P R O G R A M and A B S T R A C T S

Thinking

THROUGH

Books

Special Thanks for Support

Conference Timetable

Wednesday 14 November
  5:30–6:30 pm—Opening Reception, Charles Brasch Court, University Library, first floor

Thursday 15 November
  8:30–9:30—Registration open and coffee available, foyer, Selwyn College
  9:30–11:00—Panels 1.1–1.3
  11:00–11:30—Morning Coffee (in Dining Hall)
  11:30–1:00—Plenary talk, Graham Beattie
  1:00–2:00—Lunch (provided in Dining Hall)
  2:00–3:30—Panels 1.5–1.6
  3:30–4:00—Afternoon Tea (in Dining Hall)
  4:00–5:30—Panels 1.7–1.8

  Evening free. Ask any local (blue dots on badges) for restaurant or other suggestions.

Friday 16 November
  9:00–9:30—Coffee and tea available in College Foyer
  9:30–11:00—Panels 2.1–2.3
  11:00–11:15—Morning Coffee (shortened to allow for AGM)
  11:15–12:30—Plenary Talk, Paul Cameron
  12:30–1:00—AGM (in Common Room; reports included in conf. packs)
  1:00–2:00—Lunch (provided in Dining Hall)
  2:00–6:00—Free for sightseeing activities; list available on conf. web page

  Conference Dinner at Student Union, 6:30 for 7:00, cash bar

Saturday 17 November
  9:00–9:30—Coffee and tea available in College Foyer
  9:30–11:00—Plenary Talk, Graham Jefcoate
  11:00–11:30—Morning Coffee
  11:30–1:00—Panels 3.2–3.3
  1:00–2:00—Lunch (provided in Dining Hall)

Thursday, 15 November Panels

Parallel Sessions, 9:30–11:00
    1.1: Common Room, Ian Morrison, chair
    Tony Ballantyne, "Thinking Through Clippings Books"
    Alexandra Barratt, "What A Waste: Early Manuscript Fragments in NZ Bindings"

    1.2: Seminar Room, Kay Ferres, chair
    Patrick Buckridge, "'Something that makes us ponder': A 'Virtual' Book Club in Central Queensland, 1928–1938"
    Susann Liebich, "Reading Culture and Community in Timaru, 1890–1930"
    Noel Waite, "Thinking through Book Design: Pegasus Press"

    1.3: Senior Common Room, TBC, chair
    Moyra Sweetnam-Evans, "Reader Engagement with Alexander McCall Smith's Scotland Street Series"
    Shef Rogers, "Hard Hitting: Musing on the Impact of Recent NZ Novels"

Plenary Session, 11:30–1:00
    1.4: Common Room, Donald Kerr, chair
    Graham Beattie, "My Life with Books—A Personal Tribute to the Printed Word"

Parallel Sessions, 2:00–3:30
    1.5: Common Room, Shef Rogers, chair
    Nathan Garvey, "Thinking Through an Alibi: William Bligh's *Narrative of the Mutiny* (1790)"
    Jocelyn Harris, "Messy Copy and *Mansfield Park*"

1.6: Seminar Room, Noel Waite, chair
Caren Florance "Artist's Books as Book Thinking"
Anna Brown, "The Social Book"
Rodney T. Swan, "The Body Beautiful, the Body
  Broken—Hidden Codes and Messages in the Artists'
  Illustrated Book in Occupied France"

Parallel Sessions, 4:00–5:30
1.7: Common Room, TBC, chair
Ray Choate, "'More Particularly to the Female Sex': The
  Writings of Jane Marcet"
Rosi Crane, "'In the hands of all students:' The Creation
  of *A Textbook of Zoology* (1898)"

1.8: Seminar Room, Moyra Sweetnam-Evans, chair
Michael Findlay, "Funny Drawings: The Use of Humor
  and Parody in New Zealand Architectural Publications"
Robert Lumsden, "Humour in Text"

Friday, 16 November Panels

Parallel Sessions, 9:30–11:00

   2.1: Common Room, TBC, chair
     Lynley Hood, "On Becoming Illiterate"
     Victoria Emery, "Friends, Daughters and Cultural Literacy"

   2.2: Seminar Room, Alexandra Barratt, chair
     Roger Collins, "The Second Career of Louis-Auguste de Sainson"
     Rodney T. Swan, "Unity is Strength—Creating and Mining an Electronic Database of Twentieth-Century French Illustrated Books"
     David Large, "'Drowning on the opaque surface': Malcolm Lowry and Automated Distance Reading"

   2.3: Senior Common Room, Patrick Buckridge, chair
     Kay Ferres, "Catching the Market: George Bentley and the Early Career of Mrs. Campbell Praed"
     Lucy Sussex, "A Genre Game-Changer: Fergus Hume and *The Mystery of a Hansom Cab*"

