Fifty books for fifty years: celebrating a half century of collecting

An exhibition of material from the Monash University Library Rare Books Collection

Exhibition room, level 1, ISB Wing
Sir Louis Matheson Library
Clayton campus
“Two story brick residence to be built for £900”, from item 27
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Introduction

When the 16th century Vietnamese military strategist and poet Phùng Khắc Khoan said “Let’s save old books and study them with care,”¹ he could not for one minute have imagined the wealth of resources available to students and researchers through the Monash University Library’s Rare Books Collection, but he would no doubt be pleased that here is a library that takes seriously the importance of collecting, preserving and making available old books for the purpose of study. And I suspect that he would be amazed to learn that in its broader collection this library has a volume that includes translated versions of his poetry.

This exhibition has been created to mark the fiftieth anniversary of the passing of the Act to establish Monash University. Fifty researchers have been called on to choose items from the Rare Books Collection and describe their significance; to explain, in other words, why the particular book they have chosen should be studied with care.

The Monash University Library Rare Books Collection is one of the most thriving and active in the country. It is well-thought of by Australian scholars and is becoming increasingly respected internationally. It currently comprises 135,000 items and is valued at over $28 million dollars, which provides one indication of the seriousness with which Monash University has approached its responsibility to create deep and broad research collections over the years since its inception.

Most areas of the collection will be highlighted in the exhibition. Among the early books are some seventeenth and eighteenth century material, including François Pierre de la Varenne’s *Le Cuisinier François* from 1699, part of the extensive holdings in this area. There are also examples of children’s books, the earliest account of the discovery of oxygen, an early medical manual run off on a spirit duplicator to help those isolated in the bush, science fiction magazines from the classic “pulp” period, an alchemical manuscript, the Egyptian Book of the Dead, Gould’s *Birds of Australia*, and Madonna’s *Sex Book*.

Monash University is a relatively young institution. Although the Library has had a commitment to developing its Rare Books Collection from the beginning, it has not

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¹ Phùng Khắc Khoan, ‘Advice to scholars’, in *An anthology of Vietnamese poems: from the eleventh through the twentieth centuries*, edited and translated by Huỳnh Sanh Thông, Yale University Press, 1996.

Through your own efforts learn, and Heaven helps./ Let’s save old books and study them with care./ To read proves quite an act in these foul times:/ even wise heads have found it hard to teach./ By knowledge freed, the mind flows like a stream;/ with few desires, the body fears no threat./ Purge man of greed, and Heaven’s truth will shine:/ must scholars think of stipends and naught else?
been possible to collect sensibly in such traditional areas as illuminated manuscripts and incunabula. Instead, the Library chose to develop its holdings in English and French seventeenth and eighteenth century books, using as a nucleus the collection purchased in 1961 from the Swift scholar, David Woolley.

This remained the central collecting focus until the mid-1990s. Monash University now has the best collection in Australia of English books and pamphlets from 1660 to 1750. It also has a small but significant collection of manuscript letters written by Swift and his circle. The Monash University English Department has long been known for its work in Restoration drama and poetry, and for research in early eighteenth literature. This collection has always been developed to support the scholarly community.

More recently, the collection has been developed in the direction of popular culture, in line with international trends in teaching and research. Monash University’s holdings of Australian pulp fiction, ‘zines, comics and ephemera are renowned and attract wide attention.

Monash University Library continues, however, to develop its core collections of books from the seventeenth century to the present. Overall, the Rare Books Collection is a significant asset for the University, both in financial terms but, more importantly in supporting teaching and research.

Throughout the academic year the section offers classes for staff and students in courses such as Women’s Studies and Aboriginal History. Rare Books are used by students from undergraduate level to post-doctoral, and of course by staff in their research for articles and books.

Rare books collection around the world have been shaped and enriched by the generosity and engagement of benefactors, and Monash University Library’s Rare Books Collection is no exception. For example, Lindsay Shaw donated the basis of the now well-established children’s collection; Sandy Michell donated material around which a significant cookery and home management collection has been built; and Dr. Richard Travers has donated his extensive collection of medical books. Dr Travers also arranged for the AMA’s rare books collection to come to Monash University, as well as the Goller AIDS collection from Fairfield Hospital.

In the digital age, books themselves are increasingly being seen as artefacts for research. Monash University Library has always maintained a strong collection in the history of the book, and the Monash University Centre for the Book uses the Rare Books Collection as a major research tool, as well as calling upon these resources for their popular Rare Books Summer Schools.

Highlights from the Library’s exhibitions have an enduring presence on the web site, accessible by following the link from the home page: www.lib.monash.edu.au, or go direct to www.lib.monash.edu.au/exhibitions/.

This exhibition showcases Monash University’s rare books, in the hope that more people will study them with care.

Cathrine Harboe-Ree
University Librarian

Richard Overell
Rare Books Librarian

Exhibition catalogue: Fifty books for fifty years
1. Jonathan Swift

**Vindication of the Protestant dissenters, from the aspersions cast upon them in a late pamphlet, intitled, The Presbyterians Plea of merit, in order to take off the test, impartially examined : to which are added, some remarks upon a paper, call’d, The Correspondent.** (Dublin : Printed by S. Powell in Crane-Lane, 1733)

When I introduce my English Honours students to the work of Jonathan Swift, I like to show them some material evidence. Among the treasures of the Monash Swift Collection there is the first London edition of *A Modest Proposal*; a unique printed and manuscript version of Swift’s greatest poem, *Verses of the Death of Dr Swift*; first, second, third, fourth and fifth editions of *A Tale of a Tub*. Each brings us close to Swift and even closer to the world of print culture of the day: hand set in movable lead type, on hand-made paper, bound in calf or (‘Morocco’) goat leather, and hand-stitched—each one is a unique physical object.

Choosing one example from such richness would not necessarily result in the first state of the first edition of Swift’s masterpiece, *Gulliver’s Travels*, nor the Map of the World by the Dutch cartographer Herman Moll, from which the maps in *Gulliver’s Travels* were copied, nor even one of Swift’s autograph letters—the one carefully preserved by its recipient Miss Kelly and received as she was leaving Ireland for ever, or even the letter to Swift’s most trusted friend and intermediary with the London publishing world, Charles Ford, owned by Monash but missing from the standard edition of the letters.

Each of these, and there are many such, would undoubtedly dignify any Swift collection in the world. But the Monash Collection offers another possibility. It is an anonymous 48-page Dublin pamphlet rather unpromisingly entitled: *A Vindication of the Protestant Dissenters, from the Aspersions cast upon them In a Late Pamphlet, intitled, The Presbyterians Plea of Merit, In order to take off the Test, Impartially Examined, To which are added, Some remarks Upon a Paper, call’d The Correspondent* (1733). It is not by Swift, but a very sharp critique of Swift’s earlier pamphlet (i.e. *The Presbyterian’s Plea of Merit*), dealing with a political controversy of little general interest today.

What, then, is so special about this single pamphlet?

No manuscript survives of Swift’s greatest works, *A Tale of a Tub, Gulliver’s Travels, The Drapier’s Letters, A Modest Proposal, Verses on the Death*. The *Vindication* is,

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*Exhibition catalogue: Fifty books for fifty years*
however, a surviving example of something just as interesting: Swift’s working papers. It carries a series of marginal marks, crosses, words, phrases, whole sentences, questions, expressions of personal affront and exclamations—all in his unmistakable handwriting. We may see here how Swift actually read a (hostile) text, and we see before us how his marginal comments will form the centre of a new, and as yet unwritten text (the ironic *Reasons for repealing the Sacramental Test, in favour of the Catholics*). Swift’s annotations are in black ink, and when he came to answer the answerer, he adopted the latter’s arguments and phrases in order to compose more than a rebuttal. One word in particular is lifted from the anonymous text into the embryonic Swiftian text-in-the-making—an image of physical pain and torture (‘Brand’). The annotated *Vindication*, then, is even closer than a first draft to that moment of (angry) textual reaction which will eventually generate more (Swiftian) writing. It is both a source and a part of something yet to be born. It is an example of how Swift’s writing is in so many examples a reaction to something already written.

The fact that Swift’s own copy of the annotated *Vindication* survives, and is accessible to readers, also vindicates the idea of a Rare Books Collection. It is a particular and unrepeatable physical object. It exists uniquely in time and space. It preserves a moment of biographical significance in bibliographical form. It is a trace of that fierce political and writerly reaction from the most reactive writer in the whole of the eighteenth-century. Reading this text today enables us to experience at first hand that essential Swiftian rage, what he called on his own funerary inscription, a ‘savage indignation’, that fierce, driving energy that makes him still the greatest satirist in English.

Professor Clive Probyn,
School of English, Communications and Performance Studies, Faculty of Arts

2. Lady Montagu

Montagu, Mary Wortley, Lady, 1689-1762.

*Six town eclogues : with some other poems / by the Rt. Hon. L. M. W. M.* (London : Printed for M. Cooper in Pater-noster-Row, 1747)

I came to Monash for the first time in 1993, not to study, or to teach, but to consult the 1747 copy of Lady Mary Wortley Montagu’s ‘Court Poems’, which is held in the Swift Collection. As a direct result of that visit, I have been at Monash, as a student and a teacher, for the last fourteen years.

Montagu’s ‘Court Poems’ were written between mid-1715 and mid-1716. Like John Gay’s *Shepherd’s Week* (1714), these mock-pastoral satires made up a cycle of six poems, one for each day from
Monday to Saturday. The poems circulated in manuscript for about three months before three of them were snapped up and published by Edmund Curll, with the eye-catching by-line ‘Published Faithfully As They Were Found, In A Pocket-Book … In Westminster Hall’. Curll attributed the poems to either ‘a Lady of Quality’ (i.e. Montagu), Alexander Pope or John Gay. Pope was unimpressed. He was a close friend of Gay and Montagu, neither of whom wanted the poems published.

In fact, Pope was so unimpressed with Curll that he decided to take revenge on him for this piracy. He arranged a meeting with him at a tavern, during which he slipped Curll an emetic. Curll went home to vomit, violently; and Pope went home to write *A Full and True Account of a Horrid and Barbarous Revenge by Poison on the Body of Edmund Curll, Bookseller*, one of his most amusing prose works. Curll’s response to his purging was to print forever afterwards Montagu’s ‘Court Poems’ as a part of the works of Pope, knowing that it would be a constant irritant to him. Pope died in 1744. Curll died in 1747; in the same year, Horace Walpole published the remaining three ‘Court Poems’, for the first time. Walpole had transcribed the poems from Montague’s own manuscript in October 1740, while he was on the Grand Tour. The edition that he published—and which Monash holds—is, then, both the first authoritative and the first complete edition of the poems.

Dr Patrick Spedding,
School of English, Communications and Performance Studies, Faculty of Arts

3. The Great Exhibition of 1851

Mayhew, Henry, 1812-1887.

_The world’s show, 1851, or, The adventures of Mr. and Mrs. Sandboys and family who came up to London to "enjoy themselves" and to see the Great Exhibition / by Henry Mayhew and George Cruikshank._ (London : David Bogue, [1851]) [with copy 2, London : George Newbold, 1851]

The Monash University Library collection is especially rich in illustrated books from the nineteenth century. In 1989 the Library selected from this material to mount an exhibition which gave a detailed view of the range and development of book illustration in that period, covering innovations in colour-printing, steel-engraving and stereotyping, and which showed the use made of illustrations in educational and scientific books as well as in books designed primarily for entertainment.

Some of the greatest artists of the period – William Blake, J. M. W. Turner, Samuel Palmer, J. E. Millais, D. G. Rossetti and Daniel Maclise, for example – illustrated books, although they are usually better remembered nowadays for artistic projects on a grander scale. Other artists, such as John Leech, Richard Doyle and Hablot K. Browne (“Phiz”), made book- and magazine-illustration their main occupation. Such artists took a special pleasure in

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capturing topical occurrences or hitting off fashionable obsessions, and this meant that there was often an element of caricature in their productions. Usually an artist would work in collaboration with the writer of the letter-press who would suggest subjects for illustration, but the illustrator normally had considerable latitude when representing the subject.

The item on display, *1851: or, The Adventures of Mr. & Mrs Sandboys and Family*, is an excellent example of collaboration between illustrator and author. The artist, George Cruikshank (1792-1878), was the son of Isaac Cruikshank and the brother of Robert Cruikshank, both of them also book illustrators. George grew up in the satirical tradition of Rowlandson and Gillray and by 1851 had a prodigious output behind him, including the illustrations to Dickens’s *Sketches by Boz* and *Oliver Twist*, as well as two series of his own, *The Bottle* (1847) and *The Drunkard’s Children* (1848), Hogarthian “progresses” picturing the evils of alcohol. Cruikshank delighted in the grotesque, and in *1851 “The First Shilling Day” and “Some of the Drolleries of the Great Exhibition*” show this aspect of his work. However, his mastery of his medium is seen to the full in the two illustrations selected for display here, the Frontispiece, “All the World Going to See the Great Exhibition of 1851”, and the paired plates “London Crammed and Manchester Deserted”. In the latter the notices pasted up on the shops are largely Cruikshank’s own invention.

The author of the book, Henry Mayhew (1812-1887), turned his hand to fiction, plays and travel books as well as to journalism. He was one of the founders of *Punch* in 1841, but his most famous work is the series *London Labour and the London Poor* which he commenced in 1849, a pioneering sociological survey of the lower levels of London society, concentrating on those such as prostitutes, petty criminals and con-men who lived outside the law. Mayhew acquired his material at first-hand by interviewing those who would normally be given a wide berth by the respectable classes. In *1851*, written more or less at the same time as the *London Labour*, he utilises some of this material when Mr. and Mrs. Sandboys, innocents from the provinces, become easy prey for London tricksters. Mayhew’s awareness of London’s underclass gives an added bite to his treatment of the theme of the Great Exhibition. At the Crystal Palace London was presenting to the world a show of itself as the home of all that was progressive, ingenious and modern. Mayhew joins in the celebration but reminds his readers of what is lurking just round the corner. As such, *1851* forms a much better historical record of the Great Exhibition than any official brochure could give.

**Dr Alan Dilnot,**
**School of English, Communications and Performance Studies, Faculty of Arts**

**4. Michael Field**

*Field, Michael*

*The tragic Mary* / by Michael Field. (London : G. Bell & Sons, 1890)

*[Michael Field was the pen-name of Katharine Harris Bradley and Edith Emma Cooper]*
Your Queen is a splendid creature, a live woman to her finger-tips. I feel the warmth of her breath as I listen to her.  

Oscar Wilde, letter to Michael Field, 26 Aug. 1890.

The Tragic Mary (1890) is Michael Field's reinterpretation of the life of Mary, Queen of Scots; a popular subject for dramatization in the nineteenth-century. Critics have consistently overlooked Michael Field's historical verse dramas, often dismissing them as "static, cumbersome, and ornate closet dramas" (Madden, 63). However, as with many of Field's plays, closer examination reveals a complex gender politics at work, as well as a pervasive same-sex eroticism between the Queen and her beloved waiting women, the Maries. In the play, the Queen's relationship with her circle of women sustains her in her struggles with her husbands: brutal men interested only in political power. Vicki Taft has commented that the personal is political in this play as the Maries' nurturing represents direct political intervention by restoring the Queen as political agent (277).

As well as a play, The Tragic Mary is part of the material culture of the 1890s. Published by George Bell and decorated with a cover commissioned from Selwyn Image, Oscar Wilde called the book one of the "two beautiful books (in appearance) of the century" (Field, Works and Days, 139). He nevertheless declared an intention to surpass it and make its authors "very unhappy." The book was displayed in the 1890 Arts and Crafts Exhibition where it caught the eye of Charles Ricketts--leading to his Vale Press publishing several Michael Field works in finely printed, highly decorated limited editions. As an aesthetic artwork in its own right, the book circulated amongst a small circle of connoisseurs alongside Wilde's The Sphinx (1894) and John Gray's Silverpoints (1893), helping to redefine book production as an expressive art (Bristow, Fin-de-Siècle Poem, 16).

The lives, the writings, the relationship and the cultural milieu of the late-Victorian collaborative partnership of Michael Field have become an emerging area of interest for scholars over the last decade. At the centre of this debate is their lyric verse, particularly Sight and Song (1892) and Long Ago (1889), and the ways in which the multiple voices in their poetry open up spaces through which to explore lesbian textuality and to redefine the female object of poetry in terms of an intersubjective agency. Kate Thomas has recently noted that scholars consistently highlight the lesbian nature of this life-long love relationship at the expense of its incestuous foundation, as Bradley and Cooper were aunt and niece. Incest, she suggests, is a topic "so politely avoided that it is something of an elephant in the maiden-auntly parlour" (Thomas, 327).

