



The **History of the Book** and the **Future of the World**



ANNUAL CONFERENCE
30 NOVEMBER TO 2 DECEMBER 2020

THE
BIBLIOGRAPHICAL SOCIETY
OF
AUSTRALIA & NEW ZEALAND
INC.

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CONFERENCE PROGRAMME

Click on paper titles or see below for full abstract details.

All session times are given in Australian Central Daylight Time.

DAY 1 | MONDAY 30 NOVEMBER 2020

OPENING REMARKS

12:30-12:45PM ACDT

WELCOME TO COUNTRY

12:45-1:00PM ACDT

KEYNOTE ADDRESS

1:00-2:00PM ACDT

Lachy Paterson | Niupepa Māori: Māori-language Newspapers, and why they are important today

SESSION 1 | MOVEMENT

2:30-3:30PM ACDT

Jocelyn Hargrave | Peripatetic printers, technologies and practices: connections and collaborations across the Strait

Kathryn Mercer | Miss Cottier: Independent Bookseller

Marisa Young | The lady grammarian had high hopes in colonial Adelaide. One woman's precarious place in the unpredictable teaching and school textbook markets at the edge of the British Empire.

SESSION 2 | 19TH-CENTURY PRINTING

3:45-4:45PM ACDT

Mariam Elashmawy | Printing *Hizb al-Bahr*: Islamical Mysticism and Devolutional Texts in Transregional Printing Networks

Fiona McConnell | Toriyama Sekien's *Night Procession of One Hundred Demons*: A Catalogue of Creatures that Changed a Country and Conquered the Globe.

Kevin Molloy | Printing in a time of crisis: Thomas Shearman of Kilkenny, 1825-1855

SESSION 3 | UTOPIAS

5:00-6:00PM ACDT

Bill Bell | 'A detailed history of the future': The Utopian Library

Lucy Sussex | The Afterlives of Utopias: the Curious Case of Sir Julius Vogel's *Anno Domini 2000* (1889)

Andrew van der Vlies | Olive Schreiner and the (Anti-)Colonial Southern-Hemisphere Sublime

DAY 2 | TUESDAY 1 DECEMBER 2020

SESSION 4 | MEDIEVAL AND EARLY MODERN

10:30-11:15AM ACDT

Anna Welch | Medieval manuscripts and the interface between physical bibliography and digital scholarship

Erin A. McCarthy | Shakespeare, the New Bibliographers, and English Manuscript Studies

SESSION 5 | THE EMMERSON COLLECTION LINKAGE PROJECT

11:30AM-1:00PM ACDT

Paul Salzman | The Emerson Collection: From Private to Public

Sarah C. E. Ross | How the owner of John Emerson's Job Militant read their Quarles.

Rosalind Smith | Early modern women's marginalia in the Emerson collection.

Anna Welch and Julia Rodwell | Towards a new methodology for book exhibitions in the digital realm

SESSION 6 | AUSTRALIAN PRINTING AND COLLECTIONS

2:15-3:45PM ACDT

James McCourt | Sir Joseph Banks, Bibliophile

Erin G. Mollenhauer | The Port Jackson Lending Library: examining an early colonial religious library in context

Richard Moriarty | The Early Imprints Project in South Australia

Jodie Lea Martire | Notes towards a philosophical definition of small presses

SESSION 7 | SUSTAINABILITY

4:00-5:00PM ACDT

Gemma Steele and Hayley Webster | A beautiful ornament: tracing change through ornithology publications

Mary Coe and Yazdan Mansourian | Reimagining the concept of the book in light of sustainability

Jane Southwood | Marguerite Yourcenar's work and library, emblems of hope?

PUBLIC LECTURE | DANIELLE CLODE

5:30PM ACDT

To coincide with the conference, award-winning author Danielle Clode will deliver a public lecture on her forthcoming book *In Search of the Woman who Sailed the World*.

The book explores the life of Jeanne Barret, who became the first woman to circumnavigate the world after disguising herself as a man to join Bougainville's voyage of 1766-9.

DAY 3 | WEDNESDAY 2 DECEMBER 2020

SESSION 8 | CONFLICT AND LANGUAGE

8:30-9:15AM ACDT

Peter Krause | "Posting an unvetted blog post would help me regain control of the situation": American and Iraqi Bloggers in Wartime Baghdad and the Twenty-First Century War Story

Amanda Laugesen | Taming the language of war: War dictionaries and the experience of modern war

SESSION 9 | DECOLONISING PRACTICE

9:45-10:45AM ACDT

Nina Whittaker | Cataloguing Policies and their role in antiracist work

Helen Bones | Reading between the lines or reading different lines? National literary bibliography, transnational, trans-Tasman and decolonial approaches

Tully Barnett | Australian texts, US editions, and mass digitisation projects

KEYNOTE ADDRESS

11:30AM-12:30PM ACDT

Sue Anderson | Aboriginal oral history and the book in the digital age

CLOSING REMARKS

12:30-12:45PM ACDT

A few final words from Dr Gillian Dooley, Chair of the conference organising committee and South Australian representative on the BSANZ Council.

BSANZ ANNUAL GENERAL MEETING

1:00-2:00PM ACDT

Organising Committee

Dr Gillian Dooley (Chair) | Flinders University

Thomas Baker-Stimson | Michael Treloar Antiquarian Booksellers

Dr Tully Barnett | Flinders University

Richard Moriarty | State Library of South Australia

Sara Stodart | State Library of South Australia

Dr Anna Welch | State Library of Victoria

Cover image courtesy of Antique Print & Map Room, Sydney. 'Murray River, Moorundi', from Eugène von Guérard's *Australian Landscapes* (1866-68).

REGISTRATION INFORMATION

Apart from a few attendees able to join us in Adelaide, the conference will take place primarily online. It will be run as a series of webinars on Zoom, which allows interaction with audience members and flexible question-and-answer sessions.

In light of national and international travel restrictions, we have decided to offer **free registration** for this year's conference.

https://us02web.zoom.us/webinar/register/WN_0jrF0vXNR-KzwaJBoFrEZA

Make sure to take advantage of our discounted rate of \$45 for BSANZ membership for 2020-21. This includes a subscription to 'Script & Print' and other publications.

All presenters must be current BSANZ members.

<https://www.bsanz.org/membership/>

Conference website:

<https://sites.google.com/view/bsanz-conference-2020/>

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Ngā Niupepa Māori: Māori-language Newspapers, and why they are important today

The distinctive nature of Māori society and of colonialism in New Zealand resulted in te reo Māori being used as a civic language well into the twentieth century, not just between Māori, but as a means to facilitate communication between the government and Māori. New Zealand has one of the largest repositories of indigenous printed & manuscript material in Australasia and Oceania, on a par only with Hawai'i. For the nineteenth century alone there are 1500 one-off Māori-language print-publications, and 48 periodicals.

