

NO. 120 NOVEMBER 2023

BROADSHEET

Newsletter of the Bibliographical Society of Australia & New Zealand

SHARP 2023: AFFORDANCES AND INTERFACES

AMANDA LAUGESSEN

The 2023 Society for the History of Authorship, Reading and Publishing (SHARP) conference has recently wrapped up. Held from 26 to 30 June, the conference, which was fully online, was an experience full of wonderful bookish delights. I attended some sessions and caught up with others through recordings – the conference made full use of technology to allow people to participate from across the globe and in different time zones. While some of us may be tired of online events, the undoubted advantage of this conference being fully online is that it allowed us to experience a showcase of diverse research that might otherwise not be possible due to time, travel, or financial barriers.

The conference covered a multitude of topics to please the heart and engage the brain of the book historian. From discussions of memoirs and genre, to the life of a New Delhi book bazaar, to the culture of book festivals, there was something to interest everyone. Finding the time to listen to all the papers was impossible, but two themes stand out as uniting the papers I attended: the first being the diverse understandings of print and the book that researchers are investigating, and the second the relevance of so much book history research in a time where we are seeing a new cycle of censorship and misinformation plague our intellectual, cultural, and political life.

This issue:

Conference Reports
PAGE 1

Conference updates
PAGE 8

Bursaries
PAGE 9

Publication news
PAGE 10

Archive treasures
PAGE 13

Occasional webinar #1
PAGE 15

Staying in touch
PAGE 16

An invitation
PAGE 17



Laura Dietz's terrific keynote on readers' experiences of ebooks engaged with the perennial question of what a book is. If readers tend to see the ebook as not being a 'real' book, this hasn't stopped them becoming a central part of most readers' reading lives. Another keynote, Ann Steiner's investigation of the entrepreneurial publisher in Scandinavian book streaming services was a fascinating insight into how the 'tech-bro' is transforming the publishing industry – although as she argued 'twas ever thus. The publishers of old should also be understood as entrepreneurial innovators.

Many papers showcased the diverse objects of study of the book historian. Phillip H. Roth's study of the pre-print in scientific communication and Gabriel McKee's study of the world of ufological literature produced in newsletter and offset printed form are two of the papers that highlight the innovative work being done. Both papers demonstrated the various pathways that specialised knowledge comes to be circulated. The science community and those who believe in aliens may be far apart (or are they?), but the structures and expectations of certain types of print forms play a vital role in the ways these communities communicate and consume information.

I should also touch on the question of censorship as a topic of concern for those of engage in book history and bibliography. The very first paper I listened to at SHARP 2023 was James Watt speaking on contemporary book banning in the US. It reminded me of the vital importance of studying the history of the book, and of asserting the value of such study in these fractured times. As Watt argued, it's not so much the content of the books that outrage those who would censor them – it's that banning these books is a ritual of political and cultural identity. Whether the historical perspective that we've been through this before brings us any real comfort, I'm not sure.

The SHARP 2023 conference was brilliantly organised by Shef Rogers and his team at the University of Otago. They must be commended for doing such a marvellous job in coordinating a huge number of papers and in keeping the technology working. The next SHARP conference will be held at the University of Reading in the UK – watch out for the call for papers.

BEYOND THE BOOK SYMPOSIUM STATE LIBRARY OF VICTORIA: 10-11 AUGUST



Bringing academic and digital researchers, librarians, cataloguers, rare book curators and conservators and GLAM sector workers together to report on, think about and celebrate the John Emerson Collection. This symposium was a series of highlights and exemplary of the kinds of conversations that books can generate. A collection of events, under the rubric of "Transforming the Early Modern Archive," included a full-day [symposium](#), an introduction to the John [Emmerson](#) Collection at the State Library of Victoria, and an [online](#) exhibition. The symposium was bookended with a keynote lecture by Prof. Emma Smith, Professor of Shakespeare Studies, University of Oxford (see below) and the 2023 Foxcroft [Lecture](#) delivered by Christian Algar, a curator of Printed Heritage Collections at the British Library, currently on secondment to work with Heritage Community Engagements Projects.



After a welcome by the State Library of Victoria's CEO, Paul Duldig, the symposium kicked-off with a plenary talk from Seb Chan, Director and CEO of the Australian Centre for the Moving Image, on "Expanding Horizons in GLAM Engagement" and the importance of such expansion.

