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.

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.

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 (*cunea* 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.

Guillaume DE DEGUILLEVILLE

The Pilgrimage of the Lyfe of the Manhode and the Pilgrimage of the Sowle
Lincolnshire, England, c. 1430
RARES 096 G94

This is a rare illustrated prose translation in Lincolnshire dialect of two popular 14th-century French allegorical poems by the Cistercian monk Guillaume de Deguilleville, created in the mid-15th century. The translator is unknown but the scribe for all but two pages names himself as Bennet. Both texts are illustrated with line drawings, some with a light wash, which follow the text closely. The Library acquired this book from the bookseller W.H. Robinson in 1936.

Liber antiphonarius Romanus (Roman Antiphonal)
Germany, copied by scribe Sister Judoca van Malsen, 1566
RARESEF 091 R66L

An antiphonal contains the text and musical notation of the Christian offices to be sung throughout the liturgical year. This example is handwritten on paper, although the method for printing musical notation was developed in the 15th century. Somewhat unusually, the scribe and illuminator, Sister Judoca van Malsen, has signed and dated her work (folio 395v); she would have produced this book for the use of her convent.

Book of Hours (Use of York)

Bruges, late 15th century
RARES R66HB

Books of Hours were personal prayer books used by the clergy, monks, nuns and lay people, containing prayers to be said at the eight canonical hours of the day. This manuscript was produced in Bruges for use in York, England. Its size suggests it was designed for a family chapel, rather than for individual use. The miniatures in its calendar, depicting the ‘labours’ undertaken each month, reveal much about medieval daily life.

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.

Chiromantia (Chiromancy)
Padua, Matthaeus Cerdonis, 1484
RARES 093 C845C

Chiromancy, or palmistry, is the art of reading the future through the palm of the hand. This brief instructional manual equates the lines and general characteristics of the hand with the Sun, Moon and planets, and aims to determine the personal characteristics of an individual and their likely future experiences. Printed palmistry books were very popular; titles such as this one, which was first published in Venice in 1480, were reprinted many times.

Julius FIRMICUS Maternus

(active 306–337 CE)

Astronomicorum libri octo integri (A Work on Astronomy in Eight Books)

Venice, Aldus Manutius, Romanus, 1499

RARES 093 C995A

Written around 336 CE, the Roman Firmicus's text is the most comprehensive astrological work to have survived from ancient times. It outlines the influences solar movements were believed to have on human behaviour, and includes detailed instruction on the interpretation of horoscopes. In this deluxe printed edition, produced by Aldus Manutius (famous for inventing italic type and popularising small-format books), Firmicus's text is accompanied by woodcuts of the constellations.

Guillaume of Auvergne, Bishop of Paris
(1105–1202)

Leaf from *Postilla super epistolas et evangelia*
(Homilies on the Epistles and Gospels)
Augsburg, Gunther Zainer, 1476
RARESEF 093 H11G

Henry of Segusio
(c. 1200–1271)

Leaf from *Summa super titulis Decretalium*
(Compendium of the Titles of Decretals)
Augsburg, Ludwig Hohenwang, 1477
RARESEF 093 H11G

Johannes NIDER
(c. 1380–1438)

Leaf from *Praeceptorium divinae legis* (Commentary on the Ten Commandments)
Augsburg, Johann Wiener, 1479
RARESEF 093 H11G

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.

Portrait of John Emmerson (artist and date unknown)

Contemporary facsimile of the death warrant for Charles I

Bound into *A True Copy of the Journal of the High Court of Justice* for the Tryal of K. Charles I
London, printed by H.C. for Thomas Dring, 1684
John Emmerson Collection, RAREEMM 134/29

After seven years of civil war, Oliver Cromwell's parliamentarian forces triumphed over the supporters of King Charles I in 1648. This work records Charles' short trial, at which he was found guilty of treason; he was beheaded on 30 January 1649. Bound into the volume is an early facsimile of the death warrant, signed by Cromwell and others. Many of the 59 signatories were themselves executed when Charles' son Charles II reclaimed the English throne in 1660.

Clement WALKER
(1595–1651)

Anarchia Anglicana, or, The History of Independency …
[London], [s.n.], 1649
John Emmerson Collection, RAREEMM 521/67

This evocative woodcut print has been added into a Royalist text published shortly after the execution of Charles I in 1649. While the image is rich in dramatic symbolism concerning Cromwell's evil nature, it also recalls an actual event: Charles II, after the death of his father and the defeat of the Royalist army in 1650, hid in an oak tree to avoid Cromwell's soldiers. The oak became a symbol of English royalty.

John GAUDEN
(1605–1662)

Cromwell's Bloody Slaughter-house …
London, printed for James Davis … to be sold at the Grey-hound in St. Pauls Church-yard, 1660
John Emmerson Collection, RAREEMM 116/11

Staunch Royalist John Gauden (variously Bishop of Exeter and of Worcester) is known to be the 'person of honour' who penned this attack on the former Lord Protector of the Commonwealth, Oliver Cromwell. It was published two years after Cromwell's death, in the year the monarchy was restored under Charles II. In its frontispiece, Cromwell reaches for the crown below a vignette of Charles I's execution, suggesting the personal ambition that Royalists believed fuelled Cromwell's actions.

James HEATH
(1629–1664)

Flagellum, or, The Life and Death, Birth and Burial of Oliver Cromwel the Late Usurper …
London, printed for L.R., 1663
John Emmerson Collection, RAREEMM 116/24

After the execution of Charles I in 1649, parliamentarian and military commander Oliver Cromwell dominated the Commonwealth of England (1649–53). From 1653 until his death in 1658, he ruled outright as Lord Protector of the Commonwealth of England, Scotland and Ireland. He remains a controversial figure, considered a champion of liberty by some and a genocidal dictator by others, opinions represented in the rush of biographies published after the royal restoration in 1660.

Edward SEXBY

(d. 1658)

Killing, No Murder …
London, [s.n.], 1659
John Emmerson Collection, RAREEMM 135/11

Written during the Protectorate period (1653–59), this pamphlet has been attributed to three different authors, William Allen, Edward Sexby and/or Silius Titus. It calls for the assassination of the Lord Protector, Oliver Cromwell, who was accused of being a tyrant and of usurping the power which rightly belonged to the parliament. Cromwell was said to have been so concerned by the threat that he never again spent two consecutive nights in the same place.

The Remains of the Real Embalmed Head of the Powerful and Renowned Usurper Oliver Cromwell …
London, [s.n.], 1799
John Emmerson Collection, RAREEMM 2016/15

Oliver Cromwell died of natural causes in 1658. In 1660 the restored King Charles II began punishing all those associated with Charles I's death. On 30 January 1661 (the 12th anniversary of Charles I's execution), the Royalists exhumed Cromwell's corpse, hung it in chains and beheaded it, displaying the head on a pole outside Westminster. The head was exhibited several times (including at the event this broadside advertises) before eventually being buried beneath a chapel floor in Cambridge in 1960.

Lieutenant CLARKE
(dates unknown)

The Instruction for the Musket …
London, [William Ridiard?], 1642
John Emmerson Collection

This broadside provided soldiers in Oliver Cromwell's New Model Army with exercises in the use of the musket, a key weapon in the battles against King Charles I's Royalist forces.

Qur'an
Place and date of copying unknown
Michael Abbott Collection

The Michael Abbott Collection of South-East Asian manuscripts, gifted to State Library Victoria in 2012, is of international significance. Comprising 50 South-East Asian manuscripts (the majority from Indonesia), the collection includes Qur'ans, 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.

Nizami GANJAVI

(1140/1–1202/3)

Khamsa (Quintet)

Persia, manuscript dated AH 915–916 (1509/1510 CE), copied by scribe al-Abd Ibrahim at Astarabad
RARES 091 N65K

The Persian poet Nizami Ganjavi's legendary love stories, as told in the *Khamsa*, became models for generations of writers and artists. They include his tales of Layla and Majnun, Khusrau and Shirin, Bahram Gur and the princesses of the seven pavilions, and (as shown here) his tale of Iskandar (Alexander the Great). This manuscript includes 15 finely illuminated miniatures in the Shiraz style of c. 1550, added after the scribe completed his work (c. 1510).

Unknown author

Layla u Majnun (Layla and Majnun)
Manuscript dated AH 1135 (1723 CE)
RARES 745.670955 L45M

The tragic love story of Layla and Majnun, like that of Shakespeare's Romeo and Juliet, pivots on the moment that their families forbid them to marry. It was popularised by the Persian author Nizami Ganjavi in the 12th century. This 18th-century manuscript copy of the tale was likely illustrated in India at a later date, in the style that developed during the period of the Qajar Dynasty (1795–1925) in Iran and its cultural sphere.

Amir KHUSRAU

(1253–1325)

Khamsa (Quintet)

Iran, manuscript dated AH 1007–08 (1599–1600 CE), copied by the scribe Mu`izz al-Din Husayn Langari
RARESF 745.670955 AM5K

Amir Khusrau of Delhi, who became known as ‘the Parrot of India’, wrote in both Persian and Hindi. A prolific poet, he also wrote prose and made important contributions to Indian music. His work is greatly admired in Iran, and this manuscript is one of many produced there since the medieval period. It presents his *Khamsa*, or book of five works, which is an emulation of the *Khamsa* of the great 12th-century Persian poet Nizami Ganjavi.

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.

The Byble in Englyshe of the Largest and Greatest Volume …
[London], printed by Edwarde Whitchurch, 1541
RARESF 220.52 D41

Known as the 'Great Bible', this was the first authorised English translation of the Bible. Although Henry VIII was keen to give his subjects access to the Scriptures in their own language, William Tyndale's 1525 English translation of the New Testament was banned because it used language with which Henry (the Supreme Head of the Church of England) disagreed. This is the third edition of Myles Coverdale's 1539 translation, which 'fixed' and completed Tyndale's work.

The Bible in Englyshe of the Largest and Greatest volume … According to the Translation Apoynted by the Queenes Maiesties Iniunctions to be Read in all Churches with in her Maiesties Realme
Rouen, by C. Hamilton at the cost and charges of Richard Carmarden, 1566
RARESEF 220.52 D66

Inheriting the throne from her father, King Henry VIII (after the brief reigns of her siblings Edward VI and Mary I), Queen Elizabeth I continued the Protestant reformation of religious practice in England that had begun during Henry's reign. Several editions of the English-language Bible were published in Rouen, France, during her reign, specifically for the English market. These editions revised the work of William Tyndale, translator of the first English Bible (1525).

Bernard PICART, *artist*
(1673–1773)
Jean-Frédéric BERNARD, *editor*
(1683–1744)

Cérémonies et Coutumes Religieuses de Tous le Peuples du Monde
Amsterdam, J-F. Bernard, 1723–43
RARESF 390 C33

The Torah contains five sacred texts of Judaism, which were subsequently 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, as depicted in this 18th-century engraving.

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.

Quintus HORATIUS Flaccus (known as HORACE)
(65–27 BCE)

Leaf from *Opera omnia* (Complete Works)

Florence, Antonius Mischomini, 1482
RARESEF 093 H11G

Lucian of Samosata
(c. 125–180 CE)

Leaf from The Dialogues, and Other Works
Florence, Laurentius de Alopa, 1496
RARESEF 093 H11G

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

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.

Charles ESTIENNE

(1504–1564)

De dissectione partium corporis humani (On the Dissection of Parts of the Human Body)
Paris, Simonem Colinaeum, 1545
RARESF 611.07 ES8

Early anatomical atlases, such as this key work by French doctor Charles Estienne, point to the growth in 16th-century knowledge about the human body and its workings. Estienne began work on his illustrated atlas in 1530, but publication was delayed when a lawsuit was brought against him by surgeon and artist Étienne de la Rivière, who demanded credit for the dissections upon which the woodcuts were based.