Ms Sharon Bickle is a Post-doctoral Fellow in the Centre for Women's Studies and Gender Research. She has written articles on Michael Field for Nineteenth Century Theatre and Film and Life-Writing Annual, as well as an essay in the recent collection, Michael Field and Their World (2007). Her edition of Michael Field's letters, The Fowl and the Pussycat:
Love Letters of Michael Field is forthcoming from University of Virginia Press in 2008.

5. Yellowbacks

Monash Rare Books holds a remarkable collection of 'Yellowbacks' initiated by a generous donation from Mr John Holroyd. These distinctive cheap editions with their vivid, often lurid, cover illustrations evolved in tandem with railway bookstalls from the mid-19th century and became collectable after the 1930s. Well-preserved examples are rare because they were consumable, discardable popular reading. They offer lively insights into literary, social and cultural history. The examples displayed are highly selective — many genres of fiction and non-fiction are represented in the Monash collection.

Sensational Contents!!

Braddon, M. E. (Mary Elizabeth), 1837-1915.

*Dead men's shoes : a novel / by the author of "Lady Audley's Secret", "Aurora Floyd," etc. etc. etc. Stereotyped ed. (London : John and Robert Maxwell, [1878?])*

What could be more attractively melodramatic or better fare for railway reading than the narrative implied by this picture? Deception, moustachioed villainy, murder, detection, all the elements of the sensation novel are to the fore here. The prodigiously productive Mary Braddon created a scandal with *Lady Audley's Secret*, depicting bigamy, murder and revenge in high society, but this cover perhaps promises more than the novel itself delivers. The Monash collection contains numerous Yellowbacks of Braddon's later works which provided material for a recent MA thesis.

Classics for Sale!!

Austen, Jane, 1775-1817.

*Northanger Abbey and Persuasion / Jane Austen. (London : Chapman and Hall, 1872)*

This crudely dynamic cover shows how yellowbacks dramatized literary classics, appealing to the tastes of the railway public much as do stills from movies on the covers of today's paperbacks. And as do films also, the illustration with its vivid 'speaking gestures' updates the fashions of Austen's time: the man's coat would be clearly old-fashioned to contemporary purchasers but the woman's dress is more 1870 than 1800. Looking at such adaptations of familiar works is a lively area of contemporary research in the humanities.
Exotic Australia!!

Kingsley, Henry, 1830-1876.


Here is Australia for the metropolis, an Australia in which young men in democratic everyday clothes, not hunting pinks, can ride dashing horses to hunt kangaroos (drawn with somewhat less confidence than the horses). Parrots flash around them in vegetation which, while not particularly Australian, would certainly be unusual to London readers. This version of Kingsley's novel represents the complex interactions between colonial idealism and metropolitan pretensions that remain a focus for writers and academics in a post-colonial age.

Passion and Politics!!

Trollope, Anthony, 1815-1882.


Serious railway reading, suggests this wonderfully composed image of intense negotiation in the rarefied world of English politics. If the dress looms large it is in part because the novel emphasises that without appropriate female help the ambitious young Irish man will get nowhere. Yellowbacks not only provided images of contemporary fashion and politics (no doubt pored over when they arrived in the colonies), but also (then and now) fascinating discussion points on the constrained intimacies of men and women.

High Society Romance!!

Philips, F. C. (Francis Charles), 1849-1921.

*The Scudamores : a novel* / by F.C. Philips and C.J. Wills. (Melbourne : George Robertson, 1890)

Here is London for the colonies, a London in which the wealthy and fashionable attempt to find true love in a world of deception, jealousy and misunderstanding. This 'smart set' novel did what soap operas like *The Young and the Restless* continue to do, it presented heightened everyday interactions within an imaginary world of money and influence. The *fin de siècle* cover drawing, flattened yet dramatic, could represent a scene from Oscar Wilde, suggesting how canonical works like *Lady Windermere's Fan* are embedded in a complex cultural matrix.

Erotic Tensions!!

Meredith, George, 1828-1909.

This and the *The Scudamores* are examples of books written and printed in Britain but published in Melbourne as part of the increasingly self-confident Australian book-selling industry. The elegant cover image is refined and oh so English in depicting the relation of hero and heroine — but the dynamic structure of the image is still as attractively sensational as that of *Dead Men's Shoes*. The riverside scene has a degree of realism which matches that of the novel, for even popular merchandising reflects changing audience expectations of textual technique.

Dr Christopher Worth,
School of English, Communications and Performance Studies, Faculty of Arts

6. Pulp science fiction magazines


Although novels like Mary Shelley’s *Frankenstein* and Jules Verne’s *20,000 Leagues Under the Sea* are today seen as science fiction classics, science fiction did not exist as a recognised genre until 1926, when it was christened ‘scientifiction’ by Hugo Gernsback in his magazine *Amazing Stories*. Gernsback published older stories by authors such as Verne and Wells alongside more recent material commissioned from Edgar Rice Burroughs, ‘Doc’ Smith and the like, concocting a heady brew of adventure, romance and popular science that went straight to the heads of its mostly under-age readers. Printed on cheap wood pulp paper (hence the name ‘pulp’), *Amazing Stories* became as well-known for its lurid cover art as for its engrossing, thrill-a-minute stories. Gernsback was later honoured for his pioneering services to science fiction by having the most coveted award in the field, the Hugo, named after him. By the 1930s, however, growing competition, the effects of the Depression, and the paltry fees Gernsback paid his authors saw the quality of the magazine decline. The best young authors flocked to *Astounding Science Fiction*, which from 1936, under the charismatic leadership of editor John W. Campbell, spearheaded science fiction’s so-called ‘Golden Age’. Campbell nurtured talents like Isaac Asimov, Robert Heinlein and L. Ron Hubbard, encouraging a leaner, meaner style of fiction, still besotted with the potential wonders of technology but also increasingly haunted by its dangers.

Because pulp science fiction magazines like *Amazing Stories* and *Astounding* were produced to be consumed quickly and then thrown away, very few complete runs
have been preserved. The Monash University Rare Books Library contains an extensive collection of early science fiction, making it an invaluable resource for scholars.

Dr Robert Savage,  
Centre for Comparative Literature and Cultural Studies

**Australian Literature**

7. Pantomime.

Finn, Edmund, jr., ?-1922.

*Christmas, 1884-85, Theatre Royal, T.F. Doyle’s grand Christmas pantomime / localised by Edmund Finn and entitled Cinderella, her sisters, her sorrows and her little glass slipper, or, The fairy godmother who wouldn't let the bad step-father, produced at the Theatre Royal, Melbourne, Boxing Night, 1884-85, under the management of Messrs. Williamson, Garner and Musgrove. (Melbourne : Troedel & Co., [1884])*

Edmund Finn senior is a well-known figure in the history of Melbourne. Under the pen-name, *Garryowen*, he was the author of the two volume work, *Chronicles of early Melbourne* (1888). His son, Edmund junior, wrote novels and Christmas pantomimes.

Although they were usually re-worked from fairy tales such as Cinderella, the pantomimes were not only for children, but were designed as family entertainment. While the children could enjoy the fairy tale magic, the spectacular scenery and lighting effects, their parents were regaled with a revue-style commentary on the local contemporary scene. And the Principal Boy, usually played by a shapely young actress in tights, was an added attraction for some.

Monash has a large collection of these, some from Melbourne and Sydney but mostly from London. They were collected by the Melbourne theatre critic, Dr. J. E. Neild and donated to the Library by Professor Harold Love, Neild’s biographer.

Professor John Rickard,  
School of Historical Studies, Faculty of Arts
8. Barbara Baynton

Baynton, Barbara, 1857-1929.

_The chosen vessel_ / by Barbara Baynton. [Sydney: F. Cunningham, 1896?]

The work of author Barbara Baynton was considered too difficult and uncomfortable for an Australian audience, and she had to publish her first collection of short stories in London with Duckworth’s Greenback Library with the title _Bush Studies_ in 1902. Its originality struck a chord with reviewers in both England and Australia and she developed a significant literary reputation. In 1907 she published a novel titled _Human Toll_, and in 1917 an expanded collection of stories titled _Cobbers_.

This undated pamphlet is a remarkable artefact from the publication history of Baynton’s most famous short story, ‘The Chosen Vessel’, for which no manuscript exists. This disturbing tale depicts an isolated bush woman who is raped and murdered by a swagman. Baynton’s genius is to show that this event is not an isolated act of male violence but rather the ultimate expression of a patriarchal system which can only read the woman as a ‘Madonna’ or a ‘whore’. Printed and distributed for private circulation in Sydney, this version of the story is highly melodramatic— it makes liberal use of exclamation marks and includes critical authorial commentary on the woman’s actions as she tries to defend herself from her attacker. As a text, it draws attention to the moral horror of the situation it depicts and explicitly involves the reader in a process of judgement.

The story was then officially published in the Christmas edition of the _Bulletin_ in 1896. Baynton originally submitted it to the magazine with the title ‘What the Curlew Cried’, but the editor A.G. Stephens renamed it ‘The Tramp’ and excised a pivotal section of the story in which a young Catholic horseman called Peter Hennessey had the chance to save the woman but mistakes her for a vision of the Virgin Mary and leaves her to her fate. Feminist critics such as Elizabeth Webby and Kay Schaffer have noted that these changes transform the story— rather than being an indictment of a masculine symbolic order that projects fantasies onto the bodies of women, it becomes instead a much more straightforward tale of a man who commits a violent and horrible crime. The _Bulletin_’s editorial policy on short fiction also could not tolerate the more gothic adornments of the original story and thus muted the punctuation and eliminated the authorial comments.

Ultimately, then, the pamphlet version of _A Chosen Vessel_ contains what was considered an unruly excess that was pruned away from both ‘The Tramp’ and the later publication of the story in _Bush Studies_, where Baynton restored the Peter Hennessey section but maintained the cool narrative voice of the _Bulletin_ version. In this way, it represents the secret history of this important and disturbing tale.
9. Mary Gilmore

Gilmore, Mary, Dame, 1865-1962.

_The worker cook book / [Mary Gilmore] (Sydney : The Worker Trustees, 1914)_

_The Worker Cook Book_ was a spin-off from Mary Gilmore’s Women’s Page in _The Worker_, the official journal of the Australian Workers Union. After returning from the failed utopian experiment of _Colonia Cosme_ in Paraguay, Gilmore spent several years living with her husband and small child on the impoverished farm owned by her parents-in-law near Casterton in western Victoria. Determined to be a model wife and mother, she nonetheless missed the life of writing and political engagement she had known in Sydney in the 1890s. The Women’s Page, which she proposed to the _Worker_ editor in 1907, offered reconciliation between her hunger to write and her sense of duty: she would extend family obligations into public life, and in educating women to support socialism make Australia a better place for women and children, and hence ultimately for mankind. Women needed knowledge, she argued, but it had to be made interesting to them ‘and if cookery recipes, health notes, flannel stitching, etc., will unlock the door of interest, by all means let us have them.’ Accordingly, from inception in January 1908 to closure in 1931, the Page offered a characteristic mix of radical politics and domestic cosiness.

The cookery and household hints section was extremely popular, as evidenced by letters received by Gilmore, many of which are preserved in the National Library of Australia Gilmore papers (MS 727 Series One) – mainly because of her economical habit of writing her poems on the reverse side of such letters. In the poem ‘My Scattered Flock’ she commemorates the diversity of correspondents to the Page:

They ask me will I tell them, please,
If calico’s gone down in price,
And what will mend a horse’s knees,
And must ice cream be made with ice?

The _Cook Book_, ‘compiled from the Tried Recipes of Thrifty Housekeepers’, was intended to dispel culinary ignorance in working class households. Modestly produced and priced at one shilling for paperback and two for hardback, its cover
illustration is an idealised version of Australian domesticity, with its comely and mature housewife, tidy kitchen, and windows opening on one side to the backyard hen house and on the other to the open fields of pastoral Australia. If the scope of the recipes was ‘governed by the average needs of the average home’, they suggest that average women in 1914 were expected to have a more extensive repertoire than their twentieth century counterparts. Stewed Tripe, Turnip Pie and Lamingtons certainly figure, but so do Roast Turkey, Lentil Fritters and Scalloped Lobster.

In terms of publishing success, the *Cook Book* outranked any of Gilmore’s volumes of verse, the re-issue of 1915 carrying the proud boast ‘Tenth Thousand’. Fortunately, the extensive collection of Gilmore material in the Rare Books Library allows access to her poetry and her collections of prose reminiscences as well as to her work as an educator in practical housewifery.

**Associate Professor Jennifer Strauss, School of English, Communications and Performance Studies, Faculty of Arts**

**10. Martin Boyd**


*Verses / by M. a B. B.* (London : [s.n.], [1918?])

There is a strange symmetry and irony in the fact that Martin Boyd’s first and last books were self published and are exceedingly rare, while the work which was published roughly half way between the two sold over a million copies worldwide. The three books are *Verses* [1918], *Why They Walk Out* [1970?] and *Lucinda Brayford* (1946). Intending his first book, *Verses*, to be privately distributed to family members and friends, Boyd identified himself only by his initials: M[artin] à B[eckett] B[oyd]. It was published probably late in 1918, some months before he left London to return to Australia on the troopship *Prinz Hubertus*. There are only two known copies of *Verses*. One is in private hands, while the other was given to Rare Books at Monash University by the late Dr Guy Springthorpe, a school friend of Boyd from the early years of Trinity Grammar School, Kew.

*Verses* consists of just nine poems, some of which may well have been written before the First World War. However, at least two of the poems, “Cassel 1918” and “Requiem” reflect Boyd’s war experiences. He had left Australia in 1915, joined the British Army and served in France. In 1917 he transferred to the Royal Flying Corps and there he had time to read the war poets, especially Rupert Brooke, and to reflect on the deaths of friends at the Western Front. In “Cassel 1918” his grief finds expression:
The friendly feet, that once upon these stones
Wandered beside me, are no longer here,
Where winter sunlight floods the empty square,
Chill sorrow floods my soul. Cold bleached bones
Lie twenty miles distant, where the moans
Of wounded men strike pain into the air.
Oh limbs that once knew movement, swiftly fair,
For all your joyous sins, now this atones!

Here and also in the poem ‘Requiem’ is the first indication given by Boyd of a hardening in his attitude to war, which would ultimately find a much more pronounced pacifist expression in his first autobiography A Single Flame (1939), and in the novels Lucinda Brayford (1946), Outbreak of Love (1957) and When Blackbirds Sing (1962).

Some of the poems in Verses, including “Cassel 1918” were republished, slightly revised, in Retrospect (Melbourne, 1920), his first commercially published work and his last book of poetry. He later described his own poems as “derivative and sentimental … false in their assumptions” **. This self-judgement may well be too harsh, and yet the fact is that Boyd hardly wrote another poem during the rest of his life.

** Quoted from Brenda Niall Martin Boyd: a life (p. 85).

Mr Terry O’Neill,
National Centre for Australian Studies, School of Humanities and Social Sciences, Faculty of Arts

11. Ida Rentoul Outhwaite

Rentoul, Annie R. (Annie Rattray)


The fairies of Ida Rentoul Outhwaite are well-known. Pale, ethereal and a touch art nouveau, they are often fleetingly glimpsed against the Australian bush background, engaging with a kookaburra or koala. Outhwaite was born in Melbourne in 1888 and her work contributed to Australia’s most ambitious publishing exercises of the time, including Lothian’s deluxe version of Elves and Fairies (1916). Less known are
Outhwaite’s collaborators. In *Fairyland* (1926 – Australia, 1931 – London), one of her last great fantasy books, Outhwaite’s sister, Annie R. Rentoul, contributed verse and stories and Outhwaite’s husband, Grenbry Outhwaite, added ‘Serana: The Bush Fairy.’ The story hints at the lingering colonial mentality of Australia’s roaring 20s and, while the narrative is sometimes contrived and even long-winded, the accompanying full page watercolour and black and white illustrations provide the contemporary whimsy of a sociable outback distinguishing Australian fairy tale of the time; koalas, chubby cheeked, elvish fairies and a delicately coiffed fairy in fashionable draperies playing tennis across a cobweb net in ‘A Tennis Tournament’ for example.

