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SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING & PUBLISHING

SHARP NEWS

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CONFERENCE REPORTS

Hunters and Gatherers:
Building Collections of Books
Melbourne, Australia
16 October 2004

The well-attended 2004 conference of the Bibliographical Society of Australia and New Zealand was held at the State Library of Victoria and coincided with the 20th International Antiquarian Book Fair. This one-day meeting, organised by Pam Pryde and Ian Morrison, saw a full program of ten speakers, most addressing a particular collector or collection and its formation and disposition.

Tony Marshall, Donald Kerr and Merete Smith addressed specific collections for which they have (or had) curatorial responsibility at the State Library of Tasmania, University of Otago, and University of Melbourne respectively. Merete Smith described the collection of children's books acquired by English librarian, collector and local historian F.C. Morgan and his daughter and dedicated helper Penelope, mostly in the Hereford region, in the 1920s to 1940s. These were largely modest contemporary works rather than rarities, and their interest — evoked charmingly by Smith — lies essentially in their reflection of the reading experience of their original child owners, many of whom can be identified by inscriptions. The Esmond de Beer collection discussed by Donald Kerr, given to the University of Otago in de Beer's home town of Dunedin, New Zealand was largely acquired during de Beer's years in Oxford and London in connection with his editing of the diaries of John Evelyn and the correspondence of John Locke — though it includes a broad range of material relevant to their periods, including travel/guide books and eighteenth-century verse. Tony Marshall introduced three Tasmanian collectors, Henry Allport, William Crowther and Clifford Craig, who built up libraries of printed, manuscript and pictorial material of particular interest to local and/or Australian history and bibliography. These men knew each other, were variously rivals and supporters of each other's collecting interests, differed in their range of collecting interests and in their 'object vs content' focus (and thus attitude to condition), had diverse resources with which to indulge their 'hobby', and had their own distinctive views on the ultimate disposition of their collections.

These papers were complemented by researcher-curators Heather Gaunt and David Maskill on the pictorial (prints and drawings) collections of Robert Carl Sticht and Harold Wright, and graphic design lecturer and researcher Dennis Bryans on "artists as collectors." Sticht was an American, long resident in Tasmania as manager of the Mt Lyell mine in Queenstown, who began collecting Australian and Pacific ethnography and then developed an interest in art prints and drawings, printing and printing ephemera and other book illustration. In this remote location, he purchased mainly from James Tregaskis in London and ceased collecting when his own financial circumstances worsened and other demands on his resources increased. His collection was sold after his death, but many of the drawings and prints were acquired by the National Gallery of Victoria under the Felton bequest. In his paper on the Harold Wright collection of Lionel Lindsay prints (now at the University of Melbourne and the Museum of New Zealand Te Papa Tongarewa), David Maskill focused on the relationship between Lindsay and London art dealer and collector Wright (a director of Colnaghi and Co.), on Wright's significance in promoting Lindsay's work, and his influence on the form/development of the work itself, based on his knowledge of the market and buyer's propensities. Dennis Bryans dealt also with the question of influences on artists and illustrators, with particular reference to Vane Lindesay, Leslie vander Sluys and himself, speculating specifically upon the impact of pictures they had seen as children. He was concerned that artists/illustrators often don't themselves articulate their influences and intentions, abdicating this responsibility to art historians — with the implication that *they* don't always get it right and that other artists/collectors might usefully take on this interpretative role.

Melbourne barrister and private collector John Emmerson and academic Dirk Spennemann described two collections built up at about the same time but at almost opposite ends of the earth, geographically and culturally. Joachim de Brum (d.1937), a trader on the Marshall Islands atoll of Likiep, managed in this remote place to amass — through purchase from traders and passing seamen and a Sydney bookseller in lots of approx £20 a time, and by assiduous completion of request cards to suppliers found inside books — a personal collection of some 900 books published between 1857-1950, much of it fiction, technical and evangelical/devotional literature. Spennemann created an impressive context in terms of the colonial climate, censorship issues, population, nationalities, books, paper and newspapers imported and other indicators of the cultural/intellectual framework of his island collector and the history of the acquisition of the library, drawing on both statistics and the evidence of the library itself.

Albert, 12th Baron Fairfax, bought up some 5,000 titles of English Civil War literature (especially tracts and newsbooks) from collections being dispersed in the late-eighteenth and

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SHARP Call for Nominations 2005

SHARP's Nominating Committee calls for nominations to fill five vacancies on the Board of Directors, scheduled to occur as from the AGM in 2005. The term is eight years. The retiring directors are: Ruth Copans, David Finkelstein, Warwick Gould, Leslie Howsam and Graham Shaw. The Nominating Committee also calls for nominations for all positions on the current Executive, as from the AGM in 2005. Two members have indicated that they will not be standing for re-election in 2005: Beth Luey (President) and DeNel Rehberg Sedo (Public Affairs Director). The other positions are: Vice-President (currently Bob Patten), Treasurer (Jim Wald), Recording Secretary (Ian Gadd), Membership Secretary (Barbara Brannon) and Publications Coordinator (Alexis Weedon). SHARP's tradition is that the Vice-President in due course becomes the President. Bob Patten has indicated that he is prepared to stand for the position. The Nominating Committee puts forward at least one candidate for each vacancy for election at the AGM. Please copy nominations or expressions of interest to the three members of the Nominating Committee: Paul Eggert, Presiding Member <p.eggert@adfa.edu.au>, Simon Eliot <s.j.eliot@rdg.ac.uk>, and Jim West <jlw14@psu.edu>.

Natalie Zemon Davis Prize

To mark the 40th anniversary of the peer-reviewed, multidisciplinary, and bilingual quarterly *Renaissance and Reformation / Renaissance et Réforme*, and to honour the achievements of its first editor, The Natalie Zemon Davis Prize has recently been established. The prize, valued at CAD$500, will be awarded to the best essay published annually. The journal's new editor, Alan Shepard, and the reconstituted editorial board encourage scholars to submit articles and reviews on all aspects of the Renaissance, Reformation, and the early modern world including literature, geography, history, religion, art, music, society, and economics. For more information, check the journal's website at www.renref.ca. For sales and scubscription information, contact: crrs.publications@utoronto.ca. For editorial matters, contact: crrs.renref@utoronto.ca

THE SHARP EDGE

Letter from Lyons

A woodcut from the fifteenth-century *Liber chronicarum* shows Lyons as it was around 1493. The confluence between the rivers Rhône and Saône is clearly visible: a hunched coracle labours midstream as its lone oarsman ferries his passengers past the *presqu'île* to the right bank. From the grim determination on his face, he might as well be Charon. Behind him, the terraces of the old town rise to a steep hill on which the nineteenth-century basilica of Notre Dame de Fourvière now stands ("an upturned elephant" according to one guide-book), a funicular depositing grateful tourists outside its doors. Between summit and the river, then as now, the packed houses of the ancient districts (today a world heritage site) tumble down towards the twelfth-century cathedral of Saint Jean, the taverns, the shops and nearby *quais*.

That ferryman, mind you, was transporting his passengers not simply between *quartiers*, but between worlds. In the 15th century, *Vieux Lyon* with its financial exchange lay within the *partie du royaume,* while the demotic peninsular belonged to the *partie de l'Empire*. By the time of the woodcut — as we are continually reminded this week — the latter was the centre of a flourishing booktrade, which, after three setbacks through plague, had slowly established itself as the third in Europe after Venice and Paris. Where *bistrots* now jostle *boutiques*, *librairies* once nudged *imprimeries*, from which emerged some of the most resourceful volumes of the age. The rumpus of the machines, one gathers, was fearful, and the potential damage to flooring such that compensatory rents were fixed accordingly.

Thanks to the researches of Anatole Claudin and Henri Baudrier, usefully summarised in a special issue of the *Revue française d'histoire du livre* supplied in the conference pack, we know the whereabouts of many of these businesses, as well as the origins of several of the booksellers and printers. Many, such as Mathieu Husz (or "Hus" or even "Huber"), hailed from afar. One of two talented brothers who migrated from Wurtemberg to Lyons, Husz learned his trade from Jean Amerbach in Basle and settled here in 1478, marrying the daughter of a local fishmonger and setting up shop near the Porte Chenevier à l'Herberie. In a career lasting 23 years, he produced some 140 titles, several of them innovative in style. Among them, in 1483, was Laurent de Premierfait's translation of Boccaccio, which Husz issued in collaboration with a younger colleague from his native city: Jean Schabeller ("Schabler" or "Schablerus"). It featured capitals illuminated with masked figures and grotesques. In 1500, the last year in which he is known to have been active as a publisher, Husz brought out his *Grant danse macabre*. It included the first ever representation of a press at full tilt, fetchingly manned by skeletons.

Few people are better acquainted with such facts than Henri-Jean Martin, a former municipal librarian in this town, and co-author with Lucien Febvre of that seminal study *L'Apparition du livre*. Tonight beneath the dripping chandeliers of the Town Hall he's to be honoured with a fulsome *hommage*; this afternoon at our *discours d'ouverture* he's content to offer us tips: enjoy your conference, but do not neglect the food. Lyons, of course, is famous for it, and in the old city we are spoiled, "Les Fines Gueules" on the rue Lainerie, with its frogs legs in garlic and parsley, vying for regional appeal with "Le Distingo" on the quai Romain Rolland and, in the nearby rue Saint Georges, the alluringly named "110 Vins." However it is not — officially at any rate — for gastronomic reasons that we SHARPists are gathered here. We are better explained by the town's long publishing history, and the existence of its important Institut d'histoire du livre. These are demanding occasions, and SHARPists as ever a diverse if slightly incestuous bunch. This morning I was greeted by Jean-Yves Mollier, most gracious of scholars. "Bienvenu de Londres" he remarked, reminding me that we met a little over a week ago in Bloomsbury. London University's Institute of English Studies was the setting, and "The History of the Book and Literary Cultures" the theme. In Lyons, confluence and one-time border town, it is "Crossing Borders."

One way or another, this has been a summer of the book; the debate too has been continuous. Who in effect owns the traditions of book production, and how are its allegiances best described? In London, where we were brought together under the auspices of the Institute's Centre for Manuscript and Print Studies and the universities of Lausanne and Versailles Saint-Quentin-en-Yvelines, the speakers took us on a historical and geographic tour from 'A thousand years of printed narrative in China' to typography in New Zealand. In between we enjoyed 'the view from Chatto and Windus,' 'the Islamic illustrated book,' and Bunyan in Africa. It was a whirlwind trip that would have left Phineas Fogg gasping, his library bulging with variegated tomes; the impetus, however, stemmed from early twenty-first century anxieties concerning intellectual property, identity and the state. As the Cambridge History of the Book in Britain proceeds apace, and equivalent projects are under way in Australia, India and Africa, it is time to look at the map. Are we all of us just too boxed in? If so, one way out is through a *rapprochement* between the science of book history and traditional literary criticism, an attempt to discern the effects the material quantities of printing and distribution have had on culture in the wider sense. This was our topic in London, one that breached disciplinary divides whilst leaving national and linguistic boundaries intact. The 'literary cultures' of the colloquium title were regionally defined, if relativistic. Nowadays, when academics grow nervous about definition and power, they reach for their plurals.

The Lyons meeting, like that in London, is to be bilingual in French and English. As I take the stand this first afternoon to speak on 'The reception of imperial adventure fiction in Africa' I am simultaneously translated, a disconcerting sensation since you do not know what speed to talk at, and a third of the two hundred or so in the amphitheatre of the Ecole normale supérieure are wearing headphones. Later I am informed of the result: I sound enthusiastic, but the translator sounds bored. Better that way round, I ruminate, consoling myself over evening champagne, but the experience has proved instructive in other respects. Our plenary on the international history of popular fiction was chaired by Simon Eliot, a former flat-mate and one time President of SHARP. He extolled the advantages of following texts as they migrate from their countries of origin, then requested interventions from the floor. When someone in the hall mentions Benedict Anderson's book of 1983, *Imagined Communities*, I experience a marked feeling of *déjà vu*. Some of us — those with a background in postcolonial studies, at any rate — have been this way before. An empirical breed, book historians sometimes seem nervous of grand theory — even in flight from it. Unsurprisingly therefore, there exists in company such as this a sensation of theoretical lag, or perhaps of drag. It is not untypical that, twenty years after everybody else, book histo-

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rians are growing perplexed about the claims of nationhood.

National traditions themselves, of course, die hard. For a British person in search of difference, it suffices to listen to a French book historian at work. Another plenary address is delivered by the illustrious Roger Chartier on 'La sociologie des texts à l'époque moderne.' After many a genuflexion towards the departed shade of Don McKenzie, he warms to his theme, and I am gradually made aware of a mirage drifting through the hall: a kind of ideal book floating above the seats in its various historical and material incarnations. Around me, anglophone brows grow furrowed as this Platonic essence is invoked. In France, it seems, one is eternally mesmerised by a Book beyond the book, a Word beyond the word. As this Cartesian entity is implicitly compared to the body of Christ, I find myself dreaming of dinner.

Appropriately, we eat aboard a *bâteau mouche*, which we board on the Rhône wharf beneath Sufflot's "Hotel Dieu." As our craft negotiates mid-river and makes towards the confluence, we eventually reach the scene of that woodcut, and I catch myself wondering what Mathieu Husz would have made of all this, with his German origins, Swiss training, and long-time Lyonnais residence. We certainly might frame his *curriculum vitae* thus, but he of course would not. Husz and his colleagues formed a cosmospolitan typographical network that intermarried, sharing fonts and techniques; they were fired by method, opportunity, and an urgent trade in ideas, many of them religious: a set of phenomena that pass local categories by. It was Henry-Jean Martin himself who once drew attention to the contribution made by peripatetic printers of the 15th and 16th centuries to the intellectual ferment of the Reformation. Husz's partner Jean Schabeller is a case in point. Trained like Husz in Switzerland, he too married a local girl, from the family of Vaugris from Charly along the Rhône, and set up business as a bookseller near the cave d'Ainay under the sign of "l'écu de Bâle." Schabeller kept up a lively bibliophilic correspondence with Germany, Switzerland and Nantes. His bookshop, furthermore, was a veritable epicentre of ideas. Already by 1520, one of his wife's relatives is writing to Jean's old teacher in Basle: "If you have that German book by Luther, send it to me in Lyons, because there are many boon companions who desire to read it."

