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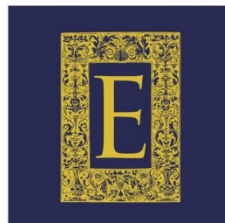
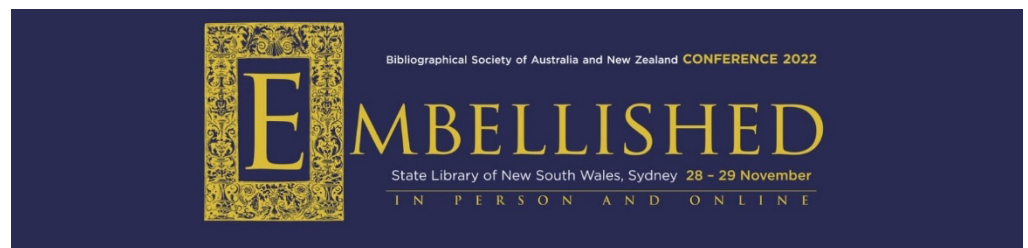
November 2022

Broadsheet



Newsletter of the Bibliographical Society of Australia and New Zealand

2022 Conference



The Bibliographical Society of Australia and New Zealand (BSANZ) annual conference for 2022 will be held at the State Library of New South Wales from Monday 28 to Tuesday 29 November. The program will explore the concept of embellishment in all its forms, be that the embellishing of the physical object, the presentation of that object to the public or the truth that surrounds the object or its creator. The conference will be a hybrid event — onsite and streamed online. [Registrations](#) are now open. All onsite tickets to the conference include:

- full access to the lecture program at the Library
- morning tea, lunch, and afternoon tea for each full day
- a 10% discount at the Library Shop and cafe

Have a look at the rich programme of Australasian and international speakers assembled by the conference committee and make your [booking](#) as soon as possible to avoid missing out.

The AGM will also be held from 5-5.45pm on Monday 28th and our conference dinner will take place on Tuesday 29th at Mordeo Bistro & Bar, 1/126 Phillip St, Sydney, just a short walk from the State Library of New South Wales.

Separate to the conference, the annual Rare Book Librarians Day will be held on Wednesday 30 November from 9 am to 1 pm. This event is for librarians or library

staff working with rare books and special collections who have registered for the Bibliographical Society of Australia and New Zealand 2022 Conference. The event will be in person and online. Details to come. Please indicate your interest in attending this event by emailing Sarah Morley: sarah.morley@sl.nsw.gov.au.

Format and programme

The keynotes and papers will be run as a series of face-to-face and online seminars. The [conference website](#) is now live and registrations are open.

Keynote speakers

The keynote speakers, Prof. Michelle P. Brown and Mr Peter Lyssiotis, bring a wealth of experience and knowledge from their respective fields.



Peter Lyssiotis

The imagination on fire

Peter Lyssiotis and Yazdan Mansourian

Yazdan: Thank you for your time, Peter! The purpose of the interview is to have an overall picture of your views on the conference theme. For the first question, may I ask how do you define book embellishment as a form of art?

Peter: I think we go back to a blank book. The blank book is the codex as a form. Before we do anything with it, we know it is open to many possibilities. Without trying to be clever, that is life to a book. That parallel between life and the book is important because, like life, the book is open to many changes. It never remains the same. It began as a tablet, then to papyrus, to parchment, and eventually paper. So, it is an open field for change. Although established publishers work to base formulas now, it is even better for people outside the main publishing area because they have standards they have to work to.

I began to think about it when you sent me the questions, but I have been doing it automatically for 20 to 30 years, making books and trying to make each one different from the other one, and you do it through a process of embellishment. It does not remain the same. We wake up, and suddenly Mr Morrison becomes Prime Minister and another day, something happens in Ukraine and the next day, we have a flood next door. It just keeps changing because you begin with a blank form, and then those changes will go on and on. What do you think? You come from a country where the book has been a dominant project with great writers and poets.

Yazdan: We try to capture the essence of the story in illustrations. For example, when I look at *Shahnameh* as one of the greatest books in our classic literature, the illustrations try to capture the focal point of each story and highlight it. Then they use all the capabilities of art, like colours and calligraphy, to visualise what is happening in each story and bring it out of the text. That is my understanding. Of course, I have no experience doing it, and my view is just an outsider's view, but you have been doing it for several years, and we have different perspectives.

