Books never die

A Rare Books exhibition on the history of the book
Introduction

The curators of this exhibition have chosen a provocative title: ‘Books never die.’ The ‘death of the book’ was pronounced by Jacques Derrida forty-something years ago but Derrida himself is now dead: the book has outlived the prophet of its doom. Of course, Derrida was referring to books as self-contained, self-explanatory texts, but his phrase has long been used—as Monash’s Ali Alizadeh wrote—by ‘the ebullient advocates of the ebook’ and other new technologies, to suggest that the printed book was about to die, or was already dead. But the book is not dead. Readers continue to read and publishers to publish, and they do so in ever-increasing numbers.

Not only is the book not dead—as a communications tool, an art-object, or anything else—the books that have already been printed and distributed are not dead either. Every copy of every book ever printed is a physical embodiment of a moment in the history of culture, ideas, technology. But it is also a witness to its own existence, its own unique history. Some readers have books on their shelves (or held in memory) that constitute an essential element of their self-identity, and some readers can be ‘re-constituted’ from the books no longer on their shelves. So even if it were possible for books to die in the techn-utopian sense, ‘the book’ would still not die in this personal or scholarly sense.

Serious academic interest in ‘the history of the book’—meaning the history of books as physical objects, as manufactured artefacts and as an evolving information technology—is relatively recent. And serious academic interest in ‘print culture,’ ‘the history of reading’ and ‘the sociology of texts’ is even more recent, only becoming well established in the last three decades.

But Monash has been engaged in this rapidly-evolving academic field for more than half of its history as an institution. The University has been at the forefront of book history research since the mid-70s, and has supported the only research institution in Australia focussed on ‘the history of the book’ since the mid-80s (The Centre for the Book, previously The Centre for Bibliographical and Textual Studies).

This exhibition demonstrates how it was possible for Monash University staff and students to establish the ‘Monash School’ of bibliography and book history, and how it has been—and will continue to be—possible for staff and students to sustain their pre-eminent position in this field in future: Monash University Library has an excellent collection of books which well represent the long history of books as physical objects.

The Monash collection is particularly strong in eighteenth-century material, as is well known, but this exhibition features examples of printing from the most famous presses of the sixteenth and seventeenth centuries, as well as outstanding examples of typography, illustration and binding over five centuries.

But, with the ever-widening availability of books in digital facsimile, it is, perhaps, even more important that the Rare Books Collection contains such riches of unique and ephemeral materials: a French occultist’s transcript of a rare book, a pamphlet annotated by Jonathan Swift, chapbooks, broadsides and a bookseller’s catalogue from Melbourne in the 1860s. Not only are these evocative items, they are essential materials for scholarship, because these items represent an important part of the lives of individual readers.

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Incunabula are books printed in the fifteenth century, the first 50 years of printing. The *Mammotrectus* is the only incunabulum Monash owns. The book was a Franciscan commentary on the bible that was popular from the late 13th century into the 16th century. It was first printed by Peter Schoffer in 1470, six years prior to the Monash copy. It is a good example of early printing with Gothic type, rubrication and double columns which was made to look similar to an illuminated manuscript.

2. *The Solemn mock procession of the Pope, Cardinalls, Jesuits, Fryers etc. through the Citty of London, November the 17th. 1680.* (London : Printed for Nathaniel Ponder, at the Peacock near the Stocks Mark[e]t ; Jonathan Wilkins at the Star in Cheapside, next Mercers Chappel ; and Samuel Lee at the Feathers in Lumbard-Street, near the Post-Office, 1680). Broadside.

A book does not necessarily need a cover and lots of pages. Broadsides conveyed their message as part poster, part pamphlet, part comic strip. This political broadside from the closing years of Charles II’s reign is a piece of Popish Plot anti-Catholic propaganda.


Following the success of *Birds of Europe* in the 1830s, John Gould set out to Australia with a plan for a lavish work on the birds of Australia. He travelled with his wife Elizabeth and his assistant, John Gilbert. *The Birds of Australia* was published in 36 parts from 1840 to 1848 and appeared as a seven volume set which cost £115. A supplementary volume came out in 1869. The plates are hand-coloured, many of which were done by his wife. This set of Gould’s *Birds* was presented to Monash by Major H.W. Hall. It was used in the early seventies as the basis for the Lansdowne Press facsimile.
Different forms of books


Before books clay tablets were sometimes used for documents. These were produced with a reed stylus and wet clay. The word cuneiform is derived from the Latin meaning 'wedge shape,' which refers to the shape of the stylus incisions. Presented here is a facsimile of reportedly the oldest surviving library catalogue. It is from Babylon ca. 2000 BC.