A roundtable of speakers – Prof. Sarah Ross (Victoria University, Wellington/Te Herenga Waka), Dr Nat Cutter (University of Melbourne), Dr Anna Welch (SLV), Prof. Rosalind Smith (ANU), Prof. Em. Paul Salzman (La Trobe and Newcastle Universities) and Assoc. Prof. Patricia Pender (University of Newcastle) reported on research conducted on the John Emerson Collection (SLV). This research was supported an Australian Research Council Linkage Grant awarded to a research team at the University of Newcastle, led by Prof. Smith in collaboration with SLV. After the round-table, Prof. Mitchell Whitelaw (ANU), Julia Rodwell (ANU), Bart Geraedts (Senior Digital Production Technician, SLV) and Katrina Ben (Book Conservator, SLV) stepped participants through the larger elements in the project of digitizing the online exhibition highlighting the Emerson Collection.

Winding up the symposium, Dr Anna Welch (SLV) chaired a panel – Des Cowley (former Rare Printed Collections Manager, SLV), Christian Algar (British Library) and Prof. Emma Smith (Oxford University) – focused on the Emerson Collection the Rare Books Landscape (see below).

There was something for everyone: from high-end GLAM interactions to theory-driven teched-up digital interfaces and a cornucopia of delicious details for the rare book aficionado. But what characterised the program was a commitment to engaging with participants and, to that end, presentations were lucid and accessible; presenters kept an eye on the clock; refreshments were delicious and there was plenty of time for conversations.

“Portable Magic, Shelfies, BABLE Syndrome and Books Made of Cheese,” Professor Emma Smith, Keynote Address, Beyond the Book, 10 August

FIONA McCONNELL

Prof. Emma Smith's presentation was a captivating, intellectually stimulating and enjoyable exploration of books and the meaning they create. A distinguished Shakespeare scholar from Hertford College, University of Oxford, and the 2023 Sam Wanamaker Fellow at Shakespeare's Globe in London, Prof. Smith is also the author of *Portable Magic: A History of Books and Their Readers* from which she shared highlights for this talk. An erudite and wide-ranging work, it discusses the continuities and change across the long history of books and their readers, emphasising that it is books' physical form – their 'bookhood' – that lends them their distinctive and sometimes dangerous magic.



The presentation began with a thought-provoking discussion of the relationship between readers and the physical aspects of books. It touched upon the various ways people interfere with the physical form of books, including the controversial acts of bookmarking, and asking why damaging this particular type of consumer object elicits such strong emotions? "What is it about books that makes them different to other highly commercial, consumable objects?"

One of the highlights of the presentation was the detailed analysis of the first "shelfie," a 1646 painting attributed to Jan Van Belcampe: titled "Lady Anne Clifford's Great Picture" and commissioned by Lady Clifford herself. Prof. Smith demonstrated how the clearly labelled books in each panel of the painting provide a triumphant account of Lady Anne Clifford's life and tells us how she wished to be seen and remembered. This theme was further explored through an analysis of a painting of a book-holding Madame de Pompadour and a photograph of a Ulysses-reading Marilyn Monroe, each using the book object as a tool for crafting their identities.



"Lady Anne Clifford's Great Picture," attributed to Jan Van Belcampe, 1646, @ Creative Commons

We were taken on a meandering and eclectic journey through the annals of book history, through topics as diverse as the implications of a definition of "bookhood" as "the state or condition of being a book;" to the BABLE syndrome (Book Acquisition Beyond Life Expectancy); and on to curating bookcase backgrounds for Zoom interviews; then to the creation of a mass market for books by American publishers in World War II. It was fascinating to hear the story of how the format of books was transformed from expensive hardbacks to cheap paperbacks by a mission to supply cheap books to soldiers fighting around the world.



Such was the social impact of this movement that “fighting for freedom” became synonymous with “fighting for the freedom to read whatever you wanted.” As continues to be the case to this day, books are weapons in the war of ideas and Smith made a powerful link to Stephen King’s description of books as “portable magic” that can be used in extraordinary ways for good and for ill.

This thought-provoking presentation concluded with a light-hearted look at the role contemporary books made of cheese have played in instigating serious conversations about conservation and then another jump through time to offer a fresh perspective on the Gutenberg myth and the reasons for the delayed introduction of printing to Europe.

Prof. Smith's masterful storytelling, based on extensive research and deep insight, made the presentation a truly memorable and thought-provoking experience for the audience of bibliophiles, last seen eagerly purchasing copies of her book to immerse themselves even further into her bookhood of books.

Now that your appetite has been whetted, you can watch Professor Smith’s scintillating presentation for yourself on [YouTube](#). [Portable Magic: A History of Books and Their Readers](#) is currently available from Readings shops and [website](#) for just \$10

The John Emerson Collection in the Rare Books Landscape, Beyond the Book, 11 August

SUSAN MILLARD

This session delved into how the participants ended up working with Rare Books and what changes they have witnessed during their careers.

