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SHARP NEWS

Volume 15, Number 1

Winter 2005

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<http://sharpweb.org>

FELLOWSHIPS

**Princeton University
Society of Fellows in the
Liberal Arts**

The Princeton Society of Fellows, an interdisciplinary group of scholars in the humanities, social sciences, and selected natural sciences, invites applications for the 2006–2009 fellowship competition. Three fellowships will be awarded in the following fields: (1) Open; (2) History of books, their making, their diffusion or their interpretation, in any language or period; (3) Study of Race and/or Ethnicity. Applicants for either of the specialized fellowships may also apply for the open fellowship. Please see website (listed below) for details and relevant disciplines.

Hosted jointly by the Humanities Council and academic departments, Postdoctoral Fellows pursue their research and teach half-time for a term of three years. The postdoctoral fellowship carries with it an appointment as lecturer and, like all lectureships, is subject to annual review. In each of the first two years, Fellows typically teach two courses, one in their host department and the other in Humanistic Studies or other fields in their area. In the third year, Fellows teach only one course while remaining in residence in Princeton. The successful candidate for the open fellowship will teach one semester of the first year in an interdisciplinary, team-taught course devoted to Western culture.

Fellows must reside in or near Princeton during the academic year. The stipend for 2006–2007 will be approximately \$62,000. Non-US citizens may apply. Recipients of graduate degrees from Princeton University are not eligible.

Selection is based on scholarly excellence, range and quality of teaching experience, and potential contributions to an interdisciplinary community.

Candidates must have received their Ph.D. degree between 1 January 2003 and 3 October 2005.

Exception: those candidates who will not meet the 3 October 2005 deadline but expect to have fulfilled all conditions for the Ph.D. degree by 15 June 2006 may apply for a Postdoctoral Fellowship with the support of a letter of nomination from their

department chair. This letter is required in addition to the letters of recommendation provided by three referees. The chair's letter need not contain an evaluation but should simply state that the candidate is expected to have completed all requirements for the Ph.D. by 15 June 2006.

Candidates are asked to submit a full dossier, postmarked by **3 October 2005**. Please see website for details. Candidates must also complete and enclose an application form, which can be printed from the Society of Fellows' website.

Society of Fellows in the Liberal Arts
The Joseph Henry House
Princeton University
Princeton, NJ 08544 USA
www.princeton.edu/~sf
fellows@princeton.edu
tel: 609 258-4717
fax: 609 258-2783

**Bibliographical Society (UK)**

The Bibliographical Society invites applications from scholars engaged in bibliographical research (on, for example, book history, textual transmission, publishing, printing, bookbinding, book-ownership and book-collecting) for Major Grants to be made in 2006.

The Society hopes to make awards both for immediate research needs, such as for microfilms or travelling expenses (but not for conference attendance) and for longer-term support, for example to assist with prolonged visits to libraries and archives. Several Major Grants, up to a maximum of 2,000 GBP each, will be awarded. The deadline for applications is **1 December 2005**. The Society also accepts bid for Minor Grants (50 GBP to 200 GBP) at any time during the year.

Further particulars and application forms for both Major and Minor Grants are available from:

Dr John Hinks
Centre for Urban History
University of Leicester
Leicester LE1 7RH UK
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PRESIDENT'S REPORT

It is a privilege and a great honor to serve as president of SHARP for the next two years. I was present when Simon Eliot and Jonathan Rose proposed the society at the Dickens Project in Santa Cruz, California, in 1991, and have been associated with its activities in some way ever since. The dream of those early years has been more than realized, thanks to the dedication of many SHARPists and the lively intellectual exchanges the Society has promoted. As many of the national book history projects initiated in the 1990s reach completion, some students of book history are thinking about the global circulation of print culture, while others seek to identify the conceptual frameworks most useful for interpreting our empirical data, and others assemble ever more impressive archives of information about publishing, reading, and selling printed materials. All of these interests are part of SHARP, and the intersecting conversations at meetings, in our exemplary publications, and over sharpweb.org clarify and enrich our field. We have been fortunate indeed in our leadership — our presidents and our executive committee members, those who have planned our annual and regional conferences, and those who have contributed in so many ways to the intellectual vigor of our enterprise.

Some SHARPists will gather in Kolkata in late January 2006 for two ambitious back-to-back conferences; some will attend the annual meeting in July 2006 at The Hague, for which our hosts have been planning since 2003; and some are already thinking about possible meetings in 2007 and beyond. I have appointed two ad-hoc committees to attend to some 'housekeeping' business: Beth Luey, president emerita who has helped to organize several of our annual meetings, is chairing a committee charged with drafting a handbook for use by those who host future SHARP conferences, and Leslie Howsam, our newly-elected vice president, chairs a committee that will propose changes in our constitution and by-laws to bring our documents into line with our practices and opportunities. Both of these committees will report back to the Executive Committee before the end of the year, and eventually all the membership will be asked to consider the proposals.

Meanwhile, in addition to attending to the necessary business, the Executive Committee ponders ways to enlarge the resources we can apply to travel funds, prizes, intellectual outreach, public relations, and other worthwhile activities. We look, too, for chances to collaborate with other scholarly bodies in initiatives that further our interests, such as interdisciplinary symposia and small research forums. I hope you are all as stimulated by our multi-dimensional field as I am, and I look forward to hearing you, and hearing from you, in the year ahead.

Bob Patten

Rice University, Houston, TX
patten@rice.edu

SHARP 2005 (CONT)

Halifax, Nova Scotia, the site for the 2005 SHARP international conference, has a rich history as a colonial centre. Even today it seems poised, almost literally, between Old-World Britain and New-World North America. Perhaps it was this tension between two kinds of history, the legacies of colonial violence and the search for order in a new land, that gave the plenary speakers inspiration for talks about conflict, aggression and reconstruction in the world of books, libraries and literature. Roch Carrier, the former National Librarian of Canada and well-known author, opened the conference with an entertaining talk that drew on a personal connection with historical conflicts between the French and the English in Canada as a motif for present-day clashes between traditional libraries and the technologies that might threaten them. Carrier presented 'context', illustrated through numerous anecdotes and stories, as the sometimes troubling detail that creates order and meaning. Speaking through a legacy of oral history and story-telling to an audience of scholars consumed by text, Carrier demonstrated the vitality and liveliness of struggles between competing traditions.

Other competing traditions had the audience laughing, clapping and whooping at George Elliott Clarke's readings from his acclaimed body of poetry and drama. The racial, sexual and emotional conflicts present in Clarke's work were mirrored in the joyous clash of a one-off performance to an

audience — again — dedicated to preservation and permanence. Clarke's search for order combines all the traditional frames of type and print and paper with the alternative order suggested by rhythm, speech and responsiveness. Renowned scholar and author James Carley, meanwhile, addressed a moment of tremendous cultural conflict around knowledge, authority and books. Tracing the history of monastery libraries through the eyes of John Leland and others, Carley reminded the audience that printing, as well as Henry VIII dissolution of the monasteries, had a disruptive effect on these secret repositories, forcing the gradual and complicated move towards a national library. Carley showed once again the extraordinary effect that violence and the quest for something official and standardised can have on the history of the book.

Such themes made themselves felt through the panels. Jane Greer, Rona Kaufman and Lee Torda, speaking on *Women Writing Culture Through Ephemera*, addressed the role that ephemera plays in reconstructing the histories of marginalised and forgotten groups. Jane Greer's talk about the move to standardise servants' work through the use of texts and contracts demonstrated the desire to use the written word as a system to manage human relationships. Lee Torda's project to create an archive for Bridgewater State College showed not only the difficulties of reconstructing a story through ephemera, but also the difficulties of placing that story within a narrative controlled by larger, more powerful institutions. And Rona Kaufman spoke poignantly about the recipe books collated by women in the Holocaust, a defiant attempt to replicate domestic normality and use one's own notion of order and system against the terrifying violence of another.

On the *Printed Word and Native American Culture* panel, Kay Shelton, Joseph Thomas and Henri Rix Wood showed three entirely different clashes between indigenous cultures and the hegemony of print. Kay Shelton's discussion of the Native American in dime novels demonstrated the truths and untruths contained in official history, fictionalised treatments and oral history. Henri Rix Wood outlined the subversive work undertaken by Zitkala-Sa in her periodical essays, and her use of this most European form as a vehicle for working through questions of indigeneity and femaleness. Joseph Thomas, in his presenta-

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tion on the syllabary developed to represent the Cherokee language, might have summarised the tone of the conference when he asked why the phrase “systematic arrangement” meant arrangement according to English principles?

In some ways of course, book history tends towards the “systematic arrangement,” the search for and indeed the imposition of order. But the SHARP 2005 conference proved that such conventional impulses operate alongside much more anarchic and difficult ones, and that our discipline is already engaged in the complex but exciting process of questioning, challenging and undermining itself and its roots. As a New Zealander in that most British of Canadian cities, I felt very much at home.

Nikki Hessel
Massey University



Plagiarism is an issue of increasing concern to all academics marking students work and also amongst professional writers who seek to protect their creativity in the electronic age. But we should not consider it as a new concern. Melanie Brown’s talk on the popularization of knowledge in the Little Blue Books revealed the publisher’s disregard for the origins of the words he published. E. Haldeman Julius did not pay royalties on Thomas Hardy’s *Life’s Little Ironies* excerpted in his series and ignored Conan Doyle’s request to stop pirating his books. Similarly in Fred Erisman’s talk on Stratemeyer’s Ted Scott’s flying stories, the publisher was unconcerned about plagiarism. These books were rich in aeronautical detail lifted verbatim from the technical magazines such as *Aviation* and *Science*.

Being charitable, one could argue that for Haldeman Julius there was a principle at stake: he wanted to bring knowledge out of the academy, and his Little Blue Books were for reading and not display. They furnished the mind rather than the drawing room, supplying conversational aphorisms. The display of knowledge though can come in two forms: the material and the intellectual.

This raises another question: how have publishers and authors conceptualised the popularisation of knowledge? For some it seems to be the simplification of esoteric texts, for others it is the widening of access

to academic knowledge. Whichever view is espoused is made manifest in the form of the book. Choosing one format and price makes it popular: In one view the Little Blue Books published cheaply in pamphlet-like format contained essential, digestible excerpts. In another view, the popular market should not be exposed to some ideas and thus the Oxford classics popular editions kept in the scholarly apparatus yet expurgated the text. Somewhere in between, the Harvard classics chose to publish a guide instructing the reader which passages to read and compare, promising a college education through self-application.

Marketing techniques in the 1920s and 1930s reveal a level of experimentation and uncertainty refreshing to scholars of contemporary publishing practice. It seems that defining the market segment was often a difficult task: in Elizabeth Dicken’s portrayal of the Hogarth Press she shows Leonard Woolf aiming for “democratic high brow” readership, designing their book covers to appeal to that audience. Whereas Jonathan Wild took us to the 3/6d market and the growing band of clerical workers whom Jerome K. Jerome characterised in *Three Men in a Boat*. They were a cut above the one shilling market. Wild argued that the growth of sales in this price bracket was linked to the rise of this class.

Mary Hammond’s insights into the Readers Library’s early film tie-ins, particularly in relation to Hall Caine, were of particular interest to me as I am embarking on a research project looking at cross media integration in Britain in the 1920s and 1930s. Moving from the simple expedient of putting stickers on the book to link the text to the film version in mid-1920s, they developed marketing strategies, which we would categorise as a film tie-in today, by publishing film stills on the cover and within the book. Nevertheless the correspondence between the narrative of the film and the book was not always very great — film stills were not captioned correctly, stories were altered and endings changed. Hammond recalled in one Reading Library book the owner had written they had bought the book to find out the ending after the film they watched had broken!

Today there are many examples of the publishing industry making use of wider media as was illustrated in the panel on contemporary book clubs. Daphne Read’s analysis of that amazing TV phenomenon, *Oprah*

Winfrey’s Book Club, was insightful in the way it related the history of the club with the US political agenda — and the emphasis on improving literacy in schools and “getting America reading again.” Winfrey’s adoption and also rejection of political discourse was telling, and while there has been a parallel political concern with education and literacy through the Labour Government’s “year of reading” (1996) and subsequent initiatives there has been no figure as influential as Winfrey to provide a meta-discourse.

Such cross-cultural comparisons are revealing as are the attitudes to them. DeNel Rehberg Sedo and Danielle Fuller’s new project comparing Canadian and UK reading community projects promises similar insights. I recall a national daily’s coruscating report on the New York one-book one-city reading project — which did nothing to stop the hundreds of readers of Patrick Suskind’s *Perfume* when it was chosen as the book for Leeds, England. It is clear that one lone newspaper is not going to affect the outcome of such a project, yet the media as a whole are key to the creation of an awareness of belonging to the city-reading group. Yet we must not forget that through these projects the political agenda is served as the event both encourages reading and fosters citizenship.

