

Spring 2008

## Volume 17, Number 2

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# SHARP NEWS

Volume 17, Number 2

Spring 2008

## SHARP OXFORD BROOKES

Arrangements are moving along apace for our next annual conference at Oxford Brookes 24-27 June 2008. While you are organising your travel and accommodation, registering, writing your conference paper, and organising some library research time, please consider attending the closing session on Friday 27 June 2008 entitled "Fifty years since Febvre and Martin."

The organisers have designed the conference's closing panel to be rather different to the usual closing plenary discussion. Each panellist will provide a short written contribution in advance of the conference, which will be included in the printed programme. Delegates will be able to reflect on these observations during the conference; each panellist will then discuss both his or her own contribution along with those of the other panellists, drawing, where relevant, on their experience of the conference as a whole. This will, it is hoped, ensure a livelier, more focused and more informed closing discussion.

Panelists: Dr Peter McDonald, *St Hugh's College, Oxford*, Professor David McKitterick *Trinity College, Cambridge*, Professor Ian Maclean, *All Souls College, Oxford*, Dr Sydney Shep, *Victoria University of Wellington*, Professor Kathryn Sutherland, *St Anne's College, Oxford*. Chair: Professor John Barnard, *University of Leeds*.

The panellists have been asked to consider, in light of the fiftieth anniversary of Febvre and Martin's *L'Apparition du livre*, how scholarly interest in print culture or the history of the book has developed since 1958, and how it might develop in future. Specifically, each has been asked to identify an individual, a group, a publication, a theme, or an event from the past fifty years that most significantly shaped his or her own work, and outline its significance for past, present and future scholars. This may be something or someone (like Febvre and Martin themselves) already well known to scholars, or

someone or something whose importance has not been sufficiently recognized; nor is there a requirement that this someone or something is explicitly linked to print culture itself.

For more information and detailed programme, please visit the conference website:

<http://ah.brookes.ac.uk/conference/sharp2008>

## SHARP COPENHAGEN

The provisional programme for the Nordic conference on International Print Culture "Published Words, Public Places" 10-12 September 2008 is now available at [http://www.sdu.dk/Om\\_SDU/Institutter\\_centre/Ilkm\\_litteratur\\_kultur\\_og\\_medier/Arrangementer/Konference/SharpKonf\\_Kbh/Programme/PROVISIONAL%20PROGRAMME.aspx](http://www.sdu.dk/Om_SDU/Institutter_centre/Ilkm_litteratur_kultur_og_medier/Arrangementer/Konference/SharpKonf_Kbh/Programme/PROVISIONAL%20PROGRAMME.aspx). Guest speakers including Hans Walter Gabler, William St Clair, and Isabel Hofmeyr are joined by an international line-up of scholars addressing topics as wide-ranging as translating copyright, Ibsen abroad, reading in the welfare state, E-futures, Enlightenment publics, libraries, the state and control. Do join us in September at the Danish Royal School of Library and Information Science in Copenhagen.

## IN BRIEF

The American Historical Association has formally approved our request to establish "Print Culture" as a membership category. Thanks to Jonathan Rose who initiated the petition and all SHARP/AHA members who supported it. Next stop? Lobbying the International Council for Historical Sciences in Amsterdam 2010 to recognise "Book History" as a field of study. Stay tuned!

## SHARP @ MLA

SHARP sponsored its regular panel on book history at the annual convention of the Modern Language Association, held in Chicago 27-30 December 2007. The panel's theme, 'Biography and the History of the Book,' was chosen by Andrew Nash of Reading University, and together we selected from the proposals that we received an interesting program designed to reflect the wide-ranging interests of the SHARP membership.

The first paper, "The *Lives* of Dante's Corpus: Recodifying Biography from Boccaccio to Print," was delivered by Martin Eisner of Duke University and argued that modern scholars have misread the intentions behind Boccaccio's ground-breaking *Vita di Dante* by failing to consider its bibliographical place as part of the two surviving autograph manuscripts. Considered in this context, he argued, where the biography served as an introduction to a collection of Dante's vernacular works, it stressed Boccaccio's own role as editor preserving the too often fleeting nature of vernacular texts. This presentation was followed by a paper by Bill Acres of the University of Western Ontario, "John Strype (1642-1737) and Lord Burghley (1520-98): The Biography Unwritten." Acres explored how information supplied to Strype by Richard Mar-

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**COPY DEADLINES**

1 March, 1 June,  
1 September, 1 December

**SHARP WEB:**

<http://sharpweb.org>

**SHARP @ MLA [CONT]**

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tin about the descendants of Burghley at the end of seventeenth century derailed Strype's planned biographical compilation of the 'life and papers' of the earlier Protestant Burghley, Lord Cecil, in light of the political realities of religious life under William III. The final paper, "The Medium is the Message: Sanitizing Harriet Jacob's *Incidents* for the Newly Emancipated" by Anna Stewart Kerr of the University of Texas, examined the alterations to the passages that Lydia Maria Childs extracted from Harriet Jacob's well-known *Incidents in the Life of a Slave Girl* (1861) for her reader, *The Freedmen's Book* (1865). Following the emancipation of slaves, she argued, Childs adapted the text to serve a new purpose and a new audience, now to encourage the new African American freedmen to make a new life for themselves as industrious and moral Christian citizens.

Following the presentations, the score or so attendees engaged the panelists in a lively period of discussion of their papers with comments on and questions about their work. All in all, the panel was a success, providing SHARP members a forum in which to present our work in book history to a broad academic audience.

Michael Winship  
*University of Texas at Austin*

Michael Winship, who secured our relationship with the Modern Language Association (MLA), has served faithfully and tirelessly as SHARP's liaison to this organization. This year has marked his last in this role, and SHARP thanks him for his many years of service. We take great pleasure in welcoming Trysh Travis as our new MLA liaison. She may be reached at [ttravis@wst.ufl.edu](mailto:ttravis@wst.ufl.edu).

**ANNOUNCEMENTS**

Dr. Geoffrey Taylor has been awarded the Institute for Classical Architecture and Classical America's Arthur Ross Advanced Research Fellowship. The fellowship will support his research on unexamined annotations and drawings made by Antonio da Sangallo the Younger to his copy of Vitruvius' *De architectura*. Dr. Taylor was one of two inaugural recipients of the fellowship from the

Institute, which promotes research in classical art and architecture. Participants in the 2007 SHARP conference in Minneapolis heard Geoffrey's initial observations regarding the sixteenth century papal architect's interpretation of Vitruvius.

Dr. Taylor has also been awarded the Eleanor M. Garvey Fellowship in Printing and Graphic Arts, by Harvard University's Houghton Library. The fellowship will support his investigation of sixteenth-century illustrated treatises and architects' training in early modern Italy. His appointment during the 2008-2009 academic year will be organized on the theme "Encountering Serlio: Il terzo libro and Architectural Drawing Practices."