5. Examples of Batak priests’ books.

The Batak people live in the highlands of Sumatra. Their books are written in a script derived from Sanskrit and the texts are mainly charms, curses and spells. They are made up of strips of bark joined together concertina-style and are often placed between wooden boards. These examples are thought to date from the late nineteenth century.


This illuminated manuscript leaf was from a Collectar of the late 14th century from Northern France. The Collectar is one of the prayers of the Mass. Representative of many manuscripts, it features a Gothic script with rubrications and visible rule lines. Examples of illuminated manuscripts survive from around 400 AD to the Renaissance.


Even when printed books were available, manuscript texts continued to circulate for reasons of limited availability and expense. Displayed here is an 18th-century transcription of an occult text on the philosopher’s stone, “Transformation metallique, trois anciens traitez en rithme francoise” by Jean de la Fontaine (Paris : Guillaume Gillard, 1561) and an extract of “Le roman de la rose” by Jean de Meung, with many annotations and notes.


Broadside were a form of cheap reading material that circulated on the street through vendors during the 17th and 18th centuries.


This is an example of a chapbook which were sold by chapmen in markets or door to door. The illustration shows hawkers selling on the street.
10. The death and burial of Cock Robin: as taken from the original manuscript, in the possession of Master Meanwell. (Lichfield: printed and sold by M. Morgan, and A. Morgan, Stafford, [1800?]).

Chapbooks usually comprised one or two printed sheets that were then folded into a booklet. This copy of Cock Robin was never folded.

11. Palm leaf manuscripts.

These manuscripts are from Bali and are thought to be about 100 years old. They are religious books, recording the text of The Ramayana.


This page is taken from a book produced by the second English printer, Wynkyn de Worde, in 1527. Early printed books tended to look very much like illuminated manuscripts and could be difficult to read.


In true Renaissance style, the second and third generation of printers were also scholars. Robert Estienne was from a line of an important French printing firm founded in 1502 and renowned for publishing the Greek and Roman classical authors. Estienne was responsible for many developments in printing design, one of which was the separation of verses in the Bible.


The firm of Plantin in Antwerp was one of the finest publishers in Europe for some 200 years. Originally a bookbinder in Paris, Christopher Platin left France for Belgium to avoid the Inquisition and began printing in 1555. The firm is remembered for scholarly, finely printed, and well illustrated books.


The Dutch firm of Elzevir is known mostly for its series of smaller sized books, many being duodecimo (a sheet folded into twelve leaves). The firm ceased in 1712 and the modern publishing firm bearing its name has no historical connection. On display is an octavo and duodecimo. The Elzevir Republics were early guide-books issued for travellers.

As opposed to the Elzevir duodecimo (item 15), books were most commonly published in folio, quarto and octavo. This terminology refers to how many times a printed sheet was folded, where a folio was folded once to form four pages and a quarto eight pages, as is the example here. The different formats result in books of different sizes and shapes.

17. Clarendon, Edward Hyde, Earl of, 1609-1674. *The history of the rebellion and civil wars in England, begun in the year 1641* : with the precedent passages, and actions, that contributed thereunto, and the happy end, and conclusion thereof by the King’s blessed restoration, and return, upon the 29th of May, in the year 1660. / Written by the Right Honourable Edward Earl of Clarendon ... (Oxford : printed at the Theater, 1717).

A smaller, more affordable issue of the same work, a reflection of its popularity.

18. Clarendon, Edward Hyde, Earl of, 1609-1674. *The history of the rebellion and civil wars in England, begun in the year 1641* : with the precedent passages, and actions, that contributed thereunto, and the happy end, and conclusion thereof by the King’s blessed restoration, and return, upon the 29th of May, in the year 1660 / written by the Right Honourable Edward Earl of Clarendon ... (Oxford : printed at the Theater, 1717).


By the end of the eighteenth century book design had settled to a form readers are familiar with today. Books were more portable and readable.