Alexis Weedon
University of Luton



Returning home from the SHARP conference in Halifax, I sat next to a young couple on the plane. They were both enjoying their own copy of the new Harry Potter novel, hot off the press. They had lined up to buy one on the Friday night, and received another one the next day as a gift, so they decided to read the book in tandem. This kind of anecdotal evidence of everyday reading was the subject of the challenge David Finkelstein proposed to the closing plenary session of the conference. If I understand him correctly, he suggested that SHARP might play a role in gathering these elusive moments for the benefit of future generations of SHARPists, by documenting snapshots of modern print culture and conserving them, in a Web-based database perhaps. David raised a valid point about the durability of the electronic formats we use to document the uses of print in societies

today, and about their accessibility to tomorrow's historians. The lively discussion that followed had President Luey doing laps around the auditorium with the microphone. After an initial, quite positive, reception, the project seemed to collapse under its own weight the more it got batted about. For example, the sheer impossibility of capturing and describing a vast 'reality' of readers reading, well, that's the historian's problem to start with! How, then, to select and organize evidence to make a composite of slices of print culture? How to be sure they are representative? David's idea of a SHARP initiative tied to UNESCO's World Book and Copyright Day seemed exciting until we were faced with the perennial problem of choosing any 'typical' day in the life of books and readers. If we were to choose one, or more than one, it should probably not be a day when special book events, and the media coverage they attract, are anything but typical. We were back where we started: how *do* we begin to meet such a challenge? We ran out of time at that point, but hats off to David for dreaming large. I find a UNESCO link particularly interesting, if only to raise SHARP's profile by joining the company of other partners such as the International Publishers' Association, founded in 1896. Not sure what the partnership entails, or if our executive desires such PR, but David's idea deserves more discussion. Perhaps we can pursue it on SHARP-L?

As for the rest of the conference — the terrific papers and keynote speakers, the invaluable exchanges during and after hours, the top-drawer venue, accommodations, and events — and what it all meant to me, it's hard to put it in a nutshell, but I'll try, with apologies to Lorenz Hart:

*If they asked me, I could write a book
About the way we talked, and listened — on books.
I could write a preface
On how we last met
So the membership would never forget.*

*And the simple secret of the plot
Is just to tell them that I loved it a lot.
Will professors discover
As my book ends,
How to make new SHARPists
Of students?*

My little agenda is revealed. Being a SHARP member has been an invaluable asset to my graduate career, especially the

two conferences I have taken part in. Yes, taking the leap to present a paper or just discuss your research can be terrifying, but you're diving into a great fluffy pillow of kind support. Fellow students, I urge you to take advantage of your status and come out and buttonhole your academic heroes about your work while they will still tolerate it! Seriously, I am grateful for the genuine willingness to listen and offer advice that I encountered in every SHARPist I approached, and there were many. The teaching opportunities within our own ranks are of great value, and I have the sense that SHARP members are aware of this and are justifiably proud of it.

Choosing between parallel sessions was so difficult, I wanted to clone myself or do the conference over again, just like last year. It is one drawback of our famous interdisciplinary interests, I suppose. I would not change the conference format, however. I think it's just the right length, and an overabundance of great papers has got to be a good thing, right? I enjoyed very much having a printout of the abstracts to refer to at Dalhousie and afterwards. They're still posted at:

<http://sharp2005.management.dal.ca/>.

Highlights for me were two papers on the house of Knopf, which were planned to tie in together as well as they did, and a panel of three papers, which I understand came together by chance, on nineteenth-century representations of the Irish. The presenters covered the question from British, Canadian and Australian viewpoints, and the talk afterwards brought the approaches together in interesting ways. I was pleasantly surprised that the BSAs New Scholars panel, on the last day, Sunday morning after the banquet, was so well attended. The classroom was full, and the three students who presented papers came away feeling the support and inspiration of the rigorous questions and comments of caring senior colleagues. Teaching book history in institutions was the subject of another, standing-room-only panel. It was exciting to see the evolution of individual courses becoming minor specializations, then majors, then programs. During questions, we heard about great strides made in curricula all over SHARP's global territory and good information was shared. I get to brag about this panel because I am in no way responsible: Canadians have got it goin' on!

I did not imagine there were many cities that could rival Lyon as a conference venue to thrill book historians, but Halifax offered

many delights. Memorable receptions were held at the Citadel and at the magnificent Province House, the Provincial Legislature, where we discovered many links between the city's past as an important British naval port and early Canadian print culture. The Cambridge Military Library (est.1817) holds 12,000 books, including the Corfu collection. At Province House, Nova Scotian folk hero Joe Howe made a personal appearance, and recited part of his six-hour plea for freedom of the press which, in 1835, won the case of criminal libel mounted against him as publisher and editor of the *Nova Scotian*. The case established the defence of truth for charges of libel, a concept we certainly take for granted today. The second floor room where the Supreme Court heard Howe is now the library. On display there was a front page of the first newspaper printed in Canada, the *Halifax Gazette* of 23 March 1752. The last remaining copy of the page was permanently repatriated from the Massachusetts Historical Society by SHARP organizers just in time for the conference, and we all received a facsimile of it in our package. Excellent work! It is a treasure, just as Gwendolyn Davies' literary walking tour of the city was. If the newsletter carried pictures, I would include a nice shot of some of us standing with Gwen in front of Canada's oldest bookstore. The post-conference bus tour took us to some beautiful parts of Nova Scotia. We started at Halifax's famous port and boat basin, accompanied by a well-informed, amusing guide who offered for sale, at a discount to visitors, a certain used submarine. The gorgeous weather we had enjoyed all week held until the fog rolled in at the end of the day at Peggy's Cove, providing unforgettable atmosphere. Stops at Lunenburg, Mahone Bay and the Bay of Fundy made us want to return for a long holiday there. The National Historic Site at Grand Pré commemorating the expulsion of the Acadians starting in 1755 was beautiful, very moving, and it owes its existence to a text, one that navigated into a new context, in this case as a bronze monument to its literary heroine. Longfellow's 1847 poem *Evangeline, a Tale of Acadie* inspired many tourists to visit the tiny community of Grand Pré, but they were disappointed to find only small remnants of the Acadians' reclaimed farmlands. The chapel, the statue of Evangeline, the gardens and the museum were created starting in the 1920s.

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The Saturday-evening banquet at the Lord Nelson Hotel had us clapping and singing along to authentic maritime folk entertainment. A group of young Celtic dancers wafted in like faeries and dazzled us with their bright costumes and ancient-looking steps and routines. Then, it was just like a traditional downeast kitchen party (except for the tablecloths) with guitars, a fiddle and songs by the likes of Stan Rogers, the Wonderful Grand Band and Stompin' Tom. Somebody twisted conference organizer Bertrum MacDonald's arm just so, and he stole the show with his beautiful baritone voice. He sang two Canadian classics, *Farewell to Nova Scotia* and *Four Strong Winds*, accompanied by the band and his three very beautiful and talented back-up singers, the SHARP-lites. Was the Alexander Keith's to blame? No, David Finkelstein had revealed his hidden talent as well, and was thereafter installed as SHARP's unofficial auctioneer: Bertrum's fine performance raised \$1000 for the student conference travel fund — worthy cause if ever there was one.

Bertrum, Mary Lu, and the 2005 conference team: Wow. It was great. Thank you.

Shelley Beal
University of Toronto

SHARP PRIZES 2005

George A. & Jean S. DeLong Book Prize

With nearly 60 volumes on book history entered in this year's competition, it became increasingly clear that the field is thriving and expanding in deeply satisfying ways, and that book history is extending its reach in many directions, extending its inquiries to many parts of the world as well as to new questions. Because there were many strong contenders among the nominees, the judges selected a recipient of the De Long prize and two honorable mentions.

Winner: Simone Murray, *Mixed Media: Feminist Presses and Publishing Politics*. London: Pluto Press, 2004.

The judges are pleased to find new book history work extending to exploration of the integral relationship of publishing and religious, scientific, and in Murray's book, political movements.

Despite second wave feminism's connections to the academy and its strong sense of the importance of texts, the development of feminist publishing has not received much scholarly analysis. Murray's highly detailed study approaches feminist publishing of the last quarter-century with attention to manuscript selection, funding, distribution, and promotion. She illuminates the conflicts between the feminist, often collectivist mission of the movement, in uneasy relationship to commercial publishing as a source of funding and distribution. Commercial publishing's interest in strong sales could, for example, press for forms of promotion that feminist publishers believed could override the works' importance and message.

Although the phenomenon is a recent one, Murray is the first to research a thorough study of its development. *Mixed Media* focuses primarily on the UK, using the British experience to provide "analytical scaffolding," but with a welcome internationalism, makes links to the women in print movement in the U.S., Australia, Canada, Republic of Ireland, India, South Africa, and New Zealand, particularly crucial in a publishing movement in which Anglophone publishers reprinted one another's works and sometimes disputed one another's approaches.

Second wave feminism has been notably concerned with texts — recovering 'lost' writers and republishing them, and analyzing what mechanisms of publishing caused them to become 'lost'; publishing new manifestos and analyses, often of earlier texts; and even using bookstores as centers of political activity. Unlike the religious tract publishing industry, with which fruitful comparisons could be drawn, the feminist publishing movement's ideas of the importance of publishing and making available 'silenced' voices that were excluded from commercial publishing made profitability and popularity suspect. Murray's groundbreaking work fruitfully explores the interlocking and conflicting interests and mechanisms of publishing and feminism to produce a detailed account that may serve as a model for other work, as it allows book historians to see implications of a community of committed readers, writers, and publishers.

Honorable Mention: William St. Clair, *The Reading Nation in the Romantic Period*. Cambridge: Cambridge University Press, 2004.

This important book is meticulously researched and forcefully argued. It applies a wealth of statistical information on the eco-

nomics of publishing and distribution to key contemporary debates about readers, reading and national consciousness in the Romantic period and beyond. The appendices that comprise a third of the book range from statistics on markets, prices and print runs across three centuries to the constituents of popular poetry 'libraries' in the 19th century via radical publishers, and a comprehensive list of available editions of Shakespeare. The breadth of its accumulated detail makes it likely to remain a central resource for book historians for many years to come.

Honorable Mention: Christopher A. Reed, *Gutenberg in Shanghai: Chinese Print Capitalism, 1876–1937*. Vancouver: University of British Columbia Press, 2004.

Reed's book is a signal example of a thoughtful and probing vanguard of monographs beginning to examine print culture beyond the confines of Europe and North America. *Gutenberg in Shanghai* is rigorous and detailed and opens new fields of exploration. Its extensive, well-documented examination of the relationship between technology and Chinese civilization in general, and publishing in particular, will provide material for consideration and further inquiry for book historians in many fields.

Ellen Gruber Garvey
Mary E. Hammond
James Kelly



Graduate Student Essay Prize

The winner of the 2005 SHARP Graduate Student Essay Prize is Patricia May B. Jurilla for her article "Florante at Laura and the History of the Filipino Book," which will appear in the next issue of *Book History*. May Jurilla is pursuing a doctoral degree in the History of the Book at the School of Oriental and African Studies, University of London. She is also an Assistant Professor in the Department of English and Comparative Literature at the University of the Philippines (Diliman).

Florante at Laura is a Tagalog metrical romance first published in 1838 by Francisco Baltazar, popularly known as Balagtas. Though the poem has a European fairy-tale setting, it became the Filipino national epic, an inspirational text for the independence

movement, though also promoted (for their own reasons) by American occupation authorities. Neither the manuscript of *Florante at Laura*, nor any early printed editions, nor any likeness of Balagtas have survived, but in a meticulous reconstruction of the poem's publication history, May Jurilla shows how Filipino publishers and educators used and adapted the text to construct a national myth.

Book history has scarcely established a foothold in the Philippines — in fact, some claim this article to be the first important monograph on Filipino book history. As such, it could serve Filipino students as an excellent introduction to our field of study.

SHARP HAGUE 2006

Trading Books - Trading Ideas

Koninklijke Bibliotheek

Den Haag, Nederlands

11-14 July 2006

The fourteenth annual conference of the Society for the History of Authorship, Reading and Publishing (SHARP) will be held at the National Library of The Netherlands (Koninklijke Bibliotheek) in The Hague, The Netherlands, on 11-14 July 2006. The Conference is organized by the National Library in cooperation with the Universities of Leiden, Utrecht, Nijmegen and Amsterdam.

The conference focus on **Trading Books - Trading Ideas** seeks to highlight the importance of first the European and then the North American heritage for the book and print cultures of the world. Special attention will be paid to the history of the trade in books between Eastern and Western European countries, to mark the occasion of ten new Eastern member states joining the European Union on 1 May 2004.

Papers on these specific themes are particularly welcome. In keeping with the inclusive tradition of SHARP conferences, proposals on other aspects of book history and print culture in any place or period are also welcome.

The conference will be open to both individual papers, combined into sessions by the program committee, and to complete panel sessions of three papers and a chair organized and proposed by members. As is

the SHARP custom, each paper will be twenty minutes in length, followed by a discussion. Each panel session will be 90 minutes in duration. Please consult the conference web site (accessed via www.kb.nl) for further information on paper formats. Paper and session proposals (in English) should be submitted by **30 November 2005**. Proposals may be submitted either online at the conference website, or to:

SHARP 2006 Conference
c/o Koninklijke Bibliotheek
Paul van Capelleveen
Postbus 90407
2509 LK Den Haag
The Netherlands

Proposals received after 30 November 2005 will not be considered. Each individual proposal should contain a title, an abstract of no more than 400 words, and brief biographical information about the author(s). Proposals for panel sessions should include a cover sheet explaining the theme and goals, as well as the three individual abstracts.

Presenters (at least one author of each paper proposal) must be a member of SHARP or must join SHARP at the time of submission of proposals. For information on membership and dues please see: <http://www.SHARPweb.org/join.html>. If special audio-visual technology is required, it should be requested when the proposal is submitted. SHARP makes available a small number of travel grants to graduate students and to independent scholars. If you wish to be considered for such a grant, please state this when submitting your proposal.

