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 Dome Galleries

You are standing in what was once the book stacks for the whole library. This photograph shows the storage of ‘elephant folios’ (very large books) in this very spot. Librarians used the spiral metal stairs to retrieve the books requested by readers sitting at desks below in the Dome Reading Room. In the late 1990s, this gallery (and the one above it on level 5) was turned into an exhibition space, which opened to the public in 2005.
Cuneiform tablet  c. 2050 BCE
Southern Mesopotamia (modern-day Iraq)
RARES 099 C89

Cuneiform, 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 (cuneus 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.
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 and 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.
Before the invention of ‘neumes’ (the representation of a single note), music in Europe was learned orally and chanted from memory. Initially, neumes were written above the relevant words at varying heights, showing only the general shape of a melody. By the time this antiphonal (choir book containing the music and chants of the Divine Office) was made, the system had evolved. Using a four-line stave with a clef marker, scribes could indicate the relative pitch of musical notes, as well as their rhythm and duration.
Anicius Manlius Severinus BOETHIUS
(c. 475 - 524)

*De institutione musica* (The Principles of Music)
Northern Italy, 11th century
RARES 091 B63

This is the oldest book in State Library Victoria’s collection. Roman scholar and statesmen Boethius composed this text around 500 CE. It became the standard textbook on the theory of music throughout the Middle Ages, and was still used in the 18th century. The work consists primarily of diagrams and explanations about the relationship of music to mathematics, reflecting the medieval conception of music as a mathematical discipline. This copy was written in Carolingian script, devised at the time of King Charlemagne (late 8th and early 9th centuries).
An antiphonary is a book used in the Christian religious ritual of the Divine Office (prayers recited at set times of the day): it contains the antiphons (musical chants) sung using the words of a psalm. This one was made in Paris for the Royal Dominican convent dedicated to St Louis, King of France, at Poissy. Poissy’s library contained illuminated manuscripts of the highest quality. Its collection was dispersed during the French Revolution. After years in private collections, this manuscript was acquired by this library in 1947.
One leaf from a Book of Hours
Paris, late 15th century
RAREP 091 B64419C

This tiny leaf was once part of a Book of Hours – a personal prayer book used by secular people in the medieval period. It contains text from the Hours of the Virgin Mary, and is decorated with delicately painted flowers, fruits and creatures. Regrettably, in modern times, beautifully illuminated Books of Hours have often been broken up for sale as single leaves. This display recreates a sense of the original book from which this leaf was taken.
Ritual, or Liber obsequialis (book of obediences),
Use of Constance
Constance, Germany, 15th century
RARESF 096 R66L

Liber obsequialis was one name for the book eventually known as the ‘ritual’, which contained the texts for rites performed by priests that were not included in the breviary or the missal. Each ritual was specific to its town. This ritual was used by the Dioceses of Constance, in south-western Germany. This is the site of the famous Council of Constance (1414–18) that resolved the Papal Schism by dismissing the three competing popes (Gregory VII of Rome, Benedict XIII of Avignon and John XXIII of Pisa) and electing Martin V of Rome.
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

Chinese scholars pioneered printing from woodblocks around 200 CE, and from moveable ceramic and metal type in the 11th century. German metalworker Johann Gutenberg (c. 1400–86), who, like all Europeans of his age, knew nothing of these Chinese inventions, is considered the founder of European printing.

Within a decade of Gutenberg’s famous 42-line Bible, 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.
Nicolas de LARMESSIN
(1632–1694)

Portrait of Johann Gutenberg
A leaf from Jacques Ignace Bullart (ed.)
Academie des Sciences & des Arts …
Paris, the editor, 1681
RARESEF Sticht Coll (Germany) 133
Titus LIVIUS (known as LIVY)
(59 or 64 BCE - 17 CE)

Romische Historie (History of Rome)
Mainz, Johann Schöffer, 1514
RARESEF Sticht Coll (Germany) 1351
Johan Gutenberg’s great Bible, also known as the ‘42-line Bible’ because of the number of printed lines in each column of text, was the first European book printed by means of movable type. The key to Gutenberg’s success lay in casting the 26 letters of the alphabet individually in metal. These letters could be assembled to form a page of text, and then be reused to print further pages. Within a decade of Gutenberg’s invention, printing had spread to every major city in Europe.
The so-called Cologne Chronicle, printed by the German printer Johann Koelhoff in that city in 1499, is an *incunabulum*, a word used for books printed before 1501 (from the Latin meaning ‘in the cradle’, referring to the ‘infancy’ of printing in Europe). It is also an important source of information about that infancy. On folios 311–12 (not displayed here, but transcribed on the next label), Koelhoff’s master and Cologne’s first printer, Ulrich Zell, is quoted stating that Johann Gutenberg, a citizen of Mainz, invented printing and introduced moveable type in 1450.
And in the year of our Lord, 1450, it was then a golden year [jubilee], then was it begun to print, and the first book that was printed was the Bible in Latin ...

... the first inventor of printing was a citizen of Mainz, born at Strasburg, and named Junker Johan Gutenberg. From Mainz the art was introduced first of all into Cologne, then into Strasburg, and afterwards into Venice. The origin and progress of the art was told me verbally by the honourable master Ulrich Zell, of Hanau, still printer at Cologne, anno 1499, by whom the said art came to Cologne.

Johann Koelhoff
Joseph MOXON
(1627–1691)

Mechanick Exercises, or, The Doctrine of Handy-works …
London, printed for the author, 1677–83
RARES 655.3 M87

Englishman Joseph Moxon learned the craft of printing as a child from his father, James, who printed bibles in the Netherlands. Returning to England after the execution of Charles I and the establishment of parliamentary rule, Joseph and his brother established a business printing Puritan tracts. Despite his faith, in 1662 he became hydrographer to the restored Stuart king, Charles II. Between 1677 and 1683 he published this manual. It covers metalworking, woodworking, bricklaying, sundial construction and printing, and is a vital source of historians’ knowledge of the print trade in its first centuries.
Compositing stick and metal type
Private collection

The image in Joseph Moxon’s *Mechanick Exercises* shows a compositing stick in use. It is held in one hand while the other assembles the required type, including spaces and punctuation. The compositor (or typesetter) must place the type upside-down and backwards, so that when printed it registers the correct way. Once a number of lines of text are assembled, the compositor carefully transfers the type to a larger ‘galley’ (metal tray). When one page is ready in the galley, the type is locked into a ‘chase’; it is then known as a ‘forme’ and is ready to be printed.
William Caxton (c.1422–92) was England’s first printer. He began his career as a merchant in Bruges, before becoming a diplomat for King Edward IV. Caxton most likely learned the printing craft in Cologne, Germany, in the early 1470s. On his first press in Bruges, he published the earliest book in English. He returned to England in 1476 and established his press at Westminster. Caxton published around 100 books in his lifetime (including works by Geoffrey Chaucer and Thomas Malory), which were known for their careful editing and fine craftsmanship.
Unfolded sheet for a Book of Hours, Use of Sarum
Westminster, Julian Notary, 2 April 1500
RARESEF Sticht Coll (England) 35

This remarkable survivor is a printed half sheet of paper before it has been folded into a gathering (or quire). It would then have been assembled with all the other gatherings into a book. Its colophon reads: ‘Empryteth at Westmynster : By me Julyayn Noary [sic]’. Notary was a contemporary of Wynkyn de Worde, William Caxton’s successor, and he collaborated with the famous Parisian printer Jean Barbier. The tiny six-millimetre Gothic type used for this Book of Hours probably originated in Paris.
Paolo ATTAVANTI
(c. 1445-1499)

*Tabula optima super breuiario decreto* (Canon law tables)
[Milan], Leonard Pachel and Ulrich Scinzenzeler, [28 August 1479]
RARESF 093 AT8B

Paolo Attavanti was a Florentine member of the Servite order and a scholar of Christian ecclesiastical law (or ‘canon law’). This book was published during Attavanti’s lifetime, and it includes what is thought to be the first printed author portrait; note the books shelved with their fore-edges out, as was standard until the mid-16th century. In the early 1470s, German printers began to immigrate to Italy and elsewhere, bringing their trade with them. Ulrich Scinzenzeler and Leonard Pachel formed a printing house in Milan in 1472, working together until 1487.
Walter BURLEY
(c. 1275–1344/45)

*Liber de vita ac moribus philosophorum poetarum veterum* (The Lives and Manners of the Ancient Philosophers and Poets)
[Nuremberg], Friedrich Creussner, 30 June 1479
RARESF 093 C793

In the first decades of printing, it was extremely difficult to use colour: it meant running the same sheet through the press again for each colour, lining it up perfectly each time. Instead, most *incunabula* (books printed before 1501) were hand-decorated, from simple red initial letters (rubrication) to more elaborate decorations. Indeed, many of the craftspeople making printed books also worked, or had worked, in manuscript book production. Appropriately for a book about ancient philosophers, the artist has painted a small owl, symbol of Athena, the Greek goddess of wisdom.
Traces and fragments of older texts sometimes survive within the bindings of early printed books, as bookbinders reused the valuable commodities of vellum and paper whenever possible. A leaf from a much older manuscript has been resting on this book at some point (possibly in the damp), leaving a mirror print of its text on the 15th-century binding. The Carolingian miniscule script of this lost fragment indicates it was written between about 800 and 1200, but it has not yet been possible to decipher the text.
Werner ROLEVINCK
(1425–1502)

_Fasciculus te[m]po[rum] omnes antiquorum cronicas complecte[n]s_ (Little Bundles of Time, Comprising All of the Ancient Chronicles)
Strasbourg, Jean Prüss, not before 1490
RARES 093 C903P

The ‘chronicle’ (a compilation of historical sources) was an extremely popular genre in the early printing period. This text by German Carthusian monk Werner Rolevinck covered everything from the creation of the world to the reign of Pope Sixtus IV (1471–84), in Rolevinck’s own lifetime. First published in 1474, it appeared in almost 40 editions before Rolevinck’s death, and continued to be reprinted well into the 18th century. Its popularity was in part due to the many woodcut illustrations adorning the text.
A leaf from a Qur’an
Northern India, Bihari script, 16th century
RARESEF 297.122 (15–16th cent.)

This Qur’an leaf is written in Arabic in Bihari script, indicating it originated in northern India. It is a variant of the naskh (cursive) script, which was used in that region between the conquest of Timur (Tamerlane) and the establishment of the Mughal dynasty, during 14th to 16th centuries. An interlinear Persian gloss is written in red ink. Circular segmented ‘Ayah’ (verse) markers are drawn in black, yellow, blue and red, and the name of Allah is written in red throughout. Extensive insect damage is visible around the edge of the leaf.
The internationally significant Michael Abbott Collection of South-East Asian manuscripts was gifted to State Library Victoria in 2012. Comprising 50 manuscripts (the majority from Indonesia), the collection includes 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 hand-tooled leather bindings. This volume is an Arabic Qur’an produced in Indonesia, with a colophon in Javanese (not shown here).
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 word 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 form for its sacred texts.
The canon of sacred texts in the Tibetan Buddhist tradition is known as the Kanjur or Kangyur (The Translation of the Word) and the Tanjur or Tengyur (Translation of Treatises). The Kanjur contains the words of the Buddha himself, and the Tanjur contains commentaries and treatises written by others. These undated manuscript pages of the Kanjur come from the Nirvana section about the final days of the Buddha’s life.
Tibetan palm-leaf books

Palm leaves were one of the first writing surfaces used by humans, emerging around the 5th century BCE on the Indian Subcontinent and in South-East Asia. The leaves were trimmed, flattened and treated with a preservative mixture (including aconite, or wolfsbane, as an insect repellent). In some cases, the written leaves were bound together down one edge with string or cord. These two Tibetan examples are not bound, but encased within heavy carved wooden covers. Even after paper became the dominant writing surface in Tibet, books retained the elongated form of palm leaves, as can be seen from the pages displayed above this case.
*Shes rab kyi pha rol tu phyn pa ‘bum* (The Perfection of Wisdom in One Hundred Thousand Verses)
Tibet, 16th century
RARESEF 091 SA82S

Originally written in Sanskrit in India between the 1st century BCE and the 4th century CE, this Buddhist text deals with the nature of ultimate wisdom. It contains a dialogue between the Buddha Śākyamuni (the Buddha of our world age), several of his disciples and various *bodhisattvas* (those who reject enlightenment to aid the welfare of sentient beings). Honoured for both its content and its talismanic power, this text was found in almost every Tibetan household, tent and temple. The colophon of this copy indicates it was written for a pious lay family.
This important Buddhist text, originally composed in the 8th century by the Indian abbot Vimalamitra, describes the rituals around the confession of sins and broken tantric vows, both of which hinder the passage of a deceased person’s consciousness towards rebirth. It was translated from Sanskrit to Tibetan by Nyags Jñānakumara. From the 4th century onwards, Tibetan missionaries shaped Buddhist practice in Mongolia; most Mongolian Buddhist texts are written in Tibetan. Just as Tibetans honoured Sanskrit as the language of the gods, so too Mongols held Tibetan in deep admiration.
Leaf from the ‘Life of St Anastasia’, from a *Plenarium* (Life of Christ)
Strassburg, Martin Schott, c. 1483
RARESEF 093 SCH7