In the nineteenth century even scientific treatises from the Government Printers could be given special treatment, like the *Observations* here with a beautiful pictorial cloth binding.


William Morris’ Kelmscott Press began in the latter part of the nineteenth century. It was part of the craft printing movement that was reacting to book design trends of the time. The ornate title pages and liberal spacing are features of the style. Morris designed the typeface Times New Roman which is popular today.

This book was designed by Bruce Rogers at the Riverside Press. He was an influential figure in book design for the twentieth century. It has a simplicity for ease of reading.

**Typography**


Aldus Manutius began the Aldine Press in 1494. It was famous for printing the classics, typographical changes and the introduction of Roman and Italic types. This item was printed in the same city 39 years after item 1, which shows a rapid development.

24. Haeften, Benedictus van, 1588-1648. Regia via crucis / auctore D. Benedicto Haefteno, Vltraiectino ... (Antuerpiae : Ex officina Plantiniana Balthasaris Moreti, 1635).

This book was printed by Plantin. It is an example of Garamond type which was the standard for book production for the seventeenth century.


William Caslon and John Baskerville are the two most influential figures in English typography. Baskerville carried out work for the Cambridge University Press. He improved upon the fonts they used and produced stylish books. The eighteenth century book is notable for clarity of type and layout.


William Caslon is an important figure in English typography. Before Caslon, type was mostly imported into England from Holland. Caslon began as a metal engraver but was encouraged by the printer William Bowyer to set up a typefoundry. Many of the fonts we use today are based on his designs.

**Personalisation**


Books are personal belongings, it follows that people through history have wanted to possess and at times personalise them. Shown here is a bespoke binding in the craft tradition. It is an elaborately carved wood cover of oriental design that is much later than the book within. In the late-nineteenth century it was a fashion to personalise bindings according to taste.
28. Bickham, George, 1684-1758. *The universal penman, or, The art of writing made useful to the gentleman and scholar, as well as the man of business: exemplified in all the useful, and ornamental branches of modern penmanship; with ... various forms of business, relating to merchandize and trade; letters on several occasions; accurate specimens of the Oriental languages, and alphabets in all the hands now practis’d / Written ... and engrav’d, by Geo. Bickham ... (London: Printed for, and sold by the author ..., 1741).

An example of a completely copper-plate engraved book. Bickham was a writing master. The book is an assortment of calligraphic styles and an example of the best quality engraving work. It is essentially a specimen book for his business. He issued the work by subscription. This was a practice of many more expensive works where the publisher collected payments in order to reduce the outlay.


Diderot’s *Encyclopédie is a monumental work full of French scholarship and wonderful illustrations. The work is 35 large folio volumes. It is open here at illustrations depicting the engraver’s craft.


*The Complete Ambassador* is an example of luxurious book production. It is folio with an engraved titlepage and illustrated throughout. Engraved titlepages were common in the seventeenth century. They usually featured an architectural design. The letterpress titlepage has both red and black writing, which was also common. This would have been put to press twice because only one colour could be printed at a time.
31. 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).

This is an example of a large folio designed to remain in one place, a lectern. The Bible bears the arms of Queen Anne on the front cover and Royal cipher on the spine. It was possibly used in one of the Royal chapels.

32. The present state of Europe, or, The historical and political mercury. (London: Randal Taylor, 1690-1736).

Most books and periodicals prior to the nineteenth century were sold in temporary boards or a paper wrapper. Either patrons or booksellers would arrange for binding according to their needs. Patrons often desired uniformity in their library or preferred a certain style.

33. Caesar, Julius. C.

This is an example of a limp vellum binding. It was a durable and inexpensive form of binding used from the 14th through to the 18th century. Vellum is calf-skin. Cleaning, bleaching, stretching and scraping were the processes used to achieve the thin result. For revival of this binding see item 21.

34. Lykosthenes. Lykosthenes, Konrad, 1518-1561.
Elenchus scriptorum omnium, ueterum scilicet ac recentiorum, extantium & non extantiuum, publicatorum atque hinc inde in bibliothecis latitantium, qui ab exordio mundi usque ad nostra tempora in diversis linguis, artibus ac facultatibus claruerunt, ac etiam hodie uiuunt / ante annos aliquid a clariss. uiro D. Conrado Gesnero ... editus, nu[n]c uero primum in Reipublicæ literarie gratiam in compendium redactus ... per Conrado Lycothenem Rubeaquensem. (Basileae: Per Ioannem Oporinum, 1551).