Plenary Session, 11:15–12:30

   2.4: Common Room, Shef Rogers, chair
     Paul Cameron, "Reinventing Reading"

Saturday 17 November Panels

Plenary Session, 9:30–11:00
   3.1: Common Room, Donald Kerr, chair
     Graham Jefcoate, "Enhanced Digital Publication and the
      Presentation of Heritage Collections"

Parallel Sessions, 11:30–1:00
   3.2: Common Room, TBC, chair
     Katherine Milburn, "Ephemera in the Hocken
      Collections"
     Noel Waite and Dave Strydom, "Thinking through
      Typographic Design: *Typo*"

   3.3: Seminar Room, Jocelyn Harris, chair
     Donald Kerr, "Norway's Knut Hamsun: Towards an
      English Language Bibliography"
     Dennis Bryans, "Publishing in Melbourne: The
      Flourishing Decade, 1909–1919"

Abstracts (arranged by panel, in order listed in the programme)

1.1: Tony Ballantyne, "Thinking Through Clippings Books"

This paper will explore the practice of assembling books of newspaper clippings in Victorian Otago. Drawing upon the collections of the ethnographer Herries Beattie, the historian W. H. S. Roberts, and the politicians Robert McNab and Robert Rutherford, I will explore the meaning and uses of these collections. In particular, I will use these books of clippings to reflect on Victorian reading practices, the intellectual and political centrality of newspapers, and more broadly the relationships between reading and intellectual production in Otago from the 1870s to 1900.

1.1: Alexandra Barratt, Alexandra Barratt, "What A Waste: Early Manuscript Fragments in NZ Bindings"

This paper will discuss and illustrate two recent discoveries among the binders' waste found in early printed books held in New Zealand libraries.

The first is a set of early 9th century fragments from a Carolingian bible used as quire guards in a 4-volume printed bible, c. 1480, that belonged to Benedictbeuern Abbey but came to New Zealand, probably via England, in the early 20th century. These are now the earliest manuscript fragments known to be in New Zealand, displacing the position previously held by Dunedin Public Libraries, Reed Fragment 1 (three late-9th c. folios).

The second is part of a page, largely hidden beneath the pastedown of a 1572 printed book in the library of the University of Otago. This is tentatively dated as later 9th, possibly 10th century, and the text has been identified as from one of St Augustine's Epistles.

The paper will further stress the potentialities of such apparently unpromising research among manuscript waste, relating this to one of the conference themes: what do readers 'see' and attend to on the page? Both these books have been in New Zealand for some time, but the fragments remained, as it were, invisible to earlier readers, who presumably saw them as merely a physical part of the binding and as subordinate to the printed text and textblock.

1.2: Pat Buckridge, "'Something that makes us ponder': A 'Virtual' Book Club in Central Queensland, 1928–1938"

From 1927 the *Capricornian*, weekly stablemate of Rockhampton's leading daily newspaper, the *Morning Bulletin*, began to run a regular feature called "Bush Philosophy" to which a growing band of "BPs" (Bush Philosophers), mainly from outback Queensland, contributed questions, suggestions, yarns, jokes, and snippets of bush-lore. After about 18 months, "Bush Philosophy" (itself the offspring of "Nature Studies") spontaneously gave birth to "The Book Club" to which many of the existing BPs—along with many additional contributors, several of them women—sent book lists, sought and provided advice on sources and choices of books, and above all 'talked' with one another about the books they had recently read, reread, or remembered from years ago. The result was a rich, interactive and conversational corpus of book-talk, ranging from simple lists, plot-summaries and gut-responses to sophisticated debates, sometimes extending over several months, on topics such as realism, education, race, nationality, personality—and, of course, reading. The Book Club continued in the successor to the *Capricornian*, the *Central Queensland Herald*, from 1930, and lasted until close to the outbreak of the Second World War.

Looking particularly at the discussions in 1928–1931 around Shakespeare, Dickens, Erich Maria Remarque (*All Quiet on the Western Front*), Henry Lawson, Katharine Susannah Prichard (*Coonardoo*), and Mrs. Aeneas Gunn (*We of the Never Never*), I hope to illuminate the process by which talking about books generated quite intense and sustained collective engagements with intellectual issues extending well beyond the mere exchange of information and opinion.

1.2: Susann Liebich, "Reading Culture and Community in Timaru, 1890–1930"

In 1909, the new, Carnegie-financed Timaru Public Library building opened its doors to much acclaim of local politicians and residents alike. One of only three truly free libraries in the country at the time (offering lending services free of charge to local residents), the institution was as much an expression of thriving local reading cultures as of the desire by the council to further cultivate reading and education within the community. Over the coming twenty years, the Timaru Public Library developed into the most successful institution of its kind in New Zealand, with almost thirty per cent of residents enrolled as users, in comparison to the national average of ten per cent. The library, however, was only one of numerous spaces that encouraged and supported reading, and in which reading occurred.

