Turning the Page 2015

The Annual Conference of The Bibliographical Society of Australia and New Zealand

The University of Melbourne

25–27 November 2015

Programme

Wednesday 25 November	
5.30–7pm	Welcome Reception and early registration: Leigh Scott Room, Baillieu Library, The University of Melbourne

Thursday 26 November		
8.45–9.15am	Registration: Woodward Centre, Level 10, Law School building, University of Melbourne	
9.15–9.30am	Welcome addresses: Philip Kent, University Librarian and Executive Director, Collections, The University of Melbourne Donald Kerr, President, BSANZ	
9.30–10.30am	First session Chair: Donald Kerr	
	Keynote speaker: Wallace Kirsop *The Age of Renouard*	Antoine-Augustin Renouard is known to most people now as the author of what was long the standard bibliography of the productions of the Aldine dynasty. However, as a bibliophile, bookseller and publisher, he sums up in many ways the special characteristics of the international book world between 1750 and 1850. The paper aims to present this role and its significance drawing on research done over more than three decades in what was once called 'the Monash school' of bibliography and book history. It is perhaps not too impertinent to suggest that the rest of the world is beginning to catch up in understanding a fascinating period in Western book culture.
10.30–11am	Morning tea	
11am–1.00pm	Second Session Chair: Jan McDonald	

	Raichel Le Goff *From Scribe to Studio: the Aldine Edition of Philostratus*	Before Aldus Manutius published Philostratus' *Eikones* in 1503, the vivid descriptions of ancient Greek paintings had remained hidden from artists. It was the Aldine edition that attracted the interest of art patron Isabella d'Este, Duchess of Mantua. Without the editio princeps delivered to her fresh from the Venetian press, Isabella's Greek scholar Demetrius Moschos, would not have made the first Italian translation which was passed on to Italy's leading artists like some vessel of precious, secret knowledge. Once Titian, Mantegna and Bellini had painted subjects from the *Eikones*, this led to iconographic invention in the fine arts as the ekphrasis of Philostratus provided a new conduit for resurrecting lost masterpieces of antiquity. This paper will look at manuscripts and readers of the *Eikones* in 15th-century Italy leading up to the preparation by Marcus Mousouros of the text for the Aldine press. It will further explore the transmission of the *Eikones* from book to painting; a 'text to image' process that culminated in the illustrated Blaise de Vigenère French translation. With the Aldine edition still regarded as the definitive source for Philostratus today, this examination of the early readership of the *Eikones* will place Aldus Manutius as an avant-gardist in the nachleben of Philostratus.
	Véronique Duché *Aldus Manutius 'faict françoys'*	This paper aims to examines some aspects of the legacy of Aldus in 16th-century France, in regard to font and format. It will scrutinise the production of some Lyonaise and Parisian printers, in order to show how the Aldine models evolved from imitation and copy to improvement and enhancement – the new French fonts being copied by Paul Manutius, Aldus' son, for instance. The works of famous printers such as Sébastien Gryphe, the 'prince', the populariser of Aldine editions, Josse Bade or Henri and Robert Estienne, as well as those of pirates and contrefactors such as Balthasar de Gabiano, Barthélemy Trot, or Guillaume Huyon, will be inspected and some samples analysed. A special case study is the *Discours du Songe de Poliphile,* printed in August 1546 by the Parisian Jacques Kerver. This French version, translated by Jean Martin, with more illustrations, all recut for Kerver, remains one of the most beautiful printed achievements of the period.
	Shef Rogers *What Made Aldus and Griffo's Aldine Types Special?*	By examining the successes and struggles of the works of two Lyon printers who sought to copy Aldus's type used for his Aldine editions of the classics (de Gabiano, 1504? and Trot 1511?), we can gain some sense of the impressive technical accomplishment of Griffo's font designs. While the italic type is significantly smaller in both width and height than earlier types used by Aldus, the real achievement was to design a font that permitted unleaded setting without clashes of ascenders and descenders, free placement of stress marks, and in Greek type, the ability to place accents and breathing marks both above and below the main characters. Latin and Greek required different solutions to these challenges, but the truly amazing feat was to enable the two to be set on the same