An example of an early stamped leather binding. The damage to the spine shows how the book block is hand-sewn and fastened to cords which in turn are attached to the boards of the covers.

35. Horneck, Anthony, 1641-1697.
The great law of consideration: or, A discourse wherein the nature, usefulness & absolute necessity of consideration in order to a truly serious and religious life is laid open / by Anthony Horneck. 8th ed. (London: Printed by S. Holt, for A. Lownds, and sold by A. and J. Churchill, 1704).

An example of a half-calf binding with marbled boards. Marbling is a technique where colours are floated on the surface of water and then transferred to the paper. Each pattern is unique. Examples can be found dating from the early seventeenth century into the twentieth. If the corners were not leather then it would be described as quarter bound.

36. Settle, Elkanah, 1648-1724.

This item is an example of a Settle binding. Settle was a writer who would bind copies of his work with coats of arms and present it to the noble in the hope of patronage. This example shows two different crests. Presumably it was rejected by one person and reworked to seek favour from another.
37. Delany, Patrick, 1685?-1768. Revelation examin’d with candour, or, A fair enquiry into the sense and use of the several revelations ... in the Bible / by a profess’d friend to an honest freedom of thought in religious enquiries ... (London : Printed for C. Rivington, 1732).

This book has a fine stamped leather binding. Leather was worked in many different ways to varied affects.


This is a marbled calf that was sprinkled with acid to obtain the effect. Over time the acid has eaten away patches of the leather.

39. Atterbury, Francis, 1662-1732. Sermons and discourses on several subjects and occasions / by Francis Atterbury ... (London : printed by S. Aris, for Jonah Bowyer ..., 1723).

This is an example of gilt leather. Gilt was a commonly added detail to leather bindings from the earliest times.


This is a contemporary tree-calf binding. This style was common in the late eighteenth and nineteenth centuries. It is a particular form of marbled calf and the tree design was achieved by use of acid.


The pasteboard binding here is simple cardboard as would have been found in the bookshop before a suitable permanent binding was chosen.


Here are two copies of the same book, each with a different binding, an early cloth and an early printed cloth.

The first edition of this book (1834) has been recorded as the first pictorial cloth binding issued.

44. Witt, Madame de (Henriette Elizabeth), 1829-1908. *La petite maison dans la forêt* / Mme de Witt (née Guizot) ; ouvrage illustré de 49 gravures d’après Robaudi. (Paris : Librairie Hachette et Cie., 1890).

A beautiful example of a pictorial cloth in blue with gilt. This style was at its height in the later nineteenth and early twentieth centuries.


Dust wrappers for books were a mid nineteenth-century development. This is an early example of a printed wrapper. It was designed to enclose the book, covering the top edge to prevent dust, rather than simply the front and back as in the covers we know today.


Slip cases were designed for special editions of books. This was a nineteenth century development, which is still in use today.


Paperback books existed in the nineteenth century but it was not until the 1930s that they began to be designed as an end product rather than temporary issue. The first publishers to experiment with the format were Albatross Books in Germany and Penguin Books in England. Displayed here is the first Penguin complete with dust wrapper.


Most of the earliest book illustrations were wood cuts. It was an art developed before the invention of movable type in Asia and Europe. Early printed books were block books where the entire page was cut into wood, both words and images.
Illustrations were an added expense and used sparingly. To cut down on costs printers would keep a stock of generic wood cuts to be used multiple times.


Many books in the seventeenth and eighteenth centuries featured an engraved title page. These became more and more elaborate.


Pine’s *Horace* is an example of a wholly engraved book. Metal engraving began in the late fifteenth century. It was an intaglio process where the lines to be printed were incised. Printing required a rolling press rather than the normal common press. Because of this, illustrations and letterpress could not be printed at the same time. In this book each page was printed from a plate rather than movable type.

52. Pilkington, Mrs. (Mary), 1766-1839. *A mirror for the female sex : historical beauties for young ladies, intended to lead the female mind to the love and practice of moral goodness / by Mrs. Pilkington.* (London : Printed by T. Maiden, ... for Vernor and Hood, ... and sold by E. Newbery, 1799).

