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SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING & PUBLISHING

SHARPNEWS

Volume 19, Number 2 Spring 2010

Conference Review

Early African American Print Culture in Theory and Practice

Philadelphia
18-20 March 2010

In her opening lecture for the recent *Early African American Print Culture in Theory and Practice* conference, held 18-20 March 2010, at the Library Company of Philadelphia and the McNeil Center for Early American Studies at the University of Pennsylvania, Frances Smith Foster exhorted listeners to remember the crucial role of collaboration. Her recent interest in literature about Haiti, she explained, was borne out of conversations with others, and her attention to specific texts has been the result of archival knowledge shared between friends. Foster's initial attention to the important role of collaboration was an appropriate opening for a conference that, as organizers Lara Langer Cohen and Jordan Stein suggested in their description, sought to show how "the study of print culture has much to teach us about early African American literature and that early African American literature has the capacity to transform our understanding of print culture." In many ways, questions of collaboration and definition centered on the categories hailed in the conference title, namely: Early, African American, Print Culture. Conference attendees often found themselves rethinking the definitions and distinctions of the conference's key words. Susan Gillman's paper anticipated this turn, wryly noting that "Each of the last five words is enclosed in quotes."

The conference expectedly followed suit with current trends in expanding what we mean by the term 'African American.' In their emphasis on writers working at the limits of the geographic United States, Joanna Brooks, Joe Rezek, Daniel Hack and Dalila Scruggs suggested new ways of looking at familiar authors and shed light on work that has for too long been ignored by drawing our attention eastward, to works written and published across the Atlantic. In contrast, Eric Gardner and Lloyd Pratt pointed to expanding notions of America, locating African American literature in the American West and Gulf Coast regions. Such directions are especially important as American literature begins to unfold into a variety of directions and languages that challenge boundaries of the nation in favor of the social relations that shaped – and continue to shape – the ways we understand black writing.

At the same time, 'print culture' proved a useful frame as papers by Susanna Ashton, Tara Bynum, Corey Capers, Radiclani Clytus, Jeannine Marie DeLombard, Holly Jackson, Meredith McGill, and Jonathan William Senchyne grappled with the ways African American writing frequently challenges reigning definitions of this growing field of study. What are the differences between bibliography, book history, print culture, and the study of material texts? Why do these differences matter? As Leon Jackson suggested in his comments accompanying the 'Identity Production' panel, definitions of print culture spiral out of control rather quickly. By the end of the conference, it was clear that new directions in print scholarship must begin to more thoroughly include the discourses of copyright law, the word-image relations evident in broadsides and other popularly printed works, the oral aspects of works like printed speeches and gallows literature, and new practices of digitization. African American writing is especially crucial to print culture studies because it invites us to identify new forms of print that, while traditionally excluded from more traditional bibliographic or book history studies, nevertheless help to profitably broaden the scope of print culture by more accurately historicizing it.

Despite an overt emphasis on African American studies and print culture studies, many of the conference's most profitable directions were made most visible around the term 'early.' First, early texts helped conference attendees rethink strategies for literary analysis that are not always the best ways of getting at African American texts. Understanding African American works in terms of historical context, authorial identity, and other comfortable terrains of literary analysis run tremendous risks in complicating the real circumstances in which many texts were authored. Lara Langer Cohen's paper on William Wells Brown's *Clotel; or, The President's Daughter* (1853), for example, called for a greater attention to Brown's citational and editorial practices, noting that in our attention to texts by African American authors we tend to reify "personal experience" causing the "conflation of the author and the book," a tendency that potentially "might speak more to the enduring power of slavery's market logic than to the evidence of the texts themselves." Because of their often complicated and unknowable authorial and publication histories, early texts are especially useful for helping us think critically about the assumptions we make as literary scholars.

Thinking about early texts also directed attendees' attention to changing deployments of the term "public." For example, in her paper on the presence of the French horn in the *Narrative of the Lord's Wonderful Dealings with John Marrant, A Black* (1785), Elizabeth Maddock Dillon reconsidered notions of a Habermasian eighteenth-century public sphere, or as she put it, a "charmed circle" in which fully-formed subjects enter. She instead advocated for a network model

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Fellowships

The Boston Athenaeum

The Boston Athenaeum offers short-term fellowships to support the use of Athenaeum collections for research, publication, curriculum and program development, or other creative projects. Each fellowship pays a stipend for a residency of 20 business days and includes a year's membership to the Boston Athenaeum. Scholars, graduate students, independent scholars, teaching faculty, and professionals in the humanities, as well as teachers and librarians in secondary public, private, and parochial schools are eligible.

The Boston Athenaeum, a membership library, first opened its doors in 1807, and its rich history as a library and cultural institution has been well documented in the annals of Boston's cultural life. Today, it remains a vibrant and active institution that serves a wide variety of members and scholars. Members take advantage of its large and distinguished circulating collection, a newspaper and magazine reading room, the exquisite fifth floor reading room, quiet spaces and rooms for reading and researching, a children's library, and wireless internet access throughout its building.

The Special Collections resources are world-renowned and include maps, manuscripts, rare books, and archival materials.

Please see this website for information on applying to individual fellowships: <http://www.bostonathenaeum.org/node/42=20>

Munby Fellowship in Bibliography
2011-2012

Applications are invited for the above Fellowship tenable for one year from 1 October 2011. 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 £25,751.

The Munby Fellow will be free to pursue bibliographical research of his/her own choosing. It is, however, expected that the Fellow's research will be, at least in part, based directly or indirectly on the collections of the University and Colleges of Cambridge and likely to be of benefit, in the broadest sense, to scholars using those collections in the future.

The closing date is 3 September 2010. An election will be made in early January.

Further particulars are available from <www.lib.cam.ac.uk/Vacancies> or by contacting the Deputy Librarian's PA, tel: 01223 333083, email: <ame32@cam.ac.uk>/<aa481@cam.ac.uk>

The University of Cambridge is committed to equality of opportunity.

CalRBS Courses 2010

In August 2010, California Rare Book School will offer 8 week-long courses (M-F, for a total of 40 hours of instruction) on topics of interest to librarians, archivists, booksellers, collectors, and students. For information about courses please visit <http://www.calrbs.org/courses.html>

Admission to CalRBS is conducted on a rolling basis until the course is full. Admission is determined by the instructor(s) of the course, based upon the information provided in your application. Applications are available on the CalRBS website <http://www.calrbs.org/applications.html>

Conference [cont]

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in which "the force of meaning radiates outward from a nucleus, instantiating and giving form to a set of meanings (and subjects) that do not formally pre-exist this assemblage." And in his paper on Black State Conventions in the 1840s, Derrick Spires echoed the need for alternate models of the public sphere especially when discussing black print culture in the nineteenth century. According to Spires, Black State Convention writers saw themselves neither as a normative public of citizens nor as a dissenting counter-public, a mode of writing that prompted Spires to identify what he called a "mezzo-public." As the discussions at the conference showed, 'early,' 'print culture,' and 'African American' studies can no longer maintain separate boundaries or modes of analysis and are more flexible and expansive than we often think

Megan Walsh
Temple University

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Book Reviews

Cynthia J. Cyrus. *The Scribes for Women's Convents in Late Medieval Germany*. Toronto: University of Toronto Press, 2009. 387p. ISBN 9780802093691. $75.

