The Caporali Missal: A Masterpiece of Renaissance Illumination
Cleveland Museum of Art, Ohio
17 February – 2 June 2013

Can a museum create an exhibit and catalog around one object? In a lower gallery of the Cleveland Museum of Art, the sparkling exhibition revolving around the Caporali Missal is an affirmative answer. Purchased by the Cleveland Museum of Art in 2006, the Caporali Missal was written and illuminated by Bartolomeo Caporali (c.1420-c.1505) and his brother Giapeco (d.1476), who painted the marginal and floral designs, for the Franciscan community and church in Montone, near Perugia, Italy.

Stephen N. Fliegel, curator of medieval art, brought together liturgical books and panels scribed and illuminated by the Caporali brothers, vestments, a chalice, and other missals from the same period and area of Italy from the museum’s vast holdings in medieval art, while borrowing others from churches and museums in Umbria. Visitors entering the gallery encounter images of the landscape and buildings of Umbria and Perugia, Italy. At first hidden from view, the missal sits in a large case behind fabric photographs of the church for which the sacred book was hand-written and illuminated. The missal is surrounded by pages, books, other contemporary missals, ritual objects, and paintings, most written out and illustrated by the Caporalis. These objects represent the church services, both Temporale and Sanctorale.

The missal, which is a guide to the order of readings within the service and the calendar, was finished in 1469. The leaves of the missal are held open in an elaborate horizontal cradle that hides the binding. While the text is written using black ink, illuminations are painted with tempera, silver, and burnished gold leaf on sumptuous vellum measuring 35 x 25 cm. The tome consists of 400 folios, 3 full-page illuminations, and 31 historiated initials, some more lavish than others. A reproduction of the colophon, written in red, is prominently displayed on the wall accompanied by a transliteration and translation of the Latin text.

To the left of the missal are pages from two volumes of the Antiphonary of the Abbey of San Pietro, Perugia, illuminated by Giapeco Caporali, displayed in horizontal cradles. Extant straps and clasps hang from the boards and bosses poke from board edges. The boards themselves are not visible to the viewer. With the horizontal positioning of the Antiphonaries, it is difficult for visitors to imagine monks or choirs using these huge tomes to chant the service. Next, the visitor views panels or icons from the same period painted by the Caporalis for nearby Italian churches. The luxurious blues and reds vie for attention with the generous amount of gold leaf. The opposing wall holds vestments and ritual objects for use in church services. The final wall of the exhibition contains full-size reproductions of the elaborately illuminated and designed vellum leaves. All these illuminated images are available for the visitor to study in full-size reproductions on the back wall of the gallery, in the catalog, and on the exhibit website.

On a short wall facing the reproductions are five images illustrating the illumination process, from scraping hide to make vellum to the final stage of painting. The case below is filled with tools needed by the craftsmen. The illuminated manuscript examples, produced by Stephen Odlowski, follow the process of writing, illumination, and painting. Tools include quills, knives, and burnishing tools for the gold leaf. This small case is an excellent introduction to manuscripts, perfect for teaching school children and scholars alike about this complex craft.

The magnificent illuminated manuscript is described, analyzed, and contextualized in an online exhibit and a 132-page exhibition catalog featuring most of the objects in the cases and color reproductions of the illuminated and illustrated leaves of the missal. Lengthy articles expand upon the exhibition for visitors who want to know more about the missal and artists, the church, and the community. Essays include a history of the missal, an extensive biographical sketch of the Caporalis, an account of the Franciscan order in an historical and cultural context, and a history of the church and convent of San Francesco, Montone. Seventeen of the objects are featured in the catalog along with full page descriptions followed by reproductions of the illuminated pages and letters from the missal.

Historians of the book, the page, and illumination will find this vibrant exhibition of a renaissance manuscript visually stimulating, balanced by the captions and the essays in the catalog. The Caporali Missal is an exquisite reminder that elaborate manuscripts were created and used during the incunabula period and for many centuries to come.

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American Little Magazines of the 1890s: A Revolution in Print
The Grolier Club, New York
20 February – 27 April 2013

This beautiful collection of little magazines, often referred to as “fadazines,” “dinkers,” and “freak magazines,” subtly reflects the decline in our current print media. Dubbed as “protest literature” and equated with today’s blogs, these magazines were meant to criticize, mock, and double-check what the mainstream was publishing. This analogy easily extends into a larger cyclical pattern on the rise and fall of media forms, or, as my friend who spent her career in news magazines puts it: “Magazines explode on to the scene. A few hundred more follow. Editors have nervous break-downs. Industry collapses. You know, same old story.”

Designed as a direct contrast in size and message to the larger, glossier, popular magazines that were rising up in the late 1800s, these literary works in the exhibit American Little Magazines of the 1890s: A Revolution in Print at The Grolier Club in New York remind us that there is always a need in society to counter how we get our information. The title is apt – revolution in print is what the avant-garde does best, providing the common man with information beyond the typical...
sleek and chic presentation of basic news and entertainment. Once the idea to provide alternative criticism to mainstream literary activity caught on, presses, writers, and artists popped up all over the country.

This exhibit tracks the rise of these magazines in America, based on their European influence in the late 1800s from journals such as Yellow Book and Le Chat Noir. On display were the works and influences of Gelett Burgess, Thomas Mosher, Elbert Hubbard, and Will Bradley, with a few publications from Stone and Kimball Publishing and England’s William Morris’s Kelmscott Press. The exhibit clearly points out that the goal of these little magazines was to included everyone. Writers such as Stephen Crane, Rudyard Kipling, Kate Chopin, and many others appeared in The Germ, The Lark, The Savoy, The Butterfly, The Chap-Book, The Philistines, Papyrus, The Philosopher; the list goes on, but the message is clear—these little magazines served all.

Mosher, Hubbard, and Bradley were showcased as emerging participants early in the development process. Mosher, a forerunner in American printing presses, produced The Bibelot, which had a volume on display. A copy of Hubbard’s The Philistine: a Periodical of Protest and other printings from his famed Roycroft Press explained a printing style and color altered from Kelmscott’s to make an American distinction. Hubbard also developed the Arts and Crafts movement with his Roycrofters community.

Bradley’s collection included covers for The Chap-Book and Collier’s Weekly issues, as well as his early publication Bradley: His Book. His Collier’s Weekly cover featured a British soldier standing next to a cannon with fireworks in the background; the red, white, and blue color choice representing both countries. Beyond the written word, the beauty of this work lies in its flowing yet detailed graphics on each magazine’s cover.

The curator of this exhibit, Dr. Kirsten MacLeod, Lecturer in English Literature, from the School of English Literature, Language and Linguistics, Newcastle University, England, deserves great credit for acknowledging these various publications. For the short-lived span they existed, these little magazines touched all levels of writers and artists; two books displayed at the start of the exhibit—a collection of L. Frank Baum’s The Wizard of Oz and Kate Chopin’s The Awakening—verify this influence. Dr. MacLeod pulled these materials from the collections of libraries at Columbia University, Princeton University, the University of Delaware, the University of Illinois at Urbana-Champaign, the Delaware Art Museum, and the Grolier Club itself, as well as from various private collectors who were kind enough to release works for the exhibit.

Seeing this display calls to mind somewhat modern attempts to keep this physical format alive, among them Andre Codrescu’s Exquisite Corpse, a lit mag started in 1980s that, when in print, was a taller, thinner format of the typical journal style, designed to be read on the subway where space is minimal and where the common man spent much time. (Now the Corpse is online and spoofs The New York Times format.) Though we may fear the transformation of the printed word to online, the question is not, “Will words survive?” but “How will they evolve?” After viewing this display, I had a futurist vision, perhaps 80 years in time, of bibliophiles visiting an exhibit of laptops on display with online lit journal issues pulled up, considering how quaint that writing history was, how that era was just a blip in time for whatever becomes the next literary scene.

Elizabeth S. Leik
Goucher College, Baltimore, MD

BOOK REVIEWS EDITOR

A warm welcome to our newest European Book Reviews Editor, Joanna Howe, who is assuming the role after the departure of our longstanding editor Fritz Levy. Here’s a bit of her background:

From September 2007 to September 2008, I worked as an editor at The History Press (previously Tempus Publishing) and continued to work for the company as a freelance editor until May 2010. During this time, I also worked for BBC Audiobooks as a freelance proofreader. I completed a BA (Hons) in English Literature at Bath Spa University in 2007 and an MRes in English in 2009. In January 2010, I began my Ph.D., a critical edition of Samuel Rowley’s When You See Me, You Know Me (first published in 1605), for which I received a full AHRC doctoral scholarship in October that year. I currently co-teach a first-year undergraduate course, Writing, Gender and Politics, 1500–1750. Since November 2008, I have been employed as a research assistant for the History of Oxford University Press project and from June to October 2010, I provided research assistance for the Cambridge University Press edition of Jonathan Swift’s Journal to Stella. I have recently taken courses on ‘Analytical Bibliography’ and ‘Scholarly Editing’ at the University of Virginia’s Rare Book School, and in May 2013, I attended the Reanimating Playbooks symposium at the Shakespeare Institute in Stratford-upon-Avon, at which I gave a short talk on the lineation of Rowley’s When You See Me.