		lines in Latin texts that quote Greek or Greek texts that include Latin. Only then could a printer confidently publish true scholarly editions of the classics. Historians of type have perceived a falling out between Aldus and Griffo that led to the latter explaining his methods to Aldus's competitors, but close examination of two Lyonnaise imitations shows that the competitors did not fully understand or master the system, so I remain to be convinced that they had any direct communication with the designer of these types. Commercial instinct encouraged copying, but Aldus and Griffo's combined achievement eluded imitators for at least a decade, judging by the results from Lyon.
1.00–1.45pm	Lunch	
1.45–3.15pm	Third session Chair: Maggie Patton	
	Hilary Maddocks *Anthoine Vérard and the Baillieu Hours SC RB 39A/16*	The publisher and bookseller Anthoine Vérard (active 1485–1512) has been called the 'father of the French illustrated book'. For several decades around the turn of the 16th century this Paris-based book entrepreneur dominated the book industry in the capital. He produced manuscripts and books for a wide range of clients that included the French and English royal families. Vérard was very successful in exploiting the new technology of the printing press and during his career issued more than 300 printed editions of historical, classical and devotional texts. These included at least 80 editions of illustrated books of hours. I have recently identified a copy of one of Vérard's editions of books of hours in the University of Melbourne Baillieu library. In this paper I examine the evidence for this identification and what it tells us about the production of printed books of hours in the early 16th century.
	Patricia Pender *'A singular benefactrice': Margaret Beaufort and the Early English Printers*	Margaret Beaufort's patronage of arts and learning was extensive, concentrated, and in certain respects unprecedented in late medieval England. This paper will consider Beaufort as arguably England's first female patron of print and consider to what extent we might view her role in early English print culture as innovative. It takes the material manifestation of the book-as-object as its point of departure, investigating the visual and verbal rhetoric of the paratextual apparatus found in original and subsequent editions of the books that Beaufort is known to have commissioned. While such paratexts cannot always or even usually provide us with firm evidence about Margaret's involvement in various printing projects, they *do* provide us with a series of sometimes highly nuanced snapshots of the ways that Margaret Beaufort's contributions to an emerging print culture was presented to contemporary readers, buyers, and producers of early English books. In their prologues, epilogues, printer's marks, and colophons, William Caxton, Wynkyn de Worde and Richard Pynson provide a record of their working arrangements with Beaufort that bear witness to the

		multiple roles she played in early English book history – as writer, translator, commissioner, purchaser, distributor, and reader. Rhetorically rich and visually emphatic – these paratexts illuminate the ways in which Beaufort's promotion of textual production could provide a model of royal patronage from which later figures as diverse as Catherine of Aragon, Katherine Parr, and Princess Elizabeth would draw inspiration and authority.
	Jocelyn Hargrave *The Architectural Principles of Joseph Moxon's* Mechanick Exercises*: Documenting the Living Page*	In the preface of his 1677 first edition of *Mechanick Exercises*, Moxon stated: 'Geometry, Astronomy, Perspective, Musick, Navigation, Architecture, &c. are excellent Sciences […] Yet to what purpose would Geometry serve, were it not to teach Handicrafts?' Moxon's remarks embody the theoretical dissonance regarding architecture—between the liberal and mechanical arts more generally—in early-modern England, albeit vividly dating back to the Middle Ages and the Renaissance. Moxon inherited and capitalised on this dissonance to conceptualise his architecture of the page. He began his 'architectural' journey with *Vignola* (1655). From there, he built his architecture of letters in *The Rules of the Three Orders of Print Letters* (1676), which served as his conceptual groundwork. His journey culminated with *Mechanick Exercises, or The doctrine of handy-works applied to the art of printing* (1683), in which he instructed how to typeset pages from top to bottom—from running head to signature. Through a comparative textual analysis of *Mechanick Exercises* and *A Tutor to Astronomy and Geography* (1659), this paper demonstrates how England's first manual for the print trade documented the early-modern living page—that is, Moxon's instruction both emulated current practice and provided the means for its perpetuity.
3.15–3:45pm	Afternoon tea	
3.45-4:45pm	Fourth session Chair: Shef Rogers	
	Joe Hughes *Printing Scenes: The Genesis of the Scenic Form*	A play, at the level of its most basic structure, before we start worrying about generic questions of tragedy and comedy, before we worry about plots and subplots, major and minor characters, or any of these more widely discussed formal features would seem to be, incontrovertibly, a certain division of an action into scenes and acts. As Diderot put it with a sense of dry obviousness in 1758: 'The acts are the parts of the drama. Scenes are the parts of the act'. Bruce Smith, however, has recently argued that while the division of a play into acts is more or less a historical constant, the division of an act into scenes appeared only with consistency after 1630. Only half of the plays in Shakespeare's first folio, for example, are consistently marked for scene, and this is a significantly higher ratio than that measuring most Elizabethan drama. When Jonson and Shakespeare are excluded from the count, only five plays out of 230 surveyed by Smith consistently mark scene—while all of them mark acts. The aim of this paper is to add detail to Smith's claim and thereby substantiate his more ambitious and