Hieronymus FABRICUS

(1537–1619)

Opera omnia anatomica et physiologica (Complete Works on Anatomy and Physiology)
Leiden, Johannem van Kerckhem, 1738
RARESF 611 F110P

Girolamo Fabrizio (Latin: Hieronymus Fabricus) was a ground-breaking Italian anatomist and surgeon who taught at the University of Padua. He revolutionised anatomical studies in 1594 by opening the first permanent public theatre for dissections, and became famous for his work in embryology (the study of the development of foetuses), which he undertook using animal specimens. The extraordinary full-body orthopaedic suit displayed here relates to the treatment of '*membra distorta*', or twisted limbs.

Herman BOERHAAVE

(1668–1738)

Phisiologike, seu œconomia animalis (Physiology, or the Arrangement of the Animal)
London, Johannem Noon, 1741
RARES 612 B63P

Dutch scientist Herman Boerhaave achieved eminence as a botanist, a chemist and particularly as a physician: he is regarded as the father of physiology. As the chair of practical medicine at the University of Leiden, he established the method of clinical teaching (bringing students into hospitals to interview and examine patients in person) that is still used to train medical students today.

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.

EUCLID

(c. 325–265 BCE)

Preclarissimus liber elementorum Euclidis perspicassimi: in artem geometrie incipit … (Most Distinguished Book of the Elements, by the Most Perspicacious Euclid: It Begins with the Art of Geometry …)
Venice, Erhardus Ratdolt, 1482
RARESF 093 C825E

Euclid's work formed the basis of geometric theory for around 2100 years, until the late 19th century. This text (a compilation of early Greek mathematical knowledge) and many other ancient works were preserved by Arabic scholars and 'rediscovered' in the West after the Crusades. This volume is the first mathematical work illustrated with printed diagrams, and the first printed edition of Euclid. The *Elements* is the second-most published book (after the Bible), with more than 1000 editions issued.

Nicolaus COPERNICUS

(1473–1543)

Astronomia instaurata (Astronomy Renewed)
Amsterdam, W. Janson, 1617
RARES 521.1 C79

This radical work by Copernicus was originally printed in 1543 as *De revolutionibus orbium coelestium* (On the Revolutions of Celestial Spheres). It presented his discovery of the heliocentric solar system, wherein the planets rotate around the Sun, contradicting the Church's belief that God created the Earth as the centre of the universe. The Church at first banned the book, and then demanded ten alterations to the text, intended to make Copernicus's theory appear hypothetical.

Leonardo DA VINCI, *author*
(1452–1519)

Nicolas POUSSIN, *artist*, after Leonardo
(1594–1665)

Traitté de la peinture de Leonard de Vinci (Treatise on Painting)
Paris, Jacques Langlois, 1651
RARESF 751 V74T

Leonardo da Vinci planned to write three major books – on painting, anatomy and architecture – but none was completed by the time of his death in 1519. His pupil Francesco Melzi inherited his papers, which he copied and assembled into manuscript volumes on these topics. The first printed editions (in French and Italian) of Leonardo's *Treatise on Painting* were published in Paris in 1651, and contain entries from some of Leonardo's manuscripts which no longer survive.

René DESCARTES

(1596–1650)

Opera philosophica (Philosophical Works)
Amsterdam, Danielem Elsevirium, 1677
RARES 195 D45OP

René Descartes, a key figure in the history of philosophy, sought to establish how knowledge can be validated independently of the senses. Popularly, he is best remembered for his observation 'Cogito, ergo sum' – 'I think, therefore I exist' – which first appeared in his text *Discourse on the Method of Rightly Conducting One's Reason and of Seeking Truth in the Sciences* (1637). Also first published in that work was his essay 'Dioptrics', which examined the properties of light and human perception of the physical world.

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.

IMAGINARY VOYAGES

The great European sea voyages of the 17th and 18th centuries ushered in a publishing boom, as entrepreneurial printers raced to issue the latest reports of new lands to an eager reading public. Alongside reports of real discoveries, publishers fostered a new popular genre of travel literature, known as the ‘imaginary voyage’.

Since the time of the ancient Greek geographer Ptolemy, it was believed that a ‘great south land’ must exist in the Southern Hemisphere to counterbalance the landmass of the north. Many European writers used the lack of knowledge about the region to inspire their tales of far-off imaginary lands. More often than not, a shipwrecked sailor would find himself washed up on the shores of a strange land, where he would encounter even stranger beings. Many imaginary voyages were intended as satirical attacks on European state or political systems. Among the best known of these fictions is Jonathan Swift’s *Gulliver’s Travels.*

William DAMPIER
(1651–1715)

A New Voyage Around the World …
London, Printed for James Knapton, at the Crown in St Pauls Church-yard, 1699
RAREEMM 714/1

Explorer William Dampier was the first person to circumnavigate the world three times, and the first Englishman to explore parts of what would later be named Australia. In 1697 he published this hugely popular dramatic memoir of his first circumnavigation, undertaken as part of the crew of buccaneer Captain Bartholomew Sharp. Several editions rapidly followed the first, and enterprising authors borrowed freely from Dampier's real experiences for fantastical 'imaginary voyage' travel literature.

Jonathan SWIFT
(1667–1745)

Travels into Several Remote Nations of the World in Four Parts by Lemuel Gulliver …
London, printed for Benj[amin] Motte, at the Middle Temple Gate in Fleet-street, 1727
RAREEMM 713/43

Irish-born Jonathan Swift published *Gulliver's Travels* in 1726, a fictional traveller's account satirising the court of the King of England. It is one of the best-known fictional accounts set in the southern oceans; Swift's island of Lilliput is situated somewhere in present-day South Australia. Published anonymously in London and shown here in its second edition, it was immediately popular and has since become a classic of English literature.

Henry SCHOOTEN (a pseudonym)

The Hairy Giants, or, A Description of Two Islands in the South Sea …
London, printed in the year 1671. Reprinted in the year 1766, and sold by J. Spilsbury, in Russel-Court, Covent-Garden
RAREEMM 615/1

This fictitious travel tale adopts a trope for the representation of foreigners and strangers that dates back to the medieval period, containing echoes of classical fauns and satyrs: the hairy wild man or woman, living beyond the boundary of civilisation. Schooten also makes his hairy people (inhabitants of islands located off the coast of Chile) giants, reminiscent of the giants of Brobdingnag encountered by Swift's Gulliver.

Jonathan SWIFT
(1667–1745)

Travels into Several Remote Nations of the World; by Lemuel Gulliver
London, printed C. Bathurst, 1755
RAREEMM 713/45

Gulliver's voyage takes him to many strange lands, meeting people whose ways of life are used by Swift to satirise aspects of English society. In Brobdingnag, he meets a race of giants whose political system is founded on reason; they are horrified by Gulliver's description of English politics. The size difference between the people of Brobdingnag and the Englishman reflects the relative moral standings of their systems of government.

Charles CLERKE

(1741–1779)

A Voyage Round the World, in His Majesty's Ship the Dolphin …

London, printed for J. Newbery, in St. Paul's Church-Yard; And F. Newbery, in Pater-Noster Row, 1767
RAREEMM 714/28

Captain Charles Clerke joined Captain John Byron's two-year circumnavigation of the world in the *Dolphin* (1764–66). Their mission to explore the Pacific laid the foundations for Captain James Cook's voyages (1768–80), which Clerke also joined; like Cook, he would die on the third voyage. The *Dolphin*'s voyage inspired Clerke to write a popular tongue-in-cheek account of meeting 'Patagonian giants', published anonymously the year before Byron's factual memoir of the trip.

Daniel DEFOE

(c. 1661–1731)

The Whole Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner …
London, printed at the Logographic Press, 1773, vols 1 and 2
RAREEMM 821/19 and 821/20

Daniel Defoe's tale of Robinson Crusoe (first published in 1719) is one of the most popular stories in the 'imaginary voyage' genre, spawning its own subgenre of the 'Robinsonade' – books about castaways on desert islands. A prolific political and satirical pamphleteer, Defoe presented himself as the editor of Crusoe's narrative about his 28 years on a remote island, amidst cannibals and mutineers, deliberately sowing doubt about whether the novel was fact or fiction.

William BINGFIELD (a pseudonym)

The Travels and Adventures of William Bingfield, Esq …
London, printed for E. Withers, at the Seven Stars, in Fleet-Street; and R. Baldwin, at the Rose in Pater-noster-Row, 1753
RAREEMM 714/23

William Bingfield, the pseudonym of an as yet unidentified author, published this account of a fictional voyage at the height of public interest in all voyages, both real and imaginary. Among the many 'surprising fluctuation[s] of circumstances' experienced by the narrator is an encounter with 'that most furious, that most amazing Animal, the dog-bird', depicted here on the frontispiece, amidst other, more realistic creatures.

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.

Édouard MANET, ***artist***
(1832–1883)
Edgar Allan POE, ***author***
(1809–1849)

The Raven
[Washington, D.C.], Library of Congress; [Norwalk, Conn.], Easton Press, [1995]
RARESF 811.3 P7522RM

Edgar Allan Poe's poem 'The Raven' (1845) was beloved by the French symbolist poets Charles Baudelaire and Stéphane Mallarmé; a translation by the latter was published as *Le Corbeau* in 1875, accompanied by Manet's deluxe lithographic prints. It is regarded as one of the first *livres d'artiste* (artist's books), in which text and image share equal significance, rather than image merely illustrating text. This 1995 facsimile is itself a rare book.

John TENNIEL, *artist*
(1820–1914)
Edgar Allan POE, *author*
(1809–1849)

‘The Raven’, in *The Poetical Works of Edgar Allan Poe*
London, Sampson Low, 1858
RARES 811.3 P75P

Poe’s gothic masterpiece about a lovelorn man tormented by a sinister, speaking raven in his chamber ‘upon a midnight dreary’ was first published in 1845, and its immediate popularity secured Poe’s place in the literary canon. Illustrators were quick to seize on the imaginative possibilities of the claustrophobic scene, among them the English artist John Tenniel, today best remembered for his work on Lewis Carroll’s two *Alice* books.

Rick AMOR, *artist*
(born 1948)
Edgar Allan POE, *author*
(1809–1849)

The Raven
Cobargo, NSW, Croft Press, 1990
RARELTF 811.3 P75R

Poe's poem continues to invite interpretation by artists around the world, 172 years since it was first published. Melbourne artist Rick Amor's atmospheric woodcuts suggest the popular identification of the author with the poem's fictional narrator, whose features are clearly based on those of Poe. Amor's work was published in an edition of 100, including ten bound in leather with six loose additional prints, shown here framed on the wall.

Rick AMOR, *artist*
(born 1948)

Edgar Allan POE, *author*
(1809–1849)

Four woodcut prints from *The Raven*
Cobargo, NSW, Croft Press, 1990
RARELTF 811.3 P75R

Charles DICKENS, *author*
(1812–1870)
Hablot Knight BROWNE ('Phiz'), *artist*
(1815–1882)

The Posthumous Papers of the Pickwick Club
London, Chapman & Hall, 1837
RARES 823.83P

Known as *The Pickwick Papers*, this was the first of Dickens' novels to be issued in monthly parts, and his first collaboration with the illustrator 'Phiz'. Its 19 instalments cost one shilling each, issued between April 1836 and November 1837. Only 1000 copies of the first part were issued, but the novel proved so popular that some 40,000 copies of the later parts were printed. Almost all Dickens' later works would appear in this format.

Charles DICKENS, *author*
(1812–1870)
Hablot Knight BROWNE ('Phiz'), *artist*
(1815–1882)

The Posthumous Papers of the Pickwick Club
Launceston, Henry Dowling, 1838 (no. 13) and 1839 (bound)
RARELT 823.83PD

Between August and December 1838, Launceston publisher Henry Dowling issued a pirated edition of Dickens' *The Pickwick Papers* in 25 parts, cannily catering to an English audience desperate for reading material. A bound edition followed in July 1839, which Dowling advertised as 'the largest publication which has issued from either the New South Wales or Tasmanian Press'.