SHARP NEWS VOL. 22, NO. 3 SUMMER 2013 OR 3

SHARP OFFICERS

Congratulations to the new and returning officers whose positions were confirmed in the recent SHARP nomination process. We enclose the biographies they submitted below:

Many thanks to our nominating committee for overseeing this process: Carole Gerson, Patrick Leary and James Raven.

President
Ian Gadd, Professor of English Literature, Bath Spa University, UK.

I have been involved with SHARP for almost two decades, posting my first message to SHARP-L in April 1995, and attending my first SHARP conference a few months later. Since then, I have served the Society in four official capacities: as the European Book Reviews Editor for SHARP News from 2000 to 2006, as Recording Secretary from 2003 to 2009, as co-organiser of SHARP’s annual conference in 2008, and as Vice President since 2009. My bibliographical and book historical credentials include my appointment as a volume editor for the forthcoming History of Oxford University Press, and as a General Editor of The Cambridge Edition of the Works of Jonathan Swift, I have also run the HoBe: History of the Book @ Oxford website since 1996.

SHARP’s success depends on the tireless work of colleagues on the Executive Council, the wise counsel of our Board of Directors, and the enthusiasm and commitment of the membership more broadly; in many ways a President’s primary role is to ensure that we are all moving in approximately the same direction. However, as SHARP enters its third decade and faces new opportunities and challenges, I believe we need to assess our priorities and ambitions as an organisation. Here, our greatest asset is our diversity—whether of discipline, profession, nation, or intellectual...
approach — and few other scholarly societies can draw on a similar breadth of experience or expertise to help them as they move forward. We are about to begin a year-long period of open cogitation and consultation with the membership, an opportunity for serious and frank discussion and debate that, I hope, will set the agenda for the Society’s activities for the coming decade, and that will decide the best ways for us to support book historical scholarship across the globe. I hope you will join with myself and my colleagues as we seek to ensure that SHARP continues to be nimble, lively, and prosperous.

**Vice President**

Sydney Shep, Senior Lecturer in Print & Book Culture and The Printer, Wai-te-ata Press at Victoria University of Wellington, New Zealand.

She has been a dedicated SHARP-iste since 1997, and served the organization in various roles including Editor of *SHARP News* (2003–present), regional conference organizer (2005), website redesign committee (2009–10), and Board of Directors (2009–2015). As an ex-officio member of the Executive Committee, Sydney is familiar with the key issues shaping the present and future of the organization as it moves into its third decade. She is dedicated to extending SHARP’s global and multilingual reach, fostering exchange and collaboration between scholars whether they be established book historians or emerging digital humanists, and maintaining SHARP’s reputation as a dynamic community cutting across disciplinary divides and embracing converged economies of practice.

**Director of Electronic Resources**

Jason Ensor.

I am currently the Social Media Liaison officer for SHARP. I have a bachelor’s degree and three postgraduate degrees in humanities fields; a record of professional presentations and publications in the field of Print Culture Studies; demonstrated proficiency and fluency with several technologies commonly used in digital humanities and digital history projects (such as database design and development, DCMI-encoding, and GIS); experience deploying information technology tools and services in my own research; hands-on expertise in all aspects of print and digital publishing; and am publisher for the independent Australian academic press Network Books (<http://networkbooks.com.au/>).

For more information about specific projects, please visit <http://jasonensor.com/>.

**Board of Directors**

Anne E. B. Coldiron, Professor of English, History of Text Technologies, and Affiliated Faculty in French, Florida State University.

My research treats late-medieval and early modern translation, transnational book history, and textual studies (selected papers, <http://fsu.academia.edu/AnneColdiron>; short c.v., <http://english.fsu.edu/faculty/acoldiron.htm>). Currently a SHARP member, daily list-reader, and occasional conference-session speaker, I would bring to the SHARP board my closely related service experience: editorial board, ArchBook (<http://archbook.ischool.utoronto.ca/archbook/index.php>); advisory board, Tudor-Stuart Translations Series (MHRA, UK); MLA book prize committee member and chair; 10+ years of judging fellowship/grant proposals. Like SHARP, these groups work to promote excellent scholarship while enhancing a collegial community. About SHARP’s future: I would seek an alert, moving balance, attending to (1) members’ wishes, (2) the global and the interdisciplinary, (3) material-textual pasts and digi-futures alike, while maintaining focus on our core purpose, the history of authorship, reading, and publishing. Finally, I’d insist that scoundrels like me pay our dues on time.

Michael Everton, Associate Professor of English, Simon Fraser University, BC, Canada.

I work in the fields of eighteenth- and nineteenth-century American print culture, particularly publishing and intellectual property. My publications include *The Grand Chorus of Complaint: Authors and the Business Ethics of American Publishing* (Oxford UP, 2011) and articles in *Early American Literature, Legacy, and EYQ*, and I’ve held research fellowships at the American Antiquarian Society and the Huntington Library. I teach in my department’s M.A. Specialization in Print Culture, a program I coordinated 2008–11. Thus far my participation in SHARP has been limited to giving papers (2013, 2009, 2007), but I look forward to doing my part to keep SHARP a vital and relevant organization. I'm especially interested in continuing the work to further 'internationalize' SHARP membership and in finding ways to make more public stands on issues affecting universities and libraries worldwide.

Martyn Lyons, Emeritus Professor in History & European Studies, University of New South Wales.

I have published many works on the history of the book and the history of reading and writing practices in nineteenth- and twentieth-century France, Western Europe, and Australia. I was co-editor of, and a major contributor to, *A History of the Book in Australia, 1891-1945: A National Culture in a Colonized Market* (2001) and wrote the nineteenth-century chapter for *A History of Reading in the West*, eds. G. Cavallo & R. Chartier (1999). My latest books are *A History of Reading and Writing in the Western World* (2010) and *The Writing Culture of Ordinary People in Europe, c.1860–1920* (2013). A fellow of the Australian Academy of the Humanities and a past president of the Australian Historical Association, I am on the editorial boards of *Book History* and *Mémoires du livre*. I have been a member of SHARP since 1993 and gave a keynote lecture at the Helsinki conference in 2010. Together with Jean-Yves Mollier, I organized the international conference on *L’histoire du livre et de l’édition* in Sydney in 2005. A member of SHARP's new translation committee, I fully support the current move to 'internationalise' SHARP and would seek to push SHARP further in this direction. My proposal for a panel on scribal culture at the *Congrès international des sciences historiques* (CISH) in China in 2015 has been accepted, and I hope to boost SHARP's presence at this important global event.

Ruth Panofsky, Professor of English, Ryerson University, Toronto, Canada.

She teaches Canadian Literature and Culture, specializing in publishing history, author-publisher relations, and textual scholarship. Her recent publications include *The Literary Legacy of the Macmillan Company of Canada: Making Books and Mapping Culture* and *The Force of Vocation: The Literary Career of Adele Wiseman*. Currently, she is preparing a SSHRC-funded study of women in English-language book publishing in Canada, 1900–2000. A member of SHARP since its inception and a participant in SHARP conferences as presenter and panel chair, she would like to boost her involvement with SHARP by joining its board of directors. Moreover, as a long-time member of the Bibliographical Society of Canada and a recent council member, she foresees welcome opportunities to mount joint initiatives and conference panels that would link the constituencies of SHARP and the BSC.
Re-elected Officers

Treasurer
Jim Wald. Professor of Modern European Cultural History, Hampshire College (Amherst, Massachusetts); Chair of the Board of Directors, Massachusetts Center for the Book (Boston).

I have been a member of SHARP for about a decade and a half and have served as Treasurer since 2003. The duties of the Treasurer are defined in the Constitution – receiving, managing, and reporting on funds – are just the essential practical tasks. The larger role of the Treasurer is to facilitate the strategic vision and initiatives arising from the deliberations of the Executive Council (EC).

In recent years, we have helped move SHARP into a new phase of institutional maturity befitting its growing influence and recognition. We succeeded in putting our finances on a more sustainable footing by entering into a partnership with Johns Hopkins University Press for the management of membership and publications. As a result, we have been able to undertake new initiatives – modernization and complete redesign of our website, financial support for regional and special-topics conferences, funding of scholarships to rare book and digital humanities programs, and increased funding for conference travel grants – while holding dues costs down.

Our new prominence presents both opportunities and challenges. Among the latter: how to balance our missions as both a membership organization and a growing force in the international community of book studies. Supporting this larger role will require us to be more aggressive and creative in securing new resources. I look forward to working with the EC and the membership as we embark upon the coming year of reflection and planning.