Books it seems have a habit, not so much of passing across borders, as ignoring them. All things considered, do we need our progressive and schematic paradigms of nation and trans-nation? Somewhere next year, one can be sure, somebody will be holding a congress on "Globalization and the Book." What avail such programmes when already we have in our hands this most precious and historically ubiquitous of commodities, the vagrant, encapsulated word? In London, I was reminded of its versatility once again when Robert Darnton, one of the founding fathers, spoke about the activities of French anti-Royalist pamphleteers in Mayfair during the reign of Louis XV. In the light of such revelations, what should we now make of claims of the aforementioned Benedict Anderson that it was print culture that first induced a consciousness of the nation state? Anderson, as I recall, derived his evidence from Martin and Febvre. To my mind, a conclusive assault on such ideas was mounted in London by the Sanskrit scholar Sheldon Pollock who spoke of the spread of texts in pre-colonial India. Pollock evoked a period of busy script mercantalism in the sub-continent, explaining its effects on vernacular consciousness in a lively and committed way that made Anderson's still-potent formulations seem, not merely Eurocentric, but absurd.

In Bloomsbury, the task of summation was entrusted to another former colleague: David McKitterick, Librarian of Trinity College, Cambridge, and majestic historian of his university's press. He has a lively presentation style that on that occasion resolved itself into a series of rhetorical questions, two of which caught my fancy: "Whatever happened to Latin?" and "Whatever happened to science?" They referred of course to lacunae in the schedule, but reverberated well beyond it. Latin, of course, was the language *par excellence* to shun boundaries, whilst attempts to write national, or even trans-national, histories of scientific endeavour — as opposed to literature in the narrow sense — are always likely to land us back in a nightmare world where Newton still squabbles with Leibniz.

As I leave Lyons to head back to Blighty, I need to be careful. Since fracturing an ankle in late May, I am temporarily using a crutch, my British leg having since been bolted together by a surgeon from Cologne using titanium, a metal common to meteorites, moon and sun. Today this protean mineral bonds aeroplanes, the crumbling Parthenon and me. As I change trains at Lille Europe, I briefly wonder: should I declare this multinational and interstellar fixation? I need not have worried, since the security detector ignores me. At border crossings, kindly note the sublime indifference to local differences of certain artefacts: of books, nowadays even of bones.

Robert Fraser
Open University, UK

CONFERENCE REPORTS

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early-twentieth centuries by country house libraries, with a particular interest in works relating to his ancestor Thomas, 3rd Lord Fairfax, a parliamentary Commander of the war. Emmerson offered a rich analysis of the (now dispersed) Fairfax collection, clues to the collector's special treatment of works relating to the contributions of Lord Fairfax, its significance in preserving original constituent collections and thus the bibliographical context of individual tracts, and suggested also more general insights into contemporary printing and publishing that might be gained from its study. His paper was unfortunately cut short by constraints on the session time — particularly regrettable as Emmerson's style of measured and controlled delivery always creates a sense of pleasurable expectation as his tale unfolds.

Susan Reynolds' talk on Sir Redmond Barry focused on the man and his contribution to the library of the Supreme Court of Victoria rather than on his personal collection — in particular, his book buying strategies and his relations with the hapless London booksellers J.J.Guillaume and William Maxwell. It was an intelligently critical but balanced account of Barry's behaviour, delivered with wonderful laconic humour and an analysis of Barry's personality type, summarised in a delightful graphic that encapsulated psychological traits and attributes in appropriately matched fonts. Toni Johnson-Woods, who provided the only collection user/researcher perspective of the conference, indicated that she is finding *her* usual strong sense of humour tested in her efforts to complete a projected guide to pulp fiction. She demonstrated the problems that are inherent in the genre — author identification, dating, reprintings, attribution of cover illustration and sheer volume of publications — and often inadequately addressed by collecting libraries, and stressed the importance of the knowledge of private collectors, especially as there have been few comprehensive bibliographies and little

primary material about these works (as archives of publishers or papers of authors) survives.

The keynote address was given by Roger Stoddard, curator of Rare Books at Harvard College Library, who dedicated his remarks to that 'consumate book collector' James Needham. Stoddard described his last trip to Vienna (as part of a tour of German booksellers with a desiderata list of 200 German authors), Alexander Solzhenitsyn's visit to Harvard and the Library's acquisition of pirate publisher Oleg (Alec) Flegon's files and file copies of Solzhenitsyn's books, and his (Stoddard's) contribution to a recent Jabes colloque (at which he attempted with little success to interest his mainly French academic fellow participants in Jabes actual books and writings as against a study of his 'texts'). It was a phlegmatic account of the arduous travels of and demands upon a dedicated book hunter and curator, and many could empathise with his emotions on these expeditions, though Stoddard's concluding litany of recent accessions prompted some wriggling (and a snort from a nearby delegate about 'cultural imperialism') and illustrated the problem of 'listing' books and of the assumption of knowledge of individual works and their significance, even to a specialist audience.

While most of the conference papers individually had a very precise focus, their cumulative effect was to promote continuing reflection on the collecting imperatives, styles, personalities and motivations of these diverse collectors and collection facilitators, as done to particular effect in the first paper by Tony Marshall. The conference should also have disposed all participants to endorse the comment of Donald Kerr in relation to de Beer (echoed by implication in the papers of Emmerson, Johnson-Woods, Bryans and Smith) that, regardless of original intent, collecting itself is (or becomes) a form of scholarship, and libraries should foster and cultivate collectors.

There was one noticeable gap in the *Hunters and Gatherers* stable. We had talks by librarians/curators of collections, by collectors on (other) collectors and by academics and researchers who use and analyse collections, but none by collectors on their own collections or those who facilitate collectors — the oft-maligned bookseller. The papers of Susan Reynolds and David Maskill particularly made me realise that we need to be reminded more often of the professional suppliers' views of and relations with libraries and collectors. Their voice used to be heard at BSANZ conferences, but now rarely: partly a result of the loss of some of our former bookseller members, but also evidence, perhaps, of the impact of the increasingly impersonal mechanisms of collection building.

Susan Woodburn
former Special Collections Libarian
Barr Smith Library, Adelaide University

Detecting the Text: Fakes, Forgery, Fraud & Editorial Concerns
University of Toronto
5–6 November 2004

This year's Conference on Editorial Problems illuminated the rich history and multiple cultural meanings of literary forgery. Convened by Marie Korey and Richard Landon at the University of Toronto, CEP 2004 featured six papers that explored fraud in the transmission of texts, pretence in the control of sources, and the affectation of authority by editors, historians, antiquarians, government officials and artists.

Forgery and authenticity join in a self-perpetuating cycle. Intertwined in the social need for an authentic inherited canon is the constant temptation to manufacture authenticity spontaneously. In his keynote address, 'Faking It,' Seth Lerer funnelled an interrogation of forgery and its social roles into scrutiny of the canonization of Anglo-Saxon verse by George Hickes in his *Linguarum Veterum Septentrionalium Thesaurus* (1703–5). Attracted by the literary values of the Pindaric revival but simultaneously fugitive from the new political order of the Glorious Revolution, Hickes was subject to an aesthetic and personal desire to cast Old English fragments of dubious quality in the irreproachable form of the Pindaric ode. Given that Hickes' edition is now the earliest extant text of some fragments, what may we say is the authority of, for example, "The Fight at Finnsburh"? Furthermore, what would be the literary and national consequences of assailing the authority of a text accepted as canonical for 300 years?

The psychological motivations of forgery appear again in the case of James Macpherson's editions of Ossian, including *Fingal, an Ancient Epic Poem, in Six Books* (1762) and *Temora* (1763). Kathryn Temple in 'Forging Authenticity: The Poetics of Loss in Eighteenth-Century England' argued that Macpherson's melancholic Ossian expresses a cultural trauma rooted in the occupation and disarming of the Highlands by the English army circa 1745. Macpherson's text is an act of mourning, constrained to lament the loss of Scottish oral culture in the written language of the colonizer, emphasizing that loss in its own claim to be an authentic substitute. Nevertheless, the mourning is constructive, in that it memorializes rather than erases the history of violence, and the act of forgery is itself a new creation.

Samuel Johnson's vituperation against Macpherson's construction of an illustrious ancient Scotland underscores the nationalistic dimension of editorial sleights of hand: not uncommonly, forgery and its repudiation are driven by the interests of nation-building. Quests for the true source of Confucianism, the dominant philosophy of China until the 20th century, impelled the centuries-long Chinese debate over the authority of competing ancient scripts: in their effort to impose Confucian learning, did scribes of the Han dynasty (202 BC to 220 AD) and succeeding scholars recover or fabricate the 'old scripts' upon which the classical canon based itself? Skepticism of any proposition of authenticity was the terminus of the paper 'East Asia: Master Forgers or Innocent Imitators?' by Susan Whitfield, of the International Dunhuang Project of the British Library. Mark McGowan similarly isolated nationalist desire as the impetus behind two published diaries ostensibly written by Irish immigrants to Canada after the Irish famine, Gerald Keegan's *Famine Diary* (first published as *The Summer of Sorrow*, 1895) and Robert Whyte's *Ocean Plague* (1848). Both are contrived narratives serving political ends; however, the extent of their artificiality is various, and scholars must therefore conceive of forgery, not as a discrete category, but as a spectrum.

Whatever the concept, the value of forgery will be different for scholars and artists. Alan Somerset's "'These are the forgeries of jealousy": Elizabethan and Jacobean Drama and Its Forgers' elucidated fraudulent accretions to Shakespeare's canon and the ongoing scholarly excision of them, passing from the meddling of William Henry Ireland and John Payne Collier to a cautious judgment against the recently discovered supposed portrait of Shakespeare. By contrast, Alberto Manguel in 'Faking the Faker: The Apocryphal Writings of Jorge Luis Borges' explored the symbolic possibilities of the misattribution of authorship: what if we learned that

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the author of *Don Quixote* was not Cervantes, but a twentieth-century Frenchman? Or that James Joyce was the true author of the Gospel of John? How would this change our reading of the texts? In such imaginary books, the fiction of Borges revels. Thus while literary scholars must continue to track the history of textual transmission in order to reveal a preferred text, literary artists will forge plausible fictions in pursuit of that suspension of disbelief that is instrinsic to art.

The proceedings of CEP 2004 will be published by the University of Toronto Press. For more information, please refer to the website, www.utpress.utoronto.ca

Eli MacLaren
University of Toronto

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Culture of Lithuanian Book & Public Word: From the Ban of Press to the Pillar of Democracy
Vilnius, Lithuania
18–20 November 2004

This year marked the centennial of the annulment of the prohibition ordered in the Russian Empire against publications in Lithuanian printed in the Latin and Gothic alphabets (1864–1904). The chairman of the conference organising committee, Professor Domas Kaunas from Vilnius University, stated in the conference introduction how "[the annulment] is a political victory signifying a great event for Lithuanian nation […] In this fight, Lithuanians defended the most important condition for the vitality, expression, and change of the nation — the traditional written language and script." The conference was the main academic event in the national program of the commemoration and was presented also in UNESCO's yearly calendar of memorable events. The meeting was arranged by the Faculty of Communication at Vilnius University, where book studies and book history as academic disciplines have a tradition stretching back to the early nineteenth century. The contemporary Institute of Documentation and Book Science was established in 1940s and found its current form in 1990.

Despite the national theme and vast local Lithuanian expertise, the conference was in fact international, drawing researchers from all around north-eastern Europe including Russia, Finland, Estonia, Latvia, Byelorussia and Poland. In addition to presenting the historical and contemporaneous development of Lithuanian print culture, the conference examined many related themes in a comparative and transnational manner.

The conference began by focussing on the banning of the Lithuanian press between 1864 and 1904. The ban served Russian Empire's goals to punish Lithuanian society after the insurrection of 1863 and to strengthen the empire's position in the Baltic Sea region. During this period, the history of Lithuanian print boils down to the great efforts to print books and journals in Lithuanian in Prussian Lithuania Minor and smuggle them to Russian Lithuania Major. Lithuanian book historians have made a strong effort to study this phenomena and the book carriers involved. The latest results were presented during the conference as a new publication *Lietuvos knygnešiai ir daraktoriai* (eds. Kaluškevicius, Benjaminas & Misius, Kazys), which offers biographical references to all known 6,131 book carriers. However, the presentations themselves did not concentrate in detail on these persons and networks. Associate Professor Aušra Navickiene (Vilnius University) concentrated on revealing why a Vilnius-based Zawadzky printing house and bookstore continuously printed and sold forbidden titles and covered itself by falsifying printing house information. Navickiene created a richer understanding of how printing houses' and bookstores' ideological and business reasoning merged. But the most popular topics and questions concentrated on how Lithuanian society received and responded to these forbidden printed works. Associate Professor Dziuljeta Maskuliuniene (Šiauliai University) discussed how printed works reached rural villages through village schools and through reading aloud of religious and national texts. Associate Professor Arvydas Pacevicius (Vilnius University) concentrated on the ways in which urban education institutes stressed teachers' and pupils' efforts to exercise and spread Lithuanian language not only through printed works, but also via handwritten notes and leaflets. Conference participants were interested in linking books and their reception to other media and communication channels and wanted to study how common people reacted to them.

Professor Krzysztof Migon (Wroclaw University) gave a significant overview of the connections between political and bibliographical issues. The ban against the Lithuanian press left an opportunity to publish in the Cyrillic alphabet which, however, had not been used in earlier times, nor became popular even under the prohibition. The significance of regaining the right to print in the Latin alphabet could be described as the right defended by the Lithuanian nation to remain in the West.

Later in the conference, one could make comparisons through time, as the conditions of publishing in Soviet Lithuania were presented. Lithuanian emigrants' efforts to contact their homeland via printed works were presented by Dr. Alvydas Kazakevicius and Silvija Velaviciene (National Library of Lithuania). But if Lithuania and especially the capital Vilnius had earlier been the destination of the smuggled books, currently it could also be the departure point for book carriers. Tatjana Sapiega (Byelorusian National Library) talked about contemporary publications in Byelorussian printed in Vilnius because of the efforts to suppress the language on the Byelorussian side.

During the second section of the conference, speakers concentrated on comparative and transnational book history in the region. Professor Tiiu Reimo (Tallinn Pedagogical University) presented the Russification reforms of the Estonian publishing field in the late nineteenth century. Associate Professor Ilkka Mäkinen (University of Tampere) introduced the basic features of censorship against Finnish print between 1850 and 1854. In the mid-nineteenth century, printed works in Finnish were limited to economic and religious topics, which was supposed to stop the distribution to the common people of Finland the dangerous, revolutionary ideas present in Europe at the time. However, censorship continued for only four years. After that, the Finnish local authorities, loyal to the Russian empire, were allowed to support local national culture as long as it did not pose a threat to the Empire. Reimo's and Mäkinen's presentations revealed how Russian authorities had diverse attitudes towards local cultures in the Empire, and emphasized the importance of understanding Russian state history and the reasons behind their censorship activities.

