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SHARP NEWS

Volume 21, Number 4

Autumn 2012

CONFERENCE REVIEWS

20th International Book Science Conference

Lithuanian Academy of Science, Vilnius
27–28 September 2012

About the same time as SHARP was founded to study ‘book history,’ a series of conferences began at Vilnius University in Lithuania, where their subject ‘knygotyra’ translates as ‘book science.’ In September 2012, I was privileged to attend the latest of these conferences, organized by the Institute of Book Science and Documentation of the Faculty of Communication, and located at the beautiful and imposing home of the Lithuanian Academy of Sciences. The theme of this year’s conference was *Creators of Scholarly Disciplines – Book Science, Codicology, Documentation, Media Science*. Our very gracious hosts were Prof. Dr. Habil. Domas Kaunas, and Prof. Dr. Aušra Navickienė. My own lecture addressed the theme by looking forward, towards the re-creation of our disciplines, in a talk on ‘Teaching and (Un)learning the History of the Book.’ The other plenary lecturer was Prof. Dr. Habil. Krzysztof Migoń from the University of Wrocław in Poland. His lecture focused on the need for, and benefits of, research in the history of book science. Other speakers discussed the history of bibliographical and book-historical scholarship in Latvia, Estonia, Finland, Russia, Croatia, Belarus and of course Lithuania itself. There were papers on the history of reading, library history, and digital humanities as well as presentations of research on several of the founders of scholarly disciplines.

The two days of stimulating papers, as well as plenty of receptions and conversations, included an opportunity to visit an extraordinary site – the reconstructed National Museum Palace of the Grand Dukes of Lithuania. It sits next to the cathedral (reconstructed in the nineteenth century by

Lithuanian architect L. Stuoka-Gucevičius in the style of classicism), at the heart of a lovely European city, where multiculturalism is built into a history of occupation, struggle, and – since 1990 – independence. I look forward to the publication of the next issue of the journal *Knygotyra*, where papers or articles developed on the material of papers will be published. All of them will be furnished with abstracts in English.

I learned that there is a strong tradition of bibliography and ‘book science’ in Lithuania, and in eastern Europe generally, but the founders and creators of the constituent disciplines were not the names I am used to hearing (people like Darnton and McKenzie, Greg and Bowers, Martin and Febvre, for example). The founders of whom they spoke were German and Polish, as well as Lithuanian, and the chronological markers were events that were literary and bibliographical as much as they were political – such as the closing of Vilnius University by tsar Nikolai I’s decree in 1832, resistance to the Lithuanian Press Ban of 1864 to 1904, and the effects of the imposition of Marxist-Leninist theories of history (including national histories of the book and bibliographies) in the 1940s.

The conference began with a celebration of Aušra Navickienė’s birthday, with the occasion marked by the presentation of a slim and beautifully produced volume comprising a bibliography of all her writings and accompanied by a charming ‘Ex Libris’ book plate. The pamphlet shows how rich a body of scholarship Aušra has accumulated, and it also demonstrates how differently they celebrate scholarly accomplishment in Lithuania. For someone still in the midst of an energetic career, a bibliography marks achievements to this date, and confidently expects much more to come.

The next International Book Science Conference will take place in Vilnius next September, and the theme will be one that, as I came to understand, is vitally important to their contemporary experience: *Traditional and electronic publishing in a small country: experiences*

and perspectives. Lithuania is a small country, where the language and literature, the libraries, and the publishing industries all need to be celebrated as well as nurtured. Although the range of linguistic skill in evidence was remarkable (and humbling to this unilingual Anglophone!) it is possible to generalize: the older scholars speak Russian in addition to Lithuanian, while the younger ones prefer English as their second language. All of them are anxious not to lose the connection with the history of their disciplines, much of it created in the national language, but they are equally concerned to promote the translation and circulation of Lithuanian scholarship in the English-speaking world. The challenges of overcoming language barriers in the scholarship of authorship, publishing, reading, and the material book are among the challenges SHARP also encounters, and this opportunity to consider them from the perspective of eastern Europe has been most enlightening.

Leslie Howsam
University of Windsor, Ontario



The Book in Africa

Institute of English Studies, London
20 October 2012

This symposium was organized as a collaborative event by Open University, Oxford Brookes University, and the Institute of English Studies. Organizers should be con-
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SHARP NEWS

EDITOR

Sydney Shep, Wai-te-ata Press
Victoria University of Wellington
PO Box 600, Wellington, New Zealand
editor@sharpweb.org

EDITORIAL ASSISTANTS - 21.4

Sara Bryan & Alya Egoz
Publication Assistants, Wai-te-ata Press

REVIEW EDITORS

Fritz Ley, Book Reviews – Europe
University of Washington, WA, USA
reviews_europe@sharpweb.org

Millie Jackson, Book Reviews – Americas
University of Alabama, AL, USA
reviews_usa@sharpweb.org

Simone Murray, Book Reviews – Asia/Pacific
Monash University, Melbourne, AUS
reviews_ap@sharpweb.org

Lisa Pon, Exhibition Reviews
Southern Methodist University
Dallas, TX, USA
reviews_exhibits@sharpweb.org

Katherine Harris, E-Resource Reviews
San Jose State University, CA, USA
e_resources@sharpweb.org

BIBLIOGRAPHER

Meraud Ferguson Hand
Oxfordshire, UK
bibliographer@sharpweb.org

SUBSCRIPTIONS

The Johns Hopkins University Press
Journals Publishing Division
PO Box 19966, Baltimore,
MD 21211-0966
membership@sharpweb.org



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<http://sharpweb.org>

SHARP BUSINESS

Call for Nominations

The Nominating Committee of the Society for the History of Authorship, Reading and Publishing seeks nominations for the following offices for a two-year term, from July 2013 to July 2015: [*An asterisk means that the incumbent is standing for re-election.*]

President (*must be a member of the Executive Committee or Board of Directors*)

Vice President

Treasurer*

Recording Secretary*

Membership Secretary*

External Affairs Director*

Director for Publications and Awards*

Director of Electronic Resources

Member-at-Large*

Nominating Committee (3)

Member, Board of Directors (5)

Under the constitution, no nominating petitions or signatures are necessary. Members should also feel free to nominate themselves.

A list of current officers and directors is available on the SHARP website, <<http://sharpweb.org>>, where you will also find the responsibilities of each post in the constitution.

Nominations should be submitted to a member of the nominations committee by **1 April 2013**. These members are:

Carole Gerson <gerson@sfu.ca>

Patrick Leary <pleary@gmail.com>

James Raven <jraven@essex.ac.uk>



SHARP Tuition Scholarships

On the back of our successful Rare Book School, Virginia, tuition scholarships <<http://www.rarebookschool.org/scholarship/sharp/index.new.php>>, SHARP has entered into a sponsorship arrangement with the Digital Humanities Summer Institute (DHSI) at the University of Victoria, Canada. Several tuition scholarships are now available for SHARP members. For details, please see <<http://dhsi.org/>>.

SHARP News Goes Digital

As with our jam-packed Autumn issue of *SHARP News*, before you receive your hard-copy of Winter 25.1, we have decided to give members a sneak preview by making an electronic version available through the SHARP members' page. This password-protected e-access in .pdf format is the first stage of a transition from print to a fully online version of *SHARP News*. As the executive committee discussed in Dublin, the newsletter eventually will be made interactive and delivered electronically. While the online format will allow us to take advantage of the new opportunities afforded by technology, the same quality of peer reviews, engaging position pieces, and evocative critiques will characterise the *SHARP News* of the future. We'll keep you posted as we move to the new format.

In the meantime, please go to the members' only link <<http://sharp.press.jhu.edu/cgi-bin/home.cgi>> to access your password-protected e-copy of *SHARP News*. If you have not already created a log-in to the JHUP site, you'll need your membership number and a password. The SHARP membership number appears on various pieces of correspondence: above your name on the mailing label of your SHARP Newsletter; above your name and address on your annual renewal notice; On your membership/subscription acknowledgement letter (for new members).

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CONFERENCE REVIEWS CONT.

gratulated on their successful fund-raising. In particular, financial support from OU and Oxford Brookes made it possible to offer free registration for delegates (always a good thing, especially for PhD students!). British Academy funding, made available through the International Mobility and Partnership Scheme between Oxford Brookes and Pretoria University, covered the travel expenses of Archie Dick and Beth le Roux (both from Pretoria University).

As somebody who works on Anglo-American publishing houses, I was perhaps not the

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most obvious delegate for a symposium on the book in Africa. Yet, I learned a lot not only about African literature and print culture, but also about the spatial expansion of ‘book history’ as a field. There were at least three recurring themes during the discussions, starting with the idea that African print culture had an impact on Europe and the rest of the world. “We should ask not what book history can do for Africa, but rather what Africa can do for book history,” said Peter McDonald (University of Oxford). The second theme was the interconnection between print culture and orality. As Karin Barber (Birmingham University) put it, bibles could travel to places where missionaries could not go. Finally, many speakers mentioned the practical difficulties of doing research on the book in Africa. Robert Fraser (Open University) said that it was complicated to get funding for African delegates to travel to the UK, which hinders collaboration between British universities and institutions from Nigeria, Ghana, and other African countries. Moreover, Beth le Roux talked about the difficulties of working in publisher’s archives in South Africa. There is no list of those archives, and no complete records. Since so few South African scholars work on book history and publishing studies, there is also little incentive to make publisher’s archives more available to researchers. In response to those challenges, scholars have developed innovative ways to study African print culture, often using interdisciplinary theoretical and methodological frameworks. In her PhD dissertation on Kenyan literature, Kate Haines (University of Sussex) draws from book history, memory studies and African literary criticism. Beth le Roux also employs a hybrid methodology including archival research, historical bibliography, and political sociology.

The last panel brought together a scholar and two publishers of African literature. James Currey (James Currey Publishers) and Becky Nana Ayebia Clarke (Clarke-Ayebia Publishers) talked about their work at Heinemann, a firm that played a major role in popularizing African literature with its *African Writers* series. The last speaker, Peter McDonald, asked the audience to guess the provenance of a text on a PowerPoint slide – thus converting the pixelated text to oral words. The next slide showed a photo of the Heinemann paperback edition in which the text was initially printed. McDonald talked about the paratextual elements, including the statement on the back cover and the list of other books in the series.

I thought it was a great example of the ways in which a text is mediated, through digital, oral, and print formats. McDonald also said that it is vital, when we look at questions of the book from an African perspective or via African materials, that we talk not just about “print culture,” “oral culture” or “digital culture,” but about “ideas of print culture,” etc., and the way these ideas relate to each other in complex and changing ways.

After this excellent panel, the symposium ended a bit abruptly with a dinner for invited speakers only. But on the whole, this was an informative and well-organized symposium on a growing area of book history.

Lise Jaillant

University of British Columbia



Progressing Book History and Publishing Studies as Disciplines

Oxford Brookes University

24 October 2012

This was the second event organized to support the partnership of Oxford Brookes and the University of Pretoria, and to bring scholars together to discuss the evolution of their fields. Discussions centered on the institutionalization of ‘publishing studies’ as a research-orientated discipline, with book history as a possible model.

Among the speakers were many veteran book historians – and I am using the term ‘veteran’ on purpose, considering the omnipresence of the vocabulary of war during the talks. For Simon Eliot (Institute of English Studies, University of London), the creation of ‘book history’ as a field was, and still is, a struggle. “Book history is a stateless discipline fighting a guerrilla war – attack from the hills and then run away,” said Eliot (as tweeted by Elizabeth Lovegrove under #progressbookhist). Many enemies were pointed out: historians who look down on cultural history, literary scholars obsessed with textual analysis, and grant committees that file “book history” under “English.” Eliot described book history as an embattled discipline that still had a long way to go towards full institutionalization. But he also mentioned the strengths of book history: its academic organization (SHARP), its scholarly journals, its list-serv, and all the conferences and events that bring scholars who work on

book culture together. “SHARP is good for the coffee breaks,” he said. Expanding on his 2010 article published in *Knygotyra*, Eliot argued for book history to be viewed in a much broader context, as part of the history of communication.

This overview of book history was the starting point for discussions on the future of publishing studies. Three main problems were identified. First, publishing programs are often purely vocational. Their aim is to help students find jobs in the book industry, but not necessarily to analyze the functioning of the trade. For Claire Squires, who has helped develop the research activities of her publishing program at the University of Stirling, it is necessary to be close to the industry but also to retain some kind of critical distance. Caroline Davis (Oxford Brookes) pointed out the lack of scholarly journals specializing in publishing studies. She said that it was not always easy to know where to publish and to obtain institutional recognition for one’s scholarship. Second, researchers in publishing studies are often intellectually isolated, and unaware of what others are working on. Finally, scholars often focus on the present and the future, and neglect the history of the book trade. This has prompted Beth Le Roux to prepare a literature review on the history of the book in Africa (published in the 2012 issue of *Book History*).

