



Bibliographical Society of  
Australia and New Zealand

# 2018 Annual Conference

## 28-30 November

### Programme

Marginalia: Bibliography at the Margins



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AUSTRALIA



Bibliographical Society of  
Australia and New Zealand

2018 Annual Conference  
**28–30 November**

## Programme

### Marginalia: Bibliography at the Margins

The University of Queensland  
St Lucia Campus  
Sir Llew Edwards Building (14)  
Terrace Room, Level 6  
Brisbane, Queensland  
Australia

#### Organising Committee

Simon Farley, Chris Tiffin, Helen Cole, Belinda Spinaze,  
Tanya Ziebell

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Donald Kerr (President), Véronique Duché (Vice-President),  
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*The Dialoges of Creatures Moralsed* (1535).  
Annotations by Gabriel Harvey. Fryer Library,  
The University of Queensland Library

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# Conference Programme

## Wednesday 28 November

18:00 – 20:00 **Welcome reception and early registration:** Fryer Library Reading Room

## Thursday 29 November

8:45 – 9:15 **Registration:** Terrace Room, Sir Llew Edwards Building

9:15 – 9:20 **Convenor's Welcome**, housekeeping announcements

9:20 – 9:30 **Official Opening** by Annette McNicol, University Librarian

9:30 – 9:40 **Vice-President's Welcome**, and introduction of Keynote Speaker by Prof Véronique Duché

9:40 – 10:30 **Keynote Speaker: Emeritus Prof Richard Yeo**, "Looking at the Margins of Notebooks: John Locke's *adversaria*"

10:30 – 11:00 Morning tea

11:00 – 12:30 **First Session, Early Modern Marginalia. Chair:** Dr Nicholas Sparks

**1 Paper – Prof Katherine Acheson**, "The Occupation of the Margins: Writing, Space, and Early Modern Women"

**2 Paper – Dr Edwina Christie**, "Annotating Seventeenth-Century Prose Romance"

**3 Paper – Prof Rosalind Smith**, "Narrow Confines: Early Modern Women, Marginalia and the Prison"

12:30 – 13:45 Lunch

13:45 – 15:15 **Second Session (a), Scientific Marginalia. Chair:** Mr Simon Farley

**4 Paper – Dr Merete Colding Smith**: "Legacy of a Young Female Scientist: Tangible Marginalia in Jeremiah Joyce's Dialogues on the Microscope"

**5 Paper – Ms Helen Cole**: "The Inevitability of Botanical Marginalia"

**6 Paper – Ms Hayley Webster**: "Marginalia in Scientific Books"

**Second Session (b), ANZ History. Chair:** Ms Sarah Morley

**7 Paper – Dr Rachel Franks**, "A Marginalised History: The Art of John Rae in the Minute Books of the City of Sydney"

**8 Paper – Ms Ariana Tikao**: "An Annotated History of James Cowan: Insights from the Margins"

15:15 – 15:45 Afternoon tea

15:45 – 16:45 **Third Session (a), Continental Marginalia. Chair:** Prof Véronique Duché

**9 Paper – Dr Teresa Filipe**: "Digital Edition of the Marginalia of Fernando Pessoa"

**10 Paper – Dr Rodney Swan**: "Silent Protest – Picasso's Marginalia in *Textes de Buffon*"

**Third Session (b), Language and Music. Chair:** Dr Caroline Jones

**11 Paper – Assoc. Prof Amanda Laugesen**: "War Words in the Margins"

**12 Paper – Dr Rosemary Richards**: "'Bygone Days': Manuscript Music Collections and Marginalia"

17:00 – 18:00 BSANZ AGM

19:00 – 22:00 Conference Dinner: Saint Lucy Caffè e Cucina, Tennis Centre, UQ

## Friday 30 November

|               |  |
|---------------|--|
| 9:00 – 10:30  | <b>Fourth Session, Annotated Australian Literary Works. Chair:</b> Dr Chris Tiffin<br><b>13 Paper – Prof Wallace Kirsop:</b> “Sixty Years of Study of Marginalia: The Case of Chris Brennan”<br><b>14 Paper – Ms Sarah Morley:</b> “Scrapbook for a Sentimental Bloke: C.J. Dennis’ Presentation Copy of <i>Backblock Ballads and Other Verses</i> ”<br><b>15 Paper – Dr Caroline Jones:</b> “The Marginalia of Dame Mary Gilmore” |
| 10:30 – 11:00 | Morning tea  |
| 11:00 – 12:30 | <b>Fifth Session, Chair:</b> Prof Rosalind Smith<br><b>16 Paper – Prof Patrick Buckridge:</b> “John Baret’s <i>Alvearie</i> (1580): Shakespeare’s Own Dictionary?”<br><b>17 Paper – Mr James McCourt:</b> “Edward Rudge: Botanist and Bibliophile”<br><b>18 Paper – Dr Diana Carroll:</b> “Late Enlightenment Scholarly Marginalia: William Marsden (1754–1836) and the Gypsies”   |
| 12:30 – 14:00 | Lunch<br>Fryer Book display 13.00 – 14.00  |
| 14:00 – 15:00 | <b>Sixth Session, Medieval Marginalia. Chair:</b> Prof Katherine Acheson<br><b>19 Paper – Dr Nicholas Sparks:</b> “In-situ Manuscript Fragments in the Incunabula of State Library NSW: The Case of SC/INC/037”<br><b>20 Paper – Prof Véronique Duché:</b> “Snails and Butterflies: Marginalia in Books of Hours”  |
| 15:00 – 15:30 | Afternoon tea  |
| 15:30 – 17:00 | <b>Seventh Session, Chair:</b> Ms Helen Cole<br><b>21 Paper – Ms Dawn Albinger:</b> “Boozy, Brazen and Bereft: Traces of a Life Lived at the Margins”<br><b>22 Paper – Dr Jenna Mead:</b> “The Novel in the Suitcase”<br><b>23 Paper – Mr Simon Farley:</b> “The Surgeon’s Hand: Annotations in Hawkesworth’s Edition of Commodore John Byron’s Account of His Voyage Around the World 1764–66”                                    |
| 17:00 – 17:15 | 2019 conference announcement: Wrap-up and farewell.  |

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# Abstracts

Keynote Address, Thursday 9.40 – 10.30

**Richard Yeo** is a historian of science, a Fellow of the Australian Academy of the Humanities, and Emeritus Professor at Griffith University, Brisbane. His books include *Defining Science: William Whewell, Natural Knowledge and Public Debate in early Victorian Britain* (Cambridge, 1993); *Encyclopaedic Visions: Scientific Dictionaries and Enlightenment Culture* (Cambridge, 2001); and *Notebooks, English Virtuosi, and Early Modern Science* (The University of Chicago Press, 2014).

## Looking at the Margins of Notebooks: John Locke's *adversaria*

**Emeritus Prof Richard Yeo**

It is worth thinking about marginalia in notebooks. Most marginalia are handwritten notes in the margins of printed or manuscript books. These are usually made by a reader who is not the author of the text, whereas in personal notebooks any marginalia are almost always made by the maker of the notebook. In the early modern period (c.1550–1700), before the term 'marginalia' was common in English, these annotations were often referred to as 'notes in the margin', or 'marginall notes'. They were, in effect, notes on notes. What was their function?