Des Cowley, former Principal Librarian at SLV discussed how he was always drawn to books and worked bookshops in Melbourne. In his lunch hour he would visit SLV and decided it would be a great place to work. After completing his Graduate Diploma at RMIT he got a job at SLV. In particular, he lamented that there was no real formal training for those interested in working with rare books – it was very much on the job, reading bookdealer catalogues and specialist journals, talking with researchers and academics, but most of all by burrowing deeply into the Library’s rare books collection.

Christian Algar, curator of Printed Heritage Collections at the British Library, echoed Des’s sentiments, detailing his prior career working with newspapers, which provided him with a strong background in the technologies of printing. He too stressed the ‘on the job’ training he engaged in, much of it self-motivated.

Emma Smith, Professor of Shakespeare Studies at Hertford College, University of Oxford, spoke about how she found the rare book world, a then mostly male domain, somewhat intimidating in her earlier years, and tended to work outside it. She later regretted she hadn’t plunged in earlier in her career. Ironically, the nature of her research led her back, and she is now a leading figure in rare book scholarship.



The wider discussion by the panel teased out the way in which rare book curatorship and scholarship have changed in recent times. Some of the changes noted include the increased globalization of the field due to the internet, including instant access to the antiquarian trade, via websites and online catalogues.

We now have better access to bibliographic data, shared information, and digitized collections. There has been an increased focus on individual or specific copies of books and their materiality (rather than just the text of an edition), embracing ownership, provenance, marginalia, variants, bindings, paper, readership, and reception. The definition of rare books has expanded to include ephemera, modern literary editions, artists books, photobooks, zines, amongst others. There has been an increased attention given to missing stories – such as book history of non-western cultures, or women’s writings. Finally, there has been a greater emphasis on promoting collections, and making them available to far wider audiences via physical and digital exhibitions, talks and presentations.

During question time, several themes were broached, including how print and digital collections work together; and how libraries grapple with the intrinsic bias of collections and catalogues. There are no simple answers to these questions; they remain relevant as we go into the future.

AUSTRALASIAN BOOKBINDING CONFERENCE University of Queensland, 7-9 July

SIMON FARLEY



The first Australasian bookbinding conference since 2019 was held at The University of Queensland from Friday 7 July to Sunday 9 July 2023. Organised and run by the Queensland Bookbinders’ Guild Inc. led by QBG President Bill Ray, this was a wonderful occasion. The rich [program](#) featured six international speakers and four Australian bookbinding and book arts experts, and explored the creation of traditional and contemporary bookbinding styles, restoration techniques, artists books, and toolmaking.

An exhibition of the work of distinguished master binders and emerging local and interstate binders, titled “In the Fold” included the work of Fred Pohlmann, June McNicol, Robin Tait, Darryn Schneider, Michelle Vandermeer, Rosemarie Jeffers-Palmer, Adele Outteridge, Vim de Vos, Colin Jorgensen, Jason Cooper, Andrew Lee, Sarah Davies, Bernard Milford, Ken Mckeon, Lorelle Toms and Deborah Furlong. A display of interesting bindings held in the Fryer Library collection was curated by the Fryer’s Belinda Spinaze.

Opening night celebrations were held in the Fryer Library’s FW Robinson Reading Room. The conference dinner was held the next night at UQ’s St. Leo’s College.

Bind23 included conference patrons [Dominic Riley](#) and [Michael Burke](#) from the United Kingdom. Dominic and Michael have international reputations for presenting on a wide range of bookbinding topics from medieval board bindings to tool-making, millimetre bindings and extensively on book repairs and conservation.



Dominic and Michael are co-founders, with Philippa and Dieter Räder, of [Book Camp](#) in the UK. Dominic was elected Fellow of Designer Bookbinders and is a past President of the Society of Bookbinders.

Dominic demonstrated guarding signatures for resewing – including the simple construction of a jig. This procedure is of great interest to anyone wanting to repair damaged books.