The conference will mainly be held in The Hague, but on one of the conference days, sessions will be in Leiden, the city where Rembrandt van Rijn was born exactly 400 years ago. To mark this anniversary, many activities will be organized in both Leiden and Amsterdam (www.rembrandt400.com).

Among planned pre-conference activities are a book studies masterclass for graduate students, and a graduate student network meeting. An optional post-conference programme is being planned.

Check <http://www.kb.nl/hkc/congressen/sharp2006/index-en.html> for updates on the conference programme. Information about the costs and a registration form will be posted on the website later this year. We look forward to welcoming you to the Netherlands next year!

SHARP MINNESOTA 2007

Planning your 2007 conference itinerary? Please contact Michael Hancher, English Department, University of Minnesota, for further details <mh@umn.edu>

FORTHCOMING EVENTS

Syon Abbey & its Books

c.1400-1700

Location: University of Exeter

Date: 7-8 October 2005

Syon Abbey is unique among English religious houses in its ability to trace its history, in an unbroken line, from the Middle Ages to the present day. Founded by Henry V in 1415, and taking its first professions in 1420, England's only house of the Bridgettine Order was based initially at Isleworth (Middlesex). The community survived the Dissolution of the Monasteries, a half-century of wandering among various locations in the Low Countries, and a two-century exile in Lisbon, before returning to England in the nineteenth century, and settling at South Brent (Devon) in 1887.

Throughout this long and remarkable history, books have been central to Syon's identity. In the late Middle Ages, the Syon brothers' library was one of the richest, and best-recorded, in England, having early embraced the new technology of printing, and the New Learning of European humanism, and amply complying with the librarian Thomas Betson's vision of his brethren 'hauyng euer bokes in your handes.' Books played no less vital a role in the religious lives of the nuns. Though their library was dispersed at the Dissolution, they took with them into exile their liturgical books, with the Bridgettine office that bound their fragile community together while maintaining its communion with the rest of the Order. Several of the liturgical books that returned with the sisters to England in the 19th century were a material link to the community that had left Isleworth 350 years before. Along with the medieval books was the substantial collection of sixteenth- and seventeenth-century religious polemic, devotional writing, ecclesiastical history, hagiography and martyrology they accumulated in the

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 course of their travels. This post-Reformation library is a remarkable testament to the lively print culture engendered by the European and English Catholic or Counter Reformation. Syon's commitment to its books has been exceeded only by its commitment to keeping them available to a wider scholarly community, and in 2004 the sisters decided to entrust their medieval and early modern manuscripts to the Special Collections of the University of Exeter Library. Here they join the monastery's collection of printed books and the manuscript notes towards a history of Syon made by Canon Fletcher in the 1930s and 1940s (deposited here a decade ago).

To mark this event, a two-day symposium is being held – to include the anniversary of Bridget's canonisation and the translation of her relics, on 8 October. Papers from four distinguished speakers (Virginia Bainbridge, Vincent Gillespie, Caroline Bowden, & Ann M Hutchison) will explore aspects of the order's history between 1400 and 1700 and its connection with the world of books. Syon's unique history will also enable us in our discussions to cross many of the traditional disciplinary boundaries, between medieval and early modern, script and print, England and the continent.

For further information, please check the conference website:

<http://www.english.ex.ac.uk/conferences/syon-abbey-and-its-books.shtml>

First Annual Conference in Modern Book History

Location: University of Oxford

Date: 26 November 2005

This inaugural conference on book history post-1850 will include papers on reading practices, relations among authors, publishers and readers, technologies of text production, and institutions of cultural visibility and control, with a broader focus on the material history of institutions and the embodied practices that sustain, subvert and survive them.

Keynote speakers include Asa Briggs, Peter McDonald, and Helen Small.

For further information and to register (places are limited), please contact Kate Longworth <kate.longworth@ell.ox.ac.uk>

Word and/as Power: Author and Authority in American Culture

Location: Moscow State University

Date: 16–21 December 2005

This conference is being sponsored by MGU's Russian Society of American Culture Studies and Department of Journalism. If any SHARPists are attending, please consider writing a conference report for *SHARP News*.

For further information, please contact Larisa Mihaylova, Professor of American Studies, Larisa@journ.msu.ru.

Creativity and the Law A Graduate Student Colloquium

Location: University of Toronto

Keynote Speaker: Professor Ira Nadel
(University of British Columbia)

Date: 21 January 2006

Copyright and censorship are in flux. The acceleration of electronic communication has necessitated new legislation in jurisdictions around the world in order to improve the exchange of ideas. Stirring new currents into cultures and economies, the technological innovation has re-opened questions of central importance to society. What is the relation between creativity and the law? What is a fair definition of intellectual property? When does creativity become obscenity? How will governments legislate freedom of expression while still dealing with violence, hate literature and pornography? In so far as the law controls the circulation of cultural productions, it determines artists' impact on their society; it is therefore crucial to investigate the connections between cultural productions and the legal and economic context out of which they arise. The history of literature and the arts is rich with answers to these questions. The Toronto Centre for the Book and the students of the Collaborative Program in Book History and Print Culture at the University of Toronto invite you to attend the colloquium and explore such topics as copyright, censorship, international trade, career authorship, and publishing.

For further information, please contact: Eli MacLaren, Graduate Student, Collaborative Program in Book History and Print Culture, University of Toronto.
eli.maclaren@utoronto.ca

DeBartolo 2006 The Book

Location: University of South Florida

Date: 16–18 February 2006

With the 20th Anniversary in 2006, the DeBartolo Conference on Eighteenth-century Studies will reach the conclusion of its long, successful run. Our finale celebration will feature keynote lectures by distinguished scholars Robert C. Darnton, Margaret J.M. Ezell, and David D. Hall. Other honored participants include Paula Backscheider, Alistair Duckworth, J. Paul Hunter, Jessica Munns, James Raven, and Pat Rogers.

The Book. from *l'histoire du livre* to *un objet d'art*, will examine current research on eighteenth-century books. What role does the book play in the development of civilized culture, in the enlightenment, in revolution? What do specific books mean within this historical context? How has print technology affected the meaning of the book? Is the scholarly community's renewed interest in bibliography and print culture a sign of the changing value of the book in society today? The book serves as a site for the cross-section of many topical interests, including physical bibliography and print history, print culture, scholarly editing, book collecting, library and museum history, and reading and reception. We are also interested in the wider implications of the topic, including influential books, anomalous books, illustrations and book-making, adaptations from books, technology and the future of the book, alternatives to the book, literacy, literary studies, education through books, books as inheritance, censorship, the cultural power of books, codification of law as book, and the various ways in which these histories overlap.

The DeBartolo Conference is hosted annually by the University of South Florida's Department of English. It is devoted to the interdisciplinary treatment of a theme in eighteenth-century studies and follows a single-session, discussion-oriented format; of interest to scholars who are willing to share their research and to participate in the ongoing discussion. In honor of the anniversary, revised essays from the conference may be considered for publication in a volume. For further information, please contact: Dr. Laura Runge, c/o Department of English, University of South Florida.

runge@chuma1.cas.usf.edu

CONFERENCE REPORTS

From Woodblocks to the Internet: Chinese Publishing and Print Culture in Transition

Ohio State University

3–7 November 2004

China has led the world in the development of printing technology. As is well known, Chinese invented woodblock printing (xylography) as early as the 8th or 9th century and, by the 11th century, they had also developed a method of printing by movable type. The nature of the Chinese language and the economics of publishing however, made xylography the dominant method of book production for the following eight centuries, up until the end of the 19th century. At that point, the introduction of Western mechanized movable-type printing transformed the Chinese publishing world and the nature of Chinese book culture by making possible the rapid reproduction of very large text runs. At the same time, the governments of both the Republic (1912–49) and the People's Republic (1949–present) made vigorous efforts, through language reform and the promotion of literacy, to expand (and to some extent manipulate) the size and nature of the reading public. Late in the 20th century, the development of the internet — yet another revolution in the technology of text production — served to further increase the breadth and depth of information transmission. The consequences of this most recent transformation in communication history are as yet unclear.

These were some of the issues addressed at *From Woodblocks to the Internet: Chinese Publishing and Print Culture in Transition*, an interdisciplinary conference held at The Ohio State University, Columbus, Ohio, on 3–7 November 2004. Organized by Cynthia Brokaw and Christopher A. Reed (both of OSU's Department of History), the conference brought together a group of scholars from the U.S., Canada, Japan, China, Germany, and England. In 17 papers, they explored the development of modern Chinese print media and examined the impact that technological changes have had on the socio-economic structure of the Chinese book (and print) trade, the nature of book and print culture, reading and writing practices, the

concepts of authorship and intellectual property, the dissemination of texts (electronic as well as print) and ideas, and the organization of knowledge. To encourage comparisons between the largely woodblock print culture of the eighteenth and nineteenth centuries, the westernized mechanical publishing of the late-nineteenth, and the twentieth and twenty-first centuries, and the global internet culture of the past decade, the conference focused on the period from the 18th century to the present.

Participants and their topics included Cynthia Brokaw (OSU), *Commercial Publishing Sites and the Distribution of Woodblock Print Culture in the Qing*; Ellen Widmer (Wesleyan University), *Fiction and the Changing Reading Publics of the Late Qing*; Hiromitsu Kobayashi (Sophia University), *Loss and Recovery — Late Qing Woodblock Illustration*; Joachim Kurtz (Emory University), *Li Wenyu (1840–1911) and Catholic Missionary Publishing in Late-Qing Shanghai*; Ling A. Shiao (Brown University and St. Mary's University), *Culture, Commerce, and Connections: The Inner Dynamics of 'New Culture' Publishing in the Post-May Fourth Era*; Liu Hongquan (Anhui People's Publishing House), *The Publication of Ancient Texts in the Republican Era*; Andrea Janku (Heidelberg University), *Writing Famine: The Uses of Genres in Political Writing from the Late Qing to the Republican Era*; Robert Culp (Bard College), *Who Read 'Wuxi Education' and 'Zhejiang Youth'? Print Capitalism, Reading Publics, and National Consciousness in Republican China*; Jan Kiely (Furman University), *The Buddhist Revival and Print Culture in Late-Qing and Republican China*; Paize Keulemans (University of Chicago), *The Sound of Printing: Mass-Production of Martial Arts Novels in the Late-nineteenth and Early-twentieth Centuries*; James A. Flath (University of Western Ontario), *Print Culture and Treaty Port Identity — Colonial Modernity in Shanghai Graphic Arts, 1890–1910*; Kuiyi Shen (University of California at San Diego), *A Story-Teller's Story: The Fate of 'Lianhuanhua' in Twentieth-century China*; Martin Heijdra (Princeton University), *Where Technology, Politics, Economy, and Culture Meet: 'Modern Type' in East Asia, 1850–2000*; Christopher A. Reed (OSU), *Oppositionists to Establishmentarians: Print Communism from Renmin to Xinhua, 1921–1966*; Gudrun Wacker (German Institute for International and Security Affairs), *Resistance is Futile: Internet and Censorship in the PRC*; Daria Berg (Durham University), *Consuming Secrets Online: New Media in Contemporary China*; and

Guobin Yang (University of Hawaii) *The Internet and the Transformation of 'Print' Culture*. Professor Harvey Graff, Ohio Eminent Scholar in Literacy Studies and OSU Professor of History and English, delivered the keynote address *Lessons from the History of Literacy in the West*, placing many of the social and cultural concerns of the conference in a broader global context. Readers interested in learning more about the conference, its papers, or their presenters may contact Cynthia Brokaw (brokaw.22@osu.edu) or Christopher A. Reed (reed.434@osu.edu). The conference organizers and participants are currently editing a conference volume of the most successful papers.

Cynthia Brokaw
Christopher A. Reed
Ohio State University



The History of the Book: International Comparisons *Le livre, l'édition et la lecture dans le monde contemporain*

University of Sydney

10–12 July 2005

Between 10th and 12th of July this year a group of invited scholars assembled at St John's College in the University of Sydney in the cold and wet of an Australian winter. They were there both to survey progress in the writing of the various national histories of the book, and to discuss the particular problems and excitements of researching twentieth-century international book history. This was the latest meeting in what has become known as the "Sherbrooke-Prato sequence" (named after the locations of the first two symposia held in 2000 and 2001).

The symposium began with a series of reports on the national histories of the book in France (Jean-Yves Mollier), in Britain (John Barnard), the USA (Michael Winship), Spain (Jean-François Botrel), Australia (Martyn Lyons) and Canada (Carole Gerson). The roundtable discussion that followed, chaired by Jean-Yves Mollier and Ian Willison, highlighted both radical differences and common problems. For some histories 'the book' meant the printed codex, for others it meant everything from a manuscript pamphlet to a printed newspaper. Common problems included the danger of the histories being regarded as too

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monumental with the dangerous result of closing down rather than opening up debate. The following two sessions, chaired by Paul Eggert and John Arnold respectively, were devoted to papers discussing problems of writing nineteenth- and twentieth-century book history in China (Michela Bussotti), U.S. (Robert Gross), Canada (Jacques Michon), Brazil (Eliana de Freitas-Dutra), Argentina (Gustavo Sora), in the Francophone world (François Vallotton), in the British Isles with particular reference to the histories of the book in Wales, Ireland and Scotland, and to the problem of archives (Andrew Nash, Simon Eliot), and in French-speaking Africa (Hans-Jürgen Lüsebrink). The fourth session, chaired by Patrick Buckridge, turned its attention to the history of the book in the communist world in Europe (Serge Wolikow) and China (Geremie Barme). It also heard a talk on the impact of illustrations in books given by Dominique Lerch. Laurent Pfister concluded the sessions on 11 July with a paper on the contrasting traditions of intellectual property expressed as *droit d'auteur* in France and other parts of Europe, and as 'copyright' in many Anglophone countries. The final session, held on the morning of 12 July and chaired by Wallace Kirsop, addressed the importance of UNESCO as a publisher (Jens Boël), the way in which the International Union of Publishers functioned before and after the Second World War (Thomas Loué), and the means by which the concept of *Francophonie* was promoted by French government policy (Luc Pinhas).