Charles DICKENS, *author*
(1812–1870)
George CRUIKSHANK, *artist*
(1792–1878)

Oliver Twist, vol. 1
London, Chapman and Hall, 1841
RARES 823.83 OC

Oliver Twist, the starving orphan boy who dares to ask the cruel authorities for more than the meagre meal they allow him, is one of Dickens' most iconic characters. In part this is due to the 1968 British musical film of this novel, an expression of the vogue for social-realist musicals in that period. Visually, the film is indebted to satirical artist George Cruikshank's original illustrations, particularly of this crucial scene.

Letter from Charles Dickens to Edward Wilson, 20 June 1862
Manuscripts Collection

Photograph of Charles Dickens, c. 1867, sent with a letter to Richard J. Quinnell on 21 May 1868
Manuscripts Collection

Both these pieces of signed Dickens ephemera were donated to the Library in the 20th century. The letter to Wilson mentions an 'Australian rumour', regarding an antipodean speaking tour Dickens planned but never undertook.

Charles DICKENS, *author*
(1812–1870)
Hablot Knight BROWNE ('Phiz'), *artist*
(1815–1882)

The Personal History of David Copperfield …, no. 5
London, Bradbury & Evans, 1849–50
RARES 823.83D

Dickens described the eponymous hero of his eighth novel as his 'favourite child'. The narrative closely mirrors Dickens' own life experiences: David, too, experiences poverty and hardship during his childhood, and triumphs over adversity by finding his identity as an author. Like many of Dickens' highly popular novels, it has been adapted many times for stage and screen.

Charles DICKENS, *author*

(1812–1870)

Hablot Knight BROWNE ('Phiz'), *artist*

(1815–1882)

A Tale of Two Cities, no. 3
London, Chapman and Hall, 1851
RARES 823.83T

Charles DICKENS, *author*

(1812–1870)

John LEECH, *artist*

(1817–1864)

A Christmas Carol
London, Chapman and Hall, 1843
RARES 823.83 C

Charles DICKENS, *author*

(1812–1870)

Hablot Knight BROWNE ('Phiz'), *artist*

(1815–1882)

Martin Chuzzlewit
London, Chapman & Hall, 1844
RARES 823.83M

Mr Jefferson Brick Proposes an Appropriate Sentiment
Engraved steel plate
London, 1844
RARES 828.8D55N

The Nonesuch Press was founded by Sir Francis Meynell in 1923 to publish quality editions of historical authors. In 1937 Nonesuch issued Dickens' complete works as a 23-volume set. The edition was limited to 877, reflecting the number of 19th-century engraved plates from Dickens' works held by the company. This enabled Nonesuch to include one of the steel plates with each set purchased. The Library's set includes this plate from *Martin Chuzzlewit.*

Charles DICKENS

(1812–1870)

The Mystery of Edwin Drood, no. 6
London, Chapman and Hall, 1870
RARES 823.83 E

Spiritual Communications … by the Disembodied Spirit of Charles Dickens, through a Melbourne Medium
Melbourne, Charles Troedel, 1873
RARELTP 133.93 D55S

Spiritualism was a popular pseudo-science in Victorian England and Australia. Public demonstrations and lectures by mediums helped to comfort those confronted by the death of loved ones; Dickens was known to attend such lectures. He died from a stroke in 1870 before finishing his last novel, *Edwin Drood*, and the notion of communication with his spirit perhaps comforted his grieving readers in Australia.

Samuel Garnett WELLS
(1885–1972)

Mask of Charles Dickens [1918]

Watercolour, pencil and porcelain on paper
H15973/9

Wells produced this and a series of other character masks for productions staged by Joseph Thomas Bland Holt (1851–1942), ‘the King of Melodrama’, at the Theatre Royal on Bourke Street in Melbourne and the Lyceum Theatre on Pitt Street in Sydney. Some of the masks have holes drilled through the porcelain eyes, while others have human hair.

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.

Cecily CROZIER, *editor*
(1912–2007)

A Comment, no. 6, July 1941

A Comment, no. 8, November 1941

Melbourne, Comment Publications
RARELT 819.905 C73B

An avant-garde magazine dedicated to literature and art, *A Comment* was launched in September 1940 (one month before *Angry Penguins*, with which it shared several contributors, including Max Harris). It was founded by Melburnian Cecily Crozier and her cousins, including Irvine Green (also briefly her husband), whose bold linocut designs gave the magazine its distinctive visual identity. Crozier released 26 issues to subscribers before costs forced her to cease publication in 1947.

Cecily CROZIER, *editor*
(1912–2007)

A Comment, no. 4, March 1941

A Comment, no. 18, January 1944

Melbourne, Comment Publications
RARELT 819.905 C73B

Arthur ASHWORTH, *poet*

(dates unknown)

Irvine GREEN, *artist*

(1913–?)

Childs Journey and Obsequies in Grisaille
Melbourne, Comment Publications, c. 1940–49
RARELT 819.91 As3C

Cecily CROZIER, *editor*

(1912–2007)

A Comment, no. 23, Spring 1945
Melbourne, Comment Publications
RARELT 819.905 C73B

Cecily CROZIER, *editor*
(1912–2007)

A Comment, no. 5, May 1941

A Comment, no. 12, July 1942

Melbourne, Comment Publications
RARELT 819.905 C73B

Cecily Crozier proudly included this stylised nude montage portrait of herself in issue 12 of *A Comment*. It was taken c. 1941 by her then husband, Irvine Green, and was also displayed prominently in her home until her death in 2007. Her editorial attitude to the magazine, which regularly published opposing viewpoints, was similarly bold: 'if you disagree about anything in *Comment* please write and say so. We want your opinions.'

Cecily CROZIER, *editor*
(1912–2007)

A Comment, no. 20, July 1944

A Comment, no. 19, April 1944

Melbourne, Comment Publications
RARELT 819.905 C73B

Cecily CROZIER, *editor*
(1912–2007)

A Comment, no. 22, April 1945

A Comment, no. 21, October 1944

Melbourne, Comment Publications
RARELT 819.905 C73B

THE BEAT GENERATION

Beat literature burst onto the American literary scene in 1956 with the publication of Allen Ginsberg's epic poem 'Howl'. Ginsberg dedicated *Howl and Other Poems* to his friends Jack Kerouac, William Burroughs and Neal Cassady.

But Beat literature's defining moment came with the 1957 publication of Kerouac's novel *On the Road*, a semi-fictionalised account of a road trip across America with Cassady. Typed onto a 120-foot-long scroll over three weeks, Kerouac's stream-of-consciousness narrative was the literary equivalent of jazz improvisation.

The 1962 US publication of Burroughs' acclaimed *Naked Lunch* triggered a landmark obscenity trial that changed forever America's approach to the censorship of literary works.

Publishers were quick to capitalise on the rise of this controversial postwar youth culture, and cheap paperbacks, espousing the new 'hipster' philosophy, proliferated. Despite this, many Beat writers continued to publish with small, independent publishers, most notably Lawrence Ferlinghetti's City Lights Books in San Francisco.

Jack KEROUAC

(1922–1969)

On the Road
London, Andre Deutsch, 1959
RARES 813.54 K45O (1959)

Book of Dreams
San Francisco, City Light Books, 1961
RARES 818.5403 K45B

When it was first published in 1957, Kerouac's *On the Road* found immediate success with the reading public, and its key character Dean Moriarty provided a lasting model for the Beat archetype. In 1958 the San Francisco journalist Herb Caen coined the gently mocking term 'beatnik', inspired by Kerouac's novel and the recent launch of the Russian Sputnik 1 satellite into space. It caught on quickly, much to Kerouac's annoyance.

Jack KEROUAC

(1922–1969)

Maggie Cassidy
New York, Avon, 1959
RARES 813.54 K45MA

The Subterraneans
New York, Avon, 1959
RARES 813.54 K45S (1959)

Jack KEROUAC

(1922–1969)

On the Road

New York, New American Library, 1960
RARES 813.54 K45O (1960)

Tristessa

New York, Avon Book Division, Hearst Corporation, 1960
RARES 813.54 K45T

Big Sur

London, New English Library Ltd., 1965
RARES 813.54 K45B (1965)

Dharma Bums

London, Pan Books, 1962
RARES 813.54 K45DH

Seymour KRIM, *editor*

(born 1922)

The Beats: A Gold Medal Anthology

Greenwich, Conn., USA, Gold Medal Books, Fawcett Publications, c. 1960

RARES 818.54 K89B

Allen GINSBERG

(1926–1997)

Howl

San Francisco, The City Lights Pocket Bookshop, 1956
RAREP 811.54 G43H (4th pr.)

Established by Lawrence Ferlinghetti and Peter D. Martin in 1953, City Lights was the first all-paperback bookshop in America. The affordable paperback was perfectly suited to the egalitarian philosophy of the Beats, and City Lights began to publish their works. Ferlinghetti was infamously and unsuccessfully charged with obscenity when he published Allen Ginsberg's *Howl* in City Lights' Pocket Poets series.

Allen GINSBERG

(1926–1997)

Empty Mirror
New York, Corinth Books, 1970
RAREP 811.54 G43E (1970)

The Gates of Wrath: Rhymed Poems 1948–1952
Bolinas, Grey Fox Press, 1972
RARE 811.54 G43G

Allen GINSBERG

(1926–1997)

Plutonian Ode
San Francisco, City Lights Books, 1982
RAREP 811.54 G43PL

Airplane Dreams: Compositions from Journals
San Francisco, City Lights Books, 1969
RAREP 811.54 G43AI

William BURROUGHS

(1914–1997)

White Subway
London, Aloes seolA, [197-]
RAREP 813.54 B94W

Junkie
New York, Ace Books, 1953
RARES 813.54 B94JU (1953)

Encouraged by Ginsberg, William Burroughs published his first novel through popular-fiction publisher Ace Books. These cheap paperbacks were not held in libraries as their contents were considered unliterary; unsurprisingly, Burroughs used a pen name (his mother's maiden name). After he achieved fame with *The Naked Lunch* (1959), *Junkie* was republished in many editions under Burroughs' name, to critical acclaim.

William BURROUGHS

(1914–1997)

Naked Lunch
London, John Calder, 1964
RARES 813.54 B94N (1964)

Early Routines
Santa Barbara, California, Cadmus Editions, 1982
RAREP 813.54 B94E

Allen GINSBERG
(1926–1997)

Who Be Kind To
San Francisco, Cranium Press, [1967]
RARESEF 811.54 G43W

CHARMIAN CLIFT AND GEORGE JOHNSTON

'They were archetypes; ourselves writ large; experimenters who could test and try things for us; legendary figures through whom we could live vicariously.'

Nadia Wheatley

In 1948 Charmian Clift and George Johnston won the *Sydney Morning Herald*'s competition for an unpublished novel, then Australia's richest literary prize. The win linked their names in the public consciousness. Fuelled by ambition and a desire to escape the social, cultural and political conservatism of postwar Australia, Clift, Johnston and their two young children left – first for London and then for the Greek islands, where they settled on Hydra.

Clift's and Johnston's use of fictionalised alter egos in their work was the stuff of public fascination and private angst, particularly for Clift, who struggled against her perceived role as the junior partner in the collaboration. In their lives and fiction, their conflicts over gender roles and expectations preceded the debates that gave rise to second-wave feminism in the 1970s.

Charmian CLIFT

(1923–1969)

Mermaid Singing
London, M. Joseph, 1958
Graham and Anita Anderson Collection, RAREGAA A823.3 C613M

'We had come to Kalymnos to seek a source, or a wonder, or a sign, to be reassured in our humanity.'