My focus here is on the notes (*adversaria*) and notebooks of the English physician and philosopher, John Locke (1632–1704), best known for his *Essay Concerning Human Understanding* (1690). He was a dedicated keeper of notebooks, including 'commonplace books' which belonged to the genre of *ars excerpenti*, the art of excerpting passages from books on moral, theological and scientific topics. The margins of Locke's notebooks contain various words, dates, and symbols which identify, classify, or cross-reference the excerpts made in the adjacent entries on the page. Unlike most marginalia, these are not direct comments on the content of the text, but rather signs of something else: how a particular entry compares with others, where to find others like it, where it belongs in Locke's personal intellectual world.

First Session, Thursday 11 – 12.30

Chair: Dr Nicholas Sparks

**Katherine Acheson** is Professor of English and Associate Dean of Arts at the University of Waterloo in Ontario, Canada. She is the author of *Visual Rhetoric and Early Modern English Literature* (2013), *Writing Essays About Literature* (2010), and assorted articles on early modern topics, and editor of Anne Clifford's *Memoir of 1603 and Diary of 1616 to 1619* (2006 and 1995). A collection of essays entitled *Early Modern English Marginalia*, which she edited and within which a longer version of this paper appears, will be published by Routledge Research in 2019.

## The Occupation of the Margins: Writing, Space, and Early Modern Women

**Katherine Acheson**

We traditionally consider marginalia as evidence of reading, but recent criticism, especially William H. Sherman's *Used Books*, Bradin Cormack and Carla Mazzio's *Book Use, Book Theory*, and Juliet Fleming's *Graffiti and the Writing Arts of Early Modern England*, asks us to see marginalia as a species of writing. This paper is based on a survey of printed Bibles and Biblical paratexts published between 1500 and 1700 in the collection of the Folger Shakespeare Library, and it looks in particular at instances of women's marginalia in those texts. It argues that assorted examples, such as ownership claims, commonplaces, and records of religious services inscribed in the margins, fly-leaves and other blank spaces in these books – none of which provide substantive evidence of reading – are ways in which early modern women sought to expand the scope of their lives within the worlds in which they lived.

**Dr Edwina Christie's** research focuses on seventeenth-century romance fiction, its ethics and its readers. Her doctoral thesis examined the ethics of dissimulation in English and French prose romances from Sidney's *Arcadia* to Roger Boyle's *Parthenissa* and her current research surveys marginal annotations left by early readers of romance fiction. She is working on a study of marginal annotations in 200 copies of John Barclay's 1621 neo-Latin romance *Argenis* and writing a book entitled *Reading Seventeenth-Century Romance*. She holds a Masters and DPhil from the University of Oxford and a BA (Hons) from the University of Sydney. In 2017-18 she was a non-stipendiary lecturer at the University of Oxford; in 2018-19 she will be a Charles Montgomery Gray research fellow at the Newberry Library, Chicago and a Postdoctoral Visiting Research Fellow at the Institute of English Studies in the School of Advanced Study, University of London.

**Rosalind Smith** is Professor of English at the University of Newcastle and Director of the Centre for 21st Century Humanities. She works on gender, genre, politics and history in early modern women's writing, and is the author of *Sonnets and the English Woman Writer, 1560-1621* (Palgrave 2005) and, with Patricia Pender, *Material Cultures of Early Modern Women's Writing* (Palgrave 2014) as well as numerous journal articles and book chapters. She is currently the lead CI of an ARC Discovery Project on Early Modern Women and the Poetry of Complaint, and is developing a new project on early modern women and marginalia.

## Annotating Seventeenth-Century Prose Romance

### Edwina L. Christie

This paper presents some findings from a survey of readers' marks in 200 copies of John Barclay's neo-Latin romance *Argenis* (1621). Marks of use appear in more than half the surveyed copies of *Argenis* and marginal annotation is common. *Argenis* is an *à clef* romance and many readers seek to unlock the 'key' to the allegory, producing idiosyncratic manuscript keys on the end-leaves. Some readers respond to the text aphoristically, citing political philosophers such as Machiavelli and Xenophon in the margins, while others reference earlier English romances such as Sidney's *Arcadia*. Readers – particularly university students – practise Latin translation in the margin, suggesting that popular texts such as *Argenis* could be used as tools for language acquisition. Overall, annotations and other marks of use found in *Argenis* suggest that early readers regarded the romance as a serious work worthy of careful preservation.

The paper will focus on three distinctive, heavily annotated copies of *Argenis*, held at the Bodleian, Huntington and University of Aberdeen libraries. It will contextualise these annotated copies with reference to other copies of *Argenis* and conclude by drawing parallels between readers' marks in *Argenis* and in two Commonwealth-era English romances, *The Princess Cloria* and *Theophania*. The recurrence of certain types of annotation across various texts points to common romance reading strategies and suggests readers tended to engage with romance as a politically, historically and/or linguistically educational genre. This invites us to reconsider our understanding of seventeenth-century romance as primarily leisure reading.

## Narrow Confines: Early Modern Women, Marginalia and the Prison

### Rosalind Smith

This paper examines sixteenth-century women's marginalia as a mode of transmission, in circumstances where early modern women themselves were in positions of limited circulation, under house arrest or imprisoned. Recent work on prison literature, particularly prison poetry, has highlighted the importance of the prison as a crucible for writing, alongside other early modern institutions such as the schoolroom or the court. However, it has focused less on the formal means through which such texts were circulated, forms which for women writers in particular included marginal annotations to texts that circulated through domestic and coterie circles to a broader world. Anne Boleyn, Mary Queen of Scots, Elizabeth I, Mary Tudor and Katherine Parr, as well as the women of their households, all circulated writing as marginalia while under forms of imprisonment, for personal as well as political gain. This paper uncovers the ways in which such texts constructed and disguised their political objectives, as well as the material means through which these prison poems were transmitted, showing the ways in which material and rhetorical cultures operated together to make meaning in this neglected group of texts.

# Abstracts

Second Session (a), Thursday 13.45 – 15.15

Chair: Mr Simon Farley

**Dr Merete Colding Smith** is Honorary Fellow at The University of Melbourne Library, where she researches the Library's Special Collections, in particular the historical children's books. Recent publications are: Merete Colding Smith. "Child-Death and Children's Emotions in Early Sunday School Reward Books." Chap. 11 in *Death, Emotion and Childhood in Premodern Europe*, edited by Ciara Rawnsley, Kim Reynolds and Katie Barclay. Palgrave Studies in the History of Childhood. London: Palgrave Macmillan, 2016, 209–28 and Merete Colding Smith. "Eliza Brown (1785–1831): Anonymous Author of Mamma's Lessons." *Script & Print* 41:2, 2017 (published March 2018), 69–91.

**Helen Cole** is Honorary Research Associate at the Queensland Herbarium with responsibilities for the Rare Book and Archival Collections. Helen retired as Coordinator of the Australian Library of Art (ALA) at the State Library of Queensland in 2017 after 30 years with the Library. She developed the Artists Books Collection within the ALA to become one of the largest and most highly regarded within Australia, and acquired many important botanical works for the Rare Book Collection.

## Legacy of a Young Female Scientist: Tangible Marginalia in Jeremiah Joyce's *Dialogues on the Microscope*

### Merete Colding Smith

Susannah Whincopp's 1820 ownership inscription on the endpaper of Jeremiah Joyce's *Dialogues on the Microscope*, 1812 is followed by Sarah Ellen Whincopp's 1826 note declaring that she has been left the two-volume set by "her dear departed sister." There are no other written marginalia in the work but an abundance of pressed leaves and what may be butterfly wings left in the margins comment directly on the contents, suggesting a very practical use by one or both girls.