Membership Secretary
Eleanor Shevlin, Department of English, West Chester University of Pennsylvania, West Chester, Pennsylvania, USA.

I welcome the opportunity to serve as your Membership Secretary for another term. I am committed to recruiting new members and retaining existing ones. Establishing affiliations with other professional organizations is just one strategy that has increased our membership. The production of a SHARP brochure representing its depth, breadth, and synergy adds another tool for recruiting new members from around the world. Harnessing technology to better serve members is also a high priority of mine, especially the creation of a more sophisticated member interest database.

A member of SHARP since 1993, I specialize in British literature and culture of the long eighteenth century, postcolonial fiction, and the history of manuscript, print, and digital cultures. I established and now serve as the director for the West Chester University Center for Book History.

Recording Secretary

She is SHARP’s Regional Liaison for Germany and is committed to increasing membership in German-speaking countries (for instance through a SHARP-sponsored network conference in Freiburg in May). In June 2012, she took over the office of pro tempore Recording Secretary. Her newest SHARP-related project is working closely with Jim Kelly (University of Massachusetts) on the SHARP Archives. In general, she is particularly interested in the internationalization of SHARP and in the recruitment/involvement of early-career researchers.

External Affairs Director
Simon Frost, formerly External Lecturer, University of Southern Denmark; currently Senior Lecturer in English, Bournemouth University.

The aim of the External Affairs office is to increase SHARP’s ‘transnational’ interests. Over the past few years, this office has raised the overall level of regional liaison activity considerably. Smaller regional SHARP-endorsed conferences are now a common occurrence, with the use of SHARP’s website for dissemination now tested through conferences in Denmark and France. Further regional conferences have been planned in conjunction with smaller seminars and one-day events: in Spain, Germany, Finland, Argentina, and hopefully Taiwan, alongside events in France and Anglo-America. During my term of office, the number of liaison officers increased from 13 to 20, including many early-career members, a good number from outside the Francophone/Anglophone remit, and a new ‘regional’ officer for social media. We’ve secured a small budget for regional activities, and begun work on, among other things, a translation project into and from English, Spanish, and Chinese languages, among others. Regional officers are contributing to a database on regional activities and they will hold their first plenary session on internationalism at SHARP 2013. I believe we have made fantastic progress but I am also acutely aware of how relatively limited that progress is. SHARP has a wonderfully strong backbone. Because of that, it can, as a society, take a life-preserving step further towards becoming genuinely and representationally global and I would very much like to help in those next steps.

Director for Publications and Awards
Claire Squires, Director of the Stirling Centre for International Publishing and Communication at the University of Stirling, UK.

She has been SHARP’s Director for Publications and Awards since 2009. She also serves on the Editorial Committee of the Open Library of the Humanities, a new UK-based open access arts and humanities publisher. Her ambitions for the role of Director for Publications and Awards over the forthcoming period of office are to steer SHARP’s print and digital communications strategies, and continue the effective administration of its awards.

Member-at-Large
Bertrum MacDonald, Professor of Information Management, Faculty of Management, Dalhousie University, Halifax, NS, Canada.

I have been a member of SHARP since the mid-1990s and an Executive Member at Large since 2009. I particularly appreciate the interdisciplinary character of the society and have been an active participant in the annual, international conferences. In 2005, I co-chaired the Halifax conference. Over the past two decades, SHARP has established a prominent international presence through its annual conferences and occasional focused meetings. These events require quite complex management and as the Executive Member at Large, I developed a conference manual which includes guidelines and documentation of best practices. This initiative requires further work as we plan conferences over the next few years. I will continue to assist conference organizers and will focus on revising the conference manual during my next term of office. I look forward to working with all SHARP members on this initiative.
The importance of Wordsworth's prose begins with the Preface to Lyrical Ballads, which provided "the eye of the mind with a way of seeing faith," and helped secure his canonical status. Bates adeptly focuses on the Lake Poet's prose – the prefaces, footnotes, endnotes, headnotes, half-title pages, epigraphs, advertisements, and other paratexts in which his poetry is wrapped – and discovers a self-conscious "editor, anthologist, literary and cultural critic" (1). The rather esoteric title suggests an examination of a small gap in Wordsworth scholarship. Do not be fooled. Wordsworth's Poetic Collections tells two equally fascinating and important stories. First, Bates clearly situates poets and poetry within the critical sermon for the hearts and minds of readers in situates poets and poetry within the critical scholarship. Do not be fooled. Wordsworth at the intersection of a burgeoning, early nineteenth-century reading public and an emerging class of professional critics who vied to "explain how and why to write, publish, and read poetry" (3). Starting with Lyrical Ballads, with Other Poems (1800) and moving though Poems, in Two Volumes, by William Wordsworth (1807), The Excursion (1814), Poems by William Wordsworth (1815), and The River Duddon (1820), author Brian Bates adeptly focuses on the Lake Poet's prose – the prefaces, footnotes, endnotes, headnotes, half-title pages, epigraphs, and other paratexts in which his poetry is wrapped – and discovers a self-conscious "editor, anthologist, literary and cultural critic" (1).

The central aim of Davis's analysis of printed images during the period c.1535–1603 is to reveal how images were not just a pre-Reformation form of religious devotion, but a "valuable and elaborate aspect of religious identity across the sixteenth century" (2). His detailed introduction situates this work within recent analysis of religious images undertaken by revisionist scholars in the fields of book history, history, theology, and literary studies. Indeed, throughout, Davis is meticulous in his detailed, cross-discipline references to those working in such areas, and what interdiscipli- 

Bates concludes that their parodies ultimately validated Wordsworth's prose strategy and helped secure his canonical status. The importance of Wordsworth's prose is no secret; most students of Romantic literature begin their studies with the Preface to the second edition of Lyrical Ballads. What is new in Wordsworth's Poetic Collections, however, is Bates's careful documentation and analysis of Wordsworth's prose and its evolution over twenty years. Through this chronological sweep, Bates finds new importance in the 1814 prospectus to The Excursion, which "stands in the middle of and seemingly links together all of Wordsworth's works" (111). From 1814 on, Wordsworth's supplementary prose broadened the interpretation of his previous poetry, established the terms for his future reputation (secured with The River Duddon), and positioned his poetry as part of a larger movement to identify a "national literature."

Wordsworth's Poetic Collections is the tenth volume in Pickering and Chatto's History of the Book series edited by Ann R. Hawkins. Consistent with previous volumes, Bates's offering is exceptionally well researched and documented, and his prose is energetic and accessible. He is at his best in the sections on Wordsworth's parodists, especially the chapter devoted to Mant's The SimpliciAd. While the chapter on Coleridge's Biographia Literaria displays the author's excellent interpretative skills, its connection to his larger thesis is somewhat unclear. This quibble aside, Wordsworth's Poetic Collections is an admirable addition to a series that has produced first-rate works for those interested in book history, genre, authorship, and the emerging reader.
focusing and understanding what was being read” (215); they reinforced and clarified the textual content.

This is a sophisticated, thoughtful assessment of early modern religious identity, in which the logistics of book production and the changing theological framework for images are considered carefully. It is a must-read for students of the English Reformation and early modern book history. Elizabeth Evenden

Harvard University


In 1954, the Forlivese bibliographer Giuliano Mambelli crowned his long career with a catalogue of editions, translations, and adaptations of the Roman poet Virgil. The work was completed under post-war conditions that seemed, as T.S. Eliot put it, unpropitious; and, not surprisingly, it proved to have holes. But until now we could only guess at their number or size. Beginning with the editio princeps (now dated to 1469) and ending in 1850, Mambelli described 1,637 items. Craig Kallendorf’s new census, A Bibliography of the Early Printed Editions of Virgil: 1469–1850, covers the same period in slightly fewer pages, but triples the number of items, to more than 5,000. This includes Latin editions of Virgil’s Eclogues, Georgics, Aeneid, and the Appendix Virgiliana; translations in more than a dozen languages; centones; commonplace books; dictionaries; and travesties.

The new descriptions are more accurate, as well as more numerous. As explained in his introduction, Kallendorf was able to inspect at least 30 per cent of the items in his catalogue firsthand. That is a high proportion for a project on this scale: equivalent to the effort of rechecking every item in Mambelli’s whole inventory. The remaining items, which Kallendorf was not able to handle personally, are described on the basis of catalogues and personal correspondence with libraries in central and eastern Europe.

To these latter sources Mambelli had no access, but even for Italy, Kallendorf’s descriptions are more complete and, where they are not based on firsthand inspection, have been carefully cross-checked with other records. “The principal rule is that no book is listed here unless at least one copy can be located now” (viii). Some items that appeared in earlier catalogues have been dropped in consequence. Ideally, these lost (or spurious) items would have made an appendix. But while new discoveries might swell the inventory a little, there will be no further contractions; the ceiling might go higher, but the floor is now secure.

