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# Broadsheet



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Newsletter of the Bibliographical Society of Australia and New Zealand

## President's message

I am honoured to take over the presidency of BSANZ. Véronique Duché, our outgoing president, did a fantastic job leading BSANZ over the last few years, and I'd like to acknowledge her hard work on behalf of all members of our organisation. I would also like to acknowledge the hard work of the outgoing vice-president, Andrew Benjamin, and secretary, Jocelyn Hargrave. Thank you to all. The new vice-president, Simon Farley, and new secretary, Emma Koch, join treasurer Ella Skilbeck-Porter and myself on the executive.

Our 2021 conference, very ably organised by Nigel Bond and his team at the University of Auckland, was dedicated to the theme of 'communities, books, and the power of words'. The conference saw a wonderful range of papers and was a great demonstration of the dynamic work being done in the fields of bibliography and the history of the book and print.

I take over leadership of the organisation at a time when bibliographical studies and book history are taking on new and exciting directions. Work on diversifying the kinds of print we examine, new questions about class, race, and gender, and a focus on the transnational dimensions of print, are just some of the current concerns of our scholarship. The methodologies and capacities offered by digital humanities approaches is another way in which we are asking new questions and drawing new conclusions of printed material.

The digital also offers us ways to communicate the work that BSANZ does: social media, YouTube, and digitised editions of *Script and Print* are key ways of reaching out to new audiences interested in books, print, and bibliography. Through our Engagement Committee, we hope to build on these channels of communications and find further ways of communicating the richness of our scholarship.

I hope that members will continue to be involved in BSANZ. Please promote the organisation within your networks, and consider taking on a role in the organisation. Please also feel free to make suggestions to the BSANZ Executive; we very much welcome your thoughts on the organisation, its work, and its direction.

Finally, I wish everyone a very happy holiday season. We look forward to a much happier 2022, hopefully free of lockdowns, and we look forward to gathering once again in person at the next BSANZ conference which will be held at the State Library of NSW in Sydney.

BROADSIDE or BROADSHEET (1) Words applied to any piece of printed matter printed on one side only of a single sheet. Strictly, neither term should be applied to any but a whole, undivided sheet. Bibliographers abbreviate it to 1°. (2) The format of newspapers of similar size.

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*ABC for Book Collectors* by John Carter and Nicolas Barker (2004)

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## 2021 Conference Report

By Hayley Webster



Image: Hayley Webster  
Photographer: Jon Augier /  
Source: Museums Victoria

### 2021 conference: Communities, books and the power of words

Online from Tāmaki Makaurau Auckland  
22-23 November



Many BSANZ members will have had the pleasure of attending the 2021 conference: [Communities, books and the power of words](#). The conference was hosted online in November from Tāmaki Makaurau Auckland, Aotearoa New Zealand, and involved a wonderful assortment of papers that spoke well to the conference theme.

The presentations got off to great start with Dr Hirini Kaa's keynote 'Ko Rawiri Te Tangata: Māori Anglicans and the power of The Word'. Dr Kaa spoke about the significance of literacy to Māori Anglicans, which, while taught by missionaries in an effort to enact social control, was often used in ways which were not anticipated. For instance, resistance to colonial control was sometimes inspired by scripture. Dr Kaa emphasised the large number of Māori missionaries compared to Europeans, who were involved in circulating scripture among their own communities. Arguably, the Book of Common Prayer, translated into Māori in the 1820s, was more influential than the Bible in this context.

The first day included sessions themed around 'publishers & booksellers,' 'form & function', 'language' and 'gatherings'. Presentations throughout the day returned to the notion of power dynamics within the history of the book. Recent scholarship has shown much interest in highlighting the labour of under-represented groups, and in this vein Maria Helena Barrera-Agarwal reclaimed the largely overlooked publishing work of Radhabai Atmaram Sagoon, a ground-breaking woman publisher in late 19<sup>th</sup>- and early 20<sup>th</sup>-century India. Meanwhile, looking at a transitional period in European printing history, Véronique Duché explored how the uninterrupted line of the scroll format employed by the *Cronica Cronicarum* gave primacy to the genealogical claims of the House of Valois at a time when France was being increasingly sidelined by Spain and England. Jacqueline Snee looked at the significance of library collections to Māori communities, especially Māori language organisations. Oral traditions began to be recorded in written form in the 19<sup>th</sup> century, and sometimes the collection is the only written source of information, although the information may exist elsewhere within community in oral form. The theme 'gatherings' I took to mean the ways in which books can bring people together, and the presentation from Georgia Prince demonstrated this in a delightful fashion. In order to pass on her knowledge to colleagues, Georgia developed a very successful [Meet a Rare Book](#) program (now a podcast!) This was an excellent example of knowledge sharing in rare book librarianship – an interest which I know I share with many of you that also work in libraries.