Leaf from the ‘Life of St Erasmus’, from a *Heiligenleben* (Collection of Saints’ Lives)
Augsburg, Hans Schoensperger, 1489
RARESEF 093 SCH7
A ‘family Bible’ is one that is handed down through generations of one family and used to record biographical information about its members. Annotations usually describe births, baptisms, marriages and deaths, and ephemera relating to these milestones might also be kept inside the book. This practice was particularly common in Victorian-era Great Britain, the United States of America and Australia. In this volume, the Jervois family has recorded the lives of its members throughout the 19th century.
As well as being used to record family history, bibles were frequently given as gifts within families. This beautiful Bible from 1772 was given to ‘Walter Francis Edwards from his affectionate Mama Caroline Matilda Edwards December 18 1835’. In this case, there may be a special reason; its deluxe painted vellum binding (featuring the unusual biblical scene of Moses striking the rock to draw forth water) was created by the English bookselling dynasty Edwards of Halifax, possible ancestors of Caroline and her son Walter.
This velvet-bound Bible was a gift from Reverend Joseph Docker (1793–1865) to his daughter Josephine, whose name is inscribed on its brass clasp. An Englishman, Docker immigrated to New South Wales in 1828 and moved to the Port Phillip District in 1838, settling at Ovens River, where he established unusually cordial relationships with the local Indigenous peoples. This Bible was handed down through the female line, and donated to this library (which also holds the Docker family papers) by Josephine’s great-great-granddaughter Jennifer Hagenow, in 2019.
Biblia, dat is De gantsche H. Schrifture … (Bible, that is the Holy Scriptures …)
Dordrecht, Pieter Keur en T Amsterdam by Pieter Rotterdam in compagnie, 1719
220.53931 B47115K (1719)
Gift of Martha Wilhemina Wolswinkel, 2018

This Dutch Bible has a remarkable history. Cornelius Jan Wolswinkel (1901–89) and his wife, Cornelia Bloemendal (1906–69), acquired the Bible in the Netherlands in the 1930s. The couple, their 11 children and their Bible survived the bombing raids of World War II, before immigrating to Australia on the ship Johan van Oldenbarnevelt. After a treacherous voyage, during which a nearby ship capsized, they reached Melbourne on 22 March 1957. Martha Wilhemina (born 1941) requested the Bible be donated to this library, a wish her brother Henk and his wife Penny fulfilled in 2018.
Titus Flavius JOSEPHUS
(37–100 CE)

A leaf from Antiquitatum Iudaicarum libri XX
(The Jewish Wars)
Paris, [Jean Petit] Apud Ambrosiium Girault, 1535
RARESEF Sticht Coll. (France) 425(4)

A leaf from L’histoire de Flaue Iosephe: De la guerre, destruction & captiuité des luifs (The Jewish Wars)
Paris, Chez Nicolas Chesneau, rue sainct Iaques, à l’enseigne de l’escu de Froben, & du chesne verd, 1539
RARESEF Sticht Coll. (France) 430(6)
The Torah contains five sacred texts, later adopted by Christians as part of their Old Testament. As God’s covenant with the Jewish people, it is the basis for Jewish religious, political and social life. The Sefer Torah is handwritten on parchment made from the skin of a ritually killed animal, then placed on a scroll for public reading in the synagogue. The reader uses a yad (a rod with a hand and extended forefinger) to avoid touching the text.
‘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. 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 in a portable leather satchel.
Miniature books are a popular novelty. Their proliferation in the 19th century was in part made possible by new printing technologies, such as stereotype plates and photolithography. At that time, they were often called ‘midget’ books, a word for ‘small’ that derives from the Old English *mygg*, ‘tiny insect’, and which today is pejorative when applied to a person. *The Midget Library* comprises 12 reference books, including a Bible, a Qur’an, various dictionaries, a volume of Robert Burns’ poems, and an alphabet of birds and animals.
The act of creating a library immediately raises the question: who is allowed to use it? The idea of a ‘rare books collection’ is a recent one. Before this existed, select books were kept aside for reasons of rarity and value. Books might also be restricted for legal or cultural sensitivity reasons, as remains the case today.

However, in the past, libraries also locked away some books to ‘protect’ potential readers; in Germany a restricted section was called a giftschrunk (poison cabinet), while the Bibliothèque national de France has the Enfer (Hell). Restricted sections contained controversial titles, frequently those relating to sex, and were accessible only with the permission of the chief librarian.

This display explores some of the books – scientific, literary and artistic – that were once part of the restricted section of this library, as indicated by the special mark on their labels ☒. Some of these books were kept in a locked cabinet in the chief librarian’s office, as shown in the photograph above this display. Their card catalogue entries were also removed, erasing their presence from the library.
This photograph shows the State Librarian’s office in 1993, which was then located in the Dome’s annulus (the ring of rooms around its edge). Two lockable cupboards are visible, one closed and the other with its doors open. Many of the restricted books were kept in these cupboards, accessible only with the permission of the State Librarian. In the open cupboard, the spines of some of the books displayed here are visible, including Alfred Kinsey’s 1953 book, *Sexual Behaviour in the Human Female.*
This is a close view of the lockable cupboard. In it, you can see many of the books in this display, which were part of the restricted section in the State Librarian’s office. The open book in the foreground has not yet been identified.
Pisanus FRAXI (Henry Spencer ASHBEE)
(1834–1900)

London, privately printed, 1879
Rare Books Collection

Henry Spencer Ashbee was part of a circle of intellectuals who defied the prim social mores of Victorian England to collect and discuss pornography and erotica – though often using pseudonyms. He bequeathed his extensive erotic and non-erotic book collection to the British Museum on the condition the trustees accept it all equally and destroy only duplicate items. The trustees instead destroyed six boxes of ‘offensive matter’ and kept the remainder of his erotic books in the ‘Private Case’ (restricted collection). The Private Case books are now catalogued and accessible.
This volume is an example of Japanese shunga (literally, ‘spring pictures’), a famously graphic genre of erotic art. Botan dōrō entered Japanese literature in the 17th century from a Chinese original. It recounts the ill-fated passion of a widowed samurai, Ogiwara Shinnojo, for a ghostly young woman, who lures her lover to join her in death. A bookplate proudly records that this copy was donated to the library in 1935 by Mr Thomas Thornton Ward, but at some point it was placed in the restricted section by a less impressed librarian.
Comte de LAUTRÉAMONT (Isidore Lucien DUCASSE),
author
(1846–1870)

Guy WERNHAM, translator
Dates unknown

Maldoror
USA, s.n., 1943, no. 776/1000
Rare Books Collection

Isidore Lucien Ducasse’s Les Chants de Maldoror (The Songs of Maldoror) had little impact on its publication in 1868–69, but was taken up enthusiastically by surrealists in the early 20th century, who relished its bizarre imagery and unconventional preoccupation with sex (including homosexuality), brutality and blasphemy. Most famously, they seized on the image of ‘the fortuitous encounter on a dissecting-table of a sewing-machine and an umbrella’, which directly inspired André Breton, Man Ray and Salvador Dali.
Francois-Marie AROUET (known as VOLTAIRE), author
(1694–1778)

Alan ODLE, artist
(1888–1948)

Candide or the Optimist
London, Routledge; New York, Dutton, [1922]
Rare Books Collection

The coming-of-age satire Candide was published by French Enlightenment philosopher Voltaire in 1759, and almost immediately censored for its perceived religious blasphemy and political sedition. Regardless of its prohibition, it has proved enduringly popular among academics and general readers alike, and has inspired multiple translations and illustrated editions over the years. This edition was illustrated by bohemian English artist Alan Odle, in a style that recalls Aubrey Beardsley’s scandalising art for Oscar Wilde’s Salomé (1893).
Ernest R. Groves, Gladys Hoagland Groves and Catherine Groves, *Sex Fulfillment in Marriage*, 1945

Clellan S. Ford and Frank Beach, *Patterns of Sexual Behaviour*, 1952

*A Young Girl's Diary*, prefaced by a letter by Sigmund Freud, c. 1921

A.G. Magian, *Sex Problems in Women*, 1922

Marie Stopes, *Enduring Passion*, 1928

Edward Carpenter, *The Intermediate Sex*, 1902

W.F. Robie, *Rational Sex Ethics*, 1916

S. Ferenczi, *Contributions to Psycho-analysis*, 1916

Havelock Ellis, *Studies in the Psychology of Sex*, vol. 2, 1900

Magnus Hirschfeld, *Sexual Pathology*, 1944

Alfred Kinsey, *Sexual Behaviour in the Human Female*, 1953

Note the restricted symbol – ‧ ‧ ‧ – on many of these spines.
Jack LINDSAY, translator  
(1900–1990)

Lionel ELLIS, artist  
(1903–1988)

The Lesbian Pastorals of Daphnis and Chloe  
London, Daimon Press, 1948  
Rare Books Collection

The story of Daphnis (a boy) and Chloe (a girl) was written in the 2nd century CE by the Greek author Longus. Set in the rural idyll of the island of Lesbos, it is known as a ‘pastoral’, and focuses on the education in love and sex of the title characters. Spurred on by French and English translations in the 16th and 17th centuries, it has long appealed to illustrators. The sensual storyline and Lionel Ellis’ frank woodcuts were responsible for this edition’s inclusion in the library’s restricted collection.
D.H. (David Herbert) LAWRENCE
(1885–1930)

Lady Chatterley’s Lover
Rare Books Collection

First published privately in 1928 and publicly in 1929, D.H. Lawrence’s controversial novel about a woman’s sexual awakening caused public outrage and was banned for obscenity in many countries (including Australia). Its first edition in the United Kingdom was published in 1960 by Penguin, provoking a famous court case under the Obscenity Act (1959). Penguin won by proving the work to have literary merit. In Australia, the trial ultimately helped loosen strict censorship laws, but this 1961 edition of the novel remained under lock and key in the restricted collection of this library.
James JOYCE
(1882-1941)

_ Ulysses _
Paris, Shakespeare and Company, 1922
RARES 823.91 J85U

_Ulysses_ is a key work of 20th-century literary Modernism. It is also one of most celebrated works to be censored; the editors of American magazine _The Little Review_ were found guilty of obscenity for publishing it serially in 1921, and forced to cease. It was then turned down by many publishers before Sylvia Beach, the American owner of the Paris bookshop Shakespeare and Company, published it in full in February 1922. This first edition was donated to the library in August 1922. _Ulysses_ was never formally banned in Australia.
William Bradford HUIE
(1910–1986)

*The Revolt of Mamie Stover*
Rare Books Collection

William Bradford Huie’s 1951 erotic novel, *The Revolt of Mamie Stover*, is the first part of trilogy that charts the moral decline of American society during World War II; the companion novels are *The Americanization of Emily* (1959) and *Hotel Mamie Stover* (1963). The title character is a woman who attempts to become an actress in Hollywood but is driven into prostitution. She then profits from the social upheaval of the war and a corrupt government to rise socially, economically and politically.
J.D. (Jerome David) SALINGER
(1919-2010)

The Catcher in the Rye
London, Hamish Hamilton, 1951
Rare Books Collection

J.D. Salinger’s iconic story of Holden Caulfield’s teenage alienation and angst was first published serially in 1945–46, before it was released as a novel in America in 1951. This copy is a first UK edition. Its frank depiction of a youthful generation was shocking to older readers, and it began to be censored in American schools for blasphemy, ‘anti-white’ rhetoric and vulgar language. In 1957, a clerk in Australia’s Customs Literature Censorship section declared it a prohibited import, as a note with this copy records.
Philip GOTLOP
(Died c. 2013)

The Technique of Nude Photography, vols 1 and 2
London, Thorson Publishers Ltd, 1950
Rare Books Collection

Philip Gotlop was a professional photographer who is best remembered for his shots of glamorous film and music stars between the 1950s and 1970s. From the 1940s he had been publishing photography manuals, including this title about nude photography. Despite millennia of artworks celebrating the naked human form, attempts to establish the nude as a legitimate, aesthetic subject for photography faced scepticism from those who assumed all naked photos were pornographic or titillating in intent, including from the librarian who placed this title in the restricted section.
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 Enlightenment period, in the 18th-century, 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.
In 1675, John Flamsteed became the first Royal Astronomer of Great Britain, at the newly built observatory at Greenwich. His catalogue of stars took more than 20 years to produce and was published after his death, as was this celestial atlas. His work set a new standard for astronomical scholarship. Flamsteed had earlier fallen out with Isaac Newton and Edmond Halley, after they pushed for premature publication of his work. In 1712, some 400 unauthorised copies were published by Prince George of Denmark. Of these, Flamsteed retrieved 300 and burned them.
People have been attempting to photograph the night sky since photographic techniques were first invented in the 1830s. The challenges of low light and long exposure times were overcome by technical improvements in the latter 19th century, enabling astrophotographers to produce clear images. Henry Chamberlain Russell is a key figure in the history of Australian astronomy. As Government Astronomer at Sydney’s Observatory (established 1858), he was responsible for numerous innovations and discoveries. Russell believed, correctly, the images in this volume ‘to be the first of their kind of the Southern Skies’.
Around 1745, English doctor and astronomer John Bevis began work on a new British star atlas, drawing on the observations of John Flamsteed and Edmund Halley, and incorporating Bevis’s own discoveries, such as the Crab Nebula. During production, his printer went bankrupt and the work languished unfinished. When Bevis’s library was auctioned posthumously in 1786, three near-complete copies (including Bevis’s charts and tables) of the *Uranographia* were assembled and sold, along with various incomplete compilations, such as this volume.
Wallpaper made using hand-illuminated marginal decoration from a Book of Hours, Besancon, c. 1430–40, RARES 096 R66HM.

This hand is a mnemonic device from Stephan Fridolin’s *Schatzbehalter (The Treasury)* (Nuremberg, 1491), RARESF 093 C913K. The system involved a speaker assigning numbered ideas/phrases to each section of the hand, to aid in recalling these ideas/phrases in the correct order when giving a speech.
The John Emmerson Collection, with Des Cowley, History of the Book Manager
(3:00 mins)

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

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

Artists’ Books, with Des Cowley, History of the Book Manager
(2:36 mins)

Letterpress Printing, with Caren Florance, artist
(5:55 mins)

Zines, with John Stevens, Arts Librarian
(2:16 mins)
Lost Count: A Mystery of Mutilated Books and Missing Beetles
Museums Victoria

This film accompanies the special display in the ‘Exploring the World’ section of our exhibition.
Books hold the world’s stories: from the earliest known myths and legends to postmodern fictions. They are also keys that unlock inner worlds. The greatest authors and texts act as literary milestones, signposts marking collective journeys of the imagination.