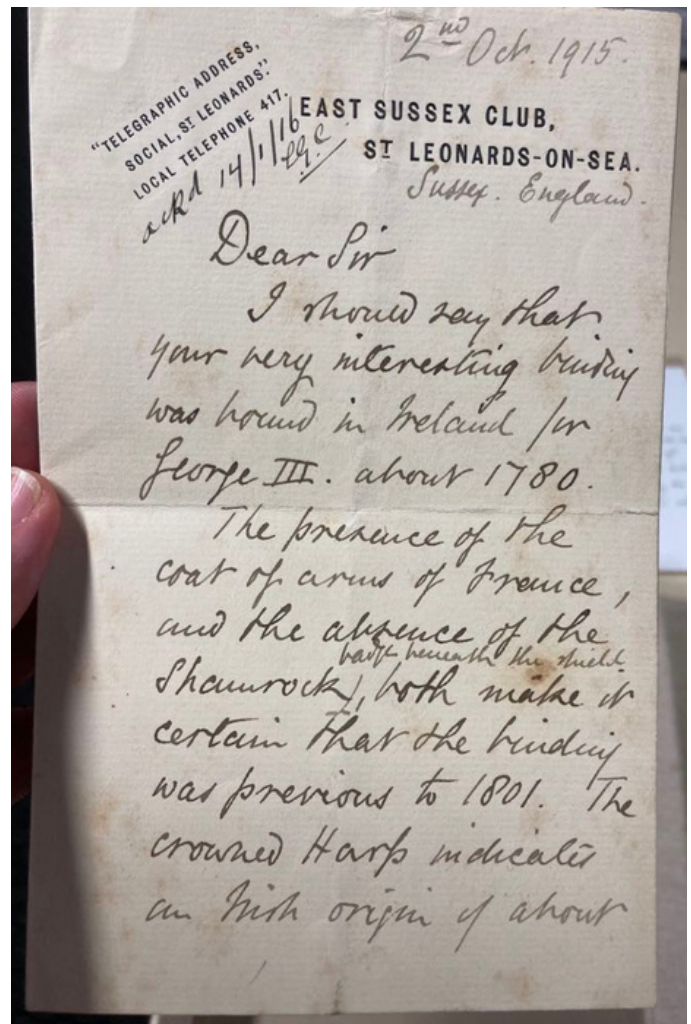
Michael introduced the methods adopted by the Moravian Sisters of Herrnhut to produce beautiful decorative papers. This appealed to book artists creating designs for their own covers.

Other presentations were delivered by Caren [Florance](#), Mark [Cockram](#), Glenn Malkin ([Signature Bindings](#)), Brien Beidler ([Beidler Made](#)), Robyn Tait ([Endangered Heritage](#)), Lauren Turton ([Artspace Mackay](#)), Joy Tonkin ([Bookarts Bindery](#)), and Philippa Räder ([Dragon Press in Wales](#)).

I thoroughly enjoyed welcoming conference attendees to UQ and speaking at the conference dinner. A fascinating [interview](#) with Dominic Riley went to air on 13 July on ABC Radio National. Bind25 will be held in New Zealand.



Armorial binding of the Fryer Library's copy of Edward Topsell's [The History of Four-Footed Beasts, Serpents and Insects](#) 1658 and page one of a note written by Cyril Davenport (1848-1941), formerly superintendent of bookbinding at the British Museum.





CONFERENCE UPDATES

Transformation: Bibliography & Print in the Digital Age. Just a reminder that [registration is now open via Eventbrite](#) at the eye-wateringly reasonable rate of \$25 (waged) and gratis (unwaged). Register today!

Ticket sales open until 27 November. The event is entirely online Mon 27, 9:00am–Tues 28, 5:30pm November (AEDT). Please check your local time zone and remember to schedule snacks and cocktails to celebrate.

Keynote speakers are Pip Williams, author, [The Dictionary of Lost Words](#) (2020) and [The Bookbinder of Jericho](#) (2023) and Geoff Thompson, artist and specialist in insect illustration at the Queensland Museum.

The program ([here](#)) includes papers on the following themes:

- Digital storytelling around individual items and collections
- Transformations in production and publishing throughout history
- Transforming the book from manuscript to print (and beyond)
- The journeys editions take across time and language
- The importance of the analogue artefact in the digital age
- Online crowdsourcing of information about our special collections

Transformation: Bibliography & Print in the Digital Age.

BSANZ CONFERENCE 2023

Phalæna Pavonia, Emperor Moth from E. Donovan, *The Natural History of British Insects*, Vol.VII, London, F. & C. Rivington, 1798, plate I, opposite p. 5 bound in with *Erucarum ortus, alimentum et peradoxa metamorphosis* (The wonderful transformation and singular plant-good of caterpillars), 1717, by Maria Sibylla Merian (1647-1717), in the copy held by the Fryer Library, The University of Queensland.





Video Recordings from BSANZ Annual Conference 2022: EMBELLISHED Recordings are currently being uploaded to the BSANZ YouTube [channel](#) and our [website](#). We'll email you and post on our social media channels as soon as they're all ready for you to watch. In the meantime, videos from the 2020 and 2021 conferences are available. We're excited to be making these recordings available as part of building an archive of resources for members to revisit or catch up on if you missed the event.

