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SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING & PUBLISHING

SHARP NEWS

Volume 18, Number 2 Spring 2009

SHARP ELECTIONS 2009

Report of the Nominating Committee to the EC

20 March 2009

The nominating committee is pleased to submit nominations for all SHARP offices currently open.

This is the first year that nominations have proceeded under the new constitution. The process clearly accomplished the goals of making nominations more broadly based and transparent. The names offered for consideration came from nominations, self-nominations, and solicitations of interest by the committee. The nominees come from a variety of countries and academic interests. Both men and women are represented, as well as people of different generations.

The enhanced interest in the nominating process was gratifying. As a result, many offices are contested. All candidates in contested races were notified that this was the case, and none withdrew.

On the pages that follow, you will find the names of nominees, followed by their affiliations and their statements for the ballot about their involvement with SHARP, their other qualifications, and their ideas about the future of SHARP.

Respectfully submitted,
The SHARP Nominating Committee

Beth Luey, Chair
Mary Lu MacDonald
Ian Willison

The positions of President, Vice President, Membership Secretary, Recording Secretary, External Affairs Director, and Treasurer are uncontested and, therefore, as stated in SHARP's constitution, will be elected by acclamation at the SHARP Toronto AGM, 24 June 2009.

:: President ::

Leslie Howsam
University Professor, University of Windsor, Windsor, Ontario, Canada

I have been an active member of SHARP since the beginning, and was on the Board from 1997 to 2005, including participation in the book prize and Award for Distinguished Achievement committees. I was elected vice-president in 2005, became involved in the revision of our constitution, and more recently have been coordinating our application to become an Affiliated International Organization of the International Committee of the Historical Sciences. My previous leadership experience includes being President of the Canadian Association for the Study of Book Culture and of the Victorian Studies Association of Ontario and I am currently on the boards of the Research Society for Victorian Periodicals and the Cambridge Project for the Book Trust, as well as General Editor for the University of Toronto Press series, *Studies in Book and Print Culture*.

Having been honoured by my colleagues with the nomination to be President of SHARP, I feel hopeful about the next few years. Scholars in various disciplines identify themselves with the study of book history and book culture, and most of them are aware of SHARP and our conferences, electronic presence and publications. But they are not necessarily members, and both new and established scholars should be recruited to our ranks. I would like to see us expand our graduate student membership and our geographic reach as well as our overall numbers. These and other projects will require some fund-raising and other new initiatives. Finally, I hope we can make SHARP even more relevant to its members' intellectual concerns without losing the passionate excitement of a debate on SHARP-L or the glorious fun of our annual and focused conferences.

:: Vice President ::

Ian Gadd
Lecturer in English, Bath Spa University, Bath, UK

I have been involved with SHARP – as a conference delegate, as a SHARP-L poster, as a member – for over a decade; I was *SHARP News*'s European books review editor for six years, have served as Recording Secretary for nearly seven, and last year I co-organised the annual SHARP conference at Oxford Brookes. My bibliographical and book historical credentials include running the HoBo website since 1996 while, more recently, I was appointed a volume editor for the *History of Oxford University Press*, and textual advisor to the *Cambridge Works of Jonathan Swift*.

As Vice-President, I will support the President in her goal of extending and diversifying SHARP's membership. For example, I have been keen to develop SHARP's Scandinavian interests, helping to promote last year's focused SHARP conference in Copenhagen and, more recently, the successful bid to host SHARP 2010 in Helsinki, and I'm eager to press eastwards. Similarly, SHARP was a crucial force in shaping my own graduate career, and I share the President's belief that SHARP should seek to enhance its relationship with its graduate members. Finally, I feel that the Executive Council should seek a more active and visible role within the Society, both by finding more efficient ways of facilitating its work through the year and by keeping the membership more informed of its activities and plans.

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SHARP WEB:
http://sharpweb.org

:: Membership Secretary ::

Eleanor Shevlin
Department of English, West Chester University of Pennsylvania, West Chester, Pennsylvania, USA

My service to SHARP began in 1995 when I secured affiliate status for SHARP with the American Society for Eighteenth-Century Studies (ASECS). Since then I have served as the SHARP liaison to ASECS (1995-present), on the planning committee for the SHARP 2001 conference, as the SHARP public affairs officer (2005-2007), and most recently as the SHARP membership secretary (2007-2009). These years of service to SHARP, coupled with a lengthy stint in marketing and member development for nonprofit organizations, have prepared me well for my current role as membership secretary. Both the liaison and PR positions afforded opportunities to develop SHARP promotional materials – bookmarks, logo-display boards, and posters for advertising the Society at non-SHARP conferences – as well as strategies for recruiting new members and retaining existing ones. Drawing on my experiences as the SHARP representative to ASECS, I have expanded our network of liaisons and instituted a regular liaison meeting to exchange ideas at the annual conference.

My work on the committee to secure a fulfillment vendor for SHARP enhanced my familiarity not only with the range and costs of such professional services but also with the membership operations of other scholarly societies. During my first year as membership secretary, I focused primarily on facilitating the transition to Johns Hopkins University Press (JHUP) and coordinating international initiatives with the new external affairs director. This year I have undertaken other projects including assisting with the design of a member survey and creating a PDF membership directory to complement the JHUP online one. Throughout my tenure as membership secretary, I have worked closely with JHUP to provide prompt responses to member queries and resolve problems swiftly. That my scholarly work and publications span the British long eighteenth century, postcolonial studies, and digital humanities has been an asset in serving a membership whose geographical and chronological interests vary widely.

As for the future, among the challenges facing SHARP is the need to foster its international character. Attracting and retaining members from around the world are important components of meeting that challenge and ones to which I am committed. So too is ensuring that SHARP maintains and further develops its leadership in advancing work in book history. Although more and more scholars seem drawn to the field, a surprising number of them do not seem to be aware of our society; heightening a greater awareness of SHARP and the benefits of membership will continue to be a high priority for me. Harnessing technology to serve members better is yet another goal of mine. I would welcome the opportunity and privilege of serving as your membership secretary for another term.

:: Recording Secretary ::

Jyrki Hakapää
Department of History, University of Helsinki, Helsinki, Finland

I have been a member of SHARP since 2001 and have taken part in one regional and five annual conferences. I am leading the organisation committee for SHARP's annual conference in Helsinki 2010 and was a member of the organisation team for *Published Words, Public Pages* in Copenhagen in September 2008. I have participated in arranging numerous international conferences, most recently the conference of the International Society for the Study of European Ideas.

I defended my dissertation in April 2008 at the University of Helsinki, studied at the Université de la Sorbonne (Paris IV), and worked at the Humboldt Universität zu Berlin. I have published articles in English (e.g., in *Book History* 2002), Swedish, and French and have contributed to *SHARP News*.

I have experienced SHARP as highly committed to keeping book history activities alive and to inviting new members, especially young scholars from new countries. I would like to keep working for these two principles. I would also like to consider ways of increasing the number of regional and thematic SHARP conferences and to further collaboration with groups focusing on medieval manuscript culture.

:: External Affairs Director ::

Claire Parfait
University of Paris-13, Paris, France

I have been external affairs director since the fall of 2007. Since then, I have tried to promote awareness of SHARP in France and in other countries via country liaisons : they are the ones who best know both what's happening in their area and who to get in touch with, send SHARP flyers to, and occasionally ask for reports on specific events. I intend to continue working along those lines.

:: Treasurer ::

Jim Wald
History Department, Hampshire College, Amherst, Massachusetts, USA

The duties of the Treasurer as defined in the Constitution – receiving, managing, and reporting on funds – are really just the essential practical tasks. The larger role of the Treasurer is to lead in the context of teamwork with the Executive Council (EC). Our collective goal in the last term has been to engineer SHARP's transition into institutional maturity. The financial and administrative mechanisms that served us well in the early years were not sustainable for a more complex organization in the long term.

By employing innovative approaches and achieving new efficiencies, we have managed to deliver enhanced services while maintaining our traditional ideal of limiting dues increases:

• Shifting responsibility for management of membership and publications to Johns Hopkins University Press allowed us to rationalize both costs and volunteer labor, in the process more sharply distinguishing the tasks of Treasurer and Membership Secretary, and permitting the members of the EC to focus on their core missions.

• Continuing to develop the travel/conference grant system to provide support for students and others: in 2004, we awarded 7 such grants; in 2008, 16.

• Building reserves and an endowment for future security: A decade ago, we worried about deficits. Our last report to the membership could point to a cushion of $50,000 in the bank – money that can finance vital new initiatives, such as the complete redesign of our website.

• New or creative approaches to fundraising: (1) We are beginning to seek and win grants, such as the $25,000 from the Delmas Foundation, which financed a regional conference and resultant volume of papers on the Venetian book trade. (2) By acting as fiscal agent for a donor financing publication of the definitive work on English manuscript illustration, we attach our name to a major scholarly endeavor and stand to gain up to $25,000 for our reserves or endowment.

I am very pleased to be standing for another term as Treasurer, for I view this as an opportunity to solidify these achievements as SHARP more confidently claims its role as the leading international book-historical organization.

The following positions are contested and are being put to the vote. Online and postal voting options are available. Please consult the instructions on page 6.

:: Electronic Resources Director ::
1 vacancy

Lee N. McLaird
Curator of Rare Books and Special Collections, Bowling Green State University, Bowling Green, Ohio, USA

I have been a member of SHARP since its establishment, and have been part of an informal group during the early years offering advice on the website. I have served as a session moderator at conferences several times over the years and last year presented a paper at the Oxford Brookes conference.