Little is known about the two girl owners, apart from their christening and death dates. Childhood and adolescent mortality was high well into the nineteenth century. There are many examples in English children's books of inscriptions indicating a deathbed donation from a dying child to a sibling, gifts valued as memories but also indicating children's books as precious objects in England at least until the late nineteenth century

Jeremiah Joyce (1763–1816) was a Unitarian minister, private tutor, as well as a controversial radical and prolific author. His *Dialogues* is a scholarly, pre-Darwinian science work containing detailed instructions on how to use microscopes to analyse plants and insects. It is written in the form of "familiar conversation" between two boys and their father, a very common convention in early children's books, where the child's question is an excuse for the parent or teacher to provide a lengthy explanation. This copy is particularly interesting because it demonstrates that early-nineteenth-century girls might have an interest in science beyond basic botanical knowledge and flower pressing.

## The Inevitability of Botanical Marginalia

### Helen Cole

The saying attributed to Heraclitus, paraphrased as 'change is the only constant' applies to nothing as accurately as botanical taxonomy. From the first three centuries of printed botanical works when there was no standard for the naming and description of plants, to the proposal of binomial nomenclature by Linnaeus in 1753 and its acceptance by the scientific community, and up to the present, botanical books have been subject to continual annotation as known or accepted names have changed. This, along with the global network of botanists and collectors who have collaboratively exchanged both specimens and the printed results of their research, ensures that botanical works are rich in marginalia. This paper will explore examples of marginalia from the Library of the Queensland Herbarium and the contribution they can make to research into the history of botany and of the Library itself.



**Hayley Webster** is Manager of the Museums Victoria Library in Melbourne, which includes the Rare Book Collection with a strength in 18th and 19th century natural history titles. Her interests include book history, special collections and queer history.

## Marginalia in Scientific Books

### Hayley Webster

Drawing on items from Museums Victoria and other libraries, this presentation will explore some examples of marginalia in scientific works. What are some of the specific forms of marginalia commonly produced by scientists, and what does this reveal about how they used books?

The Museums Victoria Library collection was established in the 1850s as a working collection for scientists establishing and describing natural history collections. Annotations in the collection suggest that books were important tools used for inventory and classification, and were sometimes used to revise works ahead of publication. Inscriptions and dedications reveal that books were exchanged among scientific peers.

This presentation will highlight some items of particular interest, such as a recently unearthed volume of annotated ornithology articles by English naturalist Osbert Salvin. It will also touch on the curious case of the 19<sup>th</sup> century French consul, Comte de Castelnau, who used his copy of Guillaume-Antoine Olivier's *Entomologie, ou, Histoire naturelle des insectes* both to record marginal notes and to complete his specimen collection.

*Second Session (b), Thursday 13.45 – 15.15*

Chair: Ms Sarah Morley

**Dr Rachel Franks** is the Coordinator, Education and Scholarship at the State Library of New South Wales, a Conjoint Fellow at the University of Newcastle, Australia and is at The University of Sydney researching true crime. Rachel holds a PhD in Australian crime fiction and her research on crime fiction, true crime, popular culture and information science has been presented at numerous conferences. An award-winning writer, her work can be found in a wide variety of books, journals and magazines as well as on social media.

## A Marginalised History: The Art of John Rae in the Minute Books of the City of Sydney

### Rachel Franks

John Rae (1813–1900) was a public servant, author, painter and photographer. A self-taught artist with a great capacity for whimsy, he was well respected as a practitioner and as a teacher. Rae was also a very competent and level-headed bureaucrat and was appointed Town Clerk for the new City of Sydney in 1843 to act as secretary, administrator and chief advisor to the City Council. In this role he took the Council's minutes. These documents (1843–1853), held in the city's archives, reveal Rae's dual persona as administrator and artist.

The early minute books of the still young city feature Rae's copperplate script documenting the business of the day with the text supplemented by a variety of small artworks. These delightful images, occupying the margins of official records, range from elaborate ornamental motifs through to portraits. As well as decorations and people, Rae scribbled animals, buildings, plants, sailboats and sea monsters. This paper looks at Rae's marginalia as a suite of private musings and as important social commentary. Indeed, this paper argues that these examples of marginalia – cohabitating on pages of histories unpacked in a dry, legalistic style – offer an accessible, visual narrative for an important chapter in the story of Sydney. Moreover, this paper suggests that marginalia, often intended for personal use or for a limited audience, can be a powerful message bearer in a public document. Rae's marginalia enhances, both artistically and intellectually, the formal history of a city.

**Ariana Tikao** (Kāi Tahu) is the 'Research Librarian, Māori' in the Arrangement and Description Team at the Alexander Turnbull Library in Wellington, New Zealand. She processed both large Cowan collections which were brought into the Library's collections in 2012 and 2015. After working on the 2012 accession, Ariana curated an exhibition about James Cowan called 'Borderland: The World of James Cowan' in 2014. This coincided with a symposium about Cowan, which Ariana co-convoked with Annabel Cooper of Otago University's Centre for Research on Colonial Culture, and in 2015 they co-edited a special issue of *The Journal of New Zealand Studies* titled 'James Cowan and the Legacies of Late Colonial Culture in Aotearoa New Zealand'.

Ariana has worked for the GLAM sector since the early 1990s, and is also a musician specialising in taonga puoro (Māori musical instruments). She is particularly interested in researching and reviving tribal stories and songs from Banks Peninsula/Canterbury. Some examples of these were collected by James Cowan during interviews he conducted with Ariana's great-grandfather, and other family members.

## An Annotated History of James Cowan: Insights from the Margins

### Ariana Tikao

James Cowan (1870–1943) was one of New Zealand's most prolific and widely read writers in the early twentieth century. He was born into a soldier-settler family just after the Waikato War of the 1860s, and grew up on land confiscated from Māori on the site of the Ōrākau battle. As a child he learned to speak Māori, and became well-known for his retelling of Māori stories, often using narratives he gleaned directly from Māori informants. Cowan began writing for the *Auckland Herald* in the 1880s, while still a teenager, and went on to write hundreds of articles for newspapers, magazines, and Government publications, as well as books on New Zealand's colonial history which shaped New Zealanders' sense of nationhood. Chris Hilliard writes 'In his historical journalism, Cowan constantly reminded Pākehā that they did not live in a land without a past, and that the exciting colonial past was tantalizingly close'.

The Alexander Turnbull Library recently received two significant collections relating to James Cowan. These include his working papers, and his personal library, which he used for reference, but also as a filing system. Many of these books were packed with clippings, photographs, correspondence, and over 90 of them included annotations. This paper will focus on his annotations, and explore what these marginal notes reveal about Cowan, including his (at times) passionate criticism of other authors, and defence of his own scholarship. I will also share some images from Cowan's personal copy of Alfred Dommatt's 'Ranolf and Amohia' beautifully illustrated with original watercolour paintings by Cowan's wife, Eileen, which were described by Cowan in a newspaper article as 'treasured little vignettes'.

**Teresa Filipe** is a PhD student in the School of Arts and Humanities, University of Lisbon. Her Fernando Pessoa project is financed by Portugal's Foundation of Science and Technology (FCT).