BOOKS AND RESISTANCE: Thurs 16–Fri 17 November. The final program is now [available](#). This event is both in person and online; details on the website. Remember to check your local time zone if you're attending online.

Opening keynote address (Thurs 16, 5:30pm NZST) will be given by Wellington writer and historian Redmer Yska, "Flaming Youth and the Awful Truth: Adventures Along the Inky Way." Yska will draw on two of his books, [All Shook Up: the Flash Bodgie and the Rise of the New Zealand Teenager in the 1950s](#) (Penguin, 1993) and [NZ Truth: the Rise and Fall of the People's Paper](#) (Craig Potton, 2009). Both works explore topics around radical publishing, censorship, moral panics, the rise and role of the tabloid press.

Papers are grouped into sections: Resistance in Poetry, Prizes and Actions; Resistances of Medium; Resistances through Publishing and Resistance in Literature and stage investigations into forms and effects of resistance across political, generic, temporal and national boundaries. Sessions commence Fri 17, 9:00am (NZST).

Bursaries

Just a reminder that BSANZ offers support to members by offering [bursaries](#) to support research and conference attendance. Check out the BSANZ Award for Bibliographic Studies, the Wallace Kirsop Conference Bursary, the Donald Kerr Bursary for Bibliographic Research and the Australasian Rare Book Summer School bursary.



BOOKS AND RESISTANCE
UNIVERSITY OF OTAGO/
HE RAU KUPU, CENTRE FOR
THE BOOK
16-17 NOV



PUBLICATION NEWS

SYDNEY STUDIES IN AUSTRALIAN LITERATURE
SYDNEY UNIVERSITY [PRESS](#)
RELEASE DATE 1 DEC 2023

This is the first collection in print of the letters of Australian colonial poet Charles Harpur (1813–68) and his circle.

Supported by extensive annotation newly prepared for this edition, the 200 letters and life-documents open up successive phases of colonial culture from the 1830s to the 1860s in a newly focused way. Harpur's two-way correspondence with poet Henry Kendall, and with poet and future premier of NSW Henry Parkes, is especially impressive.

The letters selected for this edition document Harpur's life in a previously unavailable way. They reveal the intriguing struggle of a high-minded young man to pursue a serious vocation as a poet amidst the unpromising contours of colonial New South Wales society.

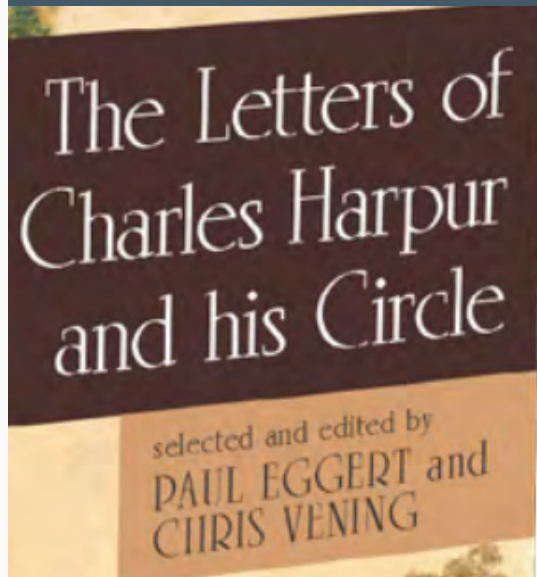
Despite bearing the taint of a convict family background, Harpur took his vocation with utmost seriousness and had much to endure before he would find recognition as a poet, mainly in colonial newspapers where his poems made over 900 appearances.

This edition captures the process in detail, as well as the production in 1883 of his [Poems](#) in book form. Even though editorially mangled, [Poems](#) confirmed his reputation and led to his presence in dozens of anthologies down to the present day.

ABOUT THE EDITORS

Paul Eggert FAHA is Professor Emeritus at Loyola University Chicago and the University of New South Wales. He is a scholarly editor, book historian and editorial theorist.

Chris Vening is an independent researcher in Australian colonial culture and a major contributor to the Charles Harpur Critical Archive.



LAUNCH BY ROGER OSBORNE
BSANZ CONFERENCE
28 NOVEMBER

THE EBOOK AND PDF INCLUDE
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ELLA SKILBECK-PORTER,
THESE ARE DIFFERENT WATERS
VAGABOND [PRESS](#)

Deftly working across both verse and visual poetry, Skilbeck-Porter gathers aesthetic experience and layers thought and memory, structuring the collection through the central motif of the municipal swimming pool, where fragments of thought and observation swim and float to the surface. Observational, attentive, and at times surreal, Skilbeck-Porter's work immerses the reader in a sensory experience that delights the eye and the mind.