Applications are invited for the Munby Fellowship in Bibliography, tenable for one year from 1 October 2008. The Fellowship is open to graduates of any nationality, and is linked to a non-stipendiary Research or Visiting Fellowship at Darwin College. The stipend will be £23,692. The closing date is **5 September 2008**. An election will be made in early January. The University of Cambridge is committed to equality of opportunity.

Further information is available from [www.lib.cam.ac.uk/Vacancies](http://www.lib.cam.ac.uk/Vacancies) or by contacting the Deputy Librarian's PA, tel: 01223 333083, email: [ame32@cam.ac.uk](mailto:ame32@cam.ac.uk)



The California Rare Book School (CALRBS) is a continuing education program dedicated to providing the requisite knowledge and skills for professionals working in all aspects of the rare book community, and for students interested in entering the field. CALRBS offers week-long courses covering a broad range of topics. Students benefit from expert faculty and the wealth of special collections of rare books, manuscripts and archival materials in the Los Angeles area. This year's August offerings include 'Terry Belanger's 'Book Illustration: Processes to 1900,' 'The History of the Book in Hispanic America,' with Daniel Slive and David Szweczyk and 'Preservation Stewardship,' taught by former Library of Congress Preservation Director Mark Roosa. Check out [www.calrbs.org](http://www.calrbs.org) for more details.

## EXHIBITION REVIEWS

13+

Contemporary Artists' Books  
from Germany

San Francisco Public Library

21 July – 14 October 2007

This traveling exhibition, which recently had its final venue at the San Francisco Public Library, includes some of the best artists' books to be found anywhere. 13+ is a loose coalition formed in 2000 of some seventeen presses and twenty-one artists or partnerships currently producing artists' books in Germany. Many books of 13+ are distributed by *Despalles Editions*, which was founded in 1982 as the partnership of publisher, Françoise Despalles, and her husband, the artist/designer Johannes Strugalla.

One *tour de force* is the Despalles Edition's own work, *weder senf noch safran/ni samve ni safran* (*neither mustard nor saffron*), with text by the German poet Franz Mons and a French translation by Françoise Despalles. The book is a collaboration by Mons, the French artist Jean-Claude Loubières, and the typographer Strugalla. Mons' text, with its overarching references to German history and its surrealist hints, is set in precisely shaped typographic forms. Each page spread presents a different shape of the text, so that one spread might contain a parallelogram of type centered on the verso while the next spread might have two blocks of type shaped like large *majuscule* L's placed asymmetrically in mirror image to each other and placed across the fold.

Many of the rectos are treated with pale blue, yellow or white paraffin. On one page the wax might be applied in two blue vertical stripes; on another page the bottom corner is dipped so that the wax forms a perfect white semicircle across the page's mid-section. Waxing the pages creates a translucence where the wax is applied that allows the type on the next page to be partially read through the paraffin, suggesting a connection between past and present events. The unusual tactile quality and odor of the wax also contributes to a Proustian sense of memory; the feeling of the wax stays in the fingers long after the reader finishes the book. The sense of interconnection suggested by the translucence is further explored through Loubière's use of perforations in the

pages. These perforations, in seemingly random shapes, allow shadows to be cast on both paper and wax surfaces as the pages are turned. Since the shadows are dependent on the light source, each reading becomes a slightly different experience.

The most conceptually complex works in the exhibition are the representative volumes from *Zweite Enzyklopädie von Tlön* (*The Second Encyclopedia of Tlön*). The project is based on Jorge Luis Borges' 1941 short story *Tlön, Uqbar, Orbis Tertius*, in which he suggests the existence of an imaginary encyclopedia to be discovered at a future date. In Borges' story, the 100 volumes of this encyclopedia are located 100 years after the story's setting. The artists Ines von Ketelhodt and Peter Malutzki spent ten years realizing this idea in not 100 but 50 volumes, which they issued in an edition of 40 sets in 2006.

In order to capture the essence of Borges' tale, in which language plays a central role as the knowledge of Tlön develops and grows, the artists chose to work with keywords. For example, each of the four elements became a keyword for one of the volumes, as did the names in Borges' story title. The keywords then set the theme for each volume as the two artists, working independently on the separate volumes, interpret them. The keywords are shown on the spine labels of the volumes, which are identical in format but vary in text length and include slight variations in binding cloth (one volume is bound in leather).

Once the books are opened, there is no similarity of content. The artists have created complex layers of material according to their individual creative practice. Ines von Ketelhodt is a photographer and graphic designer; from 1986 to 2001 she was a member of the German artist book group *Unica T*. Photography plays a central role in her volumes, in which she often transposes blurred black-and-white or color images with crisp *sans serif* text overlays. According to von Ketelhodt, light, time and space are her primary considerations as an artist.

Peter Malutzki, also a graphic designer by training, works most frequently with letterpress and handset type, as well as with collage. His volumes generally have the visceral presence of layers of ink, sometimes combined with the impression of type. In *Imago*, for instance, Malutzki overprints garishly-colored found comic book pages with thick layers of black ink; the plates allow words and images to be visible on the comic pages

by using subtractive imagery, so that the very dense and textured black is in extreme contrast to the bright and ephemeral colors.

All the books in the exhibition, particularly that of *usms*, the collaborative, sometimes playful, books of Ute Schnieder and Ulrike Stoltz; the often fiercely political work of Uwe Warnke and Otfried Zielke; and the lush materiality of Clemens-Tobias Lange, point to Germany as a center of artists' bookmaking. A 32-page catalogue is available to order at <http://www.13-plus.de/info.htm>.

Kathleen Walkup  
Mills College, California



### Children Should Be Seen: The Image of the Child in American Picture Book Art

The Eric Carle Museum of  
Picture Book Art  
Amherst, Massachusetts, USA  
15 November 2007 – 9 March 2008

"Is there anything more comforting to a child than a favorite picture book?" asks the catalogue for this exhibition. The children's picture book has been one of the Industrial Revolution's most inspired and durable products, encouraging children's love of books and of learning in an increasingly technological world. The original artistic images in the exhibit – and, by extension, picture books in general – can be seen as contributions to an ongoing exploration of the nature of child development and the culture of childhood.

The timing for this exhibit is particularly auspicious: today many more talented artists are involved in picture book making than ever before. In that sense this field is experiencing a golden age and deserves such special acknowledgement. This survey of the best American picture book art of the last decade has been co-organized by The Eric Carle Museum of Picture Book Art (nicknamed "The Carle"; <http://www.picturebookart.org/>), in celebration of its fifth anniversary, and the Katonah Museum of Art in New York's northern Westchester County. The exhibit debuted at Katonah in July 2007 to commemorate the tenth anniversary of their learning center <http://www.katonahmuseum.org/>.