I have served as my department's webmaster since 1996, developing our site from a simple welcome statement to a large (2500+ pages and growing) online resource documenting our holdings and services, and in this capacity also served as my department's representative to the university library's web committee. As a consequence, I am very familiar with web design and encoding standards and site architecture, and have in-depth hands-on experience in the use of XHTML, cascading stylesheets, and content management systems. I hope to be able to use these skills with the SHARP website, updating the look and feel of the site, improving navigation and searching, and adding content and services as the members find the need for them.

Kay Shelton
Doctoral Candidate, Northern Illinois University, DeKalb, Illinois, USA

For *SHARP News*, I wrote exhibition reviews, one book review, and attended the conference held at Dalhousie University in Halifax, Nova Scotia. I am currently working toward a doctorate in instructional technology at Northern Illinois University (NIU), hold a master's degree in library science from the University of Illinois, earned a master's degree in anthropology from NIU, and have a bachelor's degree in music from DePauw University. My dissertation topic is on the American Library Association and the accreditation of distance learning programs. Additionally, I completed a Certificate in Higher Education Administration at NIU and an archives Research Program Certificate at the Russian Academy of Sciences, Museum of Anthropology and Ethnography named for Peter the Great, in St. Petersburg.

I tend to be a late adopter of technology. My personal philosophy is not to follow the crowd chasing the newest trend simply for its 'hotness' but to make informed decisions about what technology to adopt, including researching the possible cost effectiveness of change versus the *status quo*. I believe one top priority of SHARP should be to continue reviewing costs as an effort toward maintaining sustainability, if the global economy continues to stumble. Thank you very much for your consideration.

George H. Williams
Assistant Professor of English, University of South Carolina Upstate, Spartanburg, South Carolina, USA

As Director of Electronic Resources, I will ensure that scholarly communication among SHARP members continues to take advantage of new technologies without alienating or leaving behind those members who might be challenged by their discomfort with, access to, or proficiency with digital media. A member of SHARP since 2002, I was asked to join the *ad hoc* committee to devise a plan for the re-design of SHARPweb.org last year. Over the last few months, I've contributed what I believe are several important ideas that have made their way into the current plan. Among these ideas, the plan calls for seamless and synchronized integration across several platforms of

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communication and publication: for example, an announcement need only be written and shared once before it is automatically and simultaneously sent to listserv subscribers as well as to such possible future venues as a Facebook page, a Twitter feed, and a SHARP web blog. As SHARP members are perhaps uniquely qualified to recognize, technologies and practices of communication and publication are changing rapidly. And so while SHARP should continue to take advantage of the significant strengths of the print medium for scholarly communication, we should also embrace the strengths of the digital.

I am well qualified for this position, having been trained in the digital humanities at the University of Maryland, where I worked for two years at the Maryland Institute for Technology in the Humanities, http://www.mith.umd.edu. I am quite experienced with and adept at listserv maintenance and moderation, website design, writing W3C-compliant HTML and CSS, the use of social media tools and networks, and database design and maintenance.

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:: Director of Publications and Awards ::
1 vacancy

Shafquat Towheed
Lecturer in English, The Open University, Milton Keynes, UK

I have been a member of the SHARP DeLong Book Prize jury for 3 years (2007-2009), acting as the President of the committee for 2 years (2008-9). I have been responsible for reading and evaluating submitted titles, liaising with fellow jurors, designing the assessment grid, co-ordinating scores between judges, and drafting the award statement (later published in *SHARP News*). I have contributed to *SHARP News* as a reviewer, and have had an article published in *Book History*. I have given papers at SHARP in 2003, 2006, 2007, and 2008 (Oxford and Copenhagen).

I have both a personal and institutional commitment to the development of the discipline, especially in terms of making book history amenable to distance learners, undergraduates, and graduate research students. As project supervisor of the *Reading Experience Database,* I have considerable experience of project management, and of liaison with external funding bodies, publishers, and digital resource companies.

To build upon the increasingly international dimensions of the SHARP DeLong Book Prize, I would invite greater participation from authors and publishers based in Anglophone countries outside the USA and UK, as well as those working in non-Anglophone ones. I would like SHARP to consider sending out *SHARP News* electronically; offering a discounted membership rate in the developing world; an additional SHARP Prize for the best work in scholarly editing or bibliography; further special partnerships with other scholarly bodies, leading to sponsored panels in each other's conferences; and a SHARP-branded series of monographs with a leading publisher, specialising in first books by early career scholars.

Claire Squires
Senior Lecturer in Publishing, Oxford International Centre for Publishing Studies, Oxford Brookes University, Oxford, UK

I have been a SHARP member for several years, participated in conferences, reviewed for *SHARP News*, and co-organised SHARP 2008. My research centres on contemporary publishing history (including as co-Volume Editor for the *Cambridge History of the Book in Britain* Volume 7 and as Associate Editor for the *Oxford Companion to the Book*). I work at the Oxford International Centre for Publishing Studies, providing training and education for future publishers. In my previous career as a trade publisher in London, I administered my company's submissions to book awards, and one aspect of my current research relates to literary prizes.

If elected to the post, I would seek in particular to work with the newly elected Director of Electronic Resources and the existing Editors of *SHARP News* and *Book History* to develop an integrated marketing and communications strategy for SHARP, both internally (with and between Editors, members and the Executive Council) and externally. The aim behind this will be to sustain, publicise and extend SHARP's global scholarly network, while maintaining the efficient operation of its existing functions. With the Executive Council, I would also like to investigate the possibility of the expansion of SHARP's role as a publisher, either in print or (more likely) digitally.

:: Executive Member at Large ::
1 vacancy

Michael Suarez, S.J.
J. A. Kavanaugh Professor of English, Fordham University, New York, USA, and Fellow & Tutor in English, Campion Hall, Oxford, UK

I came to book history as the student of Don McKenzie, taught my first graduate seminar in bibliography in 1995, and attended my first SHARP conference in 1997. My current project, *Bibliography for Book Historians* (series editor, Leslie Howsam; U. of Toronto Press, 2011) attempts to foster a deeper rapprochement between two of SHARP's principal constituencies. I would serve on the SHARP Executive Committee having been on the Council of both The Bibliographical Society (London) and the Oxford Bibliographical Society. I have also worked on the executive committee of the Northeast American Society for Eighteenth-Century Studies for eight years now, including a term as president. As co-general editor of *The Oxford Companion to the Book* (OUP, Jan. 2010) – a million-word reference work written by 398 contributors from 27 countries from Helsinki to Dunedin and from Tokyo to Nuuk – I am deeply committed to the global character of SHARP. As co-editor of *The Cambridge History of the Book in Britain*, volume 5, 1695-1830 (CUP, June 2009) and co-general editor of both the *OCB* and *The Collected Works of Gerard Manley Hopkins* (OUP, 2006-13), I have fostered fruitful connections and generative international cooperation. Writing and teaching in both the US and UK (and lecturing in Canada, NZ, Germany, Switzerland, Spain, and Norway) positions me well to represent the concerns of SHARP's membership to the Executive Committee and to be a bridge-builder for SHARP both at home and abroad.

Bertrum MacDonald
Professor of Information Management, Dalhousie University, Halifax, Canada

For over a decade, I have been an active SHARP member and have presented papers at several recent SHARP conferences. In 2005, I co-chaired the memorable SHARP conference held in Halifax and have been an advisor to the organizing committees of each of the subsequent conferences. I am an active book history researcher, particularly in relation

to scientific subjects. My most recent papers were presented at the *Culture of Print in Science, Technology, Engineering, and Medicine* (STEM) conference, University of Wisconsin, Madison, September 2008, and at the *Evidence of Reading: Reading the Evidence* conference, University of London, July 2008. From 2000 to 2006 I was the Editor of Electronic Resources in the national editorial team of the *History of the Book in Canada / Histoire du livre et de l'imprimé au Canada* project. I have been a Dibner Library Fellow at the Smithsonian Institution, and I was the recipient of the 2004 international GreyNet Award (with two Dalhousie colleagues) and the Marie Tremaine Medal, the highest honour granted by the Bibliographical Society of Canada.

I am especially interested in promoting SHARP's strength as an interdisciplinary scholarly society. Having worked as a researcher and an administrator in an interdisciplinary environment at Dalhousie University for over two decades I anticipate that I will draw on that experience to encourage students and new scholars to participate within the ambit of SHARP. As a member of the Executive Council, I will give particular attention to enhancing interdisciplinary relationships internationally. SHARP's electronic presence will be increasingly important as book history continues to develop around the world and the Society's new website can be used to foster additional links with related scholarly groups. Thus, in concert with the Director of Electronic Resources, I will endeavour to heighten SHARP's e-presence and promote links with related initiatives world wide.

:: Board of Directors ::
4 vacancies

W. A. Kelly
Scottish Centre for the Book, Napier University, Edinburgh, Scotland

I have been a member of SHARP almost from its inception and have supported it by attendance at UK-and Europe-based conferences since Edinburgh in 1995 and increasingly since then by giving papers. I have supported the ethos of SHARP by researching for almost forty years particular aspects of book history in the Dutch- and German-language areas of Europe and by disseminating my findings in various types of specialist publications. As a professionally qualified librarian I have an understanding of and insight into the problems of research in the humanities which, I am sure, is not common among the members of SHARP.

While SHARP has been very successful in encouraging research on book history in the Anglophone world, it has made little inroads into the Germanic world, where my interests lie. If elected a Director, I would endeavour to extend SHARP membership in Germany and the Low Countries.