Teresa holds a Master of Contemporary Philosophy (2012). Her undergraduate studies were in Philosophy, with a minor in translation (2010). Both courses were undertaken at the University of Évora, Portugal.

Teresa is the author of *Metafísica da Revolução. Poética e Política no Ensaísmo de Eduardo Lourenço* [*Metaphysics of a Revolution. Politics and Poetics in Eduardo Lourenço's Essays*], 2013. She translated with Ricardo Santos, *O Nomear e a Necessidade* (2012), [*Naming and Necessity*] by Saul Kripke. From 2010 to 2015 she was Research Fellow at the University of Évora, working on an "Edition of the Complete Works of Eduardo Lourenço", a project supported by the Fundação Calouste Gulbenkian, Portugal.

**Dr Rodney T. Swan** is an Adjunct Academic at the University of New South Wales, Sydney, Australia. He holds a Masters Degree in Arts Administration (2011) and was awarded a PhD in June 2016, with a thesis titled "Resistance and Resurgence; the cultural and political dynamic of the livre d'artiste and the German Occupation of France". His research focuses on analysing how the French artists book became a strategic instrument of cultural resistance in occupied France during the Second World War, specifically examining the wide spectrum of innovative codes and symbols that artists camouflaged in the images of their books to communicate their messages, while evading the censor. As a part of his thesis research, through extensive electronic analysis, he has identified an unattributed resurgence of the artists illustrated book in post-War France. Rodney has written extensively and presented numerous papers on artist's books. Previously, he was in business in a 35-year professional career in both the government and private sector, in London and Sydney. He also has a BSc(Hons) (Engineering) and a Masters of Technology.

## A Digital Edition of the Marginalia of Fernando Pessoa

### Teresa Filipe

The private library of Fernando Pessoa (1888–1935) currently housed at Casa Fernando Pessoa, in Lisbon, comprises *circa* 1300 volumes, over half of them in English. Roughly, 80 per cent of these books bear different types of annotations, ranging from signatures to attempts at translating into Portuguese Shakespeare's *The Tempest*. Some of the books accompanied the poet throughout his life being subject to more than one reading. The ongoing transcription and digital editing of these marginalia aim to contribute to a genetic analysis of the literary production of the most fascinating Portuguese author of the 20th century.

Starting from documenting the use of the books owned by the poet, or to which he had access, I will try to demonstrate the degree to which Pessoa's reading was a major source for his writings. Following Pessoaan contemporary textual studies (Pizarro (2006), Ferrari (2008), Monteiro (2016)), I will attempt to address links between marginalia and the writings of Pessoa, such as the degree his readings on *genius and madness* help him define his own personality and those of his different heteronyms, and the conclusions we can draw from the presence of a poem entitled (or attributed to) 'Caeiro' inside the back cover of his copy of 1907 *Pioneer Humanists*, by John M. Robertson.

The interest in Pessoa's marginalia is manifold and it is linked to the firm belief that its study, in close relation to the Collection held at the Portuguese National Library (which comprises over 27,000 autographs), will constitute an essential asset to a renewed understanding of the author's intellectual universe.

## Silent Protest – Picasso's Marginalia in *Textes de Buffon*

### Rodney Swan

On Sunday 24 January 1943 during the German Occupation of France, Pablo Picasso inscribed a series of disturbing images on the title page and along the margins of an artist's book he planned to gift to his lover, Dora Maar. The drawings of severed heads, human and bird skeletons, and a Medusan skull that he inscribed in *Textes de Buffon*, were created as a silent protest at the atrocities unfolding in France and reflected his fears at the time.

Originally commissioned by the veteran publisher Ambroise Vollard in 1931, Picasso completed his images for Comte de Buffon's *Histoire Naturelle* in 1936. Left incomplete at the time of Vollard's death in 1939, it was taken up by Martin Fabiani who selected the textual fragments and published *Textes de Buffon* in 1942.

This paper will discuss the evolution of this unique artists book and how Picasso's reworking and resigning of a previously completed artists book, originally designed as a light-hearted interpretation, propelled it into the present tense, giving it new life and a more sinister meaning. By instilling marginalia of images of fear and terror, Picasso created a second book, albeit a single private edition, camouflaged by the first. Henri Jonquières published all forty images of Picasso's marginalia in 1957 in yet another book as a tribute to the artist and his lover.

## Associate Professor Amanda

**Laugesen** is a historian and lexicographer, and is currently director of the Australian National Dictionary Centre at the Australian National University. She is the author of numerous books and articles, especially in the areas of US and Australian book and publishing history, the social and cultural history of war, and the history of Australian English and dictionaries. Recent books include *Furphies and Whizz-bangs: Anzac Slang from the Great War* (2015) and *Taking Books to the World: American Publishers and the Cultural Cold War* (2017). She is also chief editor and manager of the *Australian National Dictionary* project.

**Dr Rosemary Richards** completed her PhD studies in musicology at the University of Melbourne in 2017. Her thesis concerned the relationship between Georgiana McCrae's manuscript music collections and her biography.

## War Words in the Margins: Two Australian Wartime Lexicons

### Amanda Laugesen

The Australian War Memorial houses two manuscript glossaries of wartime slang. The first is A.G. Pretty's 'Glossary of Slang and Peculiar Terms in Use in the AIF', of which there are two typescript versions, one dating from 1922, and the other from 1924. A.G. Pretty was the (then) Australian War Museum's librarian. This glossary of First World War slang was never published, although I worked on a version of it that was published online in the early 2000s. The second is a wordlist (or, rather, a series of wordlists) compiled by Gavin Long (official historian of Australia's Second World War) and found in his papers, and dating from around 1945. It records words, especially slang, used in the Second World War, and was contributed to by Major Alec Hill. It too was never published. Both of these projects were attempts to make a record of wartime slang while the war was still fresh in the memories of those who had experienced it, and both attest to the importance given to language in the recording of wartime experience. The two sets of typescripts also attest to the collaborative nature of collecting words, with handwritten annotations and additions written in the margins of both. They demonstrate how memory and experience of the wars shaped the compilation of these glossaries, as well as the glosses given for the terms contained therein. The fact that they were never published, however, perhaps also suggests the questionable place of slang in the 'official' narrative of Australia's world wars. War words remained in the margins.

## 'Bygone Days': Manuscript Music Collections and Marginalia

### Rosemary Richards

Annotations in domestic manuscript music collections from the Australian colonial period may reveal information contributed by the main collection owner and by other members of the wider scribal community. Such collections were not only records of consumption, but also demonstrations of genteel musical education and national, class and gender identity. They could act as forms of diaries reflecting personal thoughts, feelings and significant events and provide repositories for nostalgia.

Examples of marginalia include those found in manuscript music collections owned by Georgiana McCrae (1804–90). A substantial amount of McCrae memorabilia in Australia and Britain has been made available for study by scholars. Georgiana McCrae brought three of her manuscript music collections with her from Britain in 1841 and her fourth collection was bound in Melbourne in 1856. Her collections, which were valued by and added to by other contributors including friends and family, give indications of McCrae's musical education and performance practices, her identification with her aristocratic Scottish Gordon relatives and her continued cultural connections with Britain during her colonial 'exile'.

Investigating marginalia as well as the contexts and musical content of surviving colonial domestic manuscript music collections such as those owned by Georgiana McCrae can contribute to an increased biographical understanding and also provide evidence for further research into wider issues of musical, migrant and colonial history.