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The exhibit begins with a brief historical perspective, provided by familiar and beloved illustrations chosen from thirteen of the most pivotal works of the last half-century, including Maurice Sendak's *In the Night Kitchen* and Ezra Jack Keats's *The Snowy Day*. As explanatory panels and the catalog text make clear, each of these images shows the changes in attitude toward and understanding of both the aesthetic possibilities of the picture book and the nature of its audience. The core of the exhibit consists of original artworks dating from 1997 to 2007, grouped by six themes: The New Child, The Child and Family, The Child at School and at Play, The Child in the Community, The Child in History, The Questioning Child, and The New Picture Book. The aim is to highlight picture book artists' interpretations of these formative stages and experiences of childhood. A complete list of the eighty-three artists featured in the exhibit as well as a virtual tour of the museum can be found on The Carle's website.

An easy day trip from the Boston or New York City areas, The Carle is located in the picturesque Upper Pioneer Valley of western Massachusetts, home to an abundance of cultural and educational venues. Book collectors especially will not be disappointed by the plethora of used book shops. The Carle is part of the *Museums10* consortium (<http://www.museums10.org>), a partnership of college and area museums that includes, among others, the Emily Dickinson Museum, Smith College Museum of Art, and the National Yiddish Book Center. The 'Children Should Be Seen' exhibit is part of a larger *Museums10* event, "BookMarks: A Celebration of the Art of the Book," presented last fall. Founded by Eric Carle, the renowned author and illustrator of more than seventy books, including the 1969 classic, *The Very Hungry Caterpillar*, The Carle celebrates the art that we are first exposed to as children. The museum houses three galleries dedicated to rotating exhibitions of picture-book art, as well as a hands-on art studio, small library, auditorium, café and gift shop.

The works in the 'Children Should Be Seen' exhibit, which are by artists in their prime, appeal to many senses and resonate with multiple meanings. They give imaginative focus to children as emotional beings and to the power of children's feelings about themselves and their world. The exhibit appeals to a wide audience and will be of in-

terest to adults and children alike. Adults will relish the memories of familiar books from their childhoods and young children will delight in recognizing their recent favorites. The exhibition catalog, a 114-page full-color hardcover (US\$30, available via the museum's website) featuring illustrations by each of the eighty-three artists included in the exhibitions, includes commentary by curators Leonard S. Marcus, Jane Bayard Curley, and Caroline Ward.

The exhibit provides visitors with many opportunities to consider the art of children's book illustrations and literature from many perspectives; to view original art by some of the most important children's book illustrators working today; to see original art work from favorite authors; and to discover the work of less familiar artists. This reviewer was particularly taken with the work of Boris Kulikov (his work adorns the cover of the exhibit catalog): his imposing and deeply colored illustrations for the charming *Betty Lou Blue*, written by Nancy Crocker in 2006, make use of unusual perspectives, suggesting his Russian origins in their unusual combination of fairy tale and constructivism.

C. J. Dickerson  
Weston, Connecticut



## The Baroque Woodcut

National Gallery of Art, Washington DC  
28 October 2007 – 30 March 2008

Extending the chronological scope of the 2005 exhibition at the same venue 'Origins of European Printmaking' [reviewed in the Fall 2006 issue of *SHARP News* (Volume 15 Number 4)], 'The Baroque Woodcut' explores works that rarely receive the attention they deserve, and demonstrates the vitality of the woodcut medium in a period dominated by engraving and etching. Even without the support of a catalogue or extensive wall texts, the seventy-plus works on view eloquently address important themes and issues.

The first of the exhibit's three rooms reviews the technical achievements, forms, and functions of the Renaissance woodcut through a representative selection of prints by German and Italian masters, from Albrecht Altdorfer to Hendrik Goltzius, and from Titian to Andrea Andreani. Fittingly,

the two traditions, which occupy facing walls, meet in Jost Amman's *Procession of the Doge in St. Mark's Square* and, beneath this large print, in the pages of Andreas Vesalius's *De Humani corporis fabrica*. Opposite to Amman's print stands an *Apostle* by Domenico Beccafumi, a chiaroscuro print in four blocks which is rightfully highlighted because it epitomizes what perhaps was the most important graphic legacy of the Renaissance: the affective power of the printed mark. A closer inspection readily reveals the independence of Beccafumi's printed marks from the forms that they represent, as well as their pursuit of a 'mimesis of response,' that is, a naturalism that is realized not on the paper but in the eye of the beholder. The viewer's active reading gives meaning to the printed marks, creating forms and projecting a play of light on them. Precisely this lesson was exploited by the most innovative Baroque woodcutters (and painters), who were encouraged to rethink the line and to endow it with an affective visual power.

The next room explores the power of the woodcut line, specifically its potential to match the Baroque energetic brushstroke more closely than engraved and etched marks could. Though dedicated to Andrea Scolari and Christoffel Jegher, the second room opens with a comparison between a drawing by Luca Cambiaso and a woodcut by the Master GGN after another drawing by Cambiaso. This reproduction of a compositional drawing represents a novel employment of woodcuts; despite losing the drawing's wash dimension, the woodcut's bold and thick marks perfectly transcribe the artist's modular deconstruction of bodies and forms, efficiently capturing his dynamic draftsmanship.

Scholars have already commented on Scolari's achievement and on his prints' 'Baroque' character, and inspecting his charged cascading lines and his energetic use of the negative/white marks only confirms that this artist deserves a monographic study. Jegher's nine large prints, all single blocks except for one, after inventions by Peter Paul Rubens attest to the appreciation of this medium by the highest artistic authorities during the seventeenth century. Praising these already famous graphic masterpieces would be adding luster to the sun, but the side-by-side comparison of Jegher's woodcut and Schelte Adams Bolswert's engraving (with etching) representing *Drunken Silenus* deserves a separate note, revealing significant differences

between the two media. Precise intaglio lines and stippling marks allow for a greater range of tones and subtler transitions, which can be further qualified by coating and etching the plate. Though rougher, wood-cutting executed with a straight-blade knife requires the definition of both sides of the line, that is, in a woodcut the knife does not 'track' the line as necessarily do burins or needles. Since the sides of the woodcut line are not parallel, this medium offers one more degree of freedom to the artist.

The exhibit's last room testifies to the woodcut's diverse applications during the early modern period, presenting its full range from chiaroscuro woodcuts to book illustrations. Especially noteworthy are the two walls dedicated entirely to Bartolomeo Coriolano, a printmaker who for several decades worked closely with Guido Reni, reproducing his designs in numerous woodcuts ranging from thesis defense advertisements to a four-block monumental *Fall of the Giants*. The show concludes by proposing a truly telling comparison, juxtaposing four intaglio *Capricci* by Jacques Callot with their woodcut reproductions by Edouard Eckman. In spite of Eckman's superb cutting abilities, his woodcuts demonstrate the medium's limitations as he cannot reproduce Callot's delicate *échope* marks (reflecting also his use of multiple bitings) that make appear and disappear forms in and out of the tooth of the paper.