		only suggested thesis: the scene, a basic, unremarkable dimension of dramatic structure, was first marked and made remarkable by book publishers. The consistency with which plays were marked for scene in English theatre depended almost entirely on the stationer publishing it. In order to defend this thesis I will survey some of the distinctive characteristics of these stationers' practices, focusing in particular on Richard Jones, Richard Pynson, and Richard Royston.
	Mark Byron *The Aldine Epic: Ezra Pound's Poetical History of Bibliography*	Ezra Pound's long association with Venice traverses his entire career: from his first published volume of poetry, *A Lume Spento* (Venice: A. Antonini, 1908), to pivotal moments in his epic *The Cantos*, a 'poem including history,' to his funeral at San Giorgio Maggiore and burial at San Michele. Far more than a topic of image and allusion, Venice also imbues the textual and bibliographical dimensions of Pound's poetry, primarily with respect to the great Venetian printer and publisher Aldus Manutius. Pound was acutely aware of the value of the Aldine editions in his possession, and went to considerable efforts to understand the historical context and value of book design and typography. These themes arise in his poetry as a kind of history of typography, most evident in the deluxe editions of *A Draft of XVI Cantos* (Paris: Three Mountains Press, 1925) and *A Draft of XXX Cantos* (Paris: Hours Press, 1930). A number of scholars have explored Pound's Aldine preoccupations and their manifestations in his work. This essay attempts to situate this theme within the broader aspirations of Pound's poetry, to write a poem that critically examines modes of textuality across history and across cultures: from the representation of Sappho's dialect, to Roman Imperial edicts, to the codification of line glossing and annotation in Carolingian textual culture, the history of Chinese writing, through to developments in Renaissance and early modern textuality. The Aldine pivot on which this enterprise revolves reflects the critical moment at which printing transformed an erstwhile manuscript culture.
4.45–5.45pm	BSANZ AGM	
6.00–8.00pm	Reception: Kay Craddock's	The Assembly Hall Building 156 Collins Street http://www.kaycraddock.com