Peter: We come from a culture with an old tradition of telling stories to the coming generations, and the story always changes a little bit, whether it is Homer or the *Mahābhārata*. Even when they are written down, they change, which keeps the form alive. If there are no changes, the form dies. It becomes like a statue. Statues don't change. But a story or narrative always changes, even when it has a different front cover. So, there are always changes, keeping the form alive and vibrant.

Yazdan: So, you think this is live art? It has a spirit. The change reflects its spirit.

Peter: Yes, and it reflects the time too. For example, if I pick up a book that was made in 1930 and republish it in 2000, it looks different. It is the same text but looks different.

Yazdan: Also, from a hermeneutical point of view, when we read a text twice, the second time, the text will be different for us.

Peter: Yes, that is right. Because you may be angry to read it the first time or be happy. It is like what Heraclitus says, you can't enter the same river twice, and that is true because the water is running all the time.

Yazdan: I think the principles of hermeneutics are still valid for the images as well. So, not only do we have a different understanding of a text each time, we have a different opinion of the same image each time.

Peter: Correspondingly, the statue that appears fixed. the light shines on that statue differently through the day. I think something that has been there for so long still has many possibilities.

Yazdan: Even a statue changes all the time.

Peter: Yes, I agree. Say, I might read Homer's *Iliad* when I am 19 and think it is about war. But I reread it when I am 40, and it is about something else.

Yazdan: What are the current trends and issues in this area?

Peter: I don't know about the current trends. These forms have been changing right from the beginning. It depends on the person creating the embellishments, and it is part of the beauty of the process because each creation is different. Also, it depends on the person looking at the work. It depends on the imagination of the person who has the book in front of them.

Yazdan: What is your advice to newcomers who are interested in this art?

Peter: Keep your imagination fired up. When you look at a form, think about what you can bring to it. Your contribution is as important as the author's. I don't have any specific advice. I am just part of a long chain in the making of a book. Look at the book as an individual. For example, James Joyce, and other modernist writers in 1920s or 1930s didn't see the point of traditional narrative, so they took language for a ride on a mystery train, and the time was right for that because the world at that time had exploded in the wake of World War One and the approaching War. So, the text began to explode, and it didn't make sense to many because the narrative was broken. So, the advice is: follow your time, your epoch, your zeitgeist. Follow your Psyche when you look at the form.

Yazdan: How do you predict the future of book embellishment?

Peter: The only prediction I can make is that this process will continue. It is a flexible and evolving form. So, it is just going on like it has been going on for the last 3000 years or since the codex developed. You look at the Bible, for example. It looks fresh with each edition and translation because the designs are so brilliant. It is hard to predict.



Anna Welch, State Library

Melbourne Rare Book Fair 2022

It was with palpable relief that booklovers gathered in the University of Melbourne's Wilson Hall from the 7th to the 9th of July 2022 for the first Melbourne Rare Book Fair since 2019. Not only did this Fair break the drought inflicted by the pandemic, it was also the 50th anniversary of the Fair itself, which was first held in 1972 in the foyer of the Robert Blackwood Hall at Monash University, at the instigation of Professor Wallace Kirsop, the co-founder of BSANZ. With so many reasons to celebrate, it's no wonder attendance and spirits were high, as bibliophiles – both sellers and buyers – relished the opportunity to congregate in person.

Twenty-two exhibitors from around Australia presented an exceptional selection of books for all budgets, ranging from an extraordinary Second Folio of William Shakespeare's plays with Kay Craddock (one of only 5 in Australia) to fascinating Australian ephemera from Mark's Book Barn, John Sainsbury and others. ANZAAB President Douglas Stewart's stall had many treasures, such as a leaf of the Gutenberg Bible (c. 1455) and John Lewin's *A Natural History Birds of New South Wales* (1838). On behalf of State Library Victoria, Des Cowley, Daniel Wee and I acquired some fantastic volumes, including a gorgeous Eragny Press edition of Jules Laforgue's *Moralités Légendaires* (1897-98). And for my personal collection, I was excited to acquire a fourth edition (the last to feature the Vanessa Bell dustjacket) of Virginia Woolf's last novel *Between the Acts* from Mount of Alex – Arapiles Books. It's always nice to go home with something special in a brown paper bag with the Melbourne Rare Book Fair's iconic red sticker!