Overall, in spite of being exploratory rather than definitive, this exhibit presents a powerful selection of prints, and effectively proves the need for a comprehensive survey of this medium during the early modern period. One finds hope for such a study by noting that the National Gallery acquired eleven of these works in the past eight years.

Renzo Baldasso  
Columbia University

## CALLS FOR PAPERS

### Saving the History of Printing

Grolier Club & Columbia University NYC  
10-12 October 2008

The American Printing History Association (APHA) welcomes proposals for its 33<sup>rd</sup> annual conference. James Mosley opens

the event at the Grolier Club and the main proceedings will be held at Columbia University. The conference theme is the preservation of the stuff of printing history, broadly conceived as the material (presses, type, plates, blocks, bookbinding equipment), the documentation (manuals, type specimens, archives), and the practices (the skills and knowledge necessary to operate the equipment, or to make the paper, ink, punches, etc.) from the earliest days of printing up to the present. We welcome participation by printers, papermakers and other practitioners of the allied crafts, librarians, curators, academics, independent scholars, and collectors. We particularly encourage papers that address: why and to what purpose a museum collects printing equipment; how an institution encourages visitors to engage with printing history; how no-longer-commercial skills are perpetuated. Proposals for papers or panels are due **1 May 2008**. Check out [www.printinghistory.org](http://www.printinghistory.org) for more details.



### Art, Fact, and Artifact: The Book in Time and Place

University of Iowa Center for the Book  
8 – 10 January 2009

The art of the book has been at once visionary and documentary, imagining a future that has yet to exist while finding inspiration from the resources of the past. The first biennial conference of the College Book Art Association seeks to bridge the worlds of book art, book history, cultural criticism, and curatorial work through appreciation of the book as an aesthetic sensorium. Scholarship, artistic practice, and the digital age have evoked for us the multimedia nature of the book experience. Animated by practices that define anew the cultural record, contemporary book creators unsettle the categories whereby art is valued and appreciated, making new objects that express the range of human experience. Roused by research into the materiality of texts, humanities scholars and institutional curators have summoned new facts to explain communication technologies, writing an alternative history of word and image in the book format. Pressed by political urgencies, artists and researchers have measured the meanings of art and fact through bookwork that serves as cultural criticism.

The organizers invite submissions for individual presentations, pre-formed panels, and studio demonstrations. Possible topics may include but are not limited to: artist presentations of current work or work-in-progress; studio demonstrations: process/experimentation/resurgence; questions of materiality: the actual, the physical, the virtual, the digital; the book as document; curating and collecting: what do we want? how do we know?; the procedural turn, then and now; flat art, spatial art, temporal art, book art; intimacy and the book: sex, touch, the private, the public; institutions and theories of value; the book as witness; questions of practice: modeling methods; ideologies of the book; craft perspectives: the hand in the work; history and documentation: writing our history and our now; humble books and an aesthetics of the ordinary; conceptualism, bookwork, and installation; the role of criticism; space, pace, and plane; the theory and practice of exhibition; reading and the hand-operated codex; the archive as muse. The deadline for proposals is **1 June 2008**. For more information, please contact Matthew P. Brown <[matthew-p-brown@uiowa.edu](mailto:matthew-p-brown@uiowa.edu)> or Julia Leonard <[julia-leonard@uiowa.edu](mailto:julia-leonard@uiowa.edu)>. For more information about the UICB, check out <http://www.uiowa.edu/~ctrbook>

## FORTHCOMING EVENTS

### Writing-Machines & Literature

University of Aarhus, Denmark  
22 – 26 August 2008

When the principal of the Royal Institute for deaf-mutes in Copenhagen, Rasmus Malling-Hansen, invented the Writing Ball in 1865, he became a pioneer of an ongoing technological revolution. Since then, mechanical, electric and digital typewriters have provided office workers and other writers with new means of producing, mediating, distributing and storing discourse. This seminar will explore the significance of writing-machines in modern literature and culture, focussing on the role of discourse technologies in the formation of modern literature and culture involving, but not restricted to, issues of secretarial culture, body culture, gender, media, technology and globalization. For more information, check out <http://www.esse2008.dk/>

## BOOK REVIEWS

Catherine Armstrong. *Writing North America in the Seventeenth Century: English Representations in Print and Manuscript*. Aldershot: Ashgate Publishing, 2007. x, 226p. ill. ISBN 9780754657002. \$89.95/£55.

Catherine Armstrong's concise but well-stocked book brings together two questions of recent scholarly interest: the emergence of print discourse in early modern England; and the ways in which such discourse portrayed an American 'new world.' Hers is a short seventeenth century, rarely extending beyond 1660, and she centers her analysis on some one hundred and thirty works, mostly pamphlets, printed during this time along with some others published later and a handful of manuscript materials, such as newsletters, that she sees as more widely circulated than private correspondence. This accords with her intent, expressed in opening and concluding chapters, to look beyond this material's content to assess the circumstances of its production, its intended readership, and the patterns of its transmission and reception. These chapters, while the most interesting and original of the book, prove also to be the most speculative and inconclusive, as Armstrong interweaves such evidence as the clustering of works on certain topics, booksellers' inventories, and the citation of one writer by another to pursue these questions. Overall, too, and despite the occasional large assertion that "the settlement of America had a great impact on the English psyche" (197), Armstrong acknowledges that the public appetite for information about America ranked below that for other regions of the world, save for occasional peaks of interest such as during the contentious rise and fall of the Virginia Company. America does not emerge as important a matter for Englishmen as historians of the United States might wish it to have been.

For scholars, therefore, the book's more enduring contribution is likely to be its careful analysis of what was written rather than how it was received, as in the central core of chapters that chronicle contemporary perceptions of North America's varied geographies, climates, landscapes, flora, and fauna. Throughout, Armstrong finds little evidence of an English understanding of

America shaped by wonder and imagination or by a design for empire, as argued by Stephen Greenblatt and David Armitage. Rather, she emphasizes her writers' highly pragmatic assessments of the benefits and opportunities for migration, and their perceptions of regional differences within North America. Two chapters compare intentions and realities in the settlement of the Chesapeake region and New England regions, a contrast useful for the external perspectives it uncovers but weakened by Armstrong's sources and her own, somewhat limited, understanding of what was actually happening in America. Surprisingly, her 'writing of North America' rarely mentions the Amerindians save as prospects for enmity or conversion, and her geographical focus precludes any discussion of the Caribbean, numerically the most important destination of migrating Englishmen during these years.