‘Far, far away from the Place-We-Know, far distant even from that great plain that lies at the Back-of-Beyond, which is behind the mountains of Make-Believe, where the rivers of Happiness commence to flow; much farther than the Land of the Never-Never, which is reached through the forests of Dreamland, whence come the sweet murmuring songs that gladden our hearts, lies the mysterious country where Queen Fancy lives in the midst of her wonderful court.’ (46)

Annie Rentoul’s verse is, in turn, lively and undemanding. Her poem, ‘The Shingle in Fairyland,’ cheerfully celebrates the emergence of the flapper in fairy tale.

> Imagine, I pray, the sensation and shock
> When a Fairy arrived in a very short frock,
> A rose on her shoulder, her nose in the air,
> Pert wings and a shingle, instead of long hair.

Sadly, after *Fairyland*, the stylish fairies of Outhwaite and her collaborators diminished, but they linger still in the national imagination.

**Miss Rebecca Do Rozario,**
School of English, Communications and Performance Studies, Faculty of Arts

**12. Unpublished novel.**

Lindsay, Philip, 1906-1958.

*The mangle: a novel [typescript] / by Philip Lindsay* (1927)

Original carbon typescript with numerous corrections in the author’s hand, 317pp. Acquired in 1999 with support from the National Centre for Australian Studies.

This unpublished novel about Sydney bohemian life in the mid-1920s is set in a block of flats in Darlinghurst, named after their owner, Mr Mangle. It tells the story of a week in the life of Pauline Carmel who has fled from her husband in Brisbane to ‘taste life’ in Sydney.
The novel was written in 1927 when Philip Lindsay was twenty-two years old. The third son of artist and novelist, Norman Lindsay, Lindsay was, at the time, living a bohemian life in Sydney. He had moved on from being a member of a local teenage larrkin push to freelance journalism, coupled with attempts at novel writing and a longing to join his elder brother Jack in London where the latter was running the Fanfrolico Press with his old University of Queensland friend, P R Stephensen. One of the characters in the novel, Ronnie Doebrook - Nordic features and an ex-Rhodes Scholar – is probably modelled on Stephensen.

Included with the manuscript is an undated three-page letter from Philip Lindsay to his father, written about May 1929. In it he talks of ‘the amount of times I have scribbled through the Mangle . . . And yet I am not satisfied . . . I cannot even bear to read it again. … It is thin. There is no depth in it, no reason for it. And it is damnably constructed’.

‘The Mangle’ was one of three novels Lindsay wrote in Sydney in the nineteen-twenties, the others being ‘Farewell Rocking Horse’ and ‘Jesting Venus’. All remain unpublished although a couple of chapters of ‘Farewell Rocking Horse’ were published as short stories by Jack Lindsay without Philip’s permission in the London Aphrodite.

Their unauthorized publication and a general dislike of the contents of the London Aphrodite led Philip to ‘produce’ his own mock critique entitled ‘The Bondi Venus’. The unpublished manuscript of this along with that ‘The Mangle’ and ‘Jesting Venus’ were left with his other brother, Raymond Lindsay, when Philip Lindsay achieved his long held wish and sailed for England in mid-1929. They were later acquired by the noted Sydney collector, Harry Chaplin and described in his A Lindsay Miscellany (1978). The manuscript of ‘Farewell Rocking Horse’ was lost when Brian Penton, to whom Philip had given the manuscript to take to London to try and find a publisher, left it in a brief case at an underground station.

In England Philip Lindsay worked for the Fanfrolico Press until it folded in late 1930. He then moved on to become a successful, hard-drinking historical novelist. He died in Sussex in 1958. His days in Sydney and first years in England are detailed in his rather romanticized autobiography, I’d live the same life over (1941).

Mr John Arnold,
National Centre for Australian Studies
13. Little magazines


The accepted view about the belated Australian response to literary Modernism overlooks the existence of the Melbourne journal *Stream*, which published three issues in 1931. Edited by Cyril Pearl, with the assistance of Bertram Higgins – an expatriate poet who had returned to Australia in 1930 – *Stream* announced itself as ‘a medium of international art expression’, promising that ‘the current European scene will be adequately interpreted by translations from the outstanding periodicals of France, Germany, Italy, Russia’. With an Art Deco cover featuring a nude figure with paintbrush in one hand and a copy of T.S. Eliot’s ‘Poems’ in the other, *Stream* presented articles on the international Modernist movement in art, music, theatre, film and literature.

The first issue (July 1931) takes its ‘Credo’ from Remy de Gourmont – the writer ‘should create his own aesthetics, and we should admit as many aesthetics as there are original minds’. It features an extended interview with Aldous Huxley by Frederic Lefevre, which discusses *Finnegan’s Wake* in relation to Surrealism; a story by the Dadaist Georges Ribemont-Dessaignes; an essay on film music by Arthur Honneger (Cocteau’s collaborator); and a revealing discussion of the banned *Lady Chatterley’s Lover*. As Cyril Pearl notes in his humorous wrap-up, ‘La Ligne Générale’, the most advanced literary taste of the era seems to have been demonstrated by the Federal Customs Department who had seized copies of *Dubliners* and *A Farewell to Arms*, along with other key Modernist works. There is also a scathing ‘Glance at the Melbourne National Gallery’ by French critic, Lucien Bonnard, translated especially for local readers: ‘the choice of this tedious mass of ballast – which, excluding a few old pictures of quality and two or three modern ones, is quite crushing – is due to a critical spirit that is on the whole deficient and harmful’, he writes.

 amongst the Australian contributions are examples of the proto-Modernist poetry of Bertram Higgins, as well as ‘free verse’ by Alwyn Lee and others; further discussion of Higgins’ work follows in later issues. Nettie Palmer reviews Edmund Wilson’s pioneering study of the Anglo-American Modernists, *Axel’s Castle*, which had just been published. Issue 2 (August 1931) extends the journal’s cultural survey to include cinema, with a column quoting major statements by Eisenstein and Pudowkin, and features an analysis of the theatre of Pirandello. It also includes Fernand Leger’s essays ‘Modern Life and Art’ and ‘The Cinema’, making these key statements about modernity (‘Speed is the law of the world’) available to Australian readers for the first time.

Evidence of the journal’s contacts with leading international figures is provided in the note to this issue: ‘Ezra Pound, in a letter to the Editors, has granted *Stream* the
Australian rights of publishing any of his new work. A selection of Mr Pound’s recent writings will follow shortly’. While an extract from Pound’s 1930 ‘Credo’ concludes Issue 3 (September 1931), the journal did not survive to fulfil this promise. However, this issue does feature Pound’s English amanuensis, Basil Bunting, whose ‘Directory of Current English Authors’ provides a bracingly modern survey that dismisses most English writers, championing instead authors such as Joyce, Wyndham Lewis, William Carlos Williams, H.D., as well as the uncollected Cantos. A story by Robert McAlmon – another associate of Pound’s – is also included in Stream 3, along with essays on Wagner, contemporary Soviet literature, and an interview with Thomas Mann (mostly concerning Nietzsche).

There is also a translation of Russian Futurist Vladimir Mayakovsky’s most celebrated poem, ‘A Cloud in Trousers’, by Sacha Youssevich.

Dr John Hawke,
School of English, Communications and Performance Studies, Faculty of Arts

14. Christina Stead

Stead, Christina, 1902-1983.

_The man who loved children_ / Christina Stead. (New York : Simon and Schuster, 1940)


_The Man Who Loved Children_ is Stead’s most famous and, in many ways, most controversial novel. On first appearing in New York on October 11, 1940, its stark portrayal of a tragically dysfunctional family commanded scant attention from a public preoccupied with war in Europe and economic recovery at home. When reprinted a quarter of a century later, however, it resonated with readers, unhappily aware of the generational tensions portrayed so memorably by James Dean and the young Marlon Brando.

_The Man Who Loves Children_ knows,” Randall Jarrell claimed in his now famous Introduction, “as few books have ever known--knows specifically, profoundly, exhaustively--what a family is . . . The book has an almost frightening power of remembrance; and . . . what it reminds us of is terrible . . . it is a masterpiece with some plain, and plainly negligible, faults” (v-vi, xi). The second wave of reviews concurred, hailing the reissued work "a marvellous neglected novel" and "a funny, painful, absorbing masterpiece". Stead’s resurrection from literary obliquity was completed in the late 1970s when, despite her strenuous
protests, she was enrolled in a burgeoning counter-canon of neglected feminist authors. Her death in 1983 was followed by a spate of major monographs and articles that discerned in her portrait of the Pollit family a thinly disguised depiction of her tortured adolescence in Sydney, through which she sought to exorcise her painful past as well as to provide an unflinching anatomy of the political powers of patriarchy.

Yet this *de facto* critical orthodoxy is far from incontestable. For the novelist, when she began to plan and write the book in 1938, was closely associated with the New York branch of the Communist Party and engaged with quite different contemporary issues--raising the possibility that the original political concerns of the work may have been usurped by a feminist reading which, although assisting Stead's critical rehabilitation, has arguably obscured the novel's critique of American society. In short, the novel remains a potential social touchstone in which individual readers will inevitably discern aspects of their own upbringing, as well as a veiled portrait of an age struggling with the enduring issues of generational change, race and demagoguery, and the ease with which ostensibly benign, democratic procedures can assume a totalitarian dimension.

Dr Michael Ackland,
School of English, Communications and Performance Studies, Faculty of Arts

15. Marjorie Barnard.

Barnard, Marjorie, 1897-1987.

*The persimmon tree and other stories /* by Marjorie Barnard. (Sydney : Clarendon Publishing Co., 1943)

The title story of this volume remains one of the most frequently anthologized Australian short stories. The book shows the privations of war-time book production with its thin yellowed pages, plain boards and generally austere design. It has nevertheless managed to survive quite well and copies can still be found in second hand bookshops today. The slightly forlorn look of the book matches in a strangely empathetic way Barnard’s own emotional state around the time many of the stories in the volume were being written and while the collection was being put together.

Marjorie Barnard referred to the short story as ‘the most private sector of my literary output’. She had struggled with the form across the 1930s. Having left paid employment in 1935 to write full-time, Barnard had hoped that short fiction produced for magazine publication might provide her with an income, but her early efforts invariably failed to find favour. As she quipped to Nettie:
I am having a perfect orgy of unsaleableness [sic] and the postal revenue is being benefited by the passage to and fro of my M.S. I might as well start breeding homing pigeons. My father looks at me with jaundiced eye.

She engaged in a spirited correspondence on the subject with Vance Palmer, then probably the nation’s most successful exponent of the short story. Looking to his work in an effort to resolve her own creative dilemmas, Marjorie confessed to him in late 1934 that 'I've positively preyed on your short stories but the secret is unstealable. (I'm not at all bad with the jemmy either)'. But she also sought advice from Frank Dalby Davison whose writing she greatly admired. 'Have been wrestling with some short stories', she relates in a letter to Nettie Palmer, 'but they continue bad. Frank declares that they are "beautifully done", but that every time I write one I "leave life poorer than I found it". In fact, the exchange of manuscripts between Barnard and Davison very likely played a part in what became an unfolding ritual of seduction. The two writers were to embark on a secret affair that continued for eight years.

_The Persimmon Tree_ appeared shortly after relations with Davison finally collapsed. Barnard viewed the success of those stories — acknowledged as some of her most accomplished writing — as no small compensation for the hurt that was integral to their production. Stories such as 'The Persimmon Tree', 'The Woman Who Did the Right Thing' and 'Beauty is Strength' take as their themes the consequences of illicit love, rivalry between women and the withdrawal and stoicism sometimes demanded of injured lovers. Barnard later insisted that it was through the pain of the affair that she had 'learnt to write at least'.

Assoc Prof Maryanne Dever,
Centre for Women`s Studies & Gender Research

16. Australian pulp fiction

Gaile, Mark

_The skeleton murders_ (Sydney: Currawong Publishing Co., [194-])

One of the unsung highlights of Monash University's Rare Books Collection is undoubtedly its large collection of Australian pulp fiction, assembled as part of a wider commitment to collecting artefacts of 'popular culture'. The local industry for pulp fiction was born literally overnight with the outbreak of World War Two and the subsequent banning of all non-essential US imports, amongst them pulp fiction magazines. By the early 1950s, scores of publishers had entered the field, the more prolific and enterprising amongst them turning out hundreds of cheaply-produced paperbacks per year across a variety of genres, in the main, crime, westerns, romances, war and science
fiction, all with lurid cover art provided by local artists. The novels and novelettes themselves were almost exclusively the work of Australian authors, who adopted pseudonyms which sounded authentically American and used US settings for their stories. Some of these authors were astonishingly productive. Len Meares wrote almost 800 westerns, mainly as ‘Marshall Grover’, Gordon Clive Bleeck wrote around 300 works across all genres under a variety of imaginative pseudonyms and Alan Yates contributed several hundred crime titles as ‘Carter Brown’. The latter were phenomenally successful, sporting punning titles such as Good-Knife Sweetheart, Bella Donna Was Poison and The Bribe Was Beautiful and selling around eighty million copies worldwide. The Rare Books Collection has extensive holdings of these authors and many more from the 1940s and 1950s.

The item chosen for this exhibition, The Skeleton Murders by the pseudonymous Mark Gaile, has been selected from the Rare Books Collection’s unparalleled holdings of wartime Australian pulps and is indicative of what has been assiduously collected over the last decade or so. One of many bibliographically unrecorded local pulps in Monash’s collection; it was produced by Currawong in Sydney in the early 1940s. With their slogan ‘You can’t go wrong with a Currawong’ and emphasis on publishing the work of Australian authors, along with utilizing the skills of local cover artists, they were a popular and productive firm throughout the 1940s. Equally popular at the time and equally well-represented in the Collection are thousands of works produced from around 1940 to the early 1960s by such Australian firms as New Century Press, Action Comics, Cleveland, Horwitz, Invincible Press and Frank Johnson. The Collection has been formed on such a broad scale that these books are supplemented at Monash with slightly smaller, though no less important, holdings of US and UK pulp material in similar vein from the 1910s through the 1960s, material which influenced and informed the Australian pulp fiction industry in its heyday.

Mr Christopher Wood,
National Centre for Australian Studies

Egyptology

17. Egyptian Book of the dead.


The Book of the Dead is the modern name for a collection of some 200 ancient Egyptian spells designed to assist the deceased in the journey through the underworld in overcoming any opposition which might be faced, and to enable a successful afterlife to be obtained. Spell 1 commences with the statement:

Here begin the spells of going out into the day, the praises and recitations for going to and fro in the realm of the dead which are beneficial in the beautiful West, and which are to be spoken on the day of burial and of going out after coming in.

The spells, written in cursive hieroglyphic or hieratic, accompany painted vignettes; these papyri are the oldest surviving illuminated manuscripts. They were produced from the New Kingdom to Ptolemaic Period (1550 – 30 BCE) for officials, priests/priestesses, and members of the royal family, though not in general rulers.
They preserve various traditions relating to the after life that are recorded from as early as 2370 BCE in the Pyramid Texts and later within the Coffin Texts, but developed much earlier, and which were originally for the use of the king alone. The books could be as long or short as required, generally 48 cm. in height; one of the longest is 41 metres.

Chapter 125 of the Book of the Dead of Ani is illustrated. Ani was a Royal Scribe, Scribe of the Accounts of the Divine Offerings of all the gods and Overseer of the Granaries in the Nineteenth Dynasty (1295–1186 BCE). The inclusion of this chapter was obligatory in any collection of spells. It assured that the owner of the papyrus would successfully undergo the weighing of her/his heart against the feather of truth on the day of judgement. The heart was thought to contain a record of one’s life and so the symbolic weighing determined suitability to enter the next world. This weighing was accompanied by an interrogation by the 42 Assessors Gods, and took place in the presence of Osiris, judge of the dead. Following a successful examination the deceased was then presented to Osiris by the god’s son Horus, shown with a falcon head. The text describing these events and ensuring their success is written in cursive hieroglyphic.

Wallis Budge (1857–1934) was one of the great early Orientalists who took a keen interest in ancient Egypt from his youth; he was trained at Cambridge and obtained an MA, D. Litt, Litt. D and D. Lit. He was Assistant Keeper in the British Museum from 1883 and Keeper of Egyptian and Assyrian Antiquities from 1894–1924. He was instrumental in acquiring for the collection significant numbers of ancient texts, the first publications of many of which he undertook. While many of these were not entirely accurate, he did make many available to the scholarly world at an early date. He is the author of some 140 books and editions of texts in Hieroglyphic, Coptic, Cuneiform, Syriac and Ethiopic, as well as numerous articles.