Catalogue entries are in short-title format. Descriptions are compact, but specific. Editors are named (where known), as are commentators. If an edition includes a supplement, such as Maffeo Vegio’s popular Book XIII of the Aeneid, or poems of dubious authorship, such as “Ciris” or “Culex,” that is noted too. There are three indices: of authors, commentators, editors, and translators; of places of publication; and of printers. This last pair will be invaluable to book historians who want to compile statistics or study regional specialties. Literary scholars and historians of classical scholarship will benefit as well. For the first time it will be possible to know (rather than estimate) which commentaries on Virgil were most popular in a given time period.

This kind of work, especially of identifying commentators and editors, could only have been accomplished by someone, like Kallendorf, who has already devoted more than three decades to studying the books and writing about their contents. Where more detail is required, the reader’s first stop should be Kallendorf’s own bibliography of Renaissance Virgils published in Venice (1991), of Renaissance Italian translations (1994), and his catalogue of the Junius Spencer Morgan Collection at Princeton University (2009), reviewed in SHARP News 19.4 (2010): 7–8. For the incunable period, there is an excellent census by Martin Davies and John Goldfinch (1992) and, for illustrated Virgils, a Handbuch by Werner Suerbaum (2008). A catalogue of translations and commentaries, edited by Virginia Brown, is also underway.

David Scott Wilson-Okamura

East Carolina University


Jacob Bigelow’s American Medical Botany is the first American book with all of its plates printed in color, except for ten plates in the first two hundred (of 1,000) copies of the first part. It was published in Boston between 1817 and 1822, and it came out in six parts bound in three volumes. It is a landmark of American book illustration, a classic of American medical and botanical literature, and a fine example of letterpress printing. Richard J. Wolfe’s detailed study of the printing, binding and publication of Bigelow’s work was first published by the Bird and Bull Press in 1979, and it was attractively printed on handmade paper in an edition of “approximately 300 copies.” Tipped into the front of the book were two original plates that were intended for Bigelow’s work but that were never used. The price was $85.00.

This second edition of Mr Wolfe’s book was published in an edition of 260 copies of which 245 are for sale. It was printed on machine-made paper, and it also has two original plates intended for the American Medical Botany. The price is now $95.00. The second edition provides an index; some minor corrections have been made; and a short paragraph is added.

Mr Wolfe’s argument that the plates in the American Medical Botany were printed from lithographic stones as stone etchings is unchanged in the second edition. Although some scholars doubted this claim, it has often been repeated. Mr. Wolfe’s argument is based on a document in the Harvard Archives that he called a “bill, or receipt, or memorandum, or whatever.” Evidently he could not decide what this document was. In fact, it was a cost estimate, and it was prepared long after Bigelow’s American Medical Botany was published. The document consists of three slips of paper, and some words are written on the backs of two of them that Mr Wolfe evidently did not notice. On the back of one of the slips are these words, “Butts Estimate med. bot.” Butts was no doubt Isaac Butts, the official printer of the Massachusetts Charitable Mechanic Society, of which Bigelow was a member. Elsewhere there is a note saying that the typography of the work would be the same as that used in printing the catalog of the first fair of the Massachusetts Charitable Mechanic Society. As this catalog was published in 1837, the cost estimate must have been drawn up in or after that year. The cost estimate probably referred to a new edition of the American Medical Botany that Bigelow planned to write, or else a supplement to it.

Mr Wolfe says on p. 54, “The first Ameri-
can book illustrated with plates prepared by pure lithography is a botanical work also, Sir James Edward Smith’s *Grammar of Botany,* a work published in New York in 1822. The earliest-known American work printed by lithography is, in fact, *The Children’s Friend,* no. III, which was published in New York the previous year. It is very rare, and it is little known except to historians of Santa Claus.

Mr. Wolfe does not mention the CD-ROM edition of Bigelow’s *American Medical Botany* that was published by Octavo in 2004 with a commentary, nor does he cite any contemporary reviews of *American Medical Botany.* One of the reviews provides a good description of how the plates were printed. They are aquatints, as Bigelow himself always called them.

Philip J. Weimerskirch
Smithfield, RI


From the middle of the nineteenth century, there was a heightened awareness that the printing trade was losing its skills base and quality standards were slipping. Debates about the role, length, and number of apprenticeships and the constant union battles against boy and girl labour and ‘turnovers’ were exacerbated by the problem of unemployed journeymen printers, tramping around the country or the globe possessed of valuable, yet under-utilised, transferable skills. Itinerancy and mass migration resulted in a lack of continuity and fragmentation in the trade that would ultimately impact on the quality and commercial viability of work as well as the prestige position of printers as the aristocrats of artisans.

From the 1880s, discussions about the place of trade education, outside the print shop, were seriously entertained. The adjunct role of printers’ libraries and mechanics’ institutes in providing evening lectures, as well as spaces of reading, conversation, and debate, quickly led to discussions about formally structured teaching opportunities, course design, and accreditation. The London City and Guilds Institute took the accreditation of trade training in hand, relying upon local teachers to follow syllabi drawn up by professional colleagues, and prepare students for annual examinations. The Technical Instruction Act (1889) resulted in the creation of early polytechnics, usually called colleges of art and science. Special interest groups such as the British Typographia formed a nation-wide system of branches and produced an official organ, The *British Printer,* itself an exemplar of the new, artistic printing movement. Not surprisingly, the key player in this journal was Robert Hilton, one-time colleague of Andrew Tuer of the Leadenhall Press, London.

Graphic designer and book collector Matthew Young has previously published on the firm of Field & Tuer. This new work, beautifully designed and lavishly illustrated, takes up the story of the *Printers’ International Specimen Exchange,* outlines the genesis of the idea, reproduces a choice selection of specimens in full colour, and most usefully, includes an appendix of the printers involved in the enterprise and the volumes to which they contributed. The PISE was a landmark globalising initiative suggested by printer Thomas Hailing of Cheltenham and promoted by Tuer who was editor of the quarterly *Paper and Printing Trades Journal* and who published critiques of specimens in the pages of his own trade journal. Between 1880 and 1898, the *Printers’ International Specimen Exchange* involved an annual subscription of one shilling and the production of sufficient broadsheet specimens to be then collated and/or bound and distributed to all participants. Although Tuer expected only about a hundred for the first number, 230 subscribers – master printers and apprentices alike – entered from over 7 countries. Subsequent exchanges included almost 400 participants and specimens from nearly 20 countries, which Young graphs and analyses. Burma, Macao, Russia, and Argentina joined Australia and New Zealand, the latter represented by the titlepage to Robert Coupland Harding’s journal *Tipo* contributed to volume ten.

As Tuer observed, “it must not be lost sight of that the governing idea of the Exchange is that of technical education of the workman, by placing within his reach a collection of the productions of his fellow craftsmen, so that he may be enabled to compare his own work with that of others, and find out his own shortcomings, to notice and profit by the arrangement of types and ornaments, or combination of colours which produce the best effects, and the manner in which difficulties that have occurred in his own experience have been overcome or are avoided by others” (*Paper and Printing Trades Journal,* September 1880, 7). So popular was this printing project *cum* competition that American and Continental printers cloned the concept. Closer to home, however, Robert Hilton was scheming to wrest the PISE away from Tuer and launch out on his own with the Leicester-based printers, Raithby and Lawrence. Not only was the once-close business relationship between Hilton and Tuer at stake, but the lead proponent of typographical modernity was snatching the chalice away from antiquarianism, tradition, and old-style printing. By 1898 and the demise of the PISE, the ‘golden-tongued’ Hilton had established and closed down several trade journals, lost a legal battle with Raithby and Lawrence, and been imprisoned for contempt of court. Nevertheless, the *Printers’ International Specimen Exchange* “had enormous influence and effectively served its original purpose” (38). As famous as the Exchange and its story was, complete sets of the exquisite vellum and parchment bindings laced with catgut and stamped in gold are collector’s items. If you can’t find or afford one, Young’s book will amply fill a conspicuous gap in your bookshelf.

Sydney J Shep
Victoria University of Wellington, NZ


From the period immediately following the 1830 July Revolution, and almost without interruption until the stirrings of the Artist’s Book at the nineteenth century’s close, French publishing witnessed an explosive expansion of illustrated materials. Whether in newspaper or in book form, the demand for illustration gave rise to new market forces resulting in a recalibration of the relationship between writers and those who provided the images for their work. In her cogent study, Keri Yousif examines this struggle for supremacy as it played out between Balzac and Grandville – two emblematic giants of their respective fields, whose associations were frequent and momentous – through the lens provided by the theories of Pierre Bourdieu.