The last session took the form of a forum to discuss solutions to the challenges faced by the discipline. Preparing an AHRC network bid, organizing subject conferences, and creating a list-serv and an online journal are possible steps to ensure the future of publishing studies. This last session was a success, as everybody was encouraged to contribute to the discussion. It is regrettable, however, that no PhD student participated in panels organized throughout the day. It would have been interesting to hear more about the challenges faced by junior scholars in publishing studies.

After the conference, Samantha Rayner (University College London) tweeted some more thoughts on the symposium. It was an energizing day, which will hopefully lead to more discussion on the future of book history and publishing studies.

Lise Jaillant

University of British Columbia

BOOK REVIEWS

William G. Acree, Jr. *Everyday Reading: Print Culture and Collective Identity in the Río de la Plata, 1780–1910*. Nashville, TN: Vanderbilt University Press, 2011. xvi, 247p., ill. ISBN 9780826517890. US \$55.

Everyday Reading is a gutsy book by William Garrett Acree Jr., currently Assistant Professor of Spanish in the Department of Romance Languages and Literatures at Washington University in St. Louis. With this book, a refined version of his dissertation, Acree argues that between 1780 and 1910, “everyday reading” had deep and far-reaching impact on the battles for independence, nation-building, political affiliation, assimilation, and gender circumscription in Uruguay and Argentina. He proposes that writing, printing, and publishing – seeking out receptive mass audiences – mutated from revolutionary and political weapons in late eighteenth-century Argentina and Uruguay into progressive, even aesthetic, public concerns at the end of the nineteenth and beginning of the twentieth century.

The book sets aside the study of exalted literary works, and instead, examines popular print culture and everyday reading in the context of a discipline that expects extensive investigations to focus exclusively on canonical works. To Acree, “everyday reading” goes beyond the reading of literary works, the browsing of newspapers, or the study of textbooks, to also include listening to the reading of texts, inscribing of mandated partisan slogans, role playing of patriotic or domestic scenes, and the handling of currency, postage, and printed collectibles.

Acree breaks up the thirteen decades ending in 1910 into three periods: firstly, the 1780–1810 run-up to the wars for independence that prompted innovative uses of printing presses, generated spirit-rousing newspapers and patriotic poetry, and lastly provided the nation-defining legal documents; secondly, the spread of cattle culture, the parallel dictatorships of Juan Manuel de Rosas in Argentina and Manuel Oribe in Uruguay, and the conforming and oppressive system of registers, passes, and violent slogans they enforced from 1835 to 1852; thirdly, a more liberal and modernizing period ending in 1910, slowly evolving throughout the 1860s

and 1870s to match changing popular sentiment of a mostly rural population, aware of the passing of gaucho culture and the need for education.

Acree illustrates with specific examples how the daily consumption of popular print media fomented rebellion, forged collective identities, enforced partisan prejudices, constrained movement, stimulated publishing and printing ventures, and solidified foundations for the impressive literacy rates achieved decade after decade by Uruguay and Argentina, two countries cleaved by the Río de la Plata, but justifiably comparable.

For his purposes, Acree emphasizes significant historical and cultural similarities shared by the two countries. Both countries had formed part of the colonial Viceroyalty of the Río de la Plata. Both shared military leaders and soldiers during the wars for independence; they shared educators, authors, printers, and publishers as well as heroes and villains. Both developed cattle and sheep herding cultures, represented by the figure of *el gaucho*, and absorbed a disproportionate percentage of European immigrants by the 1900s.

Acree convincingly demonstrates the range and effect of every day printed ephemera on the nature and development of the public sphere in the region of the Río de la Plata during the long nineteenth century. This readable and engaging work will reward readers, even those with the scantiest knowledge of Rioplatense history and culture.

Acree has opened up a vast topography yet to be fully described in English. He has also provided excitement and impetus for the comparative study of everyday reading and popular cultures in other South American countries.

Maria E. Gonzalez
Rutgers University-Camden



Stephen G. Burnett. *Christian Hebraism in the Reformation Era (1500–1660): Authors, Books, and the Transmission of Jewish Learning*. Brill: Leiden, 2012. xx, 344 pp., ill. ISBN 9789004222489. US \$143.

Stephen Burnett’s book on Christian Hebraism has been published as part of a series entitled *Library of the Written Word*—most particularly as part of the subseries *The Handpress World*, edited by Andrew Pettegree. As such,

Christian Hebraism in the Reformation Era makes a significant contribution to the study of book history during this period (subsequent to the invention of printing by moveable print), and thereby explores the fascinating world of Jewish learning by Christian scholars.

My interest in Christian Hebraism is related to its place in the English Reformation, particularly as reflected in the creation of the Geneva (1560) and King James (1611) Bibles as well as in the sermons of the Church of England preachers Lancelot Andrewes (1555–1626) and John Donne (1572–1631). Burnett’s book further enriches a literary scholar’s understanding of the wider, European context of these texts, as the English translators, commentators, and preachers readily turned to the works of Continental scholars. His is a thorough, eminently readable study of the creation and dissemination of Christian Hebraic knowledge, as printed in “a Christian Hebrew book...that contains a substantial amount of Hebrew type and thus serves as an intellectual bridge between the Jewish and Christian worlds of scholarship” (5).

Burnett sets out a clear and fascinating three-part thesis: firstly, that “the seeds of early modern Christian Hebraism were planted before Martin Luther proposed his 95 Theses, but it was the Reformation that made them grow” (271); secondly, that the Reformation also placed important limits on the kinds of inquiries scholars could pursue in print, limits “reflecting the needs and priorities of the confessional churches” (272); and lastly, that “Christian Hebraist writers and their supporters and readers succeeded in creating an academic culture of Hebrew learning within the Catholic, Lutheran, Reformed, and Anglican churches” (276). This comprehensive thesis is supported by his chronological, well-documented discussion (accompanied by excellent tables, presented throughout the book). Its six chapters chart the development of Christian Hebraism (a small point—organizing the chapters by the three larger sections delineated by Burnett himself would have proved useful). The first two chapters focus on individual Christian Hebraists (e.g., Reuchlin, Scaliger, Münster, Selden), who produced and studied Christian Hebraic texts. The third and fourth chapters set out the Jewish books studied by Christian Hebrews (by genre, e.g., grammars, Bibles and commentaries, Kabbalah; by author, e.g. Rashi, Abraham Ibn Ezra), as well as the content of Christian Hebraic libraries.

Lastly, the fifth and sixth chapters delineate the Christian Hebraist book market, specifically the production and distribution of these books as well as the press controls (theological and political) instituted by Reformation-era governments. In addition, these chapters are followed by two appendices (Christian Hebraist Authors; Christian Hebrew Printers and Publishers), which provide easily accessible and thorough data.

Burnett's book updates the scholarship on Christian Hebraism, successfully providing the evidence crucial to the study of book history. It also, and most importantly, provides the literary critic and intellectual historian with a firm basis for the development of his or her own disciplinary interests. What is more, Burnett's summarizing conclusions about the theological and political aspects of the printing and dissemination of Christian Hebraic scholarship provoke much thought for scholars of the different disciplines, and will certainly make this book a key text in their own, modern libraries.

Chanita Goodblatt

Ben Gurion University of the Negev



Joseph A. Dane. *What is a Book?: The Study of Early Printed Books*. South Bend, IN: Notre Dame University Press, 2012. xvi, 277p., ill. ISBN 9780268026097. US \$30.

Many students experience early books only or primarily through electronic access, from which much of what a book is, or was, has been removed, left inaccessible. Electronic access provides users with an image, itself already one remove from its source, of one copy of a single form of a work: it is, therefore, not the "work itself" but only the image of a "book-copy," a unique, possibly eccentric, form of the work. Dane distinguishes between a copy of a book (which is always unique) and the shared characteristics of multiple copies of a work. He repeats this point for each aspect of books, showing how and where unexpected variation marks a book as a unique rather than typical exemplar. This neglected fact about books is particularly important to stress now that libraries are increasingly thought of as sources of information rather than repositories for books, and at a time, as Dane points out in

his last chapter, when electronic data bases such as EEBO and ECCO, etc., digitize one copy of an edition from one library, in one form, in a way that is easily taken by users to be "the work itself."

For anyone who grew up reading Fredson Bowers's *Principles of Bibliographical Description* (1949), R. B. McKerrow's *An Introduction to Bibliography for Literary Students* (1927), Philip Gaskell's *New Introduction to Bibliography* (1972), D. C. Greetham's *Textual Scholarship: An Introduction* (1992, 1994), and, more recently, Mark Bland's *A Guide to Early Printed Books and Manuscripts* (WileyBlackwell, 2010) and Anthony Rota's *Apart from the Text* (Oak Knoll, 1998), Dane's book might seem like a leisurely walk down memory lane. Unfortunately, the first part of the book, on analytical and descriptive bibliography, is too simple to deal with the complex and precise bibliographical features of books. To a novice, this might be a blessing, but Dane's gentle description confuses collation and pagination formulae (34), makes a futile attempt to explain the functions of catchwords, and suggests that one can describe a book before conducting bibliographical analysis. Dane clearly does not put much stock in analytical bibliography. His explanation of the concept of "ideal copy," whereby a descriptive bibliographer avoids describing a unique copy of a book as if it were the typical one, is murkily confused with attempts to describe what the printers "intended to produce." His proper disdain for such an idea has nothing to do with Fredson Bowers's use of the term.

Nevertheless, toward pat oversimplifications, Dane has a laudatory attitude that pervades the book; he insists that inconsistency and the unexpected defeat notions of regularity in book production. Cut and dried standardized explanations of "how it was done," he says, could create an unsound expectation that any particular book was actually produced by the standard method.

But the confusion of the first chapter disappears when Dane turns to typography, illustrations, bindings, and other page-surface specific aspects of the book, which could have been written only by a person who had spent a lifetime examining books and investigating the methods for transferring ink to paper. He is especially good (and personable) on the provenance of books and the way owners leave marks on them.

Peter Shillingsburg
Loyola University, Chicago

Jeffrey Freedman. *Books without Borders in Enlightenment Europe: French Cosmopolitanism and German Literary Markets*. Philadelphia: University of Pennsylvania Press, 2012. ix, 382p. ISBN 97808122-43895. US \$79.95.

Jeffrey Freedman's study delivers important answers to a critical question: to what degree did French letters penetrate Central Europe? Using the business papers of the Société Typographique de Neuchâtel (STN), Freedman brings us into close, instructive contact with this firm's mixed success in the eighteenth-century German book market. Book historians already know this publishing house through Robert Darnton, whose work focused on the high and low roads of French print culture. Yet Freedman uncovers a wholly new dimension to this firm: its eastward trade. There, the STN encountered a commercial world vastly different from that of France, telling us much about European print circuits. Amidst the many programmatic calls for *histoire croisée* and transnational history, here is research whose concrete historicity provides solid grounding for thinking clearly about the circulation and reception of texts. Book historians will find this cross-cultural perspective enormously instructive.

Freedman argues that the STN's extensive network in Germany offers a "representative slice of the French book trade" (12). The claim is largely persuasive. Between 1774 and 1785, for example, the publishing house sold over seven thousand books. *Belles-lettres* and politics comprised nearly half of its sales, with history, travel, Freemasonry, natural sciences, devotional literature, and other genres rounding out its list. If sales of Diderot's encyclopedia and semi-pornographic *livres philosophiques* typified French materialism, the STN's marketing of a Huguenot Bible in folio and octavo editions checks any cliché assumptions about cultural transfers. The demand for French books, the author further reminds us, did not necessarily mean a demand for French authors; the most frequent orders were often for English translations. Of particular importance is the study's demonstration of widespread diffusion. Although the STN's markets were predominantly located in the west and southwest of Germany, they also extended to the Hanseatic north and the Habsburg east. "The German market for French books," writes Freedman, "stood above the many political, economic, cultural, and religious divisions that separated the different regions of Germany" (144).

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The sale of STN's books, however, did not come easy. The Neuchâtel press never synchronized its operations with the all-important rhythms of the Leipzig's spring fair and its system of book commissioners, credit, and barter. Nor did it fare particularly well with its relations with bookdealers, whose insolvency caused consternation and financial loss.