Drawing on personal papers of individual readers, in conjunction with library records, institutional archives and newspapers, this paper explores the many aspects of reading practices and cultures in Timaru between 1890 and 1930 that formed part of its cultural and intellectual landscape. A closer look at this one particular local geography of reading will thus offer a window into provincial New Zealand's cultural life during this period. In Timaru, reading occurred within informal spaces of sociability and conviviality, and within more formally-organised spaces of associational culture, education and religion. Throughout the period, reading was highly social and contributed to a sense of community. The paper concludes with a reflection on the usefulness of personal records for the study of reading, which can tell us a lot about the many private, and sometimes unexpected, spaces in which the often elusive practice of reading takes place.

1.2: Noel Waite, "Thinking through Book Design: Pegasus Press"

The Pegasus Press began with a cultural investment in New Zealand literature. And the question that began my PhD was: Why did Pegasus Press in Christchurch design such a beautiful pamphlet for the 25-year-old Alistair Campbell's first collection of poetry, *Mine Eyes Dazzle* in 1950? The answer was that they didn't; instead, they published 2 books and the first of a series of New Zealand Poets pamphlets between 1950 and 1956.

The first edition was a carefully crafted book that paid homage to the craft of New Traditionalist (Kinross) book design, and the last simply wore the humble rags of conventional commercial publishing. What this series of carefully designed 'books' did was open the doors of New Zealand publishing to international contracts for New Zealand authors, Janet Frame most notably. In 1962 the New Zealand Book Publishers Association was established, and former advertising agent Albion Wright of Pegasus Press was elected the first president.

Pegasus Press succeeded The Caxton Press as the press of choice for innovators of New Zealand creative writing. I will argue that typographical design and a craft approach to book printing at the Pegasus Press contributed to an enduring professional publishing legacy (Secord) for New Zealand.

1.3: Moyra Sweetnam-Evans, "Reader Engagement with Alexander McCall Smith's Scotland Street Series"

Alexander McCall Smith's *44 Scotland Street* series of novels were initially published in serialised form in *The Scotsman* newspaper. However, the conventionally-expected features of suspense, excitement, fear, and textual coherence which are default mechanisms for sustaining interest in serialised novels, are conspicuously absent. Instead the series is characterised by interrupted and unresolved situations and events and an episodic shifting of perspectives between characters which tends to curtail reader preferences for the outcome of events (Allbritton & Gerrig, 1991) and hence reader engagement with texts.

Furthermore reader identification with narrative characters (and the issues which concern them), which would normally also contribute towards reader engagement, is minimized by the deliberate distancing of characters from the social commentary on contemporary issues.

Despite these features which might hypothetically have lowered the engagement levels of readers, the series is popular and widely acclaimed. This suggests support for research findings that readers manage discontinuities and discrepancies by customarily processing texts for global coherence (see Zwaan et al., 1995) and also for findings that reader engagement with texts correlates with the interest they have in texts (Iran-Nejad, 1987; Kintsch, 1980; Schraw, 1997).

The author sustains the attention of his readers with a balanced combination of other features that research has identified as sources of situational interest for readers—including humour, intertextuality, unpredictability and novelty which evoke emotional interest (Hidi, 2001; Schraw & Lehman, 2001; Wade, 2001) and encourage engagement.

Allbritton, D.W. & Gerrig, R.J., (1991). Participatory responses in text understanding. *Journal of Memory and Language* 30, 603–626

Hidi, S. (2001). Interest, reading, and learning: theoretical and practical considerations. *Educational Psychology Review*, 13(3), 191–209.

Iran-Nejad, A. (1987). The schema: a long-term memory structure or a transient structural phenomenon? In Tierney, R.J., Anders, P. & Mitchell, J.N. (Eds.), *Understanding Readers' Understanding: Theory and Practice*. Hillsdale, NJ & London: Lawrence Erlbaum Associates.

Kintsch, W. (1980). Learning from text, levels of comprehension, or: why anyone would read a story anyway. *Poetics*, 9, 87–98.

Schraw, G. (1997). Situational interest in literary text. *Contemporary Educational Psychology*, 22, 436–456.

Schraw, G. & Lehman, S. (2001). Situational interest: a review of the literature and directions for future research. *Educational Psychology Review*, 13(1), 23–52.

Wade, S.E. (2001). Research on importance and interest: implications for curriculum development and future research. *Educational Psychology Review*, 13(3), 243–261.

Zwaan, R.A., Magliano, J.P. & Graesser, A.C. (1995). Dimensions of situation model construction in narrative comprehension. *Journal of Experimental Psychology, Learning Memory and Cognition*, 21(2), 386–397.