Associate Professor Colin Hope,
Centre for Archaeology & Ancient History, Faculty of Arts

Classics

18. Virgil.

*P. Virgili Maronis Opera / varietate lectionis et perpetua adnotatione illustrata a Chr. Gottl. Heyne ... Editio tertia. (Londini : Typis T. Rickaby; impensis T. Payne, B. et J. White, R. Faulder, et J. Edwards, 1793) 4 v. in 8, plates, 30 cm. (4to)*

The simple examination of an item in the Swift Collection at the Monash University Library turned into a puzzle, when I looked into a rather grand-looking and typical late eighteenth-century quarto entitled *P. Virgili Maronis opera* (Londini, Typis T.)
Rickaby, 1793). The Monash copy is *SW f 870.1 V497 A1/He. The work was edited by the German editor Christian Gottlieb Heine and is in 4 vols. bound in 8 and is printed on wove paper with a single watermark J WHATMAN, in each gathering.

A cancellation was called for when there was an error that the printer wished to correct in a leaf. A cancellation means, generally, the removal of one leaf and its replacement by a corrected leaf. These cancellations are common in the Eighteenth Century and bibliographers spend time trying to find original or uncorrected leaves, cancellanda.

Thomas Rickaby decided to cancel leaves in the Virgil using the same paper that the rest of the work had been printed with. In this way it follows that some gatherings with cancellations hold an extra watermark, some none.

In the copies of the Virgil at Melbourne University’s Poynton collection, it was odd to find that the leaves cancelled in that copy seemed to have no fixed relationship to those cancelled in the Monash copy. After all, if we wish to cancel a particular leaf in one copy surely we wish to cancel the same leaf in any other copy. Why would this gathering have a cancellans in this copy and not in another? The problem was solved when it was realised that the cancellantia applied not to words, which had then always been the reason for cancellation, but to illustrations. The Virgil, being a grand library book was illustrated with engravings of classical scenes and for reasons which have never yet been found, Rickaby decided that he did not like the appearance of some illustrations and replaced them with better examples.

Dr Brian Gerrard,
Rare Books, Matheson Library

History

19. Eloise and Abelard

Pope, Alexander, 1688-1744.

_Eloisa to Abelard_ / by Mr Pope.
(London : Printed for Bernard Lintot at the Cross-Keys between the Temple Gates in Fleet Street, 1720)

Abelard, Peter, 1079-1142.

_Letters of Abelard and Heloise To which is prefixed a particular account of their lives, amours, and misfortunes: Extracted chiefly from Monsieur Bayle by John Hughes Esq, to which are added the Poem of Eloisa to Abelard by Mr Pope and Abelard to Eloise by Mrs Madan._ (London:
In 1717, Alexander Pope was so taken with reading an English translation of the letters of Abelard and Heloise that he was inspired to create his own version, *Eloisa to Abelard*. Although the original Latin text had been published in Paris in 1616, it was only after the publication of a highly imaginative French translation of the correspondence in 1693 that these letters began to attract wide public attention.

John Hughes (c. 1678-1720) was not a great poet, but his translation of the *Letters of Abelard and Heloise*, preceded by a summary of their lives by Pierre Bayle (first published in 1713), was of enormous popularity throughout the eighteenth century. While Abelard attracted interest as an intellectual at odds with the ecclesiastical establishment, Heloise was seen as the paragon of an articulate and outspoken woman, who did not hesitate to express both her love for Abelard and her frustration with his emotional distance from her. Pope’s *Eloisa to Abelard* expressed Heloise’s emotional rhetoric with great intensity, deeply shaped by the language of Ovid’s *Heroides*, with which Pope was also intimately familiar.

Pope’s poem was itself widely emulated. Besides a 2nd edition of *Eloisa to Abelard*, published in 1720, the Monash library also owns a 1776 edition of the Hughes translation of *The Letters of Abelard and Heloise*, to which was added Pope’s poem, as well as a response by “Mrs Madan” (*née* Judith Cowper, 1702-1781), a great admirer of Pope, who helped develop her literary career. Monash also owns a 1788 edition of *The Letters* that includes even more literary responses to *Eloisa to Abelard*.

*Eloisa in deshabille* (“Eloisa in undress) is a satirical imitation of Pope’s masterpiece by Richard Porson (1759-1808), a brilliant, though maverick scholar of ancient Greek, who had a long history of falling out with the ecclesiastical establishment, and delighted in pointed wit. The openly eroticized image of Heloise, facing the title page, contrasts with the more sober image in the editions of 1720 and 1776. Porson’s poem, ‘inscribed to the beautiful Mrs C. who never was a Nun,’ does not hesitate to speak about Heloise’s sexual longing and her response to the brutality of Abelard’s castration:

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Immured in this prison, so dull and so moping
Where vows and high walls bar all hopes of clopping;
Where close-grated windows scarce shew us the sun;
What means this strange itch in the flesh of a nun? ...

You’re dead in the eyes of the statutes of Venus,
Her genial warmth you’re unable to feel,
Nature, spite of the proverb, is conquer’d by steel
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**Professor Constant Mews,  
School of Historical Studies, Faculty of Arts**
20. Renaissance Florence

Bracciolini, Poggio, 1380-1459.


Published in Florence by the celebrated printing firm of Giunti, this Italian translation of one of the most famous of fifteenth century Latin histories of that city, by the humanist scholar and chancellor of the Republic, Messer Poggio Bracciolini, is dedicated to the Florentine aristocrat Piero Guicciardini by Filippo Giunti. His dedication bears the date 14 February 1598, which means that the book was in fact published early in 1599, modern style. It consists of 258 pages in all, including a contemporary index, and each new book within it has a woodcut initial letter. It would not have been a deluxe book in its day, Giunti having become by then booksellers with an international market. The binding is late nineteenth/early twentieth century, in Richard Overell’s judgement, probably German.

Bracciolini’s Historia populi florentini, completed in 1457/58, is in effect an official account by a top civil servant of Florence’s hundred year struggle between 1350-1450 to preserve its independence and republican institutions against a succession of Italian princes, above all the Dukes of Milan. Iacopo, Poggio’s third son born in 1442, was himself an accomplished humanist scholar, who translated a number of important classical and contemporary Latin works into Italian, among them the present book, first published in Venice in 1476 and dedicated to the noted military commander Federigo da Montefeltro, Count of Urbino. There was to be another Florentine edition in 1492. The handsome editio princeps of 1476 is available in a facsimile edition (ed.E. Garin, Calosci - Cortona, 1980).

The Monash Istoria contains a long annotation after the dedication – apparently in a seventeenth century hand – which is a poignant reminder of the strange history and violent end of its translator just two years after the appearance of the first edition. This gloss tells the reader that “Florentine Histories written by the secretary of the Republic” reveal that Iacopo di messer Poggio, “being an ambitious young man and overeager for change (essendo giovane ambitioso et di cosse nuove disideratissimo)”, joined the failed Pazzi Conspiracy against the Medici family in April 1478 - in which Giuliano, Lorenzo de’ Medici’s brother, was murdered during Mass in the cathedral - and was summarily hanged along with others. The unfortunate Iacopo’s motives were almost certainly more complicated than the annotator’s words - which are a literal translation from the Latin of Angelo Poliziano’s polemical attack on the conspirators in his Coniurationis Commentarium of 1478 (ed.A. Perosa, Padua, 1958) - baldly state. Although closely associated with the Medici family for
much of his life Iacopo, like some other contemporaries, may well have begun to identify its growing ascendance over the Florentine republic with the tyrannical princely assaults on it from outside about which his father had written in the present work, and so joined the conspiracy for reasons of republican idealism as much as any other. The best account of his short life is by F. Bausi, “’Paternae artis haeres’. Ritratto di Jacopo Bracciolini”, Interpres, 8,1988, pp.103-98.

One of several twentieth century pencilled notes in the Monash Istoria continue the theme of the long after-life of Poggio Bracciolini’s critical analysis of late medieval tyrannical threats to the free state of Florence. Next to a reference to Giangaleazzo Visconti of Milan’s almost successful invasion of Tuscany in1402, we find written “Hitler” (p.98). It was the émigré German historian Hans Baron who most famously made this comparison between Britain’s plight in 1940, waiting for Hitler’s army to cross the Channel, and Florence’s brave defense of its liberty against an earlier “totalitarian” invader (The Crisis of the Early Italian Renaissance, Princeton, 1955, I, p. 32). This modest sixteenth century book owned by Monash carries more ideological baggage than one might at first sight imagine.

Professor Bill Kent,
School of Historical Studies, Faculty of Arts

21. French cookery

La Varenne, François Pierre de, 1618-1678.

Le cuisinier français, ou, L’ecole des ragouts : ou est enseigne la maniere d’appref,ter toutes sortes de viandes, de patisseries & confitures / par le sieur De la Varenne. (Lyon : Chez la Veuve de C. Chavance & M. Chavance fils, Marchand Libraire, rue l’Merciere, 1699) [donor: Sandy Michell]

La Varenne’s important work was the first cook book to set down recipes in a systematic manner. It also gives the reader an insight into the many culinary innovations achieved in seventeenth-century France. La Varenne is the first French cook to use a roux instead of softened bread to thicken sauces, adds a bouquet garni to flavour stocks, and gives us one of the first recipes for feuilletage or puff pastry. He also uses egg whites to clarify aspic. There is an astonishing number of modern recipes, including omelettes, beignets, macaroons, cheese cake, apple tart, and pumpkin pie.

This work, first published in 1651, appeared for seventy-five years in some thirty editions. The edition of 1662 was the first to combine three works: Le Cuisinier François, Le Pastissier François and Confitures, and this edition of 1699 is in that form.

Sandy Michell
22. English Civil War

Milton, John, 1608-1674.

Ioannis Miltoni Angli Pro popvlo Anglicano defensio : contra Clavdii anonymi, alias Salmasii, Defensionem regiam. (Londini : Typis Dv Gardianis ..., 1651)

John Milton is best known for his great poems, especially Paradise Lost and Samson Agonistes. But he was also a prominent republican intellectual during the English revolutionary crisis of the 1640s and 1650s. On 16th December 1648, the Army Council of the newly victorious New Model Army ordered the captive King Charles I to be brought to Windsor. Four days later the House of Commons authorised a trial of the King, which opened in Westminster on 20th January 1649. Charles was found guilty of high treason and other offences - tyranny, murder and war crimes - on 27th, sentenced to death and executed on 30th. The monarchy was formally abolished by Act of Parliament on 17th March, the House of Lords two days later. On 19th May a further Act declared England a republic or ‘Commonwealth’.

Acting on his own initiative, Milton published The Tenure of Kings and Magistrates, a justification for republicanism and regicide, on 13th February 1649, only two weeks after the execution. The republican ‘Council of State’ appointed him ‘Secretary for Foreign Tongues’ the following month. His Eikonoklastes, an officially-commissioned reply to the Royalist Eikon Basilike, was published on 6th October. In November the leading French classical scholar, Claude Saumaise, writing as ‘Salmasius’, published his Defensio regia pro Carolo I, a sustained attack on the legitimacy of the new republic. In 1650 the Council of State commissioned Milton to write a reply. The result was Pro Populo Anglicano Defensio, published on 24th February 1651. The two books were each aimed at an international audience and therefore written in Latin.

Pro Populo Anglicano Defensio was a spectacular success in turning the tide of intellectual debate against the exiled Royalists. As Christopher Hill, a leading twentieth-century English historian, observed: ‘Salmasius was held to be Europe’s greatest scholar; Milton was unknown outside his own country. Yet by general consent David beat Goliath’. This was Milton’s own judgement, aired in response to the failure of his sight later in 1652. ‘What supports me?’ the poet asked in his 1655 sonnet on this blindness:

The conscience, friend, to have lost them overplied
In liberty’s defense, my noble task,
Of which all Europe talks from side to side.
The monarchy was restored in May 1660 and Pro Populo Anglicano Defensio banned by royal proclamation of Charles II on 13th August 1660. Most copies were burnt, so the edition held by the Matheson Library is indeed a rare book. A first English translation appeared in Amsterdam in 1692, four years after the Glorious Revolution had finally dispensed with the Stuart monarchy, and was reprinted in 1695 in London, but no further translations were produced until the nineteenth century.

Professor Andrew Milner,
Centre for Comparative Literature & Cultural Studies

23. Eikon basilike

Charles I, King of England, 1600-1649.

_Basilika : the works of King Charles the Martyr : with a collection of declarations, treaties, and other papers concerning the differences betwixt His said Majesty and his two houses of Parliament : with the history of his life, as also of His tryal and martyrdom_. 2nd ed. (London : printed for Ric. Chiswell ..., 1687)

_Eikon Basilike_ (Portrait of the King) was one of the most successful political publications of the 17th century. It appeared at the end of the English civil war when the government of England had been seized by the army and was run at a military dictatorship under Oliver Cromwell. In January 1649, the army put the King, Charles I, on trial before a "court" comprising people who could be relied upon to find him guilty and sentence him to death.

A few days after the King’s execution, _Eikon Basilike_ was available for purchase in London. It was written in the first person and sets out a detailed justification and defence for the King’s actions during the civil war. It was an immediate publishing success and went through 40 editions in English in its first year after publication. Several different publishers were responsible (mainly anonymously) and the size ranged from substantial library editions down to small readily concealed editions. It was also translated into Latin, French, German, Dutch and Danish for distribution in continental Europe. It played an important part in ensuring that the Cromwellian military regime was never generally accepted as the legitimate government of England.

In 1658, Oliver Cromwell died and his regime collapsed as easily as did some of the communist regimes of Eastern Europe in our own times. The monarchy was restored amid popular acclaim and the King’s eldest son, now Charles II, was crowned in London in May 1660.

Following the Restoration, another edition of _Eikon Basilike_ was published in London. This time, there was an unmistakeable note of celebration. It was published in 1662...
in two large folio volumes containing not only *Eikon Basilike*, but also a variety of other writings and speeches of Charles I and a highly sympathetic biography by Richard Perinchief.

Another large folio edition was produced about 25 years later in 1687. By this time, political circumstances had changed yet again. Charles II had died in 1685 leaving no legitimate children. His brother James succeeded him as James II. But James II was a Roman Catholic and it was widely feared that he would attempt (and indeed was attempting) to introduce Roman Catholicism as the official religion in England. Various attempts were made to exclude him from succession and he was eventually forced to flee. However this was not before another large folio edition of the works of his father, Charles I, had been produced. Although not quite as grand as the 1662 folio edition, it was well calculated to bring support for the Stuart succession.

The Monash Library is fortunate to have examples of both the 1662 and 1687 folios including *Eikon Basilike* and of the other works of Charles I. The 1687 folio has the better plate and has been chosen for the exhibition.

**Dr John Emmerson,**
President, Friends of Monash University Library

### 24. The Bible

*The Holy Bible, containing the Old and New Testaments : newly translated out of the original tongues, and with the former translations diligently compared and revised* (Oxford : Printed by the university-printers, 1701) 2 v. (fol.)

The privilege of printing and publishing the 'Authorized' (or 'King James') Version of the English Bible (1st edition 1611) was invested in the King’s Printer, but by virtue of their over-riding freedom to print any book whatsoever the same privilege came to be enjoyed by the two universities. Cambridge published its first Authorized Version in 1629; Oxford, however, did not exercise its right until 1675.

The Oxford University Press became recognized for its series of large folio editions of the *Bible*, along with parallel editions of the *Book of Common Prayer* (the service book of the Church of England), designed to be placed on lecterns for use during public worship. Oxford-printed bibles might be typographically impressive, though often enough their texts could be grossly defective – witness the 1717 folio bible, known variously as the ‘Vinegar Bible’ (from the misprinting of the intended ‘Vineyard’) or ‘A Baskett-full of Errors’ (from its printer John Baskett).

The Monash copy of the 1701 Bible is in two volumes, bound in the black calf that is typically found on bibles and prayer books, and at one time it had silk ties. Stamped
in the centre of all boards are the arms of Queen Anne, and in the panels on the spine appears the monogram ‘AR’ – i.e., ‘Anna Regina’ – indicating that the volumes cannot have been bound before her accession to the throne in March 1702. The presence of the arms and monogram suggests that this particular pair of volumes may at one time have done duty in a royal chapel, though books bearing royal arms do not necessarily have a royal provenance.