While monks are renowned as the book producers of the Middle Ages who laboriously copied texts by hand, Cynthia J. Cyrus's social history of scribes places monastic women (nuns, canonesses, beguines) alongside men as copyists, writers, illuminators, and commissioners of books. Cyrus argues convincingly that while women's convents certainly used male scribes to supply them with books, even more often these institutions chose female scribes to fulfill their needs for texts. How that decision was made, and who these scribes were – both female and male – form part of this study's focus. The work of medieval female scribes has been vastly underestimated in the past, and Cyrus assesses their output in order to overturn several assumptions about monastic women's level of learning, their Latin and vernacular literacy, and their participation in the circulation of texts in late medieval Germany.

Cyrus mines a variety of sources to identify 416 female scribes and 220 male scribes who copied books for female monasteries. Many more scribes, of course, remain unknown. Colophons, library catalogues, and convent chronicles provide gender and other biographical information for scribes, as do the convents' extant manuscripts, which number about 4,000 from over 450 women's convents located in German-speaking areas. These books were produced from the thirteenth century to the sixteenth-century Reformation, as monastic women copied books by hand well after the invention of the printing press. The first chapter describes women's convents as "textual communities" (24) whose lives centered on liturgical and devotional texts, but who also required books for education, community history, and financial affairs. Religious reform movements and other external forces drove a nearly constant demand for new texts and for updating old ones.

Convents acquired books from many sources. Abbesses commissioned books from professional ateliers, relied on male scribes associated with their convents as confessors or chaplains, or, most commonly, turned to in-house scribes. In fact, monastic leaders so often turned to in-house production of books that scribing was "normative" (37) in women's houses. These female scribes often worked as teams, allowing a degree of specialization, but individuals might also copy psalters or other prayerbooks for their own personal use or as gifts for convent sisters, books whose plainness have led to their undeserved neglect by scholars. Two appendices chart the data on these scribes: Appendix A groups the convents by order, showing the number of female and male scribes who worked for each. Appendix B identifies 48 women's convents with scriptoria. While only a few scribes can be identified for many houses, the astonishing Dominican convent of St. Katharina's in Nuremberg had at least 39 identifiable female scribes in this period.

The rich intellectual life of monastic women emerges in a comparison of the manuscripts scribed by women and men, which shows that women copied books in all the genres found in convent libraries. Yet to fully understand these women's intellectual lives, Cyrus acknowledges that we need more detailed analyses of these manuscripts' contents. One sermon collection can, for example, include texts by several authors, and many remain unexamined.

The last two chapters focus on the scribes' circumstances and motivations for book copying. Colophons provide evidence about scribes' self-identification, situate the manuscript in time and space, and sometimes identify who commissioned and who received the book. Cyrus values the colophon as a "genre-in-miniature" (153) that became more detailed over time, reflecting changes in literacy and monastic learning, and providing insight into the scribe's mindset. Like monks, female monastics copied books as a spiritual act, but also in response to their convent's needs. Their extant manuscripts illuminate a spiritual life informed by reading, and testify to the monastic women's learning and their ability to shape their own intellectual environment.

Kathleen Kamerick
University of Iowa

Stephan Füssel, ed. *Gutenberg-Jahrbuch* vol 84. Wiesbaden: Verlag Otto Harrassowitz, 2009. 384p., ill. ISBN 9783447060547. €75. (Free of charge to members of the Gutenberg-Gesellschaft, Liebfrauenplatz 5, 55116 Mainz.)

Compared with some recent years the 2009 Yearbook is less of an Omnium Gatherum but addresses its central readership by focusing on early printing. Articles are in German except where stated and the material falls into six main sections. In the first, headed 'Incunabula Research,' Gerhardt Powitz examines the text of B42 and its contemporary reception. Basing his work on exacting multi-disciplinary resources, he nevertheless persuades the reader – as do only the finest writers on Gutenberg – that "surely these would have been the kinds of people involved and this is how it must have seemed at the time." Other contributors consider aspects of division of labour, costs, and edition size for woodblocks at the end of the 15th century with reference to the Nuremberg Chronicle (Christoph Reske); an unknown blockbook found in a volume bound up with other publications at the Herzog August Bibliothek Wolfenbüttel (Ad Stijnman); the typesetting of the Cologne Chronicle of 1499 (Severin Corsten †); and a re-dating of the term 'incunable' as used of printed books from Mallinckrodt's 1640 citation to not later than 1569 (Fr., Yann Sordet).

A second section, 'International Early Printing,' is concerned with different versions of title-page borders with putti – an approach to the Spanish woodcut at the time of Carlos V (Sp., Francisco J. Cornejo); variations in and between early Hebrew books (Eng., Marvin J. Heller); blind impressions in the Pourtraits divers (1557) of Jean de Tournes (Fr., Maud Lejeune); the Frankfurt printer Johann Wechel (Michael Matthäus); the Bull of the Holy Sepulchre and criminal proceedings for promulgating false bulls – a papal brief from an unknown sixteenth-century Saragossan printer (Sp., Manuel José Pedraza Gracia); migrations, copies, migration of copies – the vicissitudes of woodcuts (It., Adolfo Tura); and a xylographic canon table in the Bavarian State Library – original or forgery? (Bettina Wagner).

The 'Book Illustration' section contains the complex genealogy of Hans Holbein the Younger's illustrations of Moriae Encomium (Eng., Susanna Berger); the image of Saint Bernardino of Siena (It., Franco Longoni);

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and an illuminator for Anton Koberger? (Karl-Georg Pfändter), which relates the output of some South German book artists and their workshops to that of the in-house 'Koberger-illuminator', with the aid of exemplary colour plates of the latter.

A sequence on the 'History of Libraries' includes an index of prints not illustrated in VD 16 (Eng., William A. Kelly); an obscure collection of some 717 pamphlets covering the Thirty Years' War in the Zentralbibliothek Zurich (Urs B. Leu); and work in progress in locating copies from the dispersed Bibliotheca Windhagiana (Eng., Dennis E. Rhodes). 'Bookbinding,' the final topic, boasts a single but substantial study of fifteenth-century bindings at the Bibliotheca Complutense Madrid (Sp., Antonio Carpallo Bautista).

To these scholarly papers must be added the annual reports of the Gutenberg Society and Museum, and the Institute of the Book at Mainz University, where a colloquium (also reported) was held on the theme, 'will e-books soon take the place of printed books?' There are also obituaries of Severin Corsten (1920-2008) and Otto Mazal (1932-2008).

The 2008 Gutenberg Prize was awarded to Michael Knoche, director of the Herzogin Anna Amalia Bibliothek Weimar since 1991, and described in Lothar Müller's Laudatio as "the right man in the right place at the right time." He was faced with the task of transforming the library from its state after the collapse of the GDR in 1989 into a leading national research institution, with all the new construction and technology that entailed. He led the evacuation of books during the catastrophic fire of 3 September 2004, personally locating and saving the brilliantly illustrated copy of the Luther Bible of 1534 (cf. the Taschen facsimile of 2003), and supervising the impressive on-going recovery of the library.