Similar topics were covered by Dr. Viesturs Zanders (University of Latvia), Andris Vilks and Inara Klekere (both from Latvian National Library) as they introduced the history of Latgale prints. The Latgale region is one of three regions which formed the independent Latvia in 1918, but it has its own dialect — or as Inara Klekere wanted to emphasize, a language — Latgalian, as well as sharing the Catholic faith with Lithuanians, whereas

Latvians are mostly Protestants. In 1865, Latgalian-printed works faced a ban similar to that of Lithuanian works. Likewise, research on the development of the local language and printed works have formed a major theme for supporting the local identity. The presentations on the Latvian and Latgalian book histories clarify well that the conceptualization of a unified 'Baltic countries' based mainly on the three countries' political situation in post WWII Europe, is a weak and falsifying effort. Throughout history, this area has seen various and diverse societies, cultural and linguistic communities, networks and political systems. Despite their connections with each other, they possess very different paths through the past.

The inter- or trans-national dimension of book history were previously discussed during Associate Professor Pacevicius's presentation about school children's official and unofficial teaching in Russian and Lithuanian. Dr. Violeta Cerniauskaite (Vilnius University) picked up this thread and showed how, in the early-twentieth century, the multicultural Vilnius was turned into a national centre and leader of the national movement, bypassing the traditionally Lithuanian town of Kaunas. The rising national culture apparently profited from the local multicultural tolerance, and therefore these two phenomena blended. Jyrki Hakapää (University of Helsinki) presented further thoughts on what is international book history and what kind of methodological and conceptual choices historians have available in studying it.

The conference also covered current media developments in Lithuania. Doctoral students working at the Vilnius University showed their skills while attacking important theoretical models and presenting how these models could be used for studying such topics as the development of the public sphere (Laima Nevinskaite), the accessibility of foreign news (Mantas Martišius), and its manipulation in the press (Aurelija Juodyte). The presentations were quite critical in addressing how many models and theories developed in Western Europe do not necessarily fit well in the study of current East European media. Genovaite Burneikiene and Associate Professor Audrone Nugaraite (both of Vilnius University) demonstrated how, during the last 15 years, Lithuanian media has gone through immense and rapid changes, especially difficult to grasp as there is only a limited amount of source material available.

On the last day of the conference, participants were brought to Kudirkos Naumiestis, a small city nowadays facing the Kaliningrad border at West-Lithuania. However, over a century ago, this was the border to Prussia, and the town was one of the main transport routes for smuggling forbidden Lithuanian prints from Lithuania Minor to Lithuania Major. Unfortunately, this time there was no chance to follow the book smugglers' steps all the way over the border and to the former printing centers of forbidden Lithuanian books. The Museum of Dr. Vincas Kudirka afforded a venue to listen to the final presentations and to view an enlightening exhibition about the history of Lithuanian national culture's struggles and achievements.

The conference ended on an enthusiastic note from Professor Kaunas. It had brought together a great number of scholars, who contributed towards further knowledge of book history in Lithuania as well as the whole region. In the wrap-up, a call to move onwards from purely nationalistic history writing was made. For example, book smuggling should no longer be seen solely as an heroic national act, but must also be understood in other cultural and social frameworks: perhaps some smugglers simply earned their living this way without reference to national ideology? Furthermore, the need to overcome national limits and understand the international dimensions and connections of a local book history were stressed.

The conference presentations will be published during 2005 in a Lithuanian scientific journal *Knygotyra – Book Science*. Many papers will be published in English, and those in Lithuanian or Russian will include abstracts in English. In addition to the print form, *Knygotyra* is also available via the internet at http://www.leidykla.vu.lt/inetleid/knygot/eknygot.html. The conference program is currently available at http://www.kf.vu.lt/site_files_doc/conference_programme.doc. I would like to thank the whole organising committee and all participants for a very interesting and informative conference, and Associate Professor Aušra Navickiene and Laima Nevinskaite for their helpful comments regarding this conference report.

Jyrki Hakapää
University of Helsinki, Finland

The History of Books & Intellectual History
Princeton University
3–5 December 2004

The Center for the Study of Books and Media at Princeton University is barely two years old, but it has already established itself as a prime venue where book historians congregate to discuss the future direction of their work. More than 100 scholars attended the first session of the Center's most recent conference which addressed the question of how — if at all — the two fields of book history and intellectual history might collaborate.

In his opening remarks, Robert Darnton noted that while "intellectual history and the history of books seem to be made for each other, yet they have gone their separate ways: — intellectual history toward discourse analysis, book history toward the study of diffusion." Both approaches have serious drawbacks: diffusion studies do not reveal how books were read or how they influenced human action, while discourse analysis tends to focus narrowly on the rhetorical moves and countermoves of intellectual elites. In response, Quentin Skinner granted that intellectual historians could profit from incorporating elements of book history into their scholarship — for example, paying more attention to the physical appearance of books as well as proof-correcting practices. But to accuse intellectual historians of elitism represents "an arrogant form of philistinism," Skinner insisted: Galileo, Bacon, Descartes, Hobbes, Liebniz, and Newton were all worth studying closely even if their works were not widely diffused and read. In his paper 'What is a Book?', Roger Chartier noted that this tension between book historians and intellectual historians is rooted in a divide that can be traced back at least to the seventeenth century: the distinction between the book as a discourse, divorced from the physical world, and the book as a material object. But given that any reading of a particular text will be influenced by the materiality of the book and the milieu of the reader, Chartier hoped that this 'false quarrel' could be laid to rest.

The conference papers that followed all addressed the question of reconciling intellectual history and book history, all in the context of early modern Europe. The role of translation in diffusing and 'rewriting' texts was explored generally by Peter Burke in 'Translation as Reading/Reading as Translation,' and the instability of one particularly

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important philosophical work was illuminated by Jacob Soll in 'Publishing *The Prince*: A Book History of Machiavelli in France.' In 'Edward Barlow's Books: Collecting and Circulating Scientific, Medical, and Technical Books in Elizabethan London,' Deborah Harkness traced the diffusion of science texts (printed and manuscript) among 'middling men' and their role in popularizing the scientific revolution. In 'Silencing Thomas Hobbes: The Presbyterians and their Printers,' Jeffrey Collins noted that censorship in mid-seventeenth century England was not enforced solely by the state and the established church: special interests such as the Presbyterian clergy and the Stationers' Company also demanded the suppression of texts they deemed blasphemous. And in 'Print Culture, Popular Oralities, and the Idea of Oral Tradition in Eighteenth-Century England,' Paula McDowell explained how such authors as Swift, Sheridan, and Wordsworth assessed, reassessed, valued, and devalued oral culture.

Several papers explored the role of piracy in diffusing books widely and cheaply. Robert Darnton's 'The Science of Piracy' delved into the STN archives to illuminate the economics of bootleg editions, and Reinhard Wittmann in 'Viennese and South German Pirates and the German Market' explained that many German states supported piracy in an effort to keep down the cost of books. Adrian Johns contributed two papers on the subject: one, 'Grub Street Pirates and the Plausibility of Print,' noted that, in the age of Pope and Dryden, counterfeit books aroused the same anxieties of authenticity as counterfeit drugs. And in 'Irish Piracy and the English Market,' Johns analyzed the informal but strict codes of conduct (what anthropologists call "situational morals") that governed the dealings of Dublin pirate printers.

Drafts of most of the conference papers are available on the Center for the Study of Books and Media website at http://csb.princeton.edu/.

Jonathan Rose
Drew University

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Paradise: New Worlds of Books & Readers
Wellington, New Zealand
27–29 January 2005

Paradise — Paradise: how could the conference live up to the name? Would a history of the book conference prove to be paradisal? The summer weather in late January in Wellington was wonderful, on the first day at least; but Aotearoa means the land of the long white cloud, and so New Zealand gave us a little of that as well. The *New Worlds of Books and Readers* that the conference subtitle promised looked easier to live up to in prospect, if only because of the many participants from New Zealand and Australia, and the very welcome sprinkling of scholars from Canada, England, India, the USA, Scotland and South Africa, all of whom foregathered under the louring cliffs on which so many of the burghers of Wellington live, taking for granted their glorious views of one of the most picturesque working harbours in the world, but right on an earthquake fault-line.

There had been a sizeable tremor only a few days before the conference started: so that gave Paradise a certain tang of apprehension. A little risk is the price of beauty. But the sturdy, earthquake-proof National Library of New Zealand kept the conference-goers safe, and generous receptions lifted their spirits at the ends of all three days of paper-giving. Highly sociable dinners followed. The final one was arranged at Turnbull House, the former residence of the book collector around whose collection the National Library's own collection was built. The conference conveners Sydney Shep, Lydia Wevers and Brian Opie truly deserved and received the thanks of the conference attendees.

But, yes, there was also work to do in the (evidently Presbyterian) Paradise of New Zealand, and the conference participants went about it with a will, in two parallel sessions, with keynotes interspersed from Michael Twyman, Beth Luey ('Madame la president' of SHARP, as she will be forever known, following the 2004 conference in Lyon) and Rimi Chatterjee.

A selective report is inevitable but some generalisations can be risked. Questions about the nature of book history were raised by a range of fine papers, of which I can only mention a handful of those I managed to catch. But also there was the sense that some older questions have nearly been answered, which is perhaps an indication that the new phase of anglophone book history from the 1980s has been having some success. For instance, we have a far better grip now on the workings of the late-nineteenth century Imperial book trade (witness Luke Trainor's and Mary Jane Edwards's papers); and the problems (cultural, artefactual, political) surrounding the cross-overs between orality and literate textuality seem to be falling into place for us at last (Michele Grossman, Penny van Toorn).

As book historians we claim, most of us — just as bibliographers have always done — to be agnostic about the subject matter of printed objects. Yet still we feel the tug of discussing important literary examples. In one of the many excellent phases of audience discussion, Ross Harvey remarked that, if we are talking in 20 or 30 years time, say, about nineteenth-century printing in New Zealand, we will be talking about different genres and forms than we predominantly do now. Ephemera will surely be one (as Michael Twyman's paper had argued, and as Rimi Chatterjee's overview of print culture in India under British rule had implied); text books will be another (Noel Waite). And how long before we start to deal with the problems — bibliographical, trade, production-driven reception etc. — implied by print-on-demand technology? This may all prove to be the case; yet why after all, to the extent that we engage in the history of an industry, do we privilege *this* industry for our somewhat obsessive attention? I had the feeling at the conference that this tug-of-war between the forms and subject matter of print objects will continue.

There were some good stories told in Paradise too. Wayne Wiegand (our host at SHARP 1998 in Madison, Wisconsin) gave us one about the criminal trials of Communist bookstore owners and customers in Kansas City in 1942. And Robert Fraser told the publisher's nightmare story of a flood at OUP's warehouse in Madras (how to dry out the books?) and of consignments to India being lost at sea during World War II.

I came away from the conference with a confirmation of the firm sense I first experienced at the *Books & Empire* conference in Sydney in 2003: that the study of book history had truly arrived in the southern climes, that the work of the pioneers (such as Wallace Kirsop, Elizabeth Webby, Keith Maslen, Kathleen Coleridge, Jim Traue, Don McKenzie) was now supported by a much wider constituency coming from many disciplines. A lot of scholars, it was remarked, are doing book history from their disciplinary point of view, without even knowing that that is what they are doing. I see opportunity in this. The hope that Elizabeth Webby and I, as conveners of the Sydney conference, had had that the viability or vulnerability of *national* book histories might be discussed there had been in vain. No paper on the topic had

been offered. But it made some headway in discussion around Rimi Chatterjee's paper in Wellington, and doubtless it will return as various initiatives around the world turn seriously to the question of international book history. For those who are based in ex-settler societies, book history is unavoidably international: it comes from the very nature of the book trade and the Imperial history of which those societies were a part.

This was the idea that initiated the idea of the present series of southern hemisphere conferences (Grahamstown, South Africa in 2001; Sydney in 2003; Wellington in 2005). We shall have to find an expanded geographical name for the series now that Jadavpur University in Kolkata (Calcutta) is mounting the next one from 30 January–1 February 2006 (*New Word Order: Emerging Histories of the Book*), to be immediately followed by a conference on bibliography, textual criticism, editorial theory and practice and history of the book 2–4 February 2006 (*Print and Palimpsest*). A proposal is also being hatched by John Gouws at Rhodes University for another SHARP regional conference, probably in Cape Town in January 2007. SHARP's participation in the Sydney and Wellington conferences, and it is likely in their successors, has been beneficial and well-received.

After the last session in Paradise, wine began to flow, but not before the collection of essays, *Books and Empire,* from the Sydney conference, was launched onto the intellectual waters. The volume is in fact a chunky double-issue of the quarterly *Bibliographical Society of Australia and New Zealand Bulletin* (volume 28: 1.2, 2004). This society had its annual general meeting in connection with the conference and notably made the decision to change the title of its journal to accommodate the shift in interest of many of its members, a shift that nevertheless continues to acknowledge the fundamental nature of bibliography for book history. The new title from volume 29 will be *Script and Print: Bibliographical Society of Australia and New Zealand Bulletin*. SHARPists are cordially invited to submit articles and notes to Sydney Shep, Editor of the quarterly (and of *SHARP News*!). Peer-reviewed papers from the Paradise conference will appear in 2006; advance orders are welcomed. You may also contact Sydney to order copies of *Books & Empire*.

Paul Eggert
President, BSANZ
University of New South Wales at ADFA
on the big western island of Paradise

Calls for Papers

The Third International Conference on the Book

Location: Oxford Brookes University
Date: 11–13 September 2005

This conference, hosted by the Oxford International Centre for Publishing Studies, will address a range of critically important themes relating to the book, including the past, present, and future of publishing, libraries, literacy, and learning in the information society. Main speakers will include some of the world's leading thinkers and innovators in the areas of publishing, authorship, and information technologies, as well as numerous presentations by researchers and practitioners. Publishers, librarians, academics, teachers, authors, and associated professionals are all welcome to attend.

For those wishing to submit a proposal, 30 minute paper, 60 minute workshop, and 90 minute colloquium sessions are available. Visit the conference website for the closing dates of the various rounds.

Those choosing to submit a paper will be included in the peer-refereed *International Journal of the Book*, published in both print and electronic formats. For those unable to attend the conference in person, virtual registrations are available. These provide access to the online edition of the conference proceedings. Virtual participants can also submit papers for refereeing and publication in the *International Journal of the Book*.