Sydney Shep
Senior Lecturer in Print & Book Culture, The Printer, Wai-te-ata Press : : Te Whare Ta O Wai-te-ata, Victoria University of Wellington, New Zealand

I am the Editor of *SHARP News*, a dedicated print culture specialist with a wide spectrum of teaching and publication outputs, and a practicing letterpress printer at Wai-te-ata Press, Victoria University of Wellington, New Zealand. I have been involved in many regional book history initiatives and continue to advocate for the internationalisation of SHARP as the field itself moves into transnational and postcolonial spaces. I co-organised the 2005 SHARP *Paradise* conference in Wellington and have participated in regional conferences in South Africa, India, Australia, and Denmark as well as annual SHARP conferences in North America and Europe. I maintain the online presence of the SHARP Special Interest Group *Teaching Book History* and am on the SHARP website redesign committee. Listening to the under-represented, pioneering new approaches, and extending the boundaries of book history are my key contibutions to the future of SHARP and the discipline.

Evelyn Ellerman
Associate Professor, Communication Studies, Athabasca University, Athabasca, Alberta, Canada

I have given papers at SHARP conferences over the past 5 years, and have created a new book series with Athabasca University Press, *Print Cultures in Context*, which I will co-edit with Dr. Abhijit Gupta, Jadavpur University, Kolkata, India. A unique feature of the AU Press is that the books are freely available online, which greatly increases not only the number of people who are aware of the books, but significantly increases book sales. This ought to be of benefit for SHARP authors. In 2008 I helped organize a conference for CASBC, a sister organization to SHARP.

I have a long history of successful grant applications and fund-raising; of bringing people and organizations together for the completion of practical projects. These are skills that are useful for any organization, but of particular use to a scholarly association.

I feel that SHARP can move in two productive directions in which I might assist: new book cultures and digital texts. For the past 20 years, my research area has been in the former; I am currently working on an online resource for the study of print cultures in the South Pacific, in partnership with four institutions in three countries. This website will revolutionize accessibility to rare and hard-to-find sources for the region. I will present on the website at the 2009 conference in Toronto. I think that this approach is one that would add to the growing list of Book Histories that have been associated with SHARP, and will attract international grants.

The second area in which I might assist SHARP is digital technology. I have attracted considerable grant money in the last couple of years to AU for the development of digital learning resources, an online media lab and the development of digital collections. These projects are linked to textual history, analysis, preservation, and dissemination – all areas in which an organization like SHARP might show leadership to other scholarly associations.

Jeffrey Groves
Professor of Humanities and Social Sciences, Harvey Mudd College, Claremont, California, USA

Next year I will complete back-to-back terms as department chair and chair of the faculty at Harvey Mudd College. In seeking a position on the SHARP board, I would like to redirect my view outward and utilize the organizational and leadership skills I've developed at my institution to serve a society to which I have longstanding ties. Having delivered papers at several SHARP conferences, and having served on the local planning committee for the 2003 meeting in Claremont, I understand the annual meeting to be a central event for anyone interested in

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"the history of the book," and as a board member I would work to strengthen that gathering. I would also work to coordinate SHARP more fully with other organizations that share a similar mission – for instance, those devoted to printing history, the history of communication, archival collections, and so on. Our organization could only be strengthened by building such networks for scholarly communication.

Lisa Kuitert
Professor of Book & Manuscript Studies, University of Amsterdam, Amsterdam, The Netherlands

I have been a professor in Book & Manuscript Studies at the University of Amsterdam since 2001. My field of interest is 19th-21st century literary publishing in the Netherlands, and authorship in general. Recently I started research in the field of the Dutch booktrade in the former 'colonies,' like South Africa and Indonesia. I am leading the Amsterdam Book history department, and the only full-time professor in book history in the Netherlands. I've written several books on topics like literary series, publishing & editing, authorship, and numerous articles. I am a member of the editorial board of *Quaerendo*, the leading international journal on book history in the Low Countries. I gave papers in Edinburgh (1995) and at The Hague (2006) and in Cape Town (2007).

I would like to represent smaller countries on the Board of Directors. I can speak – apart from Dutch – English, French, Swedish and German. I think it would be wise for SHARP to be more open and encouraging toward book historians in 'smaller' countries: countries that are not Anglo-orientated by nature, like Spain, France, South America, and Russia. This will improve the quality of book history worldwide.

Alexis Weedon
Professor of Publishing Studies, University of Bedfordshire, Luton, UK

Many members will have used the Location Register of British Publishers archives I originally published with Michael Bott and in more recent years put online via SHARPweb – the link is the Weedon list. I have served the Society as a member, regularly attending and proposing papers for its annual conferences since the first one in New York, and as part of the group revising SHARP's constitution in 2006. I have served Publications Co-ordinator since 2003 and am now stepping down so I can put myself forward as a director.

In this role I can serve the Society further. The work of a Director should be strategic and I would be keen to develop and extend the access to and listings of archives through collaboration between repositories, institutions and funding bodies. Within my own institution, The University of Bedfordshire, UK, I am Director of the Research Institute, which recently acquired a collection Children's books from 17th to the 19th Century. Already catalogued, it is however under-utilised and we are holding a day conference to explore its use for researchers in June 2009. This is only one example, and as a Director of SHARP I would like to work collaboratively to make such resources known to SHARP members both through an extended web presence and through seeking funding to facilitate access, such as through short term research fellowships, particularly for those collections within the UK which might not be so easily accessible to its international membership.

My own research into the economics of British publishing in the nineteenth century, and more recently on a collaborative project on the economics of authorship in the early twentieth century (which we are currently writing up) shows my continued commitment to the research aims of the Society and to the further development of Book History as a subject discipline. As a UK member on the Board of Directors, I would be in a position to take a strategic role in its development and therefore ask you to support my application.

SHARP Election Process

The elections will take place online through the JHUP SHARP members' page; the link will be available, Wednesday, 22 April, 2009; all voting must be completed by 11:59 pm EDT on Friday, 22 May, 2009. Voting instructions will be posted on the JHUP SHARP Election page:

http://sharp.press.jhu.edu/cgi-bin/2009_sharp_vote.cgi

Members will need to log on to access the election page using their membership number and password. Members who do not know their membership number may email **members@sharpweb.org** to retrieve it. If a member has not yet registered with the site, there will be instructions for creating a log-in and password on the main log-in page.

Any member who **cannot** obtain access to a computer to cast a vote can request a paper ballot be mailed to her/him by writing Johns Hopkins (JHUP) at:

The Johns Hopkins University Press
ATTN: SHARP, Alta Anthony
Journals Publishing Division
P.O. Box 19966
Baltimore, MD 21211-0966
USA

or by calling JHUP's toll-free phone number in the U.S. (1-800-548-1784); outside the U.S., the number is 410-516-6987.

Paper ballots should be sent to:

SHARP Ballot
c/o Dr. J. Bengtson
John. M. Kelly Library, St Michael's College
113 St. Joseph Street
Toronto M5S 1J4 CANADA

and must be postmarked by **22 May 2009**.

Conference Review

Publishing for Social Change Conference
'Fighting with words against inequality, injustice, poverty and war.'

Oxford Brookes University, UK
12 March 2009

This one-day conference, organised by Bob Hughes, was quite a change from the usual academic book-history conference. Its aim was to raise awareness of the need for socially engaged publishing. Many of the fifty or so delegates were social activists and the twelve speakers came from a diverse range of backgrounds ranging from independent UK publishing to student networks and freelance writing. Although none of the speakers were traditional book historians, the papers were dominated by a discussion of the importance of the printed word as a means to disseminate political and social arguments to the widest possible audience.

Shami Chakrabarti, the Director of *Liberty* and the Chancellor of Oxford Brookes University, opened the conference. Her speech explored the ability of the printed word to challenge power and injustice. She put forward the notion of the power of language and advocated adopting the opposition's vocabulary and using it to win campaigns against them.

The first session, 'A Debate about the "Public Debate,"' included papers by Sigrid Rausing, publisher and co-founder of *Portobello Books*; Sarah Sexton, *The Corner House* research group and Rahila Gupta, activist and author of *Enslaved: the new British Slavery*. In her paper, Sigrid Rausing considered social change from the point of view of a publisher. What makes certain campaigns successful when others fail? In her view what captures people's imagination is the power of the printed word, particularly the persuasive powers of fiction. Citing feminist writers such as Doris Lessing, Simone de Beauvoir and Germaine Greer, Rausing argued that the success of the feminist movement was reliant upon the power of women's writing. This genre of social-change publishing can be much broader and wider reaching than we might think. When speaking about her own writing, Rahila Gupta advanced Rausing's argument about the importance of wide-reaching publishing. Borrowing techniques usually associated with fiction writing (e.g. pace and characterisation) she focuses on human examples but validates her work with well-researched financial and contextual information – a technique also employed by book historians.

The second session, 'How We Publish and How We Might Publish,' included papers by Anne Beech, MD of radical UK publisher *Pluto Books*; Chris Brazier, *The New Internationalist*; Rob Cornford, Communications Manager, *Oxfam* GB's Policy and Practice Communications Team and Firoze Manji, Founding Director of *Fahamu*, the pan-African human rights information network. Rob Cornford's well-structured paper, "Pushing Noodles," stood out in this session. Comparing campaign information to noodles, he focussed on ways in which humanitarian organisations use existing knowledge in times of crisis. The noodle analogy was amusing but also functional in differentiating between hard information as easy to publish and single-minded ('dry noodles') and soft information ('soft, cooked noodles') which is hard to push and has to be pulled out and selected by the target reader. These represented, in turn, campaign publishing aimed at a campaign audience and campaign publishing for wider, more general, audiences. In a publishing industry whose technology seems to have evolved so quickly in recent times, I was fascinated by the notion that even with new technologies it is the words that are the most important, then accessibility and dissemination, with design featuring at the bottom of the scale. In considering the nature of *Oxfam*'s web-based publishing, Cornford stressed the importance of having a website that is databased and searchable. It should be easy for readers to embed content in their own blogs. It is most important of all to remember people with compromised connectivity (e.g. readers in Malawi) and provide text-only versions of all documents. Firoze Manji's paper focussed mainly on his online publication *Pambazuka News*. He spoke of the importance of providing a publishing forum to bring international solidarity across Africa. Like Rob Cornford, he discussed the importance of simplified online publishing.