1.3: Shef Rogers, "Hard Hitting: Musing on the Impact of Recent NZ Novels"

Examining cumulative sales figures from the NZ Booksellers Association, this paper ponders striking similarities among the country's best-selling fiction writers: Witi Ihimaera, Alan Duff, and Deborah Challinor. This paper offers some possible factors that help to account for the differing degrees of recognition and cultural impact that these authors have had, in an attempt to assess what might make a book a great NZ novel, if by that phrase we mean a novel that captures and expresses the spirit of a particular time and place most effectively.

1.4: Graham Beattie, "My Life with Books—A Personal Tribute to the Printed Word"

1.5: Nathan Garvey, "Thinking Through an Alibi: William Bligh's *Narrative of the Mutiny* (1790)"

For more than two centuries, the mutiny on the *Bounty* has remained a subject of scholarly and popular fascination. Among the few aspects of the mutiny and its aftermath that have not been exhaustively examined, however, is process by which the mutiny became a print controversy. This paper will look at the initial stages of this controversy, tracing the writing and publication of William Bligh's *A Narrative of the Mutiny, On Board His Majesty's Ship* Bounty (1790).

Bligh clearly understood the importance of setting forth his version of the events surrounding the mutiny in script and print, and he did so with great diligence, despite his difficult circumstances. The epic journey back to London after the mutiny was not merely an extraordinary tale of survival, it was a time when Bligh thought through and (repeatedly) wrote down his account of the events, generating an impressive body of correspondence which would help him control the 'spin war' over the mutiny, at least for a few years. By the time he had reached England, Bligh's 'alibi' was complete and existed in a variety of textual forms. He presented a copy of his journal of the voyage at court just days after his arrival in London, versions of his letters were published immediately in the press, and his published book on the mutiny was in print just two months later.

This paper will undertake a minute enquiry into the textual forms of Bligh's initial account of the mutiny, tracing the circumstances of their production. It will reveal new details on the *Bounty* controversy.

1.5: Jocelyn Harris, "Messy Copy and *Mansfield Park*"

Jane Austen's mysterious delays in writing and publishing *Mansfield Park* may be explained if close parallels with Maria Edgeworth's *Patronage*, and Frances Burney's *The Wanderer* mean that she broke open her manuscript three or four months before its publication in May 1814, to insert additional revisions. Judging from her speed in revising and replacing the cancelled chapters of *Persuasion* in only eight days, she could certainly move very fast. The publication of *Patronage* in December 1813 would have given her time to revise her manuscript as extensively as these parallels suggest. Perhaps she also marked up proofs when she stayed with her brother Henry in London to oversee the publication process, 1–21 March, living "very quietly," as she said of herself. The publication of the *The Wanderer* on 28 March 1814 would have given her less time to intervene, however, and she might have sent further marked-up proofs as well as a revised manuscript. As she had no time to make a fair copy, but like Richardson, Boswell, Burney, and Dickens, she probably submitted a thoroughly messy copy to her heroic printers. So much for her brother Henry saying that like Shakespeare, she never blotted. Her revision up to the last moment also suggests that like her predecessors and successor, she considered her texts never complete, but always in flux.

1.6: Caren Florance "Artist's Books as Book Thinking"

The twentieth century saw a profound shift in the way the book was perceived as an object and a vessel for communication. Experimentation by artists moved away from the page and into the shape and structure of the book itself, and from the 1970s onwards 'Artist's Books' became a genre in its own right, albeit a very broad one in terms of classification. Debate rages hotly within the book arts community about definitions, about where the apostrophe sits or whether it should be included at all, and if 'The Book' is actually dying or if it is just shifting to a less functional and more decorative role.

    This presentation will be a visual showcase of the development of 'book thinking' within the visual arts and the many ways that artists' books can manipulate ingestion: do they make you a reader or a viewer? Does it matter?

1.6: Anna Brown, "The Social Book"

"The Social Book" explores of the form (and future) of the book through an investigation of the affordances of social media. This presentation/book work seeks to visualise contemporary approaches to online communication, in particular social media, and explore those actions associated with it—time, locality, endlessness—in a experimental and performative process mediated via the form of a book. "The Social Book" is a designed framework that relies on sociability and tangible interaction to bring meaning to the work. The way you interact with it is part of how you experience it. "The Social Book" aims to embody the socially distributed, interactive, collective narratives found woven within online social media.

This presentation/book work plays with the idea of the artists' book to foreground similar tendencies in social media: in particular that of nonlinear sequences, the idea of endlessness, and the usefulness of the book as an object to be participated in. It explores ideas around how a social media ecosystem can be represented and embodied in the form of a book. The work offers an exploration of this idea while also providing users with the ability to change or add their voice to the dialogue, in other words to participate. This concept of participation both embodies the inherent characteristics of Web 2.0 and draws on a strong tradition of participatory art that emerged in the 1960s and 1970s, in particular the ideas of Fluxus and the development of Relational Aesthetics theorised by Nicolas Bourriaud in the 1990s.

"The Social Book" is both an embodied appraisal on aspects of social media and a place to challenge the boundaries of the book.

