, binding, shape and size are all aspects of the book that have been deconstructed and reconstructed through the artist's experimentation.

The definition of artist's book is broad and encompasses a great diversity of approaches. Some are lavish productions issued in small editions; others are mass-produced using affordable processes. Some exist within traditional models of printing and binding, while others redefine the book through developing unusual forms and using new materials.

Through the creation of books as artworks, artists encourage us to consider the very questions of what makes a book and what distinguishes it from other forms of artistic expression.

Deanna HITT

(Born c. 1975)

Two proof prints from *The Assimilated Museum*

Melbourne, Rambunctious Press, 2015

RARELTEF 702.81 H63AB

Deanna HITTI

(Born c. 1975)

The Assimilated Museum

Melbourne, Rambunctious Press, 2015

RARELTEF 702.81 H63AB

Award-winning artist Deanna Hitti has been a professional printmaker for more than 14 years. She established Rambunctious Press in 2007. A child of Lebanese immigrants, Hitti explores cultural diversity in Australia and issues of identity, particularly the impact of growing up inside contrasting cultures. She considers, through her practice, how 'the historical context of Western notions of the East, characterised by notions of exoticism, romanticism and orientalism, act as a kind of lens to investigate contemporary representations of the Middle East'.

Deanna HITTI

(Born c. 1975)

Artbook Volume Arba'ah

Melbourne, Rambunctious Press, 2016

RARELTEF 702.81 H63AB

Deanna Hitti explores a number of printmaking processes. The prints in this book are cyanotypes, created through a photographic process that produces images composed of the pigment Prussian blue (a colour that falls within the cyan area of the colour spectrum). Invented by English scientist Sir John Herschel in 1842, cyanotypes proved a cheap method of reproducing diagrams and notes – hence the term ‘blueprints’. Cyanotypes have unique regenerative properties: they fade with light exposure, but regain their colour when returned to a dark environment.

Deanna HITT

(Born c. 1975)

Towla = Bak ghamun

Melbourne, Rambunctious Press, 2017

RARELTF 702.81 H63T

Towla (or *táwla*) is the Arabic word for backgammon. In this book, Deanna Hitti continues to explore her interest in the intersections and connections between Eastern and Western cultures. The work contains instructions for backgammon that have been phonetically translated (by Hitti, her late father, Antonios El Hitti, and her close friend Katarina Achkar) using the Arabic and Latin alphabets: the Arabic letters spell the instructions in English and the Latin letters spell them in Arabic.

Angela CAVALIERI

(Born 1962)

Proof print from *INRI*

Melbourne, Angela Cavalieri, 2005

RARELTEF 702.81 C31I

Angela CAVALIERI

(Born 1962)

Crescendo diminuendo

Melbourne, La Bella Press, 2015

RARELTEF 702.81 C31CR

Crescendo diminuendo is a visual representation of the two musical terms, crescendo and diminuendo, and their symbols. The two words "increase" and "decrease" from the cover through to the layered pages and appear as a whole in the centre pages. This artist book represents a visual music book exploring my interest "word painting" in music and visualising what music and sound could look like.

Angela Cavalieri, artist statement

Angela CAVALIERI

(Born 1962)

Certe cose non si dicono (Some Things We Don't Discuss)

Melbourne, La Bella Press, 2010

RARELTEF 702.81 C31CE

Born in Australia to Italian parents, Angela Cavalieri is a Melbourne-based printmaker and creator of artist books. Her work presents a continued reflection on Australian experiences of migration and cultural identity. Inspired by Giovanni Battista Piranesi and other Italian master printers, Cavalieri often explores the visual identity of words and the cultural and political nature of language. This work of hand-printed linocuts, produced in an edition of 10 with a binding and letterpress printing by George Matoulas, won the Manly Library Artist Book Award in 2011.

Angela CAVALIERI

(Born 1962)

Le città continue (Continuous Cities)

Melbourne, La Bella Press, 2009

RARELTF 702.81 C31C

In this book, Cavalieri responds to Italo Calvino's 1972 novel *Le città invisibili* (Invisible Cities), in particular its penultimate chapter, 'Le città continue'. Calvino's novel takes the form of an imagined conversation between the medieval figures of Italian traveller Marco Polo and Mongol emperor Kublai Khan, whose lands Polo visited. Through Polo's poetic descriptions of cities he has known (each given a woman's name), Calvino meditates on memory, culture, language and time – all key themes in Cavalieri's own practice.