It is these periodicals, both nineteenth and twentieth century, known as niupepa, that this presentation will be addressing, first providing an overview of the topic, before exploring why these publications are important today. This includes for linguistic research, and modern language teaching, but the main thrust of the talk, with a number of examples, will be on how the newspapers can not only provide different textures to our histories, and new windows through which to view the past, but can also, due to the high level of Māori engagement with niupepa, allow the voices of ancestors to "speak" again.

Lachy Paterson is a professor in Te Tumu: School of Māori, Pacific and Indigenous Studies at the University of Otago where he teaches te reo Māori and Māori history. His primary research has involved niupepa (Māori- language newspapers) of the mid-nineteenth and early twentieth centuries, exploring the social, political, and religious discourses promulgated within these publications.

His publications include a monograph on mid-nineteenth-century Māori-language newspapers, *Colonial Discourses: Niupepa Māori, 1855-1863* (Otago, 2006), *He Reo Wāhine: Māori Women's Voices from the Nineteenth Century* (Auckland, 2017) coauthored with Angela Wanhalla, and a co-edited collection with Tony Ballantyne and Angela Wanhalla, *Indigenous Textual Cultures: Reading and Writing in the Age of Global Empire* (Duke, forthcoming).

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KEYNOTE
PROF LACHY
PATERSON

1:00-2:00PM ACDT
MON 30 NOV 2020



SESSION 1

MOVEMENT

2:30-3:30PM ACDT
MON 30 NOV 2020

Session 1 | Monday 30 November 2020

Jocelyn Hargrave

Peripatetic printers, technologies and practices: connections and collaborations across the Strait

The movement of printers and their technologies and practices across Bass Strait was in clear evidence from the 1820s. NSW Government printer George Howe's sons, Robert and George Terry, began a press in northern Tasmania in 1825 to print the *Tasmanian and Port Dalrymple Advertiser*. John Pascoe Fawcner, Victoria's first printer/publisher, began his printing career in 1828 in Launceston when he started the *Launceston Advertiser*. Fawcner moved to Melbourne in 1835 and launched the colony's first newspaper, the *Melbourne Advertiser*, on 1 January 1838. Fawcner printed his tenth issue on 5 March 1838 with an 'old wooden press and some battered type [that] were obtained from Launceston' (Hauser 2006, p. 26). Andrew Bent, who commenced his professional life in 1812, under the employ of Tasmania's first government printer, David Collins, and whom he succeeded in 1815 until 1825, left Tasmania in 1839 to seek new opportunities in Sydney. Within two months, Bent established the newspaper *Bent's News and New South Wales Advertiser* (Borchardt & Kirsop 1988). According to Pretzman (1966, para. 4), Bent 'played an important part in the struggle for the freedom of the press but was more important "for his exceptional typographical productions"'. This paper seeks to explore these colonial connections and collaborations to not just critically map the production, networking and distribution of content across the Strait in the nineteenth century, but also to demonstrate how these connections and collaborations contributed to the formation of a national print culture.

Jocelyn Hargrave teaches writing, editing and publishing at the University of Melbourne and Monash University. She is the author of *The Evolution of Editorial Style in Early Modern England* (Palgrave Macmillan, 2019); is currently writing her second book, *Pedagogy and Editorial Practice*, to be published by Cambridge University Press (2021); and is guest co-editor of a special issue of *Nineteenth-Century Gender Studies*, devoted to female creative and technical labour in the nineteenth century. Jocelyn is secretary of the Bibliographical Society of Australia and New Zealand. She has also worked in the publishing industry for twenty-three years, twenty-one as an editor.

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Kathryn Mercer

Miss Cottier: Independent Bookseller

It is late 1888 and Miss Emily Harris has asked her sisters in New Plymouth if they can suggest a suitable agent for her upcoming books of botanical drawings, perhaps a family member. Mary writes back, dismissing the men of their families as options and suggesting that, "it will be best to try the booksellers, either Miss Cottier or Gilmour.."

Reading this in 2020, my interest was piqued: MISS Cottier? When I studied book history, my impression was that the few women involved in book trade before the twentieth century tended to be widows continuing their husband's businesses. Yet here was a single woman running a bookshop. So who was Miss Cottier, and how did the Harris sisters know her?

Miss A.E. Cottier arrived in New Zealand aged 35, becoming a well-known businesswoman in New Plymouth for 35 more years. She presents us with a window into a time of major shifts in New Zealand's demographics, book culture and the legal status of women.

Kathryn Mercer works at the Taranaki Research Centre at Puke Ariki, New Plymouth's museum and library. She holds a MLIS from Victoria University of Wellington, New Zealand, followed by a scholarship-enabled internship at the Pitt Rivers Museum library and archives at Oxford University. She has accrued some 20 years' experience working in the Galleries, Libraries, Archives and Museum's (GLAM) and community development sectors.

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Marisa Young

The lady grammarian had high hopes in colonial Adelaide. One woman's precarious place in the unpredictable teaching and school textbook markets at the edge of the British Empire.

Researchers have already examined the lives of Australian colonists who combined teaching work with writing for publication. Sophia Jane Thwaites occupied a unique place as a teacher and author in the British colony of South Australia. Matilda Jane Evans, Catherine Martin, Harriet Miller Davidson, Ellen Liston, Catherine Helen Spence and William Cawthorne were engaged in teaching activities, but concentrated on journalism or fictional prose or poetry. By contrast, Sophia Jane, who wrote under her married name of Mrs. Charles A. Murphy, joined the ranks of male teachers such as Reverend James MacGowan, James Bonwick, E.W. Wickes, E.J. Wivell and J.C. Minns who authored educational textbooks in early Adelaide.

The COVID-19 pandemic has highlighted the capacity of Australian teachers to use new bespoke learning resources, but this situation should also underline the importance of researching the foundations of the market for educational textbooks within the British Empire. This presentation will examine Sophia Jane's career and the evolution of a colonial textbook market. Sophia Jane's life was frequently beset by problems, but her optimism and determination can still teach us lessons about the significance of marketing educational resources.

Dr. Marisa Young (Dip.T., B.Ed., Grad. Dip. (LIM), M.Ed., M.I.S., Ph.D., MACE, AALIA) is an experienced teacher, librarian and recordkeeper, and her art and craft works have been exhibited in eastern and central Australia. She has successfully completed tertiary courses in the visual arts, education, history and information studies. She has been employed as a primary and secondary teacher, secondary school teacher-librarian, tertiary education lecturer and university library staff member. Marisa has also worked in the field of government recordkeeping and she has been a volunteer or employee in university and government art museums. She finished the requirements for the degree of Master of Information Studies (Charles Sturt University) in 2014. Her postgraduate dissertations have presented research associated with nineteenth century art, design and craft education as well as the promotion of colonial Australian school markets. Marisa is currently a volunteer in a community history centre. Her published articles have dealt with the history of education and, more recently, project management in libraries and archives.