**Wallace Kirsop** is an Honorary Professorial Fellow, Engagement, at The University of Melbourne. He was the first President of BSANZ from 1969 to 1973. His research and publications in bibliography and book history concern principally nineteenth-century Australia and France from the late Renaissance to Romanticism.

**Sarah Morley** is a Curator, Research & Discovery at the State Library of NSW. She works closely with Manuscript and Rare Book collections drawing on her experience in collection acquisition and arrangement and description. To coincide with Jonathan Jones' barrangal dyara installation in 2016, Sarah curated a display on the Garden Palace in the Library's Amaze Gallery. She also writes for the Library's SL Magazine. Sarah has a passion for libraries, the history of the book, and interpretations of Australia from the earliest records to the present day.

## Sixty Years of Study of Marginalia: The Case of Chris Brennan

### Wallace Kirsop

Despite the Northern Hemisphere flurry of the last thirty years or so – say since Roger Stoddard's *Marks in Books* of 1985 – the study of marginalia, annotations or *postillati* has a long history. One Australian strand is easy to identify, and it begins in the 1950s. It was then that G.A. Wilkes drew attention to and began to examine the way in which C.J. Brennan (1870–1932) enriched the margins and flyleaves of many of the books in his quite extensive library with manuscript remarks, meditations and demonstrations. In the 1960s and later several other people – Axel Clark, Robin Marsden, John Fletcher, Noel Macainsh, Dorothy Green, Mary Merewether, Katherine Barnes and Wallace Kirsop – joined the loosely-knit investigating team or operated as loners. Like almost all examples of extensive marginalia Brennan's practice has to be defined as a special case. Careful description identifies several layers and more than one purpose. However, beyond the anecdotal and the incidental, two of Brennan's major intellectual projects – editing Aeschylus and analysing Mallarmé and French Symbolist poetry – are central to the documentation provided by the annotations. The paper attempts to summarise the history of this aspect of Brennan scholarship and then to show some of the complexities of what has survived in the archive.

## Scrapbook for a Sentimental Bloke: C.J. Dennis' Presentation Copy of *Backblock Ballads and Other Verses*

### Sarah Morley

In July 1913 celebrated Australian poet C.J. Dennis published his first book of poetry '*Backblock Ballads and Other Verses*'. Later that same year he was introduced to John Garibaldi Roberts by friend and fellow writer R.H. Croll. J.G. Roberts became a close friend and a great source of encouragement for Dennis. In September 1913 Dennis presented Roberts with a copy of *Backblock Ballads* and inscribed the volume 'To J.G. Roberts Esq., With compliments, C.J. Dennis'. This presentation copy is held in the State Library of NSW's manuscript collection of annotated first edition books. Five other presentation copies from Dennis to J.G. Roberts are held in the McLaren Collection in the Baillieu Library each with inserted materials and annotations by Roberts.

The Mitchell Library copy of *Backblock Ballads* was clearly treasured by Roberts: it brims with newspaper clippings, photographs and notes, transforming the volume into a secondary scrapbook of sorts and a celebration of Dennis' work. The additions give the book a new biographical perspective.

Books associated with a certain person, place, event or time can become treasured personal items. This paper will look at the way in which the marginalia and ephemeral additions to Roberts' copy of *Backblock Ballads* document Dennis and Roberts' relationship. Indeed, how these inscriptions and additions can add a whole new layer to a book, detailing associated memories and creating a biographical reference. This paper will also discuss the importance of recording marginalia and ephemeral additions in library catalogues, ensuring access and searchability of information that makes items unique. Thus, enabling important discoveries and connections that may otherwise go undiscovered.

**Dr Caroline Jones** wrote her PhD at The University of Sydney on the influence of George Robertson on an Australian Narrative. She did her research on the Angus & Robertson files and Mary Gilmore as part of a Nancy Keesing Fellowship at the State Library of New South Wales.

## The Marginalia of Dame Mary Gilmore

### Caroline Jones

Mary Gilmore wrote that she persuaded Henry Lawson to replace writing about social revolution with the Australian outback. Her correspondence reveals that Lawson's 'Drover's Wife' was the story of her family and that her brother Hughie told their mother he would stay home and take care of her. Gilmore even lent Lawson her copy of Burns whilst he often used to recite the line 'a man's a man for a' that'. The significance of the Scottish bard was that, until Burns, everyday lives of ordinary folk were seldom used as material for poetry.

Less known is that not only did Gilmore say that she encouraged Lawson to concentrate on the bush but in marginalia she also claimed to have been William Hatfield's outback muse. After the war, Hatfield brought her a collection of soldier stories, which she advised would not sell because the public was tired of war. She 'did not like to say' his stories were not very good, she wrote in the margin, and asked instead where he had been. He replied 'on stations'. 'There is your field!' said Gilmore. 'The stations ... are passing away before the car & the machines', and *Sheepmates* was written as a result.

Because Gilmore repeatedly exaggerated her influence over Australian writers and because she mostly outlived them, it is difficult to verify her reminiscences. In this paper I shall discuss the historical accuracy and context of her comments and analyse how much the benefit of hindsight may override historical truth.

**Patrick Buckridge** retired as Professor of Literature at Griffith University five years ago, having spent most of his teaching career there. His main fields of research have been the history of reading, Australian literature, and literary biography; however he has maintained a strong interest in Renaissance literature since doing a PhD in that field at the University of Pennsylvania in 1975. Subject to correction, he believes that Sir Thomas North probably wrote the original versions of most of Shakespeare's plays.

## John Baret's *Alvearie* (1580): Shakespeare's Own Dictionary?

### Patrick Buckridge

In 2008 two New York antiquarian booksellers, George Koppelman and Daniel Wechsler acquired an annotated copy of a large Elizabethan dictionary for just over \$4,000. Compiled by a Cambridge lexicographer John Baret, it is called *An Alvearie, or Quadruple Dictionarie, containing foure sundrie languages, namelie English, Latin, Greek and French*, and was published in 1580. This was a second, expanded edition, the first (1573) having contained only three languages, not Greek. The term 'alvearie' is from the Latin 'alvearium' meaning beehive, and refers to Baret's practice of sending his students out like bees to collect various usages of the 'hard words' he was mainly interested in and bring them back to his hive for inclusion in the dictionary.

The marginalia in the dictionary are numerous, and distributed fairly evenly throughout the thousand-odd pages of double-columned text. The majority of them – some 5,000 – are what the present owners call 'mute' annotations, i.e. non-verbal marks like underlinings, slashes, asterisks and circles, with a much smaller number of 'speaking' (i.e. verbal) annotations in the margins and between the lines. Neither the purpose of the annotations, nor the system, if any, that lies behind them is readily apparent. Various possibilities, including proofreading, come to mind; but Koppelman and Wechsler began to notice verbal patterns that seemed to connect the book to Shakespeare's writings and to the known facts of his life.

Their conclusion? That their copy of Baret's *Alvearie* might well have been Shakespeare's own book, and the marginalia his as well, signifying, among other things, a half-educated young poet's programme of self-education. At this point, the canny booksellers, believing they had a treasure on their hands, went to considerable lengths to protect and monetise their intellectual and material property. The dictionary itself is now in a safe and secret environment, and they have set up a blog, written a book (now in its second edition), and digitised the dictionary which can be viewed in full upon registration (which is free). The book, which contains their analysis of the data, is not free, or indeed cheap.