Fine-grained portraits of booksellers in Baden, Hesse, Frankfurt, Hamburg, and the Rhineland illuminate the heterogeneous world of German markets, readers, trade routes, and idiosyncratic book peddlers. The study's focus on local contexts not only sets into stark relief the broad range of noble and bourgeois readers of French books but also illuminates how the Holy Roman Empire's indistinct legal, political, and commercial boundaries offered printers and bookdealers various opportunities to vend forbidden books.

Although the study predominantly examines French books in Germany, Freedman also looks at how the STN marketed the German *Aufklärung* for French consumption. In a well-crafted case study, Freedman examines the many lives of *Sebaldu Notbanker*. This text began as a popular mock epic by Moritz August von Thümmel, and enjoyed four printings. Exploiting the text's popularity, Friedrich Nicolai, the Berlin bookseller and enlightened luminary, recast the story in a "sequel" that served as an earnest plea for religious tolerance. The STN then rendered Nicolai's *Sebald* into French, combining this translation with another pirated translation of Thümmel's work into one volume, offering them coyly, if not fraudulently, as works from the same author. When this hybrid work failed to meet expected sales, the STN recycled it yet again as *L'intolérance ecclésiastique*, a piquant title that promised a salacious *roman philosophique*. In this guise, the STN then exported this repackaged version back to Germany. The irony of the text's metamorphosis is manifest: what originated as a German critique of French culture was recirculated by the STN as a French text whose spirit undermined the text's original aim. The STN, Freedman demonstrates, was nothing less than a "creative agent" in cross-cultural communication.

The book is a welcome contribution to a number of significant discussions. Freedman's scrutiny of the STN provides critical material for assessing the scale and scope of transnational print culture in eighteenth-century continental Europe. This evidence, in conjunction with that available for the growth of translation, points to the thickening webs

of communication that connected western and central Europe—a topic of much concern for current research on political culture and intellectual history. The book furthermore sheds light on the uneven application and relative laxity of cultural regulation in eighteenth-century German states, thus underscoring the stark differences between French and central European censorship practices. Finally, the research evinced in this study confirms the importance of archival research for book history. Exceptions and anomalies abound in the German-speaking lands, necessitating such pains-taking studies as Freedman's. Written in crisp prose, this outstanding study should appeal to numerous audiences.

James M. Brophy
University of Delaware



Simon R. Frost. *The Business of the Novel: Economics, Aesthetics and the Case of Middlemarch*. (Literary Texts and the Popular Marketplace Series, No. 1.) London and Brookfield, VT: Pickering and Chatto, 2012. 256p. ISBN 9781848931947. £60 /US \$99.

"Relations between economics and aesthetics do exist," Simon Frost insists a touch defensively on the opening page of his new book (1), and it is a pity that this sets the dominant tone for its first half. The book's defining interdisciplinary premise will come as no surprise to many book historians, after all, and many literary scholars have been equally busy investigating precisely these relationships (see, for example, Patsy Stoneman's *Brontë Transformations: The Cultural Dissemination of Jane Eyre and Wuthering Heights*, Brighton: Harvester Wheatsheaf, 1996, or Juliet John's *Dickens and Mass Culture*, Oxford: OUP, 2010).

In almost every other way, however, the book provides valuable and original insights. It takes us on a journey through four key areas of George Eliot's relationship with her public, each comprising two chapters: Supply (Part I); Demand (Part II); Commodity Reading (Part III) and Business besides Aesthetics (Part IV). The first two sections explore the history and theory of commodity culture (a term of which Frost is rightly suspicious) and of reading practices. These sections are thoroughly researched, and in

addition to an exhaustive critical background Frost provides a fascinating discussion of how the four bi-monthly volumes of the first edition of *Middlemarch* were designed to be roughly equal in size despite the length variations Eliot's storyline demanded. These sections also contain the intriguing idea of a "shopper's republic" (89), and the notion of a "commodity reading" of literature (Ch. 6) in which a statistical analysis of the many different appearances of the word "good" in *Middlemarch* enable a subtle and clever assessment of its cultural "value." There are a few historical inconsistencies in these early chapters, perhaps: despite Frost's claims, there have arguably been times in history when *Middlemarch* was not "recognised indisputably as a work of great art" (8) but denigrated as ideological kowtowing (or even dismissed as downright dull). Scott and Dickens's 'literary forms' have also often been considered works of 'great art' despite sometimes being very publicly tied to financial necessity (8). And George Gissing, for one, would surely be a bit surprised to hear that the separation of economics and aesthetics was not a recognisable feature of the late nineteenth-century literary field in which he wrote and situated *New Grub Street* (38).

These are minor issues and in no way diminish the value of these very thought-provoking chapters. Still, for me the book's second half is perhaps the stronger: here Frost seems to sense he is on more solid ground. He manages a skilful analysis of real reader testimonies drawn from a range of sources in Chapter Seven. The evidence he provides in Chapter Eight of Eliot and Lewes's change of heart about the publication of selections of her prose and verse between 1872 and 1878 as a result of their different packaging convincingly demonstrates the reality as well as the complexity of the relationship between economics and aesthetics. Also in this final section Frost describes the re-packaging and commodification of Eliot as a personality and a name after her death, adding a great deal to our knowledge of what happens to the great author as commodity when s/he is no longer in charge of his/her own image (in this case, posthumously, 'George Eliot' became—among other things—a bicycle and a bottle of ketchup). These are only a few of the book's many original insights. On balance it is a worthwhile and interesting study which successfully combines the empirical, the theoretical and the critically pugnacious to offer a new way of exploring some of the hidden

relationships operating in the nineteenth-century literary marketplace.

Mary Hammond
University of Southampton



Aileen Fyfe. *Steam-Powered Knowledge: William Chambers and the Business of Publishing, 1820–1860*. Chicago and London: The University of Chicago Press, 2012. xvi, 313p., ill. ISBN 9780226276519. US \$50.

Steam-Powered Knowledge is a ground-breaking book. It opens up the archival riches of W. & R. Chambers, Edinburgh publishers, held at the National Library of Scotland. In doing so, it presents a clear, detailed, informative, and insightful account of how this firm, the nineteenth century's leader in publishing for the people, used new technologies to achieve its goals. Presented essentially chronologically, each of the book's three sections – Organizing a Proper System of Publishing, Railways and Competition, and Steamships and Transatlantic Business – treats steam as the change agent.

In Section One, it is the steam press which William Chambers – not a risk taker – takes the risk of adopting, along with stereotype plates, as the most efficient and economical tools for supplying education publications at a profit. The archive's contents of receipts for everything from the cost of advertising posters to the invoices for the constructing the printing machine and steam engine to operate it document how this profit was achieved.

Section Two addresses the impact of another steam engine – the railway engine – on the Chambers firm's work. The firm's lack of control over this engine affected its publications and its overall organization. Their publications needed to provide more entertainment, less education, for railway readers. Further, the Chambers firm no longer needed agents representing it in multiple British cities. Instead, it controlled all its operations, except for those of a London office, from Edinburgh.

Finally, Section Three, an especially engrossing one, examines the steamship and its influence on the transatlantic trade. Correspondence in the Chambers archive, as well as William Chambers's *Things as They Are in America*, document the firm's frustrations and successes at marketing its publications in a country of shared language but foreign

publishing practices. Especially valuable are copies of Chambers correspondence with Lippincott, Grambo, and Company – and some of the Philadelphia firm's letters to Edinburgh – because the Lippincott premises were destroyed by fire in 1861.

I have few reservations about the book. Why the University of Chicago Press chose to reproduce illustrative material with little contrast (the originals often on yellowing paper and written or printed in fading ink) is puzzling. The gray background for old photographs makes seeing details especially difficult. Second, the subtitle announces 1820–1860 as the years studied. Choice of the former date is clear enough, as in that year William Chambers made his first attempts at printing and publishing. But the narrative of the American adventures essentially concludes in 1854, not 1860. By then, William Chambers had assumed the role of landowner in Peeblesshire.

Given the focus of the book, it is understandable that William Chambers is assigned so much prominence in the firm's work. His self-aggrandizing manner and Robert's self-effacing one often gave observers the impression that William was the chief operative force. From the beginning of the partnership, all decisions were made jointly (often after heated discussions); however, by the time just before and following William's American trip, Robert directed the firm's operations in Edinburgh, and he was majority shareholder until his death.

Aileen Fyfe's meticulous work with the dusty bundles of receipts and the virtually illegible pages of the letter books, plus her insightful and carefully expressed interpretations, provide book historians with an invaluable picture of this most innovative, successful, and long-lived publishing firm.

Sondra Miley Cooney
Kent State University



Gutenberg-Jahrbuch. Im Auftrag der Gutenberg-Gesellschaft herausgegeben von Stephan Füßel. vol 87, 2012. ISBN 9783447066501. 311p. €75.

Any book historian depressed that another year of his or her life has slipped past should find cheer in the thought that each turn of the twelve-month cycle brings another volume of the *G-J* with its intellectual treasure of contributions in a variety of languages.

Commenting here on each of the articles in this treasure house is impossible; I mention here those that most interested me.

The volume opens with a German-language piece by Rainer Moritz in which he poses the intriguing question, What is a beautiful bookshop? Drawing on his memories of a small, left-oriented bookshop in his native Heilbronn am Neckar, he describes other wonderful book emporia from the vast stock of the architecturally stunning Les Tropismes in Brussels to the near minimalist Bookabar in Rome, in which those whose drug of choice is the printed book can get a glimpse of paradise. It would be unfair to dismiss this piece as a mere advertising puff for Moritz's monograph, *Die schönsten Buchhandlungen Europas* (2010), for it has a value in its own right, but it has certainly inspired me to seek out the earlier text.

Students of printing in the fifteenth century are well served in this volume, but my eye was caught particularly by Eric White's exploration of the ownership of a copy of Gutenberg's 42-line Bible printed on vellum which had for a long time been in the library of the Benedictine monastery of Santo Domingo de Silos near Burgos in Spain. White's purpose, which he carries off admirably, is not to present the results of original research, but to draw together for the first time the earlier known provenance of the Silensian copy up to its present location in Moscow. Recorded for the first time at Burgos in the catalogue of 1772, where it had been for an unknown time, it remained there until its sale in 1877 to an aristocrat in Madrid. From there it passed through various hands before it was acquired in 1881 by the Dresden collector, Heinrich Klemm, who unfortunately had it rebound, thus destroying any evidence of its earlier ownership. Three years later it changed hands again, when the Saxon government bought it to form part of its new Bibliothek des Deutschen Buchgewerbemuseums in Leipzig. Although the copy was well-known to Gutenberg scholars by that time, no subsequent survey noted its presence in the monastery at Silos before 1878. Another period of obscurity befell the copy after it was carried off by the Red Army as war booty. That act of vandalism was bad enough. But its location in the Lomonosov Library of Moscow University was kept secret for a good number of years. Another important subject for further research is how the Silensian copy fits into the pattern of the impact of Gutenberg's 42-line Bible on the

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pan-European book market.

A short piece by Karla Faust on a unique copy of a farmer's calendar for 1557, discovered during the restoration of a copy of Konrad Gesner's *Historiae animalium liber IIII* (Zürich: Froschauer, 1558), in the State Library in Berlin, shows not only the importance of paste-downs, whether of manuscript or printed texts, in bulking out the bindings of early printed books but also the fact that a large library throws up from time to time a previously unknown minor treasure of some kind, as I can testify.

As the compiler of a catalogue of sixteenth-century imprints from the German-language areas of Europe in Edinburgh libraries, my attention was drawn to Diethelm Eckermann and Gabriele Kaiser's article on the printed output of the multi-talented Leonhart Thurneysser zum Thurn, an attention held fast by their assertion in the opening sentences that putting his *oeuvre* into chronological order presents its own difficulties. Thurneysser set up the second printing office in Berlin in 1574 in the former Franciscan monastery in the first instance to publish his own works in a suitable manner and with an appropriately sized print run. Unlike the first printing office in Berlin, Thurneysser's was able to print foreign-language works, especially using Hebrew and Greek characters. The rapid expansion of the business is seen in his rapid employment of more than 200 people. A notable feature of his activity was the enormous quantities of paper which he bought from various sources, a necessity given the size of his print runs, over 500 for monographs and up to 1200 for calendars. To the printing office he added in 1576 block cutting and a type foundry. There then follows a description and short discussion of 79 monographs and almanacs issued by Thurneysser's press between 1569 and 1600. If, as the authors tell us, this is the first step towards a better understanding and evaluation of Thurneysser's activity as a printer, I wish them well.