The second keynote by Dr Sarah Werner drew on Dr Derek Spires' work around [liberation bibliography](#) to argue for an inclusive concept of feminist bibliography. Dr Werner began by outlining questions based in the study of bibliography such as whose work is studied, whose work is cited, and how these priorities arise. She later

moved on to outline methodological traditions within Anglo American bibliography arising in the 19<sup>th</sup> century, suggesting that these arose in a specific context that may not be as applicable today. Werner pointed out that traditional bibliographic methods have developed around the study of highly specific materials, such as Shakespeare's plays, and positioned in relation to textual studies, where the impetus is to understand the "correct" textual form. She also suggested that bibliography has tended to accommodate the needs of academics rather than librarians or booksellers. Werner looks to an expansive notion of feminism to inspire a bibliographic method that includes and welcomes people on the basis that they can contribute new knowledge to the field.

The second day of the conference covered themes of 'spanning worlds', 'getting published, and pulped', 'uncovering stories' and 'diverse voices'. In line with recent scholarship that tests the boundaries of the book, Chana Algarvio argued that Egyptian funerary books challenge western notions of the book. These texts can be found on stone, scrolls, tomb walls and sarcophagi, and were used to reinscribe gender and class power dynamics. I was interested in the way she drew on current library cataloguing rules (RDA), which catalogue the work first as an idea, and then as an expression of an idea, to advance the notion of 'book as idea' rather than 'book as codex.' In the second session Lucy Sussex suggested that 19<sup>th</sup>-century Australian author Mary Fortune may have attempted to use literary credibility to enhance social acceptance in her private life by casting a detective as a hero in her 1871 *The Detective's Album*. Emma Koch looked at how bias and a lack of rigour in interrogating sources can create phantom editions in bibliography. She stressed the importance of fact checking standard bibliographic references to reduce the impact of this, and outlined the following recommendations: understand the ultimate authority, increase the profile of that source, actively investigate sources not in English and **regularly revise online bibliographies**. The final session was eloquently introduced by Nina Whittaker, and included great responses to the excellent *Confessions of the Fox* by Jordy Rosenberg from academic Stephanie Downes & librarian/archivist Clare O'Hanlon. Jodie Lea Martire gave a thought-provoking talk on the use of the term "diversity" in small press publishing. The examples of responses from authors and publishers to that term aptly demonstrated the complexities around terminology in publishing – and beyond!

In addition to the conference proceedings, attendees also had the opportunity to take a virtual tour of the Tāmaki Paenga Hira Auckland Museum's [Love & Loss](#) exhibition with curator Nina Finigan. Nina demonstrated some great content from the exhibition, including a neat graphic made from some of their collection material and a moving interview with one of the letter writers.

As in previous years, a session for rare book librarians took place in conjunction with the conference. I have participated in several of these now and they are always stimulating and informative. After a fun ice-breaker which saw participants share design ideas for their own bookplate, we had a discussion based on ideas arising from the conference. The importance of internal engagement emerged as a strong theme, with benefits for stakeholder management and succession planning coming through. The significance of community engagement was also articulated, with participants expressing interest in strengthening partnerships and relationships to support better bibliographical description. The group agreed that employment pathways for underrepresented communities is an important adjunct to community engagement activities.

A session of seven lightning talks provided an entertaining overview of some of the rare book work happening across Australian and New Zealand institutions. Sarah Morley from the State Library of New South Wales demonstrated their new

transcription tool, which has been implemented as part of their [upgraded catalogue](#). Nina Whittaker presented a [fascinating typographical mystery](#) associated with an English language newspaper produced in the 1941 Battle of Crete. Erin Mollenhauer shared some of the online initiatives that Moore College Library have implemented during COVID-19 lockdowns, including an online exhibition on the [Temperance movement in Australia](#) developed using Microsoft Sway. Anna Welch updated us on the [Women Writers Fund](#), which the State Library of Victoria have established to develop the collection of books by 19<sup>th</sup>- and 20<sup>th</sup>-century female writers. Paige Wright presented on the digitised pamphlet [How to become Rich](#) from the University of Newcastle's digitised collections, highlighting that women's voices have been underrepresented in labour history. Susannah Helman introduced her new role as Rare Books and Music Curator at the National Library of Australia, and Jo Birks shared some fascinating provenance research into Arthur Sewell's copy of *Songs for the Philologists*. The talks concluded with Maggie Patton inviting participants to join the [ALIA Rare eList](#) and participate in the Monthly Catch-ups to continue the discussions beyond BSANZ.