Mariam Elashmawy

Printing *Ḥizb al-Baḥr*: Islamical Mysticism and Devotional Texts in Transregional Printing Networks

The study of Islamic mystical books remains long-neglected in print studies. With its burgeoning enterprise in the mid-19th century, the printing press in the Islamic world began to circulate an Islamic cultural production as a demand for these texts began to resurface with Egyptian, Ottoman, and Indian scholars of the time. This paper highlights the reception history of Sufi litanies, by tracing the textual and intellectual history of *Ḥizb al-Baḥr* (Litany of the Sea) by Abul Ḥasan al-Shadhili (d. 1258), and by following the trail of the publishers who chose to print the litany during the modern period. The proliferation of mystical litanies during this modern period was not exacerbated with the inception of printing, although they were widely circulated in printing capitals such as Cairo, Istanbul, and Lucknow. Hence, the research addresses whether print has changed anything with regards to the circulation and demand for Sufi devotional texts. In addition, the research situates this within a transregional network of Sufi publishers and readers who begin to harness modes of printing, share their varied textual and oral formulations of the *Litany of the Sea*, and construct a mystical Muslim story of print that is of a global nature.

Mariam Elashmawy is a graduate student at the American University in Cairo, pursuing an MA in Arabic Studies, with a concentration in Middle East History. She is currently a Researcher at Alternative Policy Solutions, and editor-at-large for SHARP News. She is also a Teaching Assistant at the American University in Cairo in the Arab and Islamic Civilization department, where she obtained her BA in Political Science with a Minor in Anthropology. Her thesis is on the reception history of Islamic mystical texts from the pre-modern to the long nineteenth century. Her research interests focus on the print and manuscript culture, intellectual Middle East History, and Islamic mysticism.

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SESSION 2

19TH-CENTURY
PRINTING

3:45-4:45PM ACDT
MON 30 NOV 2020

Fiona McConnell

Toriyama Sekien's *Night Procession of One Hundred Demons: A Catalogue of Creatures that Changed a Country and Conquered the Globe.*

Between 1776 and 1784 in Edo Japan, Toriyami Sekien (1712-1788) created, printed and published a visual catalogue of yokai spirits titled, *Night Procession of One Hundred Demons* (Gazu hyakki yagyō). This series of books became the first and defining encyclopaedia of the 'mysterious' and transformed yokai spirits, their function in Japanese culture, and Japanese and global culture itself to this day. After providing a brief background into Japanese beliefs regarding these spirits, some explanations will be proposed for this encyclopaedia caused transformation of yokai spirits, and their evolution from ambivalent, often frightening, supernatural creatures appearing in folklore, to a vast array of amusing characters and figures of fun featuring in popular culture.

Because of Sekien's encyclopedia, children and adult audiences in Japan and across the world enjoy yokai-inspired entertainment including Pokémon movies and games, the Yokai Watch TV series, and movies such as *The Great Yokai War* (2005) and the timeless anime of Studio Ghibli such as *Spirited Away* (2001), *Princess Mononoke* (1997), *My Neighbour Totoro* (1988) and *Pom Poko* (1994).

Fiona McConnell is an Art History Graduate Student developing a specialisation in East Asian Art at the University of Melbourne. She is also a life-long bibliophile. After a 20-year career in Australia and London in management consulting and financial services she embarked upon a career change by completing a BA in Art History and Classics (Latin) at UQ. Fiona finds herself repeatedly drawn into the art of books and enjoys sharing her discoveries with like-minded book people.

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Kevin Molloy

Printing in a time of crisis: Thomas Shearman of Kilkenny, 1825-1855

The survival of provincial printing in Ireland in the early-to-mid decades of the nineteenth century relied upon considerable overlap between different commercial functions, a fact that makes the concept of printer problematic. Such a term did not fully encompass the multiplicity of skills required, and practiced, in a politically fluid social and cultural context where a printer took opportunities where and when they arose - whether printing, bookselling, paper trading, newspaper publishing, networking with local societies, auctioneering or general trader. Success for the provincial printer who chose not to emigrate relied upon a combination of local circumstance, individual enterprise, and opportunity.

Of the number of documented provincial printers operating in Ireland from the post-Napoleonic period of the 1820s until just after the Great Famine in 1852, Thomas Shearman of Kilkenny is one of the more interesting and least researched. Shearman is today only remembered for his 1839 commercial directory of South West Ireland, a ground-breaking publication which included prominent advertisements for the Clonmel printer James Shanley, who would later produce the first comprehensive commercial directory for Melbourne, the first Victorian Catholic directory, and a range of other newspaper and commercial works.

Shearman is particularly notable as he survived as an important printer of religious, assize and antiquarian printing from the 1830s and continued to print during the dire Famine years in Kilkenny city during the 1840s with its considerable death rate from starvation, its appalling workhouse conditions, and consequent endemic cholera. Within this context this paper will examine a range of surviving texts produced by Shearman from that period; consider the classes of literature he printed over the Famine years; his regional context in a bi-lingual Irish and English speaking county; and assess his role as printer in this time of crisis in mid-nineteenth century Ireland.

Kevin Molloy is Principal Librarian, Victorian and Australian Collections, State Library Victoria. He completed his Ph.D. at Trinity College Dublin and currently researches and writes on international Irish print networks, book history, and the nineteenth century Irish-American novel.

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SESSION 3

UTOPIAS

5:00-6:00PM ACDT
MON 30 NOV 2020

Session 3 | Monday 30 November 2020

Bill Bell

'A detailed history of the future': The Utopian Library

In what is recognised as the foundational document in the genre of utopian writing, Thomas More imagines a library. The sea captain Raphael Hythloday takes on his journey to Utopia a model collection of books, along with a printing press to enable their replication among the strange folk among whom he will find himself. More's fantasy, based on the creation of a world framed by a finite canon of learning, is the first among many attempts to codify, in social terms, the ideal library.

This paper will show how this intimate connection between reading and socialisation is rehearsed throughout the history of utopian writing, from the miraculous delivery of the scriptures in Bacon's *New Atlantis*, to H.G. Wells's creation of 'The Book of the Samurai' in *A Modern Utopia*, to darker twentieth century satires in which books figure through their absence, from the works of Huxley, Orwell, and Atwood, to works like Bradbury's *Fahrenheit 451*.

After cataloguing such examples, I will turn to some observations on the investment of such dreams of the future in the idea of what Max Weber identified as examples of 'bibliocracy'. I will conclude with remarks on the way in which, as one of the means through which utopian writers imagined 'solutions to some of the world's wicked problems', the library has often remained one of the most potent. But do such dreams have a place in a world where books are dematerializing all around us, giving way to the possibility of a universal digital library?