The symposium was rounded off by a summary from Diana Cooper-Richet and Josée Vincent. Finally the symposium approved a proposal from Simon Eliot that international book history would be best advanced by the creation of an international panel which brought together those in the Sherbrooke-Prato group with those in SHARP. This panel would be charged with the responsibility for developing a set of specific research programmes to be undertaken by national groups working in co-operation. The symposium concluded with expressions of thanks to Martyn Lyons who had taken the principle responsibility for organizing and running the event. Among the many attractions of the location, the blazing log fire around which many grateful participants clustered between sessions was particularly appreciated!

Simon Eliot
University of Reading

Material Cultures & the Creation of Knowledge

University of Edinburgh

22–24 July 2005

Hosted by the Centre for the History of the Book at the University of Edinburgh, the Material Cultures conference was the largest event of its kind in the UK, attracting nearly 300 delegates from 15 countries. Since hosting the SHARP Conference in 1995, the Centre has organized a major international conference every five years. In 2000 the theme was *Material Cultures: The Book, the Text, and the Archive*. This year's event took place in the University's Old College and was generously sponsored by the Bibliographical Society, Blackwell's Book Shops, and The British Academy.

The Playfair Library provided a splendid backdrop to the plenary lectures which were delivered by Peter Burke, Roger Chartier, and Robert Darnton respectively. Chartier's lecture, 'Crossing Borders: Books, Literature and Written Culture in Early Modern Europe,' brought insight into the changing dynamics between text and reader over the centuries, while Burke explored the topic of the library as an idea seen through not only its books but also its spaces and furnishings. In 'Mlle Bonafon and the Private Life of Louis XV: Communication Networks in 18th-Century Paris,' Darnton gave an entertaining account of how an illegal work of libel about the King by a Versailles chambermaid was circulated and eventually censored.

Over the two days more than 180 papers were delivered, arranged around a wide range of topics such as marketing and circulation, typography and meaning, authorship, illustration, censorship and regulation, the paratext, manuscript production, writing and intertextuality, the creation of disciplines, religion and the press, selling the avant-garde, and geographies of the book, to name only a selection. Much attention was also given to readers and reading practices over a diverse set of geographical, cultural, and historical circumstances. The latter included Elizabeth Webby's 'Reading Ibsen in Australia,' Holger Schott Syme's 'Judicial Digest: Edward Coke reads the Earl of Essex,' and Stephanie Kirk's 'Gendering Knowledge and Trespassing on Power in Sor Juana's Library'; a resulting volume on reading is expected.

The last day of the conference began with a stimulating roundtable discussion chaired by Bill Bell entitled 'What was the History of the Book?' during which the keynote speakers revisited some of their most influential works. Peter Burke examined the origins and impact of *The Social History of Knowledge*, Robert Darnton explored the way in which the 'Communications Circuit' had been interpreted since its first appearance, and Roger Chartier elaborated on *The Order of Books*.

There was a dinner followed by a ceilidh with Scottish country dancing on Saturday night and the conference concluded with a Scotch whisky tasting. Abstracts and photographs of the event are available on the CHB Events page which can be found at <http://www.arts.ed.ac.uk/chb>.

Ross Alloway
University of Edinburgh

KOLKATA BOOK FAIR

If you have not yet booked your flight to Kolkata, the City of Joy, for the next SHARP Regional conference in late January 2006, consider the attractions of the *Kolkata Bô Mela*, the largest book fair in Asia and comparable to the Frankfurt Book Fair. This international cultural fiesta was launched by the Publishers and Booksellers Guild of India in 1975, and next year marks its 31st anniversary. 12 days, 20 pavilions, 600 stalls, over 20 million visitors: that's big business!

As one enthusiastic Bengali blogger put it: "A Fair is like a large scale novel – there has to be a beginning that may be slow. As time progresses, situations keep on getting added and they all go to build up the climax to create a magnum opus. As the Fair draws to a close, all concerned sigh and close the book. A good read, some will say. Deserves to be criticized, others will say. And, debates will rage ... in the Press, in the Electronic media. No one would want to be left out. After all they all had some contribution or the other."

If you are thinking of going, then be sure to take in the two fascinating conferences at Jadavpur University: *New Word Order*, and *Print & Palimpsest*. Further details are available at <<http://www.jadavpur.edu/conference/conference.htm>>. Kolkata will be the place to be in 2006. See you there!

BOOK REVIEWS

Patti Clayton Becker. *Books and Libraries in American Society During World War II: Weapons in the War of Ideas*. New York & London: Routledge, 2005. vii. 294p. ISBN 0414971799 \$85

Readers expecting to learn that libraries upheld American democratic ideals through patriotic wartime service (as the subtitle misleadingly suggests) will be surprised to find that Becker tells a somewhat different story. In her view, leaders of the American Library Association (ALA), particularly Executive Secretary Carl H. Milam, opportunistically tried to use WWII to enhance the stature of public libraries. Advancing (repeatedly and in the face of evidence to the contrary) the claim that libraries rivaled mass media in their power to shape social values, Milam and the ALA fostered partnerships with various federal agencies during the war hoping to acquire federal funding for libraries. These efforts mostly failed. The federal government directed little in the way of concrete resources to libraries. Meanwhile, rank and file librarians often ignored the ALA's directives that they guide readers toward serious political literature, finding its lofty goals at odds with the day-to-day realities of declining usage, reduced staffs, shrinking budgets, and patrons who mostly favored popular fiction. While her tone is admirably restrained, Becker is nonetheless critical of ALA leadership in this period for its authoritarian governing style, its failure to recognize the value of light reading to library patrons, and its sexism.

This is not to say that libraries and librarians offered no valuable service to the war effort. Becker shows how numerous libraries served the specific needs of their communities: stocking technical books for the use of defense workers; acting as clearinghouses for information about the war; offering children's services for latchkey kids whose mothers were newly employed; and providing reading material to the armed services. Becker describes the two Victory Book Drives of the war as qualified successes. Although millions of books were collected and dispersed, the efforts were plagued by low-quality donations and problems with distribution networks.

Particularly troubling in the post 9-11 climate is the way the ALA rolled over in its effort to please government authorities. Becker documents the ALA's eagerness to turn over names and addresses of people who checked out books on certain topics (explosives, cryptography) or to enlist librarians as "listening posts" who reported to the FBI on conversations with patrons. To their credit, some librarians dissented against these practices. Becker (justifiably) leaves unstated analogies to the U.S.A. Patriot Act, certain provisions of which the present-day ALA has vigorously opposed.

Becker works from numerous primary sources, including material from the ALA archives, the records of WWII federal agencies (the Office of War Information, the Office of Civil Defense, etc.), and the annual reports of public libraries from across the country. Some readers might wonder why Becker devotes relatively little attention to Librarian of Congress Archibald Macleish, despite acknowledging in her epilogue that his vision of the relationship between libraries and the federal government was more influential than the ALA's (the answer might be that Macleish's influence has been treated in other sources). That said, this book represents a thoroughly researched and clearly told history of the role of American libraries in WWII and therefore a valuable addition to a growing literature on the history of American libraries in wartime.

Carl Ostrowski

Middle Tennessee State University



Pascale Casanova. *The World Republic of Letters*. Cambridge: Harvard University Press, 2004. xiii, 402p. ISBN 067401345X. \$35.00.

Originally published in French in 1999, *The World Republic of Letters* has caused a stir since it appeared in English translation. Ushered into publication by Edward Said and Harvard University Press, the book has attracted a substantial U.S. audience among literary critics seeking to denationalize their fields as a matter of participating in theoretical debate about globalization.

Casanova claims to examine both the circulation of literary texts across national borders and the world literary system that governs this transnational circulation according to the logic of "literary capital." Her premise is that nationalist movements in the nine-

teenth century paradoxically allowed certain European countries to "free themselves from political constraints" (43) and to constitute the autonomous sphere of literary markets, wherein the universality of the aesthetic displaced the particularity of the nation to create a reserve of literary capital. This reserve came to be concentrated in Paris, the spatial center and temporal future of the world literary system. Today all roads lead to Paris in terms of cosmopolitan literary recognition; the literary periphery consists of those nationalist writers who find themselves in a state of political and literary dependence.

The book's key critical move is to dematerialize Fernand Braudel's world systems analysis and Pierre Bourdieu's notion of symbolic capital to show how national literature becomes Literature. This gesture leads to a limited, predictable archive: out of the European nations that are "devoted to literature as an activity having no need of justification beyond itself" emerges the canon of modernist literary aesthetics, the works of cosmopolitan "acceptance" in which literary capitalists invest and to which literary dependents aspire (85). Problematic here is less that this canon is faulty than that it is one canon among others. Casanova usefully explains how institutionalized criticism and literary translation act as "weapons in the struggle by and for literary capital" (23). But these dynamic practices are not merely autonomous determinants in the Parisians' "consecration" of literary value; rather, they can be understood as the ideological and national components of the production of cosmopolitan literariness.

By focusing on a narrow segment of high literary cosmopolitanism to the exclusion of its legal and economic conditions, Casanova isolates her analysis from key critical conversations. She insists of this group of writers that aesthetic competition "defines and unifies the system while at the same time marking its limits. Not every writer proceeds in the same way, but all writers attempt to enter the same race ... to attain the same goal: literary supremacy" (40). Such a hermetic view of the literary field brackets any discussion of mass literature's role in the global circulation of texts. Gender, too, is neglected when all of the writers Casanova considers in any depth are male. Questions of the internationalization of copyright law and of the reception of texts are notably absent.

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For a book with global ambitions, the dynamics of U.S. and of eastern literatures are engaged only weakly. For example, Casanova posits that Walt Whitman was ignored by U.S. readers and that it was “in Europe alone that he could be recognized and that he was recognized” (128). Yet Americanists have known for decades that Whitman was appreciated in non-European countries comparatively quickly, while a glance at Whitman scholarship shows that some of his “disciples” criticized him for promoting a reputation as having been rejected in his own country. This illusion, created by a non-cosmopolitan, non-polyglot writer, took advantage of recognizable systems of promotion in Paris and London without playing their game.

Despite its conventional aesthetic idealism, Casanova’s is an argument of which book historians should take note, raising as it does the question of a methodology for book studies that could understand the relation between literary form and material context in a world-spanning frame.

Matt Cohen & Kinohi Nishikawa
Duke University



The Early Modern Englishwoman: A Facsimile Library of Essential Works. Series II. Printed Writings, 1641-1700: Part 3. Volume 11: Elinor James. Selected and Introduced by Paula McDowell. Aldershot: Ashgate, 2005. 326p. p. ill. ISBN 0754631052. £70.00

In these days of ready access to *Early English Books Online*, one might be tempted to wonder whether facsimile series such as *The Early Modern Englishwoman* have outlived their usefulness. This is emphatically not a criticism which can be levelled at Paula McDowell’s new edition of the surviving works of the printer and polemicist Elinor James. The edition is described by the Ashgate general editors (in a headnote to McDowell’s introduction to the volume) as a “Herculean and stunning assemblage”; and, allowing for hype, they have not overstated their case. For this edition, McDowell has identified and distinguished ninety publications by James, dating from the period 1681 to 1716. The magnitude of her task is indicated by the fact that all ninety of these texts are topical and ephemeral – typically broadsides or short pamphlets on the po-

litical or religious issues of the day: a category of printed material with a notoriously high rate of attrition. Such material, when it survives at all, is apt to be erratically catalogued, and is often exceptionally difficult for the modern scholar to locate. In addition, several of James’s publications exist in multiple forms, some of which differ from each other by only a few words. McDowell’s labours in tracking down and differentiating these numerous and sometimes minimally-varying texts are remarkable and impressive. Through this edition, together with her monograph, *The Woman of Grub Street* (1997), McDowell has identified Elinor James as one of the most prolific and outspoken Englishwomen of the early modern period, and made her substantial written output visible to a contemporary scholarly readership for the first time.

McDowell is both well- and ill-served by the conventions of the Ashgate series. On the positive side, facsimile reproduction is an important means of conveying to the modern reader something of the form and import of James’s broadsides. Ironically, though, this effect is inevitably somewhat undermined by the very act of incorporating all of this originally ephemeral material into a stout (and very expensive) scholarly hardback. The series’ policy of providing texts without annotation is also highly problematic where James is concerned, given that so many of her publications were produced in response to contemporary issues and are packed with topical references. Recognising this, Ashgate has varied its usual policy to the extent of permitting textual notes to be printed alongside individual texts in this volume. As well as essential textual information such as library shelfmarks, measurements and ESTC numbers, these notes provide one to two sentence summaries of the original context, subject and addressees of each of James’s publications. Read in conjunction with McDowell’s introduction, the notes go some way towards clarifying the allusions in James’s texts, but do not altogether solve the problem.

In her introduction, McDowell laments the fact that to date not a single scholarly article on James has ever been published. This edition amply demonstrates the relevance of James’s exciting and extraordinary works not only to scholars of women’s writing, but also to specialists in book history, political history and a range of overlapping disciplinary fields. It should make a decisive

contribution towards stimulating further research on this intriguing and largely neglected writer.