Within these limits, Armstrong's painstaking research uncovers much intriguing information about how Englishmen viewed their new discoveries. The map provided seems intended to echo some of their confusions, placing Jamestown on the Atlantic coast and Rhode Island's Providence on Cape Cod. The bibliography is superb. Armstrong succeeds in depicting the range and variety of cultural discourse already shaping this nascent North Atlantic world, discourse now informed by lived experience rather than armchair envisioning.

Richard R. Johnson  
*University of Washington, Seattle*

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Hester Blum. *The View from the Masthead: Maritime Imagination and Antebellum American Sea Narratives*. Chapel Hill: University of North Carolina Press, 2008. xi, 271p. ill. ISBN 9780807831694. \$59.95 [cloth].

Sea stories of varying literary quality have been treasured by readers. Those by authors who have actually been to sea, such as Richard Henry Dana and Joseph Conrad, as well as narratives of notable voyages – Charles Darwin's *Voyage of the Beagle* or Captain William Bligh's account of his extraordinary seamanship after being set adrift following mutiny aboard *H.M.S. Bounty* – contain an authenticity lacking in the popular novels.

Hester Blum, from Pennsylvania State University, traces the rise of first-person nautical stories as a literary form drawn largely from writings by working sailors themselves. The book's six chapters focus on American contributions, primarily non-fiction, from the earliest years until the mid-1800s. Blum's arguments are convincing, and her prose exceeds the level of most dissertations that make their way into print. The analyses and criticisms are sound, but more extensive excerpts from the works considered would improve any further work.

Many of the contributions identified here were from the working crew, men with little opportunity for a career ashore. The evidence abounds that a number of the simple 'Jack Tars' had an uncommon ability of reportage about shipboard life, the nation's image, leisure, death. It is a rich legacy largely neglected and Blum introduces readers to many unknown contributors and sheds light on writers more familiar.

The early years, the 'Golden Era' of America's naval growth, the day of sail – iron men and wooden ships – produced two significant works: Dana's *Two Years Before the Mast* (1840) and William Leggett's *Life in a Man-of-War* (1841). Other popular writers of seafaring tales of that era include Edgar Allan Poe (*Arthur Gordon Pym*, 1838) and James Fenimore Cooper, who wrote many books of the sea including a history of the Navy (1839). Ned Buntline (Edward C.Z. Judson) wrote a popular book of privateering, a.k.a. legalized piracy. One of America's major industries, whaling, inspired a number of non-fiction works.

The War of 1812 and impressment of men at sea and ashore, combined with undeclared warfare upon Barbary pirates, stimulated public awareness of the nation's growing influence at sea. Blum observes that this writing was often addressed to fellow-seamen. Life at sea in that era was often brutal and death at sea was equally a time of terror, a point brought home with stark clarity in the concluding chapter.

The author has mined a rich vein from a lode that awaits further exploration and readers await more penetrating discoveries. Hers is a worthy book with an excellent bibliography for further investigations. Blum has plumbed a source of America's literary heritage heretofore largely ignored and made a promising beginning.

S.L. Harrison  
*University of Miami*

Stephan Füssel, *Gutenberg and the Impact of Printing*, trans. Douglas Martin. Aldershot, U.K. and Burlington, VT: Ashgate, 2005. 216p. ill. ISBN 0754635376. \$59.95.

This is a book about books, or more precisely the books that were printed in Europe between c.1450 and 1550. Though the title evokes the figures of Gutenberg and the printing press, the real protagonists in this story of the first century of European printing are the physical books produced in that period and the material in them. Füssel is one of Germany's leading authorities on early printing and occupies the Gutenberg Chair at Mainz University. From his pen the books printed in this period come to life and he illuminates the content of books in the first century of printing.

This is not a book suited to those looking for an all-encompassing thesis on the impact of printing in its first century like those, for example, of Elizabeth Eisenstein and Adrian Johns. The opening chapter is devoted to Gutenberg and tells the relatively familiar story of Gutenberg's printed texts. The best chapters of the book discuss the impact of printing on four distinct but connected areas in its first century: Latin learning, the use of the vernacular, modes of public communication, and religion. A very short chapter at the end of the book, entitled 'Gutenberg goes electronic,' presents some brief thoughts on the effect of that first century of printing on printing today.

The book distills the result of years of research into a concise and readable narrative. What it lacks in scholarly apparatus (there are no footnotes and only a very short bibliography) it more than makes up for in the depth and breadth of learning that it presents. Originally published in German in 1999 under the title *Gutenberg und seine Wirkung*, the book is aimed at a wide audience of non-specialists. There is much here, however, that the specialist will find useful.

Though the scope is wide, in the talented hands of one who has held so many early printed books, the story of the first century of European printing is firmly grounded in the period it evokes. Due consideration is given both to learned printing (in Latin and Greek) and works published in the vernacular. Some readers will find the chapter on 'Printing and the Reformation,' wanting as it focuses almost exclusively on Martin Luther, without consideration of many other reformers, or how Catholics used print-

ing. Perhaps this is excused considering the broader scope of the project.

Douglas Martin's translation maintains the clear and straightforward tone of Füssel's German text. Martin had earlier translated Albert Kapr's *Johann Gutenberg: The Man and his invention*. The publisher is to be commended for offering such works of German scholarship to an English-reading audience.

One of the most remarkable features of the book is the presentation of sixty-two colour plates that illustrate the practice and art of early printing. It may well be a testament to the proud tradition of printing in Germany that the plates in the German edition are much clearer and sharper. Nonetheless the illustrations certainly help to make the narrative more understandable.

Mark Crane  
Nipissing University



Mary Gilmore. *The Collected Verse of Mary Gilmore, Volume 2, 1930-1962*. Jennifer Strauss, ed. St. Lucia, Queensland: University of Queensland Press, 2007. xxxvi, 832p. ISBN 978-0702235924. \$80.00 [paper].

This, the second volume of Mary Gilmore's work, is the tenth volume in the Academy Editions of Australian Literature series, which general editor Paul Eggert says is "the first series of critical editions of major works of the nation's literature" (vii). Australians are the primary audience for the series and are well served by the editorial mandate that the texts be rid of accumulated error; since British and American editions often differ from the originals, establishing reliable texts can be a return to Australian texts. Australian critic and poet, Jennifer Strauss, is Dame Mary Gilmore's editor for both volumes 1 (2005) and 2, in which 75 years of poems (1887-1929, 1930-1962) appear on approximately 1300 pages. This volume includes the eight collections published later in Gilmore's life, arranged in chronological order, with Strauss' gatherings of uncollected poems inserted within the order. For copy texts, Strauss uses the first publication in a collection or, for uncollected poems, the first printing in various periodicals and other sources.