The second round-table session covered Virtual Reading Rooms, which a number of institutions had implemented or were investigating. There were questions about how to make this sustainable in the longer term, and agreement that this supported more equitable and greener access to collections. Participants also shared their experiences of providing collection care during the pandemic – experiences varied depending on the extent of lockdowns in each region and the sophistication of collection care regimes that were in place prior to the pandemic. The discussion reflected that while there had been significant interruptions and challenges over the past two years, some positive initiatives and responses had arisen.

Selected sessions from the conference will be available on the [BSANZ YouTube channel](#) in due course.

## Industry Insight

**Hayley Webster speaks to Fryer Librarian and BSANZ Vice President Simon Farley about how they approach object-based learning at the University of Queensland.**



Simon Farley



Image: Collections on display in the Fryer Library teaching space.



Image: Photographer, Andrew Yeo, speaks in the teaching space about his approach to photographing Fryer Library rare books for inclusion in the HathiTrust Digital Library.

*As part of the 2018 BSANZ conference, delegates had the opportunity to visit your (then) snazzy new digs in the FW Robinson Reading Room. I wondered if you could share how the updated facilities have impacted your ability to deliver object-based learning at UQ?*

It was great to launch the space on the opening night of the 2018 conference. For me libraries are houses of reverie and connection. They are places in which we can learn and dream. As Gaston Bachelard writes in *The Poetics of Space*, 'the house shelters day-dreaming, the house protects the dreamer, the house allows one to dream in peace.' Kim and Monique Baber of Baber Studio designed our object-based teaching space within Robinson Reading Room. Their design philosophy takes a lot of inspiration from Bachelard.

I was delighted with the outcome. The beautiful Queensland Maple surfaces, ambient and adjustable lighting, and digital screens all make for a rich atmosphere in which to connect students with our rare books, manuscripts, and other treasures.

I believe valuable collections deserve to be shown off in aesthetically charged spaces. It is also important that such spaces are practical and modular and have digital interfaces to complement the original items. With our rare books we can magnify the text and zero in on fine details.

We've had many classes come through. The students and tutors love the space, and we are happy that it complements our object-based learning initiatives that we've been involved in for many years.

*What role do library staff play in object-based learning at UQ?*

Library staff play a proactive role in promoting our special collections to course convenors so that they're aware of what we have. For example, UQ's School of Historical and Philosophical Inquiry offers a course on Australians at War. For those enrolled to be able see and handle primary sources such as original wartime letters, diaries, and medals really helps them to connect to the period they're studying in a tangible way.

Similarly, there is an Australian literature subject we teach in which the students read Henry Lawson's short story *The Drover's Wife*. We are able to lay out the original *Bulletin* magazine issue that featured the story in 1892 along with *Short Stories in Prose and Verse*, Lawson's 1894 collection, and our first edition of his classic *While the Billy Boils* (1896) in which the story appeared again. We also put out an original letter written by Henry Lawson from our Hayes collection and other items like a piece of wood from his family house Eurunderee and an engraving of Lawson by Lionel Lindsay. Meanwhile on the screens we can connect to online resources including photographs and artworks depicting Lawson and run Power Point presentations. It is a great learning atmosphere. Leah Purcell's recent stage and movie versions of the iconic story have renewed interest in it for a new generation, so it is good to be able to trace the tale through time.

Our staff choose and curate these collections and design sessions in collaboration with tutors with whom we've built teaching relationships over the years. It is exciting to partner in this way.

*Which faculties or disciplines do you engage with the most frequently?*



Image: Teachers and students look at Fryer Library collections relating to Henry Lawson's *The Drover's Wife*.