Charmian Clift, George Johnston and their two young children arrived on Kalymnos in 1954 with two typewriters, some works in progress, a few clothes and the children's lead soldiers and dolls. Within half an hour they'd rented a primitive harbourside home. *Mermaid Singing* is the first of Clift's two travel memoirs set in Greece.

Charmian CLIFT

(1923–1969)

Walk to the Paradise Gardens
London, Hutchinson, 1960
Graham and Anita Anderson Collection, RAREGAA A823.3 C613W (1960)

Honour's Mimic
London, Hutchinson, 1964
Graham and Anita Anderson Collection, RAREGAA A823.3 C613H

In *Walk to the Paradise Gardens*, Clift's alter ego, Julia, tries 'to break through out of the public image of Charles Cant's wife – to be herself, Julia, distinct, separate, acting independently'. This novel and *Honour's Mimic* both address infidelity and guilt in unhappy marriages, issues that plagued Clift and Johnston in their own relationship.

Charmian CLIFT

(1923–1969)

Peel Me a Lotus

London, Hutchinson, 1959
Graham and Anita Anderson Collection, RAREGAA A823.3 C613P

The title of Clift's second travel memoir comes from Tennyson, but it is the lotus eaters in *The Odyssey* to which she alludes, the travellers who feed upon the lotus and lose all desire to return to their native lands. Clift herself had no desire to return to Australia. *Peel Me a Lotus* recounts Clift's and Johnston's early life on Hydra and the birth of their third child, Jason.

Charmian CLIFT
(1923–1969)
George JOHNSTON
(1912–1970)

The Sponge Divers
London, Collins, 1953
Graham and Anita Anderson Collection, RAREGAA A823.3 C613S

The Sea and the Stone
Indianapolis, Bobbs-Merrill, 1955
Graham and Anita Anderson Collection, RAREGAA A823.3 C613SE

It was the story of Kalymnian sponge divers that inspired Clift and Johnston to go to Kalymnos, but it was their three-book contract with their UK, US and Australian publishers that saw them publish the book under both their names. Johnston later claimed that *The Sponge Divers* (published in the United States as *The Sea and the Stone*) was really his book, 'the two names having been left there as an obligation of contract'.

Royal typewriter c. 1950s

This portable typewriter, produced by the Royal Typewriter Company, is similar to the model favoured by Clift and Johnston.

Charmian CLIFT
(1923–1969)
George JOHNSTON
(1912–1970)

Strong-Man from Piraeus and Other Stories
Melbourne, Nelson, 1983
Graham and Anita Anderson Collection, RAREGAA A823.3 J643S

George JOHNSTON

(1912–1970)

My Brother Jack: A Novel
Melbourne, Nelson, 1983
Graham and Anita Anderson Collection, RAREGAA A823.3 J643MY

Winner of the 1964 Miles Franklin Award, *My Brother Jack* was George Johnston's breakthrough work. The novel drew on Johnston's experience growing up in suburban Melbourne during the Depression, the son of a World War I veteran and a wartime nurse. Following their established pattern, Charmian Clift and Johnston 'talked for thirteen hours straight … and came up with an idea that turned into a novel called *My Brother Jac*k'. In 1965 Clift adapted the novel for a television series.

Nadia WHEATLEY

(born 1949)

The Life and Myth of Charmian Clift
Pymble, NSW, Harper Collins, 2001
Graham and Anita Anderson Collection, RAREGAA A823.3 C613WH

Charmian CLIFT

(1923–1969)

Images in Aspic
Sydney, Horwitz, 1965
Graham and Anita Anderson Collection, RAREGAA A823.3 C613I

Images in Aspic, a collection of 36 republished essays, pleased Clift but was no compensation for the autobiographical novel she had put aside in order to earn money during Johnston's long periods of ill health. In total, Clift wrote 225 essays for Fairfax-owned newspapers, and was loved by her huge readership.

George JOHNSTON

(1912–1970)

Clean Straw for Nothing: A Novel

London, Sydney, Collins, 1969
Graham and Anita Anderson Collection, RAREGAA A823.3 J64CLE

Hurt by the disavowal of her role in the writing of *My Brother Jack* and by the growing brutality of Johnston's characterisations of her, Clift withdrew from her role as his sounding board and muse: '[N]ot all my deep and genuine sympathy at the sight of him struggling and fighting with what was obviously proving to be recalcitrant (sometimes I thought intractable) could force me into the old familiar step-sitting role.'

George JOHNSTON
(1912–1970)

A Cartload of Clay: A Novel
Sydney, Collins, 1971
Graham and Anita Anderson Collection, RAREGAA A823.3 J643CAR

Unfinished at the time of Johnston's death in 1970, *A Cartload of Clay* is the last in a trilogy of semi-autobiographical novels that began with *My Brother Jack* and *Clean Straw for Nothing*. Johnston envisioned the book as a 'kind of *Walden Pond* in an Australian suburban backyard'. In it, Johnston's alter ego contemplates the death of his wife. In reality, Charmian Clift had taken her own life the year before.

Nadia WHEATLEY
(born 1949)

Exhibition print reproduced from *The Life and Myth of Charmian Clift*
Pymble, NSW, Harper Collins, 2001, p. 300
Graham and Anita Anderson Collection, RAREGAA A823.3 C613WH

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.

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.

Pop-up books

The earliest example of movable or mechanical books consisted of simple turning disks in astronomical texts from the 13th century; these were followed by flaps and layers in anatomical texts. It was not until the 18th century that movable books were created to entertain children. Pop-up books, their most beloved form, reached a high point in the late 19th century, with the rise of industrial printing and chromolithography. After declining in popularity throughout much of the 20th century, pop-ups have experienced a revival in recent decades.

Jules VERNE, ***author***
(1828–1905)
Sam ITA, ***paper engineer***
(born 1978)

20,000 Leagues Under the Sea
New York, Sterling Publishing Co., 2008
RAREJF 813.6 IT1T

Jules Verne's 19th-century science-fiction classic *20,000 Leagues Under the Sea* narrates the adventures of a French professor and his two companions held prisoner by Captain Nemo on an electric submarine as it sails the world's oceans. This tale has been reimagined by paper engineer Sam Ita, who finds inspiration in comics, machines and origami, expanding the genre of the graphic novel to embrace also the pop-up book.

Lyman Frank BAUM, ***author***
(1856–1919)
Robert SABUDA, ***paper engineer***
(born 1965)

The Wonderful Wizard of Oz
New York, Little Simon, 2000
RAREJ 813.4 B32WS

Published for the 100th anniversary of L. Frank Baum's original publication, Robert Sabuda's pop-up book *The Wonderful Wizard of Oz* features eye-catching layouts that are so intricate and sophisticated in their engineering that they might more properly be regarded as paper sculptures.

Edgar Allan POE, ***author***

(1809–1849)

David PELHAM, ***paper engineer***

(born 1938)

Christopher WORMELL, ***illustrator***

(born 1955)

The Raven: A Spectacular Pop-up Presentation of Poe's Haunting Masterpiece

New York, Abrams, 2016

RAREJ 811.3 P75R

Lewis CARROLL, ***author***
(1832–1898)
Robert SABUDA, ***paper engineer***
(born 1965)

Alice's Adventures in Wonderland
New York, Little Simon, 2003
RAREJ 823.89 D66AS

Robert Sabuda is one of the leading exponents of pop-up books. His *Alice's Adventures in Wonderland* is one of his largest projects to date, containing 24 complex feats of paper engineering. His approach to pop-up books explores the synergy between text and art, transforming the narrative on the page with his illustrations as they become interactive representations of the text.

TANGO: A MELBOURNE COMMUNITY

Tango, a giant romance comic-book anthology, was published between 1997 and 2009 by Bernard Caleo of Cardigan Comics, Melbourne. The Tango project aimed to develop local comic-book culture by showcasing the work of established and emerging makers.

Inspired by anthologies such as Art Spiegelman and Françoise Mouly's *RAW* (published in New York), and David Vodicka and Philip Bentley's *FOX* (published in Melbourne), *Tango* developed a particularly local approach to comics. Some of the artists featured in *Tango* – Bruce Mutard, Nicki Greenberg, Gregory Mackay and Mandy Ord among them – went on to produce graphic novels, a form untried in Australia when *Tango* first appeared.

Tango was critical to many local cartoonists' subsequent successes, but the project's greatest achievement was in building a community of like-minded practitioners and enthusiasts, who together, over more than a decade, made comics about love with love.

Bernard CALEO, *editor*
(born 1968)
Anita BAČIĆ, *artist*

Two to Tango
Melbourne, Cardigan Comics, 1998
RARELTF 741.599405 T15C 2

The dimensions of the first three issues of *Tango* – oversized, unwieldy, impossible to shelve, expensive to print – nevertheless offered contributors prime real estate for their work. Caleo, who had been uncertain that *Tango* would continue beyond the first issue, was especially pleased with the opportunity to use the title *Two to Tango*. Caleo notes the presence of fewer blood relatives on the contents page than in the first issue – evidence, he suggests, of an expanding community of makers.

Bernard CALEO, *artist*

(born 1968)

Tango Seven: Love and Sedition
Melbourne, Cardigan Comics, 2007
AEF 741.599405 T15C

In ‘Gunning for the Buddha’, an agent for the Association for the Maintenance of Reality with an unusual ability – he is deaf to anything but the truth – tracks down his quarry, an activist protesting old-growth logging. But this is no usual protester. She’s an angel, she’s dying and God is in on it. The overtly political themes explored in this issue forced Caleo to question whether it is ever wrong to publish. He remains unsure.

Bernard CALEO, *editor*
(born 1968)
Jo WAITE, *artist*
(born 1964)

Tango Six: Love and Sex
Melbourne, Cardigan Comics, 2005
RARESF Zines Box 90

Jo Waite is, according to Bernard Caleo, the Marcel Proust of Australian comics. In this story, One Sock the Lovesick Devil wanders Waite's exquisitely drawn Melbourne streets until, by chance, she finds herself in an unusual brothel, where her needs are met in an unexpected fashion. For the launch of *Tango Six: Love and Sex,* Waite produced a full-colour pin-up of a (fully clothed) prostitute as a special giveaway.

Bernard CALEO, *artist*
(born 1968)

Invitation to the launch of Tango Six: Love and Sex
Rare Books Collection

An invitation to the launch of *Tango 6: Love and Sex* features the blind librarian-fabulist of Buenos Aires, Jorge Luis Borges, inked and lettered by Caleo with the Gillot 303 nib, his favourite. Well-known writers including Iris Murdoch, Mikhail Bulgakov, James Joyce, G.K. Chesterton, Judith Wright, Robertson Davies and Marcel Proust populate the pages of *Tango*, both in often philosophically inclined conversations with Caleo in the 'Backword' which concludes each issue, or as spokespeople for the publication in promotional materials.

Bernard CALEO, *editor*
(born 1968)
Anita BAČIĆ, *artist*

Tango Quatro: Love and Death
Melbourne, Cardigan Comics, 2001
Rare Book Collection

Tango Quatro: Love and Death was the first issue printed in a mid-sized format. Other evidence of efforts made towards fiscal responsibility i ncludes the decision to print the cover with a single colour on a coloured card stock. Anita Bačić, who designed all the covers of *Tango* bar issue 9, employed her brother and his girlfriend as models for this cover, which, like all her *Tango* work, demonstrates the masterly use of strong, simple lines.

Bernard CALEO, *editor*

(born 1968)

Anita BAČIĆ, *artist*

Tango Seven: Love and Sedition
Melbourne, Cardigan Comics, 2007
RARESF Zines Box 148

Tango Eight: Love and Food
Melbourne, Cardigan Comics, 2008
RARESF Zines Box 233

Bernard CALEO, *editor*

(born 1968)

Peter RA, *artist*

Tango Nine: Love and War
Melbourne, Cardigan Comics, 2009
RARELTF 741.599405 T15C

Tango Seven, Eight and Nine were printed in a slightly smaller than mid-sized format, which was far more pleasing to Caleo than their mid-sized predecessors. This period was marked for Caleo by the demands of childrearing and the added workload of editing *The Tango Collection*, published by Allen & Unwin in 2009. However, Caleo takes some pride in the fact that 'over sort of ten years, sort of ten issues' of *Tango* were published.