Douglas Martin
Consultant Book Designer, Leicester

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John Hinks, Catherine Armstrong and Matthew Day, eds. *Periodicals and Publishers: The Newspaper and Journal Trade, 1740-1914*. New Castle, DE and London: Oak Knoll Press and the British Library, 2009. xi, 251p., ill. ISBN 9781584562665. £25.

This is the latest in the *Print Network* series emanating from a long standing, annual set of conferences centred on UK regional publishing and print trade history. The editors have done well to carefully choose the contributions from three sessions held in Dublin, Chester and Lincoln: the results offer a mixture of fine-grained, localised case studies that as a whole give us some useful insights into regional publishing. The 11 contributions range mainly across the 18th and 19th centuries for their slices of print culture history, with one exception, Stephen Colclough, who concentrates on a short but telling example from 1914 of cartels, monopolies and strikes in the newspaper distribution networks of Lancashire and Manchester regions. The tone and focus of the volume is set by Iain Beavan's general piece, which engages with the implications of the phrase 'provincial book trade' as a means of characterising regionally based print activity. As Beavan persuasively argues, it is a misnomer to label as provincial all non-London book trade activity in the 18th and 19th centuries. The porous nature of cross border trade between Ireland, Scotland and England, complicates any attempt to impose a model of London as the key centre of the UK book trade, casting regional players as satellite peripheries. The argument against this simplistic model is striking, but slightly let down in the end by Beavan backing away from proposing any radical alternatives to current, persistent modes of London-centric analysis of the book trade.

The volume divides equally between studies of book trade personnel in Scotland, Ireland and the north of England and historical accounts of small but telling moments of conflict in periodical trade circles. In the former cluster, one can find Jennifer Moore's summary of John Ferrar's role as poet, historian, printer and newspaper proprietor in Limerick and Dublin between 1757 and 1804. Moore offers a solid biographical summary of Ferrar which links to Maire Kennedy's recap of the life of a Cork contemporary, the Catholic bookseller and printer William Flyn, in business between 1764 and 1811. Completing a trio of pieces on Irish book trade figures is Elizabeth Tilley's case study of James Duffy (1809-1871), the staunchly nationalist businessman responsible for launching key domestic periodicals in Dublin between 1830 and 1870. In supporting her investigation of the bewildering variety of journals Duffy produced, Tilley provides a helpful list of Duffy's key journal publications and their dates, demonstrating the intensity of his involvement in Irish periodical production in the mid-century.

While Moore, Kennedy and Tilley draw mainly on secondary sources to support their insights into Irish book trade personnel, Victoria Gardner provides a concise, snapshot account of late eighteenth-century Chester bookseller and printer John Fletcher, drawing on rare account books extant in the Cheshire archives to chart the details of the first three years of his ownership of the *Chester Chronicle* (which he ran from 1783 to 1835). Most intriguing is Ria Snowdon's appraisal of Sarah Hodgson, the Newcastle based female printer and proprietor, between 1800 and 1822 of one of the most significant weekly newspapers of the region, the *Newcastle Chronicle*. Snowdon offers a valuable summary of this overlooked pioneer of the Northern book trade, suggesting that her success in such masculine settings was in part due to her ability to draw on and deploy local and national networks of friends and contacts to advance her work and face down business rivalries and obstruction. Less successful in this respect was the Scot George Miller's career, the subject of Graham Hogg's contribution, which begins as a summary of extant manuscript material and concludes more usefully as a study of Miller's waxing and waning book trade career between 1795 and 1835, based in the Scottish provincial towns of Dunbar and Haddington, marking him out as the first known printer established in East Lothian.

Such snapshot biographical accounts provide interesting insights into the role of individuals in regional book trade activity; equally if not more valuable are the general accounts of book trade flashpoints and networks that complete this volume. Stephen W. Brown, for example, draws our attention to the unknown roiling commercial rivalries that underpinned a critical Edinburgh court case in late 1765, brought against a group of journal publishers who had printed controversial critiques of the judiciary and its handling of a notorious incest/murder trial earlier that year. Michael Powell and Terry Wyke make a convincing case for arguing that during the 19th century, Manchester, despite its regional status and distance from the declared centre of journalism (London), could lay claim to being an influential and vibrant participant in British periodical culture, culminating in the serial publication and family journal title boom of the 1880s, of which George Newnes's *Tit-Bits*, founded in 1881, was the best known. Where and how such material might have been distributed is the focus of Lisa Peters

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and Kath Skinner's detailed quantitative survey of newspaper distribution networks across the Wrexham regions in the second half of the 19th century. Though standard newsagents feature strongly among those registered as distributors in these networks, also uncovered were more unconventional players such as coachmen, a Baptist Minister, ship chandler and nail maker, and a coroner. It is most regrettable, as Peters and Skinner confess, that further details were unavailable as to the place and extent of the coroner's role as news distributor in Wrexham. More's the pity, for book trade histories such as these are greatly enlivened by such oddities and finds. Needless to say, much remains to commend about this generally well-written and edited gathering of book trade narratives.

David Finkelstein
Queen Margaret University, Edinburgh

Leslie Howsam. *Past into Print: The Publishing of History in Britain, 1850-1950*. London: The British Library and University of Toronto Press, 2009. xvi, 182p., ill. ISBN 9780712350273. US $50.

In a field of study as well-tilled as British historiography, a work of scholarship making a transformative contribution is rare. *Past into Print* is such a work. The impact of the publishing trade would seem so fundamental to the development of the discipline of history that its neglect is genuinely surprising. Less surprising is that this research would be undertaken by a distinguished member of SHARP. Leslie Howsam brings to light materials from the archives of the major publishers of history writing for a period during which profound changes in both publishing and historical scholarship existed in a dynamic relationship. She contextualizes existing scholarship on the development of the profession of history and provides a framework for future studies.

Private publishers, such as Macmillan's and Longmans, vied for sales by targeting lucrative audiences (for example, school texts) and recruiting popular authors (such as Charlotte Yonge and Charles Kingsley). Howsam situates the evolution of 'serious' history writing within this market for 'popular' histories. The profits private publishers made on popular histories enabled them to underwrite scholarly publications for a specialist audience. Cambridge and Oxford University Presses had been averse to publishing histories, fearing their political content. To compete in this lucrative market, however, they were compelled at once to distinguish their 'brands' from private presses in matters of style and content, and go head to head with them with children's histories and works exploiting popular sentiment, including war-time patriotism. The two university presses strove to distinguish themselves from one another as well, each contributing to distinctive models of historical scholarship. CUP's multiple-author texts under the guidance of a general editor, such as the *Cambridge Modern History*, were derided by OUP and Clarendon as 'sausages,' but contributed to a collaborative model of historical scholarship. We have OUP's and Clarendon's nineteenth-century practices to thank for the dubious gift of our obsession with single-authored scholarship, but also for their beneficial insistence on precision and evidence over narrative elegance. What is more, as Howsam argues, the demand to disseminate such 'scientific history' created a market for historical journals, notably the *English Historical Review*, founded in 1886 by Longmans. By Howsam's account, more than scholarly ideals contributed to the triumph of Rankean objectivity.