Full details of the conference, including the online call for papers form, are to be found at:
http://www.Book-Conference.com

New Word Order: Emerging Histories of the Book

Location: Jadavpur University, Kolkata
Date: 30 January–1 February 2006

This conference, organised by the Centre for Advanced Studies in English and the School for Cultural Texts and Records at Jadavpur University, is the fourth in a series of regional SHARP conferences. Proposals dealing broadly but not exclusively with the following themes are welcomed:

- colonial & postcolonial histories of the book
- north-south & south-south book trades
- old & new reading habits
- image & text
- censorship, piracy & intellectual property
- globalization & the book
- public & private libraries
- politics, censorship & the book.

Proposals are particularly welcome from young researchers and scholars working on any aspect of the colonial and postcolonial book. Abstracts are due by **30 June 2005**. Please send one-page proposals and a short vita to the conference convenors:

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Programme and registration details will be posted on the conference website:
http://www.jadavpur.edu/conference/conference.htm.

Advance Warning

Following on from the highly successful inaugural Rare Book School at the University of Otago, NZ in January 2005, The Centre for the Book at Monash University and the State Library of Victoria are delighted to announce the **Second Australian and New Zealand Rare Book School** to be held Melbourne, Australia from 13-17 February 2006. Course offerings include "Bookbinding" with Nicholas Pickwoad, "The European Book in the Hand-Press Period, 1450-1830" with Brian McMullin & Pam Pryde, and "The Book Trade in Nineteenth-Century Australia" with Wallace Kirsop & Ian Morrison. The fee for each intensive five-day course will be AUS$700. On at least two evenings, there will be free public lectures on bibliogaphical topics. Further details may be obtained from:

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Book Reviews

for SHARP-sighted SHARPists and other SHARP-shooters, 13.4 included two typographic infelicities. Our apologies to Lisa Pon and to that 70th birthday boy, Penguin – Ed.

Nicolas Barker, ed. *The Pleasures of Bibliophily: Fifty Years of* The Book Collector. *An Anthology*. London and New Castle: The British Library and Oak Knoll Press, 2003. ix, 310p. ISBN 0712347798 (UK); 1584560975 (US). £35. $59.95.

The Book Collector is an essential part of the fabric of bibliographical studies in the English-speaking world. First published in 1952, it evolved out of the earlier, short-running *Book Handbook* but quickly established itself as a more solid and more academic presence. The credit for this over the last 30 years and more lies largely with its editor, Nicolas Barker, who has sustained the journal's regular quarterly output since 1965. This volume, issued to mark the 50th anniversary, reprints 27 selected articles originally published between 1956 and 1999.

The anthology's title, like the journal's own, possibly fails to do full justice to the importance and range of the contents. *The Book Collector's* distinctive niche in the spectrum of bibliographical serials does indeed encompass matters to entertain discriminating bibliophiles, but this is not just stuff for the antiquarian gentlemen rather than the players of book history. In a discipline which increasingly recognises the importance of understanding the ways in which books were circulated, owned, and read, *The Book Collector's* content over the last half century contains much that is of permanent value to the scholarly record.

The essays reprinted here characterise that content by ranging widely over aspects of book ownership and its history during the last three centuries. They include studies of important collectors of the early modern period — Ian Doyle on John Cosin, James Osborn on Narcissus Luttrell, Brian Enright on Richard Rawlinson, Arnold Hunt on Richard Heber — and vignettes of twentieth-century collectors such as John Meade Falkner (by Graham Pollard), Major Abbey (by Anthony Hobson and Tim Munby), and Geoffrey Keynes (by David McKitterick). They also show how *The Book Collector* has brought to light knowledge of lesser-known book owners of the past, whose elucidation makes us realise that our picture of early private libraries remains a very incomplete one — examples are Arthur Rau's essay on Henry George Quin, or Peter Beal's on Sir William Boothby. Although the focus of the anthology is primarily around collecting history, the inclusion of a few other pieces such as David Foxon's on John Cleland or Geoffrey Keynes's on a possible Blake attribution remind us that the journal has also ranged widely over enumerative, textual, and typographical bibliography.

The Book Collector has also, over the years, provided a home for some of the more unusual byways encountered by bibliographers, such as John Oates's description of the early eighteenth-century Lithuanian leather boot preserved in Cambridge University Library, donated with a Lithuanian New Testament. This, like so many of the pieces in this volume, combines serious bibliographical research with a stylistic lightness of touch that enhances accessibility ["that an old library should contain an old boot should occasion no surprise," (58); "the tale of his iterated disasters has a certain Slavic charm, but his works are utterly insignificant" (65)]. Alan Thomas's short memoir of the eccentric collector Solomon Pottesman may be one of the less academic contributions to the volume, but I wish that everything I came across under the banner of bibliography was as entertainingly readable.

Although this anthology is only the tip of a large iceberg, in terms of the valuable content of *The Book Collector* over fifty years, it represents a worthy taster and celebration of the journal's achievements, and makes more handily accessible a number of important articles. The book is nicely produced and illustrated, and very fairly priced.

David Pearson
University of London

Matthew Battles. *Library: An Unquiet History*. New York and London: W.W. Norton, 2003. x, 245p., ill., index. ISBN 0393020290. $24.95.

Aimed at the intelligent layman, *Library: An Unquiet History* is a thoroughly enjoyable stroll through the thousands of years from the rise of the first great library in Alexandria to the advent of digitization in the late-twentieth century. As the book's subtitle suggests, library history is hardly a comforting bedtime story. One of its major leitmotifs is mass destruction: the accidental burning of the library at Alexandria; the mass burning of books ordered by the emperor of China in the 3rd century BCE.; the wholesale destruction of Aztec books by Spanish missionaries; the obliteration of the Islamic world's vast libraries by invading Mongolians, Turks, and Crusaders; the loss of some 100 million books in World War II, many of them deliberately destroyed by the Nazis; the destruction of the Bosnian National Library in 1992, and of the Iraqi National Library in 2003, to name just a few examples. As many times as human beings have built up rich cultures — embodied in great libraries — they have proceeded to destroy them. As Battles puts it, "Everywhere they are read, books burn" (180). Yet libraries continue perennially to renew themselves.

One of the book's pleasures is its exploration of the varied agendas that the library has served. Battles observes that some noble libraries have been built on the basis of ignoble motives; the Medici, for instance, built up a great library as a way to assert their authority. Nineteenth-century librarians such as Melvil Dewey, whose mixed legacy the book describes, overestimated the extent to which they could help to forge an ideal society by placing the 'right' books in the hands of aspiring readers. Still, as Battles points out, avid library users such as Richard Wright and Alfred Kazin in fact read their way to a wider world view, a more significant role in society, and a better life.

Battles also sheds an intriguing light on our evolving ways of organizing and classifying books as a reflection of how we conceptualize the world of knowledge. In addition, he discusses the historical changes in how people read and what they read. In this, as in other areas, he covers an admirably large range of territory, from Alexandria to ancient China, medieval Europe, the Islamic world and beyond. His book is enriched by both wide and deep research and personal visits to some of the great libraries he describes. Focused as it is on books, though, *Library* does not deal with the multiplication of non-book formats in libraries of the 19th and 20th centuries, which have added rich new dimensions to our preserved cultural heritage (think of the recording of Marian Anderson's historic concert at the Lincoln Memorial, or Mathew Brady's Civil War photographs), while creating problems of preservation and storage that only multiply as we enter the digital age. Still, while not comprehensive, this thoughtful and engag-

ingly written book is an excellent survey, recommended for anyone interested in libraries or cultural history.

Margaret Nichols
Division of Rare & Manuscript Collections
Cornell University Library

Stuart Bennett. *Trade Bookbinding in the British Isles, 1660-1800*. New Castle, DE, and London: Oak Knoll Press and the British Library, 2004. 176p., col. ill. index. ISBN 1584561300 (USA); 0712348484 (UK). $85. £45 (quarter-cloth).

Trade Bookbinding in the British Isles, 1660-1800 is an important piece of historical research, representing the first major work to clearly trace the origins of publishers' bookbinding back to the 18th, much less the 17th century. Stuart Bennett, an antiquarian bookseller who has specialized in pre-1850 English publications since opening his establishment in 1980, dispels the myth (created, in part, by Michael Sadleir) that between 1730 and 1770 the bookseller-publisher "issued his books either in loose quires, or stitched, or at most in a plain paper wrapper," with the customer taking responsibility for commissioning the finished, so-called "bespoke" binding. Relying on catalog advertisements, diary entries, and a rich analysis of physical evidence, Bennett has assembled a more realistic, breakthrough claim: members of British booksellers' syndicates (or congers) delivered their printed sheets to warehouses operated by trade bookbinders who then distributed them, either bound or unbound, to members of the conger or to other booksellers. As these bindings were "produced for commissioning booksellers or syndicates, or for wholesale distributors, rather than for retail traders or private customers," and the binding specifications were provided by the customer, some percentage of these undistinguished, eighteenth-century trade bindings are indeed prototypes for later nineteenth-century publishers' cloth bindings.

During a period when few bookbinders signed their work and binders' financial records are nearly nonexistent, the principal means of recognizing a specimen of an early publishers' bookbinding is by identifying identical bindings on multiple copies of the same printed work. Through painstaking observation and documentation, Bennett increases our general appreciation of what is often a very plain leather- or paper-covered binding, rewarding the reader with a greater understanding of seventeenth- and eighteenth-century trade practices. Bennett gathers evidence for his intriguing findings largely through the analysis of common, everyday bookbindings — work largely discounted by collectors and historians in deference to more flamboyant examples — at risk of being lost through insensitive rebinding practices. It is hoped his work influences libraries and private collectors the way pioneering publications on nineteenth-century publishers' trade bindings by Ruari McLean *(Victorian Book Design and Colour Printing*, 1963) and Sue Allen (*Victorian Bookbindings: A Pictorial Survey*, 1972) provided insights into manufacturing practices and design principles that elevated our appreciation for what has, until now, been *the* publishers' binding. Bennett's extensive footnotes and elaborate photographic documentation — consisting of over 200 color reproductions of trade leather and paper bindings — provide historical context for the evolution of these simple and largely overlooked treasures. A tool for the discerning book connoisseur, Bennett's *Trade Bookbinding in the British Isles, 1660-1800* fills a long-standing gap in the bookbinding literature that, in retrospect, is as self-evident as a missing front tooth.

Randy Silverman
University of Utah - Marriott Library

Candy Gunther Brown. *The Word In The World. Evangelical Writing, Publishing, and Reading in America 1789-1880*. Chapel Hill, NC: University of North Carolina Press, 2004. 336p., ill. ISBN 0807855111. $19.95 (paper).

"Does having a book in Wal-Mart really matter to God?" This question by S. Rickly Christian [really!] is quoted by Brown to illustrate the perpetual problem evangelicals have faced when trying to balance their prophets and their profits (244). As anecdote after anecdote in this book relates, the attempt to create a functionalist understanding of what were sacred issues was always vexed during this period by both the interpretative process (and hence producing, for example, competing Bibles), but also by the continual questioning over the spiritual cost of engagement with the world via print.

Brown's book offers a focused and detailed history of the making, reading, and reception of evangelical literature, with a special sensitivity to the ways recent scholarship in literacy, literary analysis, and history itself have complicated one another. Brown's treatment of the ways in which Evangelicals resisted the untangling of the sacred and the profane and tried to capitalize instead on its *mingling*, offers clever complications of many staid notions of how bourgeois consumerism is more commonly understood to have functioned during that era.

Brown's chapters are thematically organized — a decision which chapter subheads would have made more engaging. As it stands, it isn't instantly apparent what her chapters 'Earnestly Contending for the Faith' and 'Priesthood of All Believers' might be about, for instance. But that's a minor quibble, since her major division of the book into a study of first 'The Cultural Universe of the Evangelical Writing, Publishing and Reading' and then 'The Uses of Evangelical Print Culture' does ultimately seem to be a rich way of rethinking the topic. While a chronological study might have been more easily digestible, the thematic evolutions she discusses do work persuasively.

Perhaps Brown's most original insights can be found in her careful study of hymnals and hymn production in 'Singing with the Spirit and the Understanding.' Here she tracks the singular nature of these books by truly intermingling concerns for how hymnals straddled the problems of being designed for memorization and, hence, oblivion, with how hymnals and the growing business of printed sheet music both profited and suffered from the particular roles hymns played in the nineteenth-century world. This chapter also offers some insights into how hymnals played a special role for African-American evangelicals, and Brown's analysis here is a rich launching point for some comparative cultural work that not enough scholars have fully explored. These sorts of well-woven insights are a graceful example of some of the best kinds of work done in American Studies as a discipline.

The nature of the topic of Evangelical print culture doesn't lend itself easily to scintillating analysis. Nevertheless, Brown's treatment of the ways in which different denominations supported different presses offers new models for much labor and publishing history that hasn't always attended — as it ought — to the cartels, rivalries, and labor pacts that shaped the industry of religious print. Moreover, Brown's analysis of the history of Evangelical printing and the ways private industry

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and charitable involvement were intertwined in ways both familiar and surprising also hints towards a rich area for future critical research. Overall, her study is a balanced and thoughtful research text; one that will serve well scholars of both the 19th century and also scholars of the increasingly blurry line between contemporary secular and evangelical publishing.

Susanna Ashton
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Bob Clarke. *From Grub Street to Fleet Street: An Illustrated History of English Newspapers to 1899*. Aldershot: Ashgate, 2004. viii, 283p., ill. ISBN 0754650073. £49.95.

This book is organised around two familiar cultural stereotypes of the English press. The first is 'Grub Street,' symbolic home of the world of the impecunious, scandalous hack of the 18th century; the second is 'Fleet Street,' headquarters of the highly organised, highly capitalised and increasingly powerful nineteenth-century newspaper press. Clarke argues that Fleet Street, for all its social respectability, was built on the work of the Grub Street hacks, who challenged legal and commercial impediments to the dissemination of news. Indeed, his interest clearly lies more with Grub Street than Fleet Street as, while the latter part of the book gives a sketchy outline of some major nineteenth-century developments, most attention is devoted to eighteenth-century newspapers.

Clarke first gives a vivid and entertaining account of the social milieu of Grub Street, delineating the precarious existence of the professional writer and the unrestrained, scabrous terms in which they criticised each other. However, he is prone to accept critical invective as a description of the actual social reality of newspaper production: surely most writers were less disreputable than their harshest critics made them out to be? Nevertheless, this first part of the book does illustrate its greatest strength: the inclusion of copious material from the newspapers themselves. Both London and provincial titles are represented with extensive quotations. The reader is thus enabled to gain a sense of the changing language and rhetoric of newspapers. This quotation is supplemented with an excellent series of front pages reproduced from a representative selection of titles which gives a good idea of the evolution of typography and layout.