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

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

In 2015, the library received one of the most generous gifts in its 165-year history: the John Emmerson Collection.

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

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

The people of Victoria are indebted to John Emmerson for his passion and his generosity, which have so significantly enriched our library.
John MILTON, author
(1608–1674)

Illustration from *Paradise Lost, a Poem in Twelve Books* 1688
Exhibition print from RAREEMM 725/4
Portrait of John Emmerson (artist and date unknown)
This romantic poem was Elizabethan courtier and poet Sir Philip Sidney’s most ambitious and popular work. Written to entertain his sister, Mary Herbert, the Countess of Pembroke, it is an English Renaissance pastoral epic deeply influenced by ancient classical texts. Sidney set aside the first version (known to scholars as Old Arcadia) and was working on a revision at the time of his death (New Arcadia). Its posthumous publication burnished his reputation, and many editions followed that combined the old and new versions in various ways.
John MILTON
(1608–1674)

*Paradise Lost, a Poem in Twelve Books*
London, Richard Bently and Jacob Tonson, 1688
RAREEMM 725/4

Milton’s *Paradise Lost* first appeared in at least six variant issues between 1667 and 1669, with the only differences occurring on the title page. The 11,000-line poem comprised ten books in its original form, but by the second edition, of 1674, he had revised and restructured the poem into 12 books. The 1688 edition shown here was the first to be illustrated, and it includes dramatic full-page engravings introducing each book. This image of Lucifer arguing with God was drawn by Jean Baptiste Medina and engraved by M. Burgers.
John DONNE
(1572-1631)

Deaths Duell, or, a Consolation to the Soule Against the Dying Life and Liuing [sic] Death of the Body …
London, printed by Thomas Harper for Richard Redmer and Beniamin Fisher, 1632
RAREEMM 321/21

John Donne’s sermons as Dean of St Paul’s Cathedral were published posthumously. This particular sermon – reflecting on the preparations required to make a ‘good death’ – was preached to King Charles I and others on 25 February 1631, just one month before Donne’s death and when he was in visible ill health. His biographer, Izaac Walton, relates how Donne posed for a sketch of himself in his funeral shroud, which he then kept by his bedside. Martin Droeshout (famous for his portrait of William Shakespeare) engraved this frontispiece from the sketch.
John DONNE
(1572-1631)

Poems, by J.D. with Elegies on the Authors Death, to Which Is Added Divers Copies Under His Own Hand Never Before in Print
London, printed for John Marriot ..., 1650, 5th edn
RAREEMM 321/9

John Donne was a leading poet of the Elizabethan age, renowned for poetry characterised by sharp intellect, spiritual yearning and physical sensuality. He was raised Catholic at a time when this prevented him from achieving high office, but he came to doubt his faith and was eventually ordained a priest in the Church of England, and became a Member of Parliament. His poetry circulated in manuscript form during his life and was only published posthumously in 1633 – ever since, its popularity necessitating many editions.
Although his reputation – aside from one or two popular poems – languished in the 18th and 19th centuries, Robert Herrick is today recognised as more than a ‘minor’ follower of Ben Jonson. Herrick was an ordained Anglican priest and committed royalist who lived through the strife of the English Civil War. He spent much of his working life in rural areas, and his poetry, fittingly, is often pastoral in nature. Like his contemporaries, he was greatly influenced by classical culture: the Hesperides are the ‘nymphs of the evening’ in Greek myth.
Aphra BEHN
(1640–1689)

Commendatory verse published in Titus Lucretius Carus His Six Books of Epicurean Philosophy, Done into English Verse, with Notes
London, printed for Thomas Sawbridge at the Three Flower-de-luces in Little Brittain, 1683
RAREEMM 323/37

It is entertainingly difficult to distinguish fact from fiction in the remarkable life of English dramatist and poet Aphra Behn. Born into an obscure, possibly Catholic, family, she claimed to have lived in South America. She was a spy during the Second Anglo-Dutch War (1665–67), subsequently publishing some literary works under her codename ‘Astrea’. Of her importance as an author, Virginia Woolf wrote: ‘All women together ought to let flowers fall upon the tomb of Aphra Behn ... for it was she who earned them the right to speak their minds’.
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 on 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 by 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 the generations past.
Ron KING, artist
(Born 1932)

‘Macbeth’ and ‘Witch’

Two screen-prints from Macbeth
London, Circle Press, 1970
RARESEF 822.33T5 K5801C
William SHAKESPEARE
(1564-1616)

Mr William Shakespeares Comedies, Histories, and Tragedies: Published According to the True Originall Copies, the Second Impression
London, Tho. Cotes for Robert Allot, 1632
RARESF 822.33 AZ

The first folio of Shakespeare’s plays was published in 1623, seven years after his death. It was compiled, from unauthorised versions, by two actors of the King’s Company of Players, John Heminge and Henry Condell. It remains the only source for many of Shakespeare’s plays. This second folio includes John Milton’s first published poem, ‘An Epitaph on the Admirable Dramaticke Poet, W. SHAKESPEARE’, which appears anonymously. The well-known portrait of Shakespeare, included as a frontispiece, was made by artist Martin Droeshout.
William SHAKESPEARE
(1564–1616)

The Works of William Shakespeare: Carefully Edited and Compared with the Best Texts
London, Allied Newspapers Ltd, c. 1930
RARES 822.33I AL553A

Novelty miniature books and libraries were much in fashion in the late 19th and early 20th centuries. This edition of Shakespeare’s works comprises 39 volumes of his plays and poems, and an additional volume containing a biography, a glossary and an index of the plays. Each book measures 50 millimetres in height. The set, complete with its own wooden shelves, was issued by Allied Newspapers to new subscribers to the Daily Herald.
Hamlet (written 1599–1602) is Shakespeare’s longest play, and one of his most enduringly popular; as well as being a regular title on school syllabuses, it has been adapted countless times in text, visual art and film. English artist John Austen’s early work, such as this edition of Hamlet, shows the influence of Aubrey Beardsley (1872–98), whose own black-and-white graphic style was much shaped by the medieval interests of the Pre-Raphaelite Brotherhood.
Aubrey BEARDSLEY
(1872–1898)

Bookplate for Herbert Charles Pollitt  c.1895
Woodcut
Gartner Bookplate Collection, State Library Victoria
Frederick H. EVANS
(1853–1943)

Portrait of Aubrey Beardsley  c. 1895
Exhibition print from digital file
Rare Books Collection
Aubrey BEARDSLEY
(1872–1898)

Bookplate for Rainforth Armitage Walker
Woodcut, undated
Gartner Bookplate Collection, State Library Victoria
Oscar WILDE, author
(1854–1900)

Aubrey BEARDSLEY, artist
(1872–1898)

Salome: A Tragedy in One Act
London, John Lane, The Bodley Head, 1907
RARES 822.W64SAL

Wilde’s play Salome was written in French and first published in Paris in 1893. It was performed there by Sarah Bernhardt, having been banned in London by Lord Chamberlain. The first English edition appeared in London in 1894, translated by Lord Alfred Douglas and illustrated by Aubrey Beardsley. Wilde felt that the graphics overwhelmed the text, and the publishers, who commissioned the artwork, demanded a reduction of what they perceived as the grotesque nudity of the plates.
Fyodor DOSTOYEVSKY
(1821-1881)

Aubrey BEARDSLEY, art editor
(1872-1898)

Poor Folk
London, E. Mathews and J. Lane; Boston, Roberts Bros, 1894
Rare Books Collection

Charles Elkin Mathews and John Lane formed The Bodley Head in 1887, as a name under which to trade antiquarian books in London. They named it for a bust of Sir Thomas Bodley, whose collection was the foundation of Oxford University’s Bodleian Library. Mathews and Lane soon began to publish, and they became closely associated with the Aesthetic movement of the 1890s, especially the work of Oscar Wilde and Aubrey Beardsley. This English translation by Lena Milman of Dostoyevsky’s first novel features a cover and frontispiece designed by Beardsley.
Aubrey BEARDSLEY, art editor
(1872–1898)

The Yellow Book, vols 1 to 6
London, Elkin Mathews and John Lane, 1894–95
RARES 052 Y32B

Published quarterly between 1894 and 1897, The Yellow Book was one of Britain’s leading literary journals. It was particularly associated with the Aesthetic and Decadent art movements, not least due to the influence of its first art editor, Aubrey Beardsley, who was deeply involved in these overlapping scenes. Beardsley’s controversial erotic illustrations to Oscar Wilde’s play Salome (1894) – and indeed his association with Wilde, jailed for homosexual activity in 1895 – led to his dismissal from The Yellow Book after just six issues.
Sir Thomas MALORY, *author*
(c. 1405–1471)

Aubrey BEARDSLEY, *artist*
(1872–1898)

*The Birth, Life and Acts of King Arthur …*  
*Le Morte d’Arthur*  
Edinburgh, Turnbull and Speats, 1927, 3rd edn  
RARES 398.2 AR7M

Aubrey Beardsley’s illustrations, commissioned for an 1893 edition of *Le Morte D’Arthur*, provide a beautiful example of the neo-medieval aesthetic that inspired 19th- and 20th-century writers and artists through a romanticised view of the European past. The quality of the drawings varies widely, as Beardsley grew bored of the project. Despite the brevity of his life, dying at age 25 of tuberculosis, he achieved a controversial and enduring influence on the graphic arts.
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 and 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 they continue to inspire and influence authors today.
George Charles BERESFORD
(1864–1938)

Portrait of Virginia Stephen  c. 1902
Digital print from original in the National Portrait Gallery, London
Private collection
Virginia WOOLF, author
(1882-1941)

Vanessa BELL, illustrator
(1879-1961)

Kew Gardens
London, The Hogarth Press, 1927
RARES 824.91 W85

Virginia Woolf’s brilliant evocation of a warm summer morning in Kew Gardens (as the Royal Botanic Gardens in Richmond, Surrey, are popularly known) was first published by The Hogarth Press in 1919, with woodcut illustrations by Vanessa Bell. In the third edition, the sisters’ collaboration became ever-more complex and entwined; Vanessa’s borders both enclose and invade the text, giving visual form to Virginia’s ‘word painting’ of the colourful, lush gardens. The library’s copy is no. 275 of 500.
Virginia WOOLF, author
(1882-1941)

Vanessa BELL, cover designer
(1879-1961)

The Waves
London, The Hogarth Press, 1931
RARES 823.912 W88W

Virginia Woolf – novelist, essayist, feminist, Fabian, literary critic, editor and typesetter – is a key figure in English Modernism. The Waves, which Woolf described as a ‘playpoem’ rather than novel, dispenses with narrative in order to explore the interior lives of its six main ‘characters’ through their alternating soliloquies. In her diary, Woolf described these voices as facets of one individual, suggesting the contradictions and continuities inherent in human personality and experience. With a cover by Vanessa Bell, this book remains one of Woolf’s most lauded literary contributions.
Virginia WOOLF, author  
(1882-1941)  

A Letter to a Young Poet  
London, The Hogarth Press, 1932  
RAREP 820.91 H67Q  

Peter QUENNEELL  
(1905-1993)  

A Letter to Mrs Virginia Woolf  
London, The Hogarth Press, 1932  
RAREP 820.91 H67Q  

The Hogarth Letters series was published between 1931 and 1933. Although never as popular as The Hogarth Essays, Lectures or Living Poets series, the Letters series published important works by both established and up-and-coming authors. The cover designs by John Banting, like those of Vanessa Bell for other Hogarth books, contributed to the press’s distinctive and modern house style.
George Bryan ‘Beau’ Brummell (1778–1840) was a glamorous society figure in Regency England, a period in which Virginia Woolf was long interested. Her 1925 essay about the dandy Brummell is characteristic of her biographies of figures from English history, in which she mixes facts with imaginative speculation about the inner lives of her subjects. This American limited edition (no. 221 of 500) features Woolf’s signature, in her customary purple ink.
Virginia WOOLF, author
(1882–1941)

Vanessa BELL, cover designer
(1879–1961)

Walter Sickert: A Conversation
London, The Hogarth Press, 1934
RAREP 820.91 H67W

Virginia Woolf was deeply interested in the relationship between literature and the visual arts, not least because of her lifelong artistic conversation with her sister Vanessa Bell, a painter, and close friendships with other artists, including Duncan Grant and Roger Fry. In her fiction, characterised by its modernist focus on inner feeling and memory over narrative and dialogue, she strove to achieve effects comparable to the painterly techniques of Post-Impressionism. In this pamphlet, Woolf used the work of Sickert (1860–1942) to expound this relationship between words and images.
Virginia WOOLF, *author*
(1882-1941)

Vanessa BELL, *cover designer*
(1879-1961)

*Between the Acts*
New York, Harcourt, Brace and Co., 1941
RARES 823.912 W88B

In 1917, Virginia and her husband, Leonard Woolf, established The Hogarth Press, which published the work of modernist writers such as Katherine Mansfield, T.S. Eliot and Gertrude Stein. Many of the covers, including this one, were designed by Virginia’s sister Vanessa Bell. *Between the Acts* was Woolf’s final novel and was published after her suicide in 1941. A story within a story, it recounts the daily life of a group of characters involved in the staging of the village pageant as international war looms.
Virginia WOOLF, author
(1882–1941)

Vanessa BELL, cover designer
(1879–1961)

The Moment and Other Essays
RARES 824.91 W88M

The Captain’s Death Bed and Other Essays
Private collection

Literary criticism was a major aspect of Virginia Woolf’s creative work. After her untimely death in 1941, her husband and Hogarth Press partner, Leonard, published several volumes of her essays that were previously unpublished or published in literary magazines only.
Virginia WOOLF, *author*
(1882-1941)

Duncan GRANT, *illustrator*
(1885-1978)

*Nurse Lugton’s Golden Thimble*
RARES 823.91 W88N

This tale is one of only two children’s stories Virginia Woolf wrote, and was intended for her niece Ann Stephen. Discovered in 1963 by researcher Wallace Hildick in a manuscript of *Mrs Dalloway* (1925), it describes an old governess’s dream, in which the animals in the pattern of a nursery curtain she is sewing come alive, only to freeze on her awakening. This first edition was illustrated by her lifelong friend – and father of her niece Angelica Bell – Duncan Grant.
This posthumous volume of Virginia Woolf’s essays takes its title from a passage in her novel Orlando (1928):

Nature, who has played so many queer tricks upon us, making us so unequally of clay and diamonds, of rainbow and granite, and stuffed them into a case, often of the most incongruous, for the poet has a butcher’s face and the butcher a poet’s; nature, who delights in muddle and mystery … has contrived that the whole assortment shall be lightly stitched together by a single thread. Memory is the seamstress, and a capricious one at that.
In 2018, The New York Times published an extended piece on Australian writer Gerald Murnane entitled: “Is the Next Nobel Laureate in Literature Tending Bar in a Dusty Australian Town?” The article went on to describe him as “the greatest living English-language writer most people have never heard of”; American writer Teju Cole has described him as “a genius” and a “worthy heir to [Samuel] Beckett”.