By the early 20th century, British publishers were global enterprises. The politics of imperialism are notable in CUP's *History of India*, meant to compete with the *Oxford History of India,* which was originally planned to contain 200 pages on Hindu India and 200 on Muslim India, but 400 pages on European India. Conversely, *The European Inheritance* (OUP, 1954) was originally conceived by Ernest Barker in the run-up to the Second World War as an objective history meant to promote internationalism. Importantly, demand remained for accessible histories; even Arnold Toynbee's *A Study of History*, a thirty-year project of OUP, reached thousands of readers as a one-volume abridgement done by David Somervell, a schoolmaster, and was even considered for a US Book-of-the-Month selection.

Space forbids me to recount the splendid cast of characters marshaled in this study. Howsam's research into publishers' correspondence treats us to such greats as G.W. Kitchin, Lord Acton, A.W. Ward, Ernest Barker, or G.M. Trevelyan, struggling with deadlines, derelict contributors, and balky publishers.

The epilogue to the history of publishing history is necessarily bittersweet. On the one hand, Howsam notes the rise of the history of the book. On the other, that the popular market for printed history has waned, resulting in pressures to publish histories without scholarly apparatus. Most history is consumed digitally, at best, or via film, often at worst. Still, in terms of its production values, *Past into Print* lacks neither in quality of paper and typeface, nor quantity of scholarly apparatus, including notes, bibliography, illustrations and chronology.

Christine L. Krueger
Marquette University

David Paul Nord, Joan Shelley Rubin, and Michael Schudson eds., David D. Hall, general ed. *A History of the Book in America*. Vol. 5: The Enduring Book: Print Culture in Postwar America. Chapel Hill NC: University of North Carolina Press, 2009. xvi, 640p. ill. ISBN 9780807832851. $60 [cloth].

Although Volume 5 of *A History of the Book in America* (HBA) has beaten Volume 2 (scheduled for publication later this year) to the finishing post, its appearance provides book historians with a sense of a major undertaking brought to completion. This five-volume project, edited by David D. Hall, has been so many years in the making that, as the editors of Volume 5 acknowledge, early correspondence is now yellowed with age, and held together with rusty paper clips (xv). When HBA was conceived in the early 1990s, it formed part of a constellation of nationally based projects that included multi-volume histories of the book in Britain, Canada, and France. Probably few of the original participants imagined that the American project would evolve into such a mammoth undertaking and take so many years to complete. Rather, they probably assumed that it would provide a spur to the growth of what was still an infant area of scholarship. But the history of the book took off as the decade progressed, the quantity and quality of scholarship rising even without the stimulus of HBA. Volume 1 appeared in 2000, followed by a gap of several years before the appearance of Volume 3 in 2007, and Volumes 4 and 5 in 2009. In the intervening years, the history of the book and print culture has matured into a recognized field of inquiry. Historians and literary scholars have learned to incorporate the term 'print culture' into their professional discourse, and SHARPists no longer have to explain what it means, at least to academic colleagues.

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This volume represents an enormous amount of effort on the part of the editors, who have not only corralled (and probably cajoled) a large number of contributors, but who have written insightful and informed essays of introduction to the separate parts, and contributed individual and co-authored essays of their own. In addition to the three editors, thirty authors have contributed to the book, which is divided into three major parts, each comprising several chapters, for a total of twenty-eight chapters (two subdivided into 'sections' or mini-chapters with their own titles and authors). Part 1, 'Technological, Business, and Government Foundations' covers the commercial publishing industry and advertising, as well as the government's role in censorship and copyright, and as publisher. Part II addresses mediating forms, structures, and processes that range from libraries and the Protestant press to literary criticism, bibliography and the role of magazines in the making of an author. This part does not neglect the alternative press. James P. Danky's comprehensive outline of the oppositional press (with sub-sections devoted to the left- and right-wing press, feminist publishing, and GLBTQ literature) is followed – and buttressed – by Jane Rhodes's chapter on the Black Press, and Ilan Stavans's chapter on Spanish-language publishing before 1960. Part III is devoted to 'Readers and Reading', and begins with a chapter in which Joan Shelley Rubin provides a valuable overarching commentary on some findings of this rapidly expanding sub-field.

Like earlier HBA volumes, this book will be especially useful for non-specialists, its overview essays providing a gateway to broad areas of book history. In addition, the more finely-grained specialist essays, like Trysh Travis's chapter on the 'Big Book' of Alcoholics Anonymous and Elizabeth Long's on a reading club for African American women are helpful not only for extending our understanding of their subjects, but also as illustrations of the techniques of doing book history. Two especially welcome contributions by Bruce Lewenstein and Priscilla Coit Murphy focus on science texts – a particularly noteworthy component of postwar publishing. Other chapters on subjects that seem peculiarly timely in the postwar era deal with government publications and copyright. If there is one topic on which I would have liked to see further discussion it is the latter; by the turn of the 21st century, issues of intellectual property had assumed enormous significance to publishers, authors, and readers, as well as to journalists and librarians and others working in what have come to be called the information industries. I especially regret that in the exploration of digital developments no mention is made of innovative alternatives to commercial models of intellectual property rights, such as the Open Access movement. However, such gaps are inevitable. This is not an encyclopedia; it makes no claim to be comprehensive or exhaustive, and it is not designed as the kind reference book into which readers can dip for snippets of information. Nor does it attempt to present a snapshot of the state of book history at a particular moment, since the actual writing of these contributions took place over an extended period. Rather it provides a variety of views, some wide-angle, some close-up, others medium-range, which together illustrate aspects of a complex and increasingly elaborate field of inquiry. As such, it can be read with pleasure, from cover to cover.

In addition to expanding our understanding of the components of print culture during the past half-century, Volume 5 expresses confidence in the continuing relevance of this field of study. Its very title – 'The Enduring Book' – provides a reassuring answer to a question that continues to dominate discussion and raise anxieties not just among print culture scholars but among commentators, journalists, educators, publishers, and indeed the book-reading general public: will the technology and culture of print survive the challenges of an era apparently increasingly dominated by electronic, globalized access to information. "Is the book disappearing?" asks Michael Schudson at the very beginning of the volume, immediately answering himself with a resounding "No" (1). The subsequent 600-odd pages give weight to his assertion. The book is indeed not disappearing, at least, not for now.

Christine Pawley
University of Wisconsin-Madison

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Lisa Pon and Craig Kallendorf, eds. *The Books of Venice. Il libro veneziano.* Venice: Biblioteca Nazionale Marciana and La Musa Talìa; New Castle DE, Oak Knoll Press, s.d. 2008. 619p., ill. ISBN: 9781584562573. $85.

This volume is a monographic issue of the annual scholarly journal of the Marciana Library in Venice; it presents the proceedings of an international conference held in the city in March 2007, whose title, *The Books of Venice,* is an ambitious reference to Ruskin's learned and subtle work *The Stones of Venice*, published more than 150 years ago. As the editors explain in what is too brief a preface, the volume offers scholarly essays on Venetian book history "*in the shadow of Aldus Manutius*" (xi); neo-humanistic erudition informs many of the 23 contributions by academics and librarians coming from the United States, Italy, Germany, England and the Netherlands.