As abundantly illustrated books and print material made their way to ever larger audiences, they set in motion an “instability of the cultural field in the wake of popular imagery”
How We Might Live: the Vision of William Morris
Hornbake Library, University of Maryland
4 September 2012 – 13 July 2013

William Morris was in the air this spring in the Washington DC area with a pre-Raphaelite show at the National Gallery and a splendid exhibition on the life and work of Morris at the University of Maryland’s Hornbake Library. Special Collections Librarian Douglas McElrath and Curator Ann L. Hudak drew the exhibition title from one of Morris’s lectures. The collection, whose core of 340 items was acquired in 1985, now numbers 900 items. The efficient cause of  the present exhibition (57 books, 14 pieces of ephemera, and 3 letters), however, was the recent acquisition of  a copy of the magnificent Kelmscott Chaucer.


On display is the only known copy of  an 1896 poem written and printed by Kelmscott Press workers upon Morris’s death – an item that one eminent American ‘Morrisian,’ present during my first visit, said he had never seen. A drawing early in the exhibit shows a bearded, burly Morris, who could be straight out of one of Maurice Sendak’s illustrations, reading to his wife, Jane, in her bath, who is limned as the Pre-Raphaelite figure she was.

An extremely rare copy – only nine others are known because the original typeface Morris designed was deemed unreadable and so abandoned – of Ari Thorgilson’s The Story of Gunlaug the Worm-tongue and Raven the Skull is exhibited in the case of translations. Morris studied Icelandic with his friend Eiríkr Magnnusson, “who translated the prose tales into English, and Morris in turn rewrote the stories taking on the persona of  a medieval troubadour” as the exhibit notes inform us. No less a critic than Oscar Wilde said of Morris: “he is our only true story-singer since Chaucer; if he is a Socialist, he is also a Saga-man…”

Morris’s attitude toward his translations is summed up in his comment to Magnusson, “I can’t be bothered with grammar… I have no time for it... I want the literature, I must have the story. I mean to amuse myself” – and he clearly did with Völsunga Saga; The story of the Völsungs and Niblungs, with certain songs from the Elder Edda, 1870; Of the Friendship of Amirs and Amirs, 1894; and The Tale of Beowulf, 1895.

For his Kelmscott Press books, Morris designed three types: “a Roman type based on those of fifteenth-century Venetian printers; Troy – a Gothic type created for The Recuyell of the Historyes of Troy, and Chaucer – a smaller version of the Troy created for the Kelmscott Chaucer.” The masterful The Works of Geoffrey Chaucer was published in 1896. This “was the culmination of William Morris’s vision for an ideal book. It embodied his love of medieval literature and art, as well as his love of beauty. Its vast scope and magnificence inspired his friend and collaborator Edward Burne-Jones to compare it to a ‘pocket cathedral’.”

The exhibit notes claim “his greatest achievement was as a creative visionary who acted on his beliefs and produced beautiful things.” And yet, Morris was a conflicted character: a Socialist, though not a Marxist, who made and sold through his Morris and Company (originally Morris, Marshall, Faulkner, & Co.) beautiful things that only the wealthy could afford. He complained that “I spend my life ministering to the swinish luxury of the rich.” Among the many pamphlets, all in perfect condition, to be seen were How I Became a Socialist, Useful Work and Useless Toil, Chants for Socialists, and Alfred Linnell Killed in Trafalgar Square: A Death Song.

The ephemera items, often quite rare, are fascinating; where else, for example, could one see two beautifully printed menus for his September Wayzgoose, the traditional fall dinner for employees of the Kelmscott Press to mark the changing of the seasons!

One could also see examples of his stained glass (Minstrel Angel with Organ), his textiles (Strawberry Thief fabric), his wallpaper, tiles, and of course his own volumes of lyrics (The Earthly Paradise: A Poem. 1870, 4 Volumes), historical romances (A Tale of the House of the Wolfings and all the Kindreds of the Mark), and tales (Child Christopher and Goldilind the Fair, 1895). To the caption “How we might live,” one might be tempted to add “and work” but for William Morris the former fully included the latter.

August A. Imholtz, Jr.
Beltsville, Maryland

(171) for which Bourdieu’s theories provide an excellent analytical grid. Professor Youssif uses Bourdieu’s notion of the cultural field to illuminate the competitive moves for superiority by two genres, who were locked into a remapping of hierarchies that the period’s technical progress in papermaking, printing and distribution further energized.

The book’s structure reflects a back and forth movement, focusing now on one, now on the other of the principals in their struggle for advantage. The greater onus was on Grandville as the traditionally lesser partner in the text/image hierarchy. But Balzac was often on the defensive, even resentful, as the new fervor for illustration threatened his prerogatives. Or, as Youssif concludes most aptly, “Balzac’s strategy is defensive, to maintain control of the book; Grandville’s is offensive, to take control of the book” (179).

Her discussions of monuments of the nineteenth-century French illustrated book such as Les Français peints par eux-mêmes, Scènes de la vie privée et publique des animaux; and in particular Un Autre monde, Grandville’s most fraught creation, show how both writer and illustrator were caught in the cogs of commodification (143–144). She emphasizes mar-

La première séance du colloque, présidée par Anthony Glinoer de l’Université de Sherbrooke, était consacrée à l’histoire de l’imprimé de se pencher sur l’avenir de leur discipline et de l’imprimé de se pencher sur l’avenir de leur domaine d’études et de tisser des liens. Le colloque s’est déroulé en deux temps: une première partie s’est tenue à l’Université de Sherbrooke les 21 et 22 mars, suivie d’une seconde partie à Toronto, les 5 et 6 avril 2013. Les communications présentées dans le cadre de ces journées d’études se sont intéressées aux divers aspects de la culture de l’imprimé dans une pluralité de perspectives disciplinaires (histoire du livre, études littéraires, bibliothé-économie, sociologie, psychologie, études sonores, muséologie, humanités digitales). Il en est ressorti plusieurs pistes de réflexion sur l’état de la recherche en histoire du livre et sur le rôle et de la place de l’historien qui la produit. En plus des communications et conférences scientifiques, les organisateurs des deux colloques ont par ailleurs proposé des ateliers mettant en valeur les ressources et archives locales.


Le colloque Tendances émergentes en histoire du livre et de l’imprimé/ Emerging Trends in Book History and Print Culture, organisé par les étudiants du Groupe de recherches et d’études sur le livre au Québec (GRELQ) de l’Université de Sherbrooke en partenariat avec les étudiants du Collaborative Program in Book History and Print Culture (BHPC) de l’Université de Toronto, était l’occasion pour les jeunes chercheurs des universités canadiennes qui se spécialisent dans l’histoire du livre et de l’imprimé de se pencher sur l’avenir de leur domaine d’études et de tisser des liens.
ers. Tout en traçant l’évolution de ce type de publication et s’interessant particulièrement à la collection des «Ryerson poetry chapbooks», le professeur MacLaren a montré comment l’histoire du livre permet, lorsqu’elle se penche sur des cas plus obscurs, hors du champ des œuvres canoniques, une compréhension renouvelée de ce qu’est un écrivain.

Les communications, conférences et atelier de cette première partie de la série de colloques sur les Tendances emergentes en histoire du livre et de l’imprimé ont montré la vitalité et la variété des études dans le domaine alors que la visite d’un atelier de presse au Musée Colby-Curtis a été une première pour certains des participants. Les journées qui se sont déroulées en français et en anglais, tant à Sherbrooke qu’à Toronto, ont par ailleurs, permis à des historiens du livre de plusieurs provinces canadiennes de partager leurs recherches et de prendre acte des recherches en cours ailleurs au pays. La publication, prévue pour l’automne 2014, d’un dossier tiré des deux colloques dans les Cahiers de la Société bibliographique du Canada témoignera de ces échanges fructueux.

Éloïse Pontbriand et Michaël Fortier
Université de Sherbrooke

Emerging Trends in Book History and Print Culture Studies in Canada
Part two: BHPC, University of Toronto
5–6 April 2013

The impetus for this two-location colloquium was to participate in a call and response amongst the English and French Canadian book history communities where ideas could be shared, disciplinary boundaries crossed, and new and traditional methods compared and contrasted. The full colloquium linked two existing book history graduate colloquia, one in Toronto’s Book History and Print Culture Program (BHPC) and the other in Sherbrooke’s Groupe de recherches et d’études sur le livre au Québec (GRELQ), with the goal of capturing current work being performed in Canada as well as gesturing towards future trends in book history studies on the whole. The two host locations created a forum for graduate students who pushed the boundaries of book history studies in content as well as in their respective disciplines. Departments of English, Psychology, Library and Information Science, Comparative Literature, Cultural Mediation, Humanities Computing, History, and the History of the Book in both French and English universities were represented. Select papers from both locations are to be published in a special issue of the Papers of the Bibliographical Society of Canada/Cahiers du monde bibliographique du Canada.