Born in Coburg in 1939, Murnane has, since 2009, lived in the small Victorian town of Goroke. Since publishing his first novel, Tamarisk Row, in 1974, he has written 14 books, mostly fiction. Although these books garnered a small but fanatical readership, it was not until 2018 that he won a major fiction prize – the Prime Minister’s Literary Award – for Border Districts, a work he describes as his final novel. While Murnane’s voice is uniquely Australian, his exceptional body of work bears comparison with international writers such as Franz Kafka, Jorge Luis Borges and Italo Calvino.
This vinyl recording of Gerald Murnane reading his work was the brainchild of musician and writer Chris Gregory. It comprises an extended new work by Murnane, *Do Good, Dog-God! Do, O God!*, a 1600-word palindrome, written over a six-month period in 2006. It was directly inspired by Will Thomas’s 5000-word palindrome, *A Gassy Obese Boy’s Saga*, which Murnane came across in the Melbourne journal *Pataphysics*. The B-side of the album includes Murnane reading works by Thomas Hardy, Hungarian poet Dezső Kosztolányi and American band Devo.
Gerald MURNANE, *author and narrator*  
(Born 1939)

Chris GREGORY, *composer*

15:38 mins

A recording of Gerald Murnane reading his 1600-word palindrome *Do Good, Dog-God, O God!* from the album *Words in Order*, the cover of which is displayed on the wall nearby.
When *Tamarisk Row* was published in 1974, Gerald Murnane’s editor had insisted on changes to the book’s ending. In his own words: ‘I, still unpublished, meekly gave way to her’. For this 2008 re-issue by Giramondo Publishing, Murnane restored his original ending to the book, a section entitled ‘The Gold Cup race is run’. While many readers considered this an example of stream-of-consciousness prose, Murnane’s new introduction confirmed it as the interweaving of ‘five very long compound sentences … together with a description of part of a horse race’.
Gerald MURNANE
(Born 1939)

_Tamarisk Row_
Melbourne, William Heinemann, 1974
Graham and Anita Anderson Collection, State Library Victoria

_Tamarisk Row_ was Gerald Murnane’s first novel. It recounts the story of nine-year-old Clement Killeaton growing up in the late 1940s in the regional Victorian town of Bassett (based on Bendigo, where Murnane spent some of his childhood). Written in long, complex sentences, the novel touches upon many themes Murnane would return to again and again in his later fiction: Catholicism, the Australian landscape, horse-racing and the workings of memory. Critic Imre Salusinszy has described the book as ‘nothing less than the Great Code of Murnane’s imaginative iconography’.
Gerald MURNANE, photographer
(Born 1939)

Photographs of typewriter   2019
Private collection

This set of photographs, or what Gerald Murnane has labelled as ‘poor quality pics’, shows the typewriter he uses to write his books.
As early as 1964, Gerald Murnane began making notes and writing drafts for several works of fiction, with titles such as ‘The Green and Orange Mattress’ and ‘Lilac Top’. Each of these works was to be set in a fictitious city in northern Victoria, as eventually Tamarisk Row would be. The leaf on display, written in green biro, forms part of ‘The Green and Orange Mattress’. In Murnane’s literary archive, these notes and drafts are stored with the early drafts of Tamarisk Row, and clearly relate to its development.
Gerald MURNANE
(Born 1939)

Manuscript of *Tamarisk Row* c. 1968–71
Private collection

The first notes for *Tamarisk Row* were made in January 1968. The writing of the book began little more than a year later, with the first handwritten draft completed in early 1971. A second handwritten draft was completed later that year, and the third and final one was completed early 1972. The leaf on display is from the earliest draft of the novel.
Gerald MURNANE
(Born 1939)

Typescript of *Tamarisk Row* c. 1972
Private collection

A typed version of *Tamarisk Row* was made in mid-1972. At the same time, Murnane removed 40 pages from the manuscript. The remaining 600 pages, professionally bound in two volumes, were submitted to publisher Heinemann in July 1973. Editor Hilary Freeman (later McPhee) agreed to publish the book if a further 200 pages were removed. Murnane endeavoured to meet this request, and the final text was delivered to Heinemann in March 1974. The leaf on display is the opening page from Murnane’s original typescript version.
American poet and novelist Ben Lerner has described The Plains as ‘a bizarre masterpiece that can feel less like something you’ve read than something you’ve dreamed’. It began life as a 60,000-word novel entitled The Only Adam. When Bruce Gillespie, founder of the speculative and science-fiction publisher Norstrilia Press, offered to publish those sections relating to ‘the plains’, should Murnane fail to find a publisher, Murnane reworked this material into a 30,000-word stand-alone novel. The copy on display shows the rare first issue dust jacket, which was replaced shortly after publication.
Gerald MURNANE
(Born 1939)

Inland
Melbourne, William Heinemann, 1988

Landscape with Landscape
Melbourne, Norstrilia Press, 1985

Velvet Waters
Melbourne, McPhee Gribble, 1990

History of Books
Melbourne, Giramondo, 2012

Graham and Anita Anderson Collection, State Library Victoria
Gerald MURNANE
(Born 1939)

Invisible yet Enduring Lilacs
Melbourne, Giramondo, 2005
Graham and Anita Anderson Collection, State Library Victoria

Gerald Murnane’s first and sole book of essays included pieces on writers as varied as Adam Lindsay Gordon, Marcel Proust and Jack Kerouac, along with writings about landscape, his love of the Hungarian language and horse-racing. The complex relationship between Murnane’s so-called fiction and non-fiction was brought into play when several of these essays were included in the American edition of Murnane’s collection of short fiction, Stream System (2018).
NEW JOURNALISM

In the 1960s, a new genre of journalism developed that was characterised by its adoption of a subjective and narrative approach to reportage, in which the journalists were themselves acknowledged characters in the story. Named and codified as ‘New Journalism’ by Tom Wolfe in a 1973 article (a term first used in 1887 by poet and cultural critic Matthew Arnold), it was more often found in books and in magazines such as The Atlantic Monthly, Rolling Stone and The New Yorker than in newspapers.

Key figures in this scene include some of the leading writers of the 1960s counterculture generation, such as Hunter S. Thompson, Joan Didion, Tom Wolfe, Norman Mailer, Truman Capote and Michael Herr. Their journalism was known for its dramatic qualities, such as its use of conversational dialogue and point-of-view narrative, and its intensive nature, the result of deep immersion in their chosen topics.
Controversial author and activist Norman Mailer won the 1968 Pulitzer Prize for *The Armies of the Night*, and helped to popularise the use of creative literary techniques in journalism. He co-founded *The Village Voice* in 1955, and was convicted for the near-fatal stabbing of his wife, Adele Morales, in 1960. Mailer’s (in)famous essay *The White Negro* has been both castigated and celebrated for its assessment of white and black postwar American cultures.
Truman CAPOTE
(1924–1984)

In Cold Blood
New York, Random House, 1965
RARES 813.54 C17

Truman Capote is best known for two strikingly different works: his 1958 novella Breakfast at Tiffany’s, the fictional tale of ‘American geisha’ Holly Golightly (sanitised in the beloved 1961 film adaptation starring Audrey Hepburn), and his 1965 true-crime ‘nonfiction novel’ In Cold Blood. The latter explores the murder of four members of the Clutter family on their Kansas farm. Capote wrote it over a four-year period of immersive research, assisted by his childhood friend Harper Lee (author of To Kill a Mockingbird, 1960).
Essayist and novelist Joan Didion is for many a definitive ‘New Journalist’ and the voice of Californian counterculture. Often using her personal relationships and experiences as subjects, Didion has crafted a body of work that is both confessional and politically engaged. These two volumes were the first collected editions of her non-fiction work, originally published in a variety of magazines and journals.
American writer Michael Herr is best known today for this book, inspired by his experiences as a war correspondent for *Esquire* magazine in Vietnam in the late 1960s. Despite the ongoing influence of the book on historical understandings of that conflict, Herr himself has stated that it contains inventions: ‘I don’t really want to go into that no-man’s-land about what really happened and what didn’t happen and where you draw the line. Everything in *Dispatches* happened for me, even if it didn’t necessarily happen to me.’
Tom WOLFE
(1930–2018)

E.W. (Edward Warren) JOHNSON
(Born 1941)

The New Journalism
New York; San Francisco; London, Harper & Row, 1973
RARES 082 W83N

This compilation of New Journalism essays became a kind of manifesto for the movement, demonstrating the literary qualities of journalistic writing.
Throughout 1972, Hunter S. Thompson followed the presidential election contest between Republican (and ultimate victor) Richard M. Nixon and Democrat George McGovern, publishing dispatches in *Rolling Stone* magazine, which were then published in this volume. His dislike of Nixon was clear, even before the Watergate scandal (1972–74); after Nixon’s death in 1994, Thompson commented that he ‘was a swine of a man and a jabbering dupe of a president’.
Hunter S. THOMPSON
(1937–2005)

Fear and Loathing in Las Vegas
New York, Random House, 1971
RARES 813.54 T37F (NY)

Journalist and cultural critic Hunter S. Thompson is as famous for his hard-living lifestyle as for this, his best known book, in which he explores the shortcomings of 1960s counterculture. His iconoclastic ‘Gonzo journalism’ (a term of uncertain etymology, meaning consciously subjective journalistic writing) was complemented by Ralph Steadman’s anarchic illustrations, and was later, in 1998, famously interpreted in film by director Terry Gilliam and actor Johnny Depp. Thompson died by suicide; his ashes were fired from a cannon, according to his wishes.
In 1964, author Ken Kesey and a countercultural group known as the Merry Pranksters travelled around America in a psychedelic school bus handing out the hallucinogenic drug LSD, creating a scene that prefigured the hippie movement. Tom Wolfe chronicled this journey in *The Electric Kool-Aid Acid Test*, a title that referenced Kesey’s catchcry: ‘Can you pass the acid test?’ Wolfe (and Kesey himself) saw continuity between the Merry Pranksters and the road trips of the Beat writers in the 1950s.
Tom WOLFE
(1930–2018)

The Kandy-Kolored Tangerine-Flake Streamline Baby
New York, Farrar, Straus & Giroux, 1965
RARES 813.54 W83K

Radical Chic & Mau-Mauing the Flak Catchers
New York, Farrar, Straus & Giroux, 1970
RARES 813.54 W83R

Wolfe’s writing is characterised by experimentation with language and punctuation. Experiencing writer’s block while working on a piece about custom-car culture in 1962, Wolfe wrote some free-form notes in a letter to Esquire editor Byron Dobell. Dobell simply removed the salutation and published the letter as an article titled ‘There Goes (Varoom! Varoom!) That Kandy-Kolored (Thphhhhhhh!) Tangerine-Flake Streamline Baby (Rahghhhh!) Around the Bend (Brummmmmmmmmmmmmmmmm)’.
The 1950s was a golden era for Australian pulp fiction. Import restrictions on American 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 more than 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.
The Virago Press was founded in 1973 by Carmen Calil, specifically to publish and promote the work of women writers and feminist texts. It was first called Spare Rib Books, sharing the name with the iconic second-wave feminist magazine *Spare Rib*, a key mouthpiece of the women’s liberation movement. The word ‘virago’ derives from the Latin for ‘manly’ and is used pejoratively to mean a domineering woman. Virago published new works and out-of-print titles. It lives on today as an imprint of Little, Brown & Co., part of the Hachette Book Group.
Founded in 1957 by Barney Rosset, the literary quarterly *Evergreen Review* carved out an important niche in postwar literature and politics; it debuted pivotal works by key English, American and European writers, activists and artists. Contributors included Samuel Beckett, Marguerite Duras, Jorge Luis Borges, Jean-Paul Sartre, Susan Sontag, Malcolm X, Norman Mailer and Jean Genet. The journal was closely associated with the new San Franciscan scene, and regularly published the provocative works of Beat authors such as William Burroughs, Allen Ginsberg, Jack Kerouac and Lawrence Ferlinghetti.
Chester Gould’s chiselled-jaw crime-fighting hero, Dick Tracy, made his debut in a comic strip in the *Detroit Mirror* on 4 October 1931. The last of these strips drawn by Gould was published in 1977, and the character has continued through the work of a series of different artists in the subsequent decades. The issues in this case are reprints of strips published in the 1980s and 1990s.