Friday 27 November		
9.00–10.30am	Fifth Session Chair: Paul Brunton	
	Emma Koch *John Murray, Father of the Modern Phrasebook*	Early phrasebooks for leisure travellers evolved from language-teaching texts and other conversational aids for a variety of language contact situations. Although purporting to meet the needs of travellers, they frequently included semantic domains unrelated to travel and did not provide the user with the means to customise, even in a limited way, the pre-constructed phrases they contained. In this paper I argue that the innovations introduced by nineteenth-century publisher John Murray in his *Handbook of Travel-Talk* have shaped the modern phrasebook genre. I focus on the key changes introduced by Murray and identify how his legacy is still apparent in phrasebooks of the twenty-first century.
	Lynne Hewitt *'The melancholy end of ungrateful children': Chapbooks and Their Influence on Reading, Literacy and the Printing Trade*	Chapbooks were small volumes that were cheap to produce and cheap to buy. Many were produced on a domestic scale with folding, sewing, trimming and hand-colouring done by women and children. They were sold by itinerant chapmen who travelled the English countryside selling these books alongside other small, useful items and snippets of local gossip. The ready availability of these books meant that, for the first time, the common reader could read works of their own choosing rather than what they might have been forced to read in school, or through religious instruction. These books served to keep alive many folk tales and stories previously handed down orally through generations, and they also made a significant contribution to the development of literacy in seventeenth- and eighteenth-century England. Chapbooks covered every literary genre with romance, history, poetry, marital advice and the latest salacious murder all very popular with the reading public. Featuring new titles such as 'The Melancholy End of Ungrateful Children' and 'Mother Bunch's Closet Broke Open' chapbooks also made lengthy works of literature available to people with limited reading ability, displaying considerable ingenuity displayed in condensing traditional books of over 300 pages to chapbooks of just 24 pages. This paper will look at the influence of chapbooks on readership and the printing trade and will focus on the State Library of New South Wales' collection of printed and digitised chapbooks, including a rare example of a chapbook published in Sydney in the early days of the colony.

	Katherine Milburn *Innovation in Advertising?* *New Zealand Railways* *Publicity Branch Ephemera,* *1920–1986*	Innovation in printing and publishing is not only apparent in the printed book but also in printed ephemera. Evidence of the introduction of printing processes, such as chromolithography, offset printing and digital printing, can be found in a variety of ephemera as businesses, individuals and organisations employed these techniques to draw attention to their products, opinions and events. With the explosion of mass-produced ephemera in the twentieth century we can view the evolution of ephemera design from the purely typographic to the emergence of bold-coloured graphic images and the use of computer technology to amalgamate and layer both of them. Ephemera and posters are often the means by which various innovations in services and products are made public – through their distribution we learn how our lives could be changed for the better by embracing what is being advertised. The sheer volume of material produced and disseminated has often meant that it has not always been highly valued and retained by collectors and institutions. This paper will present a case study of the output of the New Zealand Railways Advertising and Publicity Branch 1920-1986, one of the major producers of outdoor advertising material in twentieth century New Zealand, to demonstrate the methods employed to capture consumer attention and to promote its value to a variety of researchers.
10.30–11.00am	Morning tea	
11.00am– 12.00pm	Sixth session Chair: Stephen Herrin	
	Dennis Bryans *The Remarkable Dr George* *Bennett: Naturalist,* *Physician and Bibliophile*	Building upon the discoveries of the mid- to late-eighteenth century Dr George Bennett was ideally placed in Sydney to observe the natural history of Australasia and the Pacific region. Today Bennett's *Gatherings of a Naturalist in Australasia*, reveals insights into the manners and limitations of life in early Sydney. His scientific observations are a mixture of wonderment and culinary advice, saying which specimens were good eating and noting the abundant liver oil of sharks collected and sold in Sydney for lamps as a substitute for more expensive candles. On Bennett's death as Sydney bookseller William Dymock's catalogue shows, Bennett's comprehensive library of 522 titles plus 'pamphlets, Society' publications, directories, year books, almanacs … &c.', was of considerable importance. A founder of the Australian Museum, Sydney, the Acclimatisation Society of New South Wales, and the Zoological Society, Bennett corresponded with Sir Richard Owen, and was John Gould's Australian agent. This paper explores the dispersal of Bennett's books, the ramifications of his discoveries, the technical printing innovations present in Bennett's scientific library, and the fact that he is barely acknowledged in Victoria while his paper *Acclimatisation: Its Eminent Adaptation to Australia: A*