This is a heavily illustrated book and representative of the eighteenth century when the vignette style was most popular. Vignettes were smaller copperplate engravings without a border they appeared on text pages. Here the printer has incorporated vignettes, an engraved titlepage and wood head- and tailpieces.


Copperplate engraving gave way to steel in the early nineteenth century. The hardness of steel allowed for finely detailed work and longer lasting plates.

54. *British battledore : or first lessons.* (Alnwick, [England] : Published by W. Davison, [1810?]).

Woodcut illustration had been virtually replaced by metal engraving in the eighteenth century. Thomas Bewick revived the use of wood by developing a method of engraving on the crossgrains of the wood which allowed for finer detail.


A famous example of Thomas Bewick’s work.
56. Ulliac-Trémadeure, Sophie, 1794-1862. 
*Bibliothèque de la jeune fille* / par Mlle. S. Ulliac Trémadeure ; ornée de belles lithographies et de planches d’histoire naturelle par Gabriel Montaut. Quelques leçons d’histoire naturelle. (Paris : Desforges ...[, ca. 1845]).

Lithography was an illustrative technique developed by Alois Senefelder in 1799. The process involves drawing the picture on stone with a wax crayon and then applying acid to eat away the un-waxed surface. The relief image remains and is printed on a special press. This book is an example of chromolithography, which means it is in colour. Each colour is printed separately.

57. Stephenson, Edward Rigby, 1847-1865. 
*Essays and miscellaneous pieces / by the late Edward R. Stephenson ; with a preface by his friend C. Todd.* ([Adelaide : s.n.], 1865). (Adelaide : Andrews, Thomas and Clark).

The invention of photography in 1826 was soon applied to the printing process. At first photographs could not be transferred to a printing surface so there are books, like the ones shown here and below, with photographs pasted in as illustrations. The first book to include printed photographs was *The Pencil of Nature* (1844-6).

58. *The Loss of the ship Northfleet : with photographs of the vessel, Romney Church, Captain and Mrs. Knowles, Mr. S.F. Brand, and Maria Taplin : a complete account of all connected with the sad disaster.* (London : Waterlow and Sons, 1873).

In the 1850s the technique for printing photographs was advancing. At first this was accomplished by exposing the image on a plate treated with light sensitive chemicals and then placing it in an acid bath. From the 1870s, the familiar half-tone process became the norm. In this example there are photos pasted into the book, but the illustration of the ship shown has been printed from a photographic plate and the plate can be clearly seen.


Off-set lithography was an invention that revolutionised the printing process. The image is transferred to a roller and printed from that rather than from a plate. This process allows for continuous printing from a web of paper; images, letterpress and colours can be printed together. *The Penrose Annual* featured an article on the new process in 1910 and off-set took over the industry in the following decades.

60. Dickens, Charles, 1812-1870. 

Many novels appeared as serials in magazines or were issued in parts before the book’s separate publication. Dickens was a master at serialised writing. This edition of *Little Dorrit* appeared in monthly parts from December 1855 to June 1857.

Displayed here is the first English edition of Dickens’ novel in book form.


Many novels in the nineteenth century appeared as three volume works rather than the familiar single volume we know today. Triple deckers, as they were called, appeared from the 1820s to 1890s. The reasons for this were can be attributed to reading practices, the publishing industry and authorial practices. Books were expensive so could split costs over three volumes. Publishers had less outlay in a novel where one volume was making money as the other was produced. Circulating libraries could have three readers of a novel at the same time and three loans per novel was more profitable. Mudie’s Circulating Library in London was the largest in the world. It grew so big it dictated to the publishing industry to have novels in three volumes. This example is part of a three decker from Mudie’s library.


Often popular novels were released in a cheap yellowback format. These were popular from the 1850s to around 1900. The cost of a triple decker novel was half a guinea per volume so the entire novel would cost a worker around one to two weeks’ wages. Yellowbacks were commonly two shillings.


After success in more expensive editions, cheaper reprints called colonial editions were published to circulate in the colonies. Displayed is an example of a Bell’s Indian and Colonial Library title.


Penguin was very successful through its publishing of cheaper paperback editions of relatively new authors. Allen Lane began publishing Penguins in 1936. Other paperbacks, like the yellowbacks, had been available for years but the quality was poor. This copy of *Uncle Silas* was printed in Melbourne. World War II had caused paper shortages and sea transport was dangerous so Penguin had titles printed here. These are highly collectible.
66. 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. (Dublin : Printed by S. Powell in Crane-Lane, 1733).