Bernard CALEO, *artist*
(born 1968)

The Book of Bob
Rare Books Collection

Mostly likely scribbled at Cinema Nova, where Caleo worked variously as ticket-ripper, choc-top dipper and projectionist between 1991 and 2001, this note includes: a list that is part position description and part manifesto for the *Tango* project and Caleo's role in it; a doodled logo for L.E.G, the League of Extraordinary Gentlemen, a conversation and drinking club; a note suggesting Caleo was considering the purchase of club signet rings; and the phone number for Mr Moto, a local print distributor.

Bernard CALEO, *editor*
(born 1968)
Mandy ORD, *artist*
(born 1974)

Tango Six: Love and Sex
Melbourne, Cardigan Comics, 2005
AEF 741.599405 T15C

Mandy Ord's painstakingly inked artwork features in every issue of *Tango*; Caleo describes her work as a coal seam throughout the series, 'a geological strata of Ord'. Ord's decision to depict her character, the one-eyed woman, with a single, wide, often panicked eye neatly cuts what Caleo describes as the Gordian knot of autobiographical fiction: the inherent difficulty of foregrounding the subjective, stereoscopic nature of personal experience.

Bernard CALEO, *editor*
(born 1968)
Tony SINGLE, *artist*
(born 1972)

Tango One Two Three
Melbourne, Cardigan Comics, 1999
RARELTF 741.599405 T15C 3

Tango One Two Three was funded by a grant from the City of Melbourne, for which Caleo was encouraged to apply by staunch *Tango* supporter Adam Possamaï. Other support included in-kind sponsorship, most memorably from the liqueur merchant Baitz, which, for the launch of *One Two Three*, provided the Baitz Tingle and Baitz Blue alcopops; due to their high concentrations of curaçao, these turned everyone's teeth and tongues bright blue.

Bernard CALEO, *artist*
(born 1968)

Various handbills
Melbourne, Cardigan Comics, c. 1997–2009

Love was both *Tango*'s subject and raison d'être. These invitations to contribute, support and celebrate *Tango* are evidence of a great labour of love shared by many, including benefactor Barry Peak of Cinema Nova, Justin Caleo, who, as well as laying out many issues, built the Cardigan Comics website, and Tim Caleo, Anita Bačić and Bruce Woolley, who screen-printed the early covers by hand at Red Planet, Fitzroy. (All photocopies courtesy of Salv Caleo Pharmacy, High Street, Westgarth.)

The paperback revolution

Allen, Richard and John Lane, the brothers who co-founded Penguin, revolutionised publishing when they launched their new affordable paperback imprint in 1935. Edward Young's designs for the covers were simple but effective: blue for biography, green for crime, orange for fiction. The venture was an instant success. Within the first ten days over 150,000 Penguins were sold; after a year the number was 3 million. Penguin celebrated its 80th anniversary in 2015.

James Broom-Lynne, *designer*
(1916–1995)

Books from the Graham and Anita Anderson Collection

James Broom-Lynne was a celebrated illustrator and freelance graphic designer whose cover designs were featured on the books of many leading 20th-century authors, including Anthony Powell, Henry Williamson and the Australian writer Randolph Stow. Broom-Lynne was also a playwright for radio and stage plays, and published a number of novels under the literary pseudonym James Quartermain.

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.

William OUSELEY
(1767–1842)

The Oriental Collections, vol. 3
London, printed for J. Debrett, 1800
RARESF 890.5 OR4

The original of this Arabic-language world map is found in an Indian manuscript of a 13th-century Persian cosmological text, Zakariya Qazvini's *The Marvels of Creatures and Strange Things Existing*. It was reproduced in this volume by Sir William Ouseley, a leading Orientalist scholar in the late 18th and early 19th centuries, and was part of a wave of Western interest in Eastern cultures spurred by the Enlightenment values of religious toleration and scholarly objectivity.

Hartmann SCHEDEL
(1440–1514)

Liber chronicarum (Nuremberg chronicle)
Nuremberg, Anton Koberger, 1493
RARESEF 093 C933K

Compiled by German humanist scholar Hartmann Schedel, this chronicle is a Christian history of the world from Creation to the date of the book's printing. It became a bestseller, not least for its 1800 woodcuts, some involving the hand of a young Albrecht Dürer. Its world map is famous for being the last such map produced in Europe before the regular inclusion of the Americas (visited by Christopher Columbus the year before, in 1492).

Corneille WYTFLIET

(active late 16th–early 17th centuries)

Histoire uniuerselle des Indes, orientales et occidentales (Universal History of the Indies, Eastern and Western)

Douay, François Fabri, 1605
RARESF 912 W99

First published in 1597, this work by the Flemish cartographer Wytfliet was the first atlas dedicated entirely to the Americas. It also includes maps of China, India, Japan and the Philippines. The large land at the bottom of the map is the '*terra australis incognita*', or 'unknown southern land', which it was believed (until James Cook's voyages of 1768–80 proved otherwise) existed to counterbalance the northern landmass.

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 and the Portuguese origin of many of the placenames led writers such as R.H. Major, George Collingridge and Kenneth McIntyre to argue for a Portuguese discovery of Australia in the 16th century.

Robert HOOKE
(1635–1703)

Micrographia: Or, some Physiological Descriptions of Minute Bodies made by Magnifying Glasses
London, printed by J Martyn and J Allestry, 1665
RARESF 504 H76

Robert Hooke revolutionised science by designing a compound microscope and illumination system, the most powerful of its day. He used magnifying lenses to make detailed observations of insects, plant life and everyday things such as cork and bird feathers, and illustrated his observations with meticulous drawings. The famous diarist Samuel Pepys described staying up until two a.m. one night reading *Micrographia*, which he said was ‘the most ingenious book I ever read in my life’.

Joseph MOXON
(1627–1691)

A Tutor to Astronomy and Geography, or, An Easie and Speedy Way to Know the Use of both the Globes, Coelestial and Terrestrial …
London, printed by S. Roycroft, for Joseph Moxon, 1686
RARES 522.78 M87

Hydrographer to King Charles II of England, Joseph Moxon was also a printer who specialised in publishing mathematical books, maps and charts; he produced terrestrial and celestial globes as well. In this work he explains the use of instruments including the astrolabe (invented by the ancient Greeks) and the cross staff (invented in the 14th century), both of which measure the angle of heavenly bodies in the sky, allowing users to triangulate and navigate.

Johannes HEVELIUS
(1611–1687)

Selenographia (The study of the moon's surface)
Gdansk, Poland, printed by Andreas Hünefeld, 1647
RARESF 523.3H48

Polish astronomer Johannes Hevelius was the founder of selenography, or lunar cartography; he was the first to depict the Moon realistically, with craters and plains. As well as building his own observatory, he ground his own lenses and made his own telescopes. Hevelius also drew and engraved all the illustrations in this book. Tragically, his observatory, containing all his instruments, burned down in 1679, an incident from which he never really recovered.

Martino MARTINI

(1614–1661)

Novus atlas Sinensis (New Chinese Atlas)
Amsterdam, Joan Blaeu, 1655
RARESEF 912.51 M36

Contact between China and Western Europe flourished during Mongol rule in China in the 13th and 14th centuries, led by traders and Christian missionaries. The Ming era (from 1368) saw a cessation of this contact, and it would not resume until the 16th century, initiated by Portuguese traders. The Jesuit missionary Martino Martini produced this work, the first European atlas of Chinese territories, by revising Ming-era Chinese maps and drawing on his own observations.

George Henry MASON
(1770–1851)

The Costume of China, Illustrated by Sixty Engravings
London, printed for W. Miller by W. Bulmer, 1800
RARESF 391 M38

George Mason travelled to Canton in 1789. It was one of only two cities in China that outsiders could legally visit at the time, and Mason relished the opportunity to provide 'partial instruction and general amusement' about an 'exotic' foreign land to a fascinated but parochial audience of armchair tourists in England. The book's illustrations were produced in the studio of Cantonese illustrator Pu Qua, who specialised in works for sale to foreigners.

Alfred MALHERBE, ***author***

(died 1866)

DELAHAYE, ***artist and lithographer***

(dates unknown)

Monographie des picidées … (Monograph on Woodpeckers …)

Metz, J. Verronnais, 1861–62, vol. 3

RARESEF 598.7 M29

French magistrate and amateur natural historian Alfred Malherbe was the first to publish a systematic study of woodpecke rs, one branch of the scientific family Picidae. Published in an edition of just 120, today it is one of the world's rarest key ornithological books. Malherbe's detailed observations are accompanied by Delahaye's lively hand-coloured lithographs, such as this depiction of the pale-billed woodpecker (*Megapic de Guatemala*), found from Mexico to western Panama.

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, a time when natural historians, botanists and artists were charged with the mission of closely observing and recording the natural world.

The three voyages by Captain James Cook to the Pacific (1767–79) accurately charted its 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 European 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 ever issued on Australia and the Pacific.

Sydney PARKINSON

(c. 1745–1771)

A Journal of a Voyage to the South Seas in His Majesty's Ship, the Endeavour
London, printed for Dilly and Phillips, 1784
CCF 910.41 C771ZPA

Scottish natural history artist Sydney Parkinson was contracted by the naturalist Joseph Banks to join Captain James Cook's first South Pacific voyage (1768-71), to record the plants and animals Banks and others collected. In his diary (published posthumously), Parkinson gives us a glimpse of communication efforts between the British and the Indigenous peoples of Australia. These 150 words from the Guugu Yimithirr language of Far North Queensland are the first European publication of an Australian Indigenous language.

John HAWKESWORTH
(1715–1773)

An Account of the Voyages Undertaken by the Order of His Present Majesty, for Making Discoveries in the Southern Hemisphere
London, printed for W Strahan and T Cadell, 1773
RARELTF 910.41 H31

John Hawkesworth was commissioned by the British Admiralty to edit for publication the official account of Captain James Cook's first voyage to the South Pacific (1768–71). The result was an immediate success, although Cook was unhappy with the extensive alterations Hawkesworth had made to the text of his journals. The three volumes are illustrated with engravings based on drawings made by the voyage's official artist, Sydney Parkinson.

A Catalogue of the Different Specimens of Cloth Collected in the Three Voyages of Captain Cook, to the Southern Hemisphere …
London, arranged and printed for Alexander Shaw, 1787
RARELT 910.41 C77CA

Tapa cloth, woven from the bark fibres of trees, served both practical and ritual uses in Pacific Island cultures: it was used to make clothing for both everyday and ceremonial occasions, and was an object of commercial exchange. James Cook and his crew collected tapa specimens on all three of their voyages in the region (1768–80), which were then compiled in 40 volumes, each unique due to the different pieces of cloth included.

Louis Claude de Saulces de FREYCINET
(1779–1842)

Voyage autour du Monde (Voyage Around the World)
Paris, chez Pillet Ainé, Imprimeur-Libraire, 1824–39
RARELTEF 508.3 F89 Historique

Louis de Freycinet circumnavigated the globe between 1817 and 1820, tasked with determining the shape of the Earth and conducting detailed research on the people, government and geography of the new English colony in Australia. Freycinet's wife, Rose, accompanied him, which was an illegal act at the time. Official artists, including Alphonse Pellion, Jacques Arago and Pierre Marchais, depicted Rose in a number of watercolours made during the voyage; however, her image was left out of the engravings made for this official published account.