Once again Marvin Heller enlightens us on another aspect of Hebrew printing, this time by re-visiting a most unusual edition of *Sukkah*, one of the individual treatises of the Talmud. This re-visit has two purposes, to correct the earlier misidentification of the printing press responsible and to look more closely at the record of the two early Hebrew presses in Offenbach, which he identifies as the correct location.

Offenbach is situated on the left bank of

the River Main, near Frankfurt, whose earlier prosperity was largely due to the influx of Huguenot craftsmen around the turn of the seventeenth/eighteenth century. Among these was a member of a family of printers, Bonaventura de Launoy, who became associated with the second Hebrew printer in the town, Israel ben Moses, who was active there sporadically from 1718/1719 to ca. 1743. By comparing the title page frame of this edition of *Sukkah* with those on two imprints known to have been printed at Offenbach, Heller shows this was also printed there. Unfortunately he cannot solve the puzzle of the initials, FR, which appear under a crown at the bottom of the title page.

A much darker aspect of Jewish involvement in the German book trade is covered by Philipp Mettauer's examination of the Nazi contents of the archive of the Hauptverband des Österreichischen Buchhandels (Central Association of the Austrian Booktrade). Although some material was burnt on official orders in the last weeks of WWII, further destruction was prevented by the rapid advance of the Red Army, which allowed damning evidence to remain of the Nazis' animosity towards Jewish printers, publishers, and booksellers. Action against these was begun immediately after Austria's absorption into the Third Reich on 12 March 1938. By the end of that year some two hundred and fifty firms had been closed down. An indication of the Nazis' determination to weed out 'harmful' and unwanted books was the list of over 5500 such titles distributed to members of the book trade in that same year. As well as highlighting certain individuals who played a leading role in the Nazis' campaign, Mettauer discusses the firm of Amon Franz Göth and Son, which switched from selling religious books on saints and patriotic ones with a heavy, heroising emphasis on the sacrifices of WWI, to selling militaria after the outbreak of war. The son, Amon Leopold, had been an active member of the Nazi Party since his teens and joined the SS in 1933. He took part in the liquidation of the ghetto in Cracow before serving in various concentration camps. In September 1946 he paid the price for his unsavoury activities by hanging.

Yet again a hearty word of congratulation for this fascinating mixture of the light and shade of book history is due to the publisher, Harrassowitz, for the high quality of its production.

W.A. Kelly

Edinburgh Napier University

Earle Havens, ed. *The Dr. Elliott & Eileen Hinkes Collection of Rare Books in the History of Scientific Discovery*. Baltimore, MD: The Sheridan Libraries, Johns Hopkins University, 2011. vii, 105p., ill. ISBN 9780983808602. US \$35.

In 2010, Johns Hopkins University became the beneficiary of a striking collection of scientific texts gathered by the late Dr. Elliott Hinkes. Although the collection consists of only 261 titles, Dr. Hinkes assembled landmark texts in astronomy, biology, chemistry and physics. In addition to a list of titles in the Hinkes collection, the present volume consists of two articles.

Earle Havens, the curator of the collection, penned the first article emphasizing the highlights in the collection in the context of the history of science from the Renaissance to the Enlightenment. Among the treasures in the Hinkes collection are: Anton Fugger's birth-gift copy of the *Nuremberg Chronicle* with annotations throughout, the copy of Aristarchus's *Magnitudinibus et Distantiis Solis et Lunae* (1572) owned by historian and philosopher of science Pierre Duhem, an annotated copy (by whom? we don't know) of Georg Peurbach's tables with a clasped binding bearing the inscription "Liber Astrologie," and a spectacular uncut, unbound copy of the Basel, 1566, 2nd edition of Copernicus's work *De revolutionibus* (with a manuscript apologia inserted) that serves as the standard for measurements and collations of all other copies of the 2nd edition. In his article, Havens pays special attention to the Hinkes books as artifacts by noting interesting marginalia, unique bindings and important provenance information. Havens also includes a welcome discussion of Johannes Bayer's landmark (but understudied) star atlas *Uranometria* (Augsburg, 1603). As with any work that uncovers treasures, Havens' article invites many questions. For example, Havens reports that the copy of Erasmus Reinhold's *Prutenic Tables* (1551) in the Hinkes collection is heavily annotated. But we don't know by whom. Havens suggests (in note 14, p. 41) that there are "mathematical augmentations to the tables themselves" because of an inscription on the title page that refers to Tycho Brahe. Are the augmentations really based on Tycho's observations? Are there similarly annotated copies of the *Prutenic Tables*? Havens' excellent work opens up many avenues for further research.

For the other article in the book, Johns Hopkins University graduate students Hanna Roman and Simon Thode wrote a brief history of science from the eighteenth century to the present. Aside from a note on a prize copy of James Clerk Maxwell's *A Treatise on Electricity and Magnetism* (1873), there is little discussion of the specific copies of printed materials in the Hinkes collection. One is left to wonder whether there is anything unique about the Hinkes copies of the books from the period. Are there annotations in the margins? What about the provenance of the offprint articles? For example, an image of nine offprints of Ernest Rutherford articles shows that Rutherford wrote "With the author's compliments" on the covers of five of them. To whom did Rutherford send the offprints? To their credit, in an 'Interlude,' Roman and Thode attend to the physical items in the Hinkes collection. They rightfully conclude that because of increasing specialization in the sciences in the nineteenth century, there was a noticeable shift from the finely-bound books of earlier centuries to loose copies of book excerpts and cheap article offprints.

I was personally struck by the beauty of the present volume with its wide margins, attractive font, and full-page illustrations of the treasures to be mined in the Hinkes Collection at Johns Hopkins University. In short, not only does the book describe fine books, it is itself a fine book. Kudos to Scott Vile of the Ascensius Press who designed the book in a classical layout.

Derek Jensen
Brigham Young University, Idaho



Caroline Huey. *Hans Folz and Print Culture in Late Medieval Germany: The Creation of Popular Discourse*. Farnham, UK and Burlington, VT: Ashgate, 2012. xvii, 166p., ill. ISBN 9781409406068. US \$99.95.

Whenever the Anglosphere gains a book-length study of early German texts, particularly one focused on popular genres and their social context, its scholarly horizons are broadened and enriched. Such a contribution is especially important in an age when foreign language departments in many American universities face budget cuts or removal from the curriculum. Thus, the first English monograph on the printed *oeuvre* of the barber-surgeon, Meistersinger, carnival

playwright, and dirty rhymesmith Hans Folz (c. 1440–1513) of Nuremberg is a highly welcome book. Building upon extensive German scholarship and a handful of relevant articles in English, Caroline Huey's book makes a major contribution to our understanding of how Folz's self-printed "popular discourse" thematized the eternal conflict between the sacred and profane as a means of fortifying the prevailing social order of fifteenth-century Germany.

Huey's first two chapters introduce Hans Folz and his printed *oeuvre*. Folz published forty-two small-format editions of his own composition between 1479 and 1488, thereby becoming the first author to establish a printing press from which he could circulate his own works. In four subsequent chapters, Huey offers close readings of selected passages (accompanied by her own translations) of Folz's bawdy, grotesque, violent, moralizing, and sometimes funny "carnival transgressions." Whereas German scholars have relegated Folz's plays, songs, and verses into isolated categories, Huey's integrated thematic approach allows her to demonstrate that Folz's works expounded collectively upon four ubiquitous dualities of fifteenth-century Christian experience: (1) the carnal body and the pious soul; (2) the Virgin Mary and female transgressors such as Eve; (3) "predatory" Jews and their Christian "victims"; and (4) the human body in sickness and in health. Here readers will enjoy Huey's insightful analysis of the ubiquitous "Battle for the Pants" as well as many less-familiar carnivalesque themes, even as they share her "queasiness" whenever Folz's discourse degenerates into wife-beating or Jew-bashing.

Huey is an accomplished interpreter of late medieval German literature and culture, but she is less at home when discussing the physical books that constitute her primary evidence. Throughout she writes ambiguously of Folz's "prints." She of course means Folz's editions, as he was not a producer of woodcuts. More confusingly, all forty-two of her descriptions of Folz's editions give "page" counts (e.g., "12 pp.") when the same numbers of leaves are meant (i.e., 24 pages); this cuts the length of Folz's literary output virtually in half. Leaning heavily on Ursula Rautenberg's 1999 study of Folz's *mise-en-page*, Huey sometimes stumbles when closer art historical analysis is required. She sees the Gates of Paradise depicted in Folz's Adam and Eva of 1480 (p. 28, fig. 16) as "a doorway" in which "Damocles' sword is suspended," but this unusual hanging sword

must belong instead to the cherubim who banished the first sinners. Elsewhere, Huey misses the significance of the crests of the seven Electors of the Holy Roman Empire on the title page of Folz's *Das römische Reich* of 1479 (fig. 5, mistakenly repeated in fig. 17). Sadly, the forty-two reproductions are uniformly poor in quality. In this respect, Ashgate has done a disservice to Huey's argument, to Folz, and to the reader.

Although Huey's title invokes Folz's impact on the brave new world of typography, her book is really about German literature, late-medieval culture, Christian-Jewish relations, gender politics, and pre-modern medicine. Her principal contribution to the study of early printed books is that she has introduced the long-overlooked yet fascinating publications of Hans Folz to English readers with a well-argued, informative, and engaging textual analysis.

Eric White

Bridwell Library, Southern Methodist University



Sabine Koloch. *Kommunikation, Macht, Bildung. Frauen im Kulturprozess der Frühen Neuzeit*. Berlin: Akademie Verlag, 2011. vi, 478p., ill. ISBN 9783050051833. €99.80.

Communication, Power, Education. Women in the Cultural Process of the Early Modern Era examines the role of women as the producers and receivers of textual and verbal communication in the German lands; it explores the developments in the producer/receiver paradigms as the period progresses and the roles of women in society become less restricted. Indeed, knowledge is power, and near the end Koloch ultimately hits the point that "knowledge is also for women a source of power and influence" (357). By "cultural process," she is referring to both the standardizing forces placed on women by society during the period and female influence on the alteration of those forces through the textual medium. Rather than focusing on novels, Koloch looks at *Fachliteratur* or *Gebrauchsliteratur* – that is, specialized or functional literature – such as behavior manuals, texts on female education, women's library literature, *Gesprächspiele*, and the like, which helped women to participate to a certain degree in the male-dominated society. She grounds her thesis in the corpus of normative, printed literature largely from the late sixteenth to nineteenth centuries

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that is by, about, or specifically addressed to women.

Her six detailed chapters focus on the increasing literacy among women, the increasing offerings in the book market for the education of women, the entry of female writers into the educational sector, men writing for/on the education of women, and the overall increase of educated women in society. For my own interests, I found her discussion of the book market and the play between supply and demand from printers and female readers most helpful and well-argued. Her chapters are well-defined and clearly divided into subsets of literary genres and readerships, but I would have liked the conclusion to articulate more clearly the unity of the themes. While most of the referenced literature (primary and secondary) is in German, the seventeenth- and eighteenth-century texts on which she focuses the most attention were frequently published in German, French, and English editions (e.g. Madeleine de Scudéry and Mary Wray), revealing the international quality of this 'cultural process' that was not restricted to post-Enlightenment Central Europe. These waters are slightly less tested for the German lands than in Early Modern France or England, and Koloch's study carves a clear path through the waves.

This book emerged from the author's dissertation, which she submitted to the University of Marburg in 2008. Throughout, Koloch is aware of the limitations of the sources and does not push them beyond these bounds, and she repeatedly highlights the instructor vs. instructed dichotomy in the texts. While at times the German syntax and grammar might be tricky for those without a certain level of language proficiency, especially with some of the compound nouns or more theoretical terms (although the Internet is a great help in these cases), her language overall is quite understandable for those who are less-than-fluent. Although focused on German female readership, Koloch's book is also relevant in a pan-European context for anyone interested in Early Modern reading practices and the development of the international book market.

John McQuillen
University of Toronto

Christina Lupton. *Knowing Books: The Consciousness of Mediation in Eighteenth-Century Britain*. Philadelphia: University of Pennsylvania Press, 2012. xi, 184p. ISBN 9780812243727. US \$55.

Christina Lupton writes about books and other print matter of the eighteenth century which show a consciousness of their own "mediation," or in other words their character as texts produced through material and social circumstance. She considers non-literary as well as literary material from the period 1750–1780, including novels with talkative narrators copied from Fielding and Sterne, "it-narratives" related by guineas or old coats, philosophical debates, sermons, and hand inscriptions in printed form, like window verses and graveyard epitaphs. Whereas earlier texts, like those of Swift or Fielding, may show an intense self-consciousness as to their own literary bearings, the "knowing" texts of this later period can be distinguished by a greater preoccupation with their material and social constitution.