It seems, however, that the only direction suggested to contributors was to focus on the Venetian book, regardless of any narrower definition of period or subject matter, methodological approach or historiographical interpretation. Perhaps the subjects and varying approaches to research found in the contributions are intended to be representative and to demonstrate significant milestones in the history of the Venetian book; however, not all contributions are of the same value, and significant subjects or perspectives are omitted. As a result, while papers range from the 15th century to the present day, no contribution focuses on the 17th century, the 18th is only briefly considered in passing, and twentieth-century production is restricted to the very particular case of private presses run by foreigners. Essays explore the history of reading, the decoration of books, cheap print and popular texts, and exclusive luxury editions. New archival sources are examined for the first time alongside data already very well known; papers which re-examine incunabula are found next to an interesting attempt to interpret and explain in a very new way, the history of the Italian book as a whole.

Of the 23 contributions, nearly 10 focus either directly or indirectly on incunabula, no doubt because of the long tradition of scholarship concerning these imprints, which nowadays are often very well catalogued with exhaustive and copy-specific information (provenances, prices and the like). At least three papers offer data on book prices in the 15th and 16th centuries: their investigations are on occasion scrupulous and interesting, but the figures presented are not always correctly handled. The prices of Venetian books are not comparable over different periods, for the obvious reason that the same amount of money has different values at different times or, in the case of different currencies, because there are no common terms of comparison. Conversion to a modern term of comparison

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to measure the value of the different currencies referred to in the various essays in this volume would have helped a modern reader to have a better understanding of the real purchasing power of the sum needed to buy a book in the different cities mentioned throughout.

The volume opens with a succinct overview of Venetian libraries from the 8th to the 18th centuries, along with a very brief summary of information on the general history of the Republic. Since some codices from very early monasteries or some chronicles by medieval historians have survived, the author infers the existence of associated libraries (without however making any distinction between libraries and private collections). In this perspective library history is mostly a list of (sometimes suppositious) owners; very seldom is the content of those collections specified. Another essay discusses the rules of the guild for miniaturists, while a following paper analyzes the miniatures found in early incunabula. A. Hyatt Mayor's hypothesis (made in 1971!) that the more than 600 geometrical figures reproduced in the 1482 *editio princeps* of Euclid's *Elementa* were formed of metal strips which were set in plaster or lead is corroborated by another author. We already know that second-hand books were auctioned in Venice from the 16th century onwards, but here the account of the public auction of the canon lawyer Francesco Malaffi's library contains interesting insights into the public who used to buy such books. An unusual history of a book collection, deserving further exploration, presents the reception of Islamic culture in the incunabula era. The Venetian incunabula found in Bavarian monasteries are used to study the complex routes of local purchasing, while a study of provenance of the Italian incunabula now in Oxford libraries offers good new suggestions for using those data in an intelligent way, in order to illustrate the history of the Italian book trade. Manuscript corrections in Aldine editions and Manuzio's printing of liturgical texts are discussed in another two contributions. The 16th century is investigated in six essays: the life and career of the publisher and bookseller Antonio Moretto, together with the transcription of two inventories of his stock are examined in one; the performers (cantori, cantimpanchi) in the piazzas of Northern Italian towns are studied as publishers of cheap prints; Venetian invoices from the second half of the century which survive in Milanese archives are used to construct an extensive and very interesting analysis of the contemporary commercial book trade; the prices of sheets used to print Venetian books are calculated thanks to the detailed annotations of a Sienese collector, Belisario Bulgarini, who throughout his life noted down the dates and places of his book purchases and how much each item had cost him. Contributions on music imprints, on the historiographer Francesco Sansovino, and on the "politics of engraving" close the section on the Cinquecento. The authorial practices of the scholar and librettist Apostolo Zeno, contemporary of Metastasio, are the focus of the attention given to the eighteenth-century Venetian book. Music and engravings are the main emphasis in a good study of the publications of the printer and bookseller Ferdinando Ongania whose production was targeted at book collectors and is here fully analyzed in a contribution that sheds new light on his American, German and English buyers. The main section of this miscellany ends with a long, detailed and convincing consideration of the shadowy *lacunae* in Italian book history: a very good contribution to helping the reader to better understand both Italian book history in general, and the particular value of many essays included in this book .

The final four papers tell us about the printing, in 2006, of an edition of *Watermark,* Joseph Brodsky's lyrical meditations on Venice, and the historical context of the publication of this edition, a photographic volume belonging to the tradition of fine press printing from the private press of the American master printer Peter Koch. The last contribution in the book serves as a very concise overview of the private presses in Italy which were run by foreigners, useful because the history of the private press in Italy is often neglected, perhaps because there have been so few of them and because the complexity of their social, economic, artistic and cultural context is not fully understood. It closes a plentiful miscellany that nevertheless gives only a partial sketch of the complexity of the history of the book in Venice.

Anna Giulia Cavagna
University of Genova

Randy Robertson. *Censorship and Conflict in Seventeenth-Century England: The Subtle Art of Division.* Pennsylvania: The Pennsylvania State University Press, 2009. xvi, 272p. ISBN 9780271034669. $75.

From Prynne's *Histrio-mastix* to Swift's *A Tale of a Tub* and *The Battle of the Books*, Randy Robertson covers issues of censorship and authority from the 1630s to the coming into force of the Copyright Act of 1710. Along the way, he considers Lovelace's *Lucasta* (1649) as an artful royalist circumvention of censorship; Milton's *Areopagitica* (1644) as an argument for "skepticism, free speech, and (within limits) religious toleration", conceiving an embryonic "public sphere" (102); and the uses of anonymity and attribution in Marvell's 'painter' poems and Dryden's *Absalom and Achitophel*.

The structure of the book – and even the choice of writers and texts – may at first seem unsurprising, except perhaps in chronological range. But while these individual chapters offer insights into the rhetorical strategies employed by authors in their respective legislative, political and social circumstances, the lasting value of this book lies in the exhaustive archival work underpinning the whole. For Robertson has painstakingly sought out and assembled a mass of documentary evidence concerning attempts to control or suppress particular books. He reports evidence of at least 2,600 titles and editions (excluding serials and periodicals) pursued by the authorities between 1641 and 1700, and demonstrates McKenzie's likely underestimation of the overall proportion of books subjected to censorship or control.

McKenzie himself would have relished this challenge to – and refinement of – his sampling exercises. Robertson's further promise to present his data as 'The British Index 1641-1700' online is an exciting prospect, enabling still more detailed analysis than could be included in the book (The beta version of The British Index 1641-1700 is available at http://susqu.academia.edu/RandyRobertson/Papers). Some analysis of these 2,600 cases by genre, for example, would be telling. And, where possible, knowing the extent and indeed eventual outcome of the authorities' attentions – whether Parliament, Secretaries of State, Stationers' Company, or Surveyor of the Press – would enable finer discrimination amongst the many instances of what Robertson calls 'censorship'. It is much to be hoped that legal historians - currently particularly

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active in creating online databases of cases and of documents relating to copyright – might in time supplement Robertson's evidence with material culled from legal records.