The editorial apparatus is painstaking and informative. The chronology tells of a long life (1865-1962) of teaching, publishing, poli-

tics (socialist, then communist), social concerns (always on behalf of the downtrodden and outsider), and honors. There is a detailed and clear prefatory discussion of textual matters, an appendix with dates of composition, indices, corrections and additions from volume 1, and something that is always useful, a listing of poems (from both volumes) having interrupted stanzas at the foot of the page. There is a variety of annotations. One sort corroborates, or doesn't, Gilmore's own gloss on Aboriginal words; Strauss' preface introduces the reader to Gilmore's practice and to the editor's own methods for verifying usage. Other notes provide glosses of words, things, and people that might not be familiar to readers today and also cross-references to matters of interest. Each poem is followed by at least copy text information, sometimes by variant readings.

The care Strauss and the series have taken indicate an importance that I, as an outsider to the work, don't understand; I find throughout this large volume mostly what is named on the cover *verse*, not poetry. That Gilmore often writes humane responses to occasions of injustice, grief, or war does not make her work less fusty or more literary. Yet, there is fine writing in the volume such as the second section from her 1954 poem "Verdicts" (poem R61):

*Some Modernists*

Eyes fixed they sit and stare—  
Brooders, not even dreamers—  
Seeking to bring gold from a shadow,  
And fruit from a passing wind.  
"Ours are the mountains of thought," they  
cry,  
"In us dwells the all-comprehending mind!"  
But only their own kind talk to them,  
Or use their idiom. [697]

But here is the ninth section of the same poem, which is the sort of work more frequently to be found:

*Words*

Life has no words;  
Life has but cries;  
Love, hate and pain,  
As these arise.

But words have life;  
They stand like men,  
Linked or alone,  
Fleshed by the pen. [699]

... / 7

The honors the poet has received from her nation, and this book is one of them, may be more revealing about the poems than I have been, and may be persuasive in urging you to make your way through the volume to find Mary Gilmore at her best.

Marcia Karp  
Boston University



Wallace Kirsop with Meredith Sherlock, eds. *The Commonwealth of Books: Essays and Studies in Honour of Ian Willison*. Melbourne: Center for the Book, Monash University, 2007. x, 273p. ill. ISBN 9780732640026. \$70.00.

Wallace Kirsop was determined that this *festschrift* should not be an “omnium-gatherum” (viii). Happily and inevitably, he failed – for how could anything celebrating Ian Willison be other than universal? Who has done more to promote a global approach to the history of the book? Who else has so effectively synthesized research from around the world (notably in “Centre and Creative Periphery in the Histories of the Book in the English-Speaking World and Global English Studies,” *Publishing History* 59 [2006]: 5-60)? As New Zealander Keith Maslen puts it, “Willison has become a globe-trotting statesman of the printed book” (157), to whom no part of the world is “peripheral.” Book historians working in every corner of our planet know that, at any moment, Ian may parachute into their territory to deliver a lecture.

Starting with a biography and bibliography compiled by David McKitterick, this volume offers an assortment of memoirs, specialized monographs, and think pieces. The last are the most engaging – albeit often depressing. The catastrophic impact of conglomerization and computertized typesetting on scholarly publishing is illustrated in Peter Davison’s account of editing the *Complete Works of George Orwell*. It was commissioned in 1981 by Secker and Warburg for a 1984 publication date, but not finally published until 1998. The typesetting programs manufactured so many errors that the first three volumes had to be withdrawn and pulped. The printer offered some truly ingenious excuses, including “laser wobble,” “interference from the radars of ships,” and “radio interference from passing taxis.” Some computer fonts couldn’t reproduce the

£ sign, and one rendered Orwell’s chilling equation “2 + 2 = 5” as “2r 29 5-.” Fixity of text was nice while it lasted. The problems were rooted in the fact that Secker and Warburg was bought out by a succession of new owners, including a publisher of bus timetables and a condom manufacturer. With each takeover, editors would be fired and replaced, diskettes and proofs would be lost, and new text-scrambling fonts would be introduced, all resulting in more delays, howlers, and cost overruns. Davison’s horror story is almost too painful to read. Force yourself.

In a similar vein, Terry Belanger describes the cold-blooded murder of the Columbia University School of Library Service and its unparalleled Rare Book Program. Columbia preferred to use its physical plant to produce more lawyers and MBAs rather than librarians, given their relative propensity to donate cash to the alma mater. That tragedy illustrates book history’s failure to establish a secure institutional base, despite Willison’s best efforts (he lectured eight times at Columbia). Simon Eliot insists that we must build a more solid academic infrastructure or “fall back into the status of a minor, almost invisible, branch of history” (138). He recommends that we expand the scope of our field in three dimensions: to explore all kinds of communications systems, to examine in depth the economics of book production and distribution, and to study the literary marketplace from an international (rather than national) perspective. In a visionary moment, he even suggests the creation of a large printing museum in central London, strategically located “on a tourist run so that it could benefit from the drop-in trade” (146).

All that is worth exploring, but Sarah Tyacke proposes an equally promising ‘next step’ for our field. If we define ‘book’ broadly to include any kind of document, then book history must inevitably lead us to the history of archives. After using them to write history for the past 2,500 years, historians are beginning to realize that archives themselves have a history, that our social memory depends on the survival, organization, contents, and accessibility of records. Archival history is a field so new that it has no dedicated journals and no academic organizations, but SHARP could logically offer a home to what may be the next exciting frontier in scholarship.

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Marcus Nevitt. *Women and the Pamphlet Culture of Revolutionary England 1640-1660*. Aldershot: Ashgate, 2006. xii, 218p. ISBN 0754641155. \$89.95/£45.00.

“Agency is both manner and matter, speech and deed, practice and utterance” (20). In *Women and the Pamphlet Culture of Revolutionary England*, Marcus Nevitt seeks to construct the fullest possible picture of the means and methods of female agency in the mid-seventeenth century, and in particular of the “barriers that women encountered when participating in revolutionary pamphlet culture” (4).

This, he acknowledges, seems a strange endeavour, production of revolutionary pamphlets being perceived, in the work of Sharon Achinstein and Alexandra Halasz among others, as “in the vanguard of a cultural and textual egalitarianism” (4) which might be supposed to extend to women. However, Nevitt asserts that this perception may obscure the true conditions governing female interaction with that world. His objectives are twofold, then: to explore those conditions via a series of case studies ranging from Anna Trapnel’s prophecies to Quaker petitioning; and to move away from scholarly focus on rhetorical analysis in order to locate female agency within a broader range of positions, including, vitally, those of silence and self-effacement.