Our collection subject strengths are in Australian literature, drama, history and politics, Indigenous languages and stories, Queensland architecture, and more recently collections that document the experience of refugees seeking asylum in Australia. Of course, our rare books cover many subjects including literature, exploration, and natural history.

So, we mainly engage with Schools in the Faculty of Humanities and Social Sciences along the UQ Law School and the School of Architecture.

*What kind of learning benefits do you see when students have the opportunity to handle primary material?*

The collections transport them through time. There is an added emotional connection that is so important when it comes to taking in information and developing knowledge.

When you hold an original letter, or 400-year-old book, you are holding history in your hands. That is a powerful and memorable experience that makes an impact and engenders a lasting curiosity.

My first experience of the Fryer Library's literary collections was when as a student in the 1990s I visited the library as part of a Research Methods class I did in my honours year. We got to see and hold literary manuscripts by David Malouf, Tom Shapcott and others. I never forgot that experience. It helped me understand that artistic creation is a process of experiment, drafting and refinement.

Just a couple of weeks ago I had the honour of opening a hall at The Australian Cultural Library in Rosewood, west of Brisbane. It is named after Tom Shapcott AO and his long-time partner and fellow poet Judith Rodriguez AM. Judith passed away a couple of years ago. I reflected on that occasion about that experience I had as a student of holding Tom's papers in my hands. He smiled when I said that. Another precious memory that will stay with me.

*What kind of engagement do you see in object-based learning sessions?*

Very strong engagement because students are so used to screens and secondary sources that it can be very novel to see and hold an original historical object. They stop and take it in and marvel.

We've had quite a number of students go on to postgrad work that has involved research into our manuscript and rare book collections. That is very rewarding. A recent example is a very talented student named Imogene. She was awarded this year a first-class honours degree for her thesis that shed much light on the provenance of a grangerised first edition copy of Dickens' *The Mystery of Edwin Drood* that we hold in the collection.

Imogene is hoping to undertake a Master of Museum and Heritage Studies at ANU next year. I've written a reference for her scholarship application. I know she's going to do great things and pass on her knowledge and enthusiasm to others. It is wonderful to be a part of that and to know our collections have made a difference.

#### EXTRA-ILLUSTRATED

In 1769 James Granger published a *Biographical History of England* with blank leaves for the addition of portraits, etc., to the taste of the purchaser. Hence grangerising, for the practice which he formalised and promoted. Grangerised or extra-illustrated books, as they are now more commonly called, are copies which have had added to them, either by a private owner or professionally, engraved portraits, topographical or topical prints, etc., independently acquired or (reprehensibly) cut out of other books; the process is sometimes extended also to include autograph letters, documents or drawings.

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*ABC for Book Collectors* by John Carter and Nicolas Barker (2004)

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Chana Algarvio

## Member Profile: Chana Algarvio

I am a Master of Information candidate at the University of Toronto in Canada, doing a double concentration in Library & Information Science and Archives & Records Management and a specialized collaboration in Book History and Print Culture. My research focuses on studying book cultures of the Ancient Mediterranean world, particularly Egypt as I also have an MA in Ancient Near and Middle Eastern Civilizations from the University of Toronto. I've always had a passion for Egyptology as well as book studies with regards to rare books, but it was not until I entered the MI program that I realized they need not be mutually exclusive and that I could combine the two fields to provide a better understanding of Egyptian book culture as many people believe is solely based on papyrus. I focus primarily on how stone inscriptions can be considered books because in Ancient Egypt stone was a fundamental substrate, but I also look to inscriptions on wooden coffins and ostraca. With this I challenge Western notions and modern bias in the field of book history to explain the book as an idea rather than an object in order to account for unconventional non-portable book mediums that have subsequently become discarded in book studies.

What first drew my attention to BSANZ was this year's annual conference on Communities, Books and the Power of Words as I knew it would be a perfect platform to discuss the power dynamics of and in Ancient Egyptian funerary books. I look forward to presenting at the 2021 Conference and immersing myself further in the field of book history by being a part of BSANZ—expanding and imparting my knowledge with the community!

## News

A number of roles changed hands at the BSANZ AGM, as already indicated in the President's Address. In addition to changes on the executive, Daniel Wee has taken on the role of webmaster, Adria Castellucci now chairs the Engagement Committee and Anna Welch has joined this committee. Vacancies exist for state representatives in ACT and Queensland due to the previous representatives taking up executive roles, and the Tasmanian representative remains vacant. The position of Facebook Coordinator, which sits with the Engagement Committee, is also vacant. Many thanks to Helen Bones for her work on the Social Media and Engagement Committees since 2017.