Bill Bell is Professor of Bibliography at Cardiff University and Senior Research Fellow at the University of Goettingen. He is the general editor of *The Edinburgh History of the Book in Scotland*, and was for some years editor of *The Library: The Transactions of the Bibliographical Society*. He was co-author of *Travels into Print: Exploration, Writing, and Publishing with John Murray, 1773-1859* (Chicago University Press, 2015). He is the author of *Crusoe's Books: Reading in the Empire of Print, 1800-1918* (forthcoming from Oxford University Press, 2021).

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Lucy Sussex

The Afterlives of Utopias: the Curious Case of Sir Julius Vogel's *Anno Domini 2000* (1889)

Sir Julius Vogel (1835-1899) was a colonial newspaper-editor who became a long-standing politician and Premier of New Zealand. He was Jewish, very deaf, and is a rare example of a politician who wrote fiction—another being his arguable model, Benjamin Disraeli. Vogel's *Anno Domini* (1889) was a possibly unique example of an Imperialist, feminist utopia. Vogel had introduced the first if unsuccessful bill for women's suffrage, and in his book women lead in the UK, New Zealand and the USA. The book explores Vogel's political ideals, being a work that is 'sensational' or 'pulp' in action and plot, while being radical in its ideas. It is more accurate in its predictions than 1984.

Utopias can have a short shelf life: Vogel's book has been reprinted twice and an SF award is named for him. This paper will examine how utopias can be reclaimed and republished, and so gain an afterlife.

Lucy Sussex has a PhD from the University of Wales and is an Honorary Fellow at La Trobe University. She has abiding interests in women's lives, Australiana, and crime fiction. Her award-winning fiction has been translated and widely published. Her *Women Writers and Detectives in the Nineteenth Century* (Palgrave, 2012) examines the mothers of the mystery genre. *Blockbuster: Fergus Hume and The Mystery of a Hansom Cab* (Text), won the 2015 Victorian Community History Award. In 2017 she was a Creative Fellow at the State Library of Victoria.

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Andrew van der Vlies

Olive Schreiner and the (Anti-)Colonial Southern-Hemisphere Sublime

Olive Schreiner's first published novel, *The Story of an African Farm* (1883), set in the arid interior of the Cape Colony in the late 1850s and the 1860s, was ahead of its time by many measures: a late-Victorian narrative featuring an agnostic heroine and single mother, a colonial text that refused to exoticize its setting, a text of great generic variety regarded by some as at least proto-modernist. Considered on publication as a new kind of romance that would revivify English writing, a primer for the novel of the New Woman, and a significant intervention in religious debates, it became a publishing phenomenon, selling tens of thousands of copies in the first decade of publication alone. The novel also testifies to the range of reading undertaken by a young woman with no formal education, and so also to the circuits through which significant intellectual debates and political arguments spread through the Empire.

As I prepare a new critical edition of *The Story of an African Farm* for Edinburgh University Press I am moved to reflect on how – from this moment of 'globalization', crises in the humanities, economic and environmental precarity, and anxiety about the blindnesses of Eurocentricism – we might reconsider the challenge offered by the example of Schreiner's writing and reading in the high-desert interior of the Cape, and what it tells us about knowledge systems, imperial print cultures, networks of reading and reception, and what it means to 'do' intellectual work from the 'South'. I want, too, to pose some theoretical questions about editorial practice and temporality, which is to say about the ontology of text not from the perspective of textual or editorial scholarship (or not only from that perspective), but from one that speculates about how readings of a text (or of a version of a text) activates its potentiality in relation to contexts that come after. How might one edit with this in view?

Andrew van der Vlies is Professor of Contemporary Literature and Postcolonial Studies in the Department of English at Queen Mary University of London, and Extraordinary Professor at the University of the Western Cape in South Africa. He is author of a number of scholarly articles and chapters on South African literature, visual culture, gender studies, and print culture, as well as of the books *South African Textual Cultures* (Manchester, 2007) and *Present Imperfect: Contemporary South African Writing* (Oxford, 2017). He is editor of *Print, Text, and Book Cultures in South Africa* (Wits, 2012), *Zoë Wicomb's Race, Nation, and Translation: South African Essays* (Yale, 2018), and of the journal *Safundi*, and co-editor of *South African Writing in Transition* (Bloomsbury, 2019).

Anna Welch

Medieval manuscripts and the interface between physical bibliography and digital scholarship

State Library Victoria has Australia's largest public collection of medieval manuscripts. As an outcome of an important ARC Linkage Grant project led by Professor emeritus Margaret Manion, all the Christian illuminated medieval manuscripts are digitized and freely available through the SLV catalogue. However, unilluminated medieval material in the collection has yet to receive the same level of attention, nor indeed has medieval and early modern material originating in cultures other than Christian Europe.

In this paper, I will explore the story of SLV's very first medieval manuscript, an undecorated English medical text dating to the late 14th- and early 15th-centuries, acquired in 1862 by the SLV's founder Redmond Barry during his travels around the UK and Europe to drum up support for Melbourne's new library (founded 1854). My proposal to digitize this and other overlooked medieval material in the SLV collection has brought me - and more importantly, the book - into contact with a global community of experts in the history of medicine for whom this previously unstudied manuscript has serious significance. The story of this book and its reception facilitates reflection on the powerful opportunity presented by the fusion of traditional bibliographic research skills with digital modes of investigation and communication.

Anna Welch (PhD, 2011, University of Divinity) is Senior Librarian, History of the Book & Arts, at State Library Victoria and the Vice President of BSANZ. Her research interests include book history, marginalia, Franciscan spirituality, the history of ideas, identity theory and ritual studies. In 2015, her first monograph *Liturgy, Books and Franciscan Identity in Medieval Umbria* was published by Brill (The Medieval Franciscans 12).

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SESSION 4

MEDIEVAL AND EARLY MODERN

10:30-11:15AM ACDT
TUES 1 DEC 2020

Erin A. McCarthy

Shakespeare, the New Bibliographers, and English Manuscript Studies

The landmark publication of Peter Beal's four-volume, nine-part *Index of English Literary Manuscripts* (1980, now supplemented by the online *Catalogue of English Literary Manuscripts*) and his subsequent founding of the journal *English Manuscript Studies 1100-1700* invigorated the study of early modern manuscripts. Nevertheless, a lack of standard methods for analyzing and describing manuscripts as material objects has limited their study, even as detailed technical studies of print and the book trade have become mainstream and canonical. This paper examines the historical origins and subsequent history of this lacuna. The most influential early twentieth-century bibliographers and textual theorists, including W.W. Greg, Fredson Bowers, and R.B. McKerrow, were largely motivated by a desire to recover William Shakespeare's intended texts of his plays; because Shakespeare left very few manuscripts, the so-called "New Bibliographers" did not offer much guidance for working with manuscripts in their foundational studies. These men were skilled manuscript scholars, but they did not incorporate manuscripts into their methodological guides. This paper examines the development of Anglo-American bibliography alongside the careers of these scholars in order to historicize the place of English manuscripts in bibliography with particular attention to the discipline's relationship to early modern literary studies.