Gillian Wright
University of Birmingham



Brendan Frederick R. Edwards, *Paper Talk: A History of Libraries, Print Culture, and Aboriginal Peoples in Canada before 1960*. Lanham, MD: The Scarecrow Press, Inc. 2005. 221p., ISBN 081085113X. \$45.00.

Brendan Edwards’ *Paper Talk: A History of Libraries, Print Culture, and Aboriginal Peoples in Canada before 1960* examines Aboriginal literacy and the issues in establishing Western modes of literacy in Canada. Edwards challenges the notion that First Peoples were illiterate/pre-literate, illustrating that many Nations had their own forms of writing before contact; the Mi’kmaq, for instance, employed hieroglyphic writing and learned the new alphabetic script quickly. The author points out that Cree syllabics, attributed to a Methodist missionary, were partially based upon Cree symbols and the Ojibwe syllabary with the assistance of two Ojibwe preachers.

Edwards explores the problematic notion that many newcomers held that Western-style literacy was permissible simply for assimilative and acculturation purposes. He notes that many missionaries, and later the Department of Indian Affairs, while encouraging Natives to learn the alphabetic script, simultaneously felt that literacy posed an inherent danger if Native peoples took control of the materials they read; Maillard, for instance, a Roman Catholic missionary during the mid-eighteenth century, worried that alphabetic script would be employed by First Peoples to fulfill their own agendas. Many Protestant missionaries, conversely, felt that education and the ability to read the Bible would “improve” Canada’s First Peoples; they often saw literacy as a tool of “civilization.” As such, the books made accessible to Aboriginals enforced a “Canadian” identity that did not reflect Native experiences. Edwards provides a useful Appendix of the educational texts approved by the government, which serves to reveal the extent of systemic Eurocentricism. He also documents the appalling state of day school libraries at mid-century; Ontario boasted

both the best and worst states of a library in Canada with 142 books and one book. The education system for Aboriginals was severely under-funded and the texts to which Native children did have access were culturally inappropriate. The author also engages with the issue that the community-accessible libraries that later arose were more often due to philanthropic support and community effort than appropriate funding.

Edwards explores Aboriginal initiatives and the emergence of libraries in Indian schools. Native peoples desired to access texts that reflected respect for their traditions, while governmental agencies sought to restrict access in literal terms. The author draws attention to the progressive initiatives of Charles Cooke, a Mohawk who worked under the tenure of Duncan Campbell Scott, who sought to establish an Indian National Library, which, as Edwards notes, would have been invaluable for both Natives and non-Natives, scholarly or otherwise. Unfortunately, the collection in the Department that did develop was severely limited in materials, funding, and accessibility.

In his text, Edwards analyses the contributions of a number of Aboriginals that were instrumental in articulating their peoples' concerns. He discusses the challenges and contributions made by such people as Peter Jones, George Copway, Charles Cooke, Dr. Oronhyaetkha, and Edward Ahenakew. Edwards' text provides compelling background to contemporary literacy and print culture issues. *Paper Talk* provides an excellent initial contribution to a field deserving increased scholarly and public attention.

Joanie Crandall
University of Saskatchewan



Cecilia Konchar Farr. *Reading Oprah: How Oprah's Book Club Changed the Way America Reads*. Albany: SUNY Press, 2005. 164p. ISBN 0791462587. \$17.95.

Kathleen Rooney. *Reading With Oprah: The Book Club that Changed America*. Fayetteville: U. of Arkansas Press, 2005. 248p. ISBN 1557287821. \$24.95

Beyond their somewhat numbing titles, two new books attempt to make sense of

the late-twentieth century phenomenon of Oprah's Book Club (OBC). Both take the original, 1996-2002, Oprah's Book Club as their primary subject, treating the new, all-classics Club in much less detail. Both are written in chatty, informal prose by authors whose populist sentiments lead them consistently to "disclose where [they're] coming from" (Rooney, 78) and to note how their standpoints affect their analyses. And both plant themselves solidly within the scholarly tradition that explores America's ongoing battle among high-, middle-, and lowbrows. After these features, however, the resemblance fades.

Farr's slim volume is an unabashed valentine to OBC, which she credits not only with inviting non-elite readers into the pleasurable world of books, but also with ushering in a "postmodern aesthetic of cultural democracy" (104) that completes the 200-year old project of American life (108). Farr is most original and sharp when she argues that Winfrey saw her role in the Club as professorial; she parses Winfrey's swings between entertaining and enlightening books and effusive and instructive commentary as attempts to draw readers into an engagement with literature deeper than what they might have ventured on their own. Drawing resonant comparisons between Winfrey's "classroom" practice and her own, she reveals the complexities of the star's agenda, and renders it extremely sympathetic. Farr's larger cultural arguments, however, are less compelling. She arrays Winfrey and her readers against a by-now familiar stable of elitist white men — T.S. Eliot, Harold Bloom, Mark Van Doren, Jonathan Franzen — and cheers every step the "guerilla force of women readers" (108) takes to bring down this hoary patriarchal (and racist and classist) edifice. Unfortunately, her eagerness to support Winfrey's blows against the empire sometimes places her in an uncomfortable analytical box. Occasionally Farr points out a limitation of the Club. She notes, for instance, that "often [Winfrey] hearkens back to the earlier days of her talk show, appealing to the lowest common denominator" (27), and criticizes the limits of the Club's signature identification-driven reading style. Once raised, however, these criticisms get shrugged off because, "despite it all, Winfrey does good work with the Book Club, work professional educators and critics have failed to do on a scale anywhere near this one" (72). Sustained investigation of the tensions that

she sees would have greatly enhanced Farr's analysis.

Rooney's book, however, delivers just such an investigation of tensions both in and around the Club. Like Farr, Rooney sees the Club as a touchstone for long-simmering American ambivalence over aesthetic/cultural hierarchies. In an original and thought-provoking reading, she faults Winfrey for not having confronted that ambivalence more directly. She draws on remarkable first-person accounts by authors who were featured in the Club, and looks in detail at the Club's forty-three adult fiction selections, at the press coverage of Winfrey's contretemps with Jonathan Franzen, and, most important, at the way that the episodes of *The Oprah Winfrey Show* spectacularized the act of reading. From these sources, she argues that the Club was constrained by Winfrey's "failure to disclose her positionality within any kind of cultural hierarchy" (52) and her insistence on reading every text through "the quasi-cult of personality she constructed of herself as a striving reader" (111). Had Winfrey come clean with her audience and her critics about her enormous wealth and power, the constraints of her televisual format, and her own (and their own) position relative to established brow cultures, the Club might have instantiated a revolutionary discussion about hierarchy and privilege in the US. Without this discussion, the Club is still laudable insofar as it got people to read, but Rooney argues that a larger opportunity was missed. What could have been "a candid discussion of the status of America's literary culture was reduced to just another occasion for casting aspersions and an even deeper digging into the trenches of cultural warfare" (48). Happily, to her eyes, the new version of the Club devoted to "classics" has changed this, and engages both sides of the cultural divide in ways that prompt discussion, rather than mud-slinging. Rooney's book is a pleasant change of pace from the bulk of the writing to date on OBC because she recognizes that, rather than boosterism or bitchiness, a major literary institution like the Club merits serious, sustained analysis. She gives it that, and the results are extremely worthwhile.

Trysh Travis
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Aileen Fyfe. *Science and Salvation: Evangelical Popular Publishing in Victorian Britain*. Chicago: University of Chicago Press, 2004. xiv, 325p., ill. ISBN 022627681. \$25.

It is not news that there was a great deal of religious publication in Victorian England, but the place of science in it has not been very clear. Whatever we might suppose about religious tracts in this work, Fyfe places the publications of the Religious Tract Society within moderate, mainstream evangelicals, focussing upon Scripture, salvation and atonement but nothing like today's fundamentalists. These works called attention to God the creator as well as Jesus the redeemer. God's creation was worth studying by believers; but these publications were not intended to generate scientists or publish new research. They were popular, not expert, science — and as such have not so far received the scholarly scrutiny she shows they deserve.

The Religious Tract Society operated at a time of great technical change, as steam printing, machine-made paper, and railway distribution transformed the book trade, the literate population grew, and gas light made reading and evening classes easier. Costs preoccupied the Society as a major publisher (though also a charity) anxious to reach the poor and keep prices low: it exploited new technology in going from tracts and pamphlets to books and periodicals. By its high point, in the 1880s, its sales income exceeded £180,000 a year.

Its tracts were explicit calls to repentance and salvation, but the science it published was different. Consequently, a work published by the Society would not be, like up-market writings, a defence of religion for astronomers but rather a defence of astronomy for believers. These aims Fyfe distinguishes as natural theology (seeking evidence of Design, like William Paley) and theology of nature. Authors were not expected to dilate overmuch upon God's wisdom and goodness but the Society required a Christian "tone," hoping that readers' attention would not be drawn to infidel writers. Such books and periodical articles therefore had to differ somewhat, but not completely, from 'secular' writings - though that word was not yet pejorative in church circles. Fyfe, for example, compares studies of fish (creatures with Christian connections) published by the Society and by secular publishers to illuminate these policies.

Clergy incomes were low and many of the Society's authors were ministers with families to support for whom the smallish sums earned by writing (£10 a sheet; £30 or £35 for a 'monthly volume' in the Society's series) were a definite help. There were women authors too, and Fyfe provides insights into the life of people living partly, or even solely, by their pen in this period. These works were beneath the attention of the Victorian elite who read the quarterlies and then the monthlies, went to lectures at the Royal Institution or Literary and Philosophical Societies in the provinces, and attended the annual meetings of the British Association for the Advancement of Science.

Nevertheless, just as elite figures like Thomas Huxley delighted in lecturing to working men, so conversely some of the Society's authors moved in, or on the fringes of, that world of learned societies in London. Fyfe discusses in particular William Martin, who wrote both for the Society and for secular and learned publications, which helps to illuminate the differences in tone and in style that were required; a skilful author realised, like modern academics adept at journalism, how to live in two worlds. For the student of Victorian publishing, Victorian religion, and Victorian science, this book is an essential read.

David Knight
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Terence Allan Hoagwood and Kathryn Ledbetter. *"Colour'd Shadows": Contexts in Publishing, Printing, and Reading Nineteenth-Century British Women Writers*. New York: Palgrave Macmillan, 2005. xi, 198p. ill. ISBN 1403966370. \$59.95

Terence Allan Hoagwood and Kathryn Ledbetter have written an excellent book that, in their words, "seeks to recommend a scholarly approach based on the history of books, and to show in practice ways to unfold multiple meanings of literary work including meanings that the physical form of the work creates, and meanings that arise as the book circulates in material exchanges" (3). It is the latest contribution in what the authors term "materialist hermeneutics," a complicated hybrid approach that attempts to marry the formerly opposing disciplines of bibliographical scholarship and literary

critical analysis and that offers one of the more innovative and increasingly popular fields in the discipline of literary studies today, evidenced by such examples as the forthcoming special issue in *PMLA* on "The History of the Book and the Idea of Literature" (January 2006). The particular focus here is the work of nineteenth-century women writers, pursued for two important reasons: we know considerably less about the contexts of women's textual production than men's; and women's writing was far less seamless and far more fraught with contradictions and compromises.

The individual chapters cover a range of ground, offering much new historical information about the contexts of women's publishing as well as strong revisionist readings of women's writing. The authors are primarily concerned with countering the biographical trend in feminist criticism that sees women's writing as a reflection of women's feeling and not the mediated operations of women's literary work. The authors thus discuss, for example, the way Felicia Hemans' poems of artistic replication in *Records of Woman* are to be read less as reflections on unrequited love that surrounded her love affairs and more as engagements with the practices of material repackaging that surrounded the (re)publication of her poetry. The same thesis holds true for Elizabeth Barrett's *A Drama of Exile*, whose hermeneutical concerns, in Hoagwood's and Ledbetter's words, "include the properties of language as a medium which is a product of human work" (129). The elaborate paratextual structure of Violet Fane's *Denzil Place* is discussed in relation to other nineteenth-century bibliographical landmarks such as William Morris's *A Book of Verse*, and the voluptuous imagery of *The Keepsake* (dresses falling off shoulders, very young women, lots of cleavage, etc.) is discussed in relation to the often overtly erotic fantasy narratives of this influential gift-book and against the backdrop of the popular Victorian image of the virtuous woman. As one engraver said, "I don't care about her maternity, or Shakespeare, or anything else. You must not make her more than twenty or nobody will buy!" (97). Finally, the authors also offer biographical discussions of the difficulties women faced as editors of such gift-books as well as the way scandalous biographies — in anticipation of today's literary market — often became the grounds for selling books.

This is a very well-researched and fluently written book. One wishes it were longer. In some chapters, such as the first, the reader wishes for closer readings of the texts, or for greater clarification as provided in chapter seven; in others (chapter six, for example), more contextualization. One also wishes the publishers had allowed more illustrations. This is not a fault in itself, but shows just how difficult the practice of materialist hermeneutics can be: one must navigate the challenge of appeasing both the historian and the literary critic. Nevertheless, *Colour'd Shadows* offers readers a superior example of the way the shape and place of literature impacts its meaning.

Andrew Piper
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Ann Hughes. *Gangraena and the Struggle for the English Revolution*. Oxford: Oxford University Press, 2004. vii, 482p. ill. ISBN 0199251924. £60.