However, the sheer volume of quotation sometimes seems to overwhelm any attempt at meaningful analysis of the newspaper press. This is especially the case in the second part of the book, a too-rapid run through of the various different types of news and advertising in the eighteenth-century press. Many items seem to be included because they are entertaining — Clarke has a weakness for anything scatological — rather than for the insights they give us. The effect, at times, is to trivialise newspapers and their contents. Key questions for any newspaper, such as how to maintain the reader's trust and how to decide what is newsworthy, are neglected. Also neglected are some basic logistical and technical aspects of newspaper production. The role of printers, agents and distributors remains unexplained, although Clarke does give a clear exposition of the workings of the provincial press. It is disappointing that more of the analytic insights of recent historians of the newspaper press have not been incorporated into this book. Writers such as Michael Harris and Christine Ferdinand have uncovered primary sources that add depth to our understanding of the economics of the newspaper press and its relationship to the book trade, while Bob Harris and Hannah Barker have proposed a more nuanced account of the role of the press in forming public opinion than the rather simplistic account of an expanding middle class posited by Clarke. Such arguments help explain why newspaper circulations, unlike sales of most print genres, rose through the 18th century.

It is hard to say who this book is aimed at: academic readers would prefer a more analytical approach while the price and format make it poor value for the general reader. It does, however, remind us of what an immediate sense of past experience in all its complexity, humour and humanity can be derived from newspapers and what a rich seam of social and cultural history remains to be mined in their pages.

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Martha Driver. *The Image in Print: Book Illustration in Late Medieval England and its Sources*. London: British Library, 2004. xi, 302p., ill. ISBN 0712348336. £40.

The Image in Print and its subtitle suggest an overview of illustration in English books but this is not really Driver's aim. Instead, she promises a radically new understanding of book illustration: illustration as functioning to organize the text; illustration as a key to the reading process, and as part of self-education; illustration as interpreter of social history; and the book as a force for change. These do need to be explored, but unfortunately Driver has not fully achieved what she sets out to do here. Chapter one is largely taken up with continental blockbooks as a source for certain images, mostly those of Wynkyn de Worde. She asserts an increasing trend for illustration in English books but does not provide documentation; neither is she original in linking illustration to a lay readership nor to mnemonic purposes, although she does provide a great many examples. In chapter two, she shows that de Worde was willing to experiment with page design and developed "a thoughtful pictorial methodology" (35), reusing cuts to link texts; and that composite pictures were "movable" like text-type itself (47). De Worde's title-pages are her concern in chapter three; here she is interesting on his books with front- and end-titles, which together create a package, although she doesn't provide enough context [see my "The End-Title, the Early Title-page and the Wrapper: their Interconnections," *Transactions of the Cambridge Bibliographical Society* (1997)]. For chapters four through six, she moves into social history: images of female saints, of weddings, of classrooms, of workshops, of racial stereotypes, and finally the destruction of images during the Reformation.

Driver includes three well-known images of printing workshops, but her analysis of their informational content demonstrates her weaknesses in the history of printing technology. A few examples: the 1499 Dance of Death workshop (163) does not show upper and lower cases, but one flat case; the "handle" of the press is its bar which is not the same as a rounce (164) [the rounce, a mechanism to wind the bed under the platen, is not to be seen in her images]; and her description that a stick-full of type is "arranged in reverse order so that the lines read from right to left" (164) is awkward to say the least [the compositor sets from left to right in the stick, with each letter upside down but in the correct order; once in the forme, the type does read left to right, but the order of the words from left to right is correct]. In the 1520 image from Ascensius's printer's mark, the figure on the right is usually interpreted as a compositor setting type from a bound book, not a customer. The most glaring mistake is her

comment that the title-pages of de Worde's *Vitas patrum* and Bartholomeus Anglicus's *De proprietatibus rerum* were printed by means of a "metal stencil plate" (82; 138 "metalplate"); after she first made this claim some years ago, it found its way into *The Cambridge History of the Book in Britain*, vol. III, so it is important to set the record straight. These title-pages were not made by stencils but were definitely xylographic, although "reversed out" [white on black rather than the usual black on white]; ironically, Driver correctly labels a similar title-page (101) as xylographic. It also has to be said that her image of the Anglicus title-page is poorly reproduced and lacks definition; indeed the whole book suffers from lack of sufficient care in image reproduction. On the positive side, though, there are a generous 170 or more images altogether, which are well-placed, being close to her discussions. A list of images would have been useful. There are two indexes: one to books, authors and manuscripts; the other, general, index, is also limited to proper names, with a few exceptions, and it does not adequately index the subject content of the book.

This book aims to fill a gap and will be bought for that reason but purchasers should be aware that the extensive bibliography misses some important studies, such as Ruth Samson Luborsky and Elizabeth Morley Ingram's *A Guide to English Illustrated Books: 1536-1603* (1998).

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Janet Floyd and Laurel Forster, eds. *The Recipe Reader: Narratives — Contexts — Traditions.* Aldershot: Ashgate Publishing Ltd., 2003. ix, 246p., index. ISBN 0754608646. $79.95. £45

A reluctant reader of *PMLA*, I nevertheless felt compelled to seek out the 1989 paper by Susan J. Leonardi, "Recipes for Reading: Summer Pasta, Lobster à la Riseholme, and Key Lime Pie," which inspired so many contributors to *The Recipe Reader*, particularly those of feminist and/or lit crit inclination. Leonardi's essay is in fact both witty and disarming, and her claim for the recipe as a textual form worthy of study in its own right is engagingly argued.

The recipe as text is the *raison d'être* for the collection of 12 essays under review. The principal value of such collections, it seems to me, lies in pointing the way to roads not traveled and trifles unconsidered — "the variety of texts never before contemplated as literary works, including cookbooks, quilts, account books, and other cultural artefacts" invoked by contributor Andrea Newlyn. *The Recipe Reader* will be most useful to textual scholars and culinary historians; less so to historians of print culture except where these fields overlap.

The best among the essays, in my view, are the more traditional and historically based, those which (to confess my biases) theorize least. Margaret Beetham, for example, in "Of Recipe Books and Reading in the Nineteenth Century: Mrs Beeton and her Cultural Consequences," links the history of publishing with that of nineteenth-century domesticity to shed light on the extraordinarily successful entrepreneurial and branding phenomenon, Mrs. Beeton and her *Book of Household Management*.

Andrew Warnes's ""Talking' Recipes: *What Mrs Fisher Knows* and the African-American Cookbook Tradition" considers the distinctive orality of African-American cookbooks, a tradition developed in the absence of mass literacy but deliberately cultivated and celebrated to this day. Warnes demonstrates that the unlettered Abby Fisher's cookbook, "aggressively styled into formality" by literate whites, still belongs squarely within this tradition.

Other contributors stake out other new territories. Talia Schaffer and Janet Floyd, writing on the food essayists Elizabeth Pennell and Elizabeth David respectively, address the cultural and class divide between cookery and gastronomy writing; Susan Zlotnick looks at the English adoption of curry and its role in domesticating imperialism; Celia Kingsbury examines the U.S. Food Administration's 'conservation' propaganda in World War I; Laurel Forster casts a close interpretive eye on recipes in the magazines and newsletters of the British Women's Liberation Movement; Maggie Andrews ventures into contemporary mass media to analyze the sexualised appeal of two trendy television cooking shows.

The interest of all this for students of the history of the book and book culture may be problematic. But cookbooks have been bestsellers virtually since the advent of the printed word, and it is surely worth reminding scholars of this very large corpus of popular print constituting, as one paper puts it, "a rich and under-worked minefield [*sic*] for analysis."

Alison Ryley
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The New York Public Library

Mirjam M. Foot, ed. *Eloquent Witness: Bookbindings and Their History.* New Castle and London: Oak Knoll Press, Bibliographical Society of London and British Library, 2004. 328p. ill. ISBN 1584561173 (Oak Knoll); 094817014X (Bibliographical Society); 0712348271 (British Library). $65. £35.

Mirjam Foot begins her introduction to this volume with a 1945 quotation from E.P. Goldschmidt on the character of bookbinding history: "A humble auxiliary discipline, rather childish to some, attractive to others, not entirely useless and undoubtedly innocuous" (13). This is an amusing characterization of the field, but these well-written and researched collected essays certainly prove the maturity of this area of research. The essays collected here were first presented at the annual Dr. Phiroze Randeria bookbinding lecture series organized by the Bibliographical Society in London. Some essays have been published elsewhere; most have been revised since their delivery for inclusion in this collection.

The essays cover a wide range of topics. Some provide detailed examinations of particular bookbinding techniques and binders in the hand-binding period, with special focus on finishing tool design, as in the contributions of Giles Barber (on eighteenth-century Parisian bindings), David Pearson (on English centrepiece bindings between 1560 and 1640), and Foot herself (on eighteenth-century Irish bookbinding). The essay by Esther Potter on the innovations created by Benjamin West gives insight into the rapid development of more industrialised book decoration techniques. Careful analysis of the simplest hand-bindings tells a story of economic choices and regional/international buying patterns, as shown in Nicholas Pickwoad's exploration of sixteenth-century bindings in the Pierpoint Morgan Library.

Other essays delve into deeper sociological analyses by drawing connections between book types and their readers. For example, Jan Storm van Leeuwen, focusing on depictions of bindings in pre-1800 paintings, discusses links between the sitter in a portrait and the type of book s/he chooses to hold. Christian Coppens comprehensively places prize books in their educational and social contexts, covering much of Europe in his insightful essay. Marianne Tidcombe does a similar service in her discussion of women binders in Britain prior to the First World War, demonstrating how gender was given a

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variety of meanings in relation to bookbinding and other handicrafts. The essay on English collector John Blacker by Foot, Carmen Blacker and Nicholas Poole-Wilson gives a rare look at a passion for beautiful bindings that does not stop even when confronted with the fact of their historic falsity.

The subjects of these essays exemplify how their authors move ably and freely from bookbinding details to the firmly documented social worlds of binders, readers, collectors and booksellers. The limits in this collection are instead more geographical, with a clear focus on the United Kingdom, though France and the Netherlands are examined; only Coppens attempts to covers all of Europe in his comprehensive piece.

The stated goal of much bookbinding history is to create reliable indicators by which to date and place bindings, and to fully document the financial and social dynamics involved in bookbinding structure and decoration. The research here epitomises that direction, and is enriched by the use of supporting reference materials laboriously compiled by others over the years. In turn, these essays will serve as solid foundations for further research. It is a great service to have these works together in one volume, supplemented by excellent color and black and white illustrations. Scholars who want to better understand the book both as an object of delight and as a social marker are encouraged to consider this collection.

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Faye Hammill. *Literary Culture and Female Authorship in Canada 1760-2000*. Cross/Cultures Series 63. Amsterdam and New York: Rodopi, 2003. xxiv, 245p., index. ISBN 9042009055. EUR28. $35.

Faye Hammill's book (winner of the 2004 International Council for Canadian Studies Pierre Savard Award) is a study of female authorship in Canada as it is represented in the fictional and semi-autobiographical works of Margaret Atwood, Frances Brooke, Sara Jeanette Duncan, L.M. Montgomery, Susanna Moodie, and Carol Shields.

Hammill begins with a discussion of Brooke's novel, *The History of Emily Montague* (1769), which was the first work of fiction to be written and set in Canada, and which was also the first book to reflect on the situation of the female writer in Canada. Brooke's central character is Arabella, an articulate and well-read Englishwoman in Quebec who characterizes herself as 'a daughter of the muses.' Arabella's literary aspirations are hindered, however, by the social limitations and practical difficulties of her new home, and she is forced to seek an intellectual community through prolific correspondence with a friend who has remained in England. Brooke's novel is in part autobiographical, outlining the challenges she faced as a female emigrant writer in early Canada who struggled to adapt English literary conventions to her New World experience. In 1923, the world-famous Canadian author Lucy Maud Montgomery published *Emily of New Moon*. As in Brooke's writing, this novel contained considerable autobiographical material and the female writer is represented as set apart from her peers. Through autobiographical fiction, Montgomery and Brooke explored the experience of female authorship in Canada and the literary possibilities of Canadian subject matter.

Hammill aims to illustrate that similar preoccupations with women's authorship and creativity appeared in Canadian fiction throughout the 19th and 20th centuries. Carol Shields portrays her protagonist, Charleen Forrest, in *The Box Garden* (1977), as isolated and distrusted by her community, and the novel continues to explore the possibility of artistic inspiration in Canada. Similar issues relating to inspiration, tradition, literary production, and the social position of women writers are addressed in Susanna Moodie's *Roughing it in the Bush* (1852) and *Life in the Clearings versus the Bush* (1853); Sara Jeanette Duncan's *The Imperialist* (1904) and *Cousin Cinderella; or, A Canadian Girl in London* (1908); Montgomery's *Emily Climbs* (1925) and *Emily's Quest* (1927); Shields' *Small Ceremonies* (1976), *Swann* (1987), and *A Celibate Season* (1991); and Margaret Atwood's collection of short stories, *Wilderness Tips* (1991).

Hammill's close study of these authors and their selected works reveals intimate connections between each writer's perception of Canada as a source of creative inspiration, her relationship to her literary heritage, and her reactions to the Canadian literary scene and the status of the female writer there. Hammill's comparisons are successful in highlighting the historical change and continuity in fictional representations of the status of the female author in Canadian society and the attitudes of readers with regards to Canadian women's literary achievements. Each of the six authors discussed in Hammill's study employ writer-characters in their fiction, and in turn these characters serve to comment on how to write as a Canadian (rather than as a European or American), on the practical aspects of publishing and reviewing, and on the operations of academic literary culture. Lacking, however, is any discussion of authorship by Canadian women of non-European descent. Furthermore, all of the authors and texts under discussion here were commercial and critical successes, so Hammill's perspective on the full gamut of female authorship in Canada remains limited.

Although perhaps overly ambitious in its scope, Hammill's unique approach should be of considerable interest to scholars in the history of the book and print culture studies. Through her focus on the semi-autobiographical fictions of these six women writers, Hammill offers a unique perspective on the historical development of female authorship in Canada.

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Alfred Hiatt. *The Making of Medieval Forgeries: False Documents in Fifteenth-century England*. London: British Library; Toronto: University of Toronto Press, 2004. xiv, 226p., ill. ISBN 0712348158 (London); 0802089518 (Toronto). £40. $63.

