

# UNIVERSITY OF MELBOURNE

# Library

## JOURNAL

VOLUME 10, NUMBER 1 JULY 2005



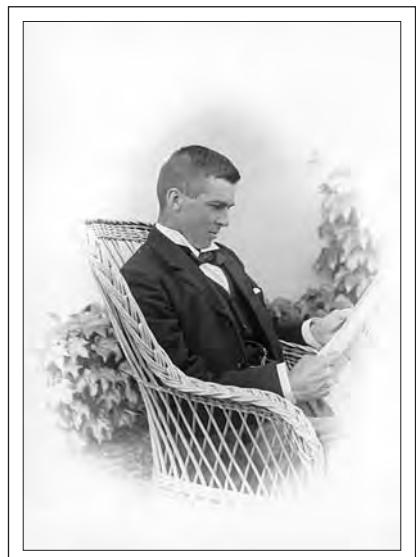
**Piranesi Engravings**  
at the University Library

**Amateur Perfection**  
Russell Grimwade's Photographs

**The Summe of all Intelligence**  
English Civil War Pamphlets



THE UNIVERSITY OF  
MELBOURNE



**Above:** Two photographic portraits taken by enthusiastic amateur photographer, Russell Grimwade. (Alice, Grimwade's sister, and Norton, Grimwade's elder brother, taken on 29 November 1896.) University of Melbourne Archives image UMA/I/3041 and UMA/I/3042

**Front Cover:** In the four volumes of *Le Antichità Romane*, the 18th century Italian architect Giovanni Battista Piranesi used his architectural and artistic skills to examine archaeologically the physical remains of the Roman Empire. While Volume 2 recorded the remnants of funerary monuments and tombs, its frontispiece, *Antiquus Bvii Viarum et Artdeatinæ Prospectvs ad Lapidem Extra Portam Capenam* (ancient intersection of the Via Appia and Via Ardentina viewed at the second milestone outside the Porta Capena) imagines how the ruins may have looked in their time. (Library no. 508370)

**Back Cover:** See page 2.

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“In Piranesi’s time Rome was crumbling and overgrown with creepers and wild flowers.”



**Above:** ‘View of the Arch of Beneventum in the Kingdom of Naples’ (*Veduta del L'Arco di Venevento nel Regno di Napoli*), in Volume 2 of *Vedute di Roma*. (Library no. 558208)

**Opposite:** One of Piranesi’s imagined views of ancient Rome: ‘Magnificent bridge with loggias, and arches erected by a Roman Emperor’ (*Ponte magnifico con Loggo, ed Archi eretto da un Imperatore Romano...*). Plate 8 in *Prima Parte Architettura e Prospettive...* (‘Part One of Architecture and Perspectives’) the first of three sections in the combination volume of prints, *Opere Varie di Architettura*. While Piranesi’s original illustration was first made in 1743, this volume’s Tessier binder’s ticket dates this volume to c. 1804-1807. (Library no. 523222)

# Piranesi Engravings

## at the University Library

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The University of Melbourne Library is fortunate to hold a large collection of engravings by the Italian baroque architect-artist Giovanni Battista Piranesi. Here, **Monica Syrette** describes the work she undertook to identify the volumes that hold this important collection.

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Each year, students take up a select number of placements in the University of Melbourne Library's Special Collections. I received an email about a research project that involved identifying the Library's editions of each individual volume in a very rare set of Piranesi engravings in contemporary bindings. The Piranesi volumes are of value scholastically for students of fine art and those studying the history of Renaissance Italy.

This collection of 24 Piranesi volumes was believed to be from a 27-volume set and was purchased in 1974 and 1975 using funds provided by the Ivy May Pendlebury Bequest. The Library has used the bequest to purchase many of the rare books in the Library's collection, such as

the beautiful fine plate books, which are significant both for their subject matter, such as natural history, topography and architecture, as well as the techniques used in their production.

I first discovered the work of Giovanni Battista Piranesi while studying for a Bachelor of Arts degree many years ago and was immediately captivated by the dark decay of his imaginary prison series, *Carceri d'Invenzione*. When looking at these etchings you can almost feel the oppressive atmosphere in the cavernous rooms. The stone walls look cold and damp, pulleys and chains hang from the ceiling and walls and heavy wooden beams hold up

'View of St. Peter's Basilica and Piazza in the Vatican' (*Veduta della Basilica Piazza di S. Pietro in Vaticano*) in Volume 1 of *Vedute di Roma*. The Egyptian obelisk, in the centre of the piazza, came originally from Heliopolis and was moved to Rome in 37 A.D. The print's extraordinary Baroque coaches are a feature of a number of Piranesi's views of Rome. (Library no. 558207)



staircases and platforms that disappear into hidden corners or end abruptly for no reason. The vast yet stifling spaces seen in the *Carceri* series have inspired artists and writers for centuries, including Thomas De Quincey, who compared them to his fevered dreams in *Confessions of an English Opium-Eater*.

### Giovanni Battista Piranesi

Piranesi was born near Venice, Italy, in 1720, the son of a stonemason and master builder, and died in Rome in 1778. It is known that he studied architecture with his uncle Matteo Lucchesi while his brother Angelo inspired him with stories of Roman history. It is said that he went on to study stage design and set painting under Ferdinando Bibiena and perspective and stage design with the Valeriani family. When he first visited Rome in 1740 he briefly worked for Giuseppe Vasi, one of the leading etchers of city views popular as Grand Tour souvenirs. The combination of architecture, art, history and theatre remained a strong influence throughout his career. Piranesi imbued his accurate observations of ancient ruins with a monumental atmosphere, through the use of exaggerated or distorted perspective, strong contrasts of light and shade and the reduction in scale of both human figures and the natural landscape. The theatricality he brought to his work gave the etchings a great vitality that endures.

The ruins of the ancient city fascinated Piranesi and he sketched them obsessively, leading to his first etched work, *Prima Parte di Architetture e Prospettive*, published in 1743. Due to financial hardship he went back to Venice, where it is said he briefly studied in the studio of Tiepolo. Upon Piranesi's return to Rome in 1747 he began work on the *Vedute di Roma*, a labour of love that he returned to for the rest of his life. This series of 135 individually-produced plates were highly influential on the European idea of classical antiquity. The knowledge of ancient building methods that he brought to his archaeological prints led to his election to the Society of Antiquarians of London in 1757.

Piranesi was passionate about restoring the architecture of Rome to its former glory. As a volatile and tempestuous character, one whose career was peppered with arguments and feuds, he entered the debate over the relative merits of Greek and Roman architecture with fiery enthusiasm, producing works such as *Della Magnificenza ed Architettura de' Romani* (1761) to illustrate his theories.

Piranesi married Angela Pasquini in 1752 and they had five children, Laura, Francesco, Angela, Pietro and Anna. By the late 1760s his printing business had grown substantially and a number of assistants worked in the studio. Piranesi trained his sons from an early age and they were involved in the family business by the mid-1770s.



'View of the Piazza della Rotonda (Veduta della Piazza della Rotonda) in Volume 1 of *Vedute di Roma*. Note the market stalls crowding the piazza. (Library no. 558207)

Piranesi also became a successful antique restorer and dealer. He worked with entrepreneurs like Gavin Hamilton, setting up a showroom in his workshop for visiting British aristocrats and wealthy gentleman tourists. At this time he issued individual plates featuring notable antiques that he had sold or were already in collections, collected into the two-volume set *Vasi, Candelabri, Cippi, Sarcofagi, Tripodi, Lucerne, ed Ornamenti ...*

Piranesi continued to travel and sketch in his later years. In 1770, he made his first visits to Pompeii and Herculaneum. In 1778 he went with Francesco to Naples to study the ruins of the three Greek temples of Paestum. Piranesi returned from this trip very unwell and in constant pain. But he refused to rest; he continued to work on his drawings and plates right up to his death in November.

After his father's death, Francesco successfully published some of Piranesi's unfinished works, completed new volumes of his own works and reprinted earlier volumes with additional plates of his own. Francesco and Pietro were both heavily involved in revolutionary politics so when Rome fell to the Neapolitan and British forces the Piranesi family left Italy for Paris, under official protection.

A year later, in 1800, with nearly all the plates from Piranesi's studio in their possession, the two sons set up a

printing firm, the Chalcographie des Frères Piranesi, in Paris and produced a 25-volume set of prints that came to be known as the First Paris Edition.

By 1809 Francesco Piranesi was deeply in debt and when he died in 1810 the French government impounded the copper plates. Further editions were produced up to 1835 when the firm of Firmin-Didot acquired the plates. They continued to issue impressions until 1839 when the plates were bought by the Camera Apostolica in Rome. The plates are now housed in the Calcografie Nazionale in Rome.

### My search begins

I began my project by examining the four-volume set *Antichità Romane*, which features the urban structure of ancient Rome, the tombs and funerary monuments and examples of monumental Roman engineering. I was struck most by the detail in the prints and how much can be lost in reproduction.

As I made my way through one volume after another I felt very privileged to be able to see the etchings in the format chosen by Piranesi himself. The two-volume *Vedute di Roma*, in particular, began to surpass my infatuation with the *Carceri* series. Handling the large format books necessitated a very slow pace and, as my eyes wandered over the pages, I began to see Piranesi's

love for the city, not only in the recognisable architectural icons, but also in the life he depicted there. People lean out of windows and sit on chairs in the Piazza, a man stands on a soapbox addressing half a dozen listeners and another calls to a dog swimming in the Trevi fountain. On that scale, you feel that you can almost walk right into the scene and down the roads, listening to the coachmen gossiping as the lords and ladies go sightseeing.