Louis Claude de Saulces de FREYCINET
(1779–1842)

Voyage autour du Monde (Voyage Around the World)
Paris, chez Pillet Ainé, Imprimeur-Libraire, 1824–39
RARELTEF 508.3 F89

On 17 September 1817 Louis de Freycinet sailed from Toulon in the *Uranie* to Australia, East Timor, the Pacific Islands and South America. The expedition visited Shark Bay on the western coastline of Australia and the settlement of Port Jackson in the east. While in New South Wales, Freycinet and his officers became the first Frenchmen to cross the Blue Mountains by the newly opened road.

Alphonse PELLION
(1796–1868)

'Baie des Chiens-Marins, Observatoire de L'Uranie'
('Bay of Chiens-Marins/Shark Bay, from the Observatory of the *Uranie*) 1818
Watercolour sketch reproduced in *The Freycinet Collection: sold by order of Richard England and Anthony Smith, Liquidators …*
London, Christie's, 2002
RARELT 910.41 F89C

The presence of Rose de Freycinet on board the ship posed a serious risk to her husband's naval career, so her presence in all official reports and published sketches was erased. This reproduction of a watercolour sketch shows Rose and a Mauritian boy at the door of a tent on the right-hand side. Their presence has been omitted from the official publication (see the case below).

John GOULD, *author*
(1804–1881)
Elizabeth GOULD, *artist*
(1804–1841)

The Bird of Australia: In Seven Volumes, vol. 5
London, the author, 1848
RARELTEF 598.2994 G73B

The collaboration between John and Elizabeth Gould can be noted in his publication *The Birds of Australia*, with John's commentary from ornithological studies paired with Elizabeth's lithographs. In John's first publication, *A Century of Birds from the Himalaya Mountains*, Elizabeth was credited as the artist. In this publication, the illustrations have been signed with both John's and Elizabeth's names.

John GOULD, *author*
(1804–1881)
Elizabeth GOULD, *artist*
(1804–1841)

The Bird of Australia: And the Adjacent Islands
London, the author, 1837
RARELTEF 598.2994 G73

Ornithologist and artist John Gould began his career as a gardener, before training himself in the art of taxidermy. Following his appointment in 1827 as the inaugural curator and preserver at the Zoological Society of London's museum, he collaborated with artists to publish scientific illustrations. In 1838 he and his wife, Elizabeth, moved to Australia to begin working on *The Birds of Australia*, one of his key publications about the birdlife of diverse regions.

Elizabeth GOULD
(1804–1841)

Collared Plain Wanderer (Pedionomus torquatus) 1837–40
Watercolour and pencil
H83.224/3

Elizabeth Gould produced more than 600 hand-coloured lithographic plates while working as the principal artist for her husband. Her skills in lithography owed much to the teaching of Edward Lear, the English artist, author and musician, who spent time with the couple and contributed to John's ambitions in ornithological publishing. This watercolour is the original preliminary drawing for Elizabeth's lithograph published in John Gould's *The Birds of Australia*, which can be seen in the case below.

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.

Robert WOOD

(c. 1717–1771)

The Ruins of Palmyra, otherwise Tedmor, in the Desart
London, [s.n.], 1753
RARESEF 913.3943 W85

Politician and scholar Robert Wood was, like many others in the 18th century, fascinated by classical antiquity and what it might teach his own society. A keen reader and translator of ancient poetry, especially Homer, Wood travelled to the Levant to identify Homeric locations, and then continued south into Syria, where he made detailed observations of the Roman ruins at Palmyra and Baalbek. The resulting publications exerted great influence on British architectural styles.

Alexander RUSSELL
(c. 1715–1768)

The Natural History of Aleppo
London, printed for A. Millar, 1756
RARESF 915.68 R91

Scottish brothers Patrick and Alexander Russell lived in Aleppo (in modern-day Syria) in the 1700s. As physicians specialising in infectious diseases such as smallpox and the plague, they had rare access to houses and harems. Their publications introduced European readers to Arabic medical practices such as vaccination, which was unknown in the West at the time, and provided insight into Ottoman customs, clothing, food and lifestyle.

Alexander RUSSELL, *author*
(c. 1715–1768)
Patrick RUSSELL, *editor*
(1726–1805)

The Natural History of Aleppo
London, G.G. and J. Robinson, 1794
RARESF 915.68 R91

This is Patrick Russell's revised and illustrated second edition of his brother Alexander's 1756 original publication, seen at left.

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 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 migrated 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 copperplates, 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.

Eugen Johann Christoph ESPER
1742–1810

Leaf from *Die Schmetterlinge* (Butterflies)
Erlangen, Wolfgang Walther, 1776
RARESEF 591 T44

Joan Eusebius VOET
1706–1788

Leaf from *Beschreibungen und Abbildungen Hartschalichter Insekten* (Descriptions and Illustrations of Hard-shelled Insects)
Erlangen, Johann Jacob Palm, 1793–1802
RARESEF 591 T44

Sigmund von PRAUN
(dates unknown)

Leaf from *Abbildung und Beschreibung europäischer Schmetterlinge …* (Illustration and Description of European Butterflies …)
Nürnberg, Bauer & Raspe, 1858–70
RARESEF 591 T44

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.

Henry Charles ANDREWS
(1770–1830)

The Botanist's Repository for New and Rare Plants …
vol. I–II
London, printed by T. Bensley and published by the author, 1797–1814
RARES 580.5 AN2

The precision and accuracy of Henry Charles Andrews' study of new plant species in *The Botanist's Repository for New and Rare Plants* made this publication the first true rival to William Curtis's *The Botanical Magazine*. Andrews' examination of new plants in a number of England's notable nurseries led to his first publication of ten volumes, which was well received by a growing population of 19th-century amateur gardeners.

Henry Charles ANDREWS

(1770–1830)

The Botanist's Repository for New and Rare Plants …
vol. III–IV
London, printed by T. Bensley, and published by the author, 1797–1814
RARES 580.5 AN2

The Botanist's Repository for New and Rare Plants …
vol. V–VI
London, printed by T. Bensley, and published by the author, 1797–1814
RARES 580.5 AN2

John SIBTHORP
(1758–1796)

Flora Graeca (Greek Flowers)
London, printed by Richard Taylor and Co., 1806–40
RARESEF 581.9495SI1F

In 1786 the 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 English botanist James Smith after Sibthorp's death, contains almost 1000 engravings, mostly by the English artist James Sowerby, after Bauer's illustrations.

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, Redouté was offered a court appointment that involved giving drawing lessons to Marie Antoinette. He was also commissioned to make pictorial records of Empress Joséphine's newly established garden of rare plants at Malmaison. Redouté is well known for his masterpiece, *Les Liliacées*, which was published in only 200 copies.

William TURNER
(c. 1508–1568)

A New Herball
London, Steven Mierdman, 1551
RARESEF 016.58163 N63

Leonhart FUCHS
(1501–1566)

New Kreüterbuch (New Herbal)
Basel, Michael Isingrin, 1543
RARESEF 016.58163 N63

Leaf from *Der Gart der Gesuntheit* (The Garden of Health)
Mainz, Peter Schöffer, 1482
RARESEF 016.58163 N63

Matthieu de L'OBEL
(1538–1616)

Leaf from *Icones stirpium* … (Images of Plants …)
Antwerp, Christoph Plantin, 1581
RARESEF 016.58163 N63

Nathaniel WALLICH
(1786–1854)

Plantae Asiaticae rariores (Rarer Asian Plants)
London, Treuttel and Wurtz, 1830–32
RARES 581.95 W15

Nathanial Wallich, a distinguished Danish botanist, surgeon and superintendent of the Calcutta Botanic Gardens, described himself as a 'faithful pioneer and collector in the field of Indian Botany'. *Plantae Asiaticae rariores* is one of his greatest works and was acclaimed as a 'new glory to the British nation'. Celebrated local artist Vishnupersaud (Vishnu Prasad) was one of many employed by the British East India Company to prepare illustrations, along with Maltese-born Maxim Gauci as the engraver.

David DIETRICH

(1800–1888)

Flora universalis (Universal Flowers)
Jena, August Schmidt, 1854
RARESF 580 D56

Botanist David Dietrich wrote various studies on German flora and published encyclopaedias on botany. He received his doctorate from the University of Jena, and later in life became the curator of the university's herbarium. *Flora universalis* brings together texts by notable botanists, and is illustrated with more than 4700 hand-coloured copperplate engravings. It was an ambitious and costly production; the plates from these volumes are keenly sought after by collectors of botanical art.

Robert John THORNTON
(1768–1837)

The Temple of Flora, or Garden of the Botanist, Poet, Painter and Philosopher
London, printed for the publisher by T. Bensley, 1799–1807
RARESEF 581.1 T39

The Temple of Flora is the third volume of Robert Thornton's massive work, *New Illustration of the Sexual System of Carolus von Linnaeus*. Inspired by the Swedish botanist Carl Linnaeus, whose system of plant classification revolutionised botany, Thornton's work ranges from objective study to sentimental admiration. Determined to produce a work that would surpass the scholarship of German botanical texts and the artistry of those from France, Thornton employed the finest British artists and engravers of his day.

Erasmus DARWIN
(1731–1802)

The Botanic Garden: A Poem, in Two Parts …
London, printed for J. Johnson, 1791
RARESF 821.69 D25BO

Inventor, creative and grandfather of Charles Darwin, Erasmus Darwin was a leader in 18th-century Enlightenment thought. His notable publication *The Botanic Garden* is made up of two parts, 'The Economy of Vegetation' and 'The Loves of the Plants', and combines his poetic verse with radical notions and scientific theory. The accompanying illustrations are by a number of his contemporaries, including William Blake and Henry Fuseli.

Joseph BANKS
1743–1820

Banskia integrifolia
From *Banks' 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' *Florilegium* (including this work), thereby completing its set of this landmark publication of Australian botany.

Johann Joachim BECHER, *author*
(1635–1682)

Leaf from *Parnassus medicinalis illustratus* (An illustrated herbal)
Ulm, Johann Görlin, 1662/3
RARESEF 016.58163 N63

August Quirinus RIVINUS, author
(1652–1723)

Leaf from *Introductio generalis in rem herbariam* (A General Introduction to Herbs)
Leipzig, Autor, 1690–99
RARESEF 016.58163 N63

John GERARD, author
1564–1637

Leaf from *The Herball*
London, John Norton, 1597
RARESEF 016.58163 N63

Charles DE L'ÉCLUSE, author
1526–1609

Leaf from *Rariorum plantarum historia* (A History of Rare Plants)
Antwerp, Balthasar Moretus, 1601
RARESEF 016.58163 N63

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.

Bernardo de Dominici
(1684–1750)

Vite de' pittori, scultori, ed architetti napoletani …
(Lives of the Neapolitan Painters, Sculptures and Architects …)
Napoli, nella stamperia del Ricciardi, 1742–44
RARES 709.4573 D36V

By 1600 marbling had spread from the East to Europe, and was popular among French and German bookbinders. Coloured decoration such as marbled paper was not typical of Italian bookmakers and bookbinders during the 17th and early 18th centuries, although a distinctly Italian aesthetic later appeared. The Italian printing firm Remondini, in Bassano del Grappa, was admired for its printing press and decorative papers.

Guillaume André René BASTON
(1741–1825)

Narrations d'Omaï, insulaire de la mer du Sud … (The Narrative of Omai, Islander from the South Seas …)
Rouen, Chez Le Boucher le jeune; Paris, Chez Buisson, 1790
RARES 843.69 B29

Marbled paper produced in France during the early 17th century was purchased by rich connoisseurs, who marvelled at its mysterious qualities. It remained popular until the middle of the 18th century, before the high standards of production and creativity began to decline. By the end of the century most French marbling used only two patterns: the 'spot' or Turkish design, and the 'curl' or 'snail' (known in French as *commun*, or 'ordinary'); the latter was used for Baston's publication.