In her first chapter Lupton argues that readers of novels controlled by an "intrusive" narrator, like the coach-riding passengers to which they are sometimes compared, would experience a kind of powerlessness which is nevertheless entertaining: "as readers are openly reminded of the physical constraints of novel reading, they experience their understanding of these constraints as a form of cognitive one-upmanship" (40). Over the past 10 years the eighteenth-century fad of it-narratives has produced a disproportionate weight of critical discourse, and Chapter Two relates such narratives to 'cognitive systems', or books that talk about their own mediated constitution while also serving as commodities. The emphasis here is on those stories, like Charles Johnstone's *Chrysal* (1760), which expose the workings of hack authorship. Lupton sees such texts as promoting "a reverence for the power of all material" (69). Chapter Three, the strongest of the book, begins with James Beattie's attempted refutation of Hume. In that conflict of ideas about knowability, Lupton finds an interest on both sides in the materiality of writing which (she argues) reappears a couple of centuries later in De Man and Derrida, where, as with Hume and Beattie, this awareness is "a way of stabilizing the mood of epistemological doubt their work helped generate" (74). The clergyman William Dodd, hanged for forgery in 1777, is the focus of a chapter about the

culture of sermon-writing, which Lupton claims had become especially vulnerable in this period to doubt about motives and sincerity, by reason of the spread of hack authorship. The sixth and final chapter takes up the print representation of handwritten forms, with examples from Henry Mackenzie (who collected window-verses) and Thomas Gray (think of those churchyard "uncouth Rhimes").

Lupton has assembled a disparate collection of material which would not seem to have much promising affinity, but she makes out a good case for the unifying characteristic of material self-awareness. "Although this is a historical study," she says, "focused quite tightly on three decades of the 18th century, it also aims to do the conjunctural work of making clear the relevance of these decades to our own" (x). As a historical study, however, *Knowing Books* is better at making the non-historical leap to our own decades. Its frequent claims about period readers and their responses are not based on evidence, since there mostly isn't any, and the contextual framing of the subject material is derivative and thin. We are not given any idea what share of the fiction market was represented by it-narratives, for example, or any other of the novels chosen for discussion. The book is more confident, as also perhaps more at home, on theoretical ground, where the eighteenth-century material can be presented as a field for the application of contemporary ideas about material objectification, technology, media, and human agency.

Thomas Lockwood
University of Washington



Neil Ramsey. *The Military Memoir and Romantic Literary Culture, 1780–1835*. Farnham, UK: Ashgate, 2011. 269p. ISBN 9781409410348. US \$114.95.

Neil Ramsey theorizes the genre of the Romantic-era military memoir in this recent book to argue two key points: first, that these overlooked texts constitute part of the Romantic period's literary culture, and second, that they offer a way to chart Romantic-era Britain's changing attitude toward both military culture and war itself. By identifying these memoirs – traditionally read mostly by mili-

tary historians, and then mostly as straightforward sources of factual information – as a genre in their own right, Ramsey intervenes in recent studies of Romantic-era genre formation, as well as in accounts of Romantic-era authorship and of the period's life-writing and narrative prose. Because Ramsey uses his account of changes in the production and reception of military memoirs to explain how a marginalized military subculture gave rise to a public, national culture of military heroism and commemoration, his book ultimately contributes to the history of Romantic-era military ideology in addition to the history of Romantic authorship.

For SHARP members, though, the book is likely to be most valuable for its insights into the evolution of the category of 'professional author' in the period. Early military memoirs, Ramsey argues, were written largely by enlisted men and drew heavily on the tropes of sentimental literature of the time; the representations of suffering that emerged therein proved "politically problematic, operating as a disturbing counter-narrative to a hegemonic national history" (26). This cultural instability coalesced into critical rejection by the end of the Peninsular War (1814): the perspectives of enlisted men no longer found favor from an increasingly nationalist reviewing press and began instead to form an underground dissident tradition. Soldiers' memoirs were largely replaced – in the reviewing press and in the popular imagination – by accounts from officers who represented war in picturesque and heroic (or, as Ramsey asserts, "Romantic") terms. Ultimately, Ramsey argues, the consolidation of a "professional officer corps" coincided with the consolidation of the military memoir as the province of the heroic military officer-author – a figure who, Ramsey suggests, "can be seen as having a wider influence on an idea of 'muscular' authorship in the Victorian period" (199).

In his extended close readings of five influential texts from the period, Ramsey makes a compelling case for this officer-author, and for how these texts bridge the sentimental prose tradition of the late eighteenth century and the heroic-adventure prose tradition of the early nineteenth. His account of the military memoir as an emergent genre in its own right is somewhat less successful, however. Romantic-era life writing was popular with both readers and writers, but it remains an underexplored literary mode: Ramsey acknowledges as much, and other recent studies make clear that 'autobiography' was

a vexed and unstable concept in the period (see, for example, John Treadwell's *Autobiographical Writing and British Literature 1783–1834* (Oxford UP, 2005)). Given the uncertainties that swirl around Romantic-era life writing, the book's silence on the generic distinction between memoir and autobiography, and on how the military memoir might relate to other examples of memoir in the period, leaves the genre-formation piece of its argument tantalizingly underdeveloped. Ramsey draws suggestive genealogical links between these military memoirs and fictional private histories such as Scott's *Waverley* novels, and the book would be even richer if there were more thoroughly-formulated linkages between the memoirs and other examples of Romantic life writing. Nonetheless, Ramsey provides a cogent and persuasive argument for the ways these understudied Romantic texts illuminate both Romantic authorship and the period's politico-military history.

Bonnie Gunzenhauser
Roosevelt University



Adrian Van Der Weel. *Changing Our Textual Minds: Towards a Digital Order of Knowledge*. Manchester: Manchester University Press, 2011, 241p. ISBN 9780719085550

In *Changing Our Textual Minds* Van Der Weel takes on two Herculean, and ultimately impossible tasks: to understand text as it is used in today's global digital network, and (albeit very tentatively) suggest future scenarios. He does so without any pretensions. The world of networked digital devices is complex, and rapidly changing. Van Der Weel recognises that prediction is impossible in the face of such complexity, and even understanding is flawed. Nevertheless, he takes on this dual challenge. "Being human," he says, he "needed at least to have made the attempt" (221). This book was not written to answer questions but to stimulate thought and pave the way for a new field of enquiry.

Van Der Weel argues that the development of the digital textual medium should be seen as part of a continuum which began with writing 5500 years ago and then accelerated with the advent of print. He claims that this earlier mediation of language has had profound social, cultural and cognitive effects, and posits that the changes brought

about by digital technologies will be equally momentous, perhaps even greater. Although long term prediction is not possible, Van Der Weel argues that studying the changes which are happening today can provide insight into the mechanisms which are at work.

Changing Our Textual Minds is organised in six chapters, the first four of which lay the foundation and slowly build the framework for Van Der Weel's discussion, in Chapter Five, of the characteristics of the digital textual medium which distinguish it from earlier mediums. Chapter One begins with a very brief history of the birth and development of text and reflects on the causal influences of technologies such as writing, printing, and, of course, the computer. In this chapter Van Der Weel explains his decision to look at his topic from the perspective of book studies and to address it in the context of a historical account. The chapter winds up by outlining the difficulties associated with the study: the absence of an established shared vocabulary adequate to the task; the problem of using a medium to study a medium; the "invisibility," or apparent transparency, of textual mediums which seems to result from our familiarity with text and writing. Finally, he touches on the problem of defining exactly what a medium is.

The need for a shared understanding of key concepts and the words used to describe them is explored more thoroughly in Chapter 2. Van Der Weel's historical account begins in Chapter Three, which looks at the history of textual transmission from the advent of writing up to the beginning of the digital age, and continues in Chapter Four, which looks at how social and technological factors have interacted in the digital transmission of text in more recent times. In this chapter Van Der Weel introduces the salient properties of the digital textual medium at the same time as exposing the ways in which they have been socially constructed.

Chapter Five explores these salient properties in greater detail. First to be discussed are those which are core technological properties of the computer itself, which Van Der Weel labels a "Universal Machine" because of the way in which it integrates all modalities (text, sound, images) into one medial environment and because of its apparently infinite programmability. The second core technological property of the computer identified by Van Der Weel is its digital-electronic nature which leads to digital text being both virtual (it only becomes visible in the right computing envi-

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ronment and when electricity is available) and machine-readable, which in turn means that it can be manipulated and is, therefore, not permanent. Finally Van Der Weel stresses the significance of the networked nature of this digital-electronic Universal Machine.

Van Der Weel claims these three core technological properties of the computer have led to a new kind of information space. In this digital information space the instability of text renders the distinction between the original and the copy irrelevant; all communication functions from production to consumption are integrated in a single environment with few technical or cost barriers to use; continuous contact between client and server is possible; and the global reach and the speed of transmission of the Universal Machine make time and distance irrelevant. Also, of course access to information has been transformed through the possibility of querying the content of all documents in the space.

The social aspects of the digital information space are next to be explored. Van Der Weel suggests that how we read and write may change – linear reading of a single text gives way to clicking from one short snippet of text to another. He goes on to discuss information overload, the increased fragmentation of text, the problem of assessing the quality and relevance of digital information, and the possibility that texts which are not digitised (notably manuscript texts) will disappear from the historical awareness of future generations.

In this final section I found myself feeling that Van Der Weel's prognosis would have been different if the scope of his book had been wider. For example, although Van Der Weel refers to records of commerce and administration in respect of ancient texts, his discussion of text in more recent centuries and in the present does not include any reflection on the parallel textual world of organisational recordkeeping and the methods which are being developed to fix texts and changes to texts in time and space for legal purposes. Similarly he omits all mention of the Deep Web where vast quantities of discursive scholarly text now reside, the presence of which is increasingly being exposed by popular search engines. With regard to the idea that texts which are not digitised will disappear from historical awareness, the experience of many archives and manuscripts repositories suggests otherwise – the availability on the web of descriptive metadata has caused increased demand for physical texts. These and other

omissions, however, can hardly be regarded as criticism, given Van Der Weel's own assertions of his book's limitations. Rather, the questions provoked and absences noted should be seen as stimuli and directions for further research.

Kay Sanderson
Victoria University of Wellington



Micheline White, ed. *English Women, Religion, and Textual Production, 1500–1625* (Women and Gender in the Early Modern World). Farnham, U.K.: Ashgate, 2011. xiv, 252p., ill. ISBN 9781409406518. US \$104.95.

This volume squarely confronts the difficulties for feminist scholarship in dealing with the relentlessly religious focus of so many early texts by women. Former generations of feminist literary critics and historians assumed that religious texts by women were at worst evidence of internalized oppression and at best a straightjacket occasionally escaped by our nimble proto-feminist forebears. But Margaret Ezell, as early as 1993, pointed out the error of our ways, and over the intervening two decades energetic researchers have not only recovered many more works by women, notably in manuscript, but have also developed productive ways of reading them. Micheline White has here assembled a volume which tackles a number of little-known texts (Elizabeth Evelinge's translations; Grace Mildmay's manuscript meditations) as well as revisiting some already familiar (Mary Sidney's *Psalms*; Anne Clifford's diaries and *Great Picture*; Anne Bacon's translation of Jewel's *Apologia*). Offering historicized and theorized readings, the contributors demonstrate that religious writing, translation and paraphrase were not a kind of regrettable ventriloquism, but rather that they constitute strong evidence of women's intellectual independence, literary skill and individual authority.

The essays in Part 1, on 'Women and Religious Communities,' encompass Lady Elizabeth Russell's funerary monuments, Mary Sidney's *Psalms*, the Countess of Arundel's Catholic patronage, Elizabeth Evelinge's translations, and Lady Anne Clifford's use of religious texts to support and maintain her claim to inherit the family lands. Part 2, 'Reading Intertextual Prose Genres,' takes in a variety of genres: prayers (by Katherine

Parr; and by Elizabeth Tyrwhit, Anne Lock and Anne Wheathill); meditations by Grace Mildmay; and translations by Margaret Balfour and Anne Bacon. While some of the contributors centre their attention on close reading of particular works, or consider the role of women in textual transmission (between languages, confessions, or generations), others investigate the materiality of women's writing in ways which will appeal particularly to readers of *SHARP News*.