The third session was a choice of two discussion workshops about the nature of social change or the effect of the Internet on traditional media. Neither group focussed on traditional publishing: the first was concerned with revolution and reform and the second group discussed new media.

The fourth session, 'Beyond Media', included papers by Alice Cutler from the *Trapese* popular education collective; Ian Legett from *People and Planet* and Hamish Campbell and Richard Hering from *Vision On TV*. With this session the conference veered away from its titular theme of publishing for social change and became more concerned with the power of social participation and documentary filmmaking to achieve socio-political aims.

The enthusiasm of many delegates and speakers meant that the conference overran its planned schedule so there was no time for a concluding session. Many delegates voiced the desire for another *Publishing for Social Change Conference* in the future.

The *Publishing for Social Change Conference* brought together people from many different backgrounds in order to consider optimum ways of activist publishing in order to reach the widest possible audience; simple, text-based online publishing took centre stage. It was refreshing to hear papers from current publishers and as a result, papers were inherently rooted in practice rather than theory. A common question raised in many of the papers was how to bridge the gap between activism and funding. Many speakers came from organisations which find themselves having to develop strategies in order to make themselves financially independent. They cross-subsidise their activist publishing with more general, profit-making, publishing. This strategy was not always approved of but it demonstrates that activist publishing is often rooted within the larger, more general publishing industry and that it cannot often exist in isolation without support from more commercial endeavours. The conference demonstrated the complexities of socially engaged publishing, its benefits and the difficulties it has to face. This niche area of publishing is one, I am sure, that will interest book historians of the future.

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Exhibition Review

Tango with Cows: Book Art of the Russian Avant-Garde, 1910-1917

The Getty Center
Los Angeles, California, USA
18 November 2008 – 19 April 2009

"I really don't like endless works and big books – they can't be read at a single sitting and they do not give you any sense of wholeness. Books should be small, but contain no lies; everything is its own, belongs to that book, down to the last ink stain." (Alexei Kruchenykh, 1913)

The Futurist poet Kruchenykh (1886-1969), whose work is among the 'in your face' Russian avant-garde books currently on display at the Getty Center in Los Angeles, reminds us of the Russian reverence for books that are intensely personal and able to be secreted in a pocket. The twenty-first-century English-language viewer should not be put off by an ignorance of the Cyrillic alphabet – the graphical nature of the works are easily understood on their own, almost like children's picture books. Besides, enriched by audio and translation provided in the exhibition, museum-goers of many ages can appreciate the books' raw beauty and humor, as well as their explosive treatment of word and image.

Drawing from the Getty Research Institute's extensive collection of Russian modernist books, *Tango with Cows: Book Art of the Russian Avant-Garde, 1910–1917* chronicles the dramatic transformation of the medium of the book during the tumultuous years before the Russian Revolution. This is the Getty's first exhibit to focus on Russian avant-garde books, and it explores a rather narrow period, which seemed to this viewer to ignore the political dimensions of the wider era. In fact, it is impossible not to compare *Tango with Cows* to the Museum of Modern Art's 2002 *tour de force* "The Russian Avant-Garde Book 1910-1934," which allowed a broader appreciation for the place of the Russian Futurists within the context of other European avant-garde movements and within the scope of Russian art history and politics.

Between the revolutions of 1905 and 1917, with the suppression of democratic reforms, the rapid influx of modern technologies, and the growth of cities in a predominantly rural country, Russia was left in a spiritual, social, and cultural crisis. Visual artists, such as Natalia Goncharova, Mikhail Larionov, Olga Rozanova, and Kazimir Malevich, and poets, such as Vasily Kamensky, Kruchenykh, Velimir Khlebnikov, and Vladimir Mayakovsky, met this crisis with mixed emotions – they embraced the 'modern' but with an apprehension that led them back to their Slavic roots expressed in book art.

The exhibit takes its title from a book and poem by Kamensky, a relatively little-known Futurist poet who replaced grammar and syntax with a spatial arrangement of words that celebrated modernity and only recently merited a *wikipedia* entry. His absurd and incongruous image of farm animals dancing the tango mirrors the nonsensical word combinations that Russian poets explored in their newly created sonic language called "zaum"– an invented term meaning transrational or "beyonsense." Working collaboratively, poets and artists designed pages in which rubber-stamped "zaum" poetry shared space with archaic and modern scripts, as well as with primitive and abstract imagery. The Russian avant-garde utilized these verbal and visual disruptions to convey humor, parody, and an uncanny ambivalence about Russia's past, present, and future.

The Getty's exhibition offers visitors access to facsimiles of entire books, rather than just single openings or covers. Handheld facsimiles of selected books can be opened and studied page by page, so visitors can experience for themselves the pocket-sized formats, scrappy paper, and stapled and sewn bindings that make these books so charming – a major improvement on seeing these relatively tiny items in the safety of their vitrines. In addition, interactive kiosks allow visitors to zoom in on individual pages, read translations of the poetry, and hear vigorous sound recordings in Russian and English. The Getty's website (http://www.getty.edu/art/exhibitions/tango_with_cows/), which makes particularly good use of the electronic medium, showcases more than twenty digitized Russian avant-garde books from the Institute's collections, with the same zoom and sound features, plus pdf downloads, a handy timeline, and a very brief curator's essay.

Two events in early February 2009 were planned at the Getty Center in conjunction with the exhibition. The first, a performance titled *Explodity: An Evening of Transrational Sound Poetry*, provided a rare opportunity to hear both the Russian Futurist poetry in dramatic readings by the Russian scholar Oleg Minin, and the contemporary sound poetry of the experimental poets Christian Bök and Steve McCaffery. The second was *The Book as Such in the Russian Avant-Garde*, a symposium bringing together scholars and artists to explore the Russian avant-garde's revolution of the book and to consider the influence of the Russian avant-garde book on visual poetry and the aesthetics of book production in the later decades of the twentieth century.

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New Book Review Editor

Barbara Walden joins the *SHARP News* book reviewing team as Editor for the Americas. Our sincere thanks to Gail Shivel who has admirably filled the position to date. There will be a short transition timeas our new editor learns the ropes. Please keep those recommendations for review titles coming.

Barbara is a doctoral student in the School of Library and Information Studies at the University of Wisconsin-Madison. Her interests in print culture include the transition of print to digital publication, popular culture of the nineteenth century, and the social aspects of technological change in the nineteenth and twentieth centuries. She has held positions at the University of Wisconsin-Madison and the University of Minnesota Libraries as a subject specialist in a variety of areas including Western European studies.

If you would be interested in reviewing for SHARP News on any facet of American studies, whether it be South, Central or North, please contact Barbara at bwalden@wisc.edu or reviews_usa@sharpweb.org, giving your interests and background in order to extend our current database. We are always keen to encourage new reviewers.

Welcome, Barbara!

Book Reviews

Popular Children's Literature in Britain. Eds. Julia Briggs, Dennis Butts, M. O. Grenby. Aldershot and Burington, VT: Ashgate, 2007. xiv, 342p, ill. ISBN 9781840142426. $99.95.

Popular Children's Literature in Britain embodies an admirably broad historical approach to fictions for children ranging from seventeenth-century chapbooks to twentieth-century weeklies, incorporating also the influence of theater, popular education, and publishing practices on the production and consumption of children's literature. In the essays, 'popular' embraces an equally broad set of categories. Repeated printruns and high sales, exemplifying popularity in commercial terms, promise quantifiable publishing information and are a notable feature of seventeeth- through nineteenth-century British chapbooks read by children (Matthew Grenby), as well as of twentieth-century mass publishing phenomena such as Roald Dahl's and J. K. Rowling's books (Peter Hollindale, Julia Eccleshare, Stacy Gillis). Another aspect of popularity, diffusion through a broad segment of literate society, exemplifies nineteenth- and twentieth-century stories set in day and boarding schools, a literary subgenre that inspired enthusiasm among wealthy and privileged readers as well as among poor and hopeful ones (Dennis Butts, Judy Simons). Prize and reward books for good behavior or high achievement similarly reached readers in low, middling, and high social classes (Kimberly Reynolds), though their generally implied and sometimes heavy-handed moral guidance is more consistent with their givers' intentions than of their receivers' enthusiasm. That potential disparity emerges from Reynolds's second article, an examination of nineteenth-century tracts, classics, and science books.