This pamphlet was written as a reply to Jonathan Swift’s The Presbyterians Plea of Merit (1731). The Monash copy has been annotated by Swift himself showing his close reading of the work and his reader response.

67. The Alcoran of Mahomet / translated out of Arabick into French by the Sieur Du Ryer, Lord of Malezair ... and newly Englished, for the satisfaction of all that desire to look into the Turkish vanities. (London : Printed and are to be sold by Randal Taylor, 1688).

In this copy of the Koran the owner has written the comment, “evidently written by a bitter enemy of Mohanandism, possibly a Christian monk.” The reader’s supposition was incorrect as this was a translation by Andre Du Ryer, French Consul to Egypt. The owner was JR Mann, author, bookseller and member of the Free Discussion Cosmopolitan Society.

68. Du Moulin, Pierre, 1568-1658. The elements of logick / written first in Latine, then in French by that famous divine & philosopher, Peter Du Moulin ; and now translated into English by Joshua Ahier. (Oxford : Printed by Henry Hall ..., 1647).

Reading habits can sometimes be pieced together through what a person had in their library. Presented in this book is a seventeenth-century owner’s “Catalogue of all the books I have in the city of Glasgow.”


At some point in time a reader, possibly a student, has written many annotations in pencil. The reader was certainly erudite in that the book is a Latin text and the comments are in English and Greek.

70. O’Clee, Gilbert. The Amazing influence : how to make your wish come true, how you can determine your life result / by Gilbert O’Clee. (London : L. N. Fowler & Co., [1931])

Reading practices can be reconstructed when many books owned and annotated by a person can be brought together. The Amazing Influence and How to Demonstrate Health were owned by the Melbourne bookseller Neil Swift. In many of his books are comments such as, “Reading this Oct. 1, 1948.” He was an autodidact with an interest in health and diet.
71. Bradford, Gertrude A.  

Annotated item owned by Swift (Item 70). At the back it says, “2nd study finished 23-11-'55.”

72. H. T. Dwight (Firm).  
*Catalogue of a portion of H.T. Dwight’s valuable collection of books : relating to biography, history, medicine, poetry, voyages, travels, and miscellaneous literature : also a selection of works on Ireland and Irish history : dictionaries in various languages, &c., &c., &c., on sale at 232 Bourke Street East, near Parliament houses, Melbourne.* (Melbourne: Printed by Clarson, Shallard, [1864]).

The way people read, acquire and store books has changed over time. Here is an image of the interior of Dwight’s bookshop in Bourke Street East. Availability of books affects how individuals read. Much of what was available in Dwight’s was not on public display.

73. Hall’s Book Store (Firm).  
*Novels for your entertainment : Secondhand, equal to new.* Hall’s Book Store, 371 Bourke Street, Melbourne. (Melbourne: Hall’s Book Store, 193-?).

As in the example above, availability played a part in what people read. Study of booksellers’ lists and advertisements provide a window into the market. In this Hall’s booklet is a “List of Modern Reading.”


Desire for fiction and recreational reading grew through the nineteenth century. As books were expensive and novels were read and discarded, privately run circulating and subscription libraries arose. Public libraries held little in the way of fiction because the genre was frowned upon. In the private libraries patrons paid a yearly subscription to borrow books. Here is a book from the Acland Library, St. Kilda.

75. Melbourne Athenaeum.  

This is another example of a subscription library. The pamphlet provides a list of books and prices for subscriptions and rules. The rates were £1 12s. 6d. per year for one book at a time. Country members paid £5 5s, as a minimum for six books.

76. Index librorum prohibitorum : sanctissimi domini nostri Pii septimi pontificis maximi jussu editus.  
*Censorship.* (Romæ: ex typographia rev. Cameræ apostolicae, 1819).

The *Index of Prohibited Books* was published by the Catholic Church from 1559 to 1948. It was abolished in 1966. The list was most influential in Catholic countries rather than in England and Australia. On the list were names such as Sartre, Voltaire and Diderot. The frontispiece in the edition on display celebrates the burning of condemned books.