There has, of late, been increased interest from non-historians in the form and function of documentary texts during the medieval period, no doubt ultimately attributable to Michael Clanchy's groundbreaking *From Memory to Written Record* (1979) which showed the potential of this material. Recent book-length studies include Emily Steiner's *Documentary Culture and the Making of Medieval English Literature* (2003), and now Hiatt's monograph. Although *The Making of Medieval Forgeries* looks, on the face of it, to be altogether more specialist and focused than Steiner's book, it has a far wider interest and broader appeal than its title might suggest.

As the author says, "acts of forgery of medieval documents depend upon a critical awareness of document culture — of the form, content, and role of documents in medieval society" (11), and his book has much to say that is interesting on this subject. Although its focus is on forgeries produced during the 15th century, there is an overview of forgery in England from 1066 to the 15th century by way of introduction, and his de-

tailed case-studies — of Crowland Abbey's construction of its archive, of Cambridge University's attempts to historicize itself, of John Hardyng's forgeries for the government, and of the 'Donation of Constantine' — necessarily require recourse to earlier (and later) periods and to other cases.

Hiatt's range is wide and his arguments are informed by solid scholarship including some impressively wide reading and a good deal of primary source and manuscript work. He is at his best in the post-Conquest period, less obviously at home in the specialist world of Anglo-Saxon charter studies. There was no need for him to worry that a boundary clause of an eighth-century charter of King Æthelbald was not in the vernacular — its compass-point structure and formulation in Latin is entirely consonant with the diploma's purported date.

There is very little padding throughout; in fact his book could have done with rather more by way of explanation and recapitulation. It is perhaps here that the book's genesis as a doctoral dissertation is most apparent. Hiatt does not really ever let up pace and makes no concessions to his readers. There are few links between chapters and not much cross-referencing. The conclusion was frankly disappointing, failing to draw the disparate and detailed elements of the book together sufficiently and introducing new material decidedly unwelcome by that stage. A few things are too cursorily treated to be valuable: his brief section on terms for forgery is at best half-hearted; this is a genuine topic and one that merits more attention than a single page. Nevertheless, this is an important and deeply scholarly work that deserves and repays attention. Hiatt's studies are nuanced, assured and suggestive, sensitive to the layers of meaning accrued by documents, always alert to what he terms the "discourse" of forgery.

Kathryn A. Lowe
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Maidie Hilmo. *Medieval Images, Icons, and Illustrated English Literary Texts: from the Ruthwell Cross to the Ellesmere Chaucer.* Burlington: Ashgate Publishing Company, 2004. xxv, 236p., ill. ISBN 075461788. $79.95.

Medieval Images, Icons, and Illustrated English Literary Texts investigates the multiple functions of images that appear in several vernacular texts that span the time from the Anglo-Saxon Ruthwell Cross to the fifteenth-century Ellesmere Chaucer. Claiming that critics have misunderstood and dismissed these pictures because they lack the aesthetic qualities prized from the Renaissance to the modern era, Hilmo asserts both their artistic value and centrality to the literary texts with which they appear. She also insists that these images be considered in the context of theological and political concerns in medieval England. The first chapter reviews the history of Christian theories of images, showing how medieval theologians used Christ's Incarnation to justify image-making and makers, despite the Decalogue prohibition. Hilmo pursues this incarnational theme throughout the book, using it — sometimes more and sometimes less convincingly — to explain many images.

Chapters two and three focus on Anglo-Saxon England and assume the reader's familiarity with the two primary objects under discussion: the seventh- or eighth-century large standing stone cross known as the Ruthwell Cross, and the later Caedmon manuscript. Hilmo challenges earlier interpretations of the Ruthwell Cross, which is incised with Latin letters and Anglo-Saxon runes and sculpted with depictions of Christ, the saints, and other holy scenes. Her forceful analysis shows how the image of Christ as a triumphant heroic warrior complements the Anglo-Saxon lines on the stone, so that the visual and verbal elements reinforce one another. Similarly, the Caedmon manuscript images interact with its sacred poetry to guide readers to meditation and prayer, and a deeper understanding of the "secrets of the scriptures" (81). Hilmo demonstrates how these early medieval images were imbued with a wide range of allusions to scripture and other Christian writings, forming an intricately structured referential system that points to a monastic audience.

The second half of the book moves forward several centuries, to the vernacular manuscripts of the late Middle Ages. Hilmo sees in these various works of history, romance, devotional reading, and Chaucer's *Canterbury Tales* both an awareness of the Lollard hostility towards images and a celebration of the vernacular as a symbol of emerging English nationalism. The portrait of the poet Lazamon in the late thirteenth-century manuscript of the *Brut* emphasized the human role in authorship and reflected "nationalist political motives" (103) by enhancing an English history. The miniatures of the fourteenth-century Auchinleck manuscript made the texts accessible to readers, but also reinforced key theological points and expressed nationalistic hopes. So, for example, a scene from the romance *The King of Tars* shows the critical difference between a pagan idol and a Christian icon, and the miniature for the romance of *King Richard* depicts the king at the pinnacle of his crusading activities, an English hero who embodied "national dreams of strength"(121).

In chapter five, Hilmo persuasively argues that the *Pearl* manuscript's twelve miniatures form a coherent visual program that link the poems and lead the viewer in a spiritual journey. The last chapter investigates the ornamental borders and several of the pilgrim portraits in the Ellesmere Chaucer in relation to its aristocratic audience, presenting these visual elements as guides to a "conservative reading of Chaucer" (197). While Hilmo's effort to link the images in both manuscripts to the late medieval arguments about image theology is not always persuasive, her analysis of how viewers might interact with these images is often thoughtful and intriguing.

Medieval Images includes 76 black and white reproductions, mostly manuscript illuminations, comprising nearly all the images discussed. Although Hilmo's arguments are sometimes difficult to follow, and she works too hard to find evidence of the incarnational theme, *Medieval Images, Icons, and Illustrated English Literary Texts* offers a new understanding of many of these images and is a valuable contribution to the study of image/text relationships in manuscript culture.

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Andrew King. *The* London Journal*, 1845–83. Periodicals, Production and Gender.* The Nineteenth Century Series. Aldershot: Ashgate, 2004. xv, 272p. ill. ISBN 0754633438. £47.50.

For a periodical that was, as Andrew King observes, "perhaps the best-selling publication of mid-nineteenth century Europe" (xii), and that, between the 1850s and 1870s, regularly sold over 500,000 copies of each weekly number, the *London Journal* has been comparatively neglected in scholarship on the Victorian literary marketplace. As well as the distaste for 'low' or popular culture which still lingers in several academic disciplines, the material ephemerality of such cheap mass-market journals and the subsequent scarcity of complete runs even in large research libraries, have often led scholars to eschew titles

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like the *London Journal* in favour of more high-brow publications with only a fraction of the former's circulation or cultural significance. Taking his lead from various studies of the contemporary mass media, however, King has taken on the task of correcting this historiographic imbalance by thoroughly excavating some of the more obscure purlieus of mid-nineteenth century Grub Street, and nearly every page of the book bears witness to the assiduity and ingenuity of his primary research. The *London Journal*'s principal attraction was its serialized fiction, and over the years its pages featured an impressive array of novelistic talent, including G. M. W. Reynolds, J. F. Smith, Mary Elizabeth Braddon and Émile Zola. Its production, meanwhile, was undertaken by some of the most important figures in Victorian publishing, not least its entrepreneurial founder George Stiff, and for a brief (and commercially disastrous) period the *London Journal* was actually edited by Mark Lemon, the erstwhile founding editor of *Punch*, who attempted to take it in a more upmarket but less remunerative direction.

But King's aim is not merely to chart the history of a single periodical, fascinating as it undoubtedly is. Rather he contends that an intensive study of the *London Journal* can provide a "vantage point from which to explore both the wider field of Victorian periodicals and issues concerning mass-market culture in general" (3). Certainly, the *London Journal* was integral to the shift from a 'supply-led' model of the literary market where cultural power remained with the producers, to a more demotic 'demand-led' market in which periodicals had to become increasingly responsive to the demands and shifting tastes of their readers. The bestselling *London Journal*, as King shows, was particularly successful in establishing itself as a fetishized commodity that could tap into the different fantasies of its huge and diverse audience. This transformation of the dynamics of the mass-market for periodicals was also significantly gendered, with women increasingly emerging as the principal consumers of news as well as fiction, and again the *London Journal*, which began carrying coloured fashion plates in 1868, was the precursor of many of these wider changes. While the book provides some very impressive empirical data on the sales and production costs of the *London Journal* and other similar titles, King is concerned to reveal the "inextricable intertessellation of theory and history" that is necessary to a full understanding of the complexities of the Victorian mass-market for periodicals (59), and his use of, for example, Pierre Bourdieu's model of the 'literary field' is extremely effective in moving away from a simple class-based notion of reading audiences to one which is more nuanced and alert to ambiguity. At times, however, King's penchant for neologisms such as "politiography" (50) can make the book rather heavy going.

This, though, is only a slight reservation about what is otherwise a detailed and illuminating contribution to the expanding list of books dealing with various aspects of Victorian print culture published as part of Ashgate's impressive 'The Nineteenth Century' series.

Gowan Dawson
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Paulina Kewes, ed. *Plagiarism in Early Modern England*. Houndsmills and New York: Palgrave Macmillan, 2003. xv, 276p., ill. ISBN 0333998413. £47.50.

In his Afterword to this book, Bertrand Goldgar remarks that: "Somebody needs to write White's book all over again" (219), a reference to Harold Ogden White's, *Plagiarism and Imitation During the English Renaissance* (1935), for many years the best (indeed, virtually the only) scholarly reference on the subject. Goldgar might well have gone on to note that with this publication, somebody *has* written it over again — and more. This volume makes an important contribution to a growing body of theoretical reflection on the status of plagiarism in literary or, more properly, cultural discourse, not only in the defined period but in terms of a contemporary debate which pits traditional views of plagiarism as immoral theft against the post-modern condition of dead authorship and ownerless discourses.

In her essay, "Historicizing Plagiarism," Kewes underlines the concerns that motivate and distinguish the collection. Primary amongst them is the question of the physical medium of the text: as media evolved from scribal to print culture without, however, eliminating the tradition of the oral transmission of plays, songs and sermons, so too evolved reading and writing practices as well as attitudes concerning the appropriability of existing discourses. Secondly, the collection aims to widen the scope of the study of plagiarism beyond the literary by including a variety of genres: "To focus on forms and genres which modernity has labelled literature is not only to impose anachronistic categories on the past, it is also to produce a partial and distorted picture of the early modern period" (12). The chronological and historical limitation of the study "reveals the complexities and discontinuities of the reception of plagiarism" (18) rather than its transhistorical continuities.

These complexities and discontinuities are debated most succinctly in the first section, "Approaches to Plagiarism," which should be required reading for anyone interested in the general subject of plagiarism in any age or genre. It begins with Christopher Ricks' unfortunate, if highly useful, 1998 polemical address to the British Academy: useful, because it provides a critical summary of some of the principal contemporary works on the subject; unfortunate, because he dismisses almost all of them, particularly the most recent, for their exculpatory, even immoral attitude to what is simple dishonesty. The subsequent three essays provide a high-spirited response to what is, in many ways, a mean-spirited critique: Brean Hammond and Stephen Orgel respond as targets of Ricks' impatience with historical and moral relativism; Nick Groom points out the untenability of considering plagiarism as both clearly defined and dishonest, which prevents Ricks from "making more sense of plagiarism" (75).

The second section, "Contexts of Plagiarism," examines a variety of cultural discourses from the sixteenth to the early-nineteenth centuries, including historiography, choreographical treatises, the Puritan sermon, and the construction of plagiarism in colonial grammars. As a reader primarily interested in theoretical issues of plagiarism, I was pleased to find these essays not only accessible but successful in contextualizing their subjects in terms of a larger debate. Together they demonstrate that plagiarism has not lately *become* a grey area, but has ever been so. Ricks claims that "It may be perfectly clear what constitutes plagiarism [...] without being clear that what faces us is truly a case of this" (22-3); Samuel Johnson concurs when he says that "The allegation of resemblance between authors is undisputably true; but the charge of plagiarism which is raised upon it, is not to be allowed with equal readiness" (191). But what appears to Ricks as a solution, appears to Johnson as a problem, and it is this rich and fascinating problem that the essays in *Plagiarism in Early Modern England* richly and fascinatingly explore.

Marilyn Randall
University of Western Ontario

Barry McKay, John Hinks, and Maureen Bell, eds. *Light on the Book Trade: essays in honour of Peter Isaac*. New Castle, DE and London: Oak Knoll Press and The British Library, 2004. ISBN 1584560851 (US); 0712347976 (UK). $39.95. £25.00.

Light on the Book Trade is a collection of nineteen essays based on papers given at the annual conference of the History of the British Book Trade which took place in Worcester in July 2001. Although this was the nineteenth conference, annual volumes have appeared in print in the 'Print Networks' series only for the last six years. As usual, the papers concentrate on the book trade in the British provinces rather than in London. The range of topics is very wide and runs from manuscripts to printed books, periodicals and newspapers, from publishing to bookselling, libraries and typography, with a range of dates from incunables to the 20th century.

The papers are diverse in topic and approach: Caroline Archer, Sue Walker and Linda Reynolds on "Typography in nineteenth-century children's readers: the Otley connection"; Iain Beavan, "Staying the course: the Edinburgh Cabinet Library, 1830-1844"; Margaret Cooper, "Influential and mysterious: the career of Septimus Prowett: bookseller, publisher and picture dealer"; Diana Dixon, "Paths through the wilderness: recording the history of provincial newspapers in England"; John Feather, "The history of the English provincial book trade: a research agenda"; John Gavin, "Literary institutions in the Lake Counties, Part IV: catalogues"; R.J. Goulden, "False imprints and the Bridger specimen books"; David Griffiths, "Print, privilege and piracy in the *Book of Common Prayer*"; John Hinks, "John Gregory and the *Leicester Journal*"; David Hounslow, "From George III to Queen Victoria: a provincial family and their books"; Philip Henry Jones, "Thomas Gee Senior"; Wallace Kirsop, "Baker's Juvenile Circulating Library in Sydney in the 1840s"; Lucy Lewis, "'For no text is an island, divided from the main' incunable Sammelbande"; Warren McDougall, "Charles Elliot's book adventure in Philadelphia, and the trouble with Thomas Dobson"; Michael Powell, "Taking stock: the diary of Edmund Harrold of Manchester"; Brenda Scragg, "James Everett and the sale of Adam Clarke's library, 1833: a newly discovered manuscript"; and David Stoker, "Freeman and Susannah Collins and the spread of English provincial printing." The volume also contains an introduction by Maureen Bell. The book is well up to the usual standards for the series.