Patricia Phillippy, for example, takes her cue from Russell's sole printed work, *A Way of Reconciliation of the Good and Learned Man* (1605), to read across a variety of textual forms. Refreshingly ambitious, she argues that a consistent interpretation of 'reconciliation' runs through Russell's printed work, her manuscripts (a letter and poem to Robert Cecil), and the funeral monuments she erected to various family members and, finally, herself. In Kate Narveson's reading of Grace Mildmay's manuscript meditations, a consideration of *mise en page* is central to the discussion of Mildmay's claim to authority. And Susannah Brietz Monta documents the influence of Anne Howard, Countess of Arundel, who as patron of the Jesuit Robert Southwell supported and probably housed his secret press, as well as inspiring his *Short Rule for a Good Life* (1597). Here, as elsewhere in this volume, assumptions about a simple Catholic/Protestant divide in this period are contested; and the activity of women in mediating across, as well as working within, confessional divisions is a strong theme.

The scholarship collected here rests on detailed archival work, careful historicizing of textual production, and close attention to textual sources. The volume will be required reading for all those who work on early modern women's religious literature, and will be valued not least for its focus on style and language. As well as telling us much about the works discussed and their social and religious contexts, these essays show that the history of the book has its part to play in developing methodologies for the study of early modern women's religious writing.

Maureen Bell
University of Birmingham

E-RESOURCES REVIEWS

Library of Congress. *Chronicling America*. <<http://chroniclingamerica.loc.gov>>

Chronicling America provides access to information about historical American newspapers through a full-text searchable database of selected American newspapers and a larger bibliographic title search through the U.S. Newspaper Directory. This project is a prototype website for the National Digital Newspaper Program (NDNP), which is jointly managed by the Library of Congress (LC) and the National Endowment for the Humanities (NEH). The NDNP is a recent digital-only iteration of the United States Newspaper Program (USNP), which operated from 1980 to 2007 and awarded state-level grants to preserve local historic newspaper collections through microfilm and digitization.

The site is configured to provide access to two separate databases: a full-text searchable database of American newspapers dated 1836–1922, which is an ongoing project currently funded by the NDNP, and the U.S. Newspaper Directory 1690–present, which is a bibliographic record of more than 140,000 newspaper titles and over 900,000 records of individual library holdings curated during the USNP. Having initially targeted only the first decade of the twentieth century, the NDNP seeks to expand both the geographic range and inclusive time span of the database with each subsequent annual award. The full-text database currently provides access to over 700 newspapers and can be searched by state of publication, newspaper title, specific dates of publication either by year or date ranges, page location, and keywords or phrase sequences. A complete list of newspaper titles and the database's holdings including ISSNs are downloadable as well. All of the full-text pages are available under public domain, so no copyright information is necessary. The U.S. Newspaper Directory is browsable by newspaper title. The directory can also be searched by state, county, or city of publication; dates of publication; or keywords. More advanced search options include the name of the publishing organization, ethnicity of the press, frequency of publication, language of the newspaper, medium of the source, and Library of Congress Control Number (LCCN).

While the Help tab provides an extensive explanation for navigation of the website, there are no tables of contents, site maps, or indices for the website. Because both databases provide nearly five million searchable pages, experienced researchers with an established topic would benefit most from the website. Casual users can browse through preselected topics under the Recommended Topics tab on the homepage. Users can also suggest additional topics for inclusion through an LC librarian.

Links of interest on the homepage include an LC Flickr pilot project tagging images from the full-text database; an inquiry form for the Newspaper and Current Serials librarian, which also provides access to a daily live chat with LC librarians on weekdays; and a list of annual NDNP award recipients. Users can also subscribe to a weekly email update through the LC that provides information about newly added content and research applications for the *Chronicling America* website.

Navigation of the site requires Adobe Flash Player 8.0 or above. Some newspaper pages may also be displayed as high-resolution images (JPEG2000) or enhanced texts (PDF). The Help tab supplies links to free downloadable software if a browser is not currently enabled to view these formats.

According to the LC, the full-text database is updated quarterly. The bibliographic records in the U.S. Newspaper Directory are also updated at regular intervals when each participating institution uploads their contributing data to the NDNP through the Cooperative Online Serials Program (CONSER), although no specific timeline for the updates is provided. The website also solicits revisions to bibliographic data from users who can request changes through a link to CONSER. While no dates for initial uploads or revision histories are available for either the full-text database or the bibliographic records, each viewable newspaper page records the institution that digitized the source.

When used in concert with other print culture digitization projects, *Chronicling America* offers researchers more comprehensive coverage of America's historical periodical publications than previously available in an online format.

Melissa R. Kowalski
Peirce College, Philadelphia

ProQuest, Chadwyck-Healey. *Nineteenth-Century Fiction*. Available by subscription. <http://www.proquest.com/en-US/catalogs/databases/detail/19th_century_fiction.shtml>

Nineteenth-Century Fiction is a valuable resource for scholars working on nineteenth- and late eighteenth-century prose fiction. The database is available via subscription and forms a part of Chadwyck-Healey's Literature Online collection. It contains 250 digitized and fully searchable British and Irish books published between 1782 and 1903. This selection represents the work of 102 authors, and it covers a broad range of genres. The editorial board for the database consists of Professor Danny Karlin from University College, London and Dr. Tom Keymer from St. Anne's College, Oxford.

The database is user-friendly and easy to navigate. The homepage links to a site map that gives an overview of the possible ways to use *Nineteenth-Century Fiction*, and the "Information Centre" includes an "About" page that has a bibliography of the 250 books. The "Complete Contents" page also provides an alphabetical inventory of the database's corpus, enabling users to identify quickly what books are included and which authors are (more) represented. Users can also find books by searching directly for them on the "Search" page. Searches can be filtered according to title, author, and date of publication. Users can also restrict the search based on the gender, nationality, and ethnicity of the author in addition to the years the author lived.

Nineteenth-Century Fiction's keyword search is particularly robust, facilitating cross-corpus exploration. There are multiple ways to run the keyword search. The most basic option is for users to search for a word (or group of words) without any additional filters. *Nineteenth-Century Fiction* then generates a list of all of the books that contain that word within them. At the top of the list is a sentence on general word usage that indicates how many of the 250 books contain the word, as well as how many individual times the word appears throughout the corpus. Below that sentence is the list of all of the books with the word, which users can scroll through to see at a glance the exact volume(s), chapter(s), and snippet(s) of the sentence(s) in which the word appears. Should users want to read the word in its specific context within a single book, all they have to do is

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click on the volume, chapter, or sentence on the list, at which point the database will load the selected book.

Users also have the option to limit the keyword search to specific parts of a book, such as the front matter (prefaces, etc), back matter (advertisements, etc), verse lines within prose texts, epigraphs, cited quotations, cited authors, and title pages. This filtering mechanism, which might be of special interest to SHARP scholars, allows for a mass comparison of textual apparatuses across the database collection. Additional search filters include Boolean operators (AND, OR, NOT), proximity operators (NEAR and FBY, which stands for “followed by”), and wildcard characters (* and ?). The two proximity operators are especially powerful search techniques because they enable users to identify how often a set of words appears in close proximity to one another – moreover, users are able to set restrictions to define “close proximity,” for instance, whether it entails a pair of words that appear within 5 words of one another or within 10 words.

When users select an individual book to look at more closely, they have access not only to the full text with page numbers (which can be printed via the “Print View” page), but also to an “Author Page” that provides the author’s dates of birth and death, gender, associated literary movements, and nationality. When available, *Nineteenth-Century Fiction* also provides books’ original prefatory matter and illustrations. Unlike other databases like Project Gutenberg, *Nineteenth-Century Fiction* clearly documents the provenance of its source texts, reproducing in full their bibliographic details. In general, the database uses first volume editions, but in some cases, the original magazine serial or a later but more commonly accepted edition is used. There is also a durable URL that users can record for future use.

Nineteenth-Century Fiction is an incredible database for anyone studying nineteenth-century literature and the Victorian canon in particular, even though the corpus of 250 books signifies only a small fraction of what was published during that period. Since it picks up where the *Eighteenth-Century Fiction* database leaves off, *Nineteenth-Century Fiction* is also an important digital resource for scholars interested in the rise of the novel.

Catherine DeRose
University of Wisconsin-Madison

Readex and the American Antiquarian Society. Early American Imprints, Series II: Shaw-Shoemaker, 1801–1819. Chester, Vermont. <www.infoweb.newsbank.com>

Early American Imprints, Series II, a subscription database of primary sources published by the Readex Corporation (NewsBank) in cooperation with the American Antiquarian Society, represents an effort to digitize primary sources based on the *American Bibliography* by Ralph R. Shaw and Richard H. Shoemaker. The database contains over 36,000 documents, including more than 1,000 items not in the previous microform edition. *Series II*, along with its supplement, complements *Series I: Evans, 1639–1800* to provide access to an enormous number of early American texts – including books, periodicals, broadsides, and pamphlets. Among the diverse texts are several speeches by Thomas Jefferson and John Quincy Adams, a number of Indian captivity narratives, and catalogs of library holdings for public and private libraries of the period.

The database provides a variety of ways to search catalogued items and includes the ability to browse the collection by genre, subject, author, history of printing, place of publication, or language. Each of these indices contains a number of sub-searches. For instance, browsing the history of printing yields not only an alphabetical list of links connected to individuals and companies, but also sub-listings for booksellers, printers, and publishers. The expanded search allows the user to limit either to the *Early American Imprints* series or expand to cover any number of user-identified databases in the Readex suite that the institution subscribes to. Regardless of the number of databases selected, all search results are displayed in chronological order. Unfortunately, aside from refining the results using a ‘search within’ feature, there is no way to reorganize the results.

Results can be viewed online in a reading pane, but only as a scanned image; no plain-text view is available. The pane displays a single page at a time, which can be zoomed in or out, centered, printed, or downloaded in either as a PDF or TIFF file. Additionally, the user has the ability to search within the current document for a word or phrase, which allows for quick retrieval of research keywords. However, depending upon the quality of the copy and the script used by the original printer, searches may not be completely reliable. For instance, terms that use the long ‘S,’

even when substituted for ‘F’ in the search, sometimes returned only a small number of the actual instances of the search term.

While the default on the reading pane downloads only the displayed page, there is also the option to download either the entire document or selected pages. Full citation information is also available through the reading pane in both a print and download. The citation information includes all necessary bibliographic details, including references to the original Shaw-Shoemaker bibliography. In addition, the citation information contains both a full stable URL and an OpenURL compliant bookmark link.

Finally, each list of search results presents the option for the user to ‘Add to My Collection,’ which acts as a collection point for documents during a session. At any point, a user can view saved results and send the list of links to any email address for future use. Additionally, lists can be exported in a RIS format, allowing compatibility with a number of research collection applications, such as Zotero, EndNote, or RefWorks. As with most databases of this variety, the search results apply only to the current session and any instances that require a new login will result in loss of previous saved results. Since export is easy, this is not a problem.

In all, *Early American Imprints, Series II: Shaw-Shoemaker* is a valuable resource for a variety of primary documents and would be of interest to scholars in a wide range of disciplines.

Patrick Prominski
Michigan State University



Pierre A. Walker, Jamie Jamieson, Jay S. Spina and Aaron Toleos. *Dear Henry James*. Salem State College, Massachusetts <<http://www.dearhenryjames.org/index.html>>

Dear Henry James is an open-access digital archive collection of early letters written to Henry James by his various family members and friends. The chief curator is Pierre Walker, Professor of English at Salem State College (now a University) and co-editor, with Greg Zacharias, of *The Complete Letters of Henry James 1855–1872 Volume I and II*. Together with Jamie Jamieson and Jay S. Spina, both editorial assistants and graduate and post-graduate respectively of Salem State College, they created the archive with the

purpose of providing an accompaniment to the publication. Aaron Toleos, also a Salem State graduate, developed the website and interestingly is also the creator of <cinquain.org>, a scholarly site which examines the American cinquain.

The project originated with Walker and Zacharias, who were in the process of transcribing Henry James' own letters for their publication, and found that he frequently responded to information and gossip in letters that had been written to him but that were not published. Letters to and from Henry James are found in the Houghton Library, Harvard University and with the relevant permissions, Salem State College funding, and the work of graduate students, the digital archive was created to complement the publication.

The homepage is attractive and simple: a short and concise opening message with four boxes on the left-hand side of the screen. The top box provides four search options for accessing the letters, which can be useful if searching for a specific writer but almost unnecessary given that there are only 65 letters. The second box contains links to pages with a bibliography on James' life and letters, a list of the major characters in James's life, websites relating to the study of James' letters and his life in general, the site introduction and transcription guide as PDFs, and a list of publications containing letters to Henry James. The third box offers a sign-up to a mailing list, and the fourth holds credits and acknowledgements tabs that lead to information about the authors, funding, and permissions. It is a simple site, and apart from the requirements for PDF downloads, there are no software considerations.