Erin A. McCarthy is Lecturer in Digital Humanities at the University of Newcastle, Australia. Her research interests include sixteenth- and seventeenth-century literature, material texts, the history of reading, and women's writing. Previously, she was a postdoctoral researcher on the European Research Council-funded project "RECIRC: The Reception and Circulation of Early Modern Women's Writing, 1550-1700" at the National University of Ireland, Galway. Her work has appeared in *John Donne Journal*, *Studies in English Literature*, and *Review of English Studies*. Her first monograph, *Doubtful Readers: Print, Poetry, and the Reading Public in Early Modern England* was published by Oxford University Press in February 2020.

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Paul Salzman

The Emmerson Collection: From Private to Public

In this paper I will outline the general characteristics of the John Emmerson Collection, which was passed on to The State Library of Victoria in 2014. While the collection has at its heart published material from the seventeenth century, with an especial focus on the Civil War, it ranges well beyond that theme and period. I want to consider the research questions that can be raised once an almost entirely intact collection like this one moves from a private to a public setting. Some specific comparisons will be made to Pepys' Library, and also to the way tensions between access and preservation might be addressed in the 21st century library.

Paul Salzman FAHA is an Emeritus Professor at La Trobe University and a Conjoint Professor at The University of Newcastle. He has published widely on early modern literature, with an emphasis on literary history, early modern women's writing, and editing. His most recent book is *Editors Construct the Renaissance Canon, 1825-1915* (Palgrave 2018).

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SESSION 5

THE EMMERSON COLLECTION

11:30AM-1:00PM ACDT
TUES 1 DEC 2020

Sarah C. E. Ross

How the owner of John Emmerson's *Job Militant* read their Quarles.

In the John Emmerson collection of early modern books at the State Library of Victoria, Melbourne, is a copy of Francis Quarles's *Job Militant* (1624), in which a reader has noted that they read the third meditation "with great comfort". Quarles was one of the seventeenth century's best-selling religious writers, widely read by women and men across a full range of literate social classes. Quarles's biblical verse paraphrases of the 1620s, of which *Job Militant* is one, contain prefaces instructing readers how to engage with his texts, which retell biblical history and "interpose" the scripture with meditational reflections. Quarles instructs readers to "keep the taste of the [biblical] History, whilst thou readest the Meditations, and that will make thee relish both, the better". Despite the large numbers of Quarles volumes that are preserved in libraries and archives across the world, few contain readers' marks, and none (to my knowledge) marks as revealing as those in the Emmerson copy. This paper explores the comments and annotations of the Emmerson copy's reader, and outlines what they tell us about how seventeenth-century men and women read their Quarles.

Sarah C. E. Ross is Associate Professor of English at Te Herenga Waka, Victoria University of Wellington. She is the author of *Women, Poetry, and Politics in Seventeenth-Century Britain* (2015) and co-authored volumes, including *Editing Early Modern Women* (with Paul Salzman), *Women Poets of the English Civil War* (with Elizabeth Scott-Baumann) and, most recently, *Early Modern Women's Complaint: Gender, Form, and Politics* (with Rosalind Smith). She is one of Francis Quarles's staunchest apologists.

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Rosalind Smith

Early modern women's marginalia in the Emmerson collection.

Marginalia has become a key site of textual inquiry in the early modern period, providing a new body of evidence about practices of reading, writing and book use. Much of the critical material to date, however, focuses on annotations by men. Studies of women's reading either assert that women were largely silent in the margins of their books, focus on exceptional instances of marginal annotation by queens and noblewomen, or examine a single kind of annotation such as signature - "her book." This paper considers the first examples of early modern women's marginalia found in the Emmerson collection at State Library Victoria, revealing new kinds of annotators and annotation located with surprising frequency in often unexpected books and pamphlets. This preliminary research raises questions about how early modern women's marginalia might be discovered, attributed and understood, especially when approaching a large archive of previously unseen material such as that contained within the Emmerson bequest.

Rosalind Smith is Professor of English at the Australian National University and works on gender, politics, and form in early modern women's writing. She is the author of *Sonnets and the English Woman Writer, 1560-1621: The Politics of Absence* (2005), co-editor of the collections *Material Cultures of Early Modern Women's Writing* (2014) and *Early Modern Women and Complaint: Gender, Form, Politics* (2020) and general editor, with Trisha Pender, of the *Palgrave Online Encyclopedia of Early Modern Women's Writing*. Her current research projects include an ARC Future Fellowship on early modern women's marginalia and the ARC Linkage project underpinning this panel, which seeks to understand and contextualise the Emmerson bequest to State Library Victoria as well as to provide digital pathways for scholarly and public engagement with the collection.

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Anna Welch and Julia Rodwell

Towards a new methodology for book exhibitions in the digital realm

The impacts of COVID19 have changed the way we experience cultural objects and the printed word. Across Australia, cultural institutions have been forced to close their doors to the public – often for the first time in their history. As a result, institutions are reexamining their digital strategies and the role of their digitised collections. The year 2020 has seen an influx of ‘online exhibitions’ from galleries, museums and libraries. While the concept of an online exhibition has arguably been around since advent of the personal computer and the World Wide Web, the term is under-analysed. In addition, the practice of creating online exhibitions is undertheorised. As a result, within the GLAM sector and associated academic disciplines, there is some hostility towards the term ‘online exhibitions’ because the definition is too broad and can be used for any online resource containing images and text.

In this paper, we examine the definition of online exhibitions and present examples of existing types. We argue that online exhibitions can and should go beyond the ‘image and text’ interface to enhance accessibility and interpretation of cultural objects. We present an overview of the history of exhibiting rare books and examine how this history may influence methodologies for creating online exhibitions specific to the rare book.

Anna Welch (PhD, 2011, University of Divinity) is Senior Librarian, History of the Book & Arts, at State Library Victoria and the Vice President of BSANZ. Her research interests include book history, marginalia, Franciscan spirituality, the history of ideas, identity theory and ritual studies. In 2015, her first monograph *Liturgy, Books and Franciscan Identity in Medieval Umbria* was published by Brill (The Medieval Franciscans 12).

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Julia Rodwell is an HDR student in the School of Art and Design at ANU and Publishing Coordinator at the National Gallery of Victoria. Her PhD research sits within an ARC-funded linkage project titled *Transforming the early modern archive: the Emerson Collection* at SLV. She is interested in engaging audiences with art and history through publishing, the display of archival materials and online exhibitions.

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James McCourt

Sir Joseph Banks, Bibliophile

One aspect of Sir Joseph Banks' life which has been overlooked is his love of books. He put together the greatest collection of scientific books in the eighteenth century. In contrast to the dispersal of his papers and letters, Banks' book collection has been preserved intact to this day and now forms part of the British Library.