Print had a crucial impact on the English revolution. At times the ferocity of the conflict on the battlefield was matched by the campaign in the press, where propaganda and polemic were the weapons of choice. This book is a study of what Ann Hughes argues were “probably the most controversial and the most influential” printed works of the 1640s, the three parts of Thomas Edwards’s *Gangraena* (1646) (v). Edwards was a London Presbyterian minister and his composite heresiography with its lists of horrifying errors and lurid stories of religious excess was a contemporary best-seller that was — and indeed remains — notorious for its anti-sectarianism and vehement opposition to religious liberty. Previous debate about *Gangraena* has focused on its value as evidence and whether it should be used as a source for the radicalism it condemned, but Hughes is as concerned to examine its significance as a text in a book that uses both literary and historical methods.

The result is a powerfully argued and wide-ranging study. Hughes explores *Gangraena*’s generic associations with heresiography; the varied nature of its sources; its main arguments and narrative techniques; and the networks that both encouraged and enabled Edwards to publish

his books. We are provided with the fullest existing biography of Edwards who is convincingly portrayed as a man overwhelmed by the religious and political speculation around him, leading to the ramshackle and disorganised nature of his text. Perhaps the most interesting chapters are those detailing how contemporaries read and responded to *Gangraena*, and how it influenced the construction and mobilisation of opposing parliamentarian communities in civil war London.

The strength of this meticulously researched volume lies in its coupling of the history of the book with a sophisticated analysis of the religious and political controversy of the mid-1640s. It provides a comprehensive account of *Gangraena* and its role as propaganda for a dynamic Presbyterian movement but also explores its position within the wider context of the printed polemic of the civil war, offering crucial insights into the production and the power of books during a period of revolutionary upheaval. Yet it does not present a modernising account of the impact of print, instead using *Gangraena* — a *mélange* of tracts, oral testimony, and letters that in turn provoked its own pamphlet disputes, correspondence, and physical encounters — to illustrate “the complex interconnections between printed works and other forms of communication” (13). While the book’s main focus is legitimately on *Gangraena* as a text and a source in its own right, Hughes confronts the issue of *Gangraena*’s “accuracy” by comparing Edwards’s narratives with those of contemporaries and modern scholars. Hughes is understandably reluctant to become sidetracked by an issue that cannot be definitively resolved, but her own verdict is that Edwards did not simply fabricate his evidence, though others will remain more sceptical.

The organisation of this lengthy study is occasionally frustrating, however, as when a single subject is discussed in more than one chapter, and thus it is particularly unfortunate that the chapter subheadings are not reproduced on the contents page and that the internal cross-references often direct you to an entire chapter for a specific point. It could also be argued that works such as the *Apologeticall Narration* (1643) and the mid-1640s polemics of William Prynne had just as pivotal role as *Gangraena* in the struggle for the English revolution. Nonetheless, this volume represents a major scholarly achieve-

ment and will be essential reading for those working on the print culture of the mid-seventeenth century and the religious and political divisions in civil war London.

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David Paul Nord. *Faith in Reading: Religious Publishing and the Birth of Mass Media in America*. Oxford: Oxford University Press, 2004. 212p. ISBN 0195173112. \$35.00

In this latest work, Nord strikes a balance between a narrative of his subject’s development, the historical documentation which support such a narrative, and the relevant theories of literature, media, economics, the market, religion, reception, and reading. While ostensibly a study of the development of the non-denominational non-profit organizations which oversaw the publishing and dissemination of religious materials from the end of the eighteenth to the middle of the nineteenth centuries, Nord’s comprehensive analysis also leaves his readers with a better understanding of the era’s advances in technology and printing, networks of distribution, and even practices of business accounting. In all of these, he argues, non-profit religious publishing organizations were pioneers.

Each chapter has the advantage of reading as if it were a mini-case study, a self-contained snapshot of a particular moment or movement, linked to the overarching topic via several key narratives. Nord certainly foregrounds the development of the organizations; indeed, the evolution of the American Tract Society, when read in tandem with that of the American Bible Society, highlights how two distinct organizations with overlapping products might make different choices in regards to negotiating the same market with similar ends — the dissemination of the gospel and the saving of souls.

In charting the growth of such groups, Nord also considers their ongoing negotiating of philosophical tensions. These include disagreements about the dollar value placed on the product: should religious tracts be given out free to one person while the next is charged? What if the most needy — in terms of a destitute soul — was also

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the most financially secure? Should one give materials free to those prosperous in money but not in salvation, and charge the pious poor? This conflict between economics and salvation is at the heart of the fraught position non-profit organizations occupied when functioning as businesses. As Nord writes: “the religious publishing societies struggled with this problem: how to operate as capitalist manufacturers but to move their product against the flow of the commercial market” (90).

While these tensions are fascinating, the most compelling part of the book is comprised of the final two chapters, titled respectively, “How Readers Should Read” and “How Readers Did Read.” Nord has drawn upon an enviable cache of reports kept by distribution agents of the American Tract Society. While the ATS’s newsletter published only positive accounts, the reports of the agents themselves often included the idiosyncratic — where the books they gave out were kept, how they circulated through a neighborhood, the ways in which they might be cut apart and distributed among a community so that various individuals would own the portions they found most relevant. This last is a form of distribution which those in charge of the organizations in all probability never foresaw. In sharing such incidents with us, Nord further disseminates the word beyond their broadest expectations, and provides compelling insight into the relation of individuals to books at a crucial moment in American publishing.

Jennifer Harris
Mount Allison University



Wendy Pollard. *Rosamond Lehmann and Her Critics: The Vagaries of Literary Reception*. London: Ashgate, 2004. ix, 185p., ill. ISBN 0754637131. £40.

Reviewing a book about the history of the literary reception of a particular author is a daunting task — one fears becoming part of the “vagaries of literary reception” referred to in the title of this book. Based upon her doctoral dissertation, Wendy Pollard’s discussion of Rosamond Lehmann’s career provides a crisply-written critical history of a “middlebrow” writer, and her rise, fall, and eventual place (or lack thereof) in the literary canon, as evidenced by her

critical reception. Lehmann, now nearly forgotten, was a popular novelist in the 1930s, writing roughly contemporarily with the Bloomsbury Group. She wrote six novels and, as a critic, she reinvigorated interest in the works of Elizabeth Gaskell and other Victorian novelists.

Pollard’s approach to sketching Lehmann’s career is fully documented, based solidly upon primary sources such as letters and published reviews, in addition to her own analysis. The first chapter provides a solid critical and theoretical framework from which Pollard works, as most dissertation first chapters do. She explores the different literary ‘brows,’ (high, middle, and low), and their respective influence upon the literary canon, along with current gender-based critical theory. Pollard then treats Lehmann’s career chronologically, moving from her first book, *Dusty Answer*, through to her last work, *The Echoing Grove*, providing contemporary critical reactions at each stage of Lehmann’s career, and a parallel examination of the approach of Lehmann’s publishers as they reacted to each round of criticism.

Of particular interest is her examination of *The Echoing Grove* (1953) alongside Graham Greene’s *The End of the Affair*, published in 1951. The comparison is apt as, until relatively recently, Greene had been as ignored by the literary academy as Lehmann. Both novels have similarly structured triangular relationships between characters, and have characters that transcend their traditional gendered roles. However, *The End of the Affair*, painted by critics as a “man’s novel,” garnered critical praise upon release, while *The Echoing Grove*, a “woman’s novel,” did not.

What we learn is that much of Lehmann’s trip into obscurity was precipitated by prejudicial reviews — even those that praised her work — relegating it to the sphere of ‘women’s’ literature. Lehmann’s writing was consistently attacked for its perceived sentimentalism, even in her later works when none was necessarily textually present. This perception may not have changed much: current Lehmann criticism seems to *still* be arguing whether her works are feminine, feminist, or sentimentalism, very much treating her as a ‘woman writer’ rather than as a ‘writer.’ Rarely is her work placed into its cultural context as it is in Pollard’s study.

Given the relative paucity of Lehmann-related criticism, with a brief resurgence in

the 1980s and 1990s thanks to a series of reprints by the Virago Press, Wendy Pollard provides a solid introduction to Lehmann’s work, as well as an interesting examination of critical and publication practices in Britain in the first half of the 20th century. This work is recommended for academic libraries and other libraries with strong collections in English literature from the first half of the 20th century.

Lynne M. Thomas
Northern Illinois University



Jonathan Rose, ed. *The Holocaust and the Book: Destruction and Preservation*. Amherst: University of Massachusetts Press, 2001. vi, 314 p., ill. ISBN 1558492534. \$ 39.95

Many documentaries on Nazi Germany, Jonathan Rose observes, begin with book burnings in 1933 and end with crematoria in 1945: paired iconic images implying a connection rarely spelled out, much less investigated, even in the vast literature on the Holocaust. The present volume addresses this lacuna in fourteen essays divided into four sections. The first and richest contains fine case studies of Rome, Salonika, and Vilna, as well as two important treatments of broader topics. Leonidas Hill demonstrates that what historians call the “twisted road to Auschwitz” had its parallel in fitfully evolving Nazi literary politics. Arlen Blum’s investigation of previously classified censorship records shows how Stalinist anti-semitism, too, targeted first books and then people. The eclectic Part II relates the surprising role of bibliophilia in Gentile resistance (smuggling national treasures out of Poland; clandestine fine printing in the Netherlands) and describes the source material in “*Yiscker* books,” — memorial volumes on destroyed communities. The centerpiece of the documents in Part III is Herman Kruk’s 1942 survey of library use in Vilna, comparable to the starvation studies of ghetto doctors in the attempt to turn even the harshest adversity to scholarly advantage.

“The story of the Six Million,” Rose forcefully asserts, “is also the story of the One Hundred Million [volumes]” (1). Books, like people, were “selected”: most, immediately designated useless and destroyed, but a minority, deemed useful to the Reich, preserved — the people, only temporarily. The Nazis, no less than their Jewish victims, saw

script and print as the key to identity and survival. Several essays recount the activities of the Rosenberg Commission, which confiscated six million books for a museum of the exterminated “race.” The Nazis sought, by destroying the owners, to secure a monopoly of future interpretation. Ironically, foreigners protested more vociferously over the early burning of books than the later burning of people.

The volume has many strengths. Details — often heartbreaking, sometimes surprising — allow us to grasp the dynamics of genocide and libricide in a way that generalizations cannot. Parchment from Torah scrolls served as shoe soles in postwar Salonika. Sales of Dutch resistance poetry financed the concealment of Jewish children. Library use skyrocketed in the Vilna Ghetto, where “escapist” books ironically became the only connection to the “real” world. Naturally, every editorial choice has its risks. Collected case studies of inevitably varying sophistication can tend to blur the big picture.

Fortunately, the introduction furnishes the underlying conceptual unity and serves as a welcome corrective to the antiquated approaches that have predominated in both German history of the book and Jewish history. Indeed, only the editor’s admirable précis demonstrates the relevance of John Rodden’s meandering musings on Nietzsche (in Part IV), which consume a sixth of the book. By contrast, András Riedelmayer skillfully uses the fate of the famed Sarajevo Haggadah to connect episodes of ethnic cleansing and book burning from 1492 to 1992. Although our generation again failed to prevent genocide, international efforts to prosecute cultural crimes and reconstitute the corpus of Bosnian literature are bearing fruit, and the book thus ends on a fitting note, at once sobering and hopeful.

This excellent and attractively produced volume belongs in every major Holocaust collection. The broadly conceived “Bibliographic Survey” and ample endnotes constitute the best single introduction to the scholarship. Given the richness of sources and breadth of topics, the absence of an index is regrettable.

The book clearly accomplishes Rose’s goal: “a beginning . . . meant to suggest methods and directions for future researchers” (5). Would it not be wonderful, then, if SHARP initiated a collaborative history of the book in the Holocaust, akin to the na-

tional histories of the book with which so many of our members have been involved? It would be the most fitting acknowledgment of the literary dimension of this most tragic phase in the history of “the people of the Book.”

James Wald
Hampshire College



Richard Southall. *Printer’s Type in the Twentieth Century, Manufacturing and Design Methods*. London: British Library Press, 2005. 256p. ISBN 0712348123. £30.00.

One measure of the expansion of literacy and the growth of reading in the 20th century is the struggle within the printing industry to keep pace with its increased demands. Book, magazine, and newspaper publishing all grew exponentially in this period, as did the publication of informational material serving commercial, governmental, and other organizational ends. From a technological perspective, increasing the speed of printing and reducing its cost was a minor problem by comparison with that presented by typesetting: duplicate plates, web printing, and the addition of lithography and gravure to the foundational method of relief printing, for example, quickly began to meet the demand. By contrast, while it was the subject of much experiment, essentially typography remained a hand craft until late in the 19th century.

Richard Southall’s new book charts the turbulent technological and aesthetic change that followed, change that transformed an industry and forever altered its workings. Potentially this is history that has a broader significance: it documents the effect of rapid technological change and the pioneering uses of computing that since have engulfed other industries.

After briefly describing traditional techniques for the production of types such as hand punchcutting and foundry casting, Southall examines the succession of methods that followed, discussing mechanized punchcutting, matrix production, and type composition, photographic approaches, the introduction of digital techniques both for type design and type production, and some late-twentieth century efforts to modify the process of type design itself by computerizing its parameters.