Although embodying 1930s America’s obsession with detectives and gangsters (both real and fictional), Dick Tracy has endured, adopting elements of popular culture and technological innovation along the way, these have included the ‘birth’ of the teenager in the 1950s, space exploration in the 1960s and hippie culture in the 1970s, when Dick sported longer hair and a moustache. Throughout it all, he has fought crime in style, with the aid of his iconic two-way wrist radio (debuted in 1948).
Chester GOULD
(1900–1985)

The Original Dick Tracy Comic Album no. 1:
Dick Tracy Fights the Mumbles Quartette

The Original Dick Tracy Comic Album no. 2:
The Origin of the Two-way Wrist Radio

Dick Tracy the Detective, Feature Books no. 4
California, Chicago Tribune/Tony Raiola, 1982 limited reprint

Dick Tracy the Detective, Feature Books no. 6
California, Chicago Tribune/Tony Raiola, 1982 limited reprint

Rare Books Collection
Chester GOULD
(1900–1985)

The Original Dick Tracy Comic Album no. 3: The Lair of the Mole
Prescott, Arizona, Gladstone Publishing, 1990 limited reprint

Dick Tracy Adventures no. 1

Rare Books Collection
Chester GOULD
(1900-1985)

Dick Tracy Special! No. 2
California, Blackthorne Publishing, March 1989 reissue

Dick Tracy Special! No. 3
California, Blackthorne Publishing, 1989 reissue

Dick Tracy Special! No. 1
California, Blackthorne Publishing, 1988 reissue

Dick Tracy, the ‘Unprinted’ Stories, No. 1
California, Blackthorne Publishing, 1987 reissue

Rare Books Collection
Chester GOULD
(1900–1985)

*The Original Dick Tracy No. 3: Dick Tracy Exterminates the Extortioner*

*The Original Dick Tracy No. 4: Dick Tracy Confronts Itchy Oliver*

Rare Books Collection
Chester GOULD
(1900–1985)

Dick Tracy and the Kidnapped Princes, no. 15
California, Tony Raiola, published with the assistance of Bill Owen, 1983 reprint

Dick Tracy Gets His Man, no. 4
California, Chicago Tribune/Tony Raiola, 1982 limited reprint

Dick Tracy the Racket Buster, no. 8
California, Chicago Tribune/Tony Raiola, 1982 limited reprint

Dick Tracy Meets the Blank, no. 1
California, Chicago Tribune/Tony Raiola, 1983 limited reprint

Rare Books Collection
WHERE IMAGINATION BEGINS

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

In ancient times, children listened to oral stories, such as 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 *Book of Martyrs* (1563), containing graphic scenes of torture and death, remained popular among children.

The ‘golden age’ of children’s books began in the mid-19th century in 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.
Marjorie HOWDEN, illustrator
(1911–1988)

John and Betty flash cards
[Melbourne, Education Dept of Victoria, c. 1951]
RAREJEF 428.6 J61
Marjorie HOWDEN, illustrator
(1911-1988)

John and Betty flash cards, reader and game
[Melbourne, Education Dept of Victoria, c. 1951]
RAREJEF 428.6 J61

Literacy tools are fascinating social history documents, containing implicit behavioural instructions and expectations. Education departments in Australia have issued school papers and readers containing Australian and international literature for children since the late 19th century. First issued in 1951, the John and Betty series adopted a fresh approach to learning, combining simplified text with clear, colourful illustrations. The activities of each child encode the gendered social norms of 1950s Australia.
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, around 3100 BCE, to the 15th century, 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 readers at home a first glimpse of the world (and its peoples and cultures) beyond its previous limits.

The Greek geographer Ptolemy had set out the principles of mapmaking in the 2nd century, but it took another 1000 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 innovation in navigational and observational tools.
Nicolaes VISSCHER
(1618–1679)

Orbis terrarum nova et accuratissima tabula
(New and Accurate Chart of the Globe)
Amsterdam, N. Visscher, c. 1660
MAPS SB 100 A [1660?] VISSCHER
Le globe terrestre représenté en deux plans-hémisphères, et en diverses autres figures
(The Terrestrial Globe Represented in Two Hemispheres, and and Other Diverse Figures)
Paris, Jean Baptiste Nolin, 1690
MAPS SB 100 A [1690] NOLIN
Born in humble circumstances in Venice, the fifth child of a tailor, Vincenzo Coronelli achieved eminence as a theologian and Franciscan friar who became the head of the Conventual branch of the order. He was also a renowned geographer and encyclopaedist, whose atlases and globes were in demand across Europe. The multi-volume Atlante Veneto was one of his first atlases, published in his home city, where he also founded the Accademia Cosmografica degli Argonauti, one of the first academies for geographers.
Louis RENARD
(c. 1678–1746)

Amsterdam, Chez Louis Renard, 1715
RARESEF 912 R29

Louis Renard was a bookseller and publisher in Amsterdam. He was born in France to a Huguenot family who fled to the Netherlands in the 1680s. His publishing ventures included the splendidly illustrated *Poissons, Écrivisses et Crabes ...* (displayed in the next case). In 1714, Renard was granted special privileges to publish this large maritime and commercial atlas. He was responsible for the arrangement of the 28 maps and four plates, and for the lengthy descriptions of countries, peoples and products that accompany them.
In the 17th century, the study of natural history included animals known only by word-of-mouth or historical description. John Johnston’s Latin text borrowed heavily from previous works on natural history by Konrad Gesner and Ulisse Aldrovandi. A striking feature of this volume is the copperplate engravings by Swiss artist Matthäus Merian. Johnston was born in Poland but grew up in Scotland. He travelled widely around Europe and studied philosophy and medicine, and later became an educator – preferring to teach a single pupil and refusing offers of professorships.
Edward TOPSELL
(1572-1638)

*The History of Four-footed Beasts and Serpents*
London, printed by E. Cotes for G. Sawbridge, T. Williams and T. Johnson, 1658
RARESF 598.12 T62

Edward Topsell, a Church of England clergyman, published the first part of this work in 1607, explicitly drawing on Konrad Gesner’s Latin text *Historiae Animalium* (1551–63). In 1608, he issued *Historie of Serpents*. These two works were combined into a single volume in 1658 by John Rowland, 20 years after Topsell’s death. Topsell’s work is an entertaining mixture of theology, scientific method and reliance on classical references now known to be mythical – for example, that weasels give birth through their ears and that unicorn horn will cure poison.
Louis RENARD
(1678–1746)

Poissons, Ecrevisses et Crabes de Diverses Couleurs et Figures Extraordinaires (Fish, Lobsters and Crabs of Diverse Colours and Extraordinary Shapes)
Amsterdam, Chez Reiner & Josué Ottens, 1754
RARESF 597 R29

Louis Renard was the enterprising Amsterdam publisher who compiled this collection of etched illustrations of fish, crustaceans and insects of the East Indies. The book is a product of Dutch colonisation, these plates being based on drawings commissioned by colonial governors of the Moluccas (Maluku Islands) and the provinces of Ambon and Banda. The colours are spectacularly gaudy, but many of the fish are identifiable species. Others seem to be fanciful inventions, such as this illustration of a mermaid, although this is certified as authentic by the editor.
Antoine-François Bertrand de MOLEVILLE
(1744–1818)

The Costume of the Hereditary States of the House of Austria …
London, printed for W. Miller by W. Bulmer, 1804
RARESF 391 B46

Richly illustrated costume books, especially popular in the early 19th century, made it possible for the British public to gain insights into the cultural life of other lands, albeit from a European perspective. This volume’s author, De Moleville, was better known as a fiery politician on the monarchist side of the French revolutionary divide.
The French artist Octavian Dalvimart travelled extensively throughout Turkey in 1798, observing people and requesting they pose in often elaborate and beautiful traditional costumes. Each of the 60 plates in this book has a description of the person in English, with a French translation printed overleaf. Ottoman costumes depicted include those of palace high officials, elite women, manual labourers, Tartars and inhabitants of Albania, Bosnia and the Greek Islands.
This volume includes the most striking costumes of the Laplanders, Fins, Estonians, Circassians, Tartars and many other ethnic groups living in the vast Russian Empire. It is the last book published by engraver and publisher Edward Harding (1755–1840), and it is probable that Harding’s employee William Gardiner was the artist responsible for adapting plates from Johann Gottlieb Georgi’s four-volume Description de toutes des nations de l’Empire de Russie (1776). The descriptions, published in French and English, are based on the writings of eminent historians and travel writers.
Native to the Americas, the tiny hummingbird fascinated and beguiled Victorian England. Ornithologist and zoological illustrator John Gould capitalised on this interest with a display of his own stuffed hummingbird collection at the 1851 Great Exhibition in London; it attracted more than 75,000 visitors, including Queen Victoria herself. For the 360 plates in his five-volume publication on hummingbirds, Gould patented a process of applying silver or gold leaf, oils and washes of colour to mimic the shimmering quality of hummingbird feathers.
THE COMTE DE CASTELNAU’S COLLECTIONS

In 2016, our Rare Books curators made an alarming discovery: the library’s set of an important 18th-century text on entomology (the study of insects) had been mutilated, with hundreds of the exquisite hand-coloured engraved images cut out. This was not random vandalism, but the first clue in a fascinating detective story that led all the way to the Entomology Department at Melbourne Museum.

François Louis Nompar de Caumont La Force (also known as Laporte), the Comte de Castelnau, was born in London around 1805 and died in Melbourne in 1880. His eventful life was spent travelling the globe as a French diplomat and pursuing his passion for natural history along the way, collecting specimens and publishing as a ‘gentleman amateur’. When he could not collect a particular insect, it was his practice to cut the relevant image out of his reference text and pin the paper version into his specimen drawer.

Castelnau and his collections arrived in Melbourne in 1863, where he was French Consul until 1877. In 1868, with his eyesight failing, he sold his specimen collection to the museum. Shortly before he died in 1880, he arranged the donation of his scientific books (860 items!) to this library. At that time, the museum occupied the same building – in which you are standing.

When Melbourne Museum moved to its new home in 2000, the chain of knowledge at the library about Castelnau’s gifts was broken – the specimens were in the museum, while the cut-up volumes sat in this library. Now, some 140 years after his gift, Castelnau’s unique collection is reunited in this display.
THE BEATLES

Twist and Shout
London, Parlophone Records, 1963
Private collection
Bedbugs have plagued humankind for millennia. Fossilised examples have been found dating to 3500 years ago, and these insects continue to afflict people around the world today. Classified taxonomically as members of the family Cimicidae in the order Heteroptera, they feed nocturnally on human blood, and cause serious discomfort in their victims.
Entomology developed into a field of study in the 17th century, the same time that the scientific method itself was being formalised. As a result, many of the first entomologists were professionals in other industries who pursued the interest as a serious hobby. Dru Drury inherited a silversmith business from his father, and turned to full-time entomological study in his retirement, working from the specimens he collected over his lifetime. His book *Illustrations of Exotic Entomology* ... was first published in parts, in 1770–82.
Caspar STOLL
(c. 1725–1791)

Natuurlijke en naar het leven nauwkeurig gekleurde afbeeldingen en beschrijvingen der sproken, wandelende bladen, zabelspringhanen, krekels, trekspringhanen en kakkerlakken ... (Accurate Representations, Coloured from Nature, of Stick Insects, Mantis, Grasshoppers, Crickets and Cockroaches ...)
Amsterdam, J.C. Sepp et Fils, 1813
RARESF 595.72 ST68

Born in Hesse-Kassel, Caspar Stoll seems to have worked as a notary in Amsterdam and The Hague before devoting himself full-time to his passion: entomology. He worked with artists and engravers on a number of volumes about different orders of insects, including this work on Phasmids, Orthoptera and Blattodea, first published in 1787. This later edition is in both Dutch and French languages.
Portrait of François Louis Nompar de Caumont La Force, the Comte de Castelnau

*L’Illustration*, no. 236, vol. 10, Septembre 1847 – Fevrier 1848, p. 60

Reproduced from digital file
Guillaume-Antoine OLIVIER
(1756–1814)

*Entomologie, ou, Histoire naturelle des insectes*
(Entomology, or, the Natural History of Insects), vol. 1
Paris, de l’imprimerie de Badouin, 1789
RARESF 595.7 OL4

The Comte de Castelnau might have found in Guillaume-Antoine Olivier a kindred spirit. A professor of zoology, Olivier travelled extensively through Egypt, the Middle East, Asia Minor and the Mediterranean, before returning to his home in France with a huge insect collection. His multi-volume work on entomology quickly became a standard taxonomic text in that field. These volumes were integral to Castelnau’s scientific practice; he ticked off specimens collected, and cut out from the tomes those he could not find for inclusion in his specimen drawers.
François Louis Nompar de Caumont La Force, the Comte de CASTELNAU
(c. 1810–1880)

Specimens of Scarabaeidae (scarab and dung beetles)
On loan from Museums Victoria
Guillaume-Antoine OLIVIER
(1756-1814)

Entomologie, ou, Histoire naturelle des insectes
(Entomology, or, the Natural History of Insects), vol. 2
Paris, de l’imprimerie de Badouin, 1790
RARESF 595.7 OL4

The Comte de Castelnau might have found in
Guillaume-Antoine Olivier a kindred spirit. A professor
of zoology, Olivier travelled extensively through Egypt,
the Middle East, Asia Minor and the Mediterranean,
before returning to his home in France with a huge
insect collection. His multi-volume work on entomology
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practice; he ticked off specimens collected, and cut out
from the tomes those he could not find for inclusion in
his specimen drawers.
François Louis Nompar de Caumont La Force, the Comte de CASTELNAU
(c. 1810–1880)