There are elements of this new account that will be contested. Should, for example, *all* the printed materials brought to official notice *really* be described as "works censored"? (8) A formulation such as 'pursued by the authorities', admittedly clumsier, would at least accommodate more varied (and sometimes less clear cut) motivations for pursuit. McKenzie is taken to task several times, not always justifiably. He was, for example, far from undervaluing the cultural importance of pamphlet and newspaper material (101): his contrast of the flimsy and ephemeral with more 'substantial' books was *materially descriptive of size* (in an argument about the productive capacity of the press), not a judgement of relative cultural value. More importantly for the argument about censorship, McKenzie is criticized for failing to count editions (rather than titles) of 'banned' books. Robertson suggests, for example, that the one mention of *Eikon Basilike* culled from the *Commons Journals* should be supplemented by the "thirty-eight editions printed in England in 1649 [which] were undoubtedly banned." (6) But if 38 editions of this banned book *actually appeared* and circulated (followed of course by the many editions printed abroad) what exactly does it *mean* to say that *Eikon Basilike* was the subject of censorship? At the very least, the *effectiveness* of particular acts of censorship needs calibration.

Such questions are a small indication of the many ways in which this book challenges the reader to engage in productive dialogue and debate. Its introduction is essential reading for book historians of the period and will serve as an excellent focus for many a seminar and round-table discussion. Robertson's work is a welcome contribution to a field already warmly contested, and the 'British Index' online will surely prove invaluable, enabling new questions to be asked as well as old ones answered.

Maureen Bell
University of Birmingham

Exhibition Reviews

A Woman's Wit: Jane Austen's Life and Legacy

Morgan Library and Museum,
New York, NY
6 November 2009-14 March 2010

> "Seldom, very seldom, does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised, or a little mistaken."
>
> *Emma (1816)*

Jane Austen (1775-1817) is widely acknowledged as the Shakespeare of the novel, though male readers have often struggled to come to terms with her work. While Ralph Waldo Emerson never admitted to understanding Austen, Sir Walter Scott and Vladimir Nabokov eventually acknowledged her power to depict life within gentry households. The Morgan's display of Nabokov's Cornell University lecture notes on *Mansfield Park* suggest that his reading of the novels, urged upon him by Edmund Wilson, was well rewarded.

Most readers want to know not only the characters but also the life of the author, the daughter of a country clergyman writing during the Napoleonic era. Twenty-first century novices have several gateways from which to approach Austen's novels, including a great many film adaptations and a series of juvenile versions. A serious obstacle to the enjoyment of Austen's biography, however, is presented by her family's close watch over the story. The author wrote perhaps as many as 3000 letters; of these, only 160 have been identified. Austen's older sister Cassandra Elizabeth, who advised Austen to publish her work anonymously and may have otherwise dampened her engagement in public life, was responsible for at least some of the censorship of this material.

Fortunately, the Morgan holds 51 of Austen's letters, providing Curator Declan Kiely and Assistant Curator Clara Drummond with a range of materials to choose from. Of interest to Austen scholars will be the letter dated January 8, 1817 to her eight-year-old niece Cassandra, each word of which is spelled backwards, and Austen's manuscript record of her financial dealings with publishers. This last document indicates that literary profits from *Mansfield Park, Sense and Sensibility,* and *Emma* during 1816 were insufficient to support her expenditures. Also on display is an autographed manuscript of Austen's unfinished novel *The Watsons* (c. 1805), her only such work-in-progress known to exist.

The term 'eighteenth-century frankness,' used disparagingly by E.M. Forster to describe Austen's fiction, is extended by the Morgan to James Gillray (1757-1815), whose brightly colored prints (*Matrimonial-Harmonics; And Catch the Living Manners as they Rise*) speak to some of Austen's favorite themes including fashion and social climbing. It is unlikely that Austen, an avid reader of Samuel Johnson, would be insulted by Forster's designation. On display are the opening salvos of Austen's juvenile epistolary work *Lady Susan* (1794-1805), which the Morgan calls "the only surviving complete draft of any of her novels." *Susan*'s protagonist, a widow seeking wealthy husbands for her daughter and herself, has been described by Marilyn Butler as "a cruising shark in her social goldfish pond." The Morgan's preservation of Austen's juvenile manuscript displays her pushing against the constraints of the marriage plot for her characters and herself.

The social conservatism of the period is suggested by an array of conduct literature and children's books. Of these, the interactive *Ellen, or the Naughty Girl Reclaimed* (1811), a work enjoyed by Queen Victoria, stands out; its paper doll elements have been restored to shiny brand-new appearance. Rosy-cheeked Emma appears in three guises: wearing a muddy dress, sporting a dunce cap and finally, at a desk equipped with notebook, pen and ink. This last detail recalls the small writing desk (now held by the British Museum), apparently used in developing each of her novels, that Austen received from her father at the age of nineteen.

While Austen is not known to have been introduced to other published authors, she recognized her own protagonist Mrs. Bingley (Jane Bennet of *Pride and Prejudice*) in William Blake's 1820 portrait *Mrs. Q*, included in the collection. Paul Sandby's eighteenth-century ink-and-watercolor *View in a Park* illustrates a generic Austen setting. Digital audio and video, accessible via the Morgan's website (http://www.themorgan.org/exhibitions/exhibition.asp?id=22), allow readers to preview *Lady Susan* as well as several letters and portraits. The museum and the website also screen an intriguing engagement with

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Austen's legacy, a 16-minute series of interviews with luminaries including Fran Lebowitz, scientist and educator Sandy Lerner, actor Harriet Walter, and Cornel West.

Jonathan Hartmann
The University of New Haven

Designing Information Before Designers: Print for Everyday Life in the 19th Century

St. Bride Library, London
11-29 January 2010

Making sense of the explosion of new forms of print that appeared in industrializing Britain is the subject of *Designing Information Before Designers*, recently on display at the St. Bride Library, London, and at the University of Reading in February and March, 2010. The exhibition is an outgrowth of an Arts and Humanities Research Council (AHRC) funded project, undertaken by Paul Stiff, Paul Dobraszczyk, and Mike Esbester of the University of Reading's Department of Typography and Graphic Communication, to explore how everyday print was designed, disseminated, read, and used between 1815 and 1924. The 60-odd printed objects in the exhibition provide an oft-overlooked view into the 19th century and the role print played in its transformation.

Designing Information Before Designers looks not at the printed books, newspapers, and periodicals that filled booksellers' stalls and parlor libraries, but the vast quantities of mundane print – timetables, licenses, catalogues, and even an illegitimacy form – that appeared as a result of economic, political, and social changes unfolding over the nineteenth century. New printed materials appeared with the intent of bringing order to society, whether by telling people how to get from point A to point B by hackney cab, what to purchase next, or how to report what they owed in taxes. In this age before designers, as the exhibition title reminds us, design decisions came from a complex negotiation of publisher, compositor, and reader, each of whom is given consideration in the exhibition. Some of these printed materials succeeded in conveying useful information to those who needed it, but others, like the 507 different forms used in the 1903 income tax, must have left people befuddled.