		Lecture Delivered in Sydney / by George Bennett printed in Melbourne by William Goodhugh & Co., is found only in the Mitchell Library.
	Kevin Molloy and Katie Flack *James Shanley of Clonmel: 'Printer to the Catholic Population' of Port Phillip, 1841–1857*	In October 1898, when reviewing the progress and development of early printing in Melbourne, the *Australasian Typographical Journal* singled out Mr James Shanley as one of the earliest and most able exponents of the art of job printing in the colony. An Irishman and Roman Catholic, Shanley was noted as undertaking all the printing for the Catholic denomination of the colony, but was a person remembered chiefly by that journal as the printer of the first *Melbourne Commercial Directory* of 1853, a publication that subsequently became the renowned Sands and McDougall Melbourne directories. Born in 1815 James Shanley was operating as a printer in the town of Clonmel from the early 1830s, with a number of his early Irish publications still extant. A noted letterpress printer, Shanley advertised widely in local directories covering the cities of Waterford, Kilkenny, Carlow and Clonmel, with his printing using a large selection of typefaces he had especially imported from London to enable him to undertake a range of complex printing contracts. Arriving in Port Phillip with his family in January 1841 Shanley established and printed one of the colony's first newspapers, the *Weekly Free Press and Port Phillip Advertiser*, a short-lived publication which began in June of that year; this was followed by a decade of land speculation and farming before he returned to the printing trade in early 1850, printing books, directories, maps, and mining rights as well as operating as a bookseller and stationer in lower Elizabeth Street in Melbourne. This paper will offer a critique of the sometimes turbulent and litigious personal life of the printer James Shanley, evaluating closely the technical competence of his secular and religious publications and their pioneering importance in the developing printing trade of Port Phillip colony. Further, the paper will assess his occupation as a printer and publisher in Clonmel through the 1830s, and in Victoria between 1841 and his untimely death in Melbourne in 1857.
12.00–1.00pm	Lunch	
1.00–2.30pm	Seventh session Chair: Chris Tiffin	
	Jewell Homad Johnson *Paula Scher and the Type Brigade*	An innovative graphic designer since the 1970s, and first female partner at Pentagram design in 1991, New York's Paula Scher (b. 1948) broke out of the design pack with her radical use of typography-based design which remains a major influence today. My paper will focus on Scher, and a handful of her partners and peers, to reveal a continuing influence through 'type'-based design and a font's ability to illustrate editorial, institutional, and commercial imagery. Scher's own approach included the renovation of historical period fonts (Art Deco), a personal reinvention and application of

		Dada/De Stihl/Russian Constructivist composition, and the ability not only to reflect, but anticipate what would appeal to the American consumer in an era of dramatic political and social change in the period following Pop Art and Vietnam, and the Equal and Civil Rights movements. Scher's work with significant design firms and individuals dramatically changed the field of graphic communications in the USA in the last fifty years. Her iconic album cover designs prefaced a unique approach to any design brief. This paper, while contextualising the work, will focus on Scher's solutions for the publishing industry through her book-jacket and book design. The world of graphic communications from the drawing board, prior to the computer, and the conceptual effect of this technological earthquake for graphic designers will be addressed and informed through my experience as an art director/graphic designer/illustrator from 1978–1998 in the USA.
	Christine Elliott *The Sierra Club* Exhibit Format Series*: The Appearance of Nature on Post-War American Coffee Tables*	Significant advances in printing technology in the post-war era, particularly the capacity to reproduce full-colour, high-definition photographs, led entrepreneurial publishers in America, Australia and Britain to produce large-format illustrated books. The appearance of this style of book also coincided with a significant period of growth in affluence, consumerism and home ownership, coupled with a renewed interest in furnishings and interior decoration. The visual aesthetic of these large-format illustrated books led to conspicuous displays on furniture such as coffee tables, creating a space for expressing personal taste. During the 1960s the Sierra Club, which had been founded in San Francisco in 1892, published twenty environmental coffee-table books, the *Exhibit Format Series*, under the stewardship of its first salaried Executive Director, David Brower. The Sierra Club's core mission was – and still is – the preservation of the environment, which it does through its outings and campaigns and by providing information to its members via its publications. Coffee-table books were Brower's preferred medium in his quest to preserve the American wilderness. By publishing visually inspiring large-format books featuring full-colour photographs of the American wilderness, Brower sought to deliver an environmental message to America's politicians and populate American coffee tables with books to inspire people and generate change in the way they thought about the environment. This paper presents a case study of the first book in the Sierra Club *Exhibit Format Series*, *This Is the American Earth,* focusing on how it was conceived, produced, distributed and received. It also highlights some of the challenges of an ambitious and expensive publishing program within a grassroots, not-for-profit organisation and how visionary altruism, entrepreneurship and organisational politics intersected to produce coffee-table books as agents of change. This proposal forms part of a wider doctoral study that investigates the publishing history of coffee-table books, their proliferation and their role as cultural medium.