Elaine Lomax examines popularity as an evanescent phenomenon in the case of Hesba Stratton, whose once popular 'outcast' stories are now seldom read; Dennis Butts examines Barbara Hofland's books in the same vein. Popularity can equally well refer to the widespread and intensive use of reference books and encyclopedias (Gillian Avery) and to book formats designed for maximum visual accessibility (Matthew Grenby). Venue expresses yet another form of popularity, doubly popular when popular pantomimes stage long popular chapbook material in the Christmas season (George Speaight with Brian Alderson) or when popular boys' weeklies republish well-known and beloved subjects such as Robin Hood (Kevin Carpenter). Equally popular were Madame d'Aulnoy's French fairy tales translated into English in the eighteenth century (David Blamires). In this connection, see also Christine Jones's "Madame d'Aulnoy Charms the British" (*Romanic Review* 99.2 [2009]: 239-256), a notable publishing coincidence. *Popular Children's Literature in Britain* also addresses the centuries-long survival of plots, whose re-emergences invite studies of serial modification of content and style and of the social and literary significance of the same. A newer subject of study, adult / child crossover reading, is ably incorporated into Grenby's and Briggs's section introductions.

Historians of children's literature will welcome this book of essays, which reflects an expanded purview of scholars inside the discipline who look beyond the traditional boundaries of children's literature and suggests why scholars outside the discipline are beginning to find children's literature a rewarding primary source for social history. With reference to chapbooks, Gilles Duval's descriptive and analytic *Littérature de colportage* (1991) appears not to have been utilized by any of the contributors to this volume. Future students of popular (child and adult) reading will want to take its valuable material (along with that of the just published 1,008-page descriptive bibliography *Small Books for the Common Man*) into account.

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Patrick Collier, *Modernism on Fleet Street*. Burlington: Ashgate, 2006. viii, 257p. ISBN 9780754653080. $99.95.

1922, that banner year of literary Modernism, saw the birth of *Ulysses*, *The Waste Land*, *Jacob's Room* – and the death of Viscount Northcliffe, founder of the *Daily Mail*. Many were glad to see him go. For years cultural commentators had argued newspapers were a threat to the nation. Ezra Pound had raged against *The Times* ("You slut-bellied obstructionist, / You sworn foe to good speech and good letters, / You fungus, you continuous gangrene"), but worse was the 'New Journalism' Northcliffe fostered: "'snappy pars' and 'stunts' took the place of literature, serious news and discussion," lamented the *Nation & Athenaeum*, "The note of papers rose from modulated reason to the yowl of an American baseball match."

Patrick Collier explores the relationship between modernism, newspaper journalism, and 'the public,' which for Habermas emerged in its modern sense "through the medium of the press and its professional criticism." Collier constructs a series of narratives focussed on the career of a single writer: T. S. Eliot, Virginia Woolf, James Joyce, Rose Macaulay, and Rebecca West. Eliot felt that the public was a creature of the press – and a mindless one. In an excised fragment of *The Waste Land* he wrote, "The inhabitants of Hampstead have silk hats / On Sunday afternoon go out to tea / … /They know what they are to feel and what to think, / They know it with the morning printer's ink." The solution, for Eliot, was to have someone with greater intelligence tell them what to think; as editor of the *Criterion* he felt part of an editor's job was to guide the public, to 'correct' its taste.

Virginia Woolf was not so sure: "This lecturing about English literature … all this passing of examinations in English literature … was bound in the end to be the death and burial of literature." She saw professors and professional reviewers as standing between the writer and her audience, whom she configured as private and amateur. Yet her first publication was a review, she wrote over four hundred in the course of her career, she was married to the literary editor of the *Nation*, and she was co-publisher of the Hogarth Press.

Not surprisingly, metaphors of infection and prostitution emerge when she writes about journalism, and, Collier observes, Woolf often interrogates the book review form as she writes it. What she longed for (it would seem, from the unpublished "Anon" written at the end of her life) was an idealized past before the printing press, when there was an unmediated reader-writer relationship. But she remained ambivalent.

No more than Joyce, who saw the press as an instrument of liberation and an institution of social control, and Collier offers fresh insights into the relation of the newspaper and community identity in "A Painful Case." He is good on Joyce's letters, and shows how

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Joyce remains obsessed with the newspaper, though he abandoned journalism after 1912; like Shem in *Finnegans Wake*, he "kuskykorked himself up tight in his inkbattle house … there to stay in afar for the life," shunning the battles outside.

You can't write about Modernism without taking up the Woolf-Eliot-Joyce triad, but you're always looking over your shoulder, and the advances you make feel comparatively small. Collier makes excellent and respectful use of sources, (such as Leonard Diepeveen, Melba Cuddy-Keane, and Bonnie Kime Scott), providing an incisive and fair-minded survey of the critical literature as he advances his own argument. But where the writing takes off is in the chapters on Rose Macaulay and Rebecca West, which do what a good critical book should do – made you want to drop your own work and go out and read what the author is reading.

Some writers argued that the public was formed by a degraded press, others that the public shaped the press. Rose Macaulay's 1925 essay "What the Public Wants" chooses neither position, instead satirizing not the public but those who produce discourse about the public. Her novel *Potterism* criticizes the products of press baron Percy Potter – "Potterism is all for short and easy cuts and showy results" – but also exposes the snobbery of the Oxford-educated intellectuals who are guilty of stereotyping and easy generalization in their scorn for the press.

Rebecca West went further. She slated Eliot's 1932 *Selected Essays* under the headline "What Is Mr. Eliot's Authority as a Critic?", deplored his dismissal of Noel Coward and other contemporary writers, and insisted, "Our error lies rather … towards ancestral worship." Collier obviously relishes the spectacle of Modernists duking it out in the public press, and the scene reminds us of how much had changed between 1922 and 1932: Eliot was now the *auld garde*, not the *avant garde*.

Like everyone else West worried about the market being flooded with indifferent novels, but she distinguished between a "good bad book" and a simply bad book, praising an adventure story as, "the simplest of books, the boiled mutton of fiction, but … extraordinarily good of its kind." She was not always so generous. On the appeal of bestsellers she declared, "It is well to remember that whistles can be made sounding certain notes which are clearly audible to dogs and other of the lower animal, though man is incapable of hearing them."

Collier does a wonderful job of bringing together disparate material, persuading us to look at texts that have drifted to the margins, making this a useful book for both student and scholar. The ending feels a tich tacked on, as if his editor said, "You have to make a provocative argument here." Collier dismisses the Web, yet it would seem an answer to Woolf's call to "fling leaflets down basements; expose them on stalls; trundle them along streets on barrows" (though what she would say in her diary about amateur reviewers on amazon.com doesn't bear thinking about). More compelling than the theoretical generalizations are the implications gained from the readings *enroute*. Here Collier gives a turn to the kaleidoscope, providing new configurations of those disparate shards we call modernism.

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Jill R. Ehnenn. *Women's Literary Collaboration, Queerness, and Late-Victorian Culture*. Aldershot: Ashgate, 2008. xi, 236p, 20 ill. ISBN 9780754652946. £55.00

Ashgate's commitment to challenging our notions of nineteenth-century culture continues with Jill Ehnenn's *Women's Literary Collaboration, Queerness, and Late-Victorian Culture*. This volume offers readings of selected works that emerge from the interactions of four pairs of women from the 1890s and the first two decades of the twentieth century. These are Michael Field [Katherine Bradley and Edith Cooper], Violet Paget [Vernon Lee] and Kit Anstruther-Thomson, Edith Somerville and Violet Martin, and Elizabeth Robins and Florence Bell. It forms part of the recent burgeoning of interest both in these authors (as exemplified by the work of Marion Thaine, Ana Vadillo, Margaret Stetz and others), and also in women's friendships (such as that by Carolyn Oulton).

Ehnenn's aims are nothing less than to insert her subjects into the canon and to show how "for these late Victorian women, collaborative life and work functioned as a site of resistance," and how "their lives and their texts redraw the boundaries of ideologies that they all seemed to find troubling: Cartesian definitions of subjectivity and solitary notions of creativity; industrial capitalism and alienated labor; and patriarchy and heterosexism" (2). Ehnenn adopts a standpoint methodology where she writes from a stated identity, in this case lesbian, and queers her readings accordingly, relying on Butlerian performativity and the idea, derived from Susan Gubar's famous 1984 essay "Sapphistries," that women reading and writing about women from the past constitute a collaborative group (as opposed to a site of Oedipal anxiety *à la* Harold Bloom). There is also some reflection upon interlocking triangles of reading harking back to Girard's analysis of erotic triangles via Eve Kosovsky Sedgwick's *Between Men*.

A lyrical and personal introduction, "Coming Together," explains this methodology and provides a helpful, if brief, literature review on literary collaboration mainly from the 1990s, with some mention of work up to 2002. There is no substantial reference to any more recent scholarship on authorship (alas, print history and archival research, *pace* the blurb, are not major concerns of this book). Chapter 1, titled "The 'art and mystery of collaboration': Authorial Economies, Queer Pleasures," covers all four pairs of women collaborators in general terms. Chapter 2 narrows the focus to the act of looking as explored in Lee and Anstruther-Thomson's *Beauty and Ugliness* and Michael Field's *Sight and Song*, asking how these texts and the procedures that generated them challenged male heterosexist narratives of art and textual ownership. The following chapter turns to a play by Michael Field (*A Question of Memory*) and one by Elizabeth Robbins and Florence Bell (*Alan's Wife*), listening to and interpreting the silence of the plays' central characters. From here on, the act of collaboration recedes into the background. Michael Field returns with another drama (*The Tragic Mary*, about Mary, Queen of Scots) in the following chapter, discussed with Somerville and Ross's novel about an Anglo-Irish woman landowner, *The Real Charlotte*. A brief concluding chapter re-asserts the point about the subversive and transgressive nature of women's collaboration.