1.6: Rodney T. Swan, "The Body Beautiful, the Body Broken: Hidden Codes and Messages in the Artists' Illustrated Book in Occupied France"

Even as the victorious Nazi army entered Paris in June 1940, the invaders turned their minds to another front, the cultural war.

The patchwork French resistance fought back, determined to preserve France's long artistic history and liberal aesthetics. Artists such as Fautrier, Picasso and Matisse responded accordingly, expressing their quest for freedom through tri-colour and semi-abstract art. During the next four years, they promoted their cultural history using a symbolic talisman, the illustrated artist's book, known to the French as the livre d'artiste.

Using the works of Picasso, Matisse, Fautrier and Despiau, I will argue three points, first that the illustrated book became a significant tool in the cultural clash in occupied France. Second, that artists embedded their images with codes and cryptic signals to communicate their messages. Here I will demonstrate that the imagery of the human body was used as a totemic symbol to articulate these messages. Finally, I will show that in a rendition of modernist schema these images co-habited the same book space but operated independent of the text. The image told its own story, separate to and being camouflaged by the text, breaking the traditional text-image nexus in a process I call the "imagisation of text."

1.7: Ray Choate, "'More Particularly to the Female Sex': The Writings of Jane Marcet"

Jane Marcet's first publication, "Conversations on Chemistry," ran to 16 British editions, was translated into French and German, and sold 160,000 copies in the United States. As such it must be considered a success, especially in the first half of the nineteenth century when it was written and when the subject was chemistry. By the 1850s this was the case with this book which was first published in two volumes in 1805. The publication is even more remarkable when one considers that, according to introductory comments, it was intended "more particularly to the female sex."

It was read by Michael Faraday who at the time was an apprentice bookbinder. He later said that it "gave me my foundation in that science." Another of her works, "Conversations on Political Economy," published in 1816, had a similar influence on Harriet Martineau.

Jane Marcet was the author of some 35 books mostly written for children and women. Her husband was a respected physician and member of the Royal Society, and she had contact with many leading scientists in London and Great Britain at that time. In the nineteenth century, some of her books (for example "Conversations on Chemistry") were used as school textbooks, including in Australia and the United States.

This paper will look at the life of this extraordinary writer, examine several of her major books, which often ran to multiple editions, and consider her influence on the education of young people and women.

1.7: Rosi Crane, "'In the hands of all students:' The Creation of *A Textbook of Zoology* (1898)"

Textbooks hold a special place in the memory of science students. Loved and hated, the bulky tomes held arrays of facts and arcane anatomical diagrams that needed to be recalled in an examination. But at the end of the nineteenth century an all-encompassing zoology textbook, written in English, was a new concept.

   Here, in Dunedin, the Professor of Biology, Thomas Jeffery Parker (1850–1897) collaborated with his counterpart in Sydney University, and together they wrote *A Textbook of Zoology* that was published in London by Macmillan. Used by generations of zoology students in the English-speaking world it became a 'classic' or 'standard' text. It had a long shelf-life and, although much altered, the last edition appeared in 1972.

   This paper examines the authorial intentions, disciplinary definitions and commercial imperatives encountered in the creation of this single text. The research is based on correspondence between the authors, publisher, and artist. Parker's textbook was the culmination of contested knowledge which entailed a myriad of interpretations of underlying evolutionary ideas. The content was defined not only by the state of nineteenth-century zoology but also by new syllabus requirements. Geared towards the beginner student it advocated a practical hands-on approach. This pedagogical method, inherited from Parker's mentor Thomas Henry Huxley (1825–1895), was a major cultural influence and was still more-or-less current seventy-five years later.

1.8: Michael Findlay, "Funny Drawings: The Use of Humor and Parody in New Zealand Architectural Publications"

Drawings featured heavily in efforts to shape public opinion about architectural modernism. This paper will explore the background to this way of communicating and compares publications including *Planning 1* (1946), E. A. Plischke's *Design and Living* (1947), and other locally illustrated texts to their international models.

A notable feature of these drawings is their use to parody or critique popular taste of the period. This was often achieved through a binary set of drawings illustrating 'what not to do'. These object lessons in taste were a form of modernist propaganda that combined humour with the serious objective of reforming both industry and the market. It was a campaign fought out in many parts of the mid-twentieth century world and New Zealand was exposed to a wide variety of literature that used this communication method.

The many publications of English cartoonist and architectural commentator Osbert Lancaster (1908–1986) were widely read in New Zealand and his drawing style, both highly accurate and gently mocking, provides a comparison to Plischke's use of humor to leaven his austere view of modernism. The precursor to *Design and Living* was a publication issued to returning servicemen to whom Plischke had to appeal. The adoption of a cartoon style of visualizing was a strategy for communication that bridged the wide gulf between architect and audience that was both cultural, national and ideological in nature.