This is an intriguing project, and Nevitt asserts that it requires an interdisciplinary approach, blending materialist scholarship with literary practice. It is debatable, however, whether this is ever fully manifest in his text. His chapters offer rich accounts of often little-known instances of women’s pamphlet activity, yet his discussion is dominated methodologically *either* by rhetorical analysis, *or* a focus on materiality. At times, therefore, it is difficult to understand how his approach differs from that of those who read “stylistic or verbal features in isolation” (4).

In fact, as an analyst of rhetorical strategies Nevitt provides some interesting insights. An early chapter, for example, chronicles the textual relationship between Katherine Chidley and the pamphleteer Thomas Edwards during the 1640s toleration debate, offering a reading of Chidley’s rhetorical manoeuvring within the ‘masculinist’ discourse of that controversy. Nevitt identifies Chidley’s core strategy as animadversion, which he argues she deploys in a new,

'pacifistic' form, reaching out to an audience and emphasising "the presence of others in the creative process" (45).

Nevitt's reading of Chidley and her alternative, 'selfless', model of self-assertion is clearly conveyed, and throughout he seeks to develop this construction of 'silence' as agency. It is central to "Women Write the Regicide," wherein Nevitt reflects upon the relationship between Charles I's refusal to plead at his trial and the silencing of women, like Lady Fairfax, who sought to protest at the king's treatment. He argues that Charles's 'silence' later became an illocutionary model for female political negotiation, in the writings of Mary Pope, Elizabeth Poole and others. Whilst this is well-argued, by encompassing in his thesis both women who are silenced by authority and those who *choose* to be silent or self-effacing, it is at times unclear whether Nevitt is positing silence as an active position or simply examining the ways in which historical record has effaced female participation.

Perhaps Nevitt's most successful account is his study of the newsbook trade. This is the story of Elizabeth Alkin, "Shee-Intelligencer" or Parliamentary informer, who supplied information both to the state and the newsbooks throughout her career. Simultaneously visible and invisible in the textual world of the Commonwealth, and driven largely by the material circumstances of her life as a widowed mother, Alkin's journey is skilfully presented, suggesting an altogether different form of female agency from that of Chidley.

Overall, Nevitt's is a thought-provoking work, which provides a broader and more truly inclusive view of pamphlet culture than has previously been available to scholars. His central premise, that we should look beyond textual eloquence in our search for women's participation in the culture of revolutionary England, is convincing, and this book represents a first step in beginning to acknowledge that important truth.

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Ruth Panofsky. *The Force of Vocation. The Literary Career of Adele Wiseman. Winnipeg*: University of Manitoba Press, 2006. xvii, 204p. ISBN 0887556892 CND\$22.95 [paper].

When Adele Wiseman's first novel *The Sacrifice* (1956), a tragedy set in the Jewish neighborhoods of North Winnipeg, achieved international acclaim and excellent sales, it raised expectations for a brilliant career. Her following three books, however, each issued by different publishers over a thirty-year period, failed to secure a wide readership. Refusing to accept her as a neglected author, Ruth Panofsky has championed Wiseman (1926-1992), most notably as co-editor with John Lennox of *Selected Letters of Margaret Laurence and Adele Wiseman* (Toronto, 1997) and as editor of *Adele Wiseman: Essays on her Works* (Toronto, 2001). Because restrictions on the Wiseman papers preclude a full-scale biography, Panofsky examines the author's publishing career in the context of the clashes between Wiseman's commitment to her own vision and editors who pressed for another best seller. Panofsky argues that Wiseman's shift from the "patriarchal ideology" (53) of *The Sacrifice* to a celebration of Jewish female sexuality in her second novel account for some of the problems.

Two-thirds of this short monograph are devoted to Wiseman's two novels, *The Sacrifice* (1956) and *Crackpot* (1974), and her 'life-writing' tribute to her mother's doll-making, *Old Woman at Play* (1978). There is brief mention of *Old Markets, New World* (1964), a book of illustrations by Joe Rosenthal with text by Wiseman, and her essays, *Memoirs of A Book Molesting Childhood and Other Essays* (1987). Panofsky shows how important it is for Canadian novels to secure American and English publication as she details the negotiations for international editions of *The Sacrifice*. *Crackpot*, however, had 25 rejections and *Old Woman at Play*, 60 rejections; neither secured a foreign publisher. Although marketed to the wrong audience, *Old Woman at Play* received good reviews.

Wiseman refused to play the networking games of the male-dominated cultural industries in Canada and the United States in the 1950s. She ignored editorial advice by following *The Sacrifice* with a verbose, unproducable play, the privately printed *The Lovebound* (c.1960), which was four hours long. Yet she was encouraged by mentors and her friend, novelist Margaret Laurence, and

sustained by sympathetic editors and publishers, among them Kildare Dobbs and John Morgan Gray at Macmillan of Canada, Marshall Ayres Best at Viking, and Jack McClelland of McClelland and Stewart. Wiseman's later books have received sympathetic treatment from post-colonial and feminist critics.

The volume concludes with an essay on Wiseman's other career as a mentor and teacher. There is also a valuable chronology about Wiseman, along with a full bibliography and index. Despite occasional repetition, Ruth Panofsky writes with passion and authority, and as a pioneer in the new field of book-length studies of the publishing careers of Canadian authors, she provides a model for more such ventures.

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Margaret D. Stetz. *Facing the Late Victorians: Portraits of Writers and Artists from the Mark Samuels Lasner Collection*. Newark: University of Delaware Press, 2007. 158p. ill. ISBN-10: 0874139929; ISBN-13: 9780874139921. \$49.00.

Margaret D. Stetz is currently the Mae and Robert Carter Professor of Women's Studies and Professor of Humanities at the University of Delaware. She has a long-standing interest in the British literary scene in the late-nineteenth century and she is also an experienced curator of exhibitions. This work originated in an exhibition, 'Beyond Oscar Wilde,' which Stetz organized in 2002 from materials in the Mark Samuels Lasner Collection and it has the format of an exhibition catalog, with an appendix on 'Provenance, Exhibitions, and Literature' compiled by Lasner. In this volume, Stetz provides a useful Introduction in which she explains the evolution of her theories on portraiture as it was employed in the decadent *fin de siècle* years of the 1890s in Britain. She uses Oscar Wilde, as both a subject and interpreter of portraiture, to illuminate the cult of the individual which arose as a reaction to mass culture and mass marketing. In the publishing world, particularly in the ever-burgeoning illustrated periodical market, the demand for portraits was insatiable. Technological developments in the 80s and 90s increased the quality of reproduc-

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tion and hence the demand. Self promotion was particularly necessary for writers and artists, many of whom are represented in this elegant, well-produced volume. The portraits encompass a wide variety of styles and mediums. There was little copyright protection and the use and abuse of images flourished, notably through caricature. Mass production of portraits led readers into what Stetz calls “the uncharted territory of face-interpretation” (12). Oscar Wilde both benefited and then suffered from the preoccupation with the ‘evidence’ of portraits, while the face of the rebellious, so-called ‘New Woman’ appeared everywhere from Royal Academy portraits to newspaper advertisements. Many female writers qualified as new women, even when writing under male pseudonyms, as they fearlessly expressed radical feminist views and challenged the social order. There are several striking portraits in this collection representing these women in contrasting ways. The photograph shown here of the novelist George Egerton (Mary Chavelita Dunne Bright) was cruelly used by *Punch* as the basis for a caricature of her as a “mannish-looking harpy,” with her short hair and pince-nez (48). Others fared somewhat better. E. (Edith) Nesbit, an ardent socialist, looks sad, but not unwomanly, while Olive Schreiner (initially writing as Ralph Irons) is depicted as positively ladylike in a frontispiece portrait to her book of socialist allegories, *Dreams* (1891), in order to reassure middle class purchasers (104).