'Subversive' and 'transgressive' are, indeed, key terms of approbation throughout the book, and though their meanings are never spelled out, from the author's usage they seem to celebrate a minority group's battle for freedom against an oppressive norm. While one supports the author's sexual politics, it has to be admitted that the 'norms' defined

here were (and still are) never as simple or monolithic as she makes out. Empirical evidence concerning nineteenth-century sexual and gendered behaviour reveals it to have been extremely complex, varying not only according to place and social group, but also with considerable diversity within those categories. The same goes for Ehnenn's definition of the norm of the 'Author,' which she persists in regarding as the male solitary genius. Preferring gender and sexuality theory to the large amount of work from the last decade or so that explores changing historical conceptions of authorship, she relies on a couple of historians from the 1990s and earlier, on Wordsworth and Carlyle as the sole examples of the male heteronormative, and on just two nineteenth-century articles on literary collaboration. Regrettably, too, the bibliography is full of typos. In a way, the text is a victim of its own status as a paper book. Given publication schedules, one can understand the omission of the significant volumes on Michael Field and Vernon Lee that came out in 2007 and 2008, but previous important work on women's authorship such as Alexis Easley's *First Person Anonymous* from 2004 or even Barbara Onslow's *Women of the Press* from 2001 would have helped render the book more alert to the complexity and variety of women's relations to authorship.

In her reading of Michael Field's short poem "A Girl," in which a narrator of indefinite sex looks at a girl with "A face flowered for heart's ease," Ehnenn chooses to ignore that the key final line of the poem begins with a dubitative "If": "The work begun/ Will to heaven's conception done/ If she come to it." The collaboration Ehnenn celebrates as a given may not take place at all: the muse with the flower face may not descend from heaven. All that is definite is a desire for collaboration. Desire, as we know from psychoanalysis, may be part of the Real, but it is not synonymous with it. This is something all of us who do scholarly research must bear in mind, however much we may support a political standpoint.

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Stephan Füssel, ed. *Gutenberg-Jahrbuch* vol 83, 2008. Wiesbaden: Verlag Otto Harrassowitz, 2008. 304p, ill. ISBN 9783447057455. •75.00. (Free of charge to members of the Gutenberg-Gesellschaft, Liebfrauenplatz 5, 55116 Mainz.)

The *Gutenberg-Jahrbuch* for 2008 comprises fifteen articles in one of five languages (German except where indicated). It is divided into four sections, the first of which is devoted to illuminated manuscripts, incunabula and early printing. Anton von Euw considers the *Mainz Gospels* in Aschaffenburg as a work of liturgy and art, reproducing fifteen illuminated pages with text in gold ink. (Incidentally, the Lucerne facsimile of the *Gospels* was shown at the Gutenberg-Museum in 2007, supported by a substantial catalogue.) Hans-Walter Stork's article on a sister MS. to the *Gospels*, a Cistercian Lectionary now in Hamburg, has plates which facilitate comparisons between the two sets of illuminations and their distinct but masterly *mise-en-page*.

Giordano Castellani offers a valuable investigation (happily in English) into the earliest examples of quotation marks in print – which proves a more wide-ranging and engrossing topic than might be anticipated. The remaining contributors to this section are Anette Löffler on a fragment of the 1499 *Missale des Deutschen Ordens*; Adolfo Tura (in Italian) on representations of lovers in some rare French early editions, and Birgit Lodes on Salminger's *Selectissimae cantiones* (Augsburg 1540).

The section on the history of printing opens with a major essay, "Gutenberg et la naissance de l'auteur" – which cries out for circulation in English. Here Frédéric Barbier examines how rapidly printing changed the status and role of the author, taking the publication history of the *Ship of Fools* as his central case study.

Ingrid Mayer's fine essay, "Acht anonyme deutsche und polnische *Sabetha Sebi* -Drucke aus dem Jahre 1666," shows how the pseudo-messiah's transformation of practically the entire Jewish world into a messianic mass movement in 1665-6 would have been unthinkable before the advent of the popular and periodical press. Albrecht Classen traces unfamiliar literary references to early printers and printing, showing responses to the first communications revolution not dissimilar to those of our own day to the second.

A section on library history is made up of the second part of William A. Kelly's "Survey of pre-1801 Low Country Imprints in Scottish Research Libraries"; Joyce Boro's preliminary analysis (in French) of eighteenth-century English books in the special collections of Montreal University; and "Die Bücherverbrennung in Mainz 1933" by Friedrich Schütz. This last joins other testimony that the Rhineland intelligentsia maintained a liberal stance insofar as this was feasible in the face of fascism; that the books duly burned were from private collections rather than from those in the charge of librarians; and that the key figure in defending the integrity of the Gutenberg-Museum and City Library until his dismissal in 1940 was Aloys Ruppel, under whose continuing editorship the contemporary pages of the *Jahrbücher* made minimal obeisance to the Nazis.

The final section on bookbinding contains two essays: Kurt Hans Staub and Zeynep Yildiz on bindings in the Gutenberg-Museum from the Mainz workshop known as 'M with crown'; and José Luis Checa Cremades explores (in Spanish) the elaborate blind-stamped panels of Renaissance Spain in a style known as 'plateresca' and influenced by architectural and silverware decoration.

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Valerie Gray. *Charles Knight: Educator, Publisher, Writer*. Aldershot: Ashgate, 2006. xxii, 233p, ill. ISBN 075465219X £50.00.

Entries on Charles Knight and the *Penny Magazine* in the newly-issued *Dictionary of Nineteenth-Century Journalism* (Academia Press and the British Library, 2009) emphasize Knight's early incorporation of innovative technologies and illustrations in mass market publications and his contributions to publishing history – e.g., his biography of William Caxton (1844), his *Household Words* series gathered into *Shadows of Old Booksellers* (1867), and his autobiography *Passages from a Working Life* (1864-65). Among social historians Knight is most often cited, and sometimes censured, for his work with the Society for the Diffusion of Useful Knowledge (SDUK), amongst whose members the desires to educate and to pacify workers were frequently indistinguishable. Valerie Gray aims instead to "give a picture of the totality of Knight's contributions to the growth of a mass market for cheap, quality

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literature, and to convey a sense of the breadth of his vision" (12). She succeeds in both aims.

Key early experiences underlay Knight's political orientation and attainments in maturity. He and his father, a Windsor bookseller, launched a weekly newspaper in 1812, *The Windsor and Eton Express*, which Knight edited and mostly wrote. The Peterloo Massacre of 1819 instilled a permanent distrust of radical politics and inclined him to view education rather than state-supported social programs as the panacea for social ills. As a publisher in both Windsor and London he struggled against the burden of taxes on advertisements, newspapers, and paper stock. Then, during the financial panic of 1825-26, he lost virtually all his possessions.

After accepting appointment as superintendent of SDUK publications in 1827 he ushered in the *British Almanac* (1828-1869), which replaced the usual almanac fare of superstitious predictions with useful factual information, and the *Penny Magazine* (1832-46), which combined cheapness and large circulation with high production values, original articles, and ample engravings. During his affiliation with the SDUK (1827-1846) he also edited the *Pictorial Bible*, a pictorial edition of Shakespeare, and a pictorial *History of England*; served as printer to the Poor Law Commission; and wrote *The Results of Machinery* (1830) and *The Rights of Industry, Capital and Labour* (1831) aimed at workers but insisting on low taxes and profits for employers so they could reinvest. After Knight retired from publishing in 1855, his crowning work was his authorship of an eight-volume *Popular History of England* (1855-1862).

Gray is a staunch defender of Knight's integrity and progressivism. But her claims for Knight as a "major social reformer" (1) or attempts to refute critiques of Knight's social politics seem more tentative. Knight's commitment to broadening readerships and educating workers and women is unquestionable. But Gray's conclusion that despite his sincere desire to improve workers' lives his efforts "for popular education, might have [unintentionally] contributed functionally to social control" does not seem so different from the position of Knights' critics. Still, Gray's spirited defense of Knight, careful attention to pricing structures and tax policies, and in-depth archival research make her book a welcome addition to publishing history.

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Anne Humpherys and Louis James, eds. *G.W.M. Reynolds: Nineteenth-Century Fiction, Politics and the Press*. Aldershot, Hampshire: Ashgate Publishing, 2008. xix, 296p, ill. ISBN 9780754658542. £60.00.

Radical newspaper proprietor, Chartist agitator, best-selling novelist, G.W.M. Reynolds (1814-1879) loomed large in the cultural and political life of mid-Victorian Britain. Reynolds is little known today, but during his lifetime his popular novels sold in the hundreds of thousands, his *Reynolds's Newspaper* (1850-1967) had a weekly circulation at its peak of 300,000, and his radical support of working men's rights led Dickens to brand him "a person notorious for his attempts to degrade the working men of England by circulating among them books of a debasing tendency" (206).

Reynolds's career has been little surveyed in years past, his reputation eclipsed by his links to sensationalist literature. This collection acts as a timely corrective to commonplace assumptions about his work. It is the first major length survey of Reynolds's legacy in the areas of popular journalism and popular literature, a taster for the forthcoming biography by Anne Humpherys. The editors of this collection contextualise well Reynolds's multifarious career, first as writer, editor and failed bookseller in Paris, in the 1830s, later as editor of bestselling periodicals (*The London Journal*, *Reynolds's Miscellany*, *Reynolds's Newspaper*), and then as author of popular serialised Penny Weekly series (*The Mysteries of London* and *The Mysteries of the Court of London*) in the 1840s and 1850s. These issues are amplified upon in contributions divided into five general sections. These include contributions on Reynolds's work in France (Sara James, Rohan McWilliam), his politics and the periodical press (Andrew King, Michael H. Shirley, Michael Diamond and Antony Taylor), his key serial work *The Mysteries of London* (Anne Humpherys, Barry Chevasco, Stephen James Carver, Juliet John), his place in popular culture (Louis James, Graham Law, Ellen B. Rosenman, Brian Maidment), and a coda on his posthumous reputation (Sucheta Bhattacharya and Ian Haywood).