	Kerry White *Practical Puffins*	In 1974 fledging publishers McPhee Gribble were commissioned by Penguin Books Australia to produce a new series of factual books for children to be called 'Practical Puffins'. Remarkably these books written, illustrated, designed and published in Australia were intended to go into the UK market, a reversal of the usual situation. In a manner that became characteristic, McPhee Gribble threw themselves wholeheartedly into the creation of books, based on remembered Australian childhoods, which spoke 'directly to children as if they were autonomous and sensible'. The first printing of 585,500 books achieved an international readership with eventual sales of more than 3 million. As well as overseas editions there were also Greek and Italian language editions, an innovation in the Australian market later taken up by others. Perhaps the *least* innovative aspect of the Practical Puffins story is that the considerable profits went to support the ailing British company to the cost of Penguin Australia. Nevertheless royalties provided an income stream for McPhee Gribble, which supported a soon-to-be admired publishing programme. On so many fronts this modest series for children broke new ground. As well as examining the appearance, content and style of the books, I will speak about the series with reference to Australian publishing; setting the books in the context of Penguin's development of the Puffin imprint and its place in the subsequent history of McPhee Gribble. I will also consider the influence, if any, of the series on children's non-fiction books.
2.30–3.00pm	Afternoon tea	
3.00–4.00pm	Eighth Session Chair: Kathryn Parsons	
	Maggie Patton *Turning Digital: Digitisation and the Legacy of David Scott Mitchell*	In 1907 David Scott Mitchell bequeathed his preeminent collection of books, manuscripts, maps and pictures relating to Australia and the Pacific to the Public (now State) Library of New South Wales, arguably the nation's greatest cultural benefaction. In 2012, as part of a major government-funded digitisation program, the State Library commenced a pilot project to digitise 4500 books or 1.3 million pages from the David Scott Mitchell books collection of around 40,000 printed volumes. The project aimed to evaluate the library's capacity to execute a major digitisation project onsite and to evaluate the capacity in the Australian Digitisation Industry. In 2014 the pilot project was completed, although the digitised collection has not yet been released. The innovations of printing pioneers Aldus Manutius, Johannes Gutenberg and William Caxton led to an explosion of publishing and the spread of information across Europe in the 16th century. The

		evolution of the computer, the internet and digitisation has had a similar impact on publishing and access to information in the 21st century. This paper will outline the scope of work undertaken in the David Scott Mitchell digitisation project and the lessons learnt from one of Australia's first mass digitisation projects. It will then consider the implications, benefits and shortcomings of digitisation for bibliographic research. Is the digital product an authentic representation of the original object? Does it matter?
	Rosalind Smith *Editing Early Modern Women's Writing in the Digital Age: The Poetry of Mary, Queen of Scots*	This paper examines a new edition of the poetry of Mary Stuart, Queen of Scots, which has been produced as part of a larger digital archive exploring the conditions and material forms of female authorship in the early modern period through new visualisations and combinations of texts. Mary Stuart's corpus of poetry includes a diverse range of texts: written in Scots, French and Latin, circulated in manuscript and print, using a surprising variety of forms (from vernacular marginalia in Books of Hours to extended Latin meditations) and including both autograph manuscripts of secure attribution and print texts widely circulated under the queen's signature but almost certainly not written by her. This paper asks how the resources of the digital environment might be used to represent this diverse range of texts to new audiences and in new ways, by highlighting authorial instability, material forms and modes of circulation, as well as meeting the needs of scholars. It also examines the ways in which the digital environment might resolve some enduring debates about editing early modern women's writing concerning copy text, authorship and access, while at the same time it generates new problems: of legibility, coherence, status and longevity.
4.00pm		Wrap-up and farewell