Buprestidae (jewel beetles)
On loan from Museums Victoria
RARESF 595.7 OL4
John WILKES, *editor*  
(1750–1810)

‘Different species of the Cimex or bug’

‘The gigantic Cerambix of Cayenne contrasted with the smaller species’

From *Encyclopedia Londinensis*  
London, printed for the proprietor by J. Adlard, Duke-Street,  
sold by J. White, 1796–1829  
RARESEF 508 En192
Edward DONOVAN
(1768–1837)

An Epitome of the Natural History of the Insects of China
London, printed for the author by T. Bensley, 1798
RARESF 595.7 D71

Edward Donovan was an avid collector of natural history specimens, which he bought at auction in London, and an amateur entomologist. In 1807, he founded the London Museum and Institute of Natural History, a private museum. As a fellow of the Linnean Society, he also had access to the London’s best natural history collections and private libraries. Donovan illustrated all of his books – drawing, etching and engraving and hand-colouring the images.
Edward DONOVAN
(1768–1837)

An Epitome of the Natural History of the Insects of
India and the Islands in the Indian Seas
London, printed for the author by T. Bensley, 1800
RARESF 595.7 D71E
Edward DONOVAN
(1768–1837)

An Epitome of the Natural History of the Insects of New Holland, New Zealand, New Guinea, Otaheite, and the Other Islands in the Indian, Southern and Pacific Oceans
London, F.C. and J. Rivington, 1805
RARESF 595.7 D71EP

Edward Donovan based his study of the insects of Australia and neighbouring places on specimens that had been collected on the voyages of Captain James Cook by Joseph Banks and astronomer William Bayly. He viewed these specimens in London.
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 during the 18th and 19th centuries, the high point of natural history illustration, include Thomas Bewick, John James Audubon, John and Elizabeth Gould and Edward Lear. They are recognised for their achievements in meeting the greatest challenge: creating an image that is detailed and scientifically accurate, and that captures the character or life of the creature.
John WILKES, editor
(1750–1810)

‘1. The Summer-loving Viper. 2. The Pethola Viper.
3. The Painted Viper’

‘The Panama Viper’

‘1. The Berus, or Viper of Europe. 2. The Viper of Rhedi’

From Encyclopedia Londinensis
London, printed for the proprietor by J. Adlard, Duke-Street,
sold by J. White, 1796–1829
RARESEF 508 En192
John James AUDUBON
(1785–1851)

The Birds of America
London, published by the author, 1827–38
RARESEF 598.2973 Au2

Born in Haiti and raised in France, John James Audubon immigrated to America at age 18. After a failed business venture, he devoted himself to his passion: an ornithological survey of North American birds, funded by subscribers and published in London. His life-size paintings, based on his observations and specimens, were transferred to copperplate, and 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.
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 the library’s destruction in the first centuries of the common era, 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. Such 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.
This image shows a view of the Roman Forum (the political and administrative heart of the ancient city), taken from the Palatine Hill, one of the famous Seven Hills of Rome. The original is a glass lantern slide, made for viewing through a projector (lantern) containing a light source – a common form for souvenir images produced for travellers in the 19th and early 20th centuries.
Ancient Rome was a culture of spectacle, and one of the most spectacular of all Rome’s buildings was its Colosseum, built by the Flavian dynasty between 70 and 80 CE. This amphitheatre was built to stage gladiatorial combat and performances based on famous episodes in Roman history, such as mock sea battles, for which it could be flooded. It could hold up to 80,000 people and was used into the early medieval period, after which it declined into ruin. It remains an icon of Roman culture and engineering.
Combining the eye of an artist, the structural knowledge of an architect and the painstaking fieldwork of an archaeologist, Venetian-born engraver Giovanni Battista Piranesi documented the ruins of classical architecture at a time when many of these lay half buried in otherwise deserted pasture lands. The spectacular large plates he produced became indispensable souvenirs for educated European travellers, who were beginning to flock to Rome in the 18th century, and served as patterns for the architecture and design of the Enlightenment.
The constellations of Ophiuchus and Andromeda from John Flamsteed’s *Atlas Coelestis* (London, 1729), RARELTF 523.89 F61A. This copy of the world’s first star atlas was used by James Cook during his voyages on the *Endeavour* (1768–79).
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.
Unknown

A leaf from *Herbarius zu Teutsch* (German Herbal)
Augsburg, Hans Schonsperger, 1499
RARESEF 016.58163 N63
Pietro Andrea MATTIOLI
(1500–1577)

A leaf from *Herbarz* (Herbal)
Prague, Girkiija Melantrycha, 1562
RARESEF 016.58163 N63
Otto BRUNFELS
(1488-1534)

*Herbarum vivae eicones* (Illustrated Herbal)
Strasbourg, J. Schoft, 1532
RARESF 094 B83

Otto Brunfels is known as the father of botany. He originally entered a Carthusian monastery, but poor health and the religious upheaval of Protestantism led him to abandon his monastic vocation and pursue a career of teaching and medicine. His *Herbarum* is a catalogue of plants from the Strasbourg region, in which he had settled, and summarises the existing botanical knowledge on these species. The *Herbarum* is particularly notable for the superbly accurate woodcut illustrations by Hans Weiditz, which heralded a new naturalism born of direct observation.
Pietro Andrea MATTIOLI
(1500–1577)

Limonium II (Spinach Beet) c. 1560
RARES 615.32 D627L

This woodblock, cut from pear wood, was made to illustrate the 1562 Czech edition of Pietro Andrea Mattioli’s commentary on Dioscorides, the 1st-century Greek physician. Mattioli identified the 500 or so plants originally described by Dioscorides, and incorporated new observations. It quickly became the standard book on medical botany for European physicians in the second half of the 16th century, with some 60 editions published in many languages. The surviving Mattioli woodblocks from this work represent the pinnacle of botanical woodcut illustration in the 16th century.
This edition of Mattioli’s herbal was edited by Joachim Camerer the Younger (1534–98). Camerer, a German physician, was one of the earliest botanists to feature illustrations made from nature, an important development in the establishment of scientific method. The woodcuts used in this edition were originally created by Konrad Gesner, who had been preparing a massive history of plants prior to his death, in 1565. Camerer acquired the woodcuts, using them in the present work and supplementing them with his own.
Physician John Gerard owned one of the most important botanical gardens in England, in an age when the study of plants was inseparable from the practice of medicine. The Herball is a catalogue of the ‘vertues’, or medicinal properties, of plants. It is famous for containing the first scientific description of the potato, at that time a new import from the Americas. This work has long been celebrated for the beauty of its illustrations, the Elizabethan vigour of its prose and its entertaining mixture of science and folklore.
Georg Christian OEDER
(1728–1791)

A leaf from *Flora Danica* (Danish Flowers)
Copenhagen, Nic Moller, 1761–71
RARESEF 016.58163 N63
Elizabeth BLACKWELL
(1707–1758)

A leaf from *Herbarium blackwellianum emendatum et auctum* (Blackwell’s Herbal, Amended and Enlarged)
Nuremberg, Nikolaus Friedrich Eisenberger, 1750–53
RARESEF 016.58163 N63
Pierre-Joseph REDOUTÉ
(1759-1840)

Les Liliacées (The Lily Family)
Paris, the author, 1802–15
RARESEF 584.32 R24

Pierre-Joseph Redouté was born in Flanders and moved to Paris in 1782 to make his name as a flower painter. Just prior to the French Revolution, he was offered a court appointment to Queen Marie Antoinette. Under the reign of Napoleon, he was commissioned to make pictorial records of Empress Joséphine’s newly established garden of rare plants at Malmaison. Redouté is best known for his masterpiece on the lily family, published in only 200 copies under Josephine’s patronage.
In 1786, botanical illustrator Ferdinand Bauer accompanied John Sibthorp, a professor of botany at Oxford University, on a research trip to study the plants of the Mediterranean region. After producing more than 1500 sketches, Bauer returned to London, where he finished the drawings that formed the basis for Sibthorp’s ten-volume *Flora Graeca*. The work, completed by James Smith after Sibthorp’s death, contains almost 1000 engravings, mostly by the English artist James Sowerby, after Bauer’s illustrations.
Joanna BROWNELL
(Birth date unknown)

*Liriodendron tulipifera* 2001
Watercolour
H2009.140/8

Joanna Brownell was a founding member of the Friends of the Botanic Gardens, a Melbourne botanical illustrators group. She contributed this work to the 2001 Government House florilegium project, commemorating the centenary of Federation.
Joan FATECHAND
(Birth date unknown)

Viola cornuta  2001
Watercolour
H2009.140/11

This work was created for the 2001 Government House florilegium project, commemorating the centenary of Federation.
Fanny Anne CHARLSLEY
(1828–1915)

*The Wild Flowers Around Melbourne*
London, Day & Son, 1867
RARELTF 581.9945 C38W

The origins of the decorative tradition in natural history illustration lie in the standard education of young middle- and upper-class ladies in the 19th century. Schooled in music, embroidery, botany and flower painting, many women chose to depict plants not from a scientific standpoint, but instead from an Arts and Crafts tradition. Of course, science and aesthetics have never been mutually exclusive, and many women illustrators operating in a decorative tradition, such as those featured here, made lasting and valuable contributions to Australian botany.
Plagued by ill health during her London childhood, Fanny de Mole migrated to South Australia in 1857. She produced her only book at age 26, depicting ‘the flowers with which we daily meet in our own grounds and neighbourhood’. Produced in an edition of around 100 copies, it was the first to illustrate the flora of the colony of South Australia. Fanny exhibited flower paintings at the annual exhibitions of the South Australian Society, winning several prizes in 1865. She died from tuberculosis the following year, aged 31.
Anna Frances WALKER
(1830–1913)

*Flowers of New South Wales*
Sydney, Turner & Henderson, 1887
RARELTF 581.9944 W15
Catherine BOWMAN
(Birth date unknown)

*Acacia melanoxylon*  2001
Watercolour
H2009.140/7

This work was created for the 2001 Government House florilegium project, commemorating the centenary of Federation.
Laurie ANDREWS  
(Birth date unknown) 

*Asplenium bulbiform*  2001  
Watercolour  
H2009.140/2

This work was created for the 2001 Government House florilegium project, commemorating the centenary of Federation.
Louisa Ann MEREDITH
(1812-1895)

*Bush Friends in Tasmania: Native Flowers, Fruits and Insects, Drawn from Nature, with Prose Descriptions and Illustrations in Verse*
London, Macmillan, 1891
RAREMCF 581.9946 M54B

Louisa Ann Meredith published her first book in 1835, at age 23, comprising of her own poetry and illustrations. She and her husband, Charles, emigrated from England to Sydney in 1839, and the following year settled in Tasmania, where she continued to write, focusing on colonial life and native flora and fauna. She became especially renowned for her flower paintings, a genre then much in favour, for which she won several awards at the 1866–67 Intercolonial Exhibition in Melbourne.
Harriet SCOTT, artist
(1830–1907)

The Railway Guide of New South Wales: (For the Use of Tourists, Excursionists, and Others)
Sydney, Thomas Richards, Government Printer, 1897
RARELT 919.44 R25R

Harriet Scott and her sister, Helena, were highly regarded natural history artists in their day, and while they fell into obscurity in the 20th century, there is now renewed interest in the lives of these remarkable women. Harriet provided the illustrations of ferns for this 1897 railway guide, an early document of the tourism industry in Australia.
Harriet SCOTT, artist
(1830-1907)

Helena SCOTT, artist
(1832-1910)

Australian Lepidoptera and Their Transformations ... with Descriptions by A[lexander] W[alker] Scott
London; Sydney, John van Voorst, 1864–98
RARESEF 595.78 SCO8

Harriet and Helena Scott were among Australia’s first professional female artists, blending aesthetic sensitivity with scientific accuracy. Born in New South Wales, they were educated by their father, Alexander, himself an entomologist and artist, and they developed a love for the natural world that complemented their considerable artistic talents. The publication of this volume, with text by their father, saw the sisters elected as honorary members of the Royal Entomological Society. It had been completed in 1851, when Harriet was aged 21 and Helena 19.
Wallpaper design by William Morris (1834–1896), from a book of samples acquired by the Library in 1902, RARESEF 745.3 M83.
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.
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 had spread to Europe by the 17th century. 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.
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.
John MILTON
(1608–1674)

Paradise Lost and Paradise Regain’d
Birmingham, printed by John Baskerville for J. and R. Tonson in London, 1759
RAREEMM 313/5 and RAREEMM 313/6

These matching volumes demonstrate the deluxe craft of bookbinding in 18th-century England: marbled endpapers, gilt edges and a binding of red morocco leather with gilt floral ornaments. While called ‘morocco’, many of the finest goatskins used in bookbinding of this period – selected for their balance of strength and suppleness – were actually from northern Nigeria, exported to Europe through the trading ports of Morocco.
Frederick Hendrick van Hove
(c. 1628–1698)

The History of ye Old & New Testament in Cutts
[London], printed by Wm: R: for Iohn Williams in Crosse-keyes Court in Little Brittaine, 1671
RAREEMM 721/13

This illustrated history book is encased in its original gilt-tooled black morocco binding, with distinctive clamshell clasps. The edges of the text block have been gilded. When books were manuscripts written on animals skins (vellum and parchment), which would react to humidity by expanding and contracting, clasps were necessary to contain and protect the springy pages. Although paper books do not need clasps in the same way, they survived as a decorative feature.
David LOGGAN
(1635–c.1700)