Of greatest interest from a print culture perspective are the pieces exploring his role as editor, journal proprietor and literary producer, such as Andrew King's fine-grained study of *Reynolds's Miscellany*, demonstrating the 'seepages' between advertising, correspondence columns, notices and extracts. The interrelationship between such material, and the repetition of names, themes and puffs for particular texts shed light on Reynolds's political interests, and the organisation of social relations upon which he built for his work as a promoter of the Chartist movement.

Equally valuable are the contributions highlighting Reynolds's debt to (and appropriation of) French literary models for his own purposes. Thus Rohan McWilliam and Barry Chevasco untangle the links between Eugène Sue's *Mystères de Paris* (1834-1848) and Reynolds's subsequent serials *The Mysteries of London* (1844-1848) and *The Mysteries of the Court of London* (1849-1858). Both point out that while Eugène Sue rose to literary prominence with his socially engaged tales, Reynolds fared less well, cast as a morally suspect populist pandering to mass readership interests. Yet as Suchetta Bhattacharya notes, Reynolds's work was held up in India in particular as socially valuable, often translated into Bengali between 1850 and 1920 because of a perceived moral value in Reynolds's tales of deceit and moral redemption. Equally, Anne Humpherys astutely engages with the form in which he poured contemporary social and cultural material into the vast wordage of the 'Mysteries' series (9,000,000 words in 624 weekly numbers over twelve years). The result was an extraordinary construction of a vast encyclopaedia of mid-Victorian ethnographic and sociological data worth revisiting by print culture specialists.

There are other useful contributions to this collection, though invariably Reynolds's chief claim to notoriety, his long running melodramatic serial tales, takes up a great deal of space in the volume. The avid and enthusiastic tenor of the contributions here, however, suggests it is now time for a reassessment of Reynolds's standing as author, editor, publisher and journalist in studies of nineteenth-century British cultural history.

David Finkelstein
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Miha Kovac. *Never Mind the Web: Here Comes the Book*. Oxford: Chandos Publishing, 2008. xviii, 186p. ISBN 184334405X. £39.95.

This slim volume – Kovac's first full-length publication in English – is a wide-ranging, thought-provoking approach to contemporary and historical publishing. It encompasses print culture from Gutenberg to the present day, analyses the challenge (and, in Kovac's eyes, inevitable failure) presented by e-books, and examines the role of the book in contemporary information societies. This coverage may suggest a superficial approach, but Kovac never loses sight of his objective to explore the enduring nature of printed books and the business model associated with them, through the prism of Darnton's communications circuit.

In the first part of the book, Kovac makes a swift but masterly synthesis of the history of the book – "this charming old lady" (9), as he dubs it – from the fifteenth to the twenty-first centuries. These sections will be useful for giving students an overview of print culture, not least because of their informal style and clarity of expression. As the later parts of the book accentuate, though, this survey is provided for a deeper purpose, which is to analyse the robustness of the traditional business model associated with books.

Delivery of books via an e-book platform, Kovac argues, problematises the logic of the communications circuit. His eventual dismissal of the e-book 'paper tiger' (155) is not that of a technophobe or a nostalgic, however. Rather, his argument is that digital rights management is essentially flawed, and that no amount of technological development will remedy it, until the e-book, like the printed book, "develops a similarly rational communication circuit and business model" (52). It is worth interjecting that Kovac is essentially discussing trade publishing here, as the e-publishing model has been successfully established in spheres such as reference for some years now.

Drawing on established works by scholars of the printing press, Kovac makes the argument that the role of print in society has answered to, and interacted with, the appearance of national communities and intellectual developments. Linking to this argument, later sections of the book explore a range of statistical information relating to the contemporary European and US book markets within their broader political, economic and sociological environment. One of his motivations here is to call for more consistent data to be collected from contemporary markets, and more broadly to question why books are not analysed more thoroughly in their contemporary manifestation. This is a disciplinary argument: calling for a research field of 'contemporary publishing studies' or 'contemporary book studies' (1), which takes into account the broader environment of the book, including its relationship to other media and cultural industries, education and library provision. One of the conclusions that Kovac comes to in his analysis of contemporary bestseller lists is that, in contradiction to culturally pessimistic received opinion and despite conglomeration and globalisation, diversity in production output has been retained across European countries. The book industries – surprisingly and thankfully – seem remarkably resistant to 'macdonaldisation' – perhaps because the most competitive nations harness the knowledge economy and privilege creativity.

Never Mind the Web: Here Comes the Book closes with a paradox that returns the reader to Kovac's claim for the robustness of the communications circuit and the enduring nature of the printed book. The printed book's role in the preservation of 'fixity and a tradition of responsibility' might mean that if the printed book were no longer in existence, says Kovac, it would have to be (re-)invented: "at least for those rare occasions on which it wished to say something serious" (169). His own book – although written in an approachable, appealing style – may well be one of those books for which print would have to be reinvented.

Claire Squires
Oxford Brookes University

Alan Loney. *The Printing of a Masterpiece*. Melbourne: Black Pepper, 2008. xii, 113p. ISBN 9781876044539. $AUD25.95.

Alan Loney's masterpiece is a 32-page book, printed on black paper, in an edition of 26, lettered A-Z. Not until the final twenty pages of his account of making it does he, who has served literature in so many offices – as writer, editor, printer, and publisher – write, "tomorrow I begin the new work, the printing of a book by hand" (81). I give nothing away about this book – printed in the usual black ink on the usual white paper – which gives so much to its readers, in quoting the final sentence. This reminds us of an honorably shared service necessary in order for literature to thrive: "Today I sat down and, with all the time in the world on my hands, read the book, literally, from cover to cover" (111).

You might imagine that the pages between tomorrow and today are filled with the technical matters of printing. You'd be right. They are, and yet, like the book that comes into existence as we watch, the short title of which is *On Nothingness: From the Notebooks of Leonardo Da Vinci*, this one, nominally about fine-book printing, has to do with everything and nothing, so that when Loney finally makes his dummy, shows us how he dampens the sheets – one way to prepare for the black ink of the images (upon the black page), another way for the gold ink of the text, and demonstrates, as he composes, letter by letter, with his newly-cast type, how much more patient he is than we'd likely be, we have already been well-prepared for those matters and many more.

Loney has designed Leonardo's book "from the inside out" (40). His first decision was to use the black paper, but for what, he didn't know. As he claims, and as he shows, by letting us in on his meditations, one thing leads to, or away from, another. The history of the book, that of printing, the physical stuff of printing, commerce and art, Leonardo's notebooks, and Loney's own poetry, as well as the trust he has in what he knows and what he will stumble over, all accompany him from that beautiful paper on the shelf of his printery to the masterpiece in his hands.

This book, Loney on Loney, is charming. While reading it, you might yearn for the sumptuous texture and intriguing dark and light of that fine book, *Leonardo on Nothingness*. That yearning is Loney's, too. Yours, however, will come too late, for none of the 26 copies remains available. Still, there is another yearning, common – though not all too – that a book fine in other ways can satisfy: the intimate populating of ourselves with the language of someone worth listening to. Such a combination is rare enough, but is on offer in Loney's fine account of his yearning to be part of something great. This book, too, is nice enough in the hands; it is a paperback that doesn't curl and which has pages of crisp type with generous margins. Look for Albrecht Dürer's pressman on the cover, and then judge this book for yourself.

Marcia Karp
Boston University

Gary Taylor and John Lavagnino, with MacDonald P. Jackson, John Jowett, Valerie Wayne, and Adrian Weiss, eds. *Thomas Middleton and Early Modern Textual Culture: A Companion to the Collected Works*. Oxford: Clarendon Press, 2007. 1183p, ill. ISBN 9780198185703. US$240.00.

Thomas Middleton is having a moment. His collected works have recently been given the full Oxford editorial treatment, under the general editorship of Gary Taylor and John Lavagnino, accompanied by this rigorous and informative volume. Middleton's plays have seen a consequent rise in popularity: two competing productions of *The Revenger's Tragedy* were staged in England last year, and the recent off-Broadway production of *Women, Beware Women* was hailed by the New York Times as a "sizzling brew of adultery, incest and murder."[1] And, like any star of the new millennium, Middleton is on *Facebook*, where he boasts (as of this writing) 120 friends, including – not surprisingly – Taylor himself (although not Lavagnino, who perhaps tired of the relationship).

Thomas Middleton and Early Modern Textual Culture is a hybrid volume: part textual apparatus, part analytic bibliography, part introductory companion. With over fifty contributors, Taylor and Lavagnino chose to create a 'federal' rather than a 'unified' edition, allowing the individual editors great leeway. Scholars will surely argue over some of the editorial decisions behind this massive project. But provocation of debate is clearly one of its main aims, evidenced by the decision to highlight the multiplicity of titles for some works by having "the running titles in *The Collected Works* vary from page to page" (23), or the refusal (unlike in the *Oxford Shakespeare*) of any overall editorial goals, with some editors more traditionally looking for authorial intention, others seeking in a postmodern fashion to facilitate the proliferation of meanings within the text(s). With some works, the textual introduction and notes take up less than a page, while Taylor's magnificent work on *A Game at Chess* requires 280 pages. Taylor's decision to edit Game into "An Early Form" and "A Later Form," and particularly to attempt in the early form to "reproduce the lost manuscript … in Middleton's own handwriting that predated the preparation of the licensed playbook owned by the King's Men" (874), will no doubt arouse controversy (among those hardy enough to wade into these technical waters).