The Toronto half began with workshops and tours of Massey College’s Print Shop and the Thomas Fisher Rare Book Library. Elisa Tersigni and Nelson Adams guided the first workshop through the sizeable collection of printing presses, wood and metal type, and artifacts at the College’s Robertson Davies Library. The workshop included a history of the collection, policy, and use of the presses, type, and artifacts in the life of the College. Pearce J. Carefoote, the Early Books and Manuscripts Librarian of the Thomas Fisher Rare Book Library, guided the second tour through a selection of the superstars of the Library’s special collections. Amongst them were a thirteenth-century Bologna Bible, as well as a Tremaine 3 printed price list from Canada’s first press, and the first book printed in Montreal.

The opening keynote address, delivered by Alan Galey of the University of Toronto’s iSchool, followed the second tour. Galey’s talk, titled ‘Books of Futures Past: Book History’s Intersections with New Media’ and drawn from his current research on The Shakespearean Archive: New Media Experiments from the Renaissance to Postmodernity (under contract), took the attendees on an aural and visual journey through the intersection and performance of authenticity and authority in historical introductions of new media. Galey pointed out that oftentimes the performance and introduction of new media, like Thomas Edison’s Kinetophone or Alexander Graham Bell’s telephone, were authenticated and given authority through the inclusion of Hamlet’s well known soliloquy “To be or not to be...” spoken, as in the case of Bell’s phone, across the wires of the new invention to the ears of the audience. The meat of Galey’s speech was on little-studied Shakespeare editor Teena Rochfort-Smith, who created an information-rich and complex synoptic parallel-text edition of the authoritative texts of Hamlet called The Four-Text ‘Hamlet’ in Parallel Columns (1883). Through exploring Rochfort-Smith’s unfinished work, Galey employed the tableau vivants of the prehistory of digitization to explore present and future incarnations of new media and the book, and to argue that digitization is a new concept no longer.

The following day saw three panels and a closing keynote address delivered by Scott McLaren of York University. The first panel, titled «Communauté de l’imprimé: politiques et représentations», included papers by Nicholas Giguère and Tatiana Burtin. Nicholas Giguère, expanding on the paper he first delivered in Sherbrooke, examined the development of little-studied twentieth-century Quebec gay periodicals. Focusing on the content of Le Berdache and other gay periodicals, as well as testimonials from authors, he traced the evolution of a crisis in the gay press industry’s identity. This crisis, Giguère concluded, was partly the result of a readership divided between those who found gay interests well served by the mainstream press and those who found better representation in specialized, militant gay publications. In turn, Tatiana Burtin explored twenty-first-century publications of two playwrights’ theatrical works, examining the implications of the works’ publication in book form as opposed to other media that could represent the theatrical performances in a more faithful manner. Burtin’s paper outlined how publishers of the works of Robert Lepage and Wajdi Mouawad adopted completely different strategies for publishing the theatrical text while still conveying a true representation of the spirit of the work.

The second panel, ‘Marking up eBooks: Engaging with Text in the Digital Age,’ included papers by Christopher Doody, Heather Sheridan, and Elyse Graham. Amazon, Christopher Doody contended, has been able to position itself and its Public Notes feature of Kindle eBooks as a value-added product created through free labour that ends up being owned not by the readers and contributors themselves, but owned and controlled by Amazon. Heather Sheridan presented the method and results of her experiments with eye tracking equipment employed in the reading of text on computer screens. Through manipulation of font size and type, and inter-word spacing, Sheridan discovered optimal word spacing between words and lines, using computer-generated animation to display the ways in which the manipulations affected both eye movements and memory retention of the text. Closing the panel was Elyse Graham, presenting a historical comparative accounting of ways in which the blank spaces and images around the text of manuscripts and printed...
books were used to acclimate new readers to memory retention of the text and to form them into critical thinkers and annotators of that text. Building on this, Graham explored the debt that current and future digitization projects in Canada, the United States, and Europe owe to their analog counterparts, as well as the strength that cultural context plays in shaping the encoding of digital texts.

The third panel, ‘Circulation and the Mapping of Art, Ideas and Possession,’ included papers by Colette Leung, Stephan Pigeon, and Shannon Tien. Colette Leung illustrated the inconsistency of provenance data note style in catalog records and the possibilities of data visualizations in elucidating these disparate notes. By comparing and melding current standards of provenance used in special collections libraries with Geographic Information Systems (GIS software), Leung displayed her own prototype for mapping provenance, exploring the three-dimensional push and pull of history in the movement of paper, press, type, and binding across Europe. Stephan Pigeon presented a mapping of cross-continental appropriations and liberal re-fashioning of a work titled “Our Mothers,” first published in the United States in 1871. By mapping the U.S.-England movements of text that stripped the original of its “American-ness,” while still retaining a spirit of republican motherhood, Pigeon argued that this work exhibits the threads of reverse transatlantic movement of text that moulded itself to specific cultural and temporal contexts. Shannon Tien closed the panel exploring a small subset of artists’ books, published by Drawn and Quarterly, called Petit Livres. Tien contended that the Petit Livres question traditional techniques of literary criticism in being predominantly non-narrative books. Mapping the currency of art in the Canadian government as well as in fringe organic movements, Tien illustrated how the Petit Livres straddle the domains of alternative comics and the world of fine art.

Scott McLaren concluded the day with an address masterfully suited for a colloquium incorporating such diverse papers and disciplines. McLaren began ‘What is an Historian of Books? Reflections on interdisciplinarity and academic self-fashioning’ with Robert Darnton’s remark that historians of the book can recognize each other by the glint in their eyes. McLaren noted that careers in academia typically follow a linear path within one discipline. How, then, is a book historian to navigate this path given that his or her work is often multidisciplinary? Through tracing the evolution of bibliography into its present home under the aegis of the ‘discipline’ of book history, McLaren illustrated how the influences of older disciplines associated with book history have lessened to the extent that scholars, performing new types of work, arrive at a new academic subjectivity whereby they now identify themselves more as historians of the book than as followers of those disciplines.

Both parts of the colloquium were conducted in both official languages, offering the participants the opportunity to be fully immersed in the dynamic methods and modes of book history study as well as in our unique Canadian setting and heritage. Framed, in both locations, with addresses that spoke to the foundation and boundary-shifting nature of book history studies, the colloquium invited participants to explore the fluidity of their discipline(s) and their role in the (r)evolutions, politics, representation, marking, and mapping of the book history studies of tomorrow, in Canada and beyond.

L. Elizabeth Klaiber
University of Toronto

Texts, Forms and Readings in Europe (18th–21st Centuries)
Université du Maine, Le Mans, France
22–24 May 2013

Texts, Forms and Readings in Europe was small-scale compared to the annual or other big SHARP conferences, but it went beautifully, with very inspiring keynotes, varied and stimulating presentations, a mix of 12 nationalities (mostly Europeans and two Mexican delegates), rigorous timing, thematically coherent sessions, and both lively and scientifically sustained discussions (including many ‘Afters’ at the banquet, and even late night special ‘bar sessions’).

The success was due, in large part, to Professor Roger Chartier, who kindly responded to the invitation of my colleague and co-organizer Professor Lodovica Braida (University Milano). Not only did Chartier deliver a brilliant inaugural keynote, but he attended the whole conference, instigated and chaired an excellent final session on ‘Digital Reading and Humanities,’ and even replaced a keynote speaker who unfortunately broke his foot hours before arriving onsite. Chartier created an effervescence among the delegates.

A special mention should be made of the pre-conference workshop on Young Reading Habits, the organization of which was essentially entrusted to Corinna Norrick-Rühl (Mainz University) who, together with Elisa Marazzi (University Milano) and Nausicaa Dewez (University Louvain-la-Neuve), amazingly managed a programme of 15 poster presentations, 4 sessions. The result was stunningly superb, much to the surprise of everyone, including the early-career researchers who themselves could not believe the presentations were so good!

The SHARP-supported conference was financed by the Université du Maine (Le Mans) and the Laboratoire Langues, Littératures, Linguistiques des Universités d’Angers et du Maine (Dir. Franck Laurent), in partnership with the Department of Studi Storici of the University of Milan, and the Region Pays de la Loire, the Regional Research network in Pays de la Loire, the city of Le Mans.

A video of the sessions has been made and will be posted on the SHARP website <http://www.sharpweb.org>. There will also be online proceedings. Further research projects have stemmed from the meeting, ‘to be continued’...

Lodovica Braida
University Milano
Brigitte Ouvry-Vial
Université Paris-Est Marne-la-Vallée, Paris

Network Conference for German Scholars of Book and Print Culture
University of Freiburg, Germany
9–10 May 2013

There are plenty of social networking sites that accommodate academics, but in the end, meeting colleagues face-to-face and personal academic exchange remain indispensable. What we were looking for when planning this network conference was a small scale forum of exchange with a specific local focus. In addition, the idea for this conference...
originated from the fact that there is a wealth of German-language research in what we call Buchwissenschaft (Book Studies), but our work seems to be rather thinly represented internationally. In particular in light of Martyn Lyons’ criticism of “SHARP’s structural dis-equilibrium” (SHARP News, 21, no.3 (2012): 1), we wanted to bring together scholars of book and print culture who are based in German-speaking countries as well as international scholars working on German-language topics for an exchange and as a kick-off for further forms of collaboration.