James McCourt has degrees in History and Law. For fifty years he has been collecting Australian books, with emphasis on the early Voyages and Exploration. His interest in Cook and Banks has been renewed by the 250th anniversary of the Endeavour voyage and the 200th anniversary of the death of Sir Joseph Banks.

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SESSION 6

AUSTRALIAN PRINTING AND COLLECTIONS

2:15-3:45PM ACDT
TUES 1 DEC 2020

Erin G. Mollenhauer

The Port Jackson Lending Library: examining an early colonial religious library in context

The 'Port Jackson Lending Library' was brought to the colony of NSW by its second chaplain, Rev Samuel Marsden, in 1810. A gift of the Associates of Thomas Bray, the remnants of this library demonstrate contemporary attitudes toward education and religion, both by the titles selected and their provenance. As one of the Associates' many libraries established across Britain and its colonies, this collection can give us insight into the religious dominance of the Church of England, and the relationship between religion and print culture. It also demonstrates Samuel Marsden's desire for a Lending Library to be established, and his apparent intention for the reading material available in the colony to be distinctly Anglican in flavour. The fact that the books, but not the borrowing records, have been preserved raises further questions surrounding the Library's use and whether the original intentions behind its establishment were realized. This presentation will explore these issues, as well as investigating how the Port Jackson Lending Library became part of Moore Theological College Library.

Erin Mollenhauer AALIA(CP) ASAAM: I am the Team Leader, Library & Archives at the Donald Robinson Library, Moore College, where I have worked since 2012. I am responsible for the rare book collection and the Samuel Marsden Archives, a collecting archive focusing on Anglicanism and evangelical Christianity. I hold a Master of Information Studies (Librarianship) from Charles Sturt University, and a Graduate Diploma of Archives and Records Management from Curtin University.

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Richard Moriarty

The Early Imprints Project in South Australia

The Early Imprints Project sought to record the holdings of items printed before 1801 held in public and private libraries in South Australia. Started in 1977, by 1982 the project had identified over 9000 items held in the Barr-Smith Library, the State Library and other agencies, and private collections. The project continued though, and the incunabula, and the other printed materials identified, are now listed online on the Incunabula Short Title Catalogue, and the English Short Title Catalogue respectively. My paper will report on the significance of this project for bibliography in Australia, the transmission and recording of holdings onto the current online catalogues of the British Library, the activity of outreach to the bibliographic community in the early 80s and most importantly, the ways in which this activity developed this community. Articles by the project lead Alan Brissenden are extant, also posters, brochures and other ephemera, bibliography, oral history and EIPSA correspondence 1977-1992 will support the paper.

Richard Moriarty lives and works in Adelaide, currently a Published Collections Librarian at the State Library of South Australia with responsibility for National Edeposit. He has three Arts degrees and counting, and a strong interest in the history of the steps taken in shifting text from from paper to digital.

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Jodie Lea Martire

Notes towards a philosophical definition of small presses

Small presses sit at the intersection of publishing, art and politics, and remain stalwarts of Western publishing despite adverse political, economic and industry conditions. Many attempts have been made to define small presses according to their staff numbers, print run or turnover, not to mention numbers of authors, backlist titles and new releases each year. However, there is no consensus on any of these metrics, and I argue that they are not sophisticated enough to explain the passionate longevity of the small press. I contend that this is better revealed by the strong ethical and philosophical commonalities held by many small presses: in their publishing aims, production strategies and community connections, and - for many - their love of the codex as a symbolically empowered object. Through mixed-method research involving interviews with Australian small-press publishers, analysis of small-press memoirs and artist-book manifestos, and forays into usership theory and experimental publishing, I attempt to sketch the beliefs at the heart of small-press publishing that continue to revitalise the sector in an increasingly monopolised and homogenised publishing world.

Jodie Lea Martire is a writer, editor and translator based in Brisbane. She is studying a Master in Communication for Social Change at The University of Queensland, researching Australian small presses and their strategies for amplifying excluded and ignored voices in the publishing industry and public sphere.

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SESSION 7

SUSTAINABILITY

4:00-5:00PM ACDT
TUES 1 DEC 2020

Gemma Steele and Hayley Webster

A beautiful ornament: tracing change through ornithology publications

The circulation of textual information has been an important driver in inspiring animal protection measures. Textual artefacts of the past have offered lessons for the future, and highlighted issues and inspired change throughout the history of the book.

Focusing on bird protection in Australasia, this presentation will consider how ornithological publications have evolved alongside methods of collecting and recording scientific data. From the bad old days of catch and kill to the present where big data and online information provide both promise and problems, a descriptive and textual analysis of some of the major ornithological publications in the region held in the Museums Victoria Library reveals an alignment with changing scientific practices in response to ethical, environmental, and social concerns.

Gemma Steele is a librarian at Museums Victoria whose research interests include special libraries and collections, rare books, museums, cataloguing, and marketing. A former journalist and political researcher, Gemma holds a Master of Information Management from RMIT and Master of Commerce with a specialisation in marketing and advertising from the same institution.

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Hayley Webster is the Manager of the Museums Victoria Library, which includes a rare book collection specialising in natural history. Hayley is editor of the BSANZ Broadsheet and the Victorian representative for ALIA Rare Books and Special Collections. Her research interests include the history of the Museums Victoria Library, rare natural history books, book history, special collections and queer history.

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Mary Coe and Yazdan Mansourian

Reimagining the concept of the book in light of sustainability

Sustainability has various dimensions, including environmental, economic, social, political and cultural aspects. The book as a technology and as a concept has strong connections with all of these. Both print books and e-books have an environmental impact, and from an economic point of view, book publishing is a global market with enormous reach. Access to books and what we write in them touches on social, political and cultural issues from poverty to social inclusion and from censorship to freedom of speech. Considering the current environmental, economic and social crises across the world, continuing on the existing road is unsustainable. Rewriting the story of the book through the lens of sustainability might be one way to find a path forward. This paper takes a holistic approach to reimagining the book within the framework of sustainability. We consider in particular what boundaries we might be pushing with e-books. We argue that innovative and fresh narratives about the sustainability of the book, in all its forms, will help us to understand the future role of not just the book but of information in human society.

Mary Coe has indexed hundreds of books in a wide variety of topics over the past 30 years. She is currently a PhD student in the School of Information Studies at Charles Sturt University and Editor of *The Indexer: The International Journal of Indexing*.

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Dr Yazdan Mansourian is a Lecturer and the Coordinator of the Librarianship Specialisation Program in the School of Information Studies at Charles Sturt University. Yazdan explores information behaviour patterns of different groups of people in their everyday life contexts. His research interests also include information visibility, information encountering and serendipitous finding of information.