Conceptual, droll and formally experimental, These Are Different Waters disposes its wide-ranging materials into an elegant two-part structure: 'Inflatable pool' and the substantial visual sequence, 'Concrete Pool'. Skilbeck-Porter dares to devise her own weird syntax of hallucinatory profusion, a through-composed 'ink spell' of restless, post-Steinian parataxis.

These Are Different Waters is the first iteration of what Skilbeck-Porter terms a 'poetics of no division,' where everything is permitted and boundaries are traversed, emphasising interrelatedness and fluidity without hierarchy. It is a sublime and accomplished debut from a poet who has been working in concrete and verse poetry for over a decade.

ABOUT THE AUTHOR

Ella Skilbeck-Porter is a poet and artist currently living on unceded Wurundjeri Country in Naarm/Melbourne. She is a PhD candidate in French Studies at the University of Melbourne. Her poetry has been widely published in literary journals including Rabbit, Cordite Poetry Review, HEAT, Australian Poetry Journal, Going Down Swinging and Otoliths. These Are Different Waters is her first book-length collection of poetry.

EXPRESSIONS OF INTEREST

Script & Print is looking for a new Reviews Editor. Nicholas Sparks has done a splendid job and BSANZ is extremely grateful to him for his hard work and commitment. This has been a core part of S&P's contribution to the Society's activities since 1970. Reviews have been a vital part of keeping members up to date with publications and developments across the whole range of interests. If being across what's new sounds like you, then please contact [Amanda Laugesen](#).



Still Available!

AWAKENING A CURATE'S LIBRARY: THE REV. WILLIAM ARDERNE SHOULTS (1839–1887) HIS LIFE, HIS BOOK COLLECTION AND HIS LEGACY TO NEW ZEALAND
DONALD JACKSON KERR

This is the latest in the Society's list of occasional publications. Read all about an intriguing and important collection that includes a beautiful Petronius' Satyricon (1693).

ISBN: 9780645666205 (cased) AUD\$65 non-members AUD\$50 members. Ebook ISBN: 9780645666212. Please add \$A15 per order for postage and handling within Australia and A\$25 per order for postage and handling to any other destination. For inquiries, please contact Amanda [Laugesen](#).

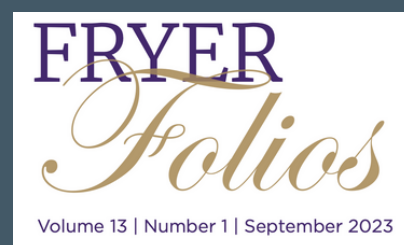
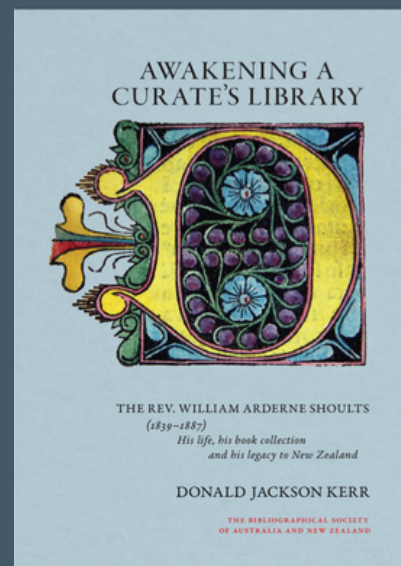
Just out!

SIMON FARLEY

The 2023 issue of the Fryer Library's journal Fryer Folios has been published and is available to read [online](#). The issue features articles by Alexis Wright on Oodgeroo Noonuccal, Joan Holloway on John Manifold and Judith Rodriguez, Ann-Marie Priest on Gwen Harwood, Don Watson on James Birrell, Jörn Harbeck on The vampyre (1919), and John Arnold on Eric Partridge.

John Arnold presented the 2023 Fryer Lecture in Australian Literature at St. John's College, The University of Queensland on 8 September 2023. I thank John very much for his wonderful presentation and for his gift to the Fryer library of Fauns and ladies (1923) by Jack Lindsay, presented by Lindsay to P. R. S. and inscribed "To the only begetter of my published works these ensuing songs. Jack Lindsay". The 2023 the Fryer Lecture in Australian Literature marked the 100th anniversary of the passing of John Denis Fryer for whom the Fryer Library is named.

If you would like a print copy of Fryer Folios please send me an [email](#).