The introduction contains information about the site's origins and some content about Henry James' letters, including his own concerns with authorship and privacy and his penchant for burning many of the letters. The introduction speculates on James' reasons for burning some letters and keeping others, but the editors do not interpret the letters. Instead, the transcription guide contains information on the meticulous process used in the transcriptions, annotations, and proofreading. The three letters written by James' cousin, Minnie Temple, are the most quoted and discussed. The transcription guide explains the methods and reasons behind the editors' plain text editing, such as keeping annotations to a minimum. Where grammar and spelling are incorrect, the editors have chosen to leave this as it is and provide a

"clear text." This attention to authenticity with the "two-person, side-by-side, word-by-word, readings of transcripts" lends an authority to the transcriptions.

The site was copyrighted 2005–2010, and while choosing to sign up to the mailing list generates an automatic reply, the mailing list does not post updates. The homepage states that the publication of *The Complete Letters of Henry James 1855–72* is forthcoming, but this was published in 2007. It may not be being updated or developed, but the original purpose of the archive has been achieved, and aside from a few broken links in the resources section, it is an accurate resource for the previously unpublished letters, and of great help to scholars of James.

Laura Christie

University for the Creative Arts, United Kingdom

EXHIBITION REVIEWS

Desire for the Medieval Past: Book Collecting in Midwestern Monastic Libraries

The Dean's Gallery, Miller Nichols Library
University of Missouri–Kansas City
1–30 June 2012

One hardly thinks of the American Midwest in connection with medieval manuscripts, a common perception the exhibition under review hopes to change. Focusing on three Benedictine religious houses in the rural communities surrounding Kansas City, Missouri, the exhibit brings the book collections of these monastic communities to light, celebrating a fascination with handwritten and illuminated manuscripts that has continued into the modern era. This selection of 22 books, presented in conjunction with 10 prints from the St. John's Bible from St. John's Abbey in Minnesota, demonstrates a desire on the part of these American houses to preserve the traditions of their European parent houses and to connect with those traditions by collecting and maintaining medieval manuscripts, early printed books, and handwritten devotionals of subsequent generations.

The exhibition is arranged chronologically, beginning first with books and manuscript leaves from the medieval period. Most of the leaves on display were used as paste-downs in other manuscripts, and show evidence

of stitching and repair. These details of condition are not often seen on display, and these leaves provide deeper insight into the ways manuscripts were both perceived and produced in the medieval period. The *Compendium theologiae veritas* (c. 1478) is fascinating for a similar repair – a hole in the vellum stitched over with lace tatted from colored threads. Better preserved manuscripts are also exhibited, the most fascinating an astronomical miscellany (c. 1483) with articulated pieces that can be used to chart the date of Easter.

Some of the most beautiful and colorful books shown demonstrate the convergence of hand-written manuscripts with print medium, and many illuminations in these early printed books surpass those in their hand-written counterparts in the collection. *The Confessionale . . . seu summula confessionis . . .* (c. 1487) provides a classic example of the incunabula on display, combining printed text with brightly colored lettering illuminated with gold leaf. A volume of the *Biblia Germanica* (c. 1487) likewise blends detailed woodcuts with vivid hand coloring, and the choice to display a woodcut of prophetic monsters shows these colors off to greatest effect. Though incunabula without hand illumination are also displayed, the hand detailing in these early texts remains the most memorable, and provides a gentle reminder that medieval bookmaking techniques did not disappear completely with the inception of print.

The later books on view from the seventeenth to nineteenth centuries are examples of the continued life of manuscript even centuries after the inception of print in Europe. These later manuscripts reveal the way hand copying was used as a spiritual exercise for later monastics. The exhibit features more than one prayer book copied by hand, one featuring religious woodcuts inserted into the handwritten pages. Other works specifically hearken back to medieval hand-copying traditions; a seventeenth-century choirbook contains musical notation and illuminated lettering directly influenced by medieval sources. One of the most beautiful pieces, *Fleurs du desert and Vie de St. Benoit* (c. 1887), demonstrates the influence of medieval aesthetics in the nineteenth century, with page borders of gold and blooming flowers and a powerful illustration of St. Mary of Egypt. While these manuscripts share their vitrines with more traditional printed materials of the eighteenth and nineteenth centuries, these

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more personal labors of love and spirituality better reflect the “desire for a medieval past” that is the theme of this exhibit.

That desire is similarly reflected in the framed leaves of the St. John’s Bible; first started in 1998 and completed in 2001, it is the first illuminated Bible to be commissioned in 500 years. The text on display shows many affectionate nods to medieval manuscripts, from the script style to the way line skips are artistically integrated back into the body of the text. While the images on display often show similar influences, more often they demonstrate a distinctly modern flair. The frontispiece to Genesis is powerfully effective; an amalgam of Hebrew text, satellite views of the Ganges, and Aboriginal paintings that proves a distinctly modern viewpoint can coexist with the medieval. It is unfortunate that the volumes of the St. John’s Bible which were available at the exhibit’s opening reception seem to have been subsequently removed. These volumes offered real tactile pleasure and granted a patron the chance to make his or her own discoveries within the manuscript.

All in all, the exhibit does a fine job connecting medieval book culture up through the modern era. Though specific information about medieval bookmaking and handwriting techniques are omitted (in favor of commentary on book content), a non-specialist patron could still see in broadest terms the medieval traditions that permeate all of the items on display. Though a specialist may long for deeper analysis, the exhibit excels rather in celebrating the beauty and spirituality of these handwritten and illuminated works, and reaffirming that such artistry is not solely confined to the medieval past.

Melissa Rohrer

University of Missouri–Kansas City

**Ordenações Manuelinas:
500 Anos de Pois/
Manueline Ordinances:
500 Years Later**

Biblioteca Nacional de Portugal, Lisbon
15 March–16 June 2012

The ‘Ordenações Manuelinas’ were three systems of legal forms compiled by King Manuel I of Portugal and published in five books between 1512/13 and 1603. They re-

placed the Alfonsine Ordinances (*Ordenações Afonsinas*, from 1446) and are considered to be the first ever printed editions of compiled laws and customs. Containing general and canonical law, customs, court rulings and agreements with the Holy See, the Manueline Ordinances are produced in neat, handsome editions. The exhibition consists of eight cases, along the walkway leading to the Reading Room, to the left of General Inquiries. Positioned to attract those on their way to use the main collections, but with enough space to allow you to pause at length, this exhibition is impressively presented. The BNP is particularly good at presentation: the cases do not reflect the light and the entire exhibition is set against a backdrop of terracotta boards, presenting further black and white facsimiles and original texts, in this way echoing the color scheme of the exhibition’s poster.

The cases and boards take the viewer through the three systems (*sistema*) of ordinances. The first printed editions, from 1512–13, with corrections being made in 1514, are covered by cases 1–3. Case 1 houses two examples of the books produced by Valentim Fernandes in Lisbon (Book One [in facsimile] is dated 17 December 1512; the second exhibit, Book Five, is dated 30 March 1512.) This case also houses a copy of Book One open to a page detailing the impressive use of both black and red ink. The second case opens with a real gem, a letter, dated 3 October 1514, which provides interesting details of payments and prices for the books: “Alvará regio, autorizando que a casa da India entregue a Valentim Fernandes especiarias no valor de 300\$000 reais, para concluir o pagamento de divida da impressão dos 5000 livros das Ordenações, no valor de 700\$000 reais.” This case also contains second editions, printed in 1514 by João Pedro Bonomini [de Cremona] (editions dated 28 June and 30 October 1514). There is also a further manuscript letter, detailing the delivery of what was presumably the copy text required for printing the 1514 edition. The third case details further copies produced by the two printers.

The second system is covered on the boards behind the glass cases and it is highlighted by a series of fragments of the 1519-20 edition of Jacobo Cromberger, printed in Lisbon, impressive beneficiaries of the expertise of the BNP’s conservation department. The subsequent cases deal with the third system, beginning with their first edition of 1521. *BNP RES 3308v*, like many of the copies on show, manifests considerable marginalia.

The information provided on the editions, however, makes no reference to ownership and how the editions were used. The different readers’ interaction with the texts on display here are fascinating and I found myself as interested in the users of these books, writers of these tantalizing marginal notes, as in the books themselves. Case 5 reveals displays impressive woodcuts used in the post-1533 editions, with Case 6 moving on to the post-1539 editions, allowing you to see the changes made in subsequent woodcuts versions of ostensibly the same portada. The final two cases allow you to see further changes in the presentation made in the editions produced by Manuel João in the 1560s and 1570s. Once again the BNP has produced an excellent exhibition, detailing an important aspect of Portuguese history, through the lens of the history of printing.

Elizabeth Evenden

Harvard University

**Star Quality:
The World of Noel Coward**
The New York Public Library
for the Performing Arts
12 March–18 August, 2012
[exhibitions.nypl.org/NoelCoward
/index.html](http://exhibitions.nypl.org/NoelCoward/index.html)

“Noel would have loved this,” the indomitable entertainer Elaine Stritch is reported to have said when she visited this exhibit last spring. A close friend of Coward’s – she starred in his musical, ‘Sail Away’ – she cried as she recalled that just before he died, the English playwright said that he was afraid of not being remembered.

He needn’t have worried, of course. As this luminous exhibition demonstrates, Sir Noel Coward was, and still is, remembered wonderfully well.

Coward’s successes were dazzling. In a radio interview, exhibition curator Brad Rosenstein described summarizing Coward’s career as an “impossible task ... he was 14 different people.” Although he was born into ‘genteel poverty’, early on Coward brilliantly created the glamorous persona remembered in this multi-media exhibit, which is on display in the Library’s Donald and Mary Oenslager Gallery on the Library’s Lincoln Center level at 40 Lincoln Center Plaza. The

space is large and congenial, and the library's interior design keeps it in view from several vantage points.

Coward's four-decade transatlantic career (New York City became his second home in the 1920s) was nothing if not productive and varied. He gained fame in London and New York for dramas such as 'The Vortex' (1924), and social comedies like 'Private Lives' (1930), and 'Design for Living' (1932), which featured his good friends, Alfred Lunt and Lynne Fontanne. Coward also starred in a series of revues, often with Gertrude Lawrence, including 'This Year of Grace' (1928), 'Words and Music' (1932), and the multi-part 'Tonight at 8:30' (1936). His films ranged from the operetta, 'Cavalcade' (1933) to the patriotic World War II drama, 'In Which We Serve' (1942).

The exhibit includes copies of production scripts, manuscript letters and telegrams, oral histories by friends and colleagues, and videos of stage productions of later revivals of his work. There is a handwritten copy of the lyrics to 'Mad Dogs and Englishmen,' perhaps Coward's most famous comic song, about which we learn that, because he didn't have pencil or paper with him, he actually first wrote it in his head while driving through Indochina. Many photos document glamorous vacations with 'beautiful people' in places like St. Moritz and Jamaica. What Rosenstein describes as Noel Coward's "extraordinary capacity for friendship" is reflected in a handwritten letter from actress Vivien Leigh written during divorce from Laurence Olivier, when many friends dropped her but Coward remained loyal.

Rosenstein admits that "it would take a dozen exhibitions to begin to do justice to a figure so fascinating and complex." Instead, he says, he has taken "the broad view," including "the very real world of sawdust and tinsel through which he moved, and the beguiling but equally convincing world he created." The exhibition is the result of a collaboration with the Noel Coward Foundation, the Museum of Performance & Design in San Francisco, and the Academy of Motion Picture Arts & Sciences. Although the exhibition's next destination is not in evidence, much of it has been made available online, and will, hopefully, remain so.

Ellen Gilbert
Princeton, NJ

Illuminated: The Art of Sacred Books

Rubin Museum of Art, New York City
6 April – 3 September 2012

Just as we are getting more and more depressed about the plethora of e-published detritus, our spirits are lifted by such exhibitions as *Illuminated: The Art of Sacred Books*. The Rubin, the only museum in the United States that focuses on Himalayan art, chooses to interpret such art in a cross-cultural context, comparing Buddhist works with Christian Gospel lectionaries, Hindu classics, and Islamic manuscripts. This display is one of a series of comparative studies of these mostly illuminated sacred works. The intersection of cultures invites the viewer to discover the pervasive universal use of material culture in attracting belief in the divine. The exhibition is an aesthetic and intellectual delight.