Whatever objections arise as these texts are used and studied, the bibliographic work throughout the Middleton project is rigorous, theorized, and clearly explained, especially in Taylor's helpful introductory essay on "How to Use This Book" (19-23). The disagreement that the volume will engender is itself testimony to this clarity. A thorough assessment of the edition of *The Collected Works* is beyond the scope of this review, however, which focuses on the "companion" essays that place Middleton in the context of "early modern textual culture."

These essays begin with Taylor's "The Order of Persons," written with the help of Celia Daileader and Alexandra Bennett, which explores lists of both real and fictional persons: tax rolls, parish registers, Stationers' Registers, *dramatis personae*, cast lists. This is an innovative approach to narrating and contextualizing Middleton's biography, allowing Taylor to ponder the relationship between the two types of list: "Can the changing representation of relationships in lists of fictional persons be connected to larger social changes in the perception of geography, gender, labour, and race?" (32). Subsequent essays offer excellent introductions to authorship (MacDonald P. Jackson), manuscript culture (Harold Love), legal culture (Edward Gieskes), censorship (Richard Burt), printing (Adrian Weiss), the book trade (Cyndia Clegg, Maureen Bell), and reading (John Jowett). Taylor and Lavagnino have assembled an impressive group of authors to handle these overviews, and each of them writes with an eye on the non-specialist, while still advancing substantial arguments. The first 327 pages of the book can truly serve as an introduction to print, manuscript, and dramatic culture in the period.

John H. Astington's chapter on "Visual Texts: Middleton and Prints" and the essay on "Middleton, Music, and Dance"– collaboratively written by Taylor, Andrew J. Sobol, John Jowett, and Lizz Ketterer – cover areas too infrequently addressed in the scholarship on drama (although both cover Middleton's nondramatic texts as well). Both are *tours de force*. The chapter on music includes fully edited texts of the songs that appear in the Middleton canon – including "Hence, all ye vain delights," "the most popular song written for the commercial theatres before 1642" (121) – along with some rare instances of choreographic notation. This chapter not only introduces readers to the commercial theater as one of the most important musical sites in early modern England; it is also a valuable edition of Middleton texts, one that scholars and performers will be using for many years to come. Astington's contribution discusses the formal, technical, and cultural distinctions between woodcuts and engravings; traces the rise in purpose-made illustrations for plays over the period; and offers a subtle discussion of the aesthetics of woodcuts, which often "strike us as naïve or awkward" but which "conformed roughly to a recognizably exaggerated, non-realistic style which was calculated to stimulate a generic expectation" (229). In a fascinating case study, Astington explores the title-page engravings for *A Game at Chess*, revealing their sources in anti-Catholic iconography (239-246).

Given the ambition of the project, it is not surprising that it has been a long time gestating. Other than Taylor himself, the contributors appear to have had little opportunity to bring their essays up to date. Most seem to have been written in the 1990s, and there are scant references to work of the current millennium (I counted only twelve such references outside of Taylor's essays, among hundreds of works cited). This delay can result in statements that will mislead non-specialist readers, as when Jowett writes that "The likelihood of a non-dramatic text being reprinted in a stationer's working lifetime does not differ much from that of a play quarto, so Blayney's figure [for a typical playbook press run] can cautiously be accepted for Middleton's work as a whole" (290). As Alan Farmer and I have recently demonstrated, however, the reality is just the opposite: Elizabethan and Jacobean playbooks were reprinted at more than twice the rate of non-dramatic books.[2] Love's claim that one might detect a scribal publication underlying a printed edition by "signs … which betray the piratical capture of scribally published originals in other domains, of which the most important is the lack of a dedication or preface" (105) is based on an understanding of piracy in the book trade that is no longer tenable. Bell's comment that playbooks were evidently not "held in great esteem by the booksellers who handled them" because they are not itemized in booksellers' lists but rather given the "'job lot' treatment also accorded to sermons and almanacs" (266) sounds odd considering that almanacs were more valuable than virtually any other class of book in the period, and that, as Adam Hooks has recently discussed, plays listed by title feature prominently in printed booksellers' catalogues.[3]

The federal nature of the edition extends to these essays as well. On a mundane level, I

wished for a single, unified *Works Cited*. On a substantive level, some of the contributors appear to disagree with each other but have not been brought into conversation, and hence these disagreements remain implicit. Clegg argues that dramatic authorship was a nascent concept only beginning to develop by 1600 (257); Taylor sees the lack of attribution on early professional playbooks as a brief aberration in a longer culture of English printed drama that did, in fact, see plays as authored: "Historically, the period from 1584 to 1594 is anomalous, not foundational. It could only ever have seemed foundational to Shakespeareans" (40). Such muffled debates are not unusual in collections, of course, but in such a monumental and lasting volume as this one is destined to be, and in a self-proclaimed federal work, more effort might have been made to foreground them.

The 'federalization' of the Middleton edition and companion generally achieves its goal of provoking debate and providing alternatives. But it can sometimes result in a diffusion of responsibility that leads to some 'common wisdom' never being properly sourced. One recurring bit of apparently common knowledge has to do with how books were sold in retail shops: "since printed books, unlike manuscripts, were normally sold with their pages still uncut, it would have been difficult for readers to browse" (Taylor, 55); books were generally offered "to the public unbound as a packet of folded sheets tied crosswise with cord (and sometimes loosely stitched together at the gutter) …. The sheets had not been opened at the top to produce free-swinging leaves" (Weiss, 224); "Books were sold both bound and unbound …. Texts in quarto, the common format for pamphlets and plays, were stitched at the gutter and tied crosswise with string, but rarely bound (Gaskell, 146-7)" (Clegg, 251). Clegg's reference to Philip Gaskell is the only source for this repeated (slightly varying) claim, but unfortunately nothing by Gaskell appears in her *Works Cited*. Even worse, Weiss and Taylor offer no references at all. Assuming that Clegg refers to Gaskell's *A New Introduction to Bibliography*, moreover, does not solve the mystery, since Gaskell there writes simply that "retailers … stocked copies of most books" bound in "an inexpensive covering of calf or sheep … for sale over the counter," but "controversial pamphlets, and such things as single poems, plays, or sermons were normally sold stitched (in wrappers from the mid seventeenth century)."[4] Were books (or quarto books) generally sold bound or unbound? Were the sheets stitched or merely folded, opened or unopened, cut or uncut? Were they tied "crosswise" like a bundle of newspapers? Such questions pose real implications for our understanding of bookselling, browsing, and reading; the answers seem to be taken for granted in the volume, but they are (I believe) still very much open.

None of these caveats, however, in any way diminishes the accomplishment of Taylor, Lavagnino, and their contributors. Indeed, in a project of such ambition and scope, only a boringly middle-of-the-road approach could fail to arouse critique, and their approach is anything but middle-of-the-road. Their edition of Middleton's complete works and this accompanying volume of textual apparatus, bibliography, and 'companion' essays will leave us all very much in their debt for decades to come.

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Notes

[1] Charles Isherwood, "Lovestruck Romantics, the World Is Cutthroat," 16 Dec 2008, http://theater2.nytimes.com/2008/12/16/theater/reviews/16wome.html?partner=rss&emc=rss, accessed 11 Jan 2009.

[2] Alan B. Farmer and Zachary Lesser, "The Popularity of Playbooks Revisited," *Shakespeare Quarterly* 56.1 (2005): 1-32, esp.18-24. The comparison considers professional plays published through 1625 against STC books meant for retail sale; the reprint 'window' is twenty years.

[3] Adam G. Hooks, "Booksellers' Catalogues and the Classification of Printed Drama in Seventeenth-Century England," *Papers of the Bibliographical Society of America* 102.4 (2008): 445-64.

[4] Philip Gaskell, *A New Introduction to Bibliography* (1972; New Castle, Del.: Oak Knoll Press, 1995), 147.

Announcements

Applications are invited for the Munby Fellowship in Bibliography, tenable for one year from 1 October 2010. The Fellowship is open to graduates of any nationality, and is linked to a non-stipendiary Research or Visiting Fellowship at Darwin College. The stipend will be £25,623. The closing date is **4 September 2009**. An election will be made in early January.

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18.2

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Thanks to funding from the Joseph Rowntree Charitable Trust, the Pilgrim Trust and the Sir James Reckitt Charity a further 7,400 titles are now available for users to search via <www.quaker.org.uk/cat>

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Print Cultures In Context

Series Editors:
Evelyn Ellerman and Abhijit Gupta

This new series invites new research into the study of authorship, dissemination, publication, and readership. It encourages transnational, historical and comparative approaches that contextualize print media, whether in their original form or in translation. *Print Cultures in Context* recognizes the relative youth of book history as a field and therefore welcomes innovative contributions to theory and methodology, and to the exploration of relations between print and other media.

Evelyn Ellerman is an Associate Professor, Communication, Athabasca University. Her research interests are in the print culture histories of East and West Africa and the South Pacific Islands. She is currently involved in a cross-disciplinary, multi-national project to digitize documents related to the print cultures of Papua New Guinea. Evelyn can be reached at evelyne@athabascau.ca.

Abhijit Gupta is Reader in English at Jadavpur University. He is the co-editor, along with Swapan Chakravorty of the *Book History in India* series. He is also associate editor for South Asia for the *Oxford Companion to the Book*. He has just completed an electronic database and location register of all books printed in Bengali from 1801-1867 and is currently at work on the period 1868-1914. Abhijit can be reached at offog2@gmail.com.

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