The Speakers

Dennis Bryans studied fine art at the Ballarat School of Mines and Industries and was employed in the television industry for 16 years, first as a scenic artist, graphic designer and then head of department. A teaching career followed at Swinburne University where he specialised in typography. His 2000 PhD thesis was on lithographic transfer and chemical printing. Since 1996 Bryans has continued to write about printing history, culminating in his first book, *A Survey of Australian Typefounders' Specimens* (2014).

Mark Byron is Senior Lecturer in Modern British and American Literature at the University of Sydney. He teaches and publishes across the genres and practices of Modernism: prose, poetry, drama, and film, as well as textual and editorial theory. His current work is in developing digital scholarly editions of complex Modernist texts and their manuscripts, including the *Watt* module of the Samuel Beckett Digital Manuscript Project. He is the author of *Ezra Pound's Eriugena* (London: Bloomsbury, 2014).

Véronique Duché is A.R. Chisholm Professor of French at the University of Melbourne. She has published many articles on French Renaissance literature and edited several 16th century novels. She studies theoretical problems and issues concerning genre (Middle Ages and Renaissance) and translation into French during the Renaissance.

Christine Elliott is a final-year PhD candidate at Monash University where she is undertaking a study of the publishing and social history of large-format illustrated books in America, Australia and Britain. Her focus on the emergence and proliferation of this style of book in the post-war era draws attention to a medium that has contributed to the packaging, popularisation and promotion of image and identity not previously addressed within one study.

Katie Flack, graduate of the University of Melbourne and RMIT, is a Coordinator in State Library of Victoria's Collection Development and Discovery Division, where she advises on digitisation and copyright. She is also a team leader and reference librarian in the Library's Pictures Team, where she indulges her lifelong passion for researching Victorian nineteenth-century history. In 2011, Katie was awarded the Library's Jane Nicholas Staff Fellowship to research Melbourne's Pansy 'La Milo' Montague, an actress who found fame in the early 1900s as a performer of *poses plastiques*.

Jocelyn Hargrave is a third-year PhD candidate and Australian Postgraduate Award recipient in the Literary and Cultural Studies Program at Monash University. Her PhD thesis entitled 'Style Matters: The Influence of Editorial Style on the Publishing of English' is investigating the evolution of editorial practice in England from the seventeenth to the nineteenth centuries and its impact on the publishing of content.

Lynne Hewitt has worked as a librarian in both the State Reference Library and the Mitchell Library in the State Library of New South Wales for almost 30 years and has had a chance to really get to know the wonderful and diverse collections of the Library. She is currently team leader of the Academics and Rare

Books team in the Information and Access branch. While the Library has many valuable treasures it is the more humble and ephemeral items, like chapbooks and pamphlets, read and collected by everyday people, that are her real interest.

Joe Hughes is a Lecturer in English and Theatre Studies at the University of Melbourne. He has written widely on contemporary European thought. His most recent book is *Philosophy After Deleuze* (Continuum: 2012); his current project is a history of the scenic form of the European novel. Research and teaching interests include the history of criticism, history of the novel, theories of media and theories of literature.

Jewell Homad Johnson is a visual artist (painting), director/production designer (NIDA 2002), and Artistic Director of Songe Arts/Theatre Songe since 1994. She is a doctoral candidate at the University of Sydney reconsidering Kandinsky's theories after a century of new movements in art, and to deliver 'Medieval Pop: Andy Warhol's Byzantine Iconography' at Oxford in 2016.