While type design and type production usually are treated as separate topics in the literature on the graphic arts, Southall’s study unites them, alternating chapters on production methods with matched case studies in the development of fonts. Some of the fonts that are the focus of the case studies, those of Jan van Krimpen, Eric Gill, or Adrian Frutiger, for instance, have been written about in greater detail elsewhere. But by linking the two topics, Southall’s study begins to usefully demonstrate some patterns of interaction between formal aesthetics and modes of production.

The book’s jacket copy points to the theoretical framework found in its text, but readers should be forewarned that much of this theory mirrors the frame of reference of the printing industry. Southall distinguishes, for example, the roles of client, producer, and designer in the manufacture of types, but he barely acknowledges the experiences of the readers the industry purports to serve. At the same time, a distinction like that Southall draws between models and patterns for typographic letterforms does clarify an aesthetic dilemma that troubled the trade and is a notion that may be useful to future historians of printing and typography.

In a general sense, the strengths of this amply-illustrated study grow out of its author’s intimate acquaintance with industry practices, practices often veiled from public view. Richard Southall brings us a glimpse of the cultural and economic tensions released when letterforms, one of humanity’s most valuable and central and malleable artifacts, suddenly are made to do as much work as the twentieth century (and our own) demands.

Kay Amert
University of Iowa



William St. Clair. *The Reading Nation in the Romantic Period*. Cambridge: Cambridge University Press, 2004. xxix, 465p., ill. ISBN 052181006X. £90.

The Reading Nation in the Romantic Period is a heroic production. Almost on the scale of the epic texts of the Romantics, it contains 22 chapters and a dauntingly impressive 300 pages of appendices. It covers every aspect of the communications circuit, from determining factors such as ideas of

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literary property, to reading practices. Arranged thematically, the appendices contain extracts from a vast array of published and unpublished sources, including 45 sets of records associated with publishers and booksellers. This archival material is used to destroy many of the myths associated with the production and reception of texts during this period. For example, St. Clair notes that “John Murray seems habitually to have claimed to have sold more editions of works of Byron than his ledgers show were manufactured” (25). Many copies of the “fourth” edition of Byron’s *Lara* exist, but as is made clear, there is no evidence to suggest that a second or third edition was ever produced. Murray, like many other publishers, “lifted” the sale of a book that was not performing well by issuing a new edition (181).

St. Clair is particularly good on the tricks used to promote sales, but the main focus of this book is the economics of the book trade. It is central to the thesis outlined here that the price of a book dictates access, and St. Clair argues that throughout this period new books were far too expensive for the majority of people to buy. Everyone is probably familiar with the Duchess of Devonshire’s declaration that Byron’s *Childe Harold* was found on “every table” in 1812, but the book that supposedly made him famous overnight was actually phenomenally expensive. At 36s. bound, the first quarto edition “cost about half the weekly income of a gentleman” but it is the revelation that the cheaper octavo edition would have cost a serving maid the equivalent of “six weeks’ income, seven weeks if she had the book rebound,” which really clinches the argument (196).

Such fascinating details are to be found throughout this book. However, perhaps the most important chapters here are those that deal with “the brief copyright window” that opened in 1774 and closed in the 1840s. As book historians have long been aware, 1774 was the year in which perpetual copyright was made illegal in Britain, but this is the first study to look at the way in which the production of out-of-copyright texts helped to spread the reading habit. Many titles by “old canon” authors became available “at a quarter of the price of Scott and Byron” (203) and these small, relatively cheap books, helped to change reading practices. The portable book could be read outside or in private away from the prying eyes of parents or employers. These books were

still not cheap enough for everyone to afford and St. Clair argues convincingly that the conservative nature of the “old canon” meant that many poorer readers could not gain access to new and radical ideas. Indeed, as chapters on piracy and the “radical canon” suggest, the official publishing industry was not really interested in reaching a mass audience at this time and it is the radical bookseller, prepared to break trade restrictions or the law in order to supply cheap books, who is the real hero of this account of British print culture.

As with any book of this size there are some problems. The appendices are sometimes badly arranged and the footnotes that direct the reader towards them need to include page numbers in order to avoid having to read through several pages of dense records. For example, note 65 in Chapter Two refers the reader interested in distribution to “examples in appendix 1 and 5” (36). Without references to the actual pages on which these occur, the reader has to search through some 44 pages of detailed material on prices and print runs in order to find just two examples of distribution via water (460, 517).

These, however, are minor quibbles. St. Clair has produced a witty and iconoclastic book that should be read by both book historians and literary scholars. The final chapter on “the political economy of reading” is particularly important because St. Clair uses it to engage in a dialogue with the various models that book historians and literary scholars use to describe cultural production and consumption. He describes these as either “author-led” or “reader-led,” and his proposed new “commercial and political model” (449) provides an important challenge to the dominance of Darnton’s communication circuit in recent thinking about book history.

Stephen Colclough
University of Reading



Richard Wendorf. *The Scholar-Librarian: Books, Libraries, and the Visual Arts*. Boston: The Boston Athenaeum; New Castle, DE: Oak Knoll Press, 2005. ISBN 1584561599. \$34.95.

Gathered here are ten refreshing essays, some appearing in print for the first time, by Richard Wendorf, Stanford Calderwood

Director and Librarian of the Boston Athenaeum. In addition to explorations of the poetry of William Collins and Giovanni Battista Piranesi’s fascination with “speaking ruins” and the language of Rome’s monumental ruins in his engravings, subjects clearly dear to Richard Wendorf’s bibliophile-collector heart, typophiles are rewarded handsomely by Chapter nine, ‘The Secret Life of Typography,’ and Chapter ten, ‘Abandoning the Capital in Eighteenth-Century London.’ The latter is drawn from a larger study in progress detailing the rich cultural interplay between rising English literacy and reader sophistication, calendar and spelling reforms, changing printing conventions, and efforts by editors and printers to produce less visually differentiated texts; in short, the fascinating evolution of the modern English printed page.

Two additional essays focus close attention on issues linking textual scholarship and style, as in the multiple revisions made by the often impulsive, yet perfection-driven Alexander Pope to his *Essay on Man*, the other a detailed reconstruction of Robert Dodsley’s discretionary editorial changes, sometimes viewed by wounded poets as tamperings, as in the capitalization, punctuation, and italics discarded by Dodsley, drawing upon non-standard editions at his disposal, to impose a standardized consistency of style recognizable today as modern. In the realm of critical film studies, the reader is treated by Wendorf to Chapter six, ‘Antonioni’s *Blow-Up*: Implicated Artists and Unintentional Art.’

The title essay, forming Chapter two, ‘The Scholar-Librarian,’ will be of special interest to academic librarians and administrators, for here Wendorf argues with convincing passion and logic for institutional support to allow scholarly librarians (the “bearers of the keys to knowledge”) welcomed refreshing interludes, as in the professional development leave with pay, to advance research in their area of subject expertise. In his discussion, Wendorf relates his experience to implement a successful research leave program for librarians back when he was at the Houghton Library. The opening chapter, ‘The Petrified Mouse,’ began as a lecture in which the author revisits his arrival at Harvard’s Houghton Library in 1989, his acquisition of a priceless Keats letter from an unyielding donor, and measures taken by the upstart librarian to cure “haughty” Houghton of its unwelcoming image on

campus as a largely irrelevant, relic-filled “mausoleum.”

Wendorf, never overbearing, is a consummate professional and wordsmith; even this reviewer, one without any prior acquaintance with Piranesi and his work, was enthralled by the author’s two appreciations of Italy’s master engraver of the 18th century. Oak Knoll’s attractive edition (alas, it is not indexed) is doubly recommended for the contribution it makes to our understanding of the transition in England, beginning around 1750, between old and modern typography, a subject of considerable bearing and relevance to the book arts and English textual and cultural studies.

Robert Singerman
University of Florida

EXHIBITION REVIEW

Sartre

*Grande Galerie,
Bibliothèque Nationale de France*
9 March 2001–21 August 2005

This exhibition is a very convincing portrait of our ‘contemporain capital,’ as Mauriac used to call Jean-Paul Sartre. It succeeds in its purpose of rediscovering, a century after Sartre’s birth, the evolving, multiple, and intertwined facets of his life as a writer, a philosopher, a private person and a public figure.

Displayed under dim light, in a vast, high-ceilinged room with elegant wooden floors and walls, a rich variety of documents — photos, posters, manuscripts, tapes, radio and theatre recordings, films, rare books and recent editions, video interviews of his living friends, peers and pupils — are presented according to a chronological and thematic pattern. Each time period is identified with one or more themes: 1905–1944 is represented by *La guerre a vraiment coupé ma vie en deux*; 1945–1951 by *St Germain des Prés, Un écrivain engage*, and *L’Amérique*; 1952–1954 *Sartre et le PCF* and *Voyages en Italie*; 1965–1980 *Les Maos et l’idiot de la famille*, and so forth.

Walking through the exhibition from one display to another, or just sitting to listen to Sartre’s recorded voice while gazing at pictures by his favourite artists and friends, gives

a lively glimpse into the life of a mind dedicated to ideas seen as actions — and the insight is happily not as intimidating or ponderous as one might expect with such a sacred cow. Sartre’s theory of freedom is balanced by the idea of the intellectual’s social and political responsibility. His early dedication to his family (especially his child, sister-like mother, and impressive grandfather) gives way to later relationships mingling intellectual and emotional links. The display of letters, photos, testimonies and notes suggests Sartre’s relationships with figures with whom he had regular personal contact, such as Simone de Beauvoir and Paul Nizan, as well as those, including Husserl, Camus, Mao Zedong, whom he never or rarely met face-to-face. Thus, beyond Sartre’s well-known uneven face, metallic voice and involved militancy, one can discover surprising, significant aspects of his life and his interests in specific ideas or events of his time. There are pictures of the writer as a frail, delicate and charming child with blond locks; a whole section is devoted to his fascination for America (he gives lectures on Faulkner, Hemingway, Dos Passos, eventually works as a *Jazz* reporter, and reports on the economic situation of Tennessee Valley); and his fine contributions to aesthetic theories, especially the notion of the void, based on an analytical approach of paintings by Giacometti, Wols, Masson, and others, aside from his main philosophical works in existentialism.

The accompanying virtual exhibition is a condensed presentation retracing Sartre’s biography. Video interviews can be heard and a comprehensive retrospective of posters of his plays is presented. The virtual exhibition is unable to convey the richness and diversity of Sartre’s massive, larger-than-life intellectual production and especially his work as a playwright. The special red-curtained booths which in the exhibition at the *Grande Galerie* are individually assigned to his numerous plays and filled with films, posters, reviews, and other relevant material, cannot be virtually reproduced. But amateurs or connoisseurs of the writer’s workshop who want to get a sense of his everyday habits and rhythms of thinking will greatly appreciate the on-screen, close-up reproduction of his manuscripts, letters and notes. The documents are more legible in the online exhibition than through glass display cases at the BNF.

As a result, both displays, online and on site, convey the refreshing impression that

not everything had been said or thought about Sartre. Twenty-five years after his death and a burial attended by thousands of fans, it is worth acknowledging that behind the political figure, there is a human, brotherly, sensitive, and sometimes down-to-earth character.

Brigitte Ouvry-Vial
Université de Paris 7

FELLOWSHIPS (CONT)

Rare Book School

In June 2005, the Institute of Museum and Library Services (IMLS), a federal agency, made a \$122,000 grant to Rare Book School (RBS) for new scholarships as part of the agency’s “Librarians for the 21st Century” program. A total of 50 IMLS-funded scholarships will be awarded in the current RBS scholarship cycle, and an additional 50 awards will be available in each of the 2006 and 2007 scholarship cycles.

The RBS Scholarship Committee is grateful to those who will help advertise the availability of RBS scholarships by forwarding, downloading, posting, or otherwise distributing the flyer describing this rapidly expanding program which is available at: <http://www.virginia.edu/oldbooks/scholarships/Scholarships.cur.pdf> The deadline for applying for a Rare Book School scholarship each year is **1 October**.

Those seeking RBS scholarships submit applications without reference to any particular RBS course or session, and scholarships in turn are awarded without reference to admission to any particular course. Persons awarded scholarships will have credit in the RBS tuition bank that they can then use to pay for any course to which they are thereafter admitted during the following two years. Successful applicants will be notified on November 15th. In making its awards, the RBS Scholarship Committee will give special consideration to applicants who represent under-served communities. The RBS scholarship fund also receives annual support from the Book Club of California and from the Friends of Rare Book School; it has recently received support from the Gladys Kriebel Delmas Foundation. See the RBS web site for further information about the school’s scholarship program.

<http://www.virginia.edu/oldbooks/scholarships/davis.html>

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American Antiquarian Society

The American Antiquarian Society is pleased to announce the eighth annual competition for the Mellon Post-Dissertation Fellowship at the Society for 2006-2007. The purpose of the fellowship is to provide the recipient with time and resources to extend research and/or to revise the dissertation for publication. Scholars who are no more than three years beyond receipt of the doctorate are eligible to apply. The deadline for application is **15 October 2005**. For further information, please go to the AAS website:

<http://www.americanantiquarian.org/mellon.htm>



Bibliographical Society of America

The BSA invites applications for its annual short-term fellowship program, which supports bibliographical inquiry as well as research in the history of the book trades and in publishing history. Eligible topics may concentrate on books and documents in any field, but should focus on the book or manuscript (the physical object) as historical evidence. Such topics may include establishing a text or studying the history of book production, publication, distribution, collecting, or reading. Enumerative listings do not fall within the scope of this program. Fellows receive a stipend of up to \$2,000 per month (for up to two months) to support travel, living, and research expenses. The program is open to applicants of any nationality or affiliation. Applications, including references, are due **1 December 2005**. Application forms can be downloaded from the web www.bibsocamer.org, or they may be requested from the BSA Executive Secretary, P.O. Box 1537, Lenox Hill Station, New York, NY 10021, or by contacting via e-mail bsa@bibsocamer.org. Any questions about the submission procedure can be directed to David Gants, Chair of the Fellowship Committee <dgants@unb.ca>.