In Piranesi's time Rome was crumbling and overgrown with creepers and wild flowers. The ancient ruins were home to all manner of small businesses: a cattle market in the Roman Forum, a fish market in the Portico of Octavia. The tomb of Emperor Augustus contained a vineyard and then a bullring, and corn was stored in the Baths of Caracella. Piranesi both glorified the city and revelled in its decay.

During the project the accession records for the Library's Piranesi collection were located on microfilm but I couldn't read them until a suitable microfilm reading machine was unearthed. In the meantime I found in the Library the two-volume *Giovanni Battista Piranesi: the complete etchings* edited by John Wilton-Ely, which became indispensable over the next few months.

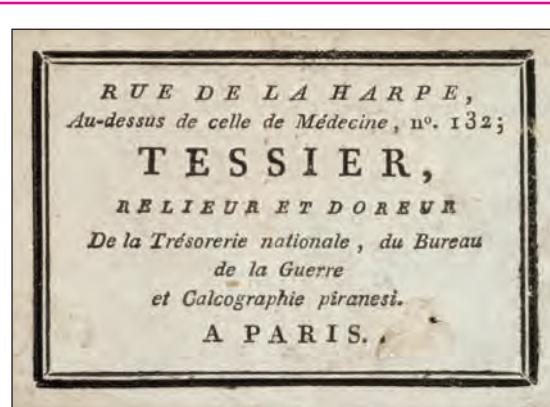
Another resource I consulted was Arthur M. Hind's *Piranesi: a critical study* from 1922. Hind had become interested in the work of Piranesi after seeing the *Carceri* series at the British Museum in 1910. Hind listed the works held in Rome's Regia Calcografia and I found this an excellent reference when determining which volumes were missing from the University of Melbourne Library's collection. I also found it strangely comforting to read Hind's description of the painstaking work of comparing different impressions:

*The mere bulk of the volumes of Piranesi's work has made the necessary comparisons, extending over many years and in a variety of collections, a laborious business, and one that I should long ago have thrown up were it not for a natural aversion from being baffled even where the end to be achieved is small.<sup>1</sup>*

This sentiment was echoed by Piranesi expert Andrew Robison, the Andrew W. Mellon Senior Curator of Prints and Drawings at the National Gallery of Art in Washington D.C. He wrote in *Piranesi: early architectural fantasies, a catalogue raisonne of the etchings* that he believed that, 'Hind was right to warn that in the particular case of Piranesi, detailed cataloguing research requires many years, wide travel, a strong back, and a dogged refusal to leave even small puzzles unresolved.'<sup>2</sup>

Hind and Robison found that researching the chronological sequence of changes that Piranesi made to some plates between printings was essential when dating

volumes, as the dates found on the title and text pages in each volume are not reliable guides. Although the volumes sold relatively well in Piranesi's time, they were expensive to produce and could take years to make a profit. So Piranesi tended to wait until he had collected enough subscriptions or found a patron for the initial grant before publishing. He would, however, print large quantities of the title and text pages so as to have a stockpile to draw on when volumes were put together over subsequent years. Untangling which editions the University Library holds was going to be even more difficult than I had anticipated. Rather than referring to the printed dates I turned my attention instead to the inside front cover of the volumes, some of which contain a binder's ticket for a Paris firm called Tessier, with an address of Rue de la Harpe.



This and other Tessier binder's tickets have been useful in dating some of the University Library's Piranesi volumes (this one is inside the front cover of *Le Antichità Romane*, Volume 2).

## Tessier, Paris

I had read about Tessier in a footnote to Robison's 'Dating of Combination Volumes' appendix in Wilton-Ely's *Complete Etchings* book: 'In the Princeton University Library there is a catalogue and prospectus (for the Piranesi brothers' Paris printing company) dated 1804 with ... an address for Tessier as a binder at the Rue de la Harpe, no 26'.<sup>3</sup> This is the earliest definite date closely associating Tessier with Francesco and Pietro Piranesi's Chalcographie des Frères Piranesi in Paris. Robison has printed covers in his own collection; dated 1807, they carry an advertisement for Tessier in the College des Grassins, rue des Amandiers. Robison goes on to state that it 'appears that while Tessier started as a separate establishment, between 1804 and 1807 the association between Tessier and the Piranesi calcography [sic] became so close that they moved into the same building, College des Grassins'.<sup>4</sup> Given this information, the volumes in the

University Library collection with the Tessier binder's ticket would be dated between 1804 and 1807, depending on that move.

It now seemed almost too easy: being able to pinpoint the date of some of the University Library's Piranesi volumes to within a mere three years. This was a true 'Eureka!' moment but there was still the sobering matter of the 12 volumes without a Tessier ticket. It was time to tackle watermarks.



Two of the watermarks that have helped to date some of the Piranesi volumes in the University Library collection. The vertical lines (or chain lines) are the marks of some of the wires that form the papermaking frame.

## Watermarks

In another appendix to the *Complete Etchings*, Robison presents virtually every watermark that he has been able to trace from Piranesi prints, aimed primarily at helping 'connoisseurs and scholars date early impressions'.<sup>5</sup>

European paper mills used watermarks to identify their papers from the 13th century onward. To make paper with a watermark, wire was bent into shapes and sewn on to wire grids in a wooden mould. The grid featured horizontal wires placed closely together and 'chain lines' — more widely spaced vertical wires. When the pulp was pressed into the mould the wire acted as a sieve, retaining the plant fibres as the water drained. The resulting paper, called laid paper, is thinner and more translucent where it lay on the wires. A later method of paper manufacturing utilised a fine wire mesh, which distributed the pulp more easily and produced smoother, thinner sheets. Called wove paper, it was not widely in use until after 1790.

Robison notes that the 1800 Piranesi catalogue for the First Paris Edition listed works on wove paper for a higher price (although he has not sighted any).<sup>6</sup> Hind believed that 'all editions of Piranesi's work until that of Firmin-Didot ... are printed on thick laid paper ... The Firmin-Didot editions, and most modern impressions, are on wove paper.'<sup>7</sup>

I found that the majority of the Piranesi volumes in the University Library collection are made of laid paper and set about trying to find watermarks.

Arthur Hind had been the first to sketch relevant watermarks and in his 1922 book he lists eight found in the *Vedute di Roma* volumes, from the early printings up to the Firmin-Didot editions. In the *Complete Etchings*, Robison presents 81 examples of watermarks he found in collections such as the New York Public Library, the National Gallery of Art in Washington and the Peabody Library, Baltimore. As the watermarks can have very subtle variations, Robison found freehand sketching to be inadequate and subsequently went on to trace them directly. Given the time constraints I was under and the resources at my disposal I chose to simply note when I found watermarks and which Robison ones they most closely corresponded to.

In the stillness and quiet of the Baillieu Library's Rare Book Room I found the hunt for watermarks to be totally absorbing. There were whole volumes where I struggled to find even one, while others contained many pages revealing double-headed eagles or birds teetering on the corners of houses. Some looked almost identical to ones Robison found in First Paris Edition volumes at Washington's National Gallery of Art and the Pierpont Morgan Library. Others were noticeably different, such as an eagle with a heart shape on its breast and wings that curve up rather than down; and a line of text with the letter 'T' sitting on a complete circle above a pedestal shape.

Right when I was starting to feel that the discovery of watermarks was narrowing down the guesswork, along came forensic paper historian and paper analyst Peter Bower. I attended his University of Melbourne lecture 'Fakes and Forgeries: the Art of Deception', presented by the Australian Institute for the Conservation of Cultural Material. Bower specialises in the examination of paper for the purposes of dating, attribution and usage for museums, galleries, police forces, lawyers and private individuals around the world. He has published work on J.M.W. Turner, Michelangelo, William Blake and Thomas Gainsborough and his current major research project is on the papers used by John Constable. I also found him lurking in the pages of Patricia Cornwell's *Portrait of a Killer: case closed*, which I happened to be reading at the time.<sup>8</sup>

The 'Fakes and Forgeries' lecture was a fascinating introduction to some of the investigations Bower has been involved in. These included the German forgery of English bank notes done by prisoners at Sachsenhausen concentration camp in World War 2. After carefully copying the English money it was necessary to age the currency before it entered circulation. Prisoners were put in two long rows and notes were passed up and down. Some scribbled figures in the manner of bank clerks; others simply folded and unfolded the notes. Eventually

'View of the octagonal Temple of Minerva Medica' (*Veduta del Tempio ottangolare di Minerva Medica*) in Volume 2 of *Vedute di Roma*. (Library no. 558208)



the paper money collected enough grime and grease and wear and tear to look genuine. Bower also spoke about Leon Warneke, perhaps the greatest banknote forger ever, and an intriguing character. Although his background was shrouded in mystery, he became a respectable businessman and photographer in London. Behind the scenes, however, he was involved with revolutionaries and anarchists; and expertly forged various eastern European banknotes, particularly Russian roubles. He was never caught and it is believed that he may have faked his own death in 1900.

### Narrowing down the search

During the lecture Bower touched on the detective elements of his work, including watermark identification. He revealed that there are over 4,500,000 different watermarks in the world. On hearing this I felt almost giddy and my Piranesi discoveries seemed to disappear before my eyes into a huge sea of watermarks, all slightly different.

Bower followed the lecture with a workshop, 'Reading the Paper', which was attended by Julianne Simpson, the then Deputy Curator of the University Library's Special Collections. Julianne took along three of the Piranesi volumes for examination by the group: *Le Antichità Romane* (Volume 1), *Trofeo o sia Magnifica Colonna* (Volume 14) and *Teatro d'Ercolano* (Volume 19).