Many of the late Victorians portrayed are prominent figures, including besides several images of Wilde, Max Beerbohm, Rudyard Kipling, and Thomas Hardy. However, there is a fair sprinkling of lesser known subjects, for there was a vogue for private portraits for domestic enjoyment, many of which were executed by women, for example, the gentle watercolor of the poet William Allingham, by his artist wife, Helen. It is interesting to compare portraits of a subject like Tennyson over time, through the eyes of different artists. Perhaps to keep a measure of control, some writers and artists produced self portraits, notably William Rothenstein. Also reproduced is the perceptive lithograph of the poet Alice Meynell, one of several drawn by Rothenstein. Stetz’s text, which accompanies each illustration, is knowledgeable and enlightening, while her analysis of the relationship of portraits to the cult of celebrity is fascinating. It was an era of mass distribution of iconic portraits.

Even unprepossessing physical features could be made into assets by skilled artists, as in the case of Wilde. At the other end of the scale beauties like Lillie Langtry could be widely publicised by photographic images.

Stetz notes in a chilling phrase that “anonymity was no longer an option” (19). This book concentrates on representations of creative artists, men and women, old and young, but in a wider sense, Stetz also makes clear that the use of portrait images permeated every sector of society, mercilessly exhibiting the class, gender and sexuality of the subject. The varied ways of exploiting images are clearly portrayed in this marvellous selection of late Victorian portraits, ably supported by Margaret D. Stetz’s erudite text.

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Penny van Toorn. *Writing Never Arrives Naked: Early Aboriginal Cultures of Writing in Australia*. Canberra: Aboriginal Studies Press, 2006. ix, 270p. ill. ISBN 9780855755447. AUD\$39.95.

The provocative title of Penny van Toorn’s *Writing Never Arrives Naked: Early Aboriginal Cultures of Writing in Australia* piques the reader’s attention yet it refers to how writing becomes enveloped in a multi-layered, often politically and socially charged, context. The cover indicates the book discusses the topics of language, literacy, and cultural studies but contextualizing Aboriginal writing leads to the subject of colonialism. A number of early writings by indigenous Australians involved petitions to the government, which directly relates to colonialism. Thus, although the title may seem narrowly focused on the early history of writing by Australian Aborigines, scholars from other disciplines such as history, anthropology, and political science may consider it, too.

Van Toorn provides an overview of the early history of writing in Australia by indigenous people, beginning with their first encounter with writing through tangible items such as coins, bags of flour, and the Bible. Those items arrived with the same types of people who shot Aborigines and took their land and their children. While those items did not arrive ‘naked’ (in the

sense of being free from ideologies), van Toorn convincingly asserts that Aborigines applied their own meanings to writing, yet she avoids injudicious speculation when the full context remains unknown. Throughout, the author allows the reader to experience Aboriginal writing through excerpts, full letters, and facsimiles of the writings of Aborigines complemented by short biographies of the authors and their purposes of writing, when known.

Reconsidering what might constitute a book begins in the chapter entitled ‘Encountering the Alphabet’ with a discussion of the attitudes of early anthropologists. The nineteenth-century anthropologist Edward Burnett Tylor placed writing on a pedestal, and considered it the key to advancing people from what he considered barbarism to civilization. Van Toorn mentions that many Europeans and Australians of European descent who encountered indigenous peoples shared this attitude, equating writing with advanced and superior civilizations. According to van Toorn, Europeans considered the Aborigines to be without history, simply because they did not have writing. Additionally, one zealous missionary named Lancelot Threlkeld believed that if Aborigines could learn to read and write, there would be proof that they were not less than human. One could, however, interpret Van Toorn’s subsequent descriptions of the complexities of oral communication as a challenge to the idea that writing is a requirement for civilization.

Van Toorn revisits the notion that a group of people must have writing to fit the definition of a civilization in the closing sections of the book. Van Toorn further challenges readers and scholars in the history of the book to reconsider the definition and concept of the book in Chapter Nine, entitled ‘A Book by Any Other Name . . .?’ The author argues that after oral narratives collected by anthropologists appeared in print, researchers could see that oral stories and poetry functioned like written texts. Van Toorn believes that scholars could open discussion as to what constitutes a book. Is a book a physical object, communication that functions like a book, or do some cultures define a book as something else? For indigenous people in northern Australia, their laws were oral and they learned that the physical object of a book represented oppression from outsiders. So, do people from other cultures even care to think about the



Morrissey challenges Jürgen Habermas' influential concept of the public sphere, successfully questioning the links between democracy and criticism that underlie Habermas' arguments. In chapters on Dryden, *The Spectator*; Hume and Johnson, the author probes the historical basis for the links between literary criticism and democracy with many revealing readings.

Rita Watson and Menahem Blondheim, eds. *The Toronto School of Communication Theory: Interpretations, Extensions, Applications*. Toronto: University of Toronto Press and Jerusalem: The Hebrew University Magnes Press, 2007. viii, 366p. ISBN 9780802095299. US\$32.95 [paper].

This uneven collection of essays attempts to define a 'Toronto School' of communication around the works of Marshall McLuhan, Harold Adams Innis and others, perhaps timely because of the resurgence of interest in McLuhan's work among students of virtuality. No index.

Fritz Levy & Gail Shivel  
SHARP Book Review Editors

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## E-RESOURCES

Ruth B. Bottigheimer's *British Books for Children and Adolescents 1470-1770* is now at <http://dSPACE.sunyconnect.suny.edu/handle/1951/43009>. It includes instructional manuals and school textbooks along with books of manners and religious instruction and chapbooks. An innovation is the inclusion of what Bottigheimer calls a book's 'fingerprint' including edition number, print runs, dating, titles, authors, printers, publishers, place of publication for early British children's books, genre, illustrations, measurements, readership, format, location, and observations about individual books.