The volumes came to Monash from Ridley College; both contain the signature of Thomas Gould, dated June 1st, 1811.

Dr Brian McMullin,
Monash Centre for the Book

25. Dutch East Indies

Valentijn, François, 1656-1727.

Oud en Nieuw Oost-Indien, vervattende een naukeurige en uitvoerige verhandelingen van Nederlands mogentheyd in die gewesten : Benevens een wydluftige beschryvinge der Moluccos, Amboina, Banda, Timor, en Solor, Java, en alle de eylanden onder dezelve landbestieringen behoorende; het Nederlands comptoir op Suratte, en de levens der Groote Mogols ... / door François Valentyn (Dordrecht ; Te Amsterdam : By Joannes van Braam ; Gerard onder de Linden, 1724-26) 5 v. in 8 : 35 cm. (fol.)

After studying theology and philosophy at the Universities of Leiden and Utrecht, François Valentijn left the Netherlands for the Indies in 1685 at the age of nineteen to become a preacher. He spent sixteen years in the Indies (1685-1694 and 1706-1714), mostly on the island of Ambon, in the Moluccas. He wrote his famous eleven-volume work Oud en Nieuw Oost-Indiën (The Indies Past and Present) in the Netherlands between 1714 and 1724. At that time, the Dutch East India Company had depots and factories not just in the area now known as Indonesia, but also in Tonkin, Ceylon, Japan, Cambodia, the Cape of Good Hope and other places. Valentijn included information on many of these in the work. The entire book was published by 1727, and became a bestseller, attracting 650 subscribers before it appeared. For centuries it was highly regarded as an historical source on the Indies, but in current times it is valued more for its evocative anecdotes and attractive prose. One critic noted that ‘some of his pieces are true oases in the desert of eighteenth-century historical writing’.

History has not judged Valentijn kindly, and he is depicted in writings about Indies literature as an opportunistic and self-interested man. The most serious charge against him is that he made copious use of the work of other scholars without

Exhibition catalogue: Fifty books for fifty years
attributing his sources. He employed the ‘magpie’ approach to writing: use whatever one can find and only give attribution where the adaptation would certainly be discovered or where to do so might bring some benefit to himself.

Rumpf, Georg Eberhard, 1627-1702. [i.e. Rumphius]

D'Amboinsche rariteitkamer : behelzende eene beschryvinge van allerhande zoo weewe als harde schaalvisschen, te weete raare krabben, kreeften, en diergelykezeedieren, als mede allerhande hoortjes en schulpen, die men in d'Amboinsche Zee vindt: daar benevens zommige mineraalen, gesteenten, en soorten van aarde, die in d'Amboinsche, en zommige omleggende eilanden gevonden worden... / voorzien beschreven door Georgius Everhardus Rumphius. (Amsterdam : By Jan Roman de Jonge, 1741) (fol.)

One of the writers he plagiarised was Georg Everard Rumphius (1627-1702), known as the ‘blind sage of Ambon’. German by birth, he arrived in the Indies in 1653, working for the Netherlands East India Company as a merchant on Ambon. He never left the Indies, where he was able to work on his passion for collecting samples of flora and fauna, about which he made copious notes. Blindness struck him in 1670, but this did not slow him in his collecting and describing of plants and animals of the Moluccas. The Company paid for a copyist and draftsman to assist him in his work.

His two best known works are the Ambonese Herbal (Het Amboinsch Kruid-boek) and the Ambonese Museum of Curiosities (D'Amboinsche Rariteitenkamer), which first came out in 1705. Rumphius received little money from these valuable publications, both of which appeared in print after his death.

Valentijn and Rumphius knew each other, and it seems Rumphius even taught Valentijn Malay on Ambon. Valentijn adapted and reproduced much of Rumphius’s writings about Ambon without attributing his source, and these parts form some of the most historically useful parts of Oud en Nieuw Oost-Indiën.

Valentijn’s reputation suffered during his life, but not from his plagiarism of Rumphius. Valentijn offered for publication a translation of the bible into Malay which appears to have in fact been the work of Melchior Leijdecker and others. The church authorities simply refused to accept that this was Valentijn’s work, despite his many representations to the contrary.

Mr Julian Millie,
School of Political & Social Inquiry

Monash University Library holds an extensive collection of 18th, 19th and early 20th century Dutch-language books relating to the Dutch East Indies. It is the largest such collection in Australia and one of the largest outside the Netherlands. The collection is invaluable for the study of Indonesia’s colonial history.
26. White Slave Narratives

Sherard, Robert Harborough, 1861-1943.

_The white slaves of England: being true pictures of certain social conditions in the kingdom of England in the year 1897/_ by Robert Harborough Sherard; illustrated by Harold Piffard. (London: James Bowden, 1897)

Malvery, Olive Christian, d. 1914.

_The white slave market/_ by Mrs. Archibald Mackirdy (Olive Christian Malvery) and W. N. Willis; with a frontispiece in half-tone. 2nd ed. (London: Stanley Paul, [190-?])

Willis, W. N. (William Nicholas), 1860-1922.


Holledge, James.

_White slavery/_ James Holledge. (London; Melbourne: Horwitz, 1964)

This collection of books forms part of a large genre of ‘white slave narratives’. With one exception, the books included here refer to a form of ‘white slavery’ that involved the enforced sexual exploitation of young, white women. (The one exception is _The White Slaves of England_, which refers to an older but ongoing usage of ‘white slavery’ to refer to industrial workers). These narratives of sexual enslavement came to prominence in the late nineteenth century, particularly after the sensational exposés of the English publicist, W.T. Stead, in the _Pall Mall Gazette_ in 1885. Stead reported his successful attempt to ‘buy’ an English virgin for the Continental sex industry, fuelling a concerted campaign in the UK and abroad against the trafficking in girls and women for prostitution. Narratives documenting alleged cases of abduction, seduction or deception of innocent young white women – usually by ‘foreigners’ of various origins – became a standard part of the propaganda of organizations like the National Vigilance Association and the International Bureau for the Suppression of the White Slave Traffic. As a reading of the texts will confirm, these narratives were intended to shock, with a view to inspiring action. In their quest for the sensational, however, they also bordered on the pornographic, embellishing their tales of abduction and captivity with the details of the bondage, sexual subjugation and humiliation of the victim. The relationship between moral crusade and sensational publishing is clearly evident in the book co-authored by Anglo-Indian social investigator, Mrs Archibald Mackirdy (Olive Christian Malvery) and the colourful and idiosyncratic Australian, William Nicholas Willis. A former member of the New South Wales Legislative Assembly,
Willis was co-founder of the scurrilous *Truth* newspaper. The genre certainly succeeded as a publishing venture, as the number of reprints attest.

It is common to regard white slave narratives as little more than the sensational outpourings of the over-active imaginations of their authors. Their main value for historians in recent years has been as texts wherein we can discern the elaboration of gendered and racialised categories. However, my own research into the international sex industry at this time shows that the stories related were usually based on actual cases, albeit the details were often greatly exaggerated or distorted. The case referred to on pages 97-101 of *The White Slave Market* is just one example. It is based on the conviction of two Italian procurers who brought young women to the gold fields of Western Australia in the early years of the twentieth century. This episode, and the reference to it in *The White Slave Market*, is discussed in my recent book, *Selling Sex: A Hidden History of Prostitution*, University of New South Wales Press, 2007, chapter 11.

The genre was at its height in the late nineteenth and early twentieth centuries, but, as James Holledge’s 1964 volume, *White Slavery: A startling report on today’s white slavers*, shows, examples continued to appear well after this time.

**Professor Rae Frances, Dean, Faculty of Arts**

### 27. 19th century Melbourne directories

*Sands & McDougall’s Melbourne and suburban directory* (Melbourne : Sands & McDougall, 1863-1901) 39 v. On display is the issue for 1885.

**Continues:** *Sands & Kenny’s commercial and general Melbourne directory* (1857-1859) ; *Sands, Kenny & Co.’s commercial and general Melbourne directory* (1860-1861) ; *Sands & McDougall’s commercial and general Melbourne directory* (1862) ; continued by: *Sands & McDougall’s Melbourne, suburban and country directory* (1902-1911) ; *Sands & McDougall’s directory of Victoria* (1912-1974)

In an age before telephones, when mail was often delivered twice or even three times a day, the *Post office directory* was an essential tool of urban living. The first Melbourne directories appeared almost as soon as the town itself, but in the turbulent 1850s, an era of high immigration when people were constantly on the move, several Melbourne companies competed for this lucrative business. By the 1860s the Sydney publisher and stationer John Sands and his Melbourne manager and partner Dugald McDougall had emerged as the leader, a position that the company for over a century.

The directory was divided into four main sections. In the first, householders were listed within each municipality by their street and street number. In the second they appeared alphabetically by name for the entire metropolis. The third section listed the members of the various trades and professions. And the fourth gave the office-
holders of societies and institutions, ecclesiastical officials, legal and municipal officers. These sections were bound together with advertisements like this handsomely illustrated brochure for the Universal Building Society.

To historians and genealogists, the city directory is an invaluable source. Unlike the telephone directory, which lists subscribers only alphabetically, it offers a picture of the social composition of neighbourhoods. In Melbourne, householders' occupations were usually listed only when they were in business on their own account, unlike the Adelaide directories in which the occupation of virtually every householder is given, down to labourers and washerwomen.

In the era before the telephone became almost universal, Sands and McDougall was as well known as Melways is today. By the 1960s, however, the days of the city directory were numbered. After the company finally ceased publication in 1974, one of the last generation of McDougall owners told me that the competition of the telephone directory, the cost of employing canvassers to obtain information from householders (a visit every three years was the norm), and the high production costs of a volume now weighing several pounds had finally sunk the long-lived enterprise.

Professor Graeme Davison,
School of Historical Studies, Faculty of Arts

28. Aboriginal History

Bonwick, James, (1817-1906)

*The last of the Tasmanians, or, The black war of Van Diemen’s Land / by James Bonwick.* (London : Sampson Low, Son, & Marston, 1870)

James Bonwick (1817-1906) was undoubtedly the most prolific of Australian colonial historians and his *The Last of the Tasmanians, or The Black War of Van Diemen’s Land* (1870) was probably his most important book. Profoundly influenced by evangelical Christianity, he was deeply troubled by the dispossession and destruction of the Aboriginal people caused by British colonisation. He sought ways to redeem the honour of the British people by telling stories about figures such as the famous mediator, George Augustus Robinson.

Bonwick's work tells us much about the ways in which European historians wrote history in the eighteenth and much of the nineteenth century. Bonwick claimed to be a servant to the cause of historical truth and tried to distinguish his work from what he called the prejudiced partisans and careless collectors of facts by using the documentary record wherever he could, but he actually placed more store by his personal acquaintance with those who had made the history and whose testimony he collected. This meant that his writings were characterised by considerable empathy with his subjects; as he observed at the beginning of *The Last of the Tasmanians*:
It was not a mere hunt through Blue Books [i.e. the British parliamentary record]. The forest depths, the sultry plain — the homes of peace, the dens of penal woe — have each brought something to the store. The laugh of the bushman, the sigh of gentle womanhood, the grief at lost affection, the curse of some remembered wrong, have been the varied accompaniments of tales thus told.

Indeed, a powerful sense of empathy or identification seems to have compelled Bonwick to have become a colonial historian in the first place. You can see this for yourselves by looking at the story he tells in the pages of *The Last of the Tasmanians* featured in this exhibition. [Richard, this should be p. 220 and the page facing this, which is an engraving of Benjamin Duterrau’s painting *The Conciliation]*

Professor Bain Attwood,
School of Historical Studies, Faculty of Arts

29. The Australian Abroad

Hingston, James, b. 1830.


The British-born journalist James Hingston first revealed his taste for travel writing on a modest scale, in his *Guide for Excursionists from Melbourne* (1868), in which he assures his readers that ‘to get an agreeable holiday, it is not necessary to go always as far as Europe’. Evidently he did not heed his own advice. His superbly illustrated two-volume *The Australian Abroad: Branches from the Main Routes Round the World*, published in London in 1879-1880, is the record of an extended global tour undertaken in the late 1870s, notes from which first appeared in the Melbourne newspaper *The Argus*.

*The Australian Abroad* is perhaps the seminal Australian travel book, which reveals both the common prejudices of its time and a receptivity to foreign cultures, especially those of Asia, which was modern and forward-looking. A believer in the beneficence of the British Empire, Hingston doesn't think much of French Indochina. Saigon is dispensed with as ‘a low-lying waterside settlement of Frenchmen, Malays, and mosquitoes’; the local people are described as having ‘no gratitude, no energy, no industry, no manners of any good kind’. But elsewhere Hingston is remarkably open to ‘the East’ (as Australians continued to call the Asian countries to their north), ‘Going through the East,’ he writes, ‘gives something Eastern in nature, orientalising our ideas to a
degree of which we are not perhaps fully conscious’. Hingston was particularly impressed by Japan, then revealing a seductive image of itself to the world after a long seclusion. ‘Nature’s gentlemen are the Japanese’, he says. ‘Any one who wishes to get away from himself for a time…will find the newest and freshest in the land of the Rising Sun’.

James Hingston died in London in March 1902.

**Associate Professor Robin Gerster,**
**School of English, Communications and Performance Studies, Faculty of Arts**

### 30. Australian Wine


*American vines : their adaptation, culture, grafting and propagation / by P. Viala and L. Ravaz ; complete translation of the second edition by Raymond Dubois and W. Percy Wilkinson ; revised by P. Viala. (Melbourne : Robt. S. Brain, Government Printer, 1901)*

Grape Phylloxera was a contentious issue of world agriculture in the nineteenth century. This tiny louse attacks the roots of the European vine, *Vitis Vinifera*, which is the source of our table wine. Grape Phylloxera devastated Europe’s vineyards from the 1860s after having been imported unwittingly from America where it co-exists with wild vines there. The survival of the wine industry was only made possible by the scientific discovery that by grafting varieties of the European vine on to certain varieties of American vine rootstock a Phylloxera-resistant and grape-bearing European vine could be produced. Phylloxera was first discovered in Australia in Geelong district vineyards in 1877.

Victoria’s political leaders and wine magnates who had expected to benefit exhibited a grisly fascination with the devastation that had befallen Europe. But they showed no interest in reconstitution. When Phylloxera was discovered in Victorian vineyards it was considered that the pest might be quarantined. But then pressure mounted for a widespread program of eradication accompanied by the use of expensive pesticides, supported by the vigneronns of other districts, such as those of the Upper Yarra Valley and the Rutherglen district; also, the other wine producing colonies of NSW and SA. The drastic step of uprooting and destroying all vines in the Geelong district was taken. By the end of 1881 over 500 acres of vines had been destroyed and nearly £9,000 paid in compensation. The same pattern was followed at Camden in NSW and, even more dramatically, with Bendigo district vineyards in 1894. By this stage reconstitution in France was an established fact. Notwithstanding the expensive and controversial destruction of its second largest vineyard area Victorian authorities resisted a new policy direction.
As late as 1899, when the analytical chemist, Percy Wilkinson, and the French immigrant winemaker, Joseph Gassies, issued a privately printed abridged translation of Viala and Ravaz’s French text *American Vines*, they were criticised in official and wine-growing circles for presenting views opposed to those of the Department of Agriculture. The venture was supported financially by the progressive wine magnate, Hans Irvine, who himself maintained a nursery of American vines at his Great Western property in Western Victoria in anticipation of the scourge. In May, 1899, Phylloxera was discovered in Rutherglen district vineyards. Victoria’s greatest vine area and the hope of its export industry had fallen. This provoked a change in Government policy. One sign of this was the appointment, on the recommendation of the French Minister for Agriculture, of a viticultural expert, Raymond Dubois, as principal of the Rutherglen Viticultural College. Another was the issuing under the Government Printer imprint in 1901 of a translation of the complete second edition of Viala and Ravaz’ by now standard work. But it was to be some years before the challenge of reconstitution was to be properly taken on by agencies of government or a now economically depressed and afflicted industry.

Dr David Dunstan,  
National Centre for Australian Studies, Monash University

(Dr Dunstan is the donor of this book to the Rare Books Library and the author of Better Than Pommard! A History of Wine in Victoria, Australian Scholarly Publishing, 1994.)