The first two contain some good examples of watermarks. In the case of *Le Antichità Romane* they show

a great likeness to ones that Robison identified in Piranesi volumes at the National Gallery of Art, Washington. In *Trofeo o sia Magnifica Colonna*, a First Paris Edition according to the Tessier binder's ticket, the watermarks are substantially different to those identified by Robison. Although Robison's list of watermarks found amongst collections of Piranesi prints is thorough, Bower was not surprised that the University volumes contain new examples.

Volume 19 (*Teatro d'Ercolano*), one of Francesco Piranesi's works, has an Italian binder's ticket that I have been unable to identify. The text pages are on smaller, thicker paper than the plates. When Bower examined the volume he was able to identify the end papers as French and the text paper as Italian. He explained that French watermarks generally follow chain lines while Italian ones go against them. Bower also mentioned that he had found that the Firmin-Didot mill was producing wove paper around 1804–1805, which is decades earlier than Hind had noted.

Other possible clues to the publication date can be found in the size and format of the volumes. Three of the volumes held by the University Library, all unnumbered, are so large as to require two people to safely handle them. Robison found that all Firmin-Didot editions were printed and bound in this large elephant folio size. He also provides a helpful description of Volume 8 of the First Paris Edition, the *Opere Varie*:

*'All copies I remember having seen in their original bindings had very thin, laid interleaves over the*



Later state print of one of Piranesi's series of imaginary prisons, *Carceri d'invenzione*, in the second section of the combination volume *Opere Varie di Architettura*. (Library no. 523222)

etched surfaces of the prints, and were bound in similar red, blue, brown or green marbled or spotted paper boards with leather spines, and frequently with one of the various binder's tickets by Tessier.<sup>9</sup>

The *Opere Varie* held by the University Library has the thin interleaves, red boards, leather spine and Tessier label.

Meanwhile, a reading machine for the microfilm was finally located and with much anticipation I rolled the Library's Piranesi accession records onto the screen. The records revealed that the volumes were acquired in three stages, between April 1974 and December 1975. The first purchase was for 21 volumes, with a note stating that the set follows the numbering of the Firmin-Didot edition published in Paris, 1836–1839. The second purchase was for Volume 8, the *Opere Varie*, undated. The final purchase was the *Vedute di Roma* (Volumes 16 and 17), with a tentative 'Roma, 1778?' in brackets next to the title. The supplier was listed as Tom Hazell, a former employee at the University of Melbourne. Mr Hazell sold the volumes to the University in 1974 and 1975, having acquired them by descent from his family who had purchased them second-hand in Rome in the 1850s. Dr Orde Poynton, the University Library benefactor, who donated over 2500 old master prints, had seen the volumes and believed them to be early editions rather than later re-issues.

My research found that the volume dates did not accurately match the dates given on the accession records. The *Vedute di Roma* for example, was found to be part of the First Paris Edition rather than an original Italian publication. On the other hand, nine of the 21 volumes

believed to be from the Firmin-Didot editions were published decades earlier, also in the First Paris Edition. In fact, of the 25 volumes in that First Paris Edition, the University of Melbourne holds at least 12. The three unnumbered volumes appear to be from the Firmin-Didot edition, circa 1835. As research into the work of Piranesi continues, the ability to accurately date individual prints and volumes will become more refined. In the case of the University Library collection, more detailed investigation of watermarks may help determine the dates of the other volumes.

### Continuing exploration

The goals of my work placement were intended to extend to locating and identifying individual Piranesi prints scattered throughout the Special Collections, but I found that identifying and dating the bound volumes consumed all my available time. However, University of Melbourne Masters student Nicole Neville has located many Piranesi prints during her research of the Library's Print Collection. Nicole has been conducting an inventory of prints and recording accession details into the cataloguing database 'EMu' (Electronic Museum) as part of her Art Curatorship internship. To date Nicole has identified prints from both the *Vedute di Roma* and *Le Antichità Romane* series. Some prints show signs of having been previously bound in volumes and are yet to be dated.

The research into the Piranesi collection led recently to the purchase by the University Library of the Piranesi

'View of the Capitoline hill with the steps of the Church of S. Maria in Aracoeli: architecture of Michelangelo Bonarotti' (*Veduta del Romano Campodoglio con Scalinata che va alla Chiesa d'Araceli: architettura di Michelangelo Bonaroti*) in Volume 2 of *Vedute di Roma*. This illustration shows the Baroque city of Piranesi's day pushing into the ancient fabric of Rome. (Library no. 558208)



catalogue, the *Catalogo Delle Opere Date Finora Alla Luce da Giov. Battista Piranesi*, published about 1779. There was no known copy in existence when Hind wrote his critical study in 1922. Instead he consulted both the 1792 catalogue, which he believed to be a reprint, and one printed in 1800, which aided identifying the arrangement of prints in the First Paris Edition.

The engraved *Catalogo* would have impressed any potential customer. It is beautifully designed, with recognisable Piranesi touches such as the curled paper pinned to the wall. The plates of the *Vedute di Roma* are listed in full while other volumes, such as the *Carceri D'Invenzione* and *Antichità Romane*, have descriptions and prices. It is a valuable addition to the University Library's remarkable collection of Piranesi works.

During my time working on the project, Melbourne hosted the 37th Congress of the International League of Antiquarian Booksellers. Tours of the Special Collections and the Rare Book Room were given to international and national booksellers. As they were introduced to precious items, I found it interesting to see just how many gravitated towards the Piranesi volumes to ask questions and have a closer look at the engravings.

I found working on this project to be both challenging and very rewarding. I hope that my research has shed some light on what I believe are true jewels of the University Library's collection.

## Notes

- 1 Arthur Mayer Hind, *Piranesi: a critical study, with a list of his published works and detailed catalogues of the prisons and the views of Rome*, New York, Da Capo Press, 1922, preface.
- 2 Andrew Robison, *Piranesi, Early Architectural Fantasies: a catalogue raisonné of the etchings*, Washington, National Gallery of Art, 1986, p. 6.
- 3 Andrew Robison, 'Dating of Combination Volumes', appendix in *Giovanni Battista Piranesi, the Complete Etchings*, edited by John Wilton-Ely, vol. 2, San Francisco, Alan Wofsy Fine Arts, 1994, p. 1148.
- 4 Robison, ibid, pp. 1148–1149.
- 5 Robison, 'Watermarks', appendix in *Giovanni Battista Piranesi, the Complete Etchings*, op. cit., p. 1150.
- 6 Robison, 'Dating of Combination Volumes', op. cit., p. 1146.
- 7 Hind, op. cit., p. 5.
- 8 Cornwell's book suggests that Jack the Ripper was the artist Walter Sickert and Bower was brought in to examine the papers used by both men.
- 9 Robison, 'Dating of Combination Volumes', op. cit., p. 1146.

Monica Syrette is studying for a Postgraduate Diploma in Museum Studies at Deakin University. She examined the University of Melbourne Library's Piranesi holdings as part of her studies. Currently she is working as a Curatorial Assistant at the Grainger Collection and as Archivist at Arts Project Australia.

# 'The Summe of all Intelligence'

## PAMPHLETS AND NEWSBOOKS OF THE ENGLISH CIVIL WAR

by Caitlin Stone

**A**mong the books of cases and contract law in the University of Melbourne's Law Rare Book Collection is a series of British pamphlets and other publications dating from the English Civil War (1625–1649). These include acts of parliament, speeches, sermons and at least one 'newsbook' or early newspaper. This article gives an overview of this component of the Law collection and points to some of its more significant items.

### Pamphlets

Pamphlets are small works of fewer than 50 pages. They typically deal with contentious subjects and so were often published anonymously. Pamphlets in the Law collection, for example, are attributed simply to 'a Friend and servant' or 'a true lover of God and King Charles' (see figure 1). Pamphlet culture exploded in England in the 1640s when political unrest excited the public appetite for news, and an easing of censorship laws gave writers and printers the freedom to spread it.

Yet, while their subject matter was topical, it was as a consequence often transient; pamphlets were meant to be read now and thrown away. As a result, most 17th century pamphlets were written in a rush and printed in haste on cheap paper hoarded by printers especially for this purpose.

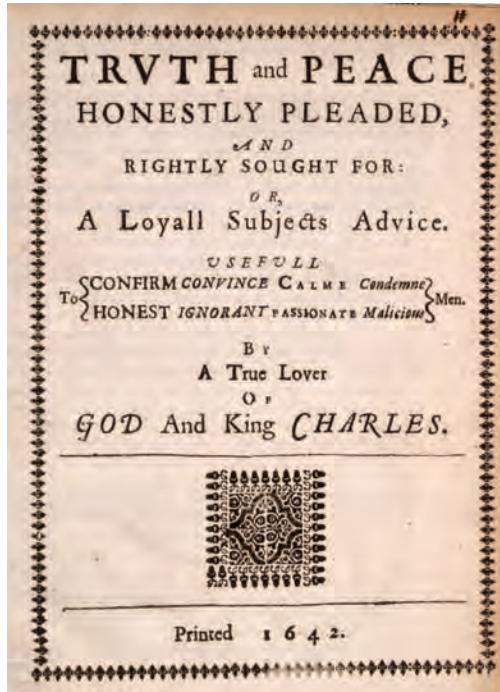


Figure 1: Title page of the pamphlet, *Truth and Peace Honestly Pleaded ...*, by 'a true lover of God and King Charles', 1642.