Congratulations to the Fair's convenor Tim White, of Books for Cooks, and to all the exhibitors for putting together a wonderful event. We eagerly await the 2023 edition.

BSANZ Conference Presentation Goes Global

By Fiona McConnell



Fiona McConnell

Surprising opportunities may come about from speaking at a BSANZ Conference. At the 2020 Annual Conference: The History of the Book and the Future of the World, I presented an online talk on "*Toriyama Sekien's 'Night Procession of 100 Demons': A Catalogue of Creatures that Changed a Country and Conquered the Globe*" which was recorded and posted afterward on the BSANZ Conference YouTube channel <https://www.youtube.com/channel/UCdUhJvxhi2jCNk6aDoNmqa/videos>

Flash forward to July 2022 and an invitation appears in my inbox from the Auckland City Library to present on this topic as part of a program alongside the travelling exhibition '*Yokai Parade: Supernatural Monsters from Japan*'. A page from Toriyama Sekien's encyclopaedia was being displayed, so I expanded my talk to argue that, although it was not the most eye-catching exhibit, it was the most significant, as it was the earliest and fundamental to all the other works shown.

I very much enjoyed and valued the opportunity to revisit, update and expand my research to incorporate new publications, to recreate it for a more general audience, and to expand my content from 15 to 45 minutes. The many illustrations and stories of Yokai spirits I was able to include were a highlight for the audience.

The speaking opportunity has opened doors for me with the Japan Foundation (who collaborated with the Japanese Consulate of New Zealand and the Auckland Library

to organise the exhibition) for future research funding. As a result of issuing invitations to the talk to Ukiyo-e, Japanese woodblock prints and Yokai enthusiasts from around the globe on social media, I've also received another request to share my research.

"Toriyama Sekien's *'Night Procession of One Hundred Demons'*: How a Catalogue of Creatures Captured, Changed and Created a Culture" will be available on the Auckland Library website and YouTube soon.

Dunedin Rare Book School

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 Yazdan Mansourian at ymansourian@csu.edu.au.

The Dunedin Rare Book School is back—with in-person classes. There will be 3 options for 2023, with more details available on the School website at <https://blogs.otago.ac.nz/cfb/rbs2023/>.

The offerings are:

- [Teaching with Special Collections: An Introduction](#) with Prof. Tom Mole
- [Feminist Bibliography](#) with Dr Sarah Warner
- [An Introduction to Letterpress: A Haptic History](#) with Assoc. Prof. Shef Rogers and Dr. John Holmes

The website provides details on the Covid policy, indicating that students to wear masks when indoors unless they have an exemption.

Call for Expressions of Interest for role of Treasurer of BSANZ

BSANZ is looking for someone to take on the role of **Treasurer**, now as a matter of urgency. Please contact BSANZ President Amanda Laugesen (Amanda.laugesen@anu.edu.au) for more information or to express your interest in the role. The current Treasurer will be able to assist with the handover and provide guidance as to what the job involves.

The Duc de Berry as Patron and Collector

Dr Christopher de Hamel, Fellow of Corpus Christi College, Cambridge, will be speaking on the following topic: "The Duc de Berry as Patron and Collector", at the University of Melbourne, taking place on Tuesday 22 November 2022, 6.30-7.30 pm in the Forum Theatre, Arts West (Room 153). The public lecture is presented by the Australian Institute of Art History and the School of Culture and Communication. The lecture is free, but it is essential to register:

<https://www.eventbrite.co.uk/e/lecture-the-duc-de-berry-as-patron-and-collector-tickets-451225396307>

Christopher de Hamel is a Fellow of Corpus Christi College, Cambridge. He was responsible for all sales of illuminated manuscripts at Sotheby's for 25 years and was later librarian of the Parker Library in Cambridge. His first of very many books on manuscripts was published in Dunedin, New Zealand, in 1970 and his most recent, *The Posthumous Papers of the Manuscripts Club*, in London in 2022. His *Meetings with Remarkable Manuscripts* won the Wolfson History Prize.

Lecture Abstract:

The Duc de Berry (1340-1416) was the son and then brother and uncle of successive kings of France. He was probably the greatest royal art patron of the Middle Ages, and his famous manuscript commissions, such as the *Très Riches Heures* and the *Belles Heures*, are among the most precious works of art from the Middle Ages. However, he was also a collector of jewellery, relics and much older books, and the lecture will look at the range of his remarkable taste, passion, and infectious joy in art of all kinds.