The Rubin gathered these books from the Morgan Library and Museum, the New York Public Library, Cornell, Harvard, and other research repositories. We are immediately drawn to such artistic treasures as a 1696 icon from the Cathedral of Etchmaidzin from Yerevan, Armenia, painted with tempera on gesso-covered wooden boards. The silver and gold *repoussé* frame draws our attention and dazzles us. We move on to a 1494 Gradual, a manuscript produced in Haarlem, the Netherlands. We note the figure of St. Barbara, a martyr whose legend dates back to the third century CE. Especially venerated in the East, Barbara secretly became a Christian and eventually suffered excruciating torture for her faith and was executed at the hands of her father (he was struck and killed by lightning for this crime). A series of Armenian Gospels from the seventeenth to the nineteenth centuries illustrates the techniques of embossing covers with silver, another effect meant to draw the viewer in by splendor. Several thirteenth-century Tibetan Sutras, with gold calligraphy and portraits of such deities as Guanyin, bring our attention to the reputed fertility powers of these gods. The gold script on black or blue ground is a determining convention of Tibetan sacred books. Just as the Western medieval cathedral sculptures exhibited details that were often hidden for "God's eyes only," these richly painted miniatures and virtuoso decorations portray a deeply held religiosity that draws the believer into a spiritual world designed to confirm belief. We see a Nigerian *Litanies of the Prophet*, a nineteenth-century

ink on parchment manuscript with a leather folding case, a Qur'an with appendix and auguries dating from the tenth century, with ink, pigment, and gold on polished paper, held in a *papier-maché* lacquer painted binding, and a *Pathama uppajjaga ha peta* manuscript and covers, with gold ink on black mulberry paper, sporting a black lacquer and gold wood cover, from 1930s Thailand.

We cannot detail the almost one hundred items in this gold and jeweled panoply dedicated to the splendors of religious art. But this lavish array, dating from the early Middle Ages to the twentieth century, is closely held together by its central persuasion: how material culture draws the believer in. These objects clearly reflect the psychologist William James' principle, first put forth in the 1880s and a foundational precept of behavioral psychology today, that an object one perceives simply or even aesthetically turns into an "object-emotionally-felt." We also see the role of patronage in the production of these works and the need of wealth and rank to illustrate belief through the production of ever more splendid (and expensive!) works of art. Take for instance the early-seventeenth-century *Kangyur* supplement of the Buddhist canon – so very similar to medieval Christian illuminations – that was sponsored by the Wanli Emperor (r. 1572–1620), piously depicted here. As we can expect from the Rubin Museum, there is a series of manuscripts from the Tibetan Renaissance (from the tenth to the thirteenth century), written in gold on dark ground, which illuminates and deepens the mind's aesthetic and religious emotions during the reception of the text. We see decorated parts of the Tibetan *Perfection of Wisdom Sutra* from the fifteenth century with numerous miniatures representing local architecture, women's fashions and other conventions, as it tells the story of the bodhisattva Sadaprarudita as he encounters evil on every path on his journey to receive the teachings of Dharmodgata.

This exhibition takes into consideration each facet of the sacred book, including letter design, typography, illustration, binding, and paper, on its own journey to explicate the importance of material culture in the history of religion. The blending of text and image is exquisite. The Rubin Museum has done an outstanding job in its gathering and interpretation of these books.

Larry E. Sullivan
City University of New York

Shakespeare: Staging the World

British Museum, London

19 July–25 November 2012

The Cultural Olympiad, the artistic counterpart to the Olympic and Paralympic Games in the UK, cumulates with a summer blockbuster exhibition in a most iconic English institution, the British Museum, about the most iconic English writer, William Shakespeare. Rather than revisiting what he wrote, *Shakespeare: Staging the World* encompasses everything he and his audiences saw (or could have seen). The exhibition is a *tour-de-force* of research in visual culture across a number of fields; hundreds of diverse artworks and artifacts, from the commonplace to the extraordinary, the domestic to the exotic, the titillating to the majestic, indicate what life was like in England and abroad at all levels of society during Shakespeare's lifetime. The emphasis is on the political, social, and cultural contexts in which Shakespeare wrote and in which his plays were first performed, not the plays themselves.

The exhibition begins with the gold standard, a copy of the First Folio, and ends with the 'Robben Island Bible', an edition of Shakespeare's works that was smuggled into the South African prison and annotated by inmates including Nelson Mandela. In between these books, which are almost the only publications of Shakespeare's plays in the exhibition, snippets of Shakespeare's texts and 'digital interventions' by members of the Royal Shakespeare Company are used as framing devices for objects in ten main categories: London in 1612, English life, Elizabethan politics, the reception of classical antiquity, the reception of Venice and Judaism, the portrayal of Africans, Jacobean politics, the construction of British identity, the exploration and settlement of the New World, and, briefly, Shakespeare's legacy. Many of the exhibited objects are English, Scottish and Irish, of course, but many also come from other places and times. Nigeria, Venice, India, the New World, medieval Europe, classical Antiquity, and even fourteenth-century Jamaica are represented. It is remarkable that objects from a range this extraordinary – even a human eyeball (now rotten in its reliquary) and a narwhal tusk are included – fit into a coherent narrative. Some links to the plays seem slightly tenuous, but this rich exhibition is as much about Shakespeare's original audiences, in the broadest sense of the term, as it is about his words.

The accompanying catalogue has the unusual structure of a scholarly text; the exhibits are used as figures to support academic arguments, not enumerated, reproduced, and described. Given the sweeping scope of the study, this accommodates the quantity of visual material, maintains the narrative thread, and supports the vast amount of research across the disciplines. The dizzying breadth is complemented by a stream of minutely focused textual analysis. Shakespearean quotations in the margins of almost every page of the catalogue (and near most displays in the exhibition) are illustrated by real objects, emphasizing a word-by-word interpretation of what Shakespeare's plays would have meant to a sixteenth-century theatregoer. The majority of the pairings literally translate a phrase into a physical object; the quotation "plain statute-caps" (*Love's Labour's Lost*, 5.2.300) accompanies a woolen cap. Some links are less direct (a lantern that may have been used by Guy Fawkes is associated with "dire combustion and confused events," from *Macbeth*, 2.3.52). Other terms are used to introduce everyday items with which Shakespeare may have been familiar, like coins and the skull of female bear that was baited near the Globe, as well as exotic treasures similar to ones to which he may have referred.

The discussion sidesteps some key issues of current Shakespeare scholarship, such as his identity, but the illustrated gloss to his words and research into why his world looked and worked the way it did is exhaustive. On one level, the exhibition succeeds at making the life and times of Shakespeare accessible to Olympic crowds. On another, the catalogue is a treasure trove of information; anyone curious about the nuances of the phrase "an oak, with great ragged horns" (*The Merry Wives of Windsor* 4.4.27), amongst hundreds of others, can simply turn to page 84 for a discussion and a photograph of a section of the trunk of an oak tree to which Shakespeare specifically referred. The wide-ranging contributions will benefit the research of scholars whose work relates to many facets of sixteenth- and seventeenth-century England, and many others besides.

L. Elizabeth Upper

King's College, University of Cambridge

Jonathan Bate and Dora Thornton. *Shakespeare: Staging the World*. London: British Museum Press, 2012. 304p., 275 color ill. ISBN 9780714128245 (paperback). £40.00 hardback/£25.00 paperback.

AWARDS

Tremaine Medal: Call for nominations

[La version française suit]

The Awards Committee invites nominations for the Marie Tremaine Medal, offered by the Bibliographical Society of Canada (BSC) for outstanding service to Canadian bibliography and for distinguished publication in either English or French in that field. The Tremaine Medal is accompanied by the Watters-Morley Prize, a \$500 scholarly award. Deadline: **February 28th, 2013**. Nominations should include a biographical note and list of principal publications, and may include other supporting documentation. Please send nominations and any questions to the Awards Committee at: awards_committee@bsc-sbc.ca. Electronic submissions are preferred where possible, but hard copy submissions may also be mailed to:

Chair, Awards Committee
Bibliographical Society of Canada
360 Bloor Street W.
P.O. Box 19035 Walmer
Toronto, Ontario M5S 3C9
Canada

Additional information about the award and the BSC can be found at: <http://www.bsc-sbc.ca/en/fellowships.html>

Médaille Tremaine : Appel de mises en candidature

Le Comité des prix sollicite des candidatures pour la Médaille Marie-Tremaine, offerte par la Société bibliographique du Canada (SbC) pour services exceptionnels rendus à la cause de la bibliographie canadienne et pour des publications de haute qualité dans ce domaine, soit en français, soit en anglais. Le récipiendaire de la Médaille Tremaine se voit automatiquement accorder le prix Watters-Morley accompagné d'un chèque de 500\$. Date limite de soumission: **le 28 février 2013**. Les dossiers de candidatures doivent inclure une notice biographique ainsi qu'une liste de publications principales, et peuvent inclure d'autres renseignements supplémentaires pertinents. Veuillez faire parvenir les dossiers, ainsi que toute question, au Comité des prix à : awards_committee@bsc-sbc.ca. Le comité préfère recevoir les dossiers de candidature

en format électronique lorsque possible, mais ils peuvent également être envoyés par courrier à :

Présidente, Comité des prix
Société bibliographique du Canada
360 Bloor Street W.
P.O. Box 19035 Walmer
Toronto, Ontario M5S 3C9
Canada

D'autres informations sont disponibles sur le site: <<http://www.bsc-sbc.ca/fr/bourses.html>>

Previous recipients of the Tremaine Medal have been:

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- William F.E. Morley, 1977
- Reginald Eyre Watters, 1979
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- Alan F.J. Artibise, 1983
- Douglas Grant Lochhead, 1985
- Agnes Cecilia O'Dea, 1987
- Sandra Alston, 1988
- Gloria Strathern, 1989
- Claude Galarneau, 1990
- Patricia Fleming, 1992
- Joan Winearls, 1993
- Paul Aubin, 1994
- Ernie Ingles, 1996
- Carl Spadoni, 1999
- Bertram H. MacDonald, 2000
- Yvan Lamonde, 2001
- Jacques Michon, 2004
- Elizabeth Driver, 2007
- George L. Parker, 2009
- Peter McNally, 2011
- Marcel Lajeunesse, 2012.

STOP PRESS

SHARP-ists will be delighted to hear that Professor Lydia Wevers of Victoria University of Wellington has received a prestigious Royal Society of New Zealand Marsden Fund three-year grant to study the history of reading in colonial New Zealand and Australia. As she explains, 'Reading was an essential component of colonial experience. Victorian novels filled cabin trunks and makeshift bookshelves but not much is known about how they were received and understood. We still know far too little about who was reading what where. This project will investigate the history of reading fiction in nineteenth century New Zealand and Australia and its associated culture of reading, including the connection of reading to colonial experience and imperialism. A nation defines itself by the books it produces, but also by the books it reads – were New Zealand and Australia separate 'reading nations' in William St Clair's phrase? Was a new readership developing in colonial societies that reflected the imbalances and pressures of colonial life, such as gender ratio distortions and class shocks? The project will have several points of focus, including the reading history of Dickens, and the reading preferences of indigenous readers. The project will result in the first history of reading in New Zealand and Australia in the nineteenth century, reflecting their shared cultures and markets but also seeking to tease out the differences and distinctions of two closely connected intellectual and social milieux.'

SHARP PHILLY 2013

Even if you are not submitting a proposal to the 21st annual SHARP conference, do consider joining us in Philadelphia, Pennsylvania, USA for "Geographies of the Book," 18-21 July 2013.

In the introduction to their recent book-length study, *Geographies of the Book* (Ashgate, 2010), editors Miles Ogborn and Charles W.J. Withers observe:

Overall, therefore, taking the geography of the book seriously in parallel with the history of the book means that such geographies must be about more than just mapping the distribution of printers, printing presses and printed words. As we have argued, the geography of the book enters into the very nature of the book itself. (p.10)

It is in the spirit of this notion of "geography" contained within the "nature of the book" that the organizers of the 2013 SHARP conference have borrowed, respectfully, the Ogborn and Withers title for the Philadelphia conference. Our intent is to provide SHARP members with the opportunity to explore the complex relationship between geography and the book as object and idea.

Philadelphia is ideally situated in the American mid-Atlantic, and, historically, served as a key hub of the transatlantic book trade in the late 18th and 19th centuries. For further information, please check out our comprehensive website: <http://www.library.upenn.edu/exhibits/lectures/SHARP2013/> See you in 2013!

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 The Johns Hopkins University Press, Journals Publishing Division, PO Box 19966, Baltimore, MD 21211-0966 USA.

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