### Newsbooks

Pamphlets evolved into newsbooks, the forerunners of newspapers. The first English newsbook was published in November 1641 and was simply a record of parliamentary proceedings. Later newsbooks, however, were more gossipy and even scurrilous. Indeed charges of libel were regularly brought against the editors and printers of early newsbooks. The more sensational of these publications were put to an end by the *Act Against Unlicensed and Scandalous Books* of 1649, which required all newsbooks to be

examined by government censors.<sup>1</sup> The act temporarily saw the suppression of the 'gutter press' in favour of official, pro-government newsbooks. One positive consequence of this censorship was the raising of standards in news collecting and printing, as evidenced in the newsbook *Mercurius Politicus* (discussed further on page 13).

Although newsbooks are essentially quarto pamphlets, they differ from other pamphlets in a number of ways. Firstly, and perhaps most importantly, they were serials. Although few of the earliest

newsbooks were numbered, printers and editors soon realised the marketing benefits of adding numbers to the front pages of their publications.

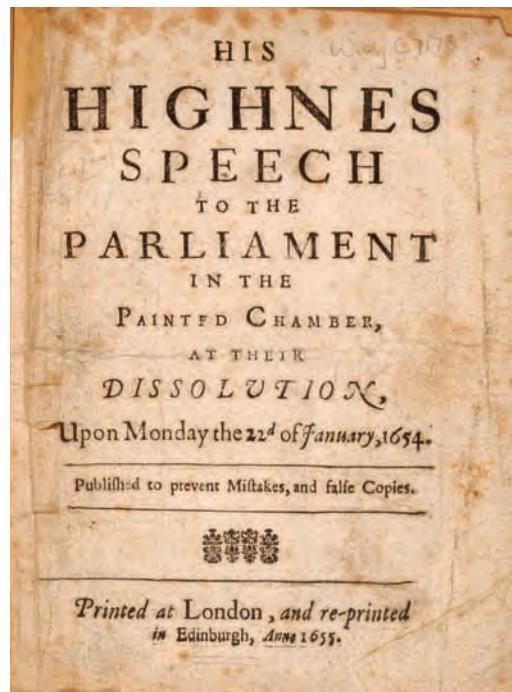
Numbers gave the promise of a further issue and encouraged 17th century ‘news junkies’ to watch out for the latest issue of their favourite read. Newsbooks also differ from pamphlets in their layout. In pamphlets, the verso of the title page was left blank; but in 1642, the printers of newsbooks began printing on this page too, so gaining much-needed printing space. Pamphlets also generally had a full title page (see figure 2), whereas on newsbooks the title was reduced to a small section at the top of the first page (see figure 3).<sup>2</sup>

### Pamphlets and newsbooks in the Law Rare Book Collection

The Law Rare Book Collection includes approximately 30 pamphlets and newsbooks of the 17th century, the earliest dating from 1642. Most are remarkably well preserved, with few traces of readers, such as notes or underlining. One of the rarest items in the collection is a 1649 pamphlet titled *A Serious and Faithfull Representation of the Judgements of Ministers of Goswell within the Province of London*.<sup>3</sup> This is one of a series of 17th century pamphlets written by English Presbyterians in opposition to the government. There is only one other known copy of this pamphlet, in the Bodleian Library at the University of Oxford.<sup>4</sup>

The collection also includes two pamphlets published by King Charles I to gain support for his attempt to raise troops against parliament by taking control of local militia.<sup>5</sup> The pamphlets are, *The Case of the Commission of Array Stated* (printed in London in 1642)

Figure 2: Title page of the pamphlet, *His Highnes Speech to the Parliament in the Painted Chamber ...*, by Oliver Cromwell, 1655.



and *His Majesties Answer to the Declaration of Both Houses of Parliament, Concerning the Commission of Array of the 1 of July, 1642* (printed by Robert Barker in York, again in 1642).

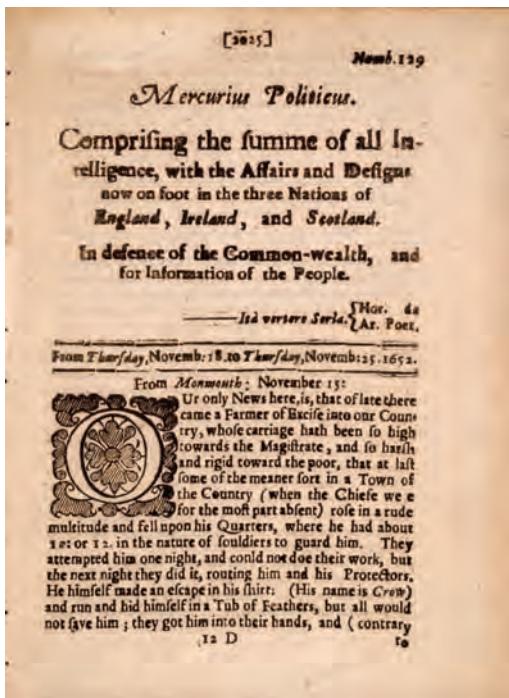
Oliver Cromwell is also represented in the collection in his speech of 22 January 1654, *His Highnes Speech to the Parliament in the Painted Chamber, at their Dissolution* (Edinburgh, London, 1655) (shown in figure 2). Cromwell gave this speech on the dissolution of the parliament before he created the first protectorate parliament. Another Cromwell-related item is a 1727 reprint of a pamphlet originally printed in 1649 — *A Hue and Cry After Cromwell, or the City's Lamentation for the Loss of their Coin and Conscience* (London, Printed for A. Moore near St Paul's, 1727) presents an image of Cromwell as a horned and fiery-eyed ‘beast’ who ‘hath defy’d his God, murthered his King, and ruin’d his Country; undone Thousands, is Religious in nothing but *Regicide*,

*Murther, Theft, and the rest of the deadly Sins’.<sup>6</sup>*

### Leopards’ wombs and elephants’ teeth

Other items are less directly relevant to the events of the Civil War, but nonetheless provide some fascinating glimpses into the economic and social life of 17th century England.

One of these details the plans for the wedding of Charles I’s sister Elizabeth.<sup>7</sup> It records the amounts spent on extravagances and entertainments, such as ‘apparrell and like necessaries for the Lady Elizabeth’ (£1829); ‘Jewells for her, and for apparrell for her servants’ (£3914); ‘Silks and other necessaries’ (£995), ‘To the Treasuror of Navie for the Navall fight performed on the Thames, at the marriage’ (£4800); and ‘For the Fireworks of the Thames’ (£2880). The whole sum of these ‘Extraordinary Disbursements’ was ‘£296,8970’ (sic). Another item, *An Additional Act for the Better*



**Figure 3:** Front page of the newsbook, *Mercurius Politicus*, 1652.

*Improvement and Advancing the Receipts of the Excise and New-Impost at the Parliament*, details the taxes to be paid for products as varied as treacle, ‘Trumpets for Children’, ‘otter skins, leopards’ wombs and elephants’ teeth’.<sup>8</sup>

### ***Mercurius Politicus***

The collection includes a copy of the early newsbook *Mercurius Politicus: Comprising the summe of all intelligence, with the affairs and designs now on foot, in the three nations of England, Ireland, and Scotland* (no. 129, dated 18–25 November 1652). *Mercurius Politicus* (figure 3) was founded June 1650 and published until April 1660. The title reflects the high-flown aims of its editor, Marchamont Nedham, who moved beyond the purely domestic news of many earlier newsbooks to provide his readers with ‘the summe of all knowledge’. Throughout its ten year life, *Mercurius Politicus* was indeed Britain’s pre-eminent newsbook.<sup>9</sup> It was more ‘moderate’ than many of

its predecessors — in part as a result of the Act of 1649 that regulated pamphlet printing — but this did not affect its popularity. Nedham sold papers by supplying news that was reliable, even if it was coloured by republican propaganda. Indeed Nedham’s admitted aim was to write ‘in defence of the Commonwealth’ and help the people of England ‘to learn to be true Commonwealthsmen’.<sup>10</sup>

There are some clear differences between Nedham’s newsbook and the newspapers we might dip into over breakfast today. In these early publications, the editor is hidden, identifying himself only as ‘Mercury’, the Roman god of messengers. Indeed *Mercurius Politicus* was one of many ‘Mercuries’ that included *Mercurius Britannicus*, *Mercurius Bellicus* and *Mercurius Melancholicus*. Individual articles are also unattributed, with headlines providing only the place and date of the dispatch. Yet, despite these differences, *Mercurius Politicus* displays many of the

features of 21st century newspapers. Early issues included forthright editorials, and there are headlines and clearly defined articles, although the latter are divided geographically rather than according to their subject matter.

*Mercurius Politicus* also resembles our newspapers in the breadth of its subject matter. The Law Rare Book Collection’s copy includes both ‘human interest’ stories and news that is more serious. The front page article, for example, tells the story of a farmer who was ‘so harsh and rigid toward the poor’ that a group of the ‘meaner sort’ in the town determined to punish him. The story continues:

*They attempted him one night, and could not doe their work, but the next night they did it, routing him and his Protectors. He himself made an escape in this shirt: (His name is Crow) and run and hid himself in a Tub of Feathers, but all would not save him; they got him into their hands, and (contrary to his expectation) gave him fair Quarter. The Conclusion of all was, that having made him swear on the Bible ... they dismissed him without wounds, but half frightened out of his wits.<sup>11</sup>*

A ‘society column’ from Nedham’s unnamed Prague correspondent tells of ‘the great Feastings and Entertainments made there by the Emperour (sic) for the Electors ... with great contentment on all sides’.<sup>12</sup> There are also articles on more weighty events. Nedham reports on the outcomes of treason trials and other court cases and gives updates on diplomatic activities in Amsterdam, Paris and The Hague.