*Cantabrigia illustrata* (Illustrated Cambridge)
Cambridge, the author, [1690?]
RAREEMM 326/13

This volume, one half of a set about the towns of Oxford and Cambridge, is bound in its original red morocco binding, featuring gilt panels, raised bands and a gilt spine. The panelled design ruled in gilt is typical of English bindings of this period, though it differs from the ‘Cambridge Calf’ style, in which the panels are differently coloured or shaded using sprinkled dye.
Jean Puget de LA SERRE
(1594-1665)

Le miroir qui ne flate point (The Mirror that Flatters Not)
Brussels, chez Godefroy Schoeuaerts, à l’enseigne du Liure-blanc, 1632
RAREEMM 424/37

This heavily tooled original morocco binding features panels covered with gilt decoration around a central cartouche, ornamented with fleur-de-lys, and a large framing of floral motifs bordered by a frieze with small tools, including grotesque corner pieces. Its smooth spine is decorated with floral motifs. A symbol of French royalty, the fleur-de-lys is appropriate, as Jean Puget de La Serre was historian at the exiled court of Marie de Medici, Queen of France, in Brussels, where this book was published.
William VICKERS
(Active 1707–1711)

A Companion to the Altar …
London, printed for Edmund Parker, at the Bible and Crown over-against the New Church in Lombard-Street, 1734
RAREEMM 824/11

This fine 18th-century black morocco binding is almost certainly Scottish in origin. It features a gilt herringbone pattern on both sides within a ribbon frame and gilt corn-ear tooling in each corner, all contained within a narrow ornamental gilt frame.
William DUGDALE
(1605-1686)

A Short View of the Late Troubles in England
Oxford, printed at the Theater for Moses Pitt, 1681
RAREEMM 136/9

This fine original binding of full-gilt red morocco, with raised bands and gilt ornaments on its spine, is known to be the work of Thomas Dawson of Cambridge. He was active as a bookbinder in that lucrative university town between 1675 and 1695. According to Cambridge archives, his son, also named Thomas, was a printer and bookseller in the town between 1695 and 1706.
Tobias PULLEN
(1648–1713)

A Vindication of Sr. Robert King’s Designs and Actions, in Relation to the Late, and Present Lord Kingston
Dublin, s.n., 1691
RAREEMM 722/20

This book bears the armorial bookplate of Sir Robert Southwell (1635–1702), and it was probably for his library that this gilt-panelled morocco binding was created. Its most interesting feature is its heavily tooled spine, a contrast with the simple gilt-ruled panels of the front and back boards.
Anatoli KALASHNIKOW
(1930–2007)

Bookplates

Anatoli Kalashnikow, Russia’s most distinguished late-20th-century wood engraver, is best known outside Russia for his striking bookplate designs. Born in Moscow, he studied at the Moscow Stroganov Institute of Industrial Arts. His work was particularly well received in London, where he frequently held exhibitions and published several design manuals. Producing both generic and personalised bookplates, Kalashnikow often worked under commission from patrons and friends. While he usually designed in monochrome, Kalashnikow’s occasional use of dramatic colour is demonstrated in these four bookplates.
CHIRIMEN

*Chirimen*, which translates as ‘crêpe’ in English, originally referred to both the 16th-century traditional Japanese weaving technique and the name of the fabric that was created using this method. In the late 19th century, the term also came to refer to the crêpe paper (*chirimen-gami*) that was produced by transforming pages of woodblock-illustrated prints into *chirimen-bon*, or books made of crêpe paper. Although the techniques used to produce crêpe fabric and paper were different, both created materials of superior quality and durability.

*Chirimen* fabric is still popular today as a luxury material for kimono. But the process for making *chirimen* paper for books is too complex for mass production, so *chirimen-gami* is now but a relic of the past. The *chirimen-bon* on display are examples of the popular foreign-language translations of Japanese fairy tales, published by entrepreneurial businessman Takejiro Hasegawa.
Baron Raimund von STILLFRIED  
(1839–1911)

**Young Girl**  
Plate 6  
Exhibition print of hand-coloured albumen print, from *Views and Costumes of Japan*  
Yokohama, Stillfried & Andersen, 1876  
H95.62/6

**Old Lady**  
Plate 9  
Exhibition print of hand-coloured albumen print, from *Views and Costumes of Japan*  
Yokohama, Stillfried & Andersen, 1876  
H95.62/9
These photographs by Austro-Hungarian photographer Baron Raimund von Stillfried present two distinct ways of wearing a kimono, based on age and formality. While the old woman wears a single layer in muted tones, traditional for her age, the young woman wears multiple layers in a sophisticated combination of designs and colours. Complementing the decorative outer kimono is the collar of an under-kimono, as well as an obi, or wide silk sash, around the waist, above which is tied a scarf-like sash known as an obi-age, which signifies both formality and, when so prominent, that the wearer is an unmarried woman.
This book of late-19th-century *chirimen* samples would have been used by a Kyoto kimono draper to show his well-to-do clients the available patterns and colour combinations, when he visited them at their homes. *Chirimen* is a plain-weave silk crêpe with an untwisted warp (vertical thread) and a thicker, twisted and starched weft (horizontal thread). After weaving, the cloth is boiled to remove the starch, resulting in a crinkled surface.
NESUMI Takenosuke  
(Dates unknown)

Somemoyo hinagata: nakadachi kodachi  (Book of Dyeing Patterns for Children’s Furisode Kimono) 
Osaka, Maekawa Zenbe, 1891  
RARES 391.2 N12

This book is a catalogue of decorative designs for children’s kimono. Production of pattern books like this began in the 17th century, reflecting the importance of and increasing interest in all aspects of dress in Japanese society. As living standards increased during the Edo period (1603–1868), a greater number of people could afford luxury items such as custom-made clothing. Many artists thus turned their hand to the design of kimono fabrics and other accessories of dress.
Lafcadio HEARN, translator
(1850–1904)

The Old Woman Who Lost Her Dumpling, from Japanese fairy tale series no. 24
Tokyo, T. Hasegawa, 19029
RAREJ 398.4 H35O

Mrs Thomas H. (Kate) JAMES, translator
(Dates unknown)

SUZUKI Sōzaburō, illustrator
(Dates unknown)

Schippeitaro, from Japanese fairy tale series no. 17
Tokyo, T. Hasegawa, 1888
RAREJ 398.4 H35SC
Lafcadio HEARN, *translator*
(1850-1904)

*Chin Chin Kobakama*, from Japanese fairy tale series no. 25
Tokyo, T. Hasegawa, 1931
RAREJ 398.4 H35C

Mrs Thomas H. (Kate) JAMES, *translator*
(Dates unknown)

EITAKU Sensai, *illustrator*
(Dates unknown)

*The Matsuyama Mirror*, from Japanese fairy tale series no. 10
Tokyo, T. Hasegawa, 1921
RAREJ 398.4 H35M
These fairy tales, printed from woodblocks onto processed Japanese paper (washi), are the earliest examples of Japanese children’s literature to be translated into Western languages. Takejiro Hasegawa originally marketed the books to Japanese people who wanted to learn English. When it became evident that the books were popular with tourists, Hasegawa applied an innovative compression process to the woodblock-printed pages that resulted in the crêpe effect, and then bound the pages in the traditional Japanese fukuro-toji binding. He produced a highly collectable and unique hybrid of Western and Japanese book design.
IKEDA (Keisai) Eisen
(1790-1848)

*Kakuzen zukō: kōko shūran* (A collection of old leather patterns)
Tokyo, Ikeda Minamoto Yoshinobu henshū, 1845
RARESF 745.52 IK3KA

This mid-19th-century book of textile designs for leather armour worn by samurai features coloured woodblock prints. These prints emulate, in two dimensions, the impression of hand-cut irregularly-shaped textile samples, as seen in the adjacent book of actual *chirimen* fabric samples. The pattern book is constructed in the traditional Japanese accordion style known as *orihon*, in which sheets of paper are pasted together and then folded so that the book can be opened either one page at a time or stretched out to display several openings at once.
WAYZGOOSE PRESS

Founded by Jadwiga Jarvis and Mike Hudson in Katoomba in 1985, Wayzgoose Press has, to date, issued more than 50 limited-edition letterpress books and broadsides, as well as an illustrated history of its work, *The Wayzgoose Affair* (2007). When we consider the labour involved in hand-setting type, cutting woodblocks and lino for illustration, and printing and binding handmade books, this level of productivity is nothing short of astonishing.

In 2009, supported by the State Library Foundation, this library began to acquire the press’s extensive archive, including correspondence with local and international letterpress printers, typographers, writers, artists, collectors, booksellers, librarians, curators, type founders, paper suppliers and academics.

Of equal significance in the archive is the enormous amount of material relating to the creative process of book production, some of which is exhibited here for the first time. This includes typographic layouts, original drawings, proof prints, ‘progressive states’ of prints, typescripts of original texts, experimental cloth bindings and an extensive collection of lino and wood blocks used in the production of books and broadsides.
Mike HUDSON
(Birth date unknown)

Jadwiga JARVIS
(Birth date unknown)

Mock-up for *The Terrific Days of Summer*,
by Ken Bolton
Wayzgoose Press Archive, State Library Victoria

A ‘mock-up’ is a draft used to plan the layout and feel of an artwork before its production, in this case, a limited-edition fine-press book published in 1998. Visual elements are positioned on the page, which is annotated with information about font size and page design.
Ken BOLTON
(Born 1949)

*The Terrific Days of Summer*
Katoomba, NSW, Wayzgoose Press, 1998
RARELTF 769.994 H86T

This handmade, accordion-bound publication, which extends over ten metres when fully open, presents a lively typographic interpretation of a piece by Australian poet Ken Bolton. The work was designed by Mike Hudson and handset by Jadwiga Jarvis, who together make up the Wayzgoose Press. Inspired by Joan Miró and Paul Éluard’s 1958 artists’ book, *A toute épreuve*, the work is interspersed with colourful graphics and is significant for its use of different types set at varied angles.
Mike HUDSON
(Birth date unknown)

Jadwiga JARVIS
(Birth date unknown)

Blocks for *The Terrific Days of Summer*,
by Ken Bolton
Wayzgoose Press Archive, State Library Victoria

These 24 wooden blocks are some of those used to print the limited-edition book displayed in this case, published in 1998. Hudson and Jarvis’s innovative use of materials is evident, including plastics, metal and wood.
Mike HUDSON  
(Birth date unknown)

Jadwiga JARVIS  
(Birth date unknown)

Mock-up of *Dada kampfen um leben und tod: A Prose Poem*, by Jas H. Duke  
Wayzgoose Press Archive, State Library Victoria

This mock-up relates to one of a series of ambitious hand-set and hand-printed books featuring the work of contemporary Australian poets that the Wayzgoose Press published in the 1990s – in this case, Jas H. Duke’s experimental sound poem, published in 1996. While clearly influenced by the modernist books produced by Russian constructivists in the 1920s, Jarvis and Hudson have been careful to avoid mere pastiche. *Dada* is one of the finest private press books ever produced in Australia.
Mike HUDSON
(Birth date unknown)

Jadwiga JARVIS
(Birth date unknown)

Mock-up for *Orpheus in the Rear-vision Mirror*,
by George Alexander
Wayzgoose Press Archive, State Library Victoria
George ALEXANDER
(Born 1949)

Orpheus in the Rear-vision Mirror
Katoomba, NSW, Wayzgoose Press, 2002
RARELTF 702.81 AL2O

Conceived, designed and hand-set by Hudson and Jarvis, this typographic interpretation of George Alexander’s poem is illustrated with colographs and monoprints, and further hand-illuminated, making each copy unique in the edition of 32.
Mike HUDSON
(Birth date unknown)

Jadwiga JARVIS
(Birth date unknown)

Block for *Orpheus in the Rear-vision Mirror*,
by George Alexander
Wayzgoose Press Archive, State Library Victoria

This block was used to print the custom-made box that houses this fine-press book (published in 2002), also displayed here.
The role of all books is to communicate. While the words and images form the messages to be conveyed, graphic design is the vehicle by which this is done.

The introduction of the printing press around 1455 enabled multiple copies of identical books to be produced for the first time, and this opened up a new range of possibilities 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.
George BARBIER, artist
(1882–1932)

‘laissez-moi-seule!’ (‘Leave Me Alone!’)
Print extracted from Feuilles d’Art (Art Leaves), no. II, Août, print no. 1089 of 1200
Paris, [Condé Nast], 1919
RARESEF 705 F435R

Unknown artist

‘Robe portée par Mme Charlotte directrice de la Maison Premet’ (‘Dress Worn by Madame Charlotte, Director of the Maison Premet’)
Print advertisement extracted from Feuilles d’Art (Art Leaves), no. II, Août
Paris, [Condé Nast], 1919
RARESEF 705 F435R
Lucien Vogel (1886–1954) founded several of the most iconic Art Deco high-fashion magazines, including *Feuillets d’Art*, which aimed at ‘finding in the taste of the moment all that is traditional and durable’. Each issue contained articles on contemporary literature, theatre, music and fashion. A pochoir print by a leading artist – including Georges Lepape, George Barbier and Édouard Halouze – was inserted ‘for beauty alone’. Marcel Proust, Paul Claudel, Jean Giraudoux, Paul Valéry, Jean Cocteau and Anatole France were some of the magazine’s prestigious literary contributors.
Feuilles d'Art (Art Leaves), no. III and no. I
Paris, [Condé Nast], October and May 1919
RARESEF 705 F435R
Feuilles d’Art (Art Leaves), no. 5 and no. 4
Paris, [Condé Nast], June–July and April–May 1922
RARESEF 705 F435R
Grish METLAY, designer
(Dates unknown)

*Ideas in Miniature on Herculean Cover*, folder produced for the American Writing Paper Co.