American Printing History Association [APHA]

The American Printing History Association (APHA) is delighted to announce a new

fellowship award for the study of printing history. For 2006, an award of up to \$2,000 is available for research in any area of the history of printing in all its forms, including all the arts and technologies relevant to printing, the book arts, and letter forms. The deadline for receipt of applications and letters of support is **9 December 2005**. An announcement of the award will be made at the APHA annual meeting, to take place in New York on 28 January 2006. Previous APHA Fellowship recipients have included Lance Hidy for work on the Society of Printers in 2005, Susanna Ashton for work on African-American printer, publisher, editor and poet William Stanley Braithwaite in 2004, and John A. Lane for work on the type specimens of the Voskens/Maapa Foundry in 2003. APHA wishes to thank the private donor who has generously funded the Fellowship in Printing History for these four years. For more information about the fellowship program, including a downloadable application, please visit <http://www.printinghistory.org/html/fellowship/2006.html>

CALLS FOR PAPERS

Media History in Canada

Location: Ryerson University, Toronto

Date: 31 May–1 June 2006

Scholars have argued that the history of media is central to the evolution of nation-states and other kinds of community, to notions of what “the public” is, and to the emergence of a modern world which is fundamentally shaped by flows of information. But because media history attracts practitioners from different disciplines — communications studies, history, cultural studies and literature, among others — the field has a tendency toward fragmentation. The primary purpose of this conference on *Media History in Canada* is to bring together practitioners of media history from different backgrounds, to exchange information on the research that is being done and the different theoretical frameworks being applied, and to consider the possibilities for cross-fertilization and collaboration.

As the first gathering of its kind, the conference seeks contributions from anyone, Canadian or not, with an interest in Canadian media history, and from Canadian schol-

ars working on media history outside Canada. University faculty, graduate students and independent scholars are all encouraged to submit proposals for original research papers or panels. Historians of print are encouraged to participate. In addition, the organizers seek participants for three wide-ranging plenary sessions. The opening plenary, intended to generate a debate about which conceptions of the subject are likely to prove most fruitful, will address the question “What is media history (and what’s it good for)?” A second plenary session will consider what is distinctive about Canadian media history (both in approach and as a subject), and will pay particular attention to the different approaches adopted in French- and English-speaking Canada. The third plenary will assess the strengths and weaknesses of the existing literature in different sub-fields (such as the history of women and media, of journalism, of recorded sound and music, of advertising and other forms of persuasion, etc.) in the hope of identifying directions for future research. Anyone who wishes to present a research paper or participate in one of the plenaries should submit by e-mail an abstract of 200-300 words, and a one-page CV (including your title, institutional affiliation and address). Proposals for panels should be approximately 500 words and must include details of each participant’s presentation and (in addition) CVs of all participants. The deadline for submissions is **1 December 2005**. Successful presenters will be notified by 31 January 2006. Send all proposals to: Gene Allen, Ph.D., Associate Professor School of Journalism Ryerson University, Toronto <g1allen@ryerson.ca>



International Society for the Study of European Ideas

Location: Malta

Date: 17–22 July 2006

Proposed panel in Section 1: History on Personal Narratives: Ordinary Writings — towards a history of writing practices in the 19th and 20th centuries The history of writing as a cultural practice seeks to distinguish and analyse the rituals, conventions and practices determining intimate or ‘ordinary’ writing, and to arrive thereby at a clearer understanding of the place and importance of the

act of writing. This panel will concern itself with the nature, context and growth of personal written communication in western societies in the 19th & 20th centuries.

Intimate writing created, framed and perpetuated personal, family and social relationships; and it was a means by which individuals elaborated their own personal identities. The enormous importance of the act of writing in daily life and in personal relations during the 19th century still needs to be measured.

'Ordinary writings' or 'écritures ordinaires' may be conceived in two ways: either as the personal writings (diaries, correspondence and other writings not necessarily destined for publication) of the educated bourgeoisie; or as the writings of ordinary people who had not totally mastered written culture. In either case, we aim not to provide a textual analysis of the content of such writing, but to investigate what its existence tells us about the act of writing as a cultural practice, and about what writing meant to those who practised it. What, for example, are the unspoken formulas of a highly coded genre like private correspondence? What are the situations, conditions and networks of sociability that bring letters into existence and allow them to survive? What are the rules and shared rituals that determine their form? In attempting to unravel the social grammar of private writing, we can delineate the role of personal writings in the cultural exchanges of the past. Such a study of cultural practices must also embody a gendered dimension.

Although not an exhaustive agenda, possible topics which may be addressed in this panel are: the history of postal services; etiquette manuals and instructions on writing; letter-writing practices of emigrants, soldiers, prisoners; the history of learning how to write; diaries and *journaux intimes* and their role in elaborating a personal identity; the history of love-letters; the history of postcards, Christmas cards, Valentine cards, letters of condolence; the history of private scrapbooks or commonplace books; written prayers for divine assistance or saintly intercession; ephemeral writings such as graffiti. Papers in this panel may be presented either in English or French. Selected papers may be eventually submitted for publication (in Spanish) to *Cultura Escrita y Sociedad*.

Please send proposals of a maximum 200 words or 1500 characters by **18 December 2005** to <m.lyons@unsw.edu.au>

Magazines and Modernity in Australasia

Location: University of Queensland

Date: 8–9 December 2006

Ideas of modernity have often been presented to readers on the pages of magazines and newspapers. In their own graphic design and verbal address, magazines and newspapers have not only talked about the modern they have performed it in various styles. In their engagement with modernity through these media, writers, editors, publishers and readers position themselves in a complex network of relationships that are influenced by both cultural and commercial interests. Print culture expanded, rather than contracted, alongside the new forms of modern culture introduced by the cinema and radio.

This conference seeks to explore the ways in which print culture networks can help to answer questions about the dissemination of modernity and regional engagement with innovation and tradition throughout the world.

During the last 150 years Australasia has been a significant market for local and international periodicals that cater to a variety of tastes and levels of education. Within this market pulp fiction magazines can accompany genteel periodicals or earnest literary magazines at booksellers, newsagents and libraries before they are encountered by readers.

Issues to be discussed during the conference will include: authorship; readers and reading; little magazines and literary culture; pulp fiction; lowbrow, middlebrow and highbrow periodicals; magazines and gender; printing and technology; literary history; magazines and the nation; newspaper history; magazines and cinema, radio and television; magazines and visual culture; the circulation of British and American magazines.

Please send your Expressions of Interest to the Convenors:

Roger Osborne <r.osborne@uq.edu.au>

David Carter <david.carter@uq.edu.au>

This conference is designed to follow on immediately the *Australian Modernities* conference at the University of Queensland, 6–7 December 2006.

MACARTHUR FELLOW

Long-time SHARPist and "rare book preservationist," Terry Belanger, has just been named a 2005 MacArthur Fellow. MacArthur Fellows are selected for their creativity, originality, and potential. By providing resources without stipulations or reporting requirements, the MacArthur Foundation offers the opportunity for Fellows to accelerate their current activities or take their work in new directions. The John D. and Catherine T. MacArthur Foundation is a private, independent grant-making institution dedicated to helping groups and individuals foster lasting improvement in the human condition.

As the official citation notes: Terry Belanger is a historian, collector, and protector of one of humankind's greatest inventions: the book. To support the study of the book's long history, Belanger created a teaching and archive facility, the Rare Book School (RBS), in 1983 as part of Columbia University's School of Library Service; in 1992, he moved it to its current home at the University of Virginia. The RBS functions as an independent, non-profit institute devoted to the histories of manuscripts, print, electronic text, and everything in between. It transcends the limitations of traditional degree programs by making its wide-ranging offerings available to a broad range of professionals interested in studying and preserving these cultural artifacts; historians, literary scholars, librarians, conservators, collectors, and book artists attend RBS courses each year. In the classroom, Belanger uses original tools and materials to provide students with hands-on experience and to emphasize the relationship between the physical and intellectual structure of the book. He assiduously collects items related to bookmaking, from the remains of incunabula (the first printed books of the fifteenth century) and their handwritten precursors to books demonstrating the range of bindings and structures, to samples of materials from which books have been constructed. With thousands of former students currently at work in the field and offshoots of his programs in California, France, Australia, and New Zealand, Belanger is making the world a more secure place for the irreplaceable legacy of the book.

Well done, Terry!

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NEW BIBLIOGRAPHER

A warm welcome to our new bibliographer, Robert Matuozzi, a Humanities Librarian (and Associate Professor) at Washington State University Libraries in Pullman, Washington. He holds degrees in American history from Indiana University and Ohio State University as well as an M.S. in library and information science from the University of Illinois at Urbana-Champaign. He is also a certified archivist. Reading and publishing history sparked his interest in the field of book history. Robert presented at the annual SHARP meeting in Mainz in 2000 and has published book reviews in *SHARP News*.

Contact Robert on matuozzi@wsu.edu if you have any new publication information to share with your fellow SHARPists. Many thanks to all of those you expressed interest in this job. Welcome aboard, Robert!

E-RESOURCES REVIEWER

Our former SHARP News bibliographer, Tina Murray, remains on board with us as our new Electronic Resources Reviews Editor. Please contact her if you have any e-publications to bring to the attention of all SHARPists. She may be reached at s0199935@sms.ed.ac.uk.

Begin your membership in SHARP, and you will receive the annual *Book History*, *SHARP News*, and the *SHARP Membership and Periodicals Directory*, which is published each summer. Students and unwaged can opt for a rate that does not include a subscription to *Book History*. We accept Visa, MasterCard or cheques in American currency, made out to SHARP. Please send this form to Barbara A. Brannon, SHARP Membership Secretary, P.O. Box 30, Wilmington, NC 28402-0030 USA.

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STOP PRESS

Christopher Reed's *Gutenberg in Shanghai: Chinese Print Capitalism* published by University of British Columbia Press recently won the inaugural ICAS Book Prize, Humanities category. The award was presented at the 4th International Convention of Asian Scholars held in Shanghai 20-24 August 2005 hosted by the Shanghai Academy of Social Sciences. The five-day convention subtitled *The Future of Asia* attracted more than 1,200 participants from 52 countries. There were over 250 panels in total, grouped under 13 general topics such as Global Asia, Identity, Economy and Knowledge. Conference highlights can be found at <http://www.sass.org.cn/icas4/>

This success follows on from Chris's Honorable Mention in this year's round of the DeLong Book Prize.

Congratulations, Chris!

THE SHARP END

On Assignment

On 16 July 2005, two intrepid SHARPists (aka your SHARP Webmaster, and *SHARP News* Editor) braved the darkness and a post-Presidential dinner to engage in some significant ethnographic research. Our destination was The Bookmark,

a bookshop in downtown Halifax, where the launch of *Harry Potter and the Half-Blood Prince* was scheduled for midnight.

Divining the whereabouts of *any* Potter celebration had been our first research task upon arriving on these fair Maritime shores. The presiding spirit of the oldest bookshop in Canada replied to the editor's earnest Potter query with a withering glance and the stern rebuke: "Madam, we are an *adult* bookshop." (Though not that kind, you understand.) That venerable shop might stoop to giving away Potter bookmarks at the cash register and advertising Potter DVDs for sale, but enough was enough: no pre-orders would be taken and by no means would those terribly adult premises be violated by anything so whimsical as an after-hours party. Reeling as if scorched by a blast-ended screwt, we fled, more determined than ever not to fail in our quest. The local *children's* bookshop seemed a more hopeful destination, but there, as the darkness deepened, we glumly approached the ominously dark display window to learn that the shop had closed at its usual early hour. The store's only concession to Pottermania was a sign informing patrons that it would open especially early the following day, the 17th – as if anything magical can happen at eight o'clock in the morning.

This crabbed and perfunctory gesture gave small comfort to two footsore investigators intent on seeing in the new volume's appearance at the witching hour itself, and there interacting with our Dumbledore's Army comrades.

It was with some relief, then, that we at last arrived at The Bookmark. Humble link in a chain it may be, but the managers of this cheerful, well-lit shop knew how to get into the spirit of the thing. Although we had neglected to pack robes or wands, we were warmly welcomed as true believers and instantly partook of the various entertainments on offer: warily sampling Bertie Bott's Every Flavour Beans, buying tickets for the book and DVD raffle, admiring the variety of Potter ephemera, shouting along with the countdown to midnight, and queuing up to make our purchases.

Interviews with gleeful queue members lifted our spirits, including one earnest teen who proudly informed us that she had recently finished making her way through the Gaelic-language edition of the first volume in the series!

When our turn came at the counter, the editor snatched up the gaily coloured children's edition, whilst the webmaster chose the sombre grown-up's dust-jacket, with its sultry back-cover photo of the author.

Many of our fellow revellers clearly planned to stay up all night reading their new Potters – but we, alas, found that whereas the spirit was willing, the flesh was weak. Bidding our new friends farewell and making our grateful but weary way back to our respective dormitory rooms, each clutching a bulky volume that would remain unopened until the morrow, we sank to our slumbers reflecting that age had set limits to even the most magical of publishing events.

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