31. Women’s Magazines

*The New idea: a women’s home journal for Australasia.* (Melbourne : T.S. Fitchett, 1902-1911)

The title was changed to *Everylady’s journal* in 1911 and in 1928 was changed back to *New Idea*, under which name it is still published.

Image: front cover of *New Idea* vol 1 no 1, October 1 1902

*The New Idea: A Women’s Home Journal for Australasia* is a modern magazine, aiming ‘to present the newest ideas continually arising in every branch of woman’s life and interest’. The visual impact of this cover would have been very modern, very up-to-date in 1902, with its nationally iconic kangaroos and emus and its decorative arrangements of wattle flowers and foliage.

One might assume that the most vital new idea of the day was women’s right to vote, just accepted by the new Federal Parliament. And certainly women’s suffrage is an issue showcased by the journal. It features an interview with the soon-to-be senate-candidate Miss Vida Goldstein, described as ‘the most
intelligent advocate of up-to-date women’s rights in Australia’. Goldstein is quizzed on her recent trip to the United States of America as a representative of the women’s suffrage societies of Australasia.

But the vote is only one of the new ideas jostling for attention in the journal. Readers looking for innovation are directed to the fashion section, where ‘for the first time you will be able to secure paper patterns which will be absolutely reliable, perfectly fitting, thoroughly stylish and up-to-date’. An article by the body-builder and physical-educationist Eugen Sandow wonders why women spend their time agitating for political rights, rather than pursuing the more important privilege of perfect health. And a piece on Nellie Melba, featured as the central image on the cover, celebrates her as an Australian woman who has achieved international fame, riches, and an enviably luxurious lifestyle.

The October 1902 issue of _The New Idea_ is a wonderfully iconic source, setting the agenda for Australian women’s hopes and fears across the twentieth century.

_Emeritus Professor Marian Quartly, School of Historical Studies, Faculty of Arts_

32. **Labor Call**

_The Labor call._ (Melbourne : Printing and Publishing Co-operative Society Ltd., 1906-1953)

Continues: _Tocsin_ (Melbourne, Vic.)

Continued by: _Labor_ (Melbourne, Vic.)

The Rare Books Collection houses four decades (1913-53) of _Labor Call_, the official organ of the Victorian branch of the Australian Labor Party. While available in microfilm in some other libraries and institutions, leafing through the original folio format newspapers in the Rare Books reading room generates a special sense of historical verisimilitude for the researcher. Superseding _Tocsin_ in 1906 and before it the _Commonweal and Workers’ Advocate_, like these predecessors _Labor Call_ was a weekly. The party perennially dreamed of launching a daily newspaper to counter the misrepresentations of the ‘capitalist’ mainstream press, but as those plans were never realised it is _Labor Call_ that remains an indispensable source for anyone interested in the history of the Victorian labour movement during last century. While _Tocsin_ (1897-1906) had been renowned for its doctrinal eclecticism, one historian has remarked that by the time the newspaper metamorphosed into _Labor Call_ it had ‘been transformed into a dull party organ, a mere mouthpiece of the party central executive’. Yet, for the greater part of its existence, _Labor Call_ was much more than a sanitised propaganda sheet. The party’s successes and failures (there was more of the latter) can be charted through its pages; so, too, can its ideological passions, both fleeting and enduring, and its divisions were sometimes
aired with raw candour. The newspaper also contains writings of many of the party’s luminaries, not least a youthful John Curtin and the great wordsmith and radical-populist Frank Anstey. The branch reports that regularly appeared in Labor Call are also a boon for the historian, revealing as they do the rhythms of a party which, despite its limited political success, still sustained a grass-roots movement of scale that would make the contemporary Victorian ALP envious. One of the great pities for the researcher is that Labor Call disappeared in late 1953 at a time when the party was on the cusp of its greatest disaster, the split of 1954-55. Its replacement was a short-lived monthly that was even more unimaginatively titled Labor.

Dr Paul Strangio,
School of Political & Social Inquiry

33. School texts for Australian History


It is important to find ways of encouraging students to use the amazing resources of the Rare Books Collection. The Collection is not something to which they find their way easily; most of our students, I think, would still see it as something used by “real researchers” rather than undergraduate essay writers. So a number of us in the School of Historical Studies have tried to find ways of leading students into the Collection, both by recommending the exhibitions and displays and developing assessment tasks that bring them into contact with its holdings. Several years ago, when I taught a unit called “Imagining Australia’s Tomorrow”, I devised a range of essay topics that involved work in rare books. Some students worked in the medical history collection, and others on magazines, but the most popular topics were those asking students to examine school textbooks and children’s periodicals. There is always a significant group of students in history who are interested in teaching, and the resources that had been used in classrooms in the past particularly fascinated them.

These students used a variety of resources, but all had read some of the *Australian Children’s Pictorial Social Studies*, a series of twenty-five children’s history books published in 1958. They included *In Search of the Great Southland*, *Eyre’s Dramatic Journey* and *The Story of Australian Wool*; with titles like this, and the claim that these cartoon-like accounts would “increase the child’s understanding of the historical, geographical and social forces that have shaped Australia” while providing a “royal road to learning that can be as pleasurable as it is economical”, they seemed on first impression to represent all that might have been wrong with Australian history-telling in the middle of the last century. Certainly, that was how the students approached it.

Exhibition catalogue: Fifty books for fifty years
Upon reading these sources, however, they were more confronted by their complexities and nuances than their simplifications. They found accounts of the Aboriginal past that were much more like their own than they had imagined. Indeed, what confronted them most was the way in which the Australia of the 1940s and 1950s had been presented to them, especially in secondary schools, as a xenophobic culture in which there had been neither debate nor significant change in regard to the nature and consequences of British invasion and colonisation. While the children’s books presented an overly benign picture of that process, they were far more ready to acknowledge the presence, skills, and proprietorship of Indigenous people than the students had predicted. They were also far from being enthusiasts for ‘white Australia’. Indeed, as one student argued, these books for schoolchildren were an excellent place in which to examine the undermining and unravelling of ‘white Australia’ in terms of attitudes to migrants and minorities.

A particularly insightful and intriguing examination involved the status of Anzacs in Australian culture. As one student argued, Australians in the middle of the twentieth century drew upon a far wider range of nation-building heroes, from explorers and inventors to federating politicians. The group also included a few women: Caroline Chisholm and Elizabeth Macarthur, for instance. While this student was careful to stress the limits of heroic and dramatic narratives as the measure of a society’s past, the contrasts between these books and the Anzac-saturated Australian history of her own schooling were very revealing. For her generation, she suggested, there was one national hero, and one founding national moment; she wondered what the historians of the future might make of that.

These cartoon histories, perhaps thirty or forty pages long, might seem to be ephemera, hardly worth saving. That’s the value of rare books collections, and it is a value particularly well realised at Monash. We need to save as much as we can, because it is not up to us to judge what will best reveal our time and place to the people of the future. We owe them a generous collection, as generous as we can make it.

Professor Mark Peel,
School of Historical Studies

Art

34. Gould’s Birds

Gould, John, 1804-1881.

The Birds of Australia: in seven volumes / by John Gould. (London: Published by the author, 1848) 7 v. + supplement 1 v. (fol.)

Gould, John, 1804-1881.

The energy and enterprise of the famous nineteenth-century English ornithologist and publisher, John Gould, seldom fail to impress. Gould had already established a considerable reputation for his publication of volumes of bird illustrations before he embarked on a major project of illustrating the birds of Australia. His wife, Elizabeth, a talented artist, played a vital role in these ventures: she had, for example, previously contributed most of the lithographic plates for his five-volume, *The Birds of Europe* (1832-7). Leaving their three youngest children at home with their grandmother, John, Elizabeth and their eldest son, aged 7, left England in May 1838 for a two-year fieldwork excursion to Australia.

John travelled widely through the eastern colonies of Australia gathering specimens for their project, identifying nearly 200 new species in the process. But an enterprise of this scale could not be undertaken single-handedly or without financial support. John and Elizabeth enjoyed the patronage of colonial governors, especially the Governor of Van Diemen’s Land (Tasmania), Sir John Franklin and his wife, Lady Jane, with whom they established a firm friendship. They also employed a team of assistants. John Gilbert, a member of their original party from England, was sent to the Swan River settlement (Western Australia) to gather specimens. Two of their assistants died: one was killed by Aborigines in Western Australia; another was accidentally shot in Tasmania. (Gilbert was later killed by Aborigines in 1845 while accompanying the explorer, Ludwig Leichhardt, on an overland expedition.)

On their return to England in 1840, the Goulds began the formidable task of creating the publication, *The Birds of Australia*. In the pursuit of nineteenth-century natural history, art and science customarily marched hand in hand, knowledge and skills in one field serving to enhance the achievement of the other. Such was the case here. Quick pencil sketches (many by Gould himself) of individual specimens served as the prototype which was developed into a finished watercolour drawing. The watercolour was, in turn, carefully copied and translated into a lithograph for printing. The lithographic image was then painstakingly coloured by hand to match the original watercolour. Each plate in *Birds of Australia* can thus claim to be a unique work of art which deserves to be viewed and experienced in the original. Elizabeth’s important contribution to the publication was tragically curtailed when she died of puerperal fever in August 1841. Only 84 of the 681 plates carry her name in the legend – the remaining plates were completed by other artists. Art historians and ornithological experts have since puzzled over the attribution of plates to different artists. But from a contemporary, nineteenth-century perspective, John Gould’s ornithological knowledge, intensive fieldwork and editorial control of the entire project, in addition to his initial sketches of specimens, entitled him to a significant claim on the authorship of the plates.

The magnitude of the enterprise involved in producing *The Birds of Australia* is astounding. The publication, containing hand-coloured, folio-sized lithographic plates, was issued in 36 separate parts from 1840 to 1848 and later bound in seven volumes, the cost to subscribers being £115. A supplementary volume, with further plates, was completed in 1869, making a total of 681 plates in the eight volumes.
The text offers a wealth of natural history information, including the Aboriginal names for species where known. As with its inception, the final contribution of *Birds of Australia* lies in the combined fields of Australian art and science. The fine set of the complete edition held by Monash Rare Books is one of the great treasures of the collection.

Senior Lecturer Leigh Astbury, Visual Culture, School of English, Communications and Performance Studies, Faculty of Arts

### 35. Kokoschka and Klimt

Kokoschka, Oskar, 1886-

*Kokoschka, Oskar, 1886-*

**Die träumenden Knaben** / [geschrieben und gezeichnet von Oskar Kokoschka]. [Vienna] : Wiener Werkstatte, 1908

Oskar Kokoschka’s little book vividly conjures up the cultural world of early 20th century Vienna, epitomizing its intense, rich, contradictory character. Viewed from a century later, early Viennese modernism may seem a fragile, hothouse thing, easily swept aside by World War I and subsequent events. But this would be to underestimate its remarkable fecundity and range, in the decade and a half preceding 1914, including an astonishing array of creative work, in literature, music, painting, the graphic arts, design and architecture – not to mention Freud’s invention of psychoanalysis. In Melbourne, a substantial visual trace of the culture may be seen in the furnishings from one of Joseph Hoffmann’s major interiors (see Terence Lane, *Vienna 1913: Joseph Hoffmann’s Gallia Apartment*, Melbourne: National Gallery of Victoria, 1984).

Kokoschka’s *Die träumenden Knaben* (*The Dreaming Boys*), produced by Hoffmann’s Wiener Werktätte for their large *Kunstschau* of 1908, was published in an edition of 500, of which this is a fine example. The volume was described recently as ‘one of the most beautiful art books of the twentieth century’ (Christian Brandstätter, ed., *Vienna 1900 and the Heroes of Modernism* [2005], trans. J. Taylor-Gaida & M.Dobrian, London: Thames & Hudson, 2006, p.190), Kokoschka, aged only 22, contributed both the poetry and the illustrations, featuring eight brightly-coloured lithographs flanked by his text. The poem – a somewhat fevered fantasy involving fish, water, dreams and love – seems more frankly experimental than the images, which call to mind medieval and folk art, and children’s book illustrations. But their style also typifies the graphic strengths of the artists and designers surrounding Hoffmann, even hinting (as in the final page) at the intensity of Egon Schiele, just at the start of his brief career in 1908.

The book is dedicated to Gustav Klimt (1862-1918), whose heady, idiosyncratic version of *Jugendstil* was also clearly influential on Kokoschka’s developing style. Another notable early supporter was the modernist architect Adolf Loos, although the decorative qualities of this book can hardly have appealed to the stern author of
Ornament and Crime (also dating from 1908). Nevertheless, Loos helped Kokoschka establish his career, finding significant sitters for his portraits, which include one of Loos himself, dating from 1909 (Berlin, Neue Nationalgalerie). Kokoschka subsequently led a long and successful career as an Expressionist painter (and occasional playwright), living in various European cities before migrating to England in 1938, and finally settling in Switzerland, where he died in 1980, aged 94.

Dr John Gregory,
Department of Theory of Art and Design, Faculty of Art and Design

36. Art magazines


A Comment. (Melbourne : Bradley Printers for Cecily Crozier, 1940-1947)

Artistic and literary journals and pamphlets in the period between the first and second world wars were a primary means by which avant-garde and modernist ideas were disseminated and debated. Manifestos, pamphlets and periodicals provided critical forms and forums for the development of movements such as dada, expressionism, surrealism and abstract art, and are key to appreciating the protagonists and complexity of aesthetic and political positions, international connections, as well as the experimental design and texture of the times.

European and North America journals such as 391, The Blindman, Cabaret Voltaire, Circle, Dada, Documents, Littérature, Die Pleite, The Truncheon, Révolution Surréaliste and Minotaur were central to the development not only of dada, surrealist and constructivist tendencies, but also to new political philosophies disdainful of the culture and institutions responsible for WWI, and oppositional to the rise of Fascism in Europe thereafter. Similar motivations were apparent in Australian journals such as Angry Penguins and the less-well-known but no-less-significant A Comment, published by the enigmatic poet Cecily Crozier.

The following three journals were produced in Berlin, Paris and Melbourne respectively and provide tactile evidence of the cultural communities of each city, as well as the wider development of modernism internationally.

**Die Pleite**

*Die Pleite (Bankruptcy)* was a small pamphlet edited by Georg Grosz and John Heartfield. Radical and revolutionary in tone, *Die Pleite* produced indelible images and texts critical of the political/industrial excesses of the Weimar Republic – familiar through Grosz’s satirical illustrations of depraved generals, bloated business men, corrupt politicians, wounded soldiers, and a culture of prostitution and perversion. Grosz and Heartfield were twice tried for publishing obscenities and defaming the military. Heartfield’s illustration on page 4 of issue no.7 is a classic example of constructivist photomontage, which became highly influential to political and avant-garde aesthetics through the twentieth century, to be eventually incorporated into the late-capitalist imagery of the advertising industry. Heartfield’s two-colour lithograph on the inside back cover – a swastika dripping with blood superimposed upon a German soldier with devils horns – is a characteristically crude yet direct subversion of Nazi symbolism, exemplifying Heartfield’s critique of mass-media propaganda.

**Minotaur**

*Minotaur* was published by Albert Skira and edited by Pierre Mabille, a polymath surgeon, writer, and student of alchemy and voodoo, and André Breton, writer, poet, author of the *Surrealist Manifesto* in 1924, and editor of *La Révolution Surréaliste* (1924-1933). *Minotaur* was a cross-disciplinary treasure trove, with extravagant production values and illustrations, and strikingly provocative colour covers, the first by Picasso whose work was the subject of essays and photographs by Breton and Brassai. Seeking to cover ‘the most audacious intellectual activity of the day’, with a focus upon ‘the plastic arts, poetry, music, architecture, ethnology, mythology, spectacle, psychology, psychiatry and psychoanalysis’, contributors to the first edition also included Paul Eluard, Salvador Dali, André Masson, Jacques Lacan and Kurt Veil. Working ‘from the conscious to the unconscious, which, by critical means, returns the unconscious to the conscious’, *Minotaur* introduced a new generation of theorists and surrealist artists such as Hans Bellmer and Alberto Giacometti, whilst also establishing historical genealogies through the consideration of artists, writers and poets such as Blake, Poe, Mallarmé, Baudelaire, Redon, Lautréamont and Jarry, among others.