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Jane Southwood

'Marguerite Yourcenar's work and library, emblems of hope?'

Marguerite Yourcenar (1903–1987), the first woman elected to the French Academy since its inception in 1635, was one of the most distinguished writers of the twentieth century.

Translated into more than fifty languages, her works cross many historical periods, deal with a wide diversity of genres and dwell on diverse locations in the world with which this inveterate traveller was familiar.

A consummate wielder of the French language, Yourcenar was also an impassioned environmentalist, familiar with the works of Rachel Carson and the rich tradition of American wilderness writing expounded by Thoreau and others.

The library of 7000 volumes in her house on Mount Desert Island, off the coast of Maine, in the USA, where she lived from the 1950s, normally open to the public each year, is testimony to the value of books in her life and work and to the evolution of her thinking.

This paper explores Marguerite Yourcenar's 'bibliographical engagement with the textual artefacts of the past', evidenced by the holdings in her library, and on which she draws to create a large body of fiction and non-fiction, and the legacy she leaves through these writings.

Currently Honorary Research Fellow at the University of Western Australia, Jane Southwood has worked at six tertiary institutions in Australia and France. As well as the writings of Marguerite Yourcenar, with a particular emphasis on the recreation of Antiquity and the sixteenth century by this author and her exploration of ecological issues, the areas of research, presentation and publication with which Jane Southwood has dealt include the Middle Ages, the sixteenth century and the nineteenth century in France, the voyage of exploration (1800-1804) to the south lands (*les terres australes*) led by Post Captain Nicolas Baudin, the poetics of water in literature and music and translation.

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PUBLIC LECTURE

DANIELLE CLODE

5:30PM ACDT
TUES 1 DEC 2020

Public Lecture | Tuesday 1 December 2020

To coincide with the conference, we are pleased to announce a public lecture by award-winning author Danielle Clode, part of the History Trust of South Australia's Talking History Lecture Series.

The circumglobal and upwardly mobile life of Jeanne Barret (1740-1807)



When the first woman to circumnavigate the world completed her journey in 1776, she returned home without any fanfare at all. Jeanne Barret, an impoverished peasant from Burgundy, disguised herself as a man and sailed on the 1766 Bougainville voyage as the naturalist's assistant.

For over two centuries, the story of who this young woman was, why she left her home to undertake such a perilous journey and what happened when she returned has been shrouded in mystery. The story of her voyage appeared in newspapers, philosophical discussions and biographies yet details about Barret herself were poorly documented and sometimes sensationalised. Over time she has been represented as a clichéd character type rather than as an individual. Was she a loyal and faithful servant of Enlightenment science or a victim of sexual violence and abuse?

New archival research has revealed more about Barret's peasant family origins in Burgundy, her significant contribution to botanical research, her prosperity in Mauritius and her later years as an agrarian land-owner in the Dordogne. Jeanne was an individual who defied the social conventions that regulated women's lives and as a result her story has been concealed, ignored and misrepresented. By re-examining the archival evidence around her life, we find a woman who broke the boundaries of her social and geographic restrictions and demonstrated remarkable personal agency and resilience. Jeanne's story is both a re-examination of the lives of women in the past, and a way of re-imagining the stories we tell about women now and in the future.



Danielle Clode is an interdisciplinary scholar and creative writing academic who has published popular scholarly books in killer whales, bushfires, natural history, museums and fossils. She has a particular interest in the history of science and the natural history of French voyages of discovery to Australia and the Indo-Pacific region. Her award-winning account of French voyages of discovery to Australia, *Voyages to the South Seas*, has recently been made into a documentary. *In search of the woman who sailed the world*, the story of her search for Jeanne Barret, was published by Picador in October 2020.

Separate registration on Eventbrite is required for this event.
[CLICK HERE TO REGISTER](#)

SESSION 8

CONFLICT AND LANGUAGE

8:30-9:15AM ACDT
WED 2 DEC 2020

Peter Krause

“Posting an unvetted blog post would help me regain control of the situation”: American and Iraqi Bloggers in Wartime Baghdad and the Twenty-First Century War Story

This paper investigates the practice, by both American combatants and Iraqi civilians, of blogging about wartime life in Baghdad from 2003-2008. In particular, I analyze *Baghdad Burning* and *Baghdad Burning II*, a blog (published by the CUNY Feminist Press in 2005 and 2009) by the pseudonymous Riverbend, an Iraqi computer programmer in her twenties when the war began, and *Kaboom: A Soldier's War Journal*, a blog (shut down by the U.S. military in 2008, but published by Da Capo Press in 2010) by Matt Gallagher, a U.S. Army platoon leader deployed in greater Baghdad from 2007-2008. Drawing upon Raymond Williams and Mary Louise Pratts' work on cultural studies and narrative, Henry Farrell and Daniel Drezners' theorization of the blog as a literary form, and Tim O'Brien and Patrick Deers' analysis of contemporary war stories, I submit that not only did the heyday of the blog correspond with the Iraq War, but that the nascent medium offered an unfiltered alternative to both glossy 24-hour news coverage and the first wave of largely politicized nonfiction books about the war. At least theoretically, blogging introduces into the rich journalistic and memoiristic traditions of writing in warzones the ability to publish instantaneously and without censor, which was first made apparent by young Americans and Iraqis alike during the first major geopolitical armed conflict of the twenty-first century and should be studied as unique inflection point in the history of “books” about war.

Peter Krause is an instructor and Ph.D. candidate in the department of English at Fordham University in New York City. His dissertation, “Unexpected Trajectories: 9/11, the Iraq War, and the War on Terror in the Contemporary Anglophone Novel” explores how the various American wars that define the turn of the millennium led to a shift in the novel from Postmodernism to the New Sincerity. In addition to teaching and writing, Peter also serves as director of the writing center at Fordham's Westchester campus.

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Amanda Laugesen, ANU

Taming the language of war: War dictionaries and the experience of modern war

Over the last one hundred years, amateur and professional lexicographers and collectors of words have produced glossaries and dictionaries of wartime neologisms. The impact of the First World War led to a flourishing of dictionary publication in the interwar period, but lexicons have continued to be produced steadily ever since. The Second World War similarly saw a fascination with the language of war, with dictionaries finding their way into print before the war was even over. Subsequent wars have not been so productive, but the interest has been steady. What does an examination of some of the publishing history and reception of these dictionaries and lexicons tell us about the ongoing fascination with the language of war? These publications can act as sites of memory, can operate as interpretative texts for those who didn't experience the war, and can provide insight, through the medium of the lexicographical form, into the experience of modern war. This paper examines some aspects of the history of the writing, publishing and reception of such dictionaries, and considers what such a study can tell us about our desire to 'tame' language as a means of coping with and understanding periods of great crisis and upheaval.