The Law Rare Book Collection holds a number of other noteworthy items dating from the 17th century. Among these is a collection of parliamentary speeches from 1627 and 1628, the *Ephemeris*

*Parliamentaria: or a faithfull register of the transactions in Parliament in the third and fourth years of the reign of our late Sovereign Lord King Charles, containing the severall speeches, cases and arguments of law transacted between His Majesty and both Houses, together with the grand mysteries of the Kingdom then in agitation* (London, John Williams and Francis Eglesfield, 1654). This book is notable for the use of red and black ink on its title page (figure 4), a relative rarity among printed books of this period because of the time and labour required to produce them. Unlike many other volumes in the Law collection, which were rebound in the 19th century, it also retains its original binding.

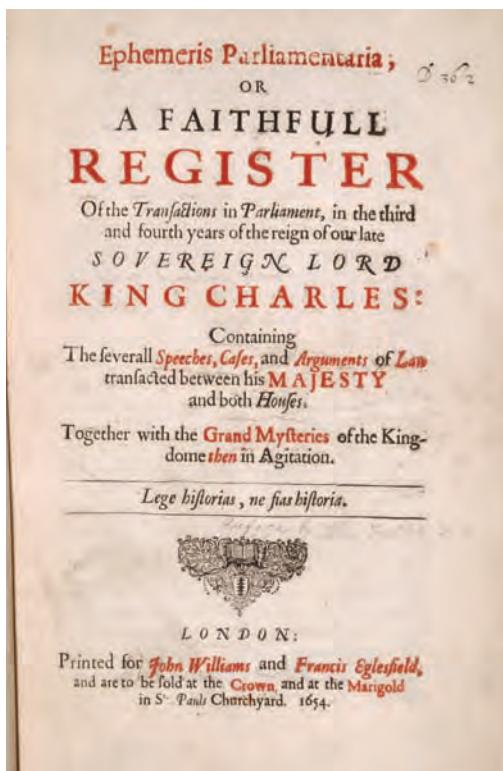


The pamphlets and newsbooks in the Law Rare Book Collection are valuable not only for the information contained within them, but also as prototypes of the modern newspaper. In them, we can clearly see the beginnings of many contemporary conventions in news reporting: editorials, headlines and even gossip all appear on their pages. They also represent an important stage in the history of printing. It became evident during this period of frenzied pamphlet writing and producing that the printing press could create as well as transmit public opinion. Indeed while the news they report is yesterday's, the broader issues revealed in these early printed works are familiar and still relevant.

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Dr Caitlin Stone is the Special Projects officer at the University of Melbourne's Legal Resource Centre Library.

**Figure 4:** Title page of the *Ephemeris Parliamentaria*, a collection of parliamentary speeches from 1627 and 1628, published in 1654.



## Notes

- 1 Joad Raymond, *The Invention of the Newspaper: English newsbooks 1641–1649*, Oxford, Clarendon Press, 1999, p. 78.
- 2 Raymond, ibid, p. 23.
- 3 *A Serious and Faithfull Representation of the Judgements of Ministers of the Gospell within the Province of London: Contained in a letter from them to the Generall and his Counsel of Warre. Delivered to His Excellency by some of the subscribers, Jan. 18, 1649*, London, imprinted by M.B. for Samuel Gellibrand, and Ralph Smith, 1649.
- 4 Donald Wing, *Short-title Catalogue of Books Printed in England, Scotland, Ireland, Wales, and British America, and of English Books Printed in Other Countries, 1641–1700*, 3 vols, New York, Index Committee of the Modern Language Association of America, 1972–1994, S2605A.
- 5 Martyn Bennett, *The English Civil War*, London and New York, Longman, 1995, p. 115.
- 6 *A Hue and Cry After Cromwell, or the City's Lamentation for the Loss of their Coin and Conscience*, London, printed for A. Moore near St Paul's, 1727, pp. 5–6.
- 7 *An Abstract or Brief Declaration of the Present State of His Majesties Revenue: with the assignations and defalcations upon the same: all monies brought into His Maiesties coffers from time to time, since his coming to the Crown of England, by what means so ever: the ordinary annual issues, gifts, rewards, and extraordinary disbursements as they are distinguished in the severall titles hereafter following*, London, Printed for M.S., 1651, pp. 14–15.
- 8 *An Additional Act for the Better Improvement and Advancing the Receipts of the Excise and New-Impost at the Parliament begun at Westminster the 17. day of September, An. Dom. 1657*, Printed by Henry Hills and John Field, printers to His Highness, 1657.
- 9 Raymond, op. cit., p. 14.
- 10 *Mercurius Politicus: Comprising the summe of all intelligence, with the affairs and designs now on foot, in the three nations of England, Ireland, and Scotland*, 11–18 March 1652, p. 1458.
- 11 *Mercurius Politicus*, 18–25 November 1652, pp. 2025–2026.
- 12 *Mercurius Politicus*, 18–25 November 1652, p. 2032.

# Amateur Perfection

## The Photograph Albums of Sir Russell Grimwade

by Jason Benjamin



Sir Russell Grimwade (1879–1955) was an industrious man whose inquiring mind embraced diverse interests over the span of his life. From an early age he developed a passion for scientific experimentation and study encompassing botany, chemistry, agriculture and astronomy as well as a host of related hobbies. In public life his contributions to business, the arts and philanthropy made him one of the most respected Australians of his time. Grimwade is best remembered today as a generous benefactor to the people of Victoria through his donation of Captain Cook's Cottage and for the substantial bequest he and his wife made to the University of Melbourne in the form of the Miegunnyah Fund.

Much has been written on various aspects of Grimwade's life;<sup>1</sup> however, one that has received little attention is his accomplishment as an amateur photographer. Over a period of 40 years, beginning in 1896, Grimwade filled 35 albums with an estimated 2000 of his own photographs. Covering subjects ranging from family and friends to travel and his general interests, these albums provide a fascinating insight into their creator's life and times.

The albums, now housed at the University of Melbourne Archives, represent a remarkable body of work that testifies to Grimwade's photographic talent and enthusiasm. But other than the albums, there are few signs of Grimwade's interest in photography. His own biographical writings include only indirect references to it,<sup>2</sup> and his biography, written by John Poynter in the 1960s, only devotes half a page to the subject.<sup>3</sup> With next to no additional sources available to us we are left with only these albums to go by in reconstructing this part of his life. But the intact albums and the length of Grimwade's photographic activity allow us insight into his attitudes towards and practice of photography, from his earliest shots onwards.

**Above: Harleston Darkroom, 3rd April 1898.** Russell Grimwade standing at the door of the darkroom built in the garden of his parents' house. This photograph was most likely taken by his elder brother, Norton. Image ID UMA/I/3076.

**Garden at the Melbourne Club, 26/9/1935.** This image is one of a number from the 1930s that represent a period of deliberate artistic experimentation by Grimwade. Image ID UMA/I/3371.



### The young photographer

Russell Grimwade was 16 when first introduced to photography in early 1896 by Norton, his elder brother. Norton, who was 13 years his senior, was an accomplished amateur photographer in his own right and had already adorned the grounds of the family home, Harleston, with a fully-equipped dark room. The earliest photographs in Grimwade's albums date from this period and clearly represent the work of a novice, as a number of shots are poorly focussed and composed.

However, Grimwade was a quick learner and within a relatively short time began to display the quality that was to be indicative of his work. Before long, he became proficient enough to produce portraits of his family that would have been equal, and in some cases superior, to those produced by contemporary professional photographers. In particular, two portraits, one of Norton and the other of his sister Alice, stand out for their quality. Taken in natural light outdoors, these images not only demonstrate Grimwade's technical ability, but their intimate mood shows his natural affinity with the medium.

The proficiency of Grimwade's photography after such a short time would seem astounding without an understanding of his nature. We know from his autobiographical writings that he had, from an early age, strong enthusiasms for scientific experimentation and technology. As a boy, he stocked his workshop, a converted room in his parents' stables, with as many instruments of science as his pocket money could buy. Batteries, galvanometers, electric motors and even an X-ray set were all



**A panoramic view of the skyline of central Sydney, 24/3/1924.** Typical of the output of serious amateur photographers, images of Grimwade's travels dominate his work. Image ID UMA/I/3228.



**Interior view, Westerfield, Baxter, Victoria, 08/01/1928.** Westerfield was built by Grimwade and his wife Mabel during the 1920s as a country retreat. Grimwade documented in detail its building and the subsequent establishment of the garden with his camera. Image ID UMA/I/3246.

proudly added to his collection and experimented upon.<sup>4</sup> It is no wonder that photography appealed to him and that he so quickly became proficient at it. In light of his later career, one can imagine that the chemistry behind photography would have fascinated him and that such easy access to a dark room would have inspired many hours of experimentation. Photography was for Grimwade another science to explore and to master as he did so many others during his lifetime.

### The 'serious amateur'

Grimwade's interest in photography was certainly not uncommon at the time. As in Europe and America, amateur photography became increasingly popular in Australia from the 1880s, as technical developments made it an appealing pastime.<sup>5</sup> By the mid-1890s, amateur photographers had evolved into two identifiable groups of practitioners: the artistic and the serious. The artistic amateur was predominantly motivated by the aesthetic potential of the photograph. More generally known as 'pictorialists', this group favoured atmospheric landscapes, studio pieces fashioned after old masters, allegorical figures<sup>6</sup> and highly composed outdoor views.