**A Comment**

*A Comment*, published and edited in Melbourne during the Second World War, by Cecily Crozier, is less well known than the contemporaneous *Angry Penguins* journal, although it contained many contributors in common, and was more adventurous in its experimental graphic style. Published at least quarterly, each number was humbly produced on brown paper, with vibrant colour lithographs on the cover and internally. Covering art, poetry, photography and social comment, *A Comment* was polemical and internationally engaged, with contributions by the American, Pulitzer prize-winning poet Karl Shapiro, a one-time lover of Crozier during his war years as an American soldier stationed in Australia. With a strongly avant-garde and surrealist bent, Adelaide-based writer Max Harris was a frequent contributor, as was Adrian Lawlor, Alistair Kershaw, and artist James Gleeson, who wrote on ‘The necessity of surrealism’, contributed graphic poems, and praised the journal for its consideration of the ‘word as an organic thing’. Irvine Green published

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Exhibition catalogue: Fifty books for fifty years
poetry, linocuts and essays on photography, which reflected the magazine's modernist orientation. Notable for collage inserts and experimental typography, with one correspondent grumbling that 'lower-case letters throughout seem like an affectation to me', *Comment* sought to express the feelings and sensuality of a new generation of artists and thinkers, and, in Max Harris' words, to 'be at one with the surrealists and revolutionaries in defeating a moral system and a moral society which expresses the victory of death [and] the corruption of desire…'.

Mr Max Delany,
Director, Monash University Museum of Art

37. Yoko Ono

Ono, Yoko.

**Yoko at Indica : Unfinished Paintings and Objects by Yoko Ono.**
(London : Indica Gallery, 1966)

In November 1966, Yoko Ono had her first solo exhibition of sculpture at Indica Gallery, London. Born in Tokyo in 1933, into a prominent banking family, Ono studied classical music and philosophy. Later, she moved to New York where she became involved with avant-garde artists such as John Cage and Merce Cunningham. From 1964, Ono was a member of Fluxus, an anarchic, conceptually oriented and collaborative art movement that was orchestrated by close friend George Maciunas. Ono's work that included performance and 'instruction' paintings that the viewer was invited to complete, is characterised by its whimsical humour and desire to engage with the audience.

John Lennon was introduced to Ono at the Indica Gallery opening. *Ceiling Painting (YES Painting)* [1966, Collection the artist] is the middle work illustrated here. The viewer was invited to climb the ladder and use the magnifying glass to read the word YES, rendered in tiny letters on a sheet of paper. Lennon enjoyed the work, recalling it was not like the "negative...smash-the-piano-with-a-hammer, break-the-sculpture, boring, negative crap" that he associated with much avant-garde art of the period. "That 'YES' made me stay."

Ono, Yoko.

**This is not here : a show of unfinished paintings and sculpture / by Yoko Ono ; guest artist, John Lennon.** [Syracuse, N.Y.] : Everson Museum, 1971.

When Yoko Ono had her first career survey exhibition at the Everson Museum, Syracuse, she invited Lennon to be the show's 'guest artist'. Curator David A Ross

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4 Max Harris, 'A sermon for madmen', *A Comment*, no.4, March 1941.
recalled that “over 5000 people camped out in the Syracuse rain to ensure their place among the first to experience the show.” It included sculptures such as Ceiling Painting (YES Painting) together with instruction works and films, as well as an invitational section by Fluxus colleagues and friends including Andy Warhol and Bob Dylan.

Lennon designed the catalogue with the help of Peter Bendry, his personal assistant. It takes the form of a twelve page 'newspaper' that contains a collage of reviews of Ono's work, interviews with her, drawings by Lennon and Ono, plus photographs and cartoons.

Ono and Lennon, who had married in 1969, regularly collaborated on music, film and performance. The affirmative and playfully provocative nature of Ono's work, with its strong conceptual basis, guided and influenced their collaborative projects.

Dr Janine Burke,  
Monash Fellow  
School of Political and Social Inquiry/School of English, Communications and Performance Studies

38. Madonna

Madonna, 1958-

Sex / Madonna ; photographed by Steven Meisel ; edited by Glenn O'Brien. (London : Secker & Warburg, 1992)

Madonna was the archetypal 'bad girl' of popular culture in the 1980s. Her songs and explicit video performances were condemned by church and state, and by an older school of feminists. Her song Material Girl was criticized for encouraging rampant capitalist tendencies. Like a Virgin was controversial because it questioned virginity as a pre-requisite for marriage. Papa Don't Preach and Open Your Heart pushed the limits of sexually acceptable behaviour even further. Madonna's Like a Prayer ad for Pepsi-Cola was censored, after she'd been paid $5 million. The two minute Pepsi commercial was shown on prime time television in forty countries to an audience of 250 million on March 2, 1989. Hours later the Like a Prayer single and video were released worldwide. The American Family Association called it blatantly offensive and called for a twelve month ban on all Pepsi products. In Rome, Catholic groups threatened to file charges of blasphemy against Madonna's record company and the TV network. Catholic leaders across the globe joined the chorus of condemnation.¹

However, a younger generation of feminist scholars and cultural theorists embraced Madonna. Her work was seriously analysed as a popular cultural expression of a powerful feminine sexuality.

Sado-masochism had become a style in the late 1980s and Madonna would have been aware of this. She used the SM aesthetic in the SEX book and employed Steven Meisel – who had a reputation as a sleaze photographer specialising in erotica – to produce grainy porn-like images. The images show Madonna acting out various sexual fantasies but it is very clear that these are performative photographs.

There was so much hype surrounding the book that it sold out within minutes of its launch. We were lucky to have ordered an advance copy for the Rare Books Collection. The book was part of the promotion for Madonna’s CD *Erotica*; the CD accompanying the book included the title-track.

**Associate Professor Anne Marsh, Department of Theory of Art and Design, Faculty of Art and Design**

### 39. Artists books

**Cavalieri, Angela.**

*1316- / Angela Cavalieri, Peter Lyssiotis. (Melbourne : Masterthief, 2004-2007) 2 v. (to be completed in 3 vols.)*

We’d read Dante’s *Divine Comedy*. We’d looked through the illuminated versions of the text from Gustav Dore to Tom Phillips. The initial impetus for the work however was when Angela returned from a trip to Rome and a visit to the Vatican with photographs of the texts that circled the interiors of the churches there.

We aimed for those things in Dante’s vision that echoed through to our own times. Consequently the title 1316-. 1316 is the accepted date of when Dante finished his master work whose relevance still grips our imagination and therefore the  - .

Technically the major task we have set ourselves is to find geometric shapes to represent Dante’s world. We landed firstly on the circle (for Hell), then the triangle (for Purgatory) and Book 3 the square will represent Paradise.

We have used acid free papers, printed on them folded, torn and cut them then housed them in a box. The texts are all our own even though they have been bounced off Dante’s original. The linocuts have been printed by hand while the photograph images have been reproduced using screen printing and inkjet.
(Was it a coincidence that these first two books were made during the 11 year term of John Howard’s government?)

Peter Lyssiotis

**French**

**40. L’encyclopédie**


The Monash Library’s copy of the much sought-after original folio edition of the *Encyclopédie*, published from 1751 to 1772, is one of the gems of the collection. Not only is this work rare and extremely valuable, but as the *Encyclopédie* is still not available online it offers Australian scholars direct access to one of the most influential works of the European Enlightenment in the form in which it reached its audience. Comprising 17 volumes of text and 11 of engravings, it attempted to encapsulate all human knowledge while giving particular attention to science, technology and manufacturing. In this respect it was a typical product of its time, one of growing confidence in science and in human capacity for progress.

The *Encyclopédie* was the brainchild of Denis Diderot (1713-84), a French philosopher, art critic, and polymath. It was originally to be simply a French translation of Ephraim Chambers’ *Cyclopaedia, or Universal Dictionary of the Arts and Sciences* (1728), but Chambers’ book had only two volumes and was largely concerned with definitions. Diderot’s vision was broader: his work would contain full-length articles on all important subjects. It was deliberately conceived as a ‘reasoned’ encyclopaedia, whose authors would comment critically on the key issues of the age. Many of the leading radical French intellectuals of the eighteenth century agreed to contribute, including Jean-Jacques Rousseau, the Baron d’Holbach, and particularly the brilliant mathematician Jean Le Rond d’Alembert.

When the first volumes appeared they caused a scandal. Even though they had been approved by the royal and church censors, readers quickly realised that the work was highly subversive. While entries like ‘Christianity’ were fairly orthodox, those on obscure topics often rewarded closer reading. Thus the article ‘Eagle’ parodied the idea of the Holy Spirit. Diderot’s piece on ‘Authority (Political)’ contained the suggestion that rulers were only legitimate if they had the consent of their people—a fairly overt attack on the idea of Divine Right monarchy. In 1759, therefore, both the French government and the Catholic Church banned the *Encyclopédie* and the title pages of several of the volumes in our collection bear a label reading ‘Ouvrage défendu’ (banned work). The final ten volumes were published illegally.
41. Alchemy

*De la Transformation Metallique* [18th century French manuscript volume]

The Monash Rare Books Collection is strong in its holdings of occult literature.

The manuscript *De la Transformation métallique* -- acquired in the 1960s to support the research of a staff member interested in the transmission and distribution of alchemical texts -- is a relatively rare example in Australia of the survival of scribal culture in Europe well beyond the Renaissance period. Written in the eighteenth century this collection of alchemical poems was first printed in Paris in 1561, then republished in French in Lyons in 1590 and 1618, as well as appearing in German translation in Halle in 1612. The authors or pseudo-authors represented, Jean Perréal, Nicolas Flamel and Jean de La Fontaine (not the fabulist), were classics, a fact that explains why, more than one hundred years later, a zealous reader should have taken the trouble to transcribe works that were undoubtedly not to be discovered in the trade. The new document was itself the basis for further developments in the form of added recipes. In this way one sees some of the complexities of the transmission and recording of information in an Age of Enlightenment that had recourse to all the media -- oral, scribal and printed -- then available to hearers, readers and writers.

42. “Obscene libels”: Zola in England

In 1888 and 1889 the publisher Henry Vizetelly (1820-1894) was twice convicted of obscene libel for issuing two-shilling English translations of Zola’s novels. On the second occasion he was imprisoned for three months.

Vizetelly’s publishing house, Vizetelly & Co, brought out (among much else) eighteen Zola translations between 1884 and 1889. One of Henry’s four sons, Ernest Alfred (1853-1935), translated many of the Rougon-Macquart novels for his father’s firm. He was a devoted disciple of the novelist, and became Zola’s British business representative. He was to look after Zola during his visit to England in 1893 and, five years later, during his months of exile in South London at the time of the Dreyfus affair (see Ernest Vizetelly, *With Zola in England*, Chatto & Windus, 1899).
The prosecution of Henry Vizetelly was instigated by the National Vigilance Association, a social-reform group which lobbied for Government intervention on the grounds that the open sale of cheap English editions of Zola’s novels compromised metropolitan security. The Association blamed Vizetelly’s translations for some of the most infamous crimes then being committed – principally child prostitution, but also the Whitechapel murders of 1888 – though it acknowledged that Zola could not take all the blame.

Ernest Vizetelly’s translation of *La Terre* (*The Earth*) in 1888 led to a debate in the House of Commons, during which a motion was carried “deploring the rapid spread of demoralising literature”, initiated by Samuel Smith MP. Henry Vizetelly was stigmatised as the “chief culprit”. The press joined in the denunciation. A private summons was taken out, which the Government took over. Vizetelly was committed for trial in the autumn of 1888. He was fined £100 for publishing “obscene libels”, especially *Nana*, *Pot-Bouille* and *La Terre*. The following year, having continued to sell other Zola translations, some freshly expurgated by Ernest, he was prosecuted again. He was sent to Holloway prison for three months. The book trade stopped handling the firm’s publications, and it had to be put into the hands of creditors. Ernest Vizetelly claimed that the sentence hastened ill-health and his father’s death in 1894.

Vizetelly’s bankruptcy was a provisional victory on the part of forces determined to maintain control over cultural production. This was threatened by the spread of literacy, as a result of the Education Act of 1870, and by the technological advances in printing and distribution that both created and catered for a mass public. The pursuit of Vizetelly by the National Vigilance Association was not simply a risible display of Victorian prudery. Rather, its campaign to suppress translations of Zola was an extreme reaction to the emergence of a new, and therefore unpredictable, mass audience for fiction in English. The Vizetelly affair both emerged from, and deepened, the divisions between mass and elite readerships that the 1870 Education Act had opened up. The National Vigilance Association argued that the Education Act’s beneficiaries – “the lower classes” – needed protection from the explicit descriptions of sex contained in novels like *La Terre*.

The terms of the resulting suppression – Zola was prohibited in English, but not in French – revealed how far literary value was contingent on a work’s presumed audience, rather than on its specific content. The ability to read French was used as an indicator of social class, which, in turn, was presumed to be an index of both literary taste and some sort of moral inoculation. In the original French, the circulation of Zola’s novels was presumed to be restricted to students of Continental literature, who could be trusted, the thinking ran, to respond impassively to Zola’s notorious emphasis on sex. The Vizetelly rulings implied that “literature” was the natural preserve of an educated elite, in whose unpoliced hands it could safely exist.

*Professor Brian Nelson,*

*School of Languages, Cultures and Linguistics, Faculty of Arts*
43. Journey Round the World of the Imperial and Royal Austrian Frigate Novara

Scherzer, Karl, Ritter von, 1821-1903.

Reise der Österreichischen Fregatte Novara um die Erde in den Jahren 1857, 1858 und 1859 (Vienna, 1861-62) 3 vols.

In 1861-62, Karl von Scherzer (1821-1903), published in Vienna his Reise der Österreichischen Fregatte Novara um die Erde in den Jahren 1857, 1858 und 1859 (Round-the-world Voyage of the Austrian Frigate Novara in the Years 1857, 1858 and 1859), following the successful completion of the last round-the-world scientific expedition of a sailing ship with a special brief to “show the Austrian flag on the Seven Seas,” collect economic data to advance Austrian exports and demonstrate Austria’s standing in the advanced scientific world.

Inspired by Alexander von Humboldt, the Austrian Archduke Ferdinand Maximilian initiated the project, entrusting 1856 Commodore Bernhard von Wüllerstorf-Urbair (1816-83) with its execution. He chose the frigate Novara, a 50 meter military sailing-ship serving as a training-ship for marine cadets, a crew of 345 and a scientific commission of seven noted scientist among them Karl von Scherzer (Topographical geography, ethnology, economics and official historiographer of the expedition), Ferdinand Hochstetter (Mineralogy, geology and palaeontology), Georg von Frauenfeld (Zoology, preservation of species), Johannes Zelebor (Preservation of zoological species), Eduard Schwarz (Botany), Anton Jellinek (Botanist, gardener), Joseph Selleny (Artist), and Lieutenant Robert Müller (Meteorological observer, linguist, and aid to Karl von Scherzer). The captain, Bernhard Aloys von Wüllerstorff-Urbair was responsible for oceanography, hydrography, meteorology and geophysics. They were equipped with the latest scientific instruments and laboratory space on board for the expected collection from all areas of scientific research.

Sailing from Trieste, Austria’s only deep-sea harbour, on April 30, 1857, it sailed, in 551 days, via Gibraltar, Madeira, Rio de Janeiro, Cap of Good Hope, Ceylon, Madras, the Nicobar Islands, Singapore, Java, Manila, Hong Kong, Shanghai, Sydney and Tahiti. Arriving in Sydney on November 5 for repairs, official receptions, festivities with the German-speaking community and travels to the interior, they left on December 7, 1858.

The journey was a great success, bringing home a collection of facts and scientific exhibits which can be viewed today in the museums of Vienna and which are
published in a number of lavishly illustrated volumes. Karl von Scherzer’s 3-volume narrative of the voyage became a best-seller in 1861-62. It was subsequently published in many popular and abridged editions. A translation into English: Narrative of the circumnavigation of the globe by the Austrian Frigate "Novara" was published in London: Saunders, Otley & Co, already in 1861; a copy of this is also in the Monash Rare Books Collection. The original of Scherzer’s Journal is located in the collection of the Mitchell Library, State Library of New South Wales.

Associate Professor Walter Veit,
School of Languages, Cultures and Linguistics

Japanese

44. Hiroshige

Tōkaidō – Hiratsuka, [186-], by Utagawa Hiroshige II (1826-1869)

This is an album of prints dating from the mid-nineteenth century. It contains pictures signed variously as Hiroshige and Ryūshō, two of the many names used over the career of Hiroshige II (1826-1869) who was active from 1844 to 1869. He was the successor to the famous ukiyo-e artist Utagawa Hiroshige (1797-1858).