Appointments in the world of Rare Books and Special Collections include Nina Whittaker to the position of Rare Materials Cataloguer at the State Library of Victoria. In July 2021, Paige Wright was appointed to the role of Special Collections Librarian at the University of Newcastle Library. As well as responsibilities in rare books and digital collections, this role encompasses outreach to build and promote special collections for teaching and research among university academics. Susannah Helman has a new role as Rare Books & Music Curator at the National Library of Australia.

Simon Farley, Susan Thomas and Robyn Schofield have joined the ALIA Rare organising committee, and the committee met late last year to plan for 2022. ALIA Rare monthly catch-ups have attracted a steady group of participants across the last few months. The August session was themed around object-based learning and revealed some differences across institutions regarding the library's role in this. Some libraries were hands on, while others were led by faculty; discussion focused on how clarifying the library's role could assist in managing workloads and

BSANZ is looking for volunteers to fill the following vacancies:

- State representatives in ACT, Queensland and Tasmania
- Facebook coordinator

Please send expressions of interest to Secretary Emma Koch [ekoch@unimelb.edu.au](mailto:ekoch@unimelb.edu.au) and President Amanda Laugesen [amanda.laugesen@anu.edu.au](mailto:amanda.laugesen@anu.edu.au)

Applications for the [Donald Kerr Bursary for Bibliographic Research](#) are open until 31 March 2022. The bursary grants a BSANZ member up to \$500 AUD to support relevant research or training. Please see the website for details and submit applications to Secretary Emma Koch [ekoch@unimelb.edu.au](mailto:ekoch@unimelb.edu.au) and President Amanda Laugesen [amanda.laugesen@anu.edu.au](mailto:amanda.laugesen@anu.edu.au)

expectations. There was an interesting discussion around how interacting directly with objects facilitated different learning outcomes; object-based learning was thought to support creative responses, develop skills of observation and assist learning around concepts rather than content. Librarians in non-university sectors also shared how they used special collections for outreach and education, and it was suggested that state libraries, museum libraries and special libraries could play a larger role in serving the needs of educational institutions regarding object-based learning. The October catch-up focused on social media and marketing, with some attendees noting that Facebook was effective for drawing users to institutional repositories while others favoured Twitter. Some ideas for success included internal networking with marketing staff, developing a calendar of events/anniversaries specific to your collection to drive activity, allocating time and tasks across a team, and attracting support within institutions by sharing success stories. The December session invited ideas for next year from participants, and the group agreed to alternate between the themed discussions that have occurred to date, with presentations from people in the group around their specific areas of expertise. [ALIA Rare](#) advertises their monthly catch-ups via their eList and [Twitter feed](#).

Donald Kerr reported on a very successful Centre for the Book [symposium](#) at the University of Otago recently. The symposium was themed around “Natural” History, and featured a [keynote](#) from Nicole Kearney on the Biodiversity Heritage Library. Fifteen speakers presented on various topics, including ‘Decolonizing Natural History Publications’, ‘Making Visible the Invisible’, ‘Illustrations’, ‘Botany’ and some presentations looking at particular publications. The symposium attracted around 60 in-person attendees – which I’m sure you’ll agree is a feat in these times! Shef Rogers presented on Jonathan Swift and travel at the Otago Athenaeum Library and Donald Kerr continues his work on curate and book collector William Arderene Shoultz (1839–1887).

Anthony Tedeschi spoke to an audience of 60 people in the National Library of New Zealand on his time in the UK on a Winston Churchill Memorial Trust Fellowship, delving into archival collections on the hunt for further evidence of Alexander Turnbull’s book-collecting practices. His talk highlighted the letters he unearthed between Turnbull and a few of his book dealers as well as purchases made and not made.

The Fryer Library has featured in the press several times recently, with stories [on namesake and benefactor](#) John 'Jack' Fryer and [a rare first edition](#) of *The Vampyre* (1819), attributed to John Polidori. Monash University Library and Penn State University Library [jointly won](#) the IFLA International Marketing Award 2021, sharing a prize of €3,000 for purchasing new technology for library-related activities. Check out the State Library of Victoria’s new online series [Rare Book Club](#) for insights into their collection and the ARC Linkage Project [Transforming the Early Modern Archive: the Emerson Collection at SLV](#).