The serious amateur, however, was motivated by the camera's potential as a recording device and by its scientific nature. This group emerged during the first wave of enthusiasm generated by the introduction of the dry plate negative that allowed for much shorter exposure times. Serious amateurs were defined by their preference for capturing family life, travel and unexpected events, and for their

**Harold jumping, Harleston, 29/05/1898.** Harold was Grimwade's second eldest brother and a willing assistant in his experimentations in capturing movement. Image ID UMA/I/4111.



**Bottle of water smashed by a bullet, exposure 1/1000 sec. Coolart, 19/01/1897.** The image which marks Grimwade's mastering of the science of serious amateur photography. Image ID PA25p43.



enthusiasm for conquering the technical challenges posed by the camera. Clear, sharp images recording great detail were the aim and trademark of this group.

The contents of Grimwade's albums clearly identify him as a serious amateur almost to the point of being a textbook case. Images of his family in posed portraits and casual domestic scenes dominate the albums, as do photographs documenting his travels and other interests. And of course there was his enthusiasm for conquering the technical challenges posed by the camera.<sup>7</sup>

Some of the most striking images in the early albums are evidence of a concerted effort by Grimwade to master the capabilities of the camera through experimentation. As with many serious amateurs of this period the most alluring technical challenge for him was obviously the capture of movement. Multiple images recording horses racing and people in mid-air as they jump, attest to his fascination for perfecting clear and sharp images of movement frozen in time. Mastering shutter speed and timing was obviously a strong motivation in this stage of his work. The image taken at the very instant a bullet shattered a bottle must be considered the pivotal point of Grimwade's experimentation when he had clearly mastered the science of serious amateur photography.



**Harleston, 12/11/1899**, was the Grimwade family's Melbourne residence at 67 Balaclava Road, Caulfield. This image is representative of a number of Grimwade's early works that have strong pictorialist overtones. Image ID UMA/I/3137.



**Coolart, 28/12/1897**, was the Grimwade family's property at Somers (Western Port), where they regularly stayed during summer. Scenes of life at Coolart were a popular subject for Grimwade's early photography. Image ID UMA/I/3065.

## The photograph as record

Grimwade's adolescent work of the 1890s was clearly dominated by his need to experiment and perfect his photographic skills. As he grew older however, this element of experimentation disappeared from his work. As a man with an active mind always looking for new challenges, it can be assumed that to a degree Grimwade's early enthusiasm for photography waned in favour of other interests. Once he had mastered this skill there was no longer a need to pursue it in its own right and therefore it was of less interest. The subject matter of photographs taken in his early twenties, reveals that photography had largely become a method for recording things he found interesting and as a tool to be used when required.

Although Grimwade's experimental phase came to an end, his work as an adult continued to be largely dominated by the interests of the serious amateur. In particular, travel became a popular theme,<sup>8</sup> as did a more focussed attention on his research, especially in the area of his botanical work where his technical skills are very apparent.<sup>9</sup>

In the body of work, however, there is evidence that Grimwade occasionally endeavoured to produce images of an artistic nature. Of his adolescent works, a number have a quality of composition that has strong pictorialist overtones. Notable among these are a number of views taken in 1897 at Coolart, his family's country estate on Westernport Bay, that depict children fishing and swimming. It

**Melbourne skyline, Victoria, 28/10/1933.** Image ID UMA/I/3330.



**Hascombe, Macedon, 21/06/1906.**  
Owned at the time by friends of the Grimwades, the Whiting Family.  
The motor car was fast becoming a part of daily life for the wealthy.  
Image ID UMA/I/3475.

is hard to say, however, if these images are the result of an accident of composition or a deliberate attempt at aesthetic photography — the apparent posed look of some would certainly suggest the latter.

His later works do show a more conscious effort to produce artistically motivated images but these are few in number and often produced years apart, which would suggest an occasional dalliance rather than any series attempt at sustained artwork. The most notable of these were made during the first half of the 1930s when his work seems to reflect a more conscious artistic motivation than is normally evident. Included among these are some well-composed soft focus shots of the original Wilson Hall at the University of Melbourne, architectural features of Miegunnyah, the gardens of the Melbourne Club and of the city skyline taken from the banks of the Yarra River.

These albums are full of many images that reveal a great deal about their creator. Recording his interests and passions from youth to middle age, they provide us with valuable information on Grimwade's activities and nature that compliment and illustrate what we know of him from other sources. In regards to his photography, the albums alone hold the story of this aspect of his life. The images demonstrating his early proficiency, his youthful experimentations with movement, his later application of skills in his botanic work and forays into artistic expression, all narrate a part of the story that reveal the motivations behind this accomplished amateur photographer.

## The photographs in a different medium

In 2003 the University of Melbourne Archives received a generous grant from the Miegunyah Fund for the purpose of further enhancing the University of Melbourne Archives Image Catalogue (UMAIC). Because of the rich nature of Grimwade's collection and the obvious connection with the Miegunyah Fund, these images were the first selected to benefit from this grant and be made publicly available online. Six hundred images from this collection have now been selected, digitised and catalogued on UMAIC. Due to Grimwade's methodical identification and dating of his images, it has been possible to contextualise many of them with historical descriptions written from a diverse range of sources. It is hoped that as further resources become available, the historical descriptions attached to the images will be further enhanced.<sup>10</sup>

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## Notes

- 1 Most notable is John Poynter's comprehensive biography of Grimwade, (*Russell Grimwade*, 1967). A number of publications detailing his art collecting and legacy to the University of Melbourne have also been produced, as have papers relating to his scientific work. Born in Caulfield on 15 October 1879, Russell Grimwade was the youngest son of prominent Melbourne businessman Frederick Sheppard Grimwade and his wife Jessie Taylor Sprunt. He was educated at Melbourne Grammar School and the University of Melbourne, where he graduated with a Bachelor of Science degree in December 1901. After further study in London, Grimwade joined his family's chemical firm, Felton Grimwade and Co. in 1903. Taking a strong interest in scientific research and innovation, Grimwade pioneered large-scale oxygen production in Australia and conducted extensive research into the extraction of oils and compounds from indigenous plants. A strong interest in mechanics also led him to become a keen motorist and a founding member of the Royal Automobile Club of Victoria (RACV). In later life Grimwade played a prominent role in the affairs of the University of Melbourne as Deputy Chancellor and in the arts through his involvement as a committee member and Chairman of the National Gallery of Victoria's Felton Bequest.
- 2 Grimwade's papers held by the UMA include a number of autobiographical writings in draft form on his childhood and adult interests, produced late in his life. The fact that Grimwade failed to discuss his photography in these would suggest that he did not think it worth noting, however, the scrappy nature of these writings strongly indicate an incomplete project. If time had been more generous we may well have had a discourse on his photography along the same lines as those on his passion for woodwork and automobiles.
- 3 John R. Poynter, *Russell Grimwade*, Carlton, Melbourne University Press at the Miegunyah Press, 1967, pp. 60–61.
- 4 Ibid, p. 59.
- 5 The most significant of these developments was the invention of the pre-sensitised dry plate glass negative which dramatically simplified photography by eliminating the need for the messy and complicated chemical preparation of negatives. Purchased ready to use, the dry plate was to set off a wave of innovations in camera design and developing processes.
- 6 K. Moore, *Jacques Henri Lartigue: the invention of an artist*, Princeton University Press, Princeton, 2004, pp. 30–31.
- 7 Ibid.
- 8 Grimwade travelled extensively within Australian and abroad; his photographs taken on these trips feature in many albums.
- 9 In 1930 Grimwade published *An Anthography of the Eucalypts*, which detailed his extensive research on the Australian eucalypt. The 103 photographs in the book were all taken by Grimwade.
- 10 The Grimwade images can be viewed on UMAIC at <<http://buffy.lib.unimelb.edu.au/cgi-bin/mua-search>>.



# Chado

## Cultivation of Self Knowledge and Inner Peace

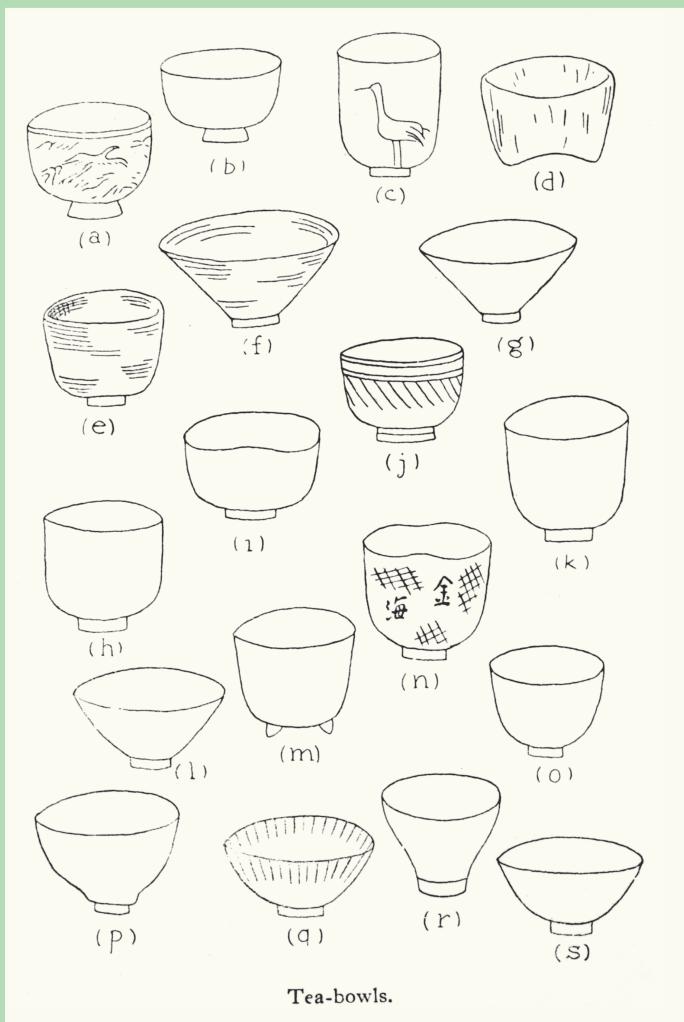
by Scott Sôshin Rogers

In Japan, *Chado*, the Way of Tea, involves the preparation and drinking of *matcha*, powdered green tea, seemingly a very simple act in itself. However, when orchestrated by a master, the event becomes a spiritual occasion wherein the participants experience a suspended passing of time and a connectedness to their surroundings through the shared sensory and refined spatial aesthetic. The *Chado* experience enables the participants to transcend the mundane world in the midst of a mundane activity.