This paper will consider some of the questions about the interpretation of marginalia raised by the 'Beehive Affair', and will advance some opinions about the validity of their case. Its reception, unsurprisingly, has been not unmixed with hostility and ridicule, and the authority of 'professional scholarship' – an arrogant and self-important beast at times – has been marshalled against them. Whatever the inadequacies of their analysis, however, the book remains a fascinating and perhaps important object, and it would be unfortunate indeed if the consequence of their over-reach (if that is what it was) were to discourage further study of it.

**James McCourt** has degrees in history and law. For 50 years he has been collecting Australian books, specialising in the early voyages and land exploration. He is also interested in Australian botanical literature as well as Australian Aborigines. He is currently working on *The Publications of the Endeavour Voyage* to coincide with the 250th anniversary of Captain Cook's voyage up the east coast of Australia.

**Dr Diana Carroll's** doctoral thesis titled, 'William Marsden and his Malayo-Polynesian Legacy' was completed at ANU in 2006. Before beginning work on Malay studies, she occupied various professional positions during her career at the National Library of Australia. In 1966, with Professor James Cameron, she co-edited *Short Title Catalogue of Books Printed in the British Isles 1701-1800*, Canberra, National Library of Australia.

Since completing her PhD, Dr Carroll has been attached to the ANU College of Asia and the Pacific School of Culture, History and Language in the capacity of Visiting Fellow, and then, Honorary Lecturer, and in 2017 as Campus Visitor in the ANU College of Arts and Social Sciences.

## Edward Rudge – Botanist and Bibliophile

### James McCourt

Edward Rudge (1763-1841) was a wealthy property owner who devoted much of his time to botany. He made a major contribution to Australian botany at a time when Australian plants were being sent back to England in large quantities following the settlement at Port Jackson in 1788 and after the hiatus surrounding the Banks' collections made during the Endeavour voyage.

In a series of four papers delivered before the Linnean Society between 1805 and 1811 Rudge described 27 Australian plants for the first time. His papers were accompanied by line drawings of each plant by his wife Ann Rudge, one of the first published female botanical artists. Rudge was a connoisseur of books. He formed a superb collection of books relating to Botany, most of which were finely bound with his and his wife's monogram on the spine or front cover.

Rudge also annotated his books extensively and three books from his library illustrate the extent of his scholarship. The Rudge annotations are also interesting for the light they shed on the debate which raged within the tight circle of English botanists over the merits of the Linnean system for the classification of plants versus the natural system first propounded in France by Jussieu.

## Late Enlightenment Scholarly Marginalia: William Marsden (1754-1836) and the Gypsies

### Diana J. Carroll

The marginal notes discussed in this paper were made by William Marsden on a copy of John Hoyland's 1816 *Historical Survey of the Customs, Habits & Present State of the Gypsies*. Marsden was among the last of the gentlemen scholars. In 1835 he bequeathed his library to the recently established King's College, London (now part of the University of London). Marsden is probably best known as the author of the *History of Sumatra* but was, first and foremost, a philologist or comparative linguist for whom ethnographical data was a means of substantiating his linguistic theories.

From 1770 to 1779 Marsden served as a writer or clerk at the British East India Company at Fort Marlborough, a factory or trading station in British West Sumatra. He became interested in Gypsies around 1783 and wrote a paper, published in 1785, entitled 'Observations on the Language of the People Commonly called Gypsies' in which he proved their Hindu origins.

Hoyland defends the antisocial habits and behaviour of Gypsies, maintaining it was a natural response to the treatment they received. Marsden's marginal comments reveal much about the way his youthful experiences in Sumatra shaped his responses to conventional wisdom and stereotypical notions of Gypsies. They also bring new insights to the *History of Sumatra* that further illuminate his portrayal of the Sumatrans.



**Dr Nicholas A. Sparks** is Honorary Associate to the Medieval and Early Modern Centre, University of Sydney, and is Senior Resident Tutor at St. John's College. His research focuses on the history of books and libraries, medieval manuscript provenance, early printed books, and the survival of texts in manuscript and print.

## In-situ Manuscript Fragments in the Incunabula of State Library NSW: The Case of SC/INC/037

### Nicholas A. Sparks

Since Neil Ker's well-known publication of *Pastedowns in Oxford Bindings*, the study of so-called binders' waste, or binding fragments, or otherwise unknown leaves from medieval manuscripts used traditionally by binders – as pastedowns, flyleaves, wrappers or other binding supports – from the middle ages to early modern times, has become a principal function of manuscript studies. Such early book debris, though often regarded as marginal to the early printed book with which it is associated, can be rare precious fragments from medieval manuscripts, some of potentially high significance. I am proposing to offer the Society a case study of one such text, and the surrounding context, of two ancient leaves from an early 13th C. manuscript of Aristotle's *Logica uetus* found in the bindings of a copy of Boethius, *Philosophiae consolatio*, printed in Strasbourg, in 1491. This case study forms part of a larger project of analysing and describing in-situ manuscript fragments in State Library NSW incunabula.

**Professor Véronique Duché** is the A.R. Chisholm Chair of French Studies at The University of Melbourne. Her research and publication record centres on French literature in the Renaissance. She is recognised as one of the leading experts on the history of translation in fifteenth- and sixteenth-century France. She also has a strong interest in rare books.

## Snails and Butterflies: Marginalia in Books of Hours

### Véronique Duché

Margins are important in manuscript culture. The size of the margin attests to the richness and importance of the book: very narrow, in order to maximise the content per page and hence contain the cost, or wide, to show that the owner could afford a luxurious artefact. Space was used to display wealth but also erudition through costly illuminations.

When print culture arrived it reinforced the erudition shown in the margins with glosses and citations. However, the incunables and early 16th century imprints still tried to imitate the manuscripts, providing sometimes sumptuous images in the margins of the books.

I will examine the margins of French incunables and early imprints, with a particular focus on Books of Hours. I will show how text and image interfere in the margins, and how two readerships intermingle: the illuminator/artist/printer and the owner of the book. Margins of books of hours attest to the intricacy of private (devotion) and public (pomp).

**Dawn Albinger** is co-proprietor of Archives Fine Books in Brisbane. A member of ANZAAB and affiliate of ILAB since 2016 she recently received an ABAA scholarship to attend the 43rd ILAB Congress in Pasadena (February 2018).

## Boozy, Brazen and Bereft: Traces of a Life Lived at the Margins

**Dawn Albinger**

In March 2018 Archives Fine Books acquired the better portion of the personal library of Queensland-based poet and artist Billy Jones (1935–2012). Upward of 400 (mostly) poetry volumes, many of the books are heavily underlined and bear notes at the beginning and end. These appear in Jones's distinctive block capitals, often in felt tipped pen and bleeding through the page. From amusing confessions of book theft, to notes about meeting publishers and selling artworks, to carnal post-coital reflections and attempts to touch the ineffable, the marks and marginalia in Jones's personal library seem to catch the overflow of his 167 journals.

Many first edition volumes of poetry and chapbooks in the collection are largely unmarked but bear affectionate inscriptions to 'Billy', 'B.J.' and 'Billy Bones' by well-known Australian and American poets of the 1970s through to the naughties. Various mundane, poetic, and cryptic, these inscriptions give a sense that despite leaving behind an enormous collection of unpublished work Jones was deeply respected and beloved of his contemporaries.

Taken together with his marginalia and underlinings the impression is given of a large and incandescent life lived on the margins: outside the mainstream, outside the cultural centres and sometimes literally 'outside' – in a tent on the banks of Mary Smokes Creek.