A Specimen Book of Pattern Papers Designed for and in use at the Curwen Press

London, Published for the Curwen Press by The Fleuron Ltd, 1928

RARESF 745.5 C94

The Curwen Press was established in 1863 by the Reverend John Curwen as a press for printing music. His grandson joined the firm in 1908 and expanded its focus to include high-quality, limited-edition books. In 1958 the press set up the Curwen Studio, which continues today and has produced original prints by artists such as Henry Moore. This limited-edition book contains a selection of pattern papers used by the Curwen Press for bookbindings.

Ann MUIR

(1939–2008)

Harvesting Colour: The Year in a Marbler's Workshop
Oldham, England, Incline Press, 1999
RARESF 686.36 M89H

Ann Muir, a prominent British marbler, begins her account in January as she starts a new year in her marbling workshop in St Algar's Farmyard, Somerset. Muir made traditional hand-marbled paper in south-west England from 1983, and her papers were used by bookbinders, fine presses and publishers worldwide.

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.

David FRAZER
(born 1966)

Bookplates
Pictures Collection

Victorian painter and printmaker David Frazer's bookplates convey the sense of friendship between the artist and his subject, as he illustrates some aspect of their personality or preoccupations. We, as viewers, are drawn into the shared private joke, without ever getting quite to the bottom of it. The image might be familiar to us, but its significance for the subject remains private.

Bookplates by David Frazer

Ian Halliday 2001–02
H2005.60/18

Wendy Stavrianos 2002
H2005.60/8

Robert C. Littlewood 2002
H2005.60/30

Bookplates by David Frazer

Robert Jacks 2001
H2005.60/2

James R. Littlewood 2001–02
H2005.60/14

Derham Groves 2002
H2005.60/22

THE ART OF THE BOOK IN JAPAN

Japan is renowned for its book arts, including calligraphy and the production of fine papers, woodcut illustrations and bindings. Woodblock prints were first produced in Japan 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 (1600–1870), 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.

KEIGETSUEN Taiga

(active 1789–1800)

Seizan goryū ikebana tebikigusa (A Guide to Seizan School Flower Arrangement)

Kyoto, Yoshinoya Otani Jinbē, 1800

RARES 635.9663 K26

This series of manuals illustrates various styles of flower arranging, as taught by the Seizan school. The books' folded sheets and distinctive stab-stitched spine are a common form of binding, known as *fukuro-toji*, brought to Japan from China in the 14th century. The cover has been stamped with the design of a chrysanthemum, one of the three national flowers of Japan and the emblem of the imperial family.

Katsushika HOKUSAI

(1760–1849)

Fugaku hyakkei (One Hundred Views of Mount Fuji)
Nagoya, Katano Tōshirō, 1834–c. 1842 (1876 printing)
RARES 741.9 H68FU

Mount Fuji, an aesthetic and spiritual touchstone of the Japanese psyche, was a favoured subject of Hokusai, the Japanese artist most celebrated in the West. In this three-volume series, he combined views of the sacred mountain with scenes of farmers and fishermen, animals, forests and the sea. This was published when Hokusai was in his 70s; in its afterword the artist details his planned stylistic development to the age of 110.

MARUYAMA Okyo (known as OKYO)

(1733–1795)

Okyo gafu: zen (Okyo's Complete Picture Book)
Kyoto, Tanaka Jiemon, 1891
RARES 759.952 M360

Maruyama Okyo was a renowned painter and founder of the Maruyama–Shijo school of naturalist painting in Kyoto. In contrast to the Nanga artists, Okyo sketched directly from nature and was influenced by Western perspective. The subtle shades originally created by Okyo's brush have been reproduced here using *sumi*, an ink also used in both painting and calligraphy. Despite Okyo's artistic influence within Japan, his works were not published until the mid-19th century.

Kitao SHIGEMASA, *poet*
(1739–1820)
Katsukawa SHUNSHŌ, *artist*
(1726–1792)

Seirō bijin awase sugata kagami (A Mirror of Beauties of the Green House)
Tokyo, Fūzoku Emaki Zuga Kankōkai, 1776, volumes 1–2 and 3 (1916 printing)
RARESF 769.952 A81

Renowned calligrapher and poet Kitao Shigemasa was one of the leading artists of the golden age of *ukiyo-e* printmaking. This *ehon* (small-format novelette) was a collaborative work with Katsukawa Shunshō, a teacher of the young Hokusai. The first lavishly illustrated *ehon* to depict the lives of the famously beautiful courtesans of Yoshiwara, a famous red-light district of Edo (present-day Tokyo), it was highly sought after by young samurai and newly rich merchants.

NAKABAYASHI Chikuto (known as CHIKUTO)
(1776–1853)

Yusai kacho gafu (Yusai's Picture Book of Flowers and Birds)
Kyoto, Fujii Magobe, 1831
RARES 759.95 C435Y

As a Nanga artist, Chikuto followed the literati style of the southern Chinese amateur painters. He was well known for his illustrations of birds and flowers (*'kacho-e'*) and tranquil landscapes, and this album contains 20 coloured woodblock prints in this popular genre. For a Japanese scholar, the careful juxtaposition of bird, flower and foliage can call to mind a particular time of the year or make a meaningful poetic allusion.

Selection of contemporary Japanese papers

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

ARTISTS, PRINTMAKING AND BOOKS

'It is with the reading of books the same as with looking at pictures; one must, without doubt, without hesitations, with assurance, admire what is beautiful.'

Vincent van Gogh

For as long as books have been illustrated, artists have been central to their creation. Many artists who work predominantly in other media have also been involved in the creation of imagery for books. For some, such as printmakers, this represents a minor shift in their practice, while for painters and sculptors it is a dramatic move.

From the masterful printmaking of Albrecht Dürer (who created art equally for the wall and the page) to the radically seamless relationship between word and image in William Blake's work, books have disseminated artists' visions to new audiences. In the 20th century and beyond, artists such as Pablo Picasso, Joan Miró and Robert Jacks have found the book a medium in which to experiment with new forms of image-making.

Marc CHAGALL

(1887–1985)

Drawings for the Bible (*Verve*, nos 37–38)
Paris, Verve, 1960
RARESF 705 V61 (v.10, no.37/38)

'Since my early youth, I have been fascinated by the Bible. It has always seemed to me still that it is the greatest source of poetry of all time. Since then I have sought this reflection in life and in art. The Bible is like an echo of nature and this secret I have tried to transmit.'

Marc Chagall

Marc CHAGALL

(1887–1985)

Derrière le miroir (Behind the Mirror), no. 182
Paris, Aimé Maeght, 1969
RARESEF 709.04 D44

The Jewish French-Russian modernist artist Marc Chagall is beloved for the colour and vitality of his work, which ranged across a variety of media, including painting, printmaking, book illustration, ceramics, tapestries and theatre sets. A contemporary of Picasso and Matisse, Chagall had a lifelong interest in Judeo-Christian spirituality and traditional folk culture, themes of particular poignancy against the backdrop of the 20th century's world wars.

Marc CHAGALL, ***artist***
(1887–1985)
Paul ELUARD, ***poet***
(1885–1952)

Le dur desir de durer (The Hard Desire to Endure)
Paris, Arnold-Bordas, 1946
RARESF 841.91 EL85D

One of the key new art forms of the 20th century was the *livre d'artiste* (artist's book), in which an artist's work was not merely decorative or illustrative of an author's words, but rather expressed deeper textual meanings through visual forms. Chagall and his contemporaries, including the French poet Paul Eluard, produced many collaborative works in this genre, now prized as fine examples of the mid-century European cultural aesthetic.

Marc CHAGALL
(1887–1985)

Original lithograph for *Derrière le miroir* (Behind the Mirror), no. 182
Paris, Aimé Maeght, 1969
RARESEF 709.04 D44

Josef ALBERS
(1888–1976)

Six prints from *Interaction of Color*

New Haven, Conn.; London, Yale University Press in association with The Josef and Anni Albers Foundation, c. 2009
AF 752 AL1I (2009)

German-American Josef Albers was one of the most influential 20th-century artists and educators. Joining the Bauhaus art school to teach stained glass in 1922, he was also a trained printmaker and painter. In 1963 Albers published a ground-breaking theoretical work (shown here in facsimile), in which he argued that colour perception is relational and subjective. Drawing a comparison with music – hearing sounds versus perceiving harmony – Albers argued that the viewer must 'feel' as well see relationships between colours.

Robert JACKS
(1943–2014)

A Family of Forms
Melbourne, Lyre Bird Press & Zimmer Editions, 1999
RARELTEF 702.81 J13F

Robert Jacks was one of Australia's most significant modern artists, best known for his lyrical and colourful abstract paintings. During the course of his career, he also produced sculpture, works on paper, prints and artist's books. In 1968 Jacks participated in the influential abstractionist exhibition The Field at the newly opened St Kilda Road premises of the National Gallery of Victoria, and in the 1970s he spent formative time among the New York minimalists.

Robert JACKS
(1943–2014)

The James Joyce House of the Dead: A Suite of Etchings

Fitzroy, Port Jackson Press, 2004
RARELTF 702.81 J13J

This portfolio of nine etchings was first exhibited at 15 Usher's Island, Dublin, in an exhibition commissioned to celebrate the centenary of Bloomsday (16 June 1904, the day on which James Joyce's modernist masterpiece *Ulysses* is set). Usher's Island was once the home of Joyce's aunts, who featured in 'The Dead', the final story in *Dubliners*. The titles of these etchings are drawn from the last paragraph of Joyce's story.

Robert JACKS
(1943–2014)

Time Had Come

Soul Swooned Softly

Last End Upon All

Prints from *The James Joyce House of the Dead: A Suite of Etchings*
Fitzroy, Port Jackson Press, 2004
RARELTF 702.81 J13J

DESIGNING BOOKS

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

The introduction of the printing press c. 1455 enabled multiple identical copies of books to be produced for the first time, and this opened up a new range of possibilities of 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. Nothing, however, 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.

De Papiermolen: tijdschrift voor de grafische vakken, no. 1 (The Paper Mill: A Magazine for Graphics)
Amsterdam, G.H. Bührmann's Papiergroothandel, 1933
RARESF 676.205 P1981B

De Papiermolen was issued between 1933 and 1957, and intended to promote the Dutch firm Bührmann, a prominent paper company. It features the work of leading European graphic designers of the period, including Koen van Os, Muratti, Jan Lutz, Ruscha Wijdeveld and others. The design reflects the key influences of the period: Art Deco and Modernism. Each issue is strikingly illustrated, and includes paper samples, inserts, paper collage and paper engineering.