The exhibition is divided into three segments – 'Time and Travel,' 'Questions and Answers,' and 'Selling and Buying' – each offering a cross-section of the printed materials circulating throughout nineteenth-century Britain.

The first segment reveals the different ways the printed page was used to represent space and time. In one exhibition case, historical time flows vertically down the printed page from the past to the present in large color-coded charts while in an adjacent case, timetables for a local railroad offer the promise of daily regularity well into the future. Time and space ingeniously come together in 'at a glance' maps that helped people locate themselves in, and make their way through, the city, and in fare tables that told them what they might expect to pay for the pleasure of having someone else move them through that space.

In the second segment, the bureaucratization of the State is displayed in all its paper-pushing glory. The exhibition captures the vast array of forms that arose to assert a modicum of authority over the increasing numbers of people living in industrializing Britain. Vaccination forms, arrest warrants, and property deeds reveal the types of data those in power wished to document (and the limitations of the printed page for doing that).

Finally, the third segment documents the role print played in the growth of consumer culture. Exhibitors at the 1851 Great Exhibition could not sell the wares they displayed, but they could distribute trade catalogues. The movement from simple broadsheet lists of goods to multi-page illustrated catalogues was accompanied by a shift in emphasis from utility to fantasy, sometimes in chromolithographed color. New forms of marketing significantly altered people's relationship to goods, whether it is a thrashing machine or Dutch bulbs.

The curators are keenly interested in uncovering the reception of these printed forms, admittedly the hardest part of their task. The most interesting objects in the exhibition are those in which human intervention reveals the limitations of the printed form. Several examples show how men and women refused to be confined by print, writing outside the space provided and in the margins, crossing out words and adding new ones, drawing streets on maps, or marking their own pathways through the city. Each reminds us that printed objects were only as effective as their users found them.

What becomes clear by the end of the exhibition is that mastering these new printed forms provided a type of authority for those who had the skills and took the time to do so. Less clear is whether these new forms further exacerbated the divide between the literate and illiterate or if something in the design of the forms themselves – their layouts, use of images, etc – mitigated that divide. The curators, I imagine, would want viewers to leave thinking about the possibility that new forms of literacy arose in the 19th century consistent with, but not necessarily dependent upon older understandings. *Designing Information Before Designers* gloriously succeeds in capturing just how bewildering, but also exhilarating, this new world of nineteenth-century print must have been.

Kyle B. Roberts,
University of London

Points of View – Capturing the 19th Century in Photographs

The British Library
30 October 2009-7 March 2010

Points of View represents the first major photography exhibition to be held in the British Library and an opportunity to display items from its rich collections of nineteenth-century photography. Over 200 images, ranging from daguerreotypes through loose photographic prints and lantern slides to photographically illustrated books, demonstrate the wide range of applications to which photography was put during the nineteenth century. Some of the images on view, such as the daguerreotype portrait of William Henry Fox Talbot wearing his top hat, taken c.1844 by Antoine Jean François Claudet, are often reproduced in discussions of nineteenth-century photography, while others, like the high quality large plate daguerreotype by Charles Chevalier of a view of the Seine in Paris taken on 15 May 1843, are relatively little known.

The exhibition makes clear the great diversity in photographic processes and technologies during the nineteenth century. The size variation in photographic print formats is demonstrated by including both the large 77 x 124cm Photogravure view by Charles Le Morvan of the Schickhard and Gassendi craters on the Moon, and the postage-stamp-sized photographs designed to fill the pre-printed

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lithographed frames in Justin Lallier's 1865 Album contemporain Européen. The drive to secure permanent photographic prints produced processes such as the carbon print, woodburytype, collotype and photogravure, all represented in the exhibition. The view of the Kodak factory at Harrow with women employees shown printing negatives by sunlight in the upper gallery of Building 1, taken in the 1890's, differs from the posed view, taken some fifty years earlier, of the boy printer depicted in the panoramic view of Talbot's Reading Establishment – reproduced enormously enlarged as a large screen – in that Talbot's boy works out in the open air, while the Kodak women are indoors.

The exhibition is divided into eight sequential sections that the visitor follows: The Infancy of Invention, To The Ends of the Earth, The Portrait, In the Name of Science, Making the Modern World, Documenting Art, The Way We Lived Then, and Fin de Siècle. In a review of this length, it is possible only to offer a quick description of a few key sections. Portraiture was a primary commercial driver of nineteenth-century photography and is represented by a variety of carte de visite format images, including a series of images of Charles Dickens taken by the London studio of John Watkins in 1861. The window mounting of these portraits of Dickens masks to the novice the fact that they are carte de visite photographs intended for a mass market. There is a powerful portrait by the New York photographer Napoleon Sarony of a young Oscar Wilde taken in 1882 during his lecture tour arranged by Richard D'Oyly Carte to promote a forthcoming US tour of Gilbert and Sullivan's comic opera *Patience*.

The section covering the application of photography to science is particularly wide-ranging both in subject matter and format. Anna Atkins' cyanotype of *Dictyota dichotoma* (dating from between 1843-53) contrasts with the stereoscopic views taken by Thomas Billroth for Johannes Ganz's *Chirurgische Klinik in Zurich* of 1867. Joseph Albert's photograph of the bony structure of the cochlea of a newborn baby against a black background – illustrating Nicholas Rudinger's *Atlas des menschlichen Gehörorganes* (1866-75) – appears like an anamorphic shape, though there are numbered annotations to the image that link to a key describing each part of the organ.

The reproduction of architecture, archaeology and the fine and decorative arts was inextricably linked to the progress of photography from its inception. Highlights of this important section include a technically stunning image by Ludwig Belitski of engraved Venetian crystal glassware that formed a plate in Baron Alexander von Minutoli's *Vorbilder für Handwerker and Fabrikanten* of 1855. A photochrome print (a combination of the woodburytype and chromolithography) by Leon Vidal from Charles Dalloz, *Le Trésor artistique de la France* (1877-80) reflects the technical innovations in reprographic processes taking place as photomechanical and lithographic processes converged. Archaeology is represented by Corporal McCartney's 1858 view of the 4th century BC colossal lion of Cnidus in Cyprus being raised by a mechanical hoist, and a full frame view of Trilithons B and C at Stonehenge which illustrates Sir Henry James' Ordnance Survey publication of 1867, Plans and photographs of Stonehenge and Turusachan in the Island of Lewis.

The images are supplemented by pieces of photographic equipment from the National Media Museum – such as contemporary cameras – and there is a recreation of a photographer's portable darkroom and a portrait studio using a combination of original artefacts and large graphic panels. Two videos show how the calotype and wet collodion processes are undertaken and these are also available online (http://www.bl.uk/onlinegallery/onlineex/pointsofview/videos/index.html). There are also touch screen kiosks that enable the visitor to view other images in some of the books on display and their accompanying text. Digital technology has been used effectively to create 'animated' versions of several of the motion studies of Eadweard Muybridge.

A number of the objects on view are technically quite difficult to view. Lighting levels are obviously kept low due to issues of the image stability of some of the photographs. While there is the perennial problem in displaying daguerreotypes, some books are laid almost flat towards the back of horizontal display cabinets. However, overall these points are comparatively minor. *Points of View* has established the British Library as one of the primary archival sources for the study of nineteenth-century photography.