77. Bradbury, Ray, 1920-.  

Similar image of book burning but used in a sinister manner. The novel is about a futuristic bookless society.
78. Bennett, John Tuson.  


*Upsurge.* (London: John Long Limited, [1934]).

Upsurge was banned in all of Australia in November 1934. It contained sexually explicit passages and was labelled as ‘communist propaganda.’

80. Close, Robert S. (Robert Shaw), 1903-.  
*Love me sailor / by Robert S. Close ; with decorations by Geoffrey C. Ingleton.* (Melbourne: Georgian House, 1945).

Close and Georgian House were charged with obscene libel in 1946. The author was sentenced to three months gaol, quashed on appeal.

81. Bonwick, James, 1817-1906.  
*The bushrangers : illustrating the early days of Van Diemen’s Land / by James Bonwick.* (Melbourne: George Robertson, 1856).

George Robertson was an important figure in Australian book history. His was the largest bookselling and publishing concern in Melbourne from 1852 and into the first quarter of the twentieth century. Displayed is an early publication issued by Robertson.

82. Steel, H. Peden.  
*A crown of wattle / by H. Peden Steel.* (Sydney: Angus & Robertson, 1888).

Angus & Robertson was perhaps the most active and influential Australian publisher. Publishing the likes of Banjo Patterson and Henry Lawson. Displayed is the first book published by the firm.


E.W. Cole’s Book Arcade with its rainbow façade was a Melbourne institution for the late nineteenth and early twentieth centuries. Displayed with the book is a bookmark with “Calendar for 1926” on verso.

84. Clarson, Massina & Co.  
*Clarson, Massina, & Co’s weather almanac and general guide and handbook for Victoria : with map engraved especially for this almanac, for 1870.* (Melbourne: Clarson, Massina & Co., 1870).

Almanacs, displayed here and below, are a representative part of the early publishing in Australia. These were localised and timely publications.

85. Mason & Firth.  
*Victorian almanac for 1903 : and astronomical ephemeris containing all necessary information, reduced to the meridian and longitude of Melbourne.* ([Melbourne: Mason & Firth], 1903)
86. Dickens, Charles, 1812-1870.  
*The posthumous papers of the Pickwick Club* / by Charles Dickens; with illustrations, after Phiz.  
Launceston, (V.D. Land [Tasmania] : Henry Dowling, 1838 [i.e. 1839]).

The *Pickwick Papers* was a hugely popular book in the nineteenth century. It was pirated around the world. Despite having no rights to the publication, Henry Dowling brought out the book in parts then, as here, in a single volume with pirated illustrations. This is a rare example of an Australian publisher taking advantage of the precariousness of international copyright before the Berne Convention.

87. Sydney Mechanics’ School of Arts. Library.  
*Catalogue of the works in the library of the Sydney Mechanics’ School of Arts.* (Sydney : Sydney Mechanics’ School of Arts, 1874).  
(Sydney : Joseph Cook & Co.).

Similar to the almanacs (see Item 84), publishing for organisations was a staple for Australian firms. This extensive catalogue also shows the importance of Mechanics Institutes as centres for reading and private learning in Australia.

*Heemskerck Shoals* / written by Robert D. FitzGerald; and decorated by a map and fifteen designs after drawings done by Geoffrey C. Ingleton, Memorial ed. (Fern Tree Gully Lower, Vic. : Mountainside Press, 1949).

A highly collectable book for bibliophiles. This book was hand-printed by John T. Kirtley at his Mountainside Press. Fitzgerald was an established poet who ventured into private printing. *Heemskerck Shoals* was his fourth book and an elaborate production. Private printing of this sort and the items in this case show a great tradition in Australia for fine printing.

*The sea poems of Kenneth Slessor* / wood-engravings by Mike Hudson, introduction by Dennis Haskell.  

Australia is a relatively small publishing market. Private press publications with limited editions are possible and Australia has seen many fine presses operate over the years. Brindabella and Wayzgoose are two of the best examples.

90. Brunsdon, Jyoti, 1941-.  
William Caslon’s type specimen sheet was an entry in Ephraim Chambers’ Cyclopaedia, published between 1784 and 1789. Many fonts used today are based on his designs.
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Cover: The frontispiece in the 1819 edition of Index librorum prohibitorum (the Catholic Church’s Index of Prohibited Books) celebrated the burning of condemned books.