We started the afternoon by quickly introducing ourselves as organizers. This was followed by the first panel, which was on nonfiction books throughout the centuries. David Oels (Mainz) explained where the German term Sachbuch originated and why it is difficult to find an English-language translation. Silke Körber (Berlin) presented parts of her Ph.D. thesis on illustrations in nonfiction books of the twentieth century. The panel was completed by Simone Zweifel (Basle/Luzern), whose research deals with “Books of Secrets” – early modern (medieval) recipe books, in particular those published by Johann Jacob and Anna Wecker.

The first day of the conference ended with a highlight for all participants and guests: Bill Bell’s (Cardiff/Göttingen) keynote address “The Mahout on the Elephant: In Search of the Paratext.” Using rich material from the archive of the publisher Murray, Bell convincingly argued that Genette’s theory of paratexts tends to ignore the context of book production, that is, the actual workflow in publishing houses. The spirited discussion following the keynote was continued at our conference dinner at a picturesque Italian restaurant located near one of Freiburg’s medieval city gates, the Schwabentor.

Friday began with two papers from very different perspectives. Sandra Martina Schwab (Mainz) argued that the Seven Champions of Christendom (1597, reprinted continuously in a variety of versions until the twentieth century) by Richard Johnson has been neglected by literary historians but deserves a closer look as a long-selling phenomenon. Anette Löfler (Frankfurt) took us back to the manuscript age and talked about so-called Liber de schismate, short texts that were collected and written during the period in which there were multiple Popes in Europe (late fourteenth to early fifteenth centuries).

In two closely related papers, Birgitte Beck Pristed (Freiburg) discussed the aesthetics of book production. Beck Pristed emphasized the necessity of including the venerable tradition of Book History/Book Studies in Eastern Europe and Russia, exemplified by Pavel Florenskij’s and Vladimir Favorskij’s philosophical work on the definition of the book. Starre provided insight on famous Knopf book designer William Addison Dwiggins’s middlebrow concept of book design.

In the two final panels, Charlotte Kempf (Freiburg) spoke first about the Sorbonne print shop, underlining its position between the manuscript age and the age of printing on the basis of editors’ and authors’ dedication letters. Quoting Isabel Hofmeyr (“When books travel, they change shape”), Michele K. Troy (Hartford) discussed the role of the publisher Albatross as a cosmopolitan firm during a time when nationalism was firmly established in Europe, emphasizing contradictions in Nazi censorship policy. During the last panel, William A. Kelly (Edinburgh) presented his extensive work on German imprints in Scottish libraries, proving that although we have useful handbooks like VD16, there is still much bibliographical footwork to be done. In her paper, Steffi Dippold (Stanford) argued that in some cases, we should indeed “judge a book by its cover.” She was able to trace luxury bindings for the Native American translation of the Bible by John Eliot (Up-Biblum God, 1663) from the Colonies to England and back to the USA.

Most important for the purpose of our conference was a panel-length discussion dedicated to the foundation of a network of German-speaking scholars of book and print culture. We were delighted that our conference was able to bring together German-speaking scholars from the UK, the USA, Israel, Switzerland, and Germany, and all of us agreed on the necessity for closer collaboration and communication in particular. We were inspired by the blog that the Nordisk Forum for Boghistorie has put together and we decided to launch a blog, <http://bookhistorynetwork.wordpress.com>, in order to better communicate and present our research, as well as to build new ties and find partners for collaborative projects. Furthermore, a study group on the relationship between texts and images (in books, periodicals, etc.) was founded. The study group’s goals are to hold a workshop in 2014 and collaborate on a special issue of a journal.

Overall, the conference proved how widespread book and print historical research is amongst German-speaking scholars not only in Europe, but worldwide. It also brought to light many exciting possibilities for collaboration between dedicated scholars, which we hope to follow up on soon. Spanning the late fourteenth to twenty-first centuries, we were offered several different disciplinary perspectives. First and foremost however, we took steps towards better visibility of German-language research and closer collaboration. We thank SHARP and the English Department of the University of Freiburg for the financial support of this conference, without which Bill Bell’s keynote would not have been possible!

Corinna Norrick-Rühl
Mainz
Doris Lechner and Stefanie Lethbridge
Freiburg

AWARDS

Marie Tremaine Medal & Watters-Morley Prize 2013

The members of the Awards Committee are very pleased to announce that Dr. Carole Gerson received the Tremaine Medal and Watters-Morley Prize for 2013. The prize was awarded at the Bibliographical Society of Canada’s 68th Annual General Meeting, held during the 2013 Congress of the Humanities and Social Sciences at Victoria, BC, as part of their conference Print Culture at the Edge.

The following citation was read on June 3, 2013, on the occasion of the award.

Dr. Carole Gerson is an outstanding scholar of Canadian literature. Her work has contributed substantially toward a more inclusive vision of Canadian literary history, and she has inspired many to discover the rich and varied cultural past of this country through her exemplary method, which combines exhaustive historical research with sharp sociological critique and keen literary understanding. Through the award of the Marie Tremaine Medal and the Watters-Morley Prize, the Bibliographical Society of Canada is delighted to honour a long-time member of the Society, one whom we recognize not only as a highly-esteemed colleague who has made distinguished and multiple contributions over the course of her career, but also someone whom we know as a trusted...
teacher and a gracious friend. Well known for her generosity, Carole Gerson personifies a collegial spirit and has mentored many an emerging scholar over the years, helping them to advance in their careers with advice that judiciously mixes scholarly insight with a warm brand of practical wisdom.

Dr. Gerson’s approach to scholarship has always been expansive and ambitious, designed to enlarge our vision of and access to Canada’s published heritage, as well as our understanding of the many writers who have contributed to it. As her nominators underlined, “In every field – in every generation of scholars – there is someone who inspires fresh insights into the foundations of the discipline and, by his/her research, expands the parameters of the field. Dr. Carole Gerson… is such a scholar.” Her bibliographical work has been foundational. Not only has she recovered a large volume of previously lost texts, she has also been a leading figure in the development of new kinds of access tools and research methods.

In its exploration of the writing, publication, and reading of fiction in nineteenth-century Canada, Dr. Gerson’s highly respected and much consulted monograph A Purer Taste, published in 1989, broke new ground for bibliographical and “history of the book” research in Canada. As the preface to the book indicates, she not only drew on hitherto-known published books but also on early Canadian literary periodicals, the survival of which was “governed by the vicissitudes of preservation and availability.” Also turning to reviews, imported editions, census records, personal correspondence, and archival collections, she made a significant contribution to the history of authorship and publication while at the same time exploring nineteenth-century Canada’s growing consciousness of the importance of literary self knowledge in the evolution of nationhood.

Dr. Gerson is renowned for her work on early Canadian women writers. In 1994, she produced the invaluable bibliography Canada’s Early Women Writers: Texts in English to 1859, and in 2011 she published her most recent monograph, Canadian Women in Print, 1750-1918. For Canadian Women in Print, Dr. Gerson received the Gabrielle Roy Prize, which is awarded each year by the Association for Canadian and Quebec Literatures for the best book in Canadian literary criticism. The book was also nominated for the Federation of the Humanities and Social Sciences’ Canada Prize, which recognizes the best scholarly books in the humanities and social sciences. The jury for the Gabrielle Roy Prize stated, “Gerson’s study constitutes a major contribution to our understanding of women’s participation in Canadian book history and the development of Canadian literature,” and asserted that by blending “a materialist sociological approach with literary and biographical history” she had furthered “understanding of Canadian social history and advance[d] knowledge of Canadian publishing more generally.”

In addition to her book-length works in the field of Canadian women’s writing, Dr. Gerson has authored many distinguished journal articles. Readers of [of the Bibliographical Society of Canada’s] own Papers/Cahiers will remember her exceptional article, “Dragged at Anne’s Chariot Wheels,” which explored L.M. Montgomery’s career as an author (Papers/Cahiers 35, no. 2 [1997]). This study revealed in vivid detail how the publishing of Anne of Green Gables trapped Montgomery into churning out sequels to this bestseller for an aggressive foreign publisher, and explained the makings of what is now a world classic. The article ranks among the best-known contributions to the Society’s journal, and it exemplifies the brand of women-centred literary and publishing history with which Dr. Gerson’s name is now synonymous.