There is one more contribution. When the volume was almost ready for the press, Professor Peter Isaac died suddenly, and the book therefore begins with a tribute from Barry McKay entitled "Peter Isaac: a landmark removed." Barry McKay edited all the annual conference volumes with Professor Isaac since the series began. Professor Isaac was a remarkable man who gave several bibliographical projects the impetus to start or keep going. His academic career was spent mainly at the University of Newcastle-upon-Tyne as an engineer specialising in hydraulics. He had always had an interest in book trade history so the leap from hydraulics to bibliography was not as abrupt as it might seem. When he retired in 1981, this part-time hobby became a serious, full-time pursuit. Because he had lived so much of his life in north-east England, this area became his main field of study and the focus of his Sandars Readership in Bibliography at Cambridge University between 1983 and 1984 (his revised lectures at Cambridge were published as *William Bulmer: the Fine Printer in Context, 1757-1830,* London: Bain and Williams, 1993). He was an outstanding bibliographer who will be greatly missed.

John R. Turner
University of Wales at Aberystwyth

Linda M. Pavonetti, ed. *Children's Literature Remembered: Issues, Trends, and Favorite Books*. Westport, Connecticut: Libraries Unlimited, 2004. 312p. ISBN 0313320772. $49.50.

'The Century's 100 Greatest' lists appear with the regularity of a small assembly-line. The lists, however, tend to be weighted heavily with entries from the last twenty to thirty years, and in many ways, this work is no exception. Perhaps this is no surprise, for the book had its beginnings in a Children's Literature Assembly workshop following a 1999 National Council of Teachers of English conference. Members are teachers, librarians, authors, and others interested in promoting quality children's literature for all readers. Several contributors, in fact, are notable authors of children's books, including Julius Lester, Lois Lowry (whose work is also analyzed in one of the chapters), Uri Shulevitz, and Jane Yolen. Concerned as they must be with present conditions in the publishing industry or in their own classrooms, the members must have found this conference a refreshing opportunity to see their work in a larger historical and social context.

In twenty brief chapters, the authors provide an overview of American children's book publishing in general, and the development throughout the 20th century in the areas of picture books, folktales, poetry, non-fiction, portrayals of minority groups, historical and realistic fiction, young adult works, and the use of literature in the classroom. Bibliographical references complete each chapter and there is an index as well as biographical notes on contributors. Each chapter stands on its own, and consequently, there is a great deal of repetition in basic historical and social information when the book is read sequentially.

Amy A. McClure's chapter on children responding to poetry provides an excellent overview on the classroom teaching of poetry throughout the century, and indeed on the research done to help educators do so. Educational theories and perceptions of literature have evolved from didactic recitation of adult classic works to a reader-response approach, using poetry specifically written for and by children. McClure provides cogent observations on the present state of teaching and the challenges to come. Fifteen significant works on teaching poetry are cited in addition to a lengthy chapter bibliography, making this essay an excellent starting place for someone interested in pursuing the subject further.

Significant areas of research are suggested by these essays. Michael Cart's chapter on the rocky course of young adult literature seems to call for further study of the changing needs and identity of young adult readers. Did the rush of new works with minority characters in the 1970s improve children's interest in reading? Is there a real conflict between the standards movement and literature-based classroom teaching? Schools and libraries, once the gatekeepers of children's literature, are now just part of a growing consumer-driven market. How does this influence the quality and subject matter of the books and periodicals produced?

Teachers, librarians and others who work with children's literature on a daily basis will find this an illuminating historical overview. Those just beginning their research will find inspiration and a starting point in this comprehensive set of essays.

Lee N. McLaird
Bowling Green State University

Jason Peacey. *Politicians and Pamphleteers: Propaganda During the English Civil Wars and Interregnum.* Aldershot: Ashgate, 2004. 430p. ISBN 0754606848. £59.95.

The 'explosion of print' in the mid-seventeenth century, Jason Peacey argues, fostered the development of an increasingly sophisticated and centralised 'propaganda machine' that became tied to the process of state formation. Political figures, writers, printers, and publishers collaborated to manipulate public opinion and control the terms of public debate. This political intervention, Peacey concludes, obstructed the emergence of a public sphere for political debate in the 1640s and 1650s.

The monograph is divided into three main sections. The first examines the motivations of politicians and writers in producing propaganda. The next section undertakes to 'decode' pamphlets to identify both visible and invisible marks of political influence, including patronage networks, licensing and printing practices, and the system of payments and rewards. The last examines the political uses of propaganda and the circumstances of its creation and deployment. This thematic organisation leads to considerable overlap among chapters with the particularly unfortunate consequence that the rich analyses of changing political and religious climates, competing views among politicians and writers, and shifting factional alignments tend to become submerged when lumped under such general headings as 'politicians', 'writers', and 'the press.'

Peacey is at his best in tracing the connections between politicians, patrons, writers, printers, and publishers, and in linking the production of particular texts to contemporary political developments. The exhaustive print and manuscript research offers a wealth of detail, though one wishes he more often undertook to explain his attributions in cases of anonymous, pseudonymous, or contested authorship. Scholars looking for examinations of readers, reading, or the reception of propaganda will not find them here; Peacey indicates at the outset that these issues are beyond the scope of his study.

Perhaps more startling is the lack of sustained discussion of the texts themselves. One result is an over-emphasis upon the intentions of politicians, governments, and writers in developing and disseminating propaganda. Another is the inadequate treatment of the culture of pamphleteering. Pamphleteers, journalists, and polemicists drew upon a developed yet diverse body of conventions, norms, and expectations, and propagandists formed a part of this culture and entered into these conventions. While propagandists and governments sought to influence public opinion and control the terms of public debate so did their opponents, and even the most clamorous propagandists, like Marchamont Nedham, presented competing points of view; though this may have been a strategy designed ultimately to discredit opposition, intention is indicative neither of reception nor effectiveness.

Though Peacey is careful to acknowledge the limits of propaganda, his emphasis upon attempts to create political and religious orthodoxy — which occasionally is referred to anachronistically as a 'party line' — leads him to adopt a top-down model. Propaganda is something cooked up by politicians and writers and seemingly thrust upon a largely unsuspecting populace, and public opinion appears as a monolithic entity capable of manipulation from above. Greater engagement with recent scholarship on print culture, the histories of the book and of reading, and political culture, all of which appear in the voluminous notes and bibliography, would have been useful. Indeed, given the numerous references to such scholars as Derek Hirst, David Norbrook, Michael Mendle, Joad Raymond, Nigel Smith, and Sharon Achinstein, the statement "no work has yet attempted to discuss the centrality of print to the political life of the central decades of the seventeenth century" (3) is rather perplexing.

Peacey does, however, offer a useful study of the ties between propaganda and state formation. His analysis of the relationships between political figures and writers, and his exploration of the social, political, and military contexts of the creation and transmission of propaganda will prove valuable to scholars working on seventeenth-century history and print culture.

Nicole Greenspan
University of Toronto

☙

David Reynolds. *In Command of History: Churchill Fighting and Writing the Second World War.* London: Allen Lane, 2004. 646p., ill. ISBN 0713998199. £30.

Modestly described as "a book about a book" (xxiii), *In Command of History* addresses everything to which SHARP's acronym refers: the activity and profession of authorship; what governs the reading and reception of a text; and the process of publishing from contract to printed volume or serialisation in the press. Above all, it shows what book history has to contribute to more established fields such as political and military history, biography, and the study of memory. Reynolds has superimposed on his own familiarity with Anglo-American relations in World War Two, his discoveries in the Churchill archives that reveal quite literally history in the making.

Why did writing *The Second World War* matter to Churchill? Short of funds and in a precarious tax position, he was deeply grateful for the complex book and newspaper deal worth $2,225,000 that was finalised in 1947. Having lost the election in 1945, he had time to write and, more importantly, a political incentive; although billed as memoirs, his text was written with an eye on returning to power, an ambition achieved in 1951. Churchill had always aspired to be a military leader or, at least, to appear as a grand strategist, and so in keeping with his 'great men' view of how history was shaped, he wished to show himself in command. His memoirs were therefore bound to be ambitious in scope and to elide the personal and political. The juxtaposition of extracts from official documents and personal testimony does not automatically produce a bestseller, let alone good history, but the two million words in six volumes that constitute *The Second World War* stamped Churchill's authority on past and present.

What Reynolds has painstakingly uncovered is the extent to which Churchill himself was not the sole author: he relied heavily on a team of six, known as 'the Syndicate,' to undertake research and present him with a written account of historical background. In the early volumes, Churchill often condensed their prose and heightened the drama but, by volume six, the Syndicate could emulate his style, and rewrote much of the first part which was sent to Churchill with a note: "I hope you will enjoy reading what I feel is one of the best books you have yet written" (433). In addition to important contributions from the historian William Deakin, the wartime Military Secretary to the Cabinet, Lord Ismay, and a former Vice-Chief of the Imperial General Staff, Sir Henry Pownall, Reynolds discloses that "some five pages of text in *The Hinge of Fate* are entirely the unattributed work of Britain's Cabinet Secretary" (339).

Churchill's dealings with publishers were, to say the least, cavalier. After buying back the

copyright of his earlier works from Macmillan, he later re-sold it to the same firm; as Reynolds observes, "as usual, he was treating literary contracts like a futures market — signing, selling and bartering them in the endless search for ready cash" (16). All of Churchill's publishers profited but not only did they pay for their author to take working holidays in warm locations, they then had the nightmare task of persuading him to relinquish a text for printing and publication. Successive revisions were marked 'Provisional Semi-Final', 'Provisional Final', 'Almost Final', 'Final (Subject to Full Freedom of Proof Correction)', and 'Starred Final', followed by a stream of up to 20 overtakes only stemmed by news that the book had already been bound. As Reynolds points out, Churchill's continual amendments partly resulted from an acute awareness of writing in real time, of reading newly-published political memoirs such as Eisenhower's *Crusade in Europe* which prompted Churchill to rewrite his account of 1940 to make clear that he had always been in favour of a mass landing on beaches. Similarly, the impact of the Cold War led him to play down Russia's contribution to war and to identify Midway and Alamein rather than Stalingrad as turning points in the war.

In Command of History provides a wealth of new material not only on Churchill's working methods, but on how print culture intersects with political history, and how methodologies can be implemented with a light touch. Like Churchill's own works, it is wide-ranging, highly informative, and a good read.

Valerie Holman
University of Reading

Roger Schonfeld. *JSTOR: A History*. Princeton and Oxford: Princeton University Press, 2003. xxxvi, 412p. ISBN 0691115311. $34.95. £22.95 (hardcover).

In the early 1990s, a number of people and institutions started to consider ways in which the mushrooming demands upon library space and financial resources might be eased through electronic means. A central luminary here was William Bowen, an economist particularly interested in not-for-profit organizations, a past president of Princeton University, President of the Mellon Foundation, and a trustee of Denison University. It was a discussion at a meeting of the Denison board of trustees in 1993, that led Bowen to the realization that journals, rather than books, posed the greatest problems, and the idea of creating computerized archives naturally suggested itself — with the added benefit that material stored in electronic formats could be made more or less immediately accessible to scholars everywhere. Consequently, a pilot project was established in mid-1994 involving the University Microfilms company and several American universities. A handful of journals covering history, politics and economics was selected for inclusion. The first important technical decision involved the digitization process itself: should journals be scanned via paper or microfilm copy? The latter initially seemed the more attractive option, but quality considerations soon favored paper. This necessitated the assembly of uninterrupted and complete journal runs, and while the extensive libraries of Michigan and Harvard were the primary sources here, even these august bodies often found their holdings incomplete (missing or stolen) or vandalized (intrusive marginalia, underlining, and so on), which constituted major obstacles to successful scanning.

The problems were of course overcome, and JSTOR, or "Journal Storage," proved a great success. One of the first on-line reference archives generally available since 1997, it remains an important resource: it has digitized the backfiles of about 300 journals and has 1,500 library participants in 60 countries. It has also been a central player in assuring libraries and their users that electronic archives would be preserved forever, that continuing digitization would mean continuing archival expansion, and that, therefore, institutional support was both necessary and reasonable. After all, as Schonfeld observes, the future of JSTOR and similar services could hardly be guaranteed if it were forever to depend upon subsidies from wealthy foundations. It is now a self-sustaining entity, with costs borne by participating institutions.

The book begins with a two-page list of abbreviations (although, oddly enough, JSTOR is not an entry here — the acronym is explained only in passing, at the foot of page 22) and an eight-page time-line. These are welcome relief for the reader, who is then presented with 400 pages detailing matters on almost a day-to-day basis, from December 1993 to December 2001. A prefatory note by William Bowen reveals that Schonfeld was asked by the Mellon Foundation to prepare a full, warts-and-all report; there was "no sense at the time that this study should necessarily become a book" (xiv). This worthy but very pedestrian effort should, I think, have remained a report, since it is hard to imagine many readers being gripped by its exhaustive and exhausting detail. A shorter and more readable summary would have made a better and more widely appealing book. Such a production — while covering the birth and development of electronic library resources —could have also discussed some of their important ramifications. One that immediately comes to mind is the fate of paper in the computer age: Schonfeld makes only the briefest of references, for example, to Nicholson Baker's recent impassioned appeals for the preservation of original copy.

John Edwards
St Francis Xavier University

Marianne Tidcombe. *The Doves Press*. London and New Castle, DE: The British Library and Oak Knoll Press, 2002. xii, 258p., [8] p. plates, ill.(some col.), selected bibliography and index. ISBN 0712347089 (UK); ISBN 1584560843 (US). £75. $120.

In the preface, the author states that her purpose is to focus narrowly on the history of the Doves Press, established in Hammersmith, England and in operation from 1899 through 1908, and to exclude subjective evaluations or critical comparisons. She succeeds admirably, producing a book that is a lucid and orderly account of the press without any distracting digressions. The central figure is the press as created by the vision, accomplishments, and travails of Thomas James Cobden-Sanderson.