The paper reflects on the joy of discovery and challenge of managing such a collection from the perspective of someone in the antiquarian and collectible book trade.

**Jenna Mead** trained as a medievalist and is preparing two entries on medieval astronomy for *The Chaucer Encyclopaedia*. She has also reviewed Australian literary fiction, while a critical edition of Oliné Keese (Caroline W. Leakey), *The Broad Arrow; Being Passages from the History of Maida Gwynnham, a Lifer*, is in press with Sydney University Press for the Australian Classics Library series. She is currently writing on the Ainslie Spence Papers, ACC 8495A, the unpublished manuscript of a novel by Ainslie Spence (Ida Mary Murphy) held in the J. S. Battye Library of West Australian History.

## The Novel in the Suitcase

**Jenna Mead**

ACC 8495A, in the J.S. Battye Library of West Australian History, preserves the typescript of an unpublished novel by Ainslie Spence, the *nom de plume* of Ida Mary Murphy (26 June 1892–1 November 1972), titled 'Murder at Windows,' dated ca. 1950. The TS is annotated in Spence's hand and the annotations may be compared with another manuscript of the same novel, also a typescript, held in the National Archive of Australia (NAA: A1336, 55727), which had been attached to Spence's application to register copyright on the novel. These annotations may also be compared with marginalia in a copy of one of Spence's earlier, published works, *Murder at Monk's Promise* (1944), now held in the Reid Library, University of Western Australia (at 825.533 S744 D2), also in the author's hand.

Such annotations usefully come under Gérard Genette's rubric, paratext, of course, and this term sustains various kinds of inquiry. But none of the three catalogues indexing Spence's texts indicates the existence of marginalia. In itself, this is not unusual: catalogues of medieval mss, for example, even those indexing the works of canonical authors such as Geoffrey Chaucer, do not invariably indicate the presence of either annotations or marginalia. A case hardly needs to be made for the usefulness of such marginalia in literary or textual analysis but there is perhaps a question about such material's being marginal in bibliography. This paper does not attempt a theoretical inquiry into the structures of bibliography as a sub-discipline; far from it. I am interested, rather, in thinking about the usefulness of marginalia in the 'systematic description' of works by authors like Spence, whose published works, while popular with the reading public, have proved marginal in traditional literary study.

**Simon Farley** is the Fryer Librarian at the University of Queensland's Fryer Library. He is a Council member of the Bibliographical Society of Australia and New Zealand and Editor of the journal *Fryer Folios*.

## The Surgeon's Hand: Annotations in Hawkesworth's Edition of Commodore John Byron's Account of His Voyage Around the World 1764-66

### Simon Farley

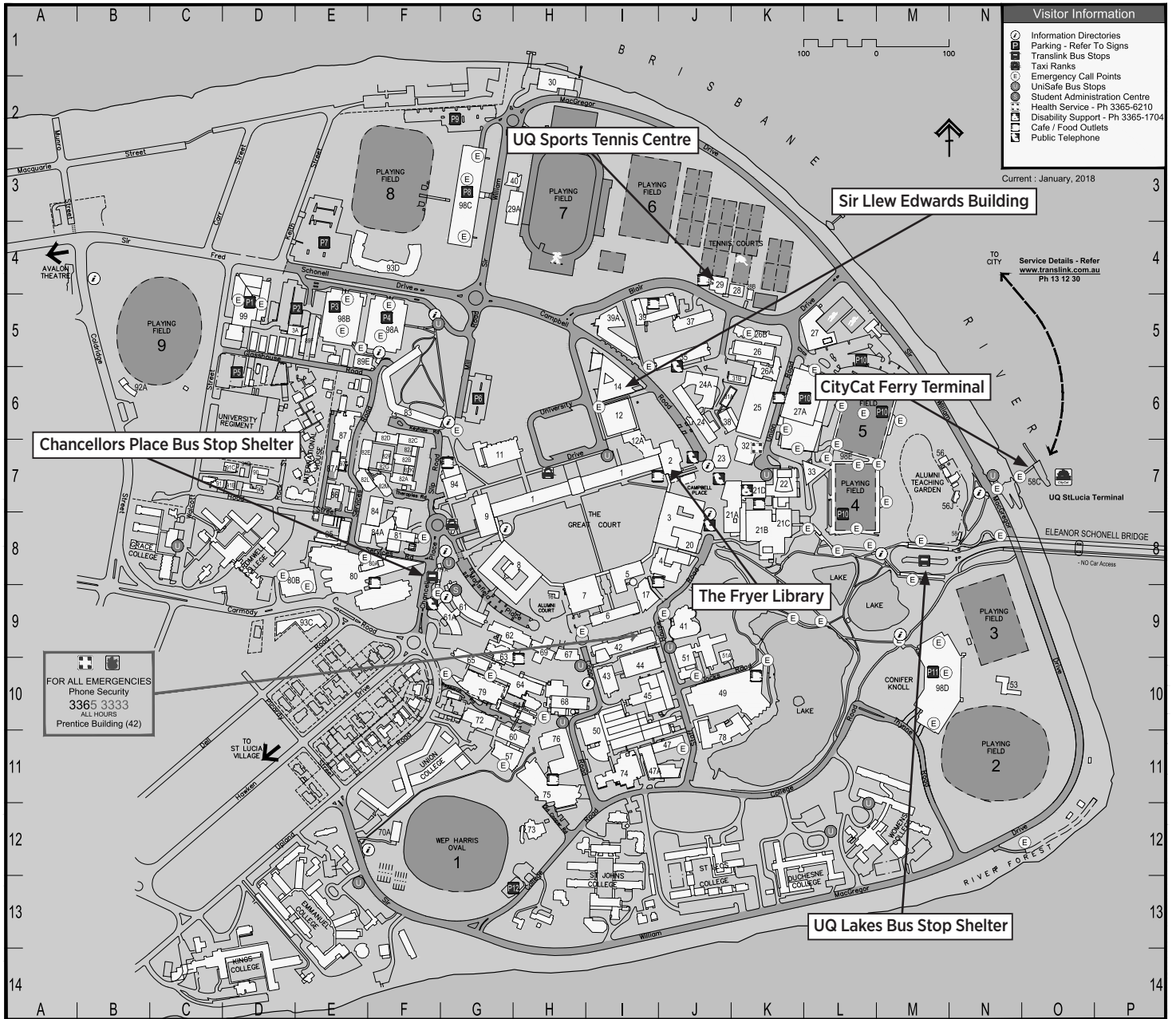
The Hon. John Byron (1723-1786) was known as 'Foul Weather Jack' due to the rough seas he often found himself at the mercy of. His name is now associated with Cape Byron in northern NSW, named after him by James Cook in 1770. His eldest son, John 'Mad Jack' Byron, in turn fathered the poet George Gordon Byron, the future 6th Baron Byron.

John Byron sailed as a midshipman in the squadron under George Anson on his voyage around the world in the years 1740 to 1744, though he made it only to southern Chile, where his ship was wrecked. He later circumnavigated the world as a commodore with his own squadron in 1764-1766. He wrote an account of this journey that was edited by John Hawkesworth for publication by William Strahan in 1773. As Brian McMullin notes in his 1987 paper 'Cook's First Voyage and the Strahan Quarto Editions of 1773', published in *The Bibliographical Society of Australia and New Zealand's Bulletin* Vol. 11 No. 1, 'By common consent the three quarto volumes constitute one of the cornerstones of any self-respecting collection of Australiana or New Zealandiana, and most major collections in this part of the world contain at least one set: the National Library of Australia and the State Library of Victoria are not alone in possessing four sets.'