Details of the latest issue of *Script & Print*, v. 44, no. 4, 2020 are now live on [our website](#) and recordings of the Bibliographical Society’s Virtual Summer Visits to the Rare Book Collections at [SLV](#) and [Monash University](#) are now on YouTube. SHARP has shared some interesting pieces lately, including [SHARP, BSA, BSANZ and the place of Book History](#) by Shef Rogers. If, like me, you missed the Queer/ing Book History Round-table at the SHARP: Moving Texts Conference there is a [wrap up](#) by Sarah Pyke on their website. I can relate to the assertion that “Queer readers are closet book historians.” My interest in queer literature was sparked when I read an anthology of lesbian literature as a teenager, and began tracking down the texts that interested me, including lesbian pulp fiction that I would have otherwise been unaware of. Similarly, inspired by *The Celluloid Closet* my first girlfriend and I

### Script & Print

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### Call for Content

Do you have a book-themed online exhibition that you'd like to share with BSANZ members? The BSANZ Engagement Committee is seeking your input to highlight existing virtual content from Australian and New Zealand libraries and cultural institutions. We'd be interested to host a short talk with a curator, librarian, bibliographer or academic on the exhibition on the BSANZ YouTube channel. A link to the exhibition and YouTube talk will be featured in *Broadsheet* and shared across BSANZ social media channels. Please get in touch with Adria Castellucci to participate: [adria.castellucci@australian.museum](mailto:adria.castellucci@australian.museum)

embarked on a scouting adventure around the video stores of late 1990s Melbourne to seek out lesbian representation in film. I am now inclined to view these experiences as the origin of my interest in bibliography.

I am still appreciating online events from afar, and have recently enjoyed talks from the British Library and the Grolier Club. I was thoroughly entertained by the [BL's talk with Richard Mabey](#) on Gilbert White's *Natural History and Antiquities at Selbourne* (1789), especially the description of White's Oxford University days as a bohemian. I liked the way they interspersed a show-and-tell from the library's collection throughout the talk. This was used to excellent effect to evoke White's experiences as a student. For instance, his copy of Alexander Pope's translation of *The Iliad*, which was a first edition given to him by the poet, also demonstrates his experience of student life through annotations that include a chess score and a portrait of the reputedly shy naturalist. White offered a new perspective on the natural world in Europe, one which was beginning to embrace concepts such as conservation. His *Natural History* drew on the literary device of letter-writing to impart information about the natural world in an accessible format. While the letters were based on real letters to Thomas Pennant, and suggest a spontaneous realism, they were in fact edited and some were completely fictional. Mabey explained that the motivation behind the work was initially utilitarian, driven by a desire to improve agriculture through educating British readers on the world around them. His talk tied nicely into my recent reading of John Gasgoine's *Science in the Service of Empire* (1998) which explored the interplay between scientific advancement, nationalism and colonisation. The relationship I saw here was to a landed British gentry that Gasgoine describes as supportive of agricultural advancements within Britain as these upheld the foundation of their wealth and entitlements. This upper-class self-interest was countered by an emerging middle-class with a stake in advancing free trade. I think it is interesting to consider where White's book is positioned in the context of changing class and power dynamics in 18<sup>th</sup>-century Britain.

The Grolier Club hosted [an interesting presentation](#) with Melissa Tedone and Rosie Grayburn on the [Poison Book Project](#). This fascinating project is investigating emerald green publisher bindings from the mid-19<sup>th</sup> century, now known to be potentially hazardous due the use of arsenic to create vibrant and fashionable shades of green. The Poison Book Project found that around 10% of green bindings in their study contained arsenic, and while this is not visible to the naked eye, there are some signs to look out for. As mentioned, a vibrant shade of green could indicate the use of arsenic-based pigments. Publication date can also be an indicator: most of the books with this cloth were published between the 1840s and 1860s, with a concentration in the 1850s. The bindings are often decorative, with embossed details and gilt. They recommend wearing nitrile gloves when handling these books, washing hands after handling (even with gloves), avoiding contact between these books & soft/upholstered surfaces, and wiping surfaces after use. In response to this project, we have started our own investigation at Museums Victoria, which you can read about in gory-yet-interesting detail by our digital storyteller Rob French [here](#).

Bye for now, bibliophiles.

- Hayley Webster