P.O. PALSTROM, designer
(Dates unknown)

*Progress*, mailing piece for the Ticonderoga Pulp and Paper Co., NYC

August TRUEB, designer
(Dates unknown)

Advertising poster for the Union Printing Works, Stuttgart, Germany

All included in the *Modern Poster Annual*
New York, A. Broun, 1934–35
AEF 741 M349
Art Deco bridge scorecards
[Paris?], La Fille, 1930s
Rare Books Collection
After excelling in advertising management for the horse magazine *Colliers Weekly*, Condé Montrose Nast bought *Vogue* magazine and began to build the media empire that still bears his name. In 1913, he purchased men’s fashion magazine *Dress*, renaming it *Dress and Vanity Fair*, and gradually turning it into a sophisticated publication about modern art, style and culture, emblematic of the ‘Roaring 1920s’. Lowering circulation in the 1930s, affected by the economic uncertainty of the Great Depression, caused its merger with *Vogue* in 1936. It was revived as a standalone title in 1983.
Dr Mehemed Fehmy Agha, born in Russia to parents of Turkish origin, was appointed as Vanity Fair’s art director in 1929. He brought an avant-garde sensibility to the role, hiring artists associated with Futurism and the Bauhaus to produce the bold and now iconic covers of the magazine in the early 1930s. These artists included Paolo Garretto, Fortunato Depero, Miguel Covarrubias, Constantin Aladjalov and Jean Carlu.
The work of Armenian-American artist Constantin Aladjalov (also spelled Alajálov; 1900–87) straddled the divide between high art and commercial art throughout the volatile 1930s and beyond. He is best known for producing more than 70 covers for The New Yorker throughout his long life. In this famous cover for Vanity Fair, Aladjalov gently satirises the modernist art world in which he himself was immersed.
Vanity Fair
New York, Condé Nast, April 1930 and May 1930
RARESEF 051 V31V
Vanity Fair
New York, Condé Nast, December 1930 and September 1930
(cover by Jean Carlu)
RARESEF 051 V31V
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.
Maggie DIAZ  
(1925–2016)  

Brooklyn Bridge  1950s  
Exhibition print from original negative  
H2014.997/52b

Maggie Diaz was born Margaret Eunice Reid on 25 February 1925, in Kansas City, Missouri, USA, and spent her early childhood in New York. She arrived in Melbourne in 1961. An award-winning photographer in the US, she soon established herself as one of Melbourne’s leading commercial photographers. In 2011, the library purchased her archive, including this image of New York’s iconic Brooklyn Bridge.
First published in 1930, Hart Crane’s most ambitious work is a modernist long-form poem, influenced by T.S. Eliot’s *The Waste Land* (1922). Crane’s highly stylised poetry mixes a variety of meters in its treatment of its central theme of ‘the bridge’, named as Brooklyn Bridge in the opening ode. He described the work as ‘symphonic in including all the strands: Columbus, conquest of water, land, Pocahontas, subways, offices’. This edition, produced in scroll form, includes seven woodblock prints by Joel Shapiro.
Emotionally I should like to write The Bridge. Intellectually the whole theme seems more and more absurd. The very idea of a bridge is an act of faith. The form of my poem rises out of a past that so overwhelms the present with its worth and vision that I’m at a loss to explain my delusion that there exists any real links between that past and a future destiny worthy of it. If only America were half as worthy today to be spoken of as [Walt] Whitman spoke of it fifty years ago, there might be something for me to say.

Hart Crane
Melbourne artist Kylie Stillman uses scalpel blades, jigsaws, sewing materials and drills to alter books, creating ‘negative spaces that depict “signs of life”’, frequently evoking imagery of bird and plant life. *The Venation* explores the textural quality of ordinary paperback books, and draws a quiet parallel between leaves in nature and the leaves of a book, both of which contain stories – and sometimes absences – that can be read. The word ‘venation’ refers to the arrangement of veins on a leaf or in an insect’s wing.
CONTEMPORARY AUSTRALIAN PHOTOBØOKS

The photobook is a genre with its roots in the early days of photography in the mid-19th century, when photographs were often ‘tipped in’ to illustrate books. In the 20th century, artists such as Henri Cartier-Bresson and Man Ray began to use the form of the book as a conscious part of their photographic practice, creating books of photos around a theme or narrative, not necessarily accompanied by text. The photobook sits in contrast to the more usual form of a photographic portfolio of loose prints.

The popularity of the photobook has boomed in recent decades, particularly as it has become easier for photographers to self-publish quality books. This display of Australian photobooks from the 1960s to today reveals photography that is both documentary and aesthetic, and includes winners of the Australian & New Zealand Photobook Award. It celebrates the depth of State Library Victoria’s collection in a genre often under-represented in libraries.
Mark STRIZIC
(1928–2012)

*Little Reata – 1* 1966
Gelatin silver photograph, printed 2001
H2002.60/4
Gift of Mr Bill Bowness, 2008

*Collins Street at Georges* 1958
Digital print, printed 2005
H2008.142/60
Gift of Mr Bill Bowness, 2008
London-born David Mist immigrated to Sydney in 1961 and became one of Australia’s leading photographers, moving in international circles that included some of the world’s most influential photographers, such as Cecil Beaton, John French and David Bailey. In this work, which pairs black-and-white photographs with text, Mist documented the lives of Australian women, both famous and unknown. In its aesthetic and its subject, the book is highly evocative of the late 1960s and the burgeoning women’s rights movement.
Mark STRIZIC, photographer  
(1928–2012)  

Robin BOYD, author  
(1919–1971)  

Living in Australia  
Sydney, Pergamon Press, 1970  
RARELT 720.994 B69L  

This iconic book pairs two of Australia’s leading artistic voices of the 20th-century: Croatian émigré photographer Mark Strizic and modernist architect and writer Robin Boyd. Through his photographic practice, Strizic was an important promoter of Boyd’s work, which broke new ground in a postwar Australia ripe for the innovative, clean and futuristic aesthetic of modernist design. This collaborative book about Boyd’s designs gives equal weight to Strizic’s images and Boyd’s interpretative text.
Melbourne-born photographer Rennie Ellis is a legendary figure in Australian photographic circles. Contributing to publications as diverse as *Playboy* and *The Bulletin*, he was a prolific documenter of social life in all its forms in Australia. In his first exhibition and its accompanying book, in collaboration with Wesley Stacey, Ellis recorded the night-life of Sydney’s infamous Kings Cross area. Once known for its musical halls and theatres, by the 1960s it was the city’s main red-light district.
In her short life, Carol Jerrems made a lasting impact on Australian photographic practice. She was particularly noted for her interest in representing marginalised groups: Indigenous activists, women, and urban subcultures such as the Sharpie gangs. Jerrems also made films, including *Hanging About* (1978), which analysed rape culture and misogyny. The form of *A Book about Australian Women* facilitates a moving juxtaposition of female experiences, creating powerful imagery that – along with the rest of her oeuvre – continues to resonate in the #metoo era.
Peter LYSSIOTIS
(Born 1949)

*Journey of a Wise Electron; But She Could Sing and Dance Too (Stirring Stories for Girls); And This Little Man Went to Work*
Prahran, Vic., Champion Books; Glebe, NSW, All Books Distribution, 1981
RARELT 702.81 L98J

Photography is a central medium in the artistic practice of filmmaker, writer and book artist Peter Lyssiotis. As a photomonteur, he uses scalpel, scissors and glue to reconstruct visual language physically, in the tradition of 1920s Dada cut-up technique, or the political photomontages created by German artist John Heartfield in the 1930s. To quote Lyssiotis himself: ‘Whoever said the pen is mightier than the sword forgot the scissors’. In this volume of ‘photo-stories’, he uses photomontage to wry effect, commenting on the anxieties of life in an industrialised world.
William YANG
(Born 1943)

Sadness
St Leonards, NSW, Allen & Unwin, 1996
A 770.92 Y1S

Integrating photography, performance and film, William Yang’s work explores cultural and sexual identity in contemporary Australia through the lens of his own lived experience, as a gay man of Chinese heritage. Like his contemporary Carol Jerrems, Yang has used photography to document subcultures and the struggle for equal rights for minority communities. Sadness, which reflects on the AIDS/HIV epidemic in the 1980s and 1990s, has been expressed as a performative slide show, a documentary and the photobook displayed here.
Marcia LANGTON, author
(Born 1951)

After the Tent Embassy: Images of Aboriginal History in Black and White Photographs
Sydney, Valadon, 1983
RARELT 305.89915 L2692A

Professor Marcia Langton AM has been an activist for Indigenous rights since her student days, and is today a leading voice on Indigenous issues in the academic, political and community spheres. In 1972, activists established the Aboriginal Tent Embassy on the lawns of Old Parliament House in Canberra, protesting against the Coalition government’s refusal to recognise Indigenous land rights; it continues today. In this photobook, Langton’s writing is accompanied by black and white images (a medium with political resonance in this context) of Indigenous protest in the decade to 1983.
Maylei HUNT
(Born 1973)

Two photographs from *Let’s Eat Cake* 2017
Digital prints
Pictures Collection
In his most recent project, Australian-Indian filmmaker and photographer Yask Desai photographed people he met on the streets of Craigieburn, an outer Melbourne suburb with a high unemployment rate. Images from this series saw him nominated for the National Portrait Prize and awarded the Australian Centre for Photography’s Most Critically Engaged Work prize at the Centre for Contemporary Photography’s summer Salon.
Louis PORTER
(Born 1977)

Bad Driving
[East Brunswick, Vic.], And Collective, [2011]
RARELT 702.81 P56PB

Australian photographer Louis Porter is a member of the international Artists’ Book Cooperative (ABC), which creates opportunities for self-publishing artists to connect and collaborate. In this photobook, produced in an edition of 500, he creates a visual essay on the hazards of city driving.
Garry TRINH
(Birth date unknown)

Just Heaps Surprised to Be Alive
Sydney, Izrock Pressings, 2010
RARELTP 702.81 P56TRJ

Sydney artist Garry Trinh is primarily known for his photography, though he also creates video art, paintings and works on paper. His work is characterised by a wry sense of humour and a delight in the oddities of every day. Just Heaps Surprised to Be Alive was nominated for the Photography Book of the Year at the 4th Fotobookfestival at Kassel, Germany.
Sarah WALKER
(Born 1991)

Second Sight
Melbourne, Perimeter Editions, 2018
RARELT 702.81 P56WALS

Taking its bearings from the adage that seeing is believing, the debut book from young Melbourne photographer Sarah Walker, Second Sight, assumes a cynical vantage on our collective relationship with spirituality, faith, ritual and the search for meaning. Utilising the trickery of photography, Walker reframes and appropriates fragments of the everyday to imbue them with the loaded atmosphere of the ephemeral and the arcane ... Here, we find ourselves enmeshed in the artifice of this fraught search for meaning, where each and every instance becomes a potential sign.

Perimeter Editions website
Lloyd STUBBER
(Birth date unknown)

Scram
[Melbourne], Lloyd Stubber, [2010]
RARELTP 702.81 P56STC

Perth-born, Melbourne-based photographer Lloyd Stubber has long self-published his photobooks, in common with many of his fellow artists working in this genre. In 2014 (after Scram was released), he created Bloom Publishing to publish his own and others’ work. Stubber is a prolific documenter of urban life. Scram records his first year in Melbourne as a 19-year-old, a period of disruption and opportunity.
Ying ANG
(Birth date unknown)

Gold Coast
[Melbourne, Ying Ang, 2014]
RARELT 702.81 P56AG

Photographer Ying Ang lives and works between Melbourne, Singapore and New York. *Gold Coast*, her debut book, is an unsettling ode to the darker side of life on Queensland’s Gold Coast, a region usually associated with sun, surf and retirees. It won the New York Photo Festival and Encontros Da Imagem book prize for 2014, and was a finalist for Australian Photobook of the Year, the CREATE Award and the Guernsey Photography Festival Prize in 2015.
Maylei HUNT
(Born 1973)

Let’s Eat Cake
Melbourne, Maylei Hunt, 2019
RARELTF 702.81 P56HUNL

Photography has the power to immortalise moments, both private and collective. Throughout 2016, photographer Maylei Hunt documented the nationwide Australian Marriage Equality movement in Melbourne and Sydney, and its ultimate success through the 2017 plebiscite. She writes: ‘It’s personal. I have always marched and have felt it important to document our journey, our fight for equality. I am thrilled and am proud that this has happened in my (our) life-time ...’ Let’s Eat Cake is both a photobook and a portfolio of prints, two of which are displayed above this case.
Lucy DELLAR
(Birth date unknown)

*Hands Doing Things*
Melbourne, Ok Books, 2018
RARELT 702.81 P56DELH

*Hands Doing Things* is a photographic exploration of gardening instructions demonstrated through various hand gestures. The project started in 2012, when the artist began collecting old gardening manuals and extracting select images of hands in stages of pruning, planting and potting. It was published in a limited edition of 50 numbered copies by Dellar’s own publishing house, Ok Books.
Clare RAE
(Birth date unknown)

Never Standing on Two Feet
Melbourne, Perimeter Editions, 2018
RARELT 702.81 P56RN

Published to coincide with the exhibition Entre Nous: Claude Cahun and Clare Rae at the Centre for Contemporary Photography, Melbourne, this photobook is both an ode to the avant-garde queer artist and writer Claude Cahun and an exploration of Rae’s own performative photographic practice. Associated with the Parisian surrealists, Cahun and her female partner Marcel Moore immigrated to Jersey in the 1930s, where she created her acclaimed gender-ambiguous portraits. Rae’s work responds to that archive, and more broadly to the relationship between the male gaze and the female body, and to readings of landscape.