Like his master, Hiroshige II also produced popular series of prints of the fifty-three stages of the Tōkaidō highway. We can see in the bottom left-hand corner the artist’s signature, Hiroshige-ga, which dates it to the years he was using this name, between 1859 and 1865. In the top right-hand corner of the print is the title “Tōkaidō – Hiratsuka”, which is the seventh stage of the highway, a town near Mount Fuji, 62.6 kilometres from Nihonbashi. In the equivalent print of the same place by his master Hiroshige I the scene itself is almost identical, with the round-topped Mount Kōra dominating the middle-ground, and the snow-capped iconic Mount Fuji just peeping into view behind it. Because the later one is laid out vertically (portrait format) and the older one is landscape, the same geographical features have been squashed up and a further mountain omitted. The major difference between the two pictures however is that whereas in the first Hiroshige’s picture the two human figures are humble messengers or carriers, the younger Hiroshige’s picture depicts what seems to be part of a daimyō procession heralded by the plumed pike carried in front. Presumably the daimyō or other important personage is in the palanquin (kago) being carried by two retainers, who all have two swords, the mark of samurai rank. A local person is performing an obeisance, the hat removed to show respect. In the Edo period, one of the means of social control by the Shogun was to enforce alternate attendance in Edo by the regional daimyō, who had to spend every alternate year in their domains and in every other year make the often difficult journey to Edo where their wives and families were in permanent residence.
Monash Rare Books includes an extensive collection of Japanese books, the Suetsugu Collection, of over 1000 titles, donated to us in 2000. It was the working library of a traditional Japanese Confucian scholar maintained and supplemented over several generations.

Associate Professor Alison Tokita,
School of Languages, Cultures and Linguistics, Faculty of Arts

Music and Stage

45. Tivoli instruction books


This three-part exhibit features a Manual of Instruction for Producers of Concert Parties by Wallace R. Parnell, General Manager and Producer for the Australian Tivoli Circuit, and two 'Complete Show' books, Strip For Action and Pleasure on Parade.

Strip for Action was written by Parnell, the circuit's Musical Director, Stanley Porter, and the Tivoli writer and librarian, Fredrick Parsons and they were joined by Tivoli Assistant Producer, Paul Jacklin, in the writing of Pleasure on Parade. All three items are from the music collection of the Italian-Australian classical violinist, 1930s tango band leader, and theatre conductor, Angelo Candela, who enlisted as a concert party musical director during World War Two. The Candela collection was donated to Monash Rare Books by the COASIT Italian Historical Society in 2007.

Manual of Instruction for Producers of Concert Parties was produced around 1942 when many successful figures in Australian entertainment were enlisting as members or directors of entertainment units. London born Parnell, son of the famous British ventriloquist, Fred Russell, joined the Tivoli Circuit as Producer in 1935 with previous experience ranging from World War One concert parties and small village revues to major London West End shows for the likes of Tommy Trinder. His manual was specifically intended to assist in the production of the Tivoli 'complete shows' for wartime entertainment.

The manual provides fascinating and invaluable insight into how an Australian wartime concert party was supposed to be produced, rehearsed, and accompanied with music. It also offers insightful tips such as:

I have noticed that, in many Concert Parties that the performers have a habit of playing to the "Brass Hats"... They should be instructed that
these shows are for the rank and file and it is on them that they should concentrate.

Despite suggestive show titles, like *Strip for Action*, Parnell demands the avoidance of overly blue humor:

> Men don't like dirty stories when told on stage. Any idiot can be funny if he is going to be filthy.

He also advises:

> Don't let your comedians crack too many Jokes about Hitler. Don't overdo the "Sissy" or "Pansy" type of jokes. 'Speed is essential and the "appearance" of speed, more so.'

The 'complete show' books provide the running order and detail of the shows exactly as they were intended to be performed, with allowable exceptions such as the alteration of place names to make the shows more topical. More importantly they provide a vivid snapshot of what amused and entertained ordinary Australians of the early 1940s who, for whatever reasons, donned a uniform and became part of the war effort.

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46. Orientalia

Asche, Oscar, 1871-1936.

*Chu Chin Chow : a musical tale of the East / told by Oscar Asche ; set to music by Frederic Norton. (Melbourne : Tivoli Theatre, [1921])*

Norton, Frederic, 1869-1946.

*Any time's kissing time [music] / words and music by Frederic Norton. (Melbourne : Allan & Co., [191-?])*

Courtney, Vince.

*Math Chinee girl [music] / words and music by Vince Courtney. (Sydney : W.J. Deane & Son, c1917) From the pantomime, The Bunyip.*

Halstead, Henry.

*China girl [music] / by Henry Halstead, Don Warner & Louis Singer. (Sydney : J. Albert & Son, c1924)*

The 'Orient' in Australian Popular Stage Entertainment and Music.

Fascination with—as well as fear of—the 'Orient' has been a continuous thread throughout Australia’s cultural history. From the mid-19th to the early 20th century, especially, the prevalence of exoticised oriental themes and representations in popular theatre and music produced or consumed in Australia testified to this fascination, as seen in the examples on display. This material forms part of a larger-scale Orientalist phenomenon that had particular resonances for geographically
isolated Australia, with its relatively close proximity to Asia and its colonial-era ‘Chinese problem’.

The souvenir program for the musical comedy, *Chu Chin Chow*—billed as ‘a musical extravaganza of the Orient’—is for the 1920-21 Melbourne production at the Tivoli Theatre. *Chu Chin Chow* was written and produced by expatriate Australian actor, Oscar Asche. It originally opened in London on 31 August 1916, well into World War One, and it ran for an unprecedented five years, with 2235 individual performances.

The plot is based around the tale of Ali Baba and the Forty Thieves but has the main protagonist (Abu Hasan) disguised as a Chinese (Chu Chin Chow). It therefore brings together the two principal ‘sites’ of Orientalist interest, so-called Araby and China, as can be seen from the imagery on the program cover. Photos inside the program of some of the female actors in their bizarrely fantastic and revealing costumes underlined the erotic appeal of the Orient. The music is by Frederic Norton and the songs range from *I am Chu Chin Chow of China* to the suggestive *When a Pullet is Plump She’s Tender* and the show’s hit song, *Kissing Time*. *Chu Chin Chow* was so popular in Australia that it spawned a parody revue titled the *Two Chinned Chow*.

‘Oriental’ elements were also introduced into the hugely popular home-grown Australian pantomime of 1916, *The Bunyip*. Written by Ella Airlie and Nat Phillips (of *Stiffy and Mo* fame), it featured characters such as Princess Wattleblossom and the evil King of the Bush Gnomes, who changes the princess into the fearsome bunyip illustrated on the sheet music covers of published songs from the show. The music and lyrics for the exhibited example, *My Chinee Girl*, are by prolific Australian popular song-writer, Vince Courtenay, who played the part of the Chinese cook in the stage production. Courtenay also contributed an early example of Australian ragtime to the show, *The Corroboree Rag*.

A craze emerged in the early 1920s for so-called ‘oriental fox-trots’ and ‘oriental waltzes’. Some were locally-composed while others were the product of America’s Tin Pan Alley, often published by Australian music-houses under licence. The other exhibit, *China Girl*, is an example of this. Published by Albert & Son, Sydney, it was ‘plugged’ at the lavish Ambassadors cabaret by local artist, Phyllis Du Barry, who is depicted on the sheet music cover. Her exotic headdress bears as little relation to Chinese culture as the music, which is replete with formulaic ‘oriental’ musical devices and clichés such as simple stilted rhythms and exaggerated five-tone scales.

This and the other items on display are part of an extensive collection of sheet music, theatre programs and other materials held in Rare Books that provide valuable insights into how Australians perceived and represented ‘the Orient’ as well as into the popular music and entertainment industry of the period.
Science

47. Oxygen

Priestley, Joseph, 1733-1804.


Joseph Priestley was born near Leeds in 1733. He was educated as a minister but early began to show aptitude for science. After beginning as a preacher, he accepted a teaching position at Warrington Academy where he became actively engaged in natural philosophy (physics) and chemistry. In 1765 he visited London where he met Benjamin Franklin. As a result of his experiments on electricity Priestley was elected Fellow of the Royal Society (FRS) in June 1766. Among other things he discovered that charcoal (carbon) is an excellent conductor of electricity, a simple discovery that has had wide applications in science and technology.

In 1767 he became minister at Mill-Hill Chapel in Leeds, where his first residence was near a brewery. Priestley was fascinated by the ‘fixed air’ (carbon dioxide) that bubbled up and cascaded down the sides of the vats; he collected some of this ‘fixed air’ and experimented with it. An important outcome of this was the development of soda water or carbonated water, pure water saturated with carbon dioxide; this soon became a very popular drink; the Lords of the Admiralty ordered that carbonated water be available on the vessels for Cook’s second voyage to the Pacific.

In November 1773 Priestley was awarded the prestigious Copley Medal by the Royal Society for his experiments on “different kinds of air”, i.e. gases.

In August 1774 Priestley made his most momentous discovery – oxygen - named by him as “dephlogisticated air”. But Priestley failed to understand the real significance of his discovery. His failure was implicit in the name “dephlogisticated air”, based on the almost century-old phlogiston theory.

These volumes hold a very important place in the history of science. The fold-out frontispiece of Volume 1 shows Priestley’s apparatus for collecting and testing gases; an earthenware oval-shaped pneumatic trough was filled with either water or mercury, and the gases were collected by displacement of the liquid in inverted cylindrical glass vessels. His use of mercury for collection of gases that would react with water was an important new development.
Lavoisier, Antoine Laurent, 1743-1794.

Elements of chemistry, in a new systematic order, containing all the modern discoveries ... / by Mr. Lavoisier. Translated from the French by Robert Kerr. 4th ed. : with notes, tables, and considerable additions. (Edinburgh : Printed for William Creech; and sold in London by G.G. & J. Robinson, and T. Kay, 1799)

The first (French) edition, Traité élémentaire de chimie, présenté dans un ordre nouveau et d'après les découvertes modernes, was published in Paris in 1789.

This volume constitutes an important landmark in the science of chemistry. Indeed, it may be claimed that Lavoisier's Traité élémentaire de chimie was to the development of chemistry at the end of the eighteenth century as Newton's Principia was to the enlightenment in mathematical physics and celestial mechanics a century earlier.

In October 1774 Priestley was in Paris and he described to Antoine Lavoisier his experiment that produced the new “dephlogisticated air”. Lavoisier already had experimental evidence that had made him sceptical of the phlogiston theory. He repeated Priestley's experiment, but quantitatively, and found that the weight lost in the conversion of mercury calyx (oxide) to metallic mercury equalled the weight of the gas produced; he called the new gas oxygène (oxygen).

Although not the first man to prepare (discover) pure oxygen, Lavoisier was the first to understand its nature and to explain the true nature of oxidation and reduction. Lavoisier removed the mystical ‘veil’ of phlogiston, and his Traité élémentaire de chimie set the stage for real progress in the science of chemistry.

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Mathematics

48. Peurbach

Peurbach, George von.

Elementa arithemeticae : algorithmvs de nvmeris integris, fractis, regulis comminibus, et de proportionibus / autore Georgio Peurbachio ... ; cum praefacione Philip. Melanth. (Viterbergae : Impressum Vitebergae per Iosephum Klug, 1536)

This book is tiny—about 180mm by 100mm, and less than 5 mm thick—but leads us into a microcosm of the early 16th century. It is Monash’s oldest mathematics book, originally acquired for £45 in the eighties.

Of the preface by Philip Melanchthon, Luther's best friend, two pages have been cut out, and the third page was heavily censored, in 1642, by a Spanish lay official for the Inquisition: Don Cristoval Guilen.
The book was first published in 1497, the year of Melanchthon's birth, and long after Peuerbach’s death in 1461. This is the second edition. It gives practical rules for working with fractions and proportions: most importantly, it shows how to convert fractions to degrees, minutes and seconds—techniques that Peuerbach employed in his much more sophisticated astronomical work involving Ptolemy’s *Almagest*, some time before Copernicus's revolutionary treatise of 1543.

The rules are written out entirely in words—a method we still find difficult to follow—but he does give examples, and this work would have been invaluable to students.

Peuerbach's book also signals the convergence of the academic quadrivial tradition (coming from Boethius) and the practical algebra of the abacist schools. These two only came together in university curricula in the early 16th century.

So this little book leads us into questions of academic versus technical education, and of religious freedom.

Finally, it is bound in contemporary, i.e. 16th century, limp vellum with ties (now gone) and, tucked inside the binding for padding, there is a little piece of vellum manuscript, probably from the 14th century. A couple of words are legible: *edificium* and *societatis*; 'building' and 'society'. So a manuscript was destroyed in binding this printed book.

That was not unusual: manuscripts were often used for this purpose as they became 'superseded' by the new, printed versions of texts.

Perhaps Peuerbach’s book has a lesson for us. When we use the web to read books, and care less about the real, physical books, we thereby miss out on all that more that a book can tell us beyond its intellectual content.

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### Medicine

#### 49. German nudism

Surén, Hans, 1885-  

*Man and sunlight* / by Hans Surén; authorized translation from the 67th edition by David Arthur Jones; with foreword by C. W. Saleeby. (Slough, [Eng.]: Sollux, 1927)
“A nation should be as one in the will to promote, by every means and with untiring energy, strength among its people. The upbuilding of morals and of character is closely bound up with this.” The author of these lines, Hans Surén (1885-1972), was one of the most important propagators of nude gymnastics in Weimar and Nazi Germany. Born into a military family, he served as an officer in the German colony of Cameroon during World War I. After his release from British captivity, he became the director of the German army school for physical exercise in Wünsdorf near Berlin, a post he held until 1924.

“Man and Sunlight” is the English translation of his book “Der Mensch und die Sonne”. Published in 1924, the book is just one in a series of bestsellers that extolled the hygienic benefits of nude gymnastics and sun bathing. Hans Surén’s success as a writer was due to a message that denigrated intellectual achievements and encouraged young men to define success in life in terms of their physical development. Nude gymnastics would not only make men healthy and physically attractive. It would also strengthen their moral character and manly self control.

After the Nazi take-over of power, Surén published a revised version of “Mensch und Sonne” in which he presented his gymnastics system as an expression of the “Aryan-Olympic Spirit” in line with Nazi anti-Semitism. In the Third Reich, Surén’s career culminated in his appointment as “Special Plenipotentiary for the Physical Education of the Rural Population” by Reich Peasant Leader Walter Darré in 1936. During the war, he was imprisoned for reasons that are not entirely clear. According to one account he was arrested for masturbating on his balcony. If true, it seems quite ironic that such an avid advocate of manly self-control might have failed to become “master of his own domain”.

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50. Bush medicine

Webster, Victor H.

_Bush medicine : a practical handbook for managing serious illnesses and accidents in the outback / by Victor H. Webster. (Tennant Creek, N.T. : [Jackhammer Press, 1948?]) [donor: Dr. Richard Travers]_

Victor Webster (1905-1980) was a remarkable man. After medical residency in Melbourne and psychiatric training in Perth, he went to Tennant Creek as Medical Officer and also served as a Member of the Northern Territory Parliament. This book, dedicated to “the Australian Bush Woman and especially the Bush Mother,” is a handsome loose-leaf typescript book, privately published, with drawings by Basil Schmidt, who was also from Tennant Creek. The topics deal with the assessment of the patient (history and examination), first aid (including wounds, haemorrhage, coma from diabetes, fractures, urinary retention and burns), important illnesses (abdominal and obstetric; pneumonia and malaria), sick children, mental and nervous disorders,
sickness in natives (scabies, yaws, leprosy, gonorrhoea and granuloma), snakebite and poisoning. Finally, there is a section on medical equipment for stations.

The book is more than just a first-aid book: it is a medical text written for non-medical people, particularly outback station owners who, because of isolation, had to either deal with the emergency themselves, or give a good account of the illness over the phone or radio, should they be fortunate enough to have medical help available to them.

This copy of the book was bought at auction in 1985 by Dr Richard Travers. It belonged to Dr G. F. S. Davies, whose path crossed with Webster’s in 1925-28, when Davies was the Stewart Lecturer in Pathology at the University of Melbourne. The Library of the Northern Territory has the only other copy known to exist outside the family. Biographical details were kindly provided by his son, Victor J Webster FRACS, and are available in this library.

Dr Richard Travers