What stands unique to the tradition of *Chado*, typically known in western societies as the tea ceremony, is its celebration of the transience of the human condition. This notion is expressed in the phrase, *ichigo ichi e*, literally, one chance, one meeting. This signifies that each moment in our existence is truly unique and exquisite and when we share a bowl of tea — now — is a moment never to be repeated and, as such, is the moment when we reveal our true nature.

This practice of the preparation and service of *matcha* green tea is unique to the time and place where an attendance is held and is understood within the field of practice as a ‘way’, reflecting the Taoist concept in which an enlightened person reaches to the depths of one’s own inner being while thoroughly in harmony with the task of everyday life. For although there are proscribed formula and guidelines to each element of the preparation and service, an accomplished practitioner is one who has gone beyond the ‘rules’ and responds to each ebb and flow of the occasion in a thoroughly sincere and ‘unconsciously natural’ manner, which is as true to the rhythm of breath and heartbeat of the participants as to the timeliness of the movements and conversational flow.

**Above:** A diagram of a tea house set in a garden (or roji), with a waiting pavilion on the left and the tea room on the right. (*Cha-no-Yu: the Japanese tea ceremony*, by Arthur L. Sadler.)



The tea ceremony requires special implements, such as this teaspoon and matching holder. (*Sado no Genryu*, vol. 4, Kyoto, Tankosha.) Tea bowls can take a variety of shapes and sizes. (*Cha-no-Yu: the Japanese tea ceremony*, by Arthur L. Sadler.)



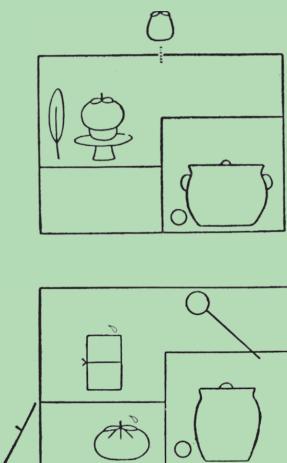
During the tea occasion, normally ordinary, mundane acts are transformed into a heightened drama through whole-hearted attentiveness and sincere exchanges among the participants. *Chado* is the pursuit of performing in the continuity of spirit to reveal one's true nature.

*Chado* links back to the Zen Buddhist tradition wherein grasping the moment is the heart of the practice. The practice of drinking tea in a ceremonial manner originated in China at Buddhist temples where, prior to long sessions of meditation, the monks would imbibe rich tea concoctions as a means of quieting the mind while bringing the desired stimulating effect of the tea. This practice was eventually adopted in Japan within a wider range of activities that defined the acquisition of scholarly and spiritual cultivation when the Zen priest Eisai (1141–1215) introduced tea to Japan. At first, tea was established as a medicinal beverage suitable for maintaining health and vigour. Tea eventually came to be

consumed as a beverage of refreshment at public events held at temples and shrines, and sold by itinerant tea vendors at scenic settings.

The form of tea service prevalent in Japan at the shogun's palace and the residences of warrior leaders during this early period, although not known in detail, is believed to have followed a variant style of preparation conducted in Buddhist temples in China. The preparation was conducted in an anteroom adjacent to the formal 'banquet-style' room where the guests, typically those of superior social standing, would receive and drink the tea. Once prepared, the tea and other additional accompaniments to the tea would then be ferried into the larger, more spectacular setting of the banquet room. It can therefore be reasonably assumed that on these occasions, emphasis was placed on the grandeur of the service to the eminent guests. The selection and arrangement of utensils manifested in this tradition referred to as 'aristocratic tea' tended to reflect the formal,

Diagrams have long been used to suggest possible arrangements of tea utensils; these are described in the 1593 *Nanboroku* — ‘A Handbook on the Way of Tea’. (*Sado Koten Zenshu*, vol. 4, Kyoto, Tankoshinsha.)



‘Kneading tea leaves’, c. 1890, hand-coloured photograph. (*Hyakunema no Nihon*, Tokyo, Shogakukan.)

stylised taste of the imported Chinese objects. This formula of preparation and service was aesthetically principled by the expression ‘elegant and sensuously beautiful’. The occasion for sharing tea was merely a display of splendour to satisfy the tastes of the powerful warlords and those in the higher social order. The power of the occasion rested on the eminence of the wares. The association of tea as a spiritual pursuit had yet to occur.

The eventual emergence of the *wabi-cha* style of tea, developed first by Murata Shuko and ultimately refined by Sen Rikyu, was more in keeping with the Zen Buddhist principles of humility and simplicity and established a manner of practice that has continued to this day.

The *wabi* ideal emphasised non-attachment through simple and quotidian things, using the environs of a small tea hut in which to prepare and share the tea experience. Approximately three square metres, the room was reminiscent of a hut used for contemplative retreat, a tradition already legendary as a means toward spiritual cultivation and self-knowledge.

### Harmony between host and guest

What does occur between host and guest when they share a bowl of tea? The host does, in fact, exercise great detail in preparing for tea and receiving guests to create a setting and mood for a harmonious experience. When people gather for tea they are purposely taking the time to remove

themselves from the hubbub of daily affairs and, if but for a brief period, thoroughly immerse themselves in the preparation and partaking of tea.

After the formal greetings have elapsed there is an elevated sense of awareness among the participants that there is only each other within the tearoom space right now. A scroll imparts insightful perception and directs the mind to suitable poetic or spiritual reflection. A spray of flowers juts forth from a simple container made of bamboo or a basket perhaps. The iron kettle is warm and emits a breeze-like sound reminiscent of wind through the pines. A waft of incense fills the farther reaches of the mind to recall one’s truest inner self. Then there is the tea itself; fresh and green with a delicate fragrance that some liken to freshly cut grass. The greenness may evoke poetic sentiments; for some perhaps, it may suggest the verdure of home grasslands once here but no longer to be found within the modern day, busy lifestyle. The tea is refreshing and calming as well. The participants are now feeling present within their space and there is a natural ebb and flow to their movements and conversation.

A tea event is an exchange of giving and receiving wherein harmony is realised between the host and guest. This can be a very simple experience yet often so difficult to attain because people are very commonly not able to just be in harmony with their own nature. And for this reason participants of *Chado* practise the art for many, many years. Even over a lifetime.

Harmony, when realised in *Chado*, is something greater than each individual yet inclusive of all the sounds, tastes and textures within the setting. Everything is experienced in an integrated totality. The participants leave the tea space feeling purified and spiritually uplifted. They have, at its best, realised a moment in time that is transient yet eternal when experienced within the true, sincere heart of things.

### Tea practice — not simply about form

Many people are under the false impression that *Chado* is really nothing but form. It is commonly believed that *Chado* is simply a pretence modelled on predetermined ritualistic movements and forms. Form, *kata*, is certainly an aspect of *Chado* but not the end in itself. Instead, form is the vehicle of discipline through which the practitioner cultivates and refines the inner self and focuses the mind.

The most important part of a tea person is their *kokoro*, or spirit, which is invisible on the outside but part of their being or *sugata*. *Chado* is really about whether the eyes of one's heart are open. Diligent practice of *Chado* can lead to this awakening.

The rules of tea are guidelines and may be learned and acted out by anyone who cares to remember them. However, to exercise the flow of *Chado* with true heart intent is where the concept of *michi* ("way"), or the tao of tea, begins. Only when mastery of the form and rules in tea are attained is one able to go beyond the rules and lose oneself in the sincere practice and serving of tea. Then one is said to have attained a state of heart realisation.

It is important to understand that *Chado* is not really about form nor is it limited to the cultivation of superficial aesthetics. *Chado* is an expression of one's true inner nature. Reflecting the idea 'the world is not the world; therefore, it is the world' as expressed in the Diamond Sutra, the contemplative practise of *Chado* is a means to transcend one's self-centred projections and be at one with the selfless nature of reality.

To quote a stanza from the late master of tea, Hamamoto Sôshun:

*Chanoyu<sup>1</sup> must be made with the heart,  
Not with the hand.  
Make it without making it,  
In the stillness of your mind.*

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Scott Rogers is a Tea Master within the Japanese Urasenke tradition of Chado, and is undertaking a Masters degree with the Melbourne Institute of Asian Languages and Societies at the University of Melbourne.



Part of the intricate instructions for Kagetsu, or 'tea procedure'. (*Chanoyu Quarterly: tea and the arts of Japan*, no. 49.)

### Note

- 1 Literally hot water for tea, the term *Chanoyu* is a more classical term. *Chado*, however, is used to express the art of tea in terms of its liberating aspects as a 'way'.