ARCHIVE TREASURES

Broadsheet is hoping to interest librarians, curators and archivists in sharing some of the treasures held in your libraries. Marie Larsen hosted a webinar last month in which her guests hinted at some of the surprises and thrills that await the casual, indefatigable or professional reader. The webinar is now [online](#) and it's a real treat (see below). So, if you'd like to share a little of your holdings, please do contact Broadsheet or any member of the Engagement Committee.

As a taster, Simon Farley writes to say he's been giving talks around Brisbane connecting interested groups with collections in the Fryer. Recent beneficiaries included the Glugs of Gosh group (great name!) who are theatre aficionados. Here are a few items from the theatre holdings Simon was able to share with a very enthusiastic audience.

That's a signed postcard from the Fryer Library's Garth Wilkinson Papers featuring the great stage actress Ellen Terry (1847-1928), at right, who visited Australia in 1914-1915, to speak about Shakespeare, though the First World War intervened. Miss Terry pronounced Australia "a very wonderful country . . . Everyone in Australia has a voice: it seems to be a birthright," as the Queensland Times (Ipswich) reported (18 Jan 1915, p. 7).

Below is an item from the Max and Thelma Afford Collection. A cutting featuring an advertisement for The Mysterious Mr Lynch – irresistible, isn't it? A radio serial, apparently, with Peter Finch . . .



1939

"THE MYSTERIOUS
MR. LYNCH"

Play by MAX AFFORD

"The Shadow of 'Mr. Lynch' fell across London. Here was a killer who wore the costume of a mediaeval executioner, and carried a running noose of hemp."

2FC - - 8.0 p.m.

D. DALGARNO.



James Ebenezer Bicheno's Bequest Tasmanian Public Library

Ian Morrison, Acting Senior Librarian, reports on an interview he gave to ABC Radio Hobart, back in June, describing the bequest in 1851 of more than 1,900 volumes. The bequest came from the estate of James Ebenezer Bicheno (1785-1851), Colonial Secretary from 1842 until his death. The Tasmanian Public Library, forerunner of the State Library of Tasmania, had begun with a modest collection until Bicheno's bequest more than doubled the holdings available for loan to an energetic reading public.

Ian describes Bicheno, for whom the beautiful town of Bicheno in Tasmania's east coast is named, as a "cosmopolitan" reader with wide-ranging tastes and interests reflecting his own experience in, for example, scholarly investigations into botany, and a sometimes eccentric curiosity.

Ian also drew attention to various items in the bequest – an association copy of Nathaniel Bagshaw Ward's [On the Growth of Plants in Closely Glazed Cases](#) presented to Bicheno by the author and fellow member of the Linnean Society. But also, intriguingly, a title no longer extant that turns out to be an early instance of "fake news." Reading the catalogue of Bicheno's books, Ian has identified [Aurafodina, or Adventures in the Gold Regions](#) (c. 1840s) by Cantell A. Bigly. "It took me ages to work out and, in the end, it was worth it," says Ian: "Cantell A. Bigly" = can tell a big l(ie)! "Bicheno is presumably getting it because he believes it's true," Ian comments. "It wouldn't have been that easy to get a copy because it's published in New York." Bicheno clearly had a nose for the tempting title.

Ian and two colleagues are currently working their way through Bicheno's catalogue and tracking what remains of the collection. For the full interview see Lucie Cutting's [piece](#). Details of Bicheno's life are given in an [entry](#) in the [Australian Dictionary of Biography](#).

REMINDER

Shef Rogers is reiterating his invitation for contributions to the Festschrift for Keith Ian Desmond Maslen, to be published as a special issue of [Script & Print](#), as already announced at the BSANZ [homepage](#). Keith Maslen's most ambitious study was his edition with John Lancaster of [The Bowyer Ledgers](#), published jointly by the Bibliographical Societies of the US and UK in 1991. Maslen also advocated for and was one of the three editors of the still essential [Book & Print in New Zealand: A Guide to Print Culture in Aotearoa](#) in 1997. Inquiries and submissions to Shef [Rogers](#).



[Archives Office of Tasmania](#),
[PH30/1/2034](#)



Source: De Simone Company
Booksellers

GETTING TO KNOW YOUR BSANZ

Occasional Webinar #1

The Engagement Committee had been tossing around some ideas and committee member Marie Larsen picked up the best one and ran with it. The idea was to kick-start a series that would introduce members of BSANZ and represent the astonishing diversity of people, professions, work, interests and stories whose interests and energies give the Society its pizzazz. We're indebted to Marie whose tech skills, imagination and energy made this idea happen in real life. The recording is now available [online](#).

Marie co-ordinated the inaugural Zoom meeting in which BSANZ President Amanda Laugesen (Director, Australian National Dictionary Centre, ANU) chatted with Vice President, Simon Farley (University of Queensland), Secretary-Delegate Anthony Tedeschi, (National Library of New Zealand) and Engagement Committee member Susan Millard (University of Melbourne) about their careers and thoughts on the bibliography world and profession.