The book is organized into four parts that are preceded by the author's preface and Cobden-Sanderson's *Threefold Purpose of the Doves Press*, and followed by several appendices. The first part examines Cobden-Sanderson's philosophy of the book and consists largely of the 1892 lecture *The Book Beautiful*, which he gave to the Art Workers Guild, and in which he criticizes William Morris' book design. The second part is a history of the press itself; the third is the first publication of Cobden-Sanderson's *Pro Iracundia sua Apologia* with Tidcombe's annotations; and the fourth part consists of detailed bibliographic descriptions of the output of the press, including ephemera. The appendices include the

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cost of the Doves type, inventory of the press, legal papers of Emery Walker's suit against Annie Cobden-Sanderson, and brief biographies of the major figures associated with the press. Lastly, there is a selected bibliography arranged by subject and an index.

The history of the press is traced from when Cobden-Sanderson presented his paper in 1892. He was occupied with the work of the Doves Bindery for several years thereafter, although still maintaining his interest in the typographic book. The development of the Doves type from late 1898 through its final characters completed in June 1901 is illustrated with numerous samples, proofs, and portraits as is Edward Johnston's calligraphic contributions. In describing the production of the books, greater attention is given to the first four publications from the press: the incunables of the press in which the basic mastery is established. These were followed by Milton's *Paradise Lost* and the Bible. These two, Tidcombe writes, are fully realized expressions of the press and Cobden-Sanderson's vision of the book. This section ends with relating the circumstances leading to the destruction of the Doves type, appropriately followed by the *Pro Iracundia sua Apologia*.

The bibliography is exactingly and thoroughly done. For the books, it includes a transcription of the title, the colophon, collation, paper, supplementary type, color printing, initials, contents, copies issued, binding, notes, related material, location of copies of interest, and references. The notes contain details as to the production of the book, including information on the production of the initials, such as who engraved them and if there was any hand-coloring; the related materials locate proofs, specimen pages, and the like in various collections, aiding in the consultation of these materials. For the ephemera, the notices are brief, but sufficient to identify the material.

This volume is a fitting companion to the author's *The Doves Bindery*, London, 1991. It is meticulously researched, with an acute attention to detail, while maintaining a firm narrative. The publishers are lavish with the illustrations, and the book design by Justin Howes is quite attractive.

Jeffrey Barr
University of Florida

Alexis Weedon. *Victorian Publishing: The Economics of Book Production for a Mass Market, 1836-1916*. The Nineteenth Century Series. Aldershot: Ashgate, 2003. ix-xvi, 212p., ill. ISBN 0754635279. $69.95.

Students of nineteenth and early twentieth-century publishing owe Alexis Weedon a great debt for her having spent many hours and days poring over dusty bundles of paper and ledgers to prepare the Book Production Cost database. She has used her investigations into the records of George Bell & Sons, Richard Bentley, William Blackwood & Sons, Chatto & Windus, William Clowes & Sons, T. & A. Constable, Oliver & Boyd, Macmillan & Co., and McFarlane and Erskine to give us, in this short but dense book, background for assessing other publishers of the period. This study, as she notes in the introduction, consists of a series of chapters thematically related but not integrated by a thesis.

The first, "Archives and Information Sources," should be required reading for anyone who envisions working on a modern-era British publishing firm. However accurate her descriptions regarding storage, condition of archives, and varieties of accounting systems and records, they only suggest the idiosyncracies the researcher can encounter. Chapter two, "The Growth of the Mass Market for Books," with its charts and graphs, describes the larger economic context within which publishers were working, something which impacted all firms, not just these nine. It also reminds us that the overseas market for books, after the early 19th century, became greater than the domestic market. The third chapter, "Trends in Book Productions Costs," surveys the various constituents and costs of book production — paper, printing, stereotyping and electrotyping, composition, illustration and binding — essential to "understand [ing] how publishing became open to a mass market" (60). Substantive as this chapter is, it gives only a partial picture. I kept thinking as I read, how did 'cheap' publishers effect greater economies in using these fundamental ingredients of book production? The same question can be raised about chapter four, "Looking After the Bottom Line." Its charts are indispensable, enabling the reader to visualize trends and patterns which are harder to follow in text, despite Weedon's clear prose. Chapters five and six examine two special publishing problems: educational publishing, and publishing in the context of the emerging film industry. The fifth chapter addresses a subject more complicated than the included charts and summaries of Education Acts suggest. The discussion makes no reference to the historical differences between English and Scottish traditions, which continued despite prescriptions from the Committee of Council on Education. The appendices of the book are as valuable as the chapters. The second, describing the nine firms and their archives, is a mini-encyclopaedia useful to both beginning and advanced researchers. The charts of appendix three, "Import and Export of Books Manufactured in Great Britain," make it clear that the book was every bit as mighty as the sword in creating the Empire.

Although Weedon has not provided the last word on any of these subjects, she has set signposts pointing the directions for our further study. Fortunately, we will not have to retrace her steps.

Sondra Cooney
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Eva Hemmungs Wirtén. *No Trespassing: Authorship, Intellectual Property Rights, and the Boundaries of Globalization.* Toronto: University of Toronto Press, 2004. xii, 224 p. ISBN 080208835X (cloth). ISBN 080208608X (paper). £32. £15.

The relationship between authorship and intellectual property rights is a dynamic one. Behind the development in the nineteenth century of the first international treaty governing copyright law — the Berne Convention — was a particular notion of authorship. In turn, aspects of the laws of copyright and of other intellectual property rights have influenced the way we answer questions about who qualifies as an author and what text that person has authored. In her new book, Eva Hemmungs Wirtén explores this relationship in the context of globalisation. Although Hemmungs Wirtén has acquired a thorough understanding of the relevant law, she does not conduct detailed legal analyses; rather she takes an interdisciplinary approach that draws on literary criticism, literary history, cultural studies, law, book history and print culture studies.

The first chapter is set in 1878 when Victor Hugo brought his considerable influence to bear in the campaign to secure international recognition of authors' copyrights. Hemmungs Wirtén demonstrates that Hugo saw intellectual property as a tool to be wielded

by the author. He viewed the proto-globalisation of his time as the perfect opportunity to enhance authors' financial and moral standing. In the other chapters, globalisation is shown to unsettle both the relationship between authors and copyright, and the concept of authorship itself, with the balance of power generally moving away from the author. The second chapter, for instance, explores the relationship between copyright law and translation. A peculiarity of copyright law is that, where B translates the work of A without permission, A can sue B for infringing copyright in A's work, but B is nonetheless recognised as the author of a separate literary work, the translation. Hemmungs Wirtén shows how this affected a dispute arising over the English translation of Peter Hoeg's Danish bestseller *Miss Smilla's Sense of Snow*: in that case, Hoeg (A) made editorial corrections to the translation written by B and published in the USA. B did not block publication of the revised translation in the UK but had her name withdrawn from the translation, so that translation rights were eventually ascribed to an entirely fictitious character.

These first two chapters and the sixth and final chapter centre on particular episodes from which Hemmungs Wirtén draws insights into the relationship between authorship and intellectual property law. She brings to bear her skills, as critic in particular, on an adventurous selection of materials: the sixth chapter, for instance, describes disputes over rights in *Les Misérables* and *Gone with the Wind* in order to highlight cultural and legal ideas about when the products of authorship fall into the public domain. This makes for entertaining and often compelling reading. Hemmungs Wirtén takes a different approach in the rest of the book: chapter three contains a history of the development of the photocopier; chapter four considers the rise of trans-national corporations and their ownership of content; and chapter five deals with the protection and recognition of traditional knowledge. I found these attempts to provide historical or economic overviews less assured and certainly less engaging.

No Trespassing then, is highly successful in some of its parts, less so in others. Whilst Hemmungs Wirtén's varied approach may be unsatisfying for some readers, her book will nonetheless stimulate and inform anyone wishing to enquire into this subject.

Lindsay Gledhill
Leeds

In Short

Patrick White: A Bibliography. Vivian Smith and Brian Hubber, eds. Quiddler's Press/Oak Knoll, 2004. 348pp. Index.

Descriptive bibliography of all editions of Australian Nobelist Patrick White's poetry, plays, novels and other works. Consists of 27 "chapters" each devoted to a single book, and seven appendices on poems, short stories, performance history of plays, musical adaptations, occasionsal pieces, transations and literary manuscripts. Also lists reviews, and accounts of the composition and reception of each work.

John Masefield, The Great Auk *of English Literature: A Bibliography*. Philip W. Errington, ed. British Library/Oak Knoll, 2004. 907pp. Index.

The publishing history of the works of John Masefield Masefield (1878-1967), Poet Laureate of Great Britain. "His works are largely out-of-print and academia ignores him," Dr. Errington writes. "Masefield provides us with a publishing context or figure for comparison in the twentieth century and, as a prolific author, demonstrates a model for many other writers in the literary market." Dr. Errington is currently preparing a new edition of Masefield's poems.

Marcella D. Genz. *A History of the Eragny Press, 1894-1914*. British Library/Oak Knoll, 2004. 240 pp. Bibliography. Index.

A well-researched, illustrated account of one of the most significant presses of the English Arts and Crafts Private Press movement. Dr. Genz discusses the artistic theories and influences that upon which the work of Lucien and Esther Pissaro was based. Half the book is a detailed bibliography of Eragny Press publications.

Donald C. Dickinson. *John Carter: The Taste and Technique of a Bookman*. Oak Knoll, 2004. 422pp. Bibliography. Index. 39 illustrations.

Biography of writer, bibliographer and antiquarian book dealer John Carter (1905-1975), author of ABC for Book Collectors. Carter is known for exposing the nineteenth-century bibliographer Thomas J. Wise as a forger, and for putting together the 1963 British Museum exhibition Printing and the Mind of Man, the catalogue for which became a standard reference. Includes a checklist of Carter's writings.

Mirjam M. Foot. *The Decorated Bindings in Marsh's Library*, Dublin. Ashgate, 2004. 130pp. Bibliography. Index.

A discussion of a selection of fine bindings from the public library founded in 1708 by Narcissus Marsh, Provost of Trinity College and Archbishop of Dublin. Includes bindings from Great Britain, Ireland, France, Spain, Italy, Russia, Germany and the Netherlands. Eight color plates and 52 black and white figures.

Forthcoming Events

The theme of this year's 5th Annual CRAFT, CRITIQUE, CULTURE Conference is "Reading Readers / Reading Cultures," to be held on **8-10 April 2005** at the University of Iowa, Iowa City. Highlights include a keynote presentation by Janice Radway, Duke University's Frances Fox Professor of Literature. CRAFT, CRITIQUE, CULTURE is an interdisciplinary conference focusing on the intersections between critical and creative approaches to writing both within and outside the academy. For further information, please contact dorothy-weiss@uiowa.edu.

From **20 June to 29 July 2005**, Professor Stephen W. May from Georgetown College, Kentucky, will lead the NEH-funded "The Handwritten Worlds of Early Modern England" at the Folger Institute, Washington, DC. Sixteen scholar-participants will produce fresh examinations of manuscript culture through such lenses as the controversies and contestations involving religious and legal manuscripts, the status of verse miscellanies and broadsheets, the relationship of manuscripts to early modern theatre, and the revelations to be found in non-literary writings, letters, and multi-generational 'household' volumes. Full programme and application information is available at www.folger.edu/instit or vmillington@folger.edu.

BHRN REPORT

Originally known as the Book History Postgraduate Network, the Book History Research Network was established in 1998 under the auspices of the former Book Trade History Group in co-operation with the Institute for English Studies at the University of London. The Network's change of name emphasises that it welcomes independent researchers as well as postgraduates and their teachers. The Network's aims are:

- to bring together current and former postgraduate students, teachers and independent researchers working in any area or period of the history of the book

- to organize Study Days (usually two a year) in different areas of the UK, to discuss their work and share experiences, progress and problems

- to bring together book history researchers who may be isolated, through Study Days and informal e-mail contact.

The Network also maintains a website <www.bhrn.bham.ac.uk> which gives details of forthcoming Study Days and reports on previous ones. The website also includes an online Register of Book History Research, which gives brief details of current and recently-completed research by Network members. This has proved to be a well-used resource which facilitates informal contact, mostly by email, between members.

The Network is very informally organized and its running costs are minimal. It holds no funds of its own, does not generate any surplus income and does not charge for membership. The website (part of the British Book Trade Index site) and emailing list are currently hosted by the Department of English at the University of Birmingham. Each Study Day is organized by a local member of the Network and hosted by a library or university, usually with no charge being made for accommodation. Those attending sometimes pay a small charge (usually £5) for refreshments on the day, sometimes no charge is made and those attending make their own arrangements at lunchtime.

The structure of Study Days is very flexible and is adapted to the needs of each venue. Occasionally the day has a theme but more often discussions are open-ended. A typical day includes a small number of informal papers and time is always allowed for everyone present to introduce themselves and briefly outline their research interests. There are often discussions on such practical matters as research materials, methodology and relationships between doctoral students and their supervisors. The Network is a valuable, and very informal, source of mutual help and support for those working at the coalface of book history research.

A publicity drive in 2004, following the change of name, brought in a number of new members. With a total membership currently approaching 150, the Network is still growing steadily, thanks to some very effective publicity postcards, designed by Network member Rathna Ramanathan, which are distributed at conferences and meetings and have also been supplied to relevant university departments. The publicity was provided by the small residual funds from the former Book Trade History Group.

The emailing list is a useful means of alerting members to Study Days and other Network activities, as well as passing on other relevant information, such as calls for conference papers. The Network avoids the costs of printing and postage by relying entirely on email for keeping in touch with members. The bulletin *Quadrat*, the newsletter of the British Book Trade Index, includes news of interest to Network members, who have access to the on-line version.

Following a very successful study day at the University of London in November 2004, the Network is moving north for a Study Day at Manchester's historic Chetham's Library on Thursday, 28 April 2005. The local organizer is Catherine Feely, a postgraduate at the University of Manchester, who says she is hoping to use the Study Day as a springboard for other book history events in north-western England. Chetham's Library, founded in 1653 and the oldest public library in the English-speaking world, is a particularly suitable location for the discussion of book history: a short tour of the library and an introduction to its fascinating collection will be built into the day's programme.

The Book History Research Network website at www.bhrn.bham.ac.uk includes the register of research, a link to recent issues of *Quadrat*, and an on-line joining form. For further information, contact Dr John Hinks on john.hinks@virgin.net. For details of the next Study Day, please contact Catherine Feely on catherine.feely@postgrad.manchester.ac.uk.

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THE SHARPEND

We hope you are thrilled as we are with this special double issue of *SHARP News* which includes detailed information about SHARP 2005 in Halifax. Not only have we moved towards our promise of more reviews, but their sheer volume attests to the buzz of activity in book history, print culture, and related circles. Please encourage your library to acquire these works to make them available to you, as well as the next generation of scholars.

See you in July!

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