Amanda Laugesen is a historian and lexicographer, and is currently director of the Australian National Dictionary Centre at the ANU. She has written her own war dictionaries *Diggerspeak: the Language of Australians at War* (2005) and *Furphies and Whizzbangs: Anzac Slang from the Great War* (2015)) and is currently compiling a dictionary of Second World War language. She has also published extensively in book history, including the recent books *Taking Books to the World: American Publishers and the Cultural Cold War* (2017) and *Globalizing the Library: Librarians and Development Work, 1945-1970* (2019).

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Nina Whittaker

Cataloguing Policies and their role in antiracist work

2020 has been a year of wake-ups, from the rise of a global pandemic to the uptake of the rallying cry “Black Lives Matter” by people from all walks of life. As a cataloguing community, we continue to examine the legacies that have been left to us, from standards of “objective neutrality” to the inheritance of problematic classification schema. The rise of the RADCAT and CRITCAT communities show the impulse towards antiracist work within the bibliographic metadata community.

A Cataloguing Policy is a document which serves to guide an institution on the principles and frameworks behind the creation of its metadata. By carefully crafting mission statements, aims, principles and access philosophies, a cataloguing policy can lay the framework for antiracist interactions with racist material within our collections. This talk explores the development of Auckland War Memorial Museum’s Cataloguing Policy, and its immediate application to a decision around transcribing the ‘N’ word. It shows how this policy can guide an institution to create healing - rather than harmful - metadata in a world aching for change.

Nina Whittaker (RLIANZA) is the Cataloguing Librarian at Auckland War Memorial Museum. A biracial Japanese-Pākehā with a background in international relations, Nina works to understand the many configurations of power that sit behind bibliographic metadata.

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SESSION 9

DECOLONISING PRACTICE

9:45-10:45AM ACDT
WED 2 DEC 2020

Tully Barnett

Australian texts, US editions, and mass digitisation projects

The mass digitisation projects that emerged in the early 2000s with Google Books, Microsoft Live Search Books and the Internet Archive's Open Library project, operate in different permutations of public-private partnerships, often through relationships with public and university libraries. From the outset, though, the projects and relationships have been under scrutiny around the legality of digitising in-copyright works for public display or private use. Attention has been paid to the copyright disputes, to the labour conditions in mass digitisation projects, and the idea of what constitutes a library in the digital age legally and culturally. However little attention has been paid to the consequences of mass digitisation projects, largely conducted in the US and Europe, on national literatures outside of those regions. For example, many early works of Australian literature and print culture have been included in these mass digitisation projects, scanned from participating libraries' collections. Recent research has shown the extent to which Australian books were popular in the American marketplace (Carter and Osborne 2018) and in the long nineteenth century US publishers produced multiple editions of the most popular Australian works, making them accessible to local audiences without the need to transport books around the globe. Does it matter that it is these editions, held in public and university libraries from New York to California, that are the ones accessible today to the readers around the world.

This paper reports the initial findings of an investigation mapping the flows of editions of Australia's publishing history through mass book digitisation projects. Using a small number of case studies of major Australian works from the long nineteenth century, the paper outlines the journey from the original Australian publication of a work locally and then internationally, through library holdings around the world, to digitisation and circulation in digital environments. It considers the decisions made by authors, publishers, librarians and multinational tech companies which have rendered these online artefacts in new and complicated ways.

Dr Tully Barnett is Senior Lecturer in Creative Arts at Flinders University in South Australia. She holds an Australian Research Council Discovery Early Career Researcher Award for her project on Digitisation and the Immersive Reading Experience. She is also a Chief Investigator on Laboratory Adelaide: The Value of Culture looking at ways we understand and communicate forms of value in arts and culture in formal and informal ways.

Helen Bones

Reading between the lines or reading different lines? National literary bibliography, transnational, trans-Tasman and decolonial approaches

This paper will reflect on using and creating national literary bibliographies for the purposes of historical research. What can we learn about a nation from a bibliographical exercise? Is a bibliography inherently colonial and exclusionary, and does the act of refining and expanding one merely perpetuate and reinforce the logic of exclusion? These questions are all the trickier when applied to national bibliographies, which are and have been integral parts of constructing national stories. These questions are not new, but part of an ever-evolving conversation about decolonisation. I will discuss why I am using national literary bibliographies to (counterintuitively) study the transnational history of Australia and New Zealand, and outline my attempts to interrogate the literary archive and foreground lesser-known perspectives.

Helen Bones is an Adjunct Research Fellow in Digital Humanities at Western Sydney University. She works as a freelance historian and researcher in Sydney and is currently working on a project on digital engagement for the Australia Council for the Arts. Research interests include Australian and New Zealand transnational literary history and digital approaches to history.

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KEYNOTE

DR SUE ANDERSON

11:30AM-12:30PM ACDT
WED 2 DEC 2020



Dr Sue Anderson

Aboriginal oral history and the book in the digital age

Aboriginal and Torres Strait Islander cultures have been maintained by oral tradition for millennia. While technically Aboriginal peoples have not had written language, knowledge transmission has occurred not only through stories passed down but also through painting, engraving, song, dance and ceremonies. The holistic nature of Indigenous cultural immersion means that all these genres represent what westerners regard as the 'book' and can be said to comprise both 'fiction' and 'non-fiction'.

Since 1788, however, Aboriginal peoples have been forced, both overtly and insidiously, to adopt the written form, mostly in English, where their voices have been muted. Nevertheless, many have not abandoned traditional ways of being, knowing and doing.

In comparison, western oral historical practice, which has gathered momentum since the 1960s and 1970s, has involved the recording of the stories of marginalised peoples, giving a voice to the oppressed, in their own words and with the cadences, emotions and sensitivities of humanity.

Until the digital era, however, these recordings have not been easily disseminated to the wider community. Only those with time and enthusiasm can sit listening to hours of oral history recordings, and when recordings are transcribed and written down many of the nuances of the voice are lost.

With rapidly evolving technological advances there is now much more opportunity for Aboriginal people to again tell their own stories in their own ways with their own voices and for the narrators themselves, as well as researchers, to access and retrieve those stories much more easily. This paper will discuss some of the ways this can benefit everyone in the twenty-first century.

Sue Anderson is Lecturer in Aboriginal Cultures and Australian Society at the University of South Australia. She is immediate past President of Oral History Australia, was editor of its Journal from 2011 to 2018 and is the current President of the International Oral History Association. She has worked for over 25 years with Aboriginal and Torres Strait Islander communities as an oral historian, archaeologist, and cultural consultant, specialising in oral history, Indigenous culture and Australian history.

Her co-authored book, *Doreen Kartinyeri: My Ngarrindjeri Calling* (Aboriginal Studies Press, 2008) was oral history-based because this was the only way of telling the story from an authentic voice. Her current research is a \$523,000 ARC grant-funded project: *Songlines of Country: Baiame, the Mundaguddah and the Seven Sisters*.

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