Plischke, E. A. *Design and Living*, Whitcombe and Tombs Ltd, Wellington, 1947.

Lancaster, Osbert. *Pillar to Post: The Pocket Lamp of Architecture*, John Murray, London, 1939.

1.8: Robert Lumsden, "Humour in Text"

Beginning from the proposition that both humour and irony are textually unprovable, and moving by way of David Hume's epistemology and some comments on unifying *langue* and *parole* by Louis Hjelmslev and Paul Ricoeur, the first half of this paper will suggest a strategy of critical reading by means of which such persuasive but private perceptions might be discussed. The second part of the paper will offer a reading of Flann O'Brien's *The Third Policeman* and Franz Kafka's *The Trial* in the light of this model, or strategy.

2.1: Lynley Hood, "On Becoming Illiterate"

I'm a scientist by training and a writer by occupation. Two years ago I lost the central vision in my left eye, suddenly and permanently. Then the vision in my right eye began to deteriorate. At that point the effortless pleasure of reading became a struggle.

The challenge of adapting brought with it the challenge of making sense of my loss. Reading used to be as natural and necessary to me as breathing. Now, as I grieve for the books I can no longer read, I ask myself: what exactly is it about reading the printed word that listening to audiobooks and reading e-books cannot replace?

Popular claims about the smell and feel of books explain nothing. When *The Wind in the Willows* took me into the skin of Toad and I came back transformed, something far more profound than smell and feel was at work.

In my paper I will describe the journey that took me into the extraordinary neuroscience of the reading brain. There I learnt that the mysterious power of books, the power that allows us to leave our own consciousness and enter the consciousness of another person, another age, another culture, lies in the speed and effortlessness with which we decode and comprehend the symbols on the printed page. When avid readers say that, in some inchoate, unsatisfactory way, audiobooks and e-books "are just not the same," they're right, and modern neuroscience can help us understand why.

2.1: Victoria Emery, "Friends, Daughters and Cultural Literacy"

Cultural literacy has come a long way from E. D. Hirsch and "what every American needs to know." We may see it as a constantly moving collective body of knowledge, which nonetheless still holds the key to functioning confidently as a member of society. In this paper, I will use the records of a particular literary circle—the Friends in Council—as a lens to investigate how the idea of 'the literary' has varied over the course of more than 50 years of the twentieth century.

"Friends in Council" grew out of a coterie of the "Order of the Daughters of the Court," a women's organisation combining social and charitable activities that flourished in the final decade of the nineteenth century. The Order faded in the early twentieth century, but "Friends in Council" continued, and was still alive and well in 1967. The main record for a study of the coterie is a bound compilation which includes an unbroken series of syllabus booklets from 1911 through to 1967, giving the topics of monthly meetings over that period.

Beginning in October 1898, with Elizabeth Barrett Browning, by 1911 when the series of syllabus booklets begins, the Friends' focus was on Germany, with emphasis on history, politics and economics. In succeeding years the circle continued maintaining its membership and its interest in all types of 'literary' activity. This paper will trace the shifting focus of the group, and how this may trace a particular conception of literary culture in the twentieth century.

2.2: Roger Collins, "The Second Career of Louis-Auguste de Sainson"

Louis-Auguste de Sainson (1800–after 1870) is well known in Australia and New Zealand as the official draughtsman on the 1826–1829 voyage of the *Astrolabe* and for his illustrations in a number of scholarly works. These include the official account of the *Astrolabe* voyage (published from 1830 to 1835) and the *Voyage pittoresque autour du monde* (1834–1835).

On the other hand, his second career is almost unknown: he was an illustrator of children's books from at least 1835 to 1841, if not beyond. So far, he has been identified as the illustrator of ten titles (with one further title only attributed, but with two distinct sets of illustrations made for one novel), issued by six publishers, in three cities and two countries. This paper seeks to define the recurrent themes in his illustrations, to demonstrate that some of them were derived from his earlier experiences and interests, to wonder whether he chose the books in question or had them imposed, and to ask how free he was in preparing drawings for the engravers.

2.2: Rodney T. Swan, "Unity is Strength—Creating and Mining an Electronic Database of Twentieth-Century French Illustrated Books"

This paper articulates a number of governing principles for establishing a database of illustrated books where key information relating to the author, artist, publisher, printmaker, images and the physical characteristics of the book can be stored and interrogated. Such a database, referred to as a 'relational database' needs to be robust, expandable, error correcting, low cost and be capable of being created and used by non-technical art historians or literary researchers.

My need for critical information on illustrated books is driven by my doctoral research into the socio-econo-political drivers of the post-World War II resurgence of a special form of French illustrated book. In order to test a number of hypotheses, I needed to track and analyse the development of these books since their inception. Unfortunately, I had to start from scratch to source and record this information and also had to specify a set of data collection standards.