She has always been pleased to join forces with others: collaboration represents another distinguishing feature of Dr. Gerson’s career. An integral member of the History of the Book in Canada/ Histoire du livre et de l’imprimé au Canada (HIBIC) project, with co-editor Jacques Michon, and associate editor Janet Friskney, she produced the award-winning Volume Three (2007), which focused on the years 1918 to 1980, and also contributed significant texts to Volumes One and Two. In 2008, the work received the Gabrielle Roy Prize. Prior to that, with historian Veronica Strong-Boag, Dr. Gerson produced two books: in 2000, Puddling Her Own Canoe: Times and Texts of E. Pauline Johnson (Tekahionwake) – a significant bibliographical recovery project – and in 2002, E. Pauline Johnson, Tekahionwake: Collected Poems and Selected Prose. The first of these Johnson books received the Raymond Klibansky Prize (predecessor of the Canada Prize). In an even earlier collaboration, with Gwendolyn Davies, Dr. Gerson edited for McClelland & Stewart’s New Canadian Library series the volume Canadian Poetry: The Beginnings through the First World War (1994, reissued in 2010), a judicious anthology that appeared in 1994, and which continues to be chosen despite the arrival of many competing works in the intervening years.

Dr. Gerson’s focus on early writers is paired with great attention to modern approaches to research and access. She is a strong leader who embraces emerging methodologies and technologies that offer new possibilities for discovering and sharing research information. Key examples include her work on the Canada’s Early Women Writers database, which brought to light scores of biographical and bibliographical profiles of Canadian women writers publishing before 1940. Most recently, she has become involved in the Canadian Writing Research Collaboratory (CWRC), led by Dr. Susan Brown. According to colleagues, “a model of twenty-first-century digital humanities work, CWRC is an online infrastructure project designed to create communication and linkages among large-group, cross-disciplinary collaborative ventures. It provides an open access platform for exploring research about Canada from a range of perspectives and locales and in a variety of media.” Dr. Gerson made essential contributions during the application and planning stages and now serves in the critical role of Chair of the Editorial Committee of CWRC, where her expertise with the collaborative research team of the three-volume History of the Book in Canada continues to inform and guide deliberations.

And finally, Dr. Gerson has developed and encouraged the field of bibliography and book history through service to the profession more generally. A highly-engaged member of scholarly societies at both national and international levels, at her home institution she has strongly supported the development of a graduate concentration in Print Culture Studies in the Department of English at Simon Fraser University. Dr. Gerson continues to build a culture of bibliographical scholarship and leadership at her own university and beyond, and stands as a key mentor and inspiration to many among the new generation of Canadian book historians.

We are proud to have Dr. Gerson among the membership of the Bibliographical Society of Canada, and are extremely pleased to be able to present to her this year the Marie Tremaine Medal and the Watters-Morley Prize.
Bela Kornitzer Awards 2012

The Bela Kornitzer Awards for 2012 were announced at the 19 January 2013 biennial Library Gala by Noémi K. Neidorff, Bela Kornitzer’s niece, and presented by Vivian Bull, President and Andrew Scrimgeour, Dean of Libraries.

We are pleased to note that the Alumni award went to longstanding SHARP-iste Dr. Linda E. Connors (C ’64), for National Identity in Great Britain and British North America, 1815-1851: The Role of Nineteenth-Century Periodicals (Ashgate, 2011). Dr. Connors is Senior Librarian for Collections Emerita at Drew. Her work, produced in collaboration with Dr. Mary Lu MacDonald, “examines the complex world of print culture in the nineteenth century and illustrates how periodicals in the United Kingdom and British North America shaped and promoted ideals about national identity. The authors cast a wide net, showing the importance of periodicals for understanding political and economic life, faith and religion, the world of women and children, the idea of progress as a transcendent ideology, and the relationships between the parts (for example, Scotland or Nova Scotia) and the whole (Great Britain)” (Ashgate).

The Faculty award went to Assistant Professor of Modern European Intellectual and Cultural History Dr. Edward Baring, for The Young Derrida and French Philosophy, 1945-1968 (Cambridge University Press, 2011). The Bela Kornitzer Award was established in 1992 by Alicia Karpati and her late husband, George Karpati, to honor the achievements in Hungary and in the United States of Mrs Karpati’s brother, Hungarian-born journalist and author Bela Kornitzer (1910-1964). In 2003, the endowment was increased to provide for separate Faculty and Alumni awards. Recent non-fiction books published by Drew Faculty and Alumni are considered for the prize every two years; books published in 2011 and 2012 were eligible for the most recent round of the competition. The award includes a US$2,000 prize.

Previous SHARP winners include Professor Jonathan Rose in 2002, for The Intellectual Life of the British Working Classes (Yale University Press, 2001).


**Scholarships**

**SHARP–Rare Book School Scholarships**

Conceived in 2011, SHARP-RBS Scholarships are annual awards created to ensure the ongoing education of young book historians. Beneficiaries of this scholarship receive full tuition to RBS and a stipend to help defray the costs of travel to and from Charlottesville, Virginia (or satellite locations) and lodging while attending RBS. The intent of this scholarship is to give talented students and scholars the opportunity to learn from the intensive, hands-on courses offered at RBS—and to benefit from close interactions with librarians, academics, collectors, booksellers, and passionate amateurs in their field.

The inaugural SHARP-RBS Scholarships were offered in 2012. The RBS Scholarship Committee carefully selected the awardees by choosing the two highest ranked candidates who were either graduate students, recent MLIS (or equivalent), or PhD recipients. In their first year, SHARP-RBS Scholarships were awarded to Gabriel Fuchs of Columbus, Ohio, and Katarzyna Plaszczynska of Krakow, Poland.

Gabriel Fuchs, a PhD candidate at Ohio State University, and Katarzyna Plaszczynska, a doctoral student at Jagellonian University, both attended RBS for the first time last summer. Ms. Plaszczynska, who is researching Renaissance and Baroque bookbindings in old ecclesiastical libraries in Cracow’s monasteries, studied with Jan Storm van Leeuwen in his course, Introduction to the History of Bookbinding. Ms. Plaszczynska wrote, “The experience at RBS helped me gain new knowledge, to systematize what I had known before, and to broaden my terminology. Thanks to [Jan Storm van Leeuwen’s] rich bibliography my research on Polish bookbinding has found new perspectives. The contacts I have made with other researchers will undoubtedly be fruitful in my further studies.”

Mr. Fuchs enrolled in Albert Derolez’s course, Introduction to Western Codicology, where he studied the principles and methodology of codicology to enrich his dissertation research on the reception of Ovid’s exilic poetry in the Renaissance. Mr. Fuchs says the following about his experience at RBS:

... / 16

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Research interests: _______________________________  Check if you prefer not to be included in the SHARP directory and SHARP mailing lists: □
I am donating _______ to the SHARP Endowment Fund. Check here if you wish your gift to remain anonymous: □
“First and foremost, the opportunity to meet and interact (both formally in class and informally) with the excellent faculty was a priceless experience, both in terms of my education and my professional development. There is so much to be learned even in the most casual conversation at RBS. I was so fortunate to get to learn from Prof. Derolez, who really is peerless in his knowledge of western manuscript books. Without RBS, and the generosity of the SHARP-RBS scholarship, such a prospect would have had a very slim chance of happening. The hands-on experience really beats all: in our use of the collections at UVA, and our class trip to Washington D.C., I handled more manuscript pages and medieval codices in a single week than I had in my whole graduate education; this experiential learning made the whole course exceedingly memorable.”

We are delighted to include these promising individuals as SHARP-RBS Scholarship recipients. It is our intention to help as many deserving students as possible to take part in the transformative courses offered at RBS. We will award SHARP-RBS Scholarships as funding is made available, and we will continue to work to raise contributions to replenish the fund.

Digital Humanities Summer Institute Scholarships

Congratulations to the following SHARP-RBS Scholarship recipients on receiving the inaugural SHARP-DHSI scholarships to attend the Digital Humanities Summer Institute 2013 at the University of Victoria, Canada. These scholarships provide full tuition and signal the increasing rapport between book history and the digital humanities. We look forward to the ongoing success and fruits of this initiative.

Per Henningsgaard (Portland State University) is collaborating on a digital humanities project to map the literary culture of Oregon. In order to gain a solid foundation for these initiatives, he attended Ian Gregory's Geographical Information Systems in the Digital Humanities.

Padmini Ray Murray (University of Stirling) is involved in developing a Bengali Book Trade Index based on the Bengali Short-Title Catalogue, the first in an Indian language. She intends to map the evolution of the Bengali printing industry in the nineteenth century and participated in Geographical Information Systems in the Digital Humanities to advance her project.

Emily Lethbridge (Arni Magnusson Manuscripts Institute, University of Iceland) attended a course on XSLT for Digital Humanities to help her refine her current project, an XML-encoded digital edition of an unpublished journal by the Transcendentalist Christopher Cranch. He has had six years’ experience contributing to digital humanities projects, but wanted an opportunity to deepen his knowledge and expertise.

General


Czech Republic


India


Italy


United Kingdom