Marie then organized a survey to give us feedback on this first event and some ideas for the next ones in the series. Comments from some of the 30 attendees included "Great initiative, thanks for organizing these webinars;" "Great to hear comments . . . I was nodding my head in agreement so many times;" "Thanks . . . I'm new to this industry and it was great to hear the experiences of how others got into the industry and their thoughts about the future of it." Asked if they would consider becoming members of BSANZ, a whopping 86% replied "Yes." This is very encouraging, isn't it?

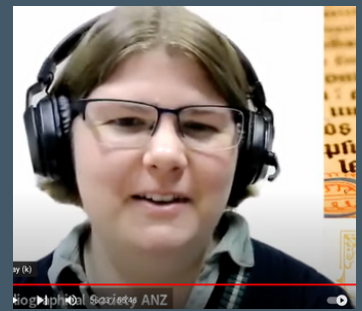
Topics raised during the conversation included:

- Managing rare book data.
- User experience by groups and through outreach.
- Acquisition, description, historical bibliography and the (limitations of) available resources.
- History of the book.
- Decolonization.

Presenters and participants also commented on early career advice and (crucially) challenges for the industry and strategies on managing them.

Given these responses and the interest generated by the initiative, we're looking forward to taking this one forward. Again, huge thanks to Marie for this terrific start to the series.

At right: webinar participants Marie Larsen (curator), Amanda Laugesen (host), Anthony Tedeschi, Susan Millard and Simon Farley.



STAYING IN TOUCH

Fiona McConnell, who is an energetic stalwart of the Engagement Committee, is also our social media maven.

Fiona has recently added [LinkedIn](#) to BSANZ's bundle of channels. Please do follow us on LinkedIn and promote BSANZ by sharing our page on your feed.

BSANZ also maintain a presence on the platform-formerly-known-as-[Twitter](#). You can follow up and keep up to date with all that's happening in the world of books. Not sure what might be happening in "the blue space" but we'll keep you updated.

Fiona also manages our Facebook page. You can follow BSANZ [here](#).

Susan Millard, another member of the Engagement Committee, is our webpage Meisterin. You can find BSANZ [here](#).

These are our current social media links but you can always contact the Engagement Committee with news, views and suggestions. An [email](#) will reach us.

MEMBERSHIP JOIN UP OR RENEW

BSANZ leans heavily on our membership base. The Society exists to serve its members but it's a reciprocal arrangement. So we need you to help us maintain a vibrant and value-added society.

Membership fees are modest – special rate for full-time students – but benefits are significant and growing. BSANZ is in a growth phase: witness the new webinar series. We maintain our commitment to established offerings: the annual conference, issue of [Script & Print](#) and, of course, [Broadsheet](#)

Please do make sure that you're up-to-date with your subscription. You can check your membership status [here](#). Everything you need to know is on the Membership [page](#).





An Invitation

Would you like to become involved in the BSANZ community and better get to know your fellow members? Perhaps you have a great idea for something BSANZ could do for members or the wider book scholarly community? Have you considered joining the Engagement Committee?

The invitation is always open for members to audit a committee meeting held on Zoom on the third Thursday of each month at 1:00 pm (AEDT). So, come along to say “hi;” see what we do and what we’re planning; make suggestions and, if you wish, offer to help out with a current initiative; even better, propose something new the Society could offer. Our meetings are a collegial and pressure-free environment. [Email](#) us to express your interest and learn more.

STOP PRESS

GAUDETE!

BSANZ is absolutely delighted to congratulate Associate Professor Shef Rogers on his appointment to the Donald Collie Chair in the English and Linguistics Program at the University of Otago/Te Whare Wānanga o Otāgo. You may read the fulsome and much deserved citation [here](#).

“The self-described “bibliographer, book historian, library hound” says it’s very meaningful to him that the appointment is an honour from his colleagues, who recommend a candidate to the Vice-Chancellor.”

“The Chair is a way to honour significant commitments to scholarship, leadership and teaching. Someone who has broad range, contributes widely, is a good citizen but also intellectually respectable,’ says Associate Professor Rogers.”

[Broadsheet](#) is compiled in Naarm/Melbourne on the unceded land of the Wurundjeri Woi-Wurrung and Bunurong Boon Wurrung peoples of the Eastern Kulin nation and I pay my respects to Elders past, present and emerging.

Jenna Mead



Associate Professor Shef Rogers with a Colombian printing press, invented in the United States around 1813. [Image](#)