De Papiermolen: tijdschrift voor de grafische vakken, nos. 5 and 2 (The Paper Mill: A Magazine for Graphics)
Amsterdam, G.H. Bührmann's Papiergroothandel, 1933
RARESF 676.205 P1981B

De Papiermolen: tijdschrift voor de grafische vakken, no. 6 (The Paper Mill: A Magazine for Graphics)
Amsterdam, G.H. Bührmann's Papiergroothandel, 1933
RARESF 676.205 P1981B

De Papiermolen: tijdschrift voor de grafische vakken, nos. 4 and 11 (The Paper Mill: A Magazine for Graphics)

Amsterdam, G.H. Bührmann's Papiergroothandel, 1933

RARESF 676.205 P1981B

De Papiermolen: tijdschrift voor de grafische vakken, nos. 9 and 7 (The Paper Mill: A Magazine for Graphics)

Amsterdam, G.H. Bührmann's Papiergroothandel, 1933

RARESF 676.205 P1981B

‘Broadside for the Ticonderoga Pulp & Paper Co., NYC’

‘Mailing piece produced for the Neenah Paper Co. by Ellis T. Gash Co., Inc. NYC’

from *Modern Poster Annual: A Collection of the Year's Best Specimens of Modern Colored Advertising Designs*
New York, A. Broun, [1920–29]
AEF 741 M349

Maurice MATET
(1903–1989)

‘Atelier-Studio: Détails’ (Workshop-Studio: Details) from *Répetoire du goût moderne* (Collection of Modern Taste)
Paris, A. Lévy, 1928–29
RARESF 749 R299

Jacques ADNET and Jean ADNET (known as J.-J. ADNET)
(1900–1984) (1900–1995)

‘Studio: Divan d’angle’ (Studio: Corner Couch) from *Répetoire du goût moderne* (Collection of Modern Taste)
Paris, A. Lévy, 1928–29
RARESF 749 R299

Charlotte PERRIAND
(1903–1999)

‘Travail et sport: Siéges’ (Work and Play: Seats) from *Répetoire du goût moderne* (Collection of Modern Taste)
Paris, A. Lévy, 1928–29
RARESF 749 R299

‘Travail et sport: Salle à manger – cuisine – bar’ (Work and Play: Dining Room – Kitchen – Bar) from *Répetoire du goût moderne* (Collection of Modern Taste)
Paris, A. Lévy, 1928–29
RARESF 749 R299

Piet ZWART, *graphic designer*

(1885–1977)

Monografieën over Filmkunst (Monographs on Art Films)

Rotterdam, W. & J. Brusse's Uitgeversmaatschappij, 1931–33
Rare Books Collection

Piet Zwart was a Dutch photographer, typographer and designer, and is considered a pioneer of modern typography and photomontage. He designed all ten issues of this avant-garde film journal, which featured special issues on the cinema of Russia, Germany, France and America. Zwart's bold graphic style drew upon European modern movements such as Constructivism and De Stijl; he was recently nominated as 'Designer of the Century' by the Association of Dutch Designers.

C.J. Graadt van ROGGEN, *author*

(1904–1933)

Piet ZWART, *graphic designer*

(1885–1977)

Monografieën over Filmkunst (Monographs on Art Films), no. 1: *Het Linnedn Venster* (The Linen Window)
Rotterdam, W. & J. Brusse's Uitgeversmaatschappij, 1931
Rare Books Collection

J.L.J. JORDAAN, author

(dates unknown)

Piet ZWART, graphic designer

(1885–1977)

Monografieën over Filmkunst (Monographs on Art Films), no. 2: *Dertig Jaar Film* (Thirty Years Film)
Rotterdam, W. & J. Brusse's Uitgeversmaatschappij, 1932
Rare Books Collection

Henrik SCHOLTE, ***author***

(1903–1988)

Piet ZWART, ***graphic designer***

(1885–1977)

Monografieën over Filmkunst (Monographs on Art Films), no. 3: *Nederlandsche Filmkunst* (Dutch Cinema)
Rotterdam, W. & J. Brusse's Uitgeversmaatschappij, 1933
Rare Books Collection

T.B.F. HOYER, ***author***

(dates unknown)

Piet ZWART, ***graphic designer***

(1885–1977)

Monografieën over Filmkunst (Monographs on Art Films), no. 4: *Russische Filmkunst* (Russian Cinema)
Rotterdam, W. & J. Brusse's Uitgeversmaatschappij, 1932
Rare Books Collection

Simon KOSTER, *author*

(dates unknown)

Piet ZWART, *graphic designer*

(1885–1977)

Monografieën over Filmkunst (Monographs on Art Films), no. 5: *Duitse Filmkunst* (Coastal German Cinema)
Rotterdam, W. & J. Brusse's Uitgeversmaatschappij, 1931
Rare Books Collection

Elisabeth de ROOSE, *author*

(1903–1981)

Piet ZWART, *graphic designer*

(1885–1977)

Monografieën over Filmkunst (Monographs on Art Films), no. 6: *Fransche Filmkunst* (French Cinema)
Rotterdam, W. & J. Brusse's Uitgeversmaatschappij, 1931
Rare Books Collection

J.F. OTTEN, ***author***

(1901–1940)

Piet ZWART, ***graphic designer***

(1885–1977)

Monografieën over Filmkunst (Monographs on Art Films), no. 7: *Amerikaansche Filmkunst* (American Cinema)
Rotterdam, W. & J. Brusse's Uitgeversmaatschappij, 1931
Rare Books Collection

Menno ter BRAAK, ***author***

(1902–1940)

Piet ZWART, ***graphic designer***

(1885–1977)

Monografieën over Filmkunst (Monographs on Art Films), no. 8: *De Absolute Film* (The Absolute Film)
Rotterdam, W. & J. Brusse's Uitgeversmaatschappij, 1931
Rare Books Collection

Constant van WESSEM, ***author***

(1891–1954)

Piet ZWART, ***graphic designer***

(1885–1977)

Monografieën over Filmkunst (Monographs on Art Films), no. 9, *De Komische Film* (The Comedy Film)
Rotterdam, W. & J. Brusse's Uitgeversmaatschappij, 1931
Rare Books Collection

Lou LICHTVELD, ***author***

(1903–1996)

Piet ZWART, ***graphic designer***

(1885–1977)

Monografieën over Filmkunst (Monographs on Art Films), no. 10: *De Geluidsfilm* (The Sound Film)
Rotterdam, W. & J. Brusse's Uitgeversmaatschappij, 1933
Rare Books Collection

Maurice MATET
(1903–1989)

Tapis modernes (Modern Carpets)
Paris, H. Ernst, 1930
RARESF 745.5 M41

REVIVING THE BEAUTY OF BOOKS

The private press, or fine press, movement began in Britain in the late 19th century, in direct response to the impact of the Industrial Revolution. While mechanised printing enabled the mass production and distribution of books to broader audiences, the subsequent increased competition for sales led to the use of cheaper, lower grades of paper, inks and bindings. These practices resulted in unattractive books that quickly deteriorated.

Arts and Crafts movement founder William Morris is credited with renewing book aesthetics through his revival of medieval and Renaissance book crafts. Morris designed the types used by his Kelmscott Press (founded in 1891); its books were printed on handmade papers with specially prepared inks.

Despite lasting only six years, Kelmscott Press inspired an international movement that continues today. Private presses such as Arion in San Francisco continue Morris's championing of the art of the book over its economics.

William Carlos WILLIAMS, *author*
(1883–1963)
Mel KENDRICK, *artist*
(born 1949)

Kora in Hell: Improvisations
San Francisco, Arion Press, 1998
RARESF 811.5 W67KO

Founded by publisher Andrew Hoyem in 1974, Arion Press is named after a classical Greek poet and musician, whose lyre features as the press's emblem. Dedicated to producing deluxe, collectable limited editions of literary classics, the press uses traditional, labour-intensive methods of letterpress printing and hand-binding. Its editions feature original artworks by leading postwar artists, including Robert Motherwell, Sol LeWitt, R.B. Kitaj, Kiki Smith and Julie Mehretu.

Elizabeth BISHOP, ***author***
(1911–1979)
John NEWMAN, ***artist***
(born 1952)

The Little of Our Earthly Trust
San Francisco, Arion Press, 2016
RARES 811.52 B54L

This is the 108th book published by Arion Press, and features a selection of 39 poems by Elizabeth Bishop, the American poet and short-story writer. Her poetry is accompanied by 25 drawings by sculptor John Newman, which were transformed into relief prints and printed by letterpress from polymer plates.

Seamus HEANEY, ***author***
(born 1939)
Sol LEWITT, ***artist***
(1928–2007)

Squarings: A Sequence of Forty-eight Poems
San Francisco, Arion Press, 2003
RARES 702.81 H35S

'Arion Press aims to match the finest contemporary art with the finest literature past and present in books that are beautifully designed and produced …'

Only two or three limited-edition books are published each year by Arion Press. A significant text is paired with a contemporary artist, who illustrates the work. In *Squarings: A Sequence of Forty-eight Poems*, artist Sol LeWitt responded to the poetry of Seamus Heaney with 48 drawings, each six inches square.

Jorie GRAHAM, ***author***
(born 1950)
Julian LETHBRIDGE, ***illustrator***
(born 1947)

What the End Is For: A Selection of Poems, 1977–2011
San Francisco, Arion Press, 2014
RARESF 811.54 G76W

Arion Press is associated with Mackenzie & Harris Type, the oldest and largest typefoundry still operating in the United States. Established in 1915, it continues to manufacture handset and composition 'hot metal' type for letterpress customers. The bookbindery and historical letterpress equipment of Grabhorn Press, which operated from 1920 until 1965, are still in use, alongside more modern printing technologies.

Unknown artist

Broadside for John Ashbery, *Self-portrait in a Convex Mirror*

San Francisco, Arion Press, 1984

RARESEF 011.55 AR43H

Fred WILLIAMS

(1927–1982)

Fred Williams: Music Hall Etchings 1954–1956
Townsville, Qld, Lyre Bird Press, c. 1998
RARELT 702.81 W67M

Tate Adams (born 1922) and George Baldessin (1939–1978) established the Lyre Bird Press in Melbourne in 1977 to publish 'artist's books of the highest possible quality both in content and design'. The press has produced 35 works by key Australian printmakers, including Fred Williams, Allan Mitelman, Robert Jacks and Jan Senbergs, and Adams and Baldessin themselves. In 1992 Adams moved the press to Townsville, Queensland, where he continues to publish, collaborating with printmaker Ron McBurnie and publisher Jenny Zimmer.

Juli HAAS, *artist*

(1952–2014)

Jenny ZIMMER, *author*

(born 1941)

Palmetum

Townsville, Qld, Lyre Bird Press, 2002

RARELTEF 702.81 P18H

Ron MCBURNIE

(born 1957)

The Boy Who Tried to Kiss Himself
Townsville, Qld, Lyre Bird Press, 1994
RARELTF 702.81 M11B

George BALDESSIN
(1939–1978)

Untitled prints, from *Six Etchings*
Townsville, Qld, Lyre Bird Press, c. 2000

CHANGING FORMS OF THE BOOK

When digital technology began to enable the easy dissemination of large amounts of text, and as sales of ebooks and ereaders boomed, many predicted the end of the physical book. In recent years, however, worldwide sales of books have surged, while ebook sales have declined – a shift led by the reading preferences of the younger generations.

Perhaps responding to the challenge of digital forms of information, 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 or a concertina, a sculpture or a suitcase. The growing popularity of the handmade ‘zine’ (derived from ‘fanzine’, or fan-made magazine), as an alternative to the values and aesthetics of commercial publishing, is testament to our ongoing love affair with the form and possibilities of the book.

Multiple authors

Assorted zines
Rare Books Collection

To define a zine is to delve into the do-it-yourself culture of self-publishing and self-expression. The term *zine* originated in the science-fiction 'fanzines' of the 1930s, and now encompasses any non-commercial, non-professional, short-run publication that seeks to be defined as a zine. They can be traded, sold, gifted or collected, while remaining ephemeral at the same time. The Library has over 15,000 zines, making it the largest public collection in Australia.

V. VALE, *editor*
(born 1944)

Search & Destroy, nos 5 and 7
San Francisco, V. Vale, 1978
RARESEF 781.66 SE1D

V. Vale's seminal punk zine was founded with a $200 grant from Allen Ginsberg and Lawrence Ferlinghetti, Vale's employer at the City Lights bookshop. Published in 11 issues between 1977 and 1979, *Search & Destroy* represents an important nexus between the Beat and punk movements.

Dorothy HEREL

(1939–2016)

Text Vest – Jabberwocky 1991

Linen fibre paper, silk and letterpress
Losne, printed by Thierry Bouchard, stitched by Dorothy and Petr Herel
No. 15/20, Rare Books Collection, donated by Petr Herel

The exquisitely realised textile and costume designs by Melbourne-born artist Dorothy Herel defy arbitrary divisions between fine and applied arts. Influenced by both her Australian training and her many years in France, Dorothy – like her husband, the Czech printmaker Petr Herel – embraced paper and poetry as key mediums. This Text Vest, which features Lewis Carroll's *Jabberwocky* (1872) in English and French, captures the poetic delicacy and delight in materials that characterised Dorothy's oeuvre.