This form of illustrated book, called livre d'artiste by the French, is a limited edition hand printed book which allows the artist complete creative freedom to illustrate a literary text. I have taken Manet's 1875 illustrations of Mallarmé's translation of Edgar Alan Poe's "The Raven" (*Le Corbeau*) as the starting point of this genre. Many key 20th century artists such as Picasso, Miro, Chagall, and Matisse have illustrated not only well-established texts but also modernist literature by writers such as Reverdy, Jarry, Char, Tzara, Apollinaire and Prevert.

My database now contains key information on approximately 95% of all such French illustrated books since Manets *Le Corbeau*. I will present the key principles and methodology I adopted in establishing this relational database and will also reveal some findings that would not have been possible without the database.

2.2: David Large, "'Drowning on the opaque surface': Malcolm Lowry and Automated Distance Reading"

The proposed paper presents a preliminary method for automated distance reading based on stemmed word-level n-gram comparisons of related texts, using freely available software resources. Such computational approaches are significantly scalable, and may be used to provide elementary analyses of speculative source texts or unfamiliar works.

Malcolm Lowry's *Ultramarine* (1933) is heavily indebted to Nordahl Grieg's *The Ship Sails On* (1927); Lowry claimed that anything worthwhile in his novel was a result of "paraphrase, plagiarism or pastiche" from Grieg. Because of Lowry's pronounced tendency to adopt phrases, sentences and scenes from 'donor texts' such as Grieg's, distant readings and comparisons of the two novels allows rapid analysis of transcribed texts, and suggests potential avenues for more traditional textual interpretation.

Prior research on Lowry's debts to Grieg has focused on the posthumous edition (1962) of *Ultramarine*; applying the above method to the first published edition (1933) reveals several phrases recycled from *The Ship Sails On* that were later deleted or amended by Lowry.

The paper also considers speculative computational readings as exercises in recursive provocation. Distant or surface readings such as the Lowry-Grieg analysis above may be disruptive to linear readings of the same texts, but still provoke close readings of both the primary texts and the automated methods used to parse texts and provide output: subjective interpretation thus equally shapes the process and the outcome of such distant analyses.

2.3: Kay Ferres, "Catching the Market: George Bentley and the Early Career of Mrs. Campbell Praed"

This paper traces the early career of Rosa Campbell Praed through her correspondence with the publisher George Bentley, and with her intermediary, Frederick Sartoris. These letters contain extensive commentary on her work, and advice about the management of "moral atmosphere" in her novels. Praed's perspective on old Europe and the new Australian civilisation was a point of contention, especially as this played out in her depiction of English and Australian masculinities and in the character of her "piquant heroines." Bentley published *An Australian Heroine* (1880) and *Policy and Passion* (1881), but after a long consideration of the manuscript and revisions, declined *Nadine* and *Moloch: A Story of Sacrifice*, on the grounds that they were "unwholesome." Both were quickly picked up by Chapman and Hall.

I am interested in Praed's literary career and the ways she was able to place her work in the nineteenth century literary market place. These letters show how her growing literary celebrity was linked to a demand for sensation novels and a metropolitan interest in local colour and colonial life.

2.3: Lucy Sussex, "A Genre Game-Changer: Fergus Hume and *The Mystery of a Hansom Cab*"

Dunedin writer Fergus Hume (1859–1932) wrote *The Mystery of the Hansom Cab* (1886), a key novel in early detective fiction. It was a worldwide success, the top-selling detective novel of the 1800s, rapidly selling half a million copies. The novel also helped establish the mass-market publishing genre of detective fiction, directly creating an audience for Conan Doyle's Sherlock Holmes. Indeed, Holmes' debut, "A Study in Scarlet," could not get published until after the London success of Hume's novel.

Yet the novel began as a small-press publication, which became a surprise blockbuster, both in Australia and when exported to England. It was the first work of Antipodean detective fiction to gain an international audience, despite originating from the margins of the British Empire, the work of an unknown. It was also unashamedly colonial: the setting was boomtown Melbourne, vividly depicted, and the author was a young New Zealand lawyer.

Famously Hume sold his copyright for £50 pounds, and never had another such success, despite writing over one hundred novels. Despite his popularity, he has been obscured as a writer of "shilling shockers." This paper intends to re-consider Hume's reputation as a detective writer, and discuss the contribution of his novel to the genre. How did a small-press book become a Victorian blockbuster? It will also discuss his professional rivalry with Doyle. Not much has been known about Hume, and this paper will showcase new research on his life and writing.

2.4: Paul Cameron, "Reinventing Reading"

3.1: Graham Jefcoate, "Enhanced Digital Publication and the Presentation of Heritage Collections"

The literary publishers Faber & Faber have recently published a new manifestation of T. S. Eliot's "The Wasteland" as an "enhanced digital edition." The edition provides access to Eliot's original manuscript with footnotes and an apparatus criticus, as well as video and audio recordings of the poem in performance. It is said to have been a considerable commercial success.