# Recent Acquisitions

by Stephanie Jaehrling

'Recent Acquisitions: an exhibition of new material', held in the Baillieu Library earlier this year, highlighted recent purchases and donations in three of the University of Melbourne's important collections, the University of Melbourne Archives, Baillieu Library Special Collections, and the Grainger Collection. Each display cabinet featured a different aspect of the University's cultural collections, and the material chosen for display, while eclectic, had an Australian focus. Selected items from the exhibition are shown here.

Stephanie Jaehrling curated the Baillieu Library's *Recent Acquisitions* exhibition. She is the Publications Coordinator in the University of Melbourne's Information Division.

## ARTISTS' BOOKS IN SPECIAL COLLECTIONS

■ This artwork is from one of a series of Artists' Books which poet Chris Wallace-Crabbe and artist Bruno Leti have collaborated on in recent years, several of which are held in Special Collections.

Chris Wallace-Crabbe (1934–) and Bruno Leti (1941–), *The Alignments* (One), Canberra, Bruno Leti, Canberra School of Art, 2000. Poetry by Chris Wallace-Crabbe, artwork by Bruno Leti. Limited edition of 30 numbered and signed copies. Special Collections' copy is no. 9.



## COMICS IN SPECIAL COLLECTIONS



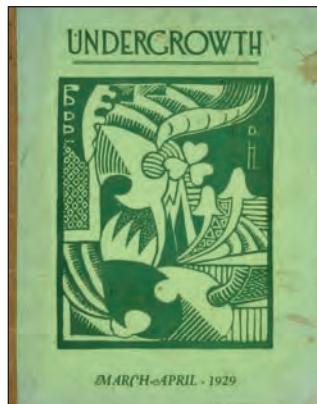
■ Eric Jolliffe, *Trent of the Territory: Australian adventure comics*, Cremorne, NSW, E. Jolliffe, 1946?

Eric Jolliffe (1907–) was born in Portsmouth, England and moved to Australia as a child. He travelled extensively around Australia and studied art in the 1920s. It was not unusual at that time for local comic artists, surrounded as they were by American comics, to give their work an Australian flavour, using Australian settings, characters and language. Jolliffe's *Trent of the Territory* is set in the outback, and depicts Australian animals and vegetation, as well as Aboriginal characters.

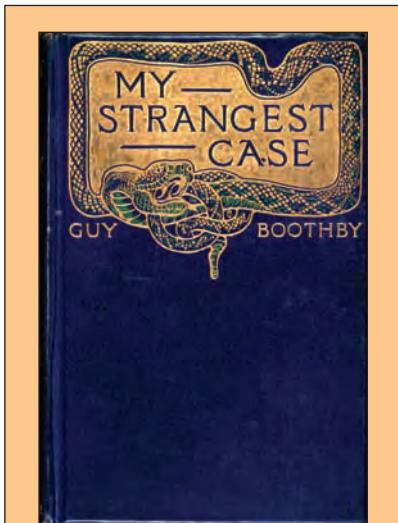
## MAGAZINES IN SPECIAL COLLECTIONS

■ This short-lived Sydney arts magazine contains articles, stories, poetry, letters and lino-cuts by various contributors. The University Library purchased four issues of this magazine, each with a different coloured lino-cut cover, all of which were displayed in the exhibition.

*Undergrowth: a magazine of youth and ideals*, edited by Nancy A. Hall and Dore Hawthorne, Sydney, N. Hall and D. Hawthorne, 1924–1930?

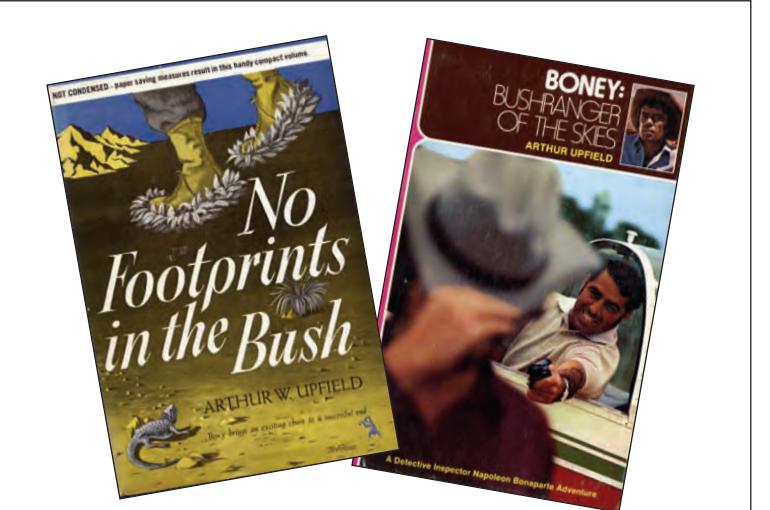


AUSTRALIAN LITERATURE  
IN SPECIAL COLLECTIONS



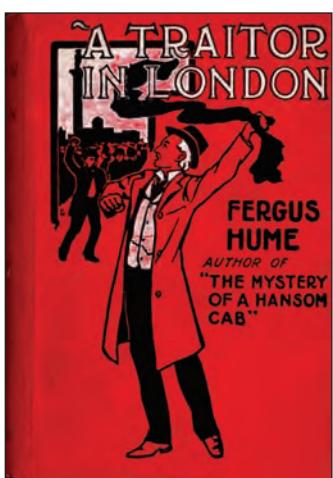
■ Guy Boothby, *My Strangest Case*, illustrated by Harold Piffard, London, Ward, Lock and Company, 1902.

Guy Boothby (1867–1905) was born in Adelaide. He moved to England in 1894, where he became a successful novelist. Like other authors who moved from Australia to England, many of his approximately 50 adventure stories contain Australian settings and references.



■ Arthur Upfield's original manuscript of these books, recently purchased by the University of Melbourne Library, was titled *Burning Water* and was written circa 1939. The book was published in numerous editions under the title *Bushranger of the Skies* in Australia and the United Kingdom and *No Footprints in the Bush* in the United States. Although 'Bony' was the spelling preferred by the author, Norfolk International Production in its television version of the Bony stories used 'Boney'. (*No Footprints in the Bush*, New York, Doubleday, Doran for the Crime Club, 1944; *Bushranger of the Skies*, Sydney, Arkon Paperbacks, 1972.)

Arthur William Upfield (1890–1964) is one of Australia's best known mystery writers. He was born in England and came to Australia in his early 20s. Upfield fell in love with the country and spent ten years travelling around the outback, working at odd jobs. He developed an appreciation of Aboriginal culture, which would later inform his fiction. In the 1920s Upfield created his famous character, Inspector Napoleon Bonaparte, or 'Bony', of the Queensland Police. Upfield wrote 29 novels featuring Bony, the son of an Aboriginal mother and white father, and most of the stories were set in outback Australia. Upfield's stories became very popular in the United Kingdom and the United States during the 1940s, and have been published in many other languages, although it was only much later that Upfield received due recognition in Australia for his work.



■ Fergus Hume, *A Traitor in London*, London, John Long, 1900.

Ferguson Wright Hume (1859–1932) was born in England, grew up in New Zealand and moved to Melbourne in 1885, where he worked as a barrister's clerk. Deciding to write a novel, but not knowing what to write, he said, 'I enquired of a leading Melbourne bookseller what style of book he sold most of. He replied that the detective stories of Gaboriau had a large sale ... I bought all his works — eleven or thereabouts — and read them carefully. The style of these stories attracted me, and I determined to write a book of the same class; containing a mystery, a murder, and a description of low life in Melbourne.' The resulting book, *The Mystery of a Hansom Cab*, was a huge success. Hume wrote over 130 mystery and adventure stories, a few of which were set in Australia. Special Collections has substantial holdings of Hume's work.

## AUSTRALIAN CHILDREN'S BOOKS IN SPECIAL COLLECTIONS

■ This quirky children's book is one of a series titled 'Mother and Baby Animal Books', designed by Cyril von Baumann, 'Noted American Explorer and Naturalist'. The joey ('Kankie') in the kangaroo's pouch on the cover is removable.

Roselle Ross, *Kankie Kangaroo – who couldn't hop*, illustrated by Charles E. Bracker, covers by Paul Kaloda, New York, Mazton Publishers, 1945. This copy is inscribed, 'To Leah and Bernard with my love, Sis. Roselle Ross, October 1945'.



■ Photograph of Malcolm and Tammy Fraser with United States president, Ronald Reagan, in a photograph album titled 'US 1981 — US/ Japan/Korea 1982'.

## COLLECTION OF THE RT. HON. JOHN MALCOLM FRASER IN THE UNIVERSITY OF MELBOURNE ARCHIVES

Recently the University Archives received the first part of a donation by Malcolm Fraser (1930–) of his personal papers and photographs. Collected from the National Archives of Australia as well as Mr Fraser's office, the current donation mainly pertains to the periods preceding and immediately following his Prime Ministership (1975–1983).

The papers include his personal work with the United Nations, the Commonwealth and CARE Australia, as well as photographic documentation of his travels and family life. The records are also anticipated to be of value for those with an interest in rural life, farm machinery and automotive history.

## GRAINGER COLLECTION

■ Mortimer Menpes, 'Portrait of Whistler', etching and dry point, 20 x 15 cm (plate dimensions), c1880.

Mortimer Luddington Menpes (1855–1938) was a South Australian-born print maker, painter and author who worked in London in the 1880s as a studio assistant to the influential but tempestuous American painter, James McNeill Whistler. Menpes became a very prolific and successful artist in his own right and also a respected author and journalist.

The Australian composer Percy Aldridge Grainger met Menpes during Grainger's years as a performer in Edwardian London. The Grainger Collection contains a fine suite of the artist's prints, letters and photographs from his family, and a selection of his publications.