The Fryer Library at the University of Queensland also holds four sets of Hawkesworth's three-volume work which includes the official account of Cook's *Endeavour* voyage based on the original journals of Cook and Banks.

One of the Fryer Library's sets, gifted in 1920, originally belonged to a Welsh physician and apothecary named Humphrey Edwards, whose bookplate is to be found at the beginning of each volume. Edwards was the ship's surgeon on the sloop *Tamar*, one of the two small warships sent out to explore the South Seas under Byron's command. In this paper I will consider some of the annotations made by the surgeon's hand.

# St Lucia campus map



|  |            |           |                                       |          |           |                                   |           |           |                                     |           |           |
|--|------------|-----------|---------------------------------------|----------|-----------|-----------------------------------|-----------|-----------|-------------------------------------|-----------|-----------|
| Abel Smith Lecture Theatre                                 | 23         | J7        | CSIRO Controlled Environment Facility | 80A      | F8        | Joyce Ackroyd Building            | 37        | J5        | Seddon K Block                      | 82K       | F7        |
| Advanced Engineering Building                              | 49         | J10       | Cumbrae-Stewart Building              | 72       | G10       | Kathleen Lambourne Building       | 82F       | F7        | Seddon Lecture Theatre Block        | 82D       | F6        |
| Alumni Court and Radon Pavilion                            | 16         | H8        | Curtis Building                       | 82L      | F7        | Learning Innovation Building      | 17        | I9        | Seddon North Block                  | 82C       | F7        |
| Alumni Teaching Garden                                     |            | M7        | David Theile Olympic Pool             | 27       | L5        | <b>Llew Edwards Building, Sir</b> | <b>14</b> | <b>I6</b> | Seddon South Block                  | 82A       | F7        |
| Archaeology Teaching and Research Centre                   | 56J        | N7        | Don Nicklin Building                  | 74       | I11       | Main Refectory                    | 21B       | K8        | Seddon West Block                   | 82E       | E7        |
| Aung San Suu Kyi Conference Centre                         | 21C        | K8        | Duhig Link                            | 12A      | I7        | Mansergh Shaw Building            | 45        | I10       | Skerman Building                    | 65        | G10       |
| Australian Institute for Bioengineering and Nanotechnology | 75         | H11       | Duhig North                           | 12       | I6        | Margaret Cribb Early Learning     | 93D       | F4        | Social Sciences Annexe              | 31A       | J6        |
| Avalon Theatre   | 95         | A4        | <b>Duhig Tower</b>                    | <b>2</b> | <b>J7</b> | McElwain Building                 | 24A       | J6        | Social Sciences Building            | 24        | J6        |
| Axon Building  | 47         | J11       | Eric Freeman Boatshed                 | 30       | H1        | Michie Building                   | 9         | G8        | Steele Building                     | 3         | J8        |
| Biological Sciences Library                                | 94         | G7        | Forgan Smith Building                 | 1        | I7        | Molecular Biosciences             | 76        | H11       | Steele Hut Space Bank               | 3A        | E5        |
| Boating and Diving Facility                                | 89F        | E5        | Frank White Annexe                    | 44       | J10       | Multi Level Carpark Stage 1       | 98A       | F5        | Student Support Services Building   | 21D       | K7        |
| Bookshop   | 4          | J8        | Frank White Building                  | 43       | I10       | Multi Level Carpark Stage 2       | 98B       | E5        | Synthetic Ovals                     | 98E       | L7        |
| Brian Wilson Chancellery                                   | 61A        | G9        | Gehrmann Laboratories                 | 60       | G10       | Munro Childcare Centre            | 93C       | E9        | Therapies Annexe                    | 84A       | F8        |
| <b>Bus</b>   |            |           | General Purpose North 3               | 39A      | I5        | Otto Hirschfeld Building          | 81        | F8        | Therapies Building                  | 84        | F8        |
| Chancellors Place Bus Stop Shelter                         | 77A        | F9        | General Purpose South                 | 78       | J11       | Parking Station P8                | 98C       | G3        | Union Building                      | 21A       | J8        |
| UQ Lakes Bus Stop Shelter                                  | 58A        | M8        | Global Change Institute Building      | 20       | J8        | Parnell Building                  | 7         | H9        | UQ Centre                           | 27A       | K6        |
| Campus Kindergarten  | 73         | H12       | Goddard Building                      | 8        | G8        | Pavilion (Oval 1)                 | 70A       | F12       | UQ Lakes Bus Stop Shelter           | 58A       | M8        |
| Central Glasshouse Building                                | 89E        | E5        | Gordon Greenwood Building             | 32       | K7        | Pavilion (Oval 3)                 | 53        | N10       | UQ Lakes Drivers Amenities Building | 58        | M8        |
| Centre for Advanced Imaging                                | 57         | G11       | Great Court                           | 18-H8    |           | Physics Annexe                    | 6         | I9        | UQ Multi-Faith Chaplaincy Centre    | 38        | J6        |
| Chamberlain Building                                       | 35         | J5        | Hartley Teakle Building               | 83       | F6        | Physiology Lecture Theatres       | 63        | G9        | UQ Sport Academy                    | 28B       | K5        |
| Chancellors Place Bus Stop Shelter                         | 77A        | F9        | Hawken Engineering Building           | 50       | I11       | Prentice Building                 | 42        | I9        | UQ Sport Athletic Centre            | 29A       | H3        |
| Chemistry Building   | 68         | H10       | Howard Building                       | 82M      | F7        | Priestley Building                | 67        | H9        | UQ Sport Fitness Centre             | 25        | K6        |
| <b>CityCat Ferry Terminal</b>                              | <b>58C</b> | <b>N7</b> | Human Movement Studies Building       | 26B      | K5        | Queensland Bioscience Precinct    | 80        | E8        | <b>UQ Sports Tennis Centre</b>      | <b>29</b> | <b>J4</b> |
| Colin Clark Building                                       | 39         | I5        | Human Performance Laboratories        | 26A      | K6        | Queensland Brain Institute        | 79        | G10       | UQ Sport Tennis Pavilion            | 28        | J4        |
| Collaborative Design Laboratory                            | 51A        | J10       | Industrial Centre                     | 85       | E8        | Radon Pavilion                    | 16        | H8        | Warehouse Building                  | 99        | D4        |
| Confier Knoll Parking Station                              | 98D        | M10       | J.D. Story Administration Building    | 61       | G9        | Richards Building                 | 5         | I8        | William MacGregor Building, Sir     | 64        | H10       |
| Connell Building   | 26         | K5        | James and Mary Amelia Mayne Centre    | 11       | G7        | Ritchie Research Laboratories     | 64A       | G10       | Zelman Cowen Building               | 51        | J9        |
| CSIRO Car Park   | 80B        | E8        | James Foots Building, Sir             | 47A      | I11       | Rugby Clubhouse                   | 40        | H3        |                                     |           |           |
|  |            |           | John Hines Building                   | 62       | G9        | Schonell Theatre                  | 22        | K7        |                                     |           |           |
|  |            |           |                                       |          |           | Seddon Centre Block               | 82B       | F7        |                                     |           |           |