In this paper, I shall consider what such developments in the publishing world could mean for heritage collections (libraries, archives, museums). How can institutions take advantage of this apparent opportunity to integrate collection materials into new publishing formats and digital presentations? Can the model of the digital enhancement of texts be further extended, for example by including encounters by users with physical materials held by heritage collections?

The paper will draw on examples from a current project that aims to present on the Internet in digital form the widely dispersed Pacific collections of Johann Reinhold Forster and Georg Forster who accompanied James Cook on his second circumnavigation of the globe. The Forsters' collections encompass material in a variety of media, including ethnographic objects, natural history specimens, original artworks and printed books and manuscripts. This material should provide cogent arguments for an innovative, "hybrid" approach to the presentation of heritage collections.

3.2: Katherine Milburn, "Ephemera in the Hocken Collections"

The Hocken Collections is one of New Zealand's foremost research institutions. It collects widely in relation to the history and culture of New Zealand, the Pacific and Antarctica, with a special emphasis on the Otago and Southland regions of New Zealand.

One of its lesser-known collections is the ephemera collection. This includes a range of printed material from the mid-nineteenth century to the present day. The collection is strong in music, fine arts and the performing arts, as well as election, educational and tourism material. Much organization and description of the collection needs to be carried out and this means that so far it is a virtually untapped source of research material for a wide range of subject areas.

This presentation will describe the Hocken's ephemera collection with a particular focus on examples relating to the book culture of New Zealand.

3.2: Noel Waite and Dave Strydom, "Thinking through Typographic Design: *Typo*"

When a leading English typefounder of the late 19th century claimed that "For the future historian of typefounding of the present generation we shall certainly have to go to New Zealand," he was referring specifically to the journal *Typo, A Monthly Newspaper and Literary Review Devoted to the Advancement of the Typographic Art and the Interests of Printing, Publishing, Bookselling, Stationery and Kindred Trades.* Published for a decade between 1887 and 1897, it established exchanges with almost 70 similar journals around the world, including the United States, England and Germany, and extending as far afield as Denmark, Romania and Argentina. It was written, designed and printed by Robert Coupland Harding, and Don Mckenzie summarised his achievement in the *Dictionary of New Zealand Biography*: "as practitioner, historian and critic of printing, [he] has a strong claim to be considered New Zealand's first and most eminent typographer."

This paper will examine the way in which this journal, with its references to, and synthesis of European, North & South American design, undermined linear colonial models of design influence. Harding's advocacy for the merits of standard systems of measurement in typefounding and paper-making were far-sighted, and his critiques of global typographic innovation insightful. Special attention will be given to his series of articles "Design and Typography," which predate a general perception about the emergence of design in New Zealand, and articulate a grammar of typographic design.

3.3: Donald Kerr, "Norway's Knut Hamsun: Towards an English Language Bibliography"

Knut Hamsun, the pseudonym of Knut Pedersen, was born 4 August 1859, in Lom, Norway. He died at his home at Nørholm, 19 February 1952, aged 92. In a literary career spanning over 60 years he produced some 40 major titles, of which one—*Growth of the Soil*—won him the Nobel Prize for Literature in 1920. Hamsun is considered a major Norwegian novelist, dramatist, and poet, and his works have been translated into numerous languages and published in many editions. While there is one standard bibliography of his works, which deals with Norwegian, German, French, Spanish, and primary English editions, there is no one separate bibliography of English language materials detailing variants, reprints, and numerous English editions. That Hamsun was popular to an English reading public is a given; that his pro-Nazi stance affected popularity and sales is also true. Indeed, many titles were returned or destroyed, making particular editions scarce. This paper evokes some of the frustration surrounding the formation of an English bibliography of Hamsun's works and those publishers and translators involved in getting his titles into print. As this paper is author-specific, some brief biographical details will also be given.

3.3: Dennis Bryans, "Publishing in Melbourne: The Flourishing Decade, 1909–1919"

Book publishing flourished in Melbourne between 1909 and 1919. After the1890s banking crisis business confidence revived markedly in 1905. The First World War (1914–1918) presented Melbourne's publishers with a protected market and provided local printers with increased orders when British imports fell.

From 1909 to 1919 a web of cooperative interests supplied the public with books and provided new authors with willing publishers: Whitcombe and Tombs, the Lothian Publishing Co., the Australian Authors' Agency, Melbourne Publishing Company, Cole's Book Arcade, George Robertson and Co., Critchley Parker, the Melbourne Bookstall Co. and the Specialty Press being prominent among them.

Within the space of a square mile a handful of men and women were engaged in these enterprises. Many were involved with more than one company. Possibly all were known to one another. These cooperative arrangements sometimes led to disagreements, conflicts of interest and threats of legal action. As a result of secrecy and a variety of Imprints the over all picture has remained obscure. It is the purpose of this paper to untangle some of the threads and reveal something of the personalities involved.

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