Anthony Hamber
London

With Malice Toward None: The Abraham Lincoln Bicentennial Exhibition & Honest Abe of the West

Newberry Library, Chicago
10 October-19 December 2009
10 October 2009-15 February 2010

With Malice Toward None, a multi-media exhibit prepared by the Library of Congress to mark the bicentennial of Abraham Lincoln's birth, made a two-month stopover at the Newberry Library in Chicago, coinciding, for awhile, with that library's own tribute to America's sixteenth president, *Honest Abe of the West*. The LC production has all the bells and whistles: an introductory videotape with excerpts of scholars and celebrities commenting on Lincoln's achievements, and assorted opportunities throughout the exhibit to press buttons for full-length commentaries and visual images. However much one enjoys the introductory video, it is so proximate to the rest of the exhibit (or was, at least, in the Newberry's installation), that its sound begins to grate when it can still be heard loud and clear, long after a visitor has moved on.

Describing itself as "more than a chronological exhibit," *With Malice Towards None* strives to place Lincoln's words in context, and in that it succeeds nicely. Original documents and artifacts remind the viewer of his genius with words, familiarity with the Bible, canniness as a lawyer, and profound sense of responsibility as a war-time president. "If there is a place worse than hell," he said, "I am in it." Lincoln's patient equanimity in the face of criticism is reflected in his reaction to William Seward's corrections to a draft of his six-page first inaugural address. "Undisturbed by Seward's temerity," the exhibit caption observes, "Lincoln carefully reworked his address, accepting or agreeing with the future Secretary of State's advice at will."

And what Lincoln exhibit would be complete without the correspondence from 11-year-old Grace Bedell, suggesting that the future president would get more votes if he grew a beard? Lincoln responded by saying that a beard would be "a piece of silly affectations" – but proceeded, of course, to grow one. A nice touch is the suggestion that the spots on the letter from Lincoln to Bedell were the result of snowflakes that fell on the page as she hurriedly read the letter on her way home from the post office.

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Mary Todd Lincoln's jewelry and illustrations of the astonishingly expensive gowns she purchased as First Lady are in stark contrast to the stove-pipe-hat-simplicity associated with her husband. The presence of the Bible used by both Lincoln and President Obama at their respective inaugurations was particularly appropriate in a Chicago library.

The historian Doris Kearns Goodwin suggests in her video appearance that "Lincoln would be astonished at the widespread use of his name, noting its appropriation by cultural figures as diverse as Carl Sandburg and Walt Disney." It might be suggested that that same sense of humbleness would make Lincoln more inclined to appreciate the Newberry's adjacent *Honest Abe of the West* exhibit over the more elaborate *With Malice Toward None*. One might be daunted by the Newberry, with its elegant building, remarkable collections, and distinctive programs. But Studs Terkel, Chicago's own documenter of the common man, is quoted on a welcoming pamphlet as saying that "The Newberry has been my source of information and my sanctuary. Anything I needed to know, I headed straight for the Newberry." *Honest Abe of the West* may be said to have been created in this spirit.

Ellen Gilbert
Princeton, NJ

Events

Congress: The Shapes of Books: From Incunabula to Digital Books. Círculo de Bellas Artes, Madrid (Spain) 10, 11 and 12th May 2010. Directed by: Emilio Torné (University of Alcalá) and Enrique Villalba (University Carlos III of Madrid) <http://litterae-cultura-escrita.blogspot.com>

Congreso: Las formas de los libros en la historia: del incunable al libro digital. Círculo de Bellas Artes, Madrid (España) 10, 11 y 12 de mayo 2010. Dirección: Emilio Torné (Universidad de Alcalá) y Enrique Villalba (Universidad Carlos III de Madrid). <http://litterae-cultura-escrita.blogspot.com>

Seminar: Which History for Which Writing Today? Sigüenza (Spain) 7-9 July 2010. Directed by: Antonio Castillo Gómez (University of Alcalá) and Stéphane Michonneau (Casa de Velázquez). Organized by: University of Alcalá, Casa de Velázquez. <http://www.casadevelazquez.org>

Seminario: ¿Qué historia para qué escritura hoy? Sigüenza (España) 7-9 de Julio de 2010. Dirige: Antonio Castillo Gómez (Universidad de Alcalá) y Stéphane Michonneau (Casa de Velázquez). Organiza: Universidad de Alcalá, Casa de Velázquez. <http://www.casadevelazquez.org>

The Gathered Text: a one-day symposium Seminar Room, New Bodleian Library, Oxford, Friday 3 September 2010.

Keynote speaker: Randall McLeod

The gathering is one of the fundamental units of textual construction during the hand-press book period (c. 1475-1830). So basic is it to the design of early printed texts that it has rarely been considered as a topic for independent enquiry. Gatherings can, however, tell us much about the ways in which early modern texts were constructed and presented to their first readers. *The Gathered Text* is a one-day symposium dedicated to exploring all aspects of the gathering in manuscript and print. Cost: £25 (£15 students).

The Bibliographical Society has generously offered bursaries to assist postgraduate students with the cost of attending this event. If you would like to apply for one of these bursaries, please send i) a description of the ways in which attending the symposium would assist your research; ii) a brief note from your supervisor endorsing your application, to rebecca.bullard@ell.ox.ac.uk

To register for this event, please use the symposium website: <http://www.english.ox.ac.uk/news-and-events/events/380-gathered-text-conference.html> or go direct to Oxford University Stores: <https://www.oxforduniversitystores.co.uk/catalogue/products.asp?compid=1&deptid=110&catID=707&hasClicked=1>

Those attending *The Gathered Text* may also be interested in the Rare Books Masterclass, featuring a demonstration of the McLeod portable collator, which takes place on Thursday 2 September in the Seminar Room of the New Bodleian Library. This masterclass is free of charge, but registration is required. More information is available at <http://www.english.ox.ac.uk/news-and-events/events/385-rare-books-masterclass-.html.>

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Bibliographer Wanted

Our trusty bibliographer royal, Bob Matuozzi, will be leaving us for different pastures from June 2010. He has been a stalwart these five years: punctual, professional, and precise. Through twenty issues of SHARPNews, he has delivered the latest and best in book history publications and notes: "A lot of important book history titles are pending publication, and the field seems to have reached a certain maturity. Hence, the time seems right to make way for a new bibliographer who would bring fresh perspectives and new energies to this important, ongoing project. In addition, my professional assignment might be changing in the coming months and could require more time and focus on my part. Also, I intend to work on another monograph in the near future, if circumstances permit." Bob has been promoted to Full Professor at Washington State University, and we wish him well in his future endeavours. Thank you, Bob!

As Bob suggests, new blood and perhaps a reshaping of the position is timely. Your web re-design team has been considering ways of incorporating the invaluable bibliographies into the new-look SHARPweb, and how those might articulate with the hard-copy version found in SHARPNews. If you are interested in helping to shape the bibliography of the future, please contact Sydney Shep on editor@sharpweb.org or sydney.shep@vuw.ac.nz. Get in quick…

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