Wallace Kirsop taught French language, literature and culture at Monash University from 1962 till his retirement at the end of 1998. From the mid-1960s he was also heavily involved in instructing advanced undergraduates and postgraduates in reference and physical bibliography as well as in book history. These last subjects became his principal field of research and have continued to occupy him in the various honorary and adjunct posts he has filled at Monash since 1999. In his retirement Kirsop has continued to teach – mostly at the Rare Book Summer Schools held in Melbourne since 2006 – in the area of book history.

Emma Koch is a PhD candidate in the English and Theatre Studies program at the University of Melbourne. Her thesis investigates the role of phrasebooks as cultural interpreters as well as linguistic translators and examines the ways in which the phrasebook, through its selection and presentation of information, constructs an outline not only of the foreign (destination) culture but also of the familiar (home) culture.

Raichel Le Goff is a graduate of Trinity College, Oxford University where she read Italian Renaissance history. In recent years she has lectured in Architectural History & Theory at Newcastle University (Australia) and is currently a Research Associate there. Raichel's interest in Aldus Manutius stems from her PhD thesis on the transmission of editions of the 'Eikones' by Philostratus.

Hilary Maddocks was awarded a PhD in 1990 from the University of Melbourne in the field of late medieval manuscript illumination. Her recent research has focused on printed books of hours and she has published several articles on these books held in Australian collections.

Katherine Milburn is Liaison Librarian (Ephemera) at the Hocken Collections. A graduate in Anthropology at the University of Otago and in library and information studies at Victoria University of Wellington, she has worked at the Hocken Collections since 1989 as a library assistant in the reference section.

Kevin Molloy is Manager of the Manuscripts at the State Library of Victoria in Melbourne. He completed his Ph.D. at Trinity College Dublin on the subject of William Lecky and nineteenth-century Irish historiography. He currently researches and writes on international Irish print networks, book history, and the nineteenth-century Irish-American novel.

Maggie Patton is the Manager, Research & Discovery at the State Library of New South Wales. She is responsible for leading the curatorial team in the Research and Discovery Branch. Maggie provides expert advice on activities that develop, interpret, and promote discovery and engagement with the significant and unique State Library's collections. Maggie also undertakes research on the collections for exhibitions and publication.

Patricia Pender is Senior Lecturer in English and Writing at the University of Newcastle, Australia. She is the author of *Early Modern Women's Writing and the Rhetoric of Modesty* (2012) and co-editor (with Rosalind Smith) of *Material Cultures of Early Modern Women's Writing* (2014). She is currently working on an Australian Research Council Discovery Project on early Modern Women and the Institutions of Authorship.

Shef Rogers is a Senior Lecturer in the Department of English and Linguistics at the University of Otago. He edits *Script & Print* and researches eighteenth-century book history, particularly travel books.

Rosalind Smith is an Associate Professor in English at the University of Newcastle. She recently co-edited *Material Cultures of Early Modern Women's Writing* (Palgrave 2014), and is the author of *Sonnets and the English Woman Writer, 1560-1621: the Politics of Absence* (Palgrave, 2005) as well as numerous articles and book chapters on early modern women's writing. She is the lead CI on an ARC Discovery Project on the Material Cultures of Early Modern Women's Writing (2012-15) and co-coordinates the Early Modern Women's Research Network and the Book:logic network.

Kerry White is the author of *Australian Children's Books: A Bibliography* volumes 2 and 3 (1992, 2004), *Australian Children's Fiction: The Subject Guide* (1993, 1996) and numerous articles, reviews, bibliographies and biographical pieces on Australian writing and authors for Australian and overseas reference works, monographs and journals. She is co-creator of *The Source*, a subscription-based website guide to children's literature from Australia and around the world. A collection of over 3000 of her books as well as an (ongoing) collection of ephemera is held by the National Library of Australia.