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## CONFERENCE REVIEWS

### Current Directions in Book History:

#### Borders without Boundaries

2014 Annual Meeting of the Bibliographical Society of Canada/La Société bibliographique du Canada (BSC/SbC)

Brock University, St. Catherine's, Ontario  
26–27 May 2014

In his keynote address, “The Bibliographic Study of Born-Digital Texts,” Alan Galey of the University of Toronto challenged conference attendees with three assertions: first, book history is defined by its methodologies, not its objects; second, texts are not born, they are made; and third, the print vs. digital binary rarely leads anywhere interesting. He concluded with a provocation about moving bibliography beyond books. Using video games as an example, he asked how the bibliographical method might be useful for understanding new territories of cultural production.

These assertions, offered in the final session of the conference, epitomize a range of collective concerns tabled over the two-day annual meeting. During the question period of a panel entitled “Digital Curation: Are We Fulfilling our Obligations to Future Generations? How Does ‘Digital Curation’ Relate to the Curatorial Practices Employed by Special Collections Libraries?” BSC/SbC President Linda Quirk pointed out that discussions about digitization all too quickly rely on the buzz-word “access.” However, “preservation,” she argued, “is always the first step in the archival process. What is the point of access, if there is nothing there?” In warning us to address the mantra of “access” with caution, Quirk foreshadowed Galey’s call to dispense with the term “born-digital,” which effaces the labour of the coders who build digital texts. Throughout the conference, delegates decried the pied Piper of terminol-

ogy for occluding everything from material constraints to political objectives.

Conference panels showcased initiatives across Canada working towards the preservation of cultural identity and knowledge. While the conference sub-theme championed “borders without boundaries,” Amy Hildreth Chen and Kendall Roark reminded their audience that restrictions on archival holdings, which scholars often find irksome, are in place to protect families and donors. In fact, the idea of “boundaries” emerged as an important thematic throughout the conference, from the exclusion of immigrant languages from early twentieth-century Ontario libraries (Elizabeth Hanson) to the underground transnational publishing practices of Bolsheviks (Andrea Hasenbank). Notably, Pierre Hébert coyly engaged with the conference sub-theme, delivering a paper entitled “Censure sans frontières...: L’écrivain le plus censuré du Québec, Louis Dantin, a passé toute sa ‘vie littéraire’...à Boston.”

In recognition of Dr. Hébert’s outstanding service to Canadian bibliography, the BSC/SbC awarded him the Marie Tremaine Medal. An expert on the history of censorship in Québec, Hébert has published five books on the subject. He has published another fourteen on topics ranging from narratology to book history. Hébert serves as co-director of the Groupe de recherches et d’études sur le livre au Québec (GRÉLQ) and the president of the Association québécoise pour l’étude de l’imprimé (AQÉI). His acceptance speech eloquently moved between French and English, demonstrating his talent for community-building. Cradling the Tremaine Medal medallion in the palm of his hand, this year’s winner posed with past winners Sandra Alston (1988), Patricia Fleming (1992), and Carl Spadoni (1999) for a commemorative photo. For many in attendance at the AGM, this photo honoured the impressive achievements of BSC/SbC’s members.

To the BSC/SbC’s credit, the conference managed to offer the intimacy of a specialized conversation amidst the bustle of the Canadian Congress of the Humanities and

Social Sciences. No concurrent panels were run, ensuring that delegates could trace the- matics from one panel to the next. Sessions were well attended, and emerging scholars had the pleasure of receiving questions from some of the most estimable colleagues in the profession. The BSC/SbC highlighted its commitment to early career scholars in awarding its first Emerging Scholar Prize to Rachel Bryant for her paper “Towards the (In)digitization of the Archive: Preserving, Sharing, and Protecting Indigenous Knowledge in New Brunswick.”

Like many good conferences, conversations spilled over into the wine and cheese reception. In a long corridor of a modern glass building on Brock’s campus, the delegates of the BSC/SbC conference discussed new directions for the community. The modern architecture fit the conversation, as many delegates expressed an interest in digital humanities training to address the growing need of bibliographers to study e-books. As the conference drew to a close, this scholarly conversation became peppered with the chatter of friendships forged by years of meeting to discuss common interests. The next meeting of the BSC/SbC will take place the day before the commencement of SHARP 2015 (7–10 July), in Montréal-Sherbrooke, Québec.

Kristine Smitka

*University of Alberta, Edmonton, Canada*

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## SHARP NEWS

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## Language Speaks Us: College English Association- Caribbean Chapter Annual Conference

University of Puerto Rico-Mayagüez  
14–15 March 2014

The Caribbean Chapter of the College English Association (CEA-CC), primarily based on the island of Puerto Rico, has been devoted to the study of the diverse cultural materials that fall under the umbrella of “English” for over forty years. In March the association’s annual meeting brought academics from the Caribbean and throughout the world to the University of Puerto Rico-Mayagüez for the *Language Speaks Us* conference. The attendees were a combination of senior faculty and graduate students, and the panels spanned a diverse range of themes including political propaganda, performance art, pedagogical approaches, cultural migration, Puerto Rican publications and those of the diasporas, and the links between e-media and traditional print, among other topics.

Scholarly meetings in the Caribbean often have a diverse range of languages, critical approaches, and historical themes, which combine for a unique intellectual experience. While the language of our conference is English, there are usually panels on multilingual texts, *patois*, and publishing in the region (and elsewhere).

The event began with a panel including David Bartholomae (author of “Inventing the University,” perhaps the most cited work ever published on English composition), who discussed writing and revision in multicultural classrooms. The question-answer period began a lively dialogue on the role of language and print text in digitized publishing, pedagogy, and other forms of communication. The conversational nature of the panel set a tone of open discussion and exchange of ideas that continued throughout the conference panels and social events.

Some papers tested the boundaries of language as a medium and the frontiers that separate genre: Luis Vega’s paper, for instance, was a piece of performance art that played with traditional approaches to visual art, poetry readings, minidramas, literary criticism, flash fiction, and newspaper reports, turning into an improvised metatheater that involved everyone present at the panel (and a great deal of laughter!). In the same panel, Joelle Mendoza mapped out the role of language

in the forms in which activism and critical thinking have been criminalized by state institutions, and posed some captivating ideas about the use of texts to mobilize social action. Melissa Saywell’s paper was a provocative take on use of language in the construction of gender and alternative masculinities in “Drag Comedies.”

Many panels opened intriguing sets of research questions about the utilitarian and aesthetic role of print and e-media in colonial discourses. A panel with German Vargas, Hari Stephen Kumar, and Amine Zidouh interpreted how the emergence of literature, criticism, and institutionalized uses of language often hinge upon epistemic questions that can provoke political discord. The multilingual discourses in literary texts can function as a counterbalance, democratizing these means of communication by infiltrating them with more organic forms of cultural material.

A session with Astrid Sambolin, Jennifer Moore, and Marta Viada Bellido de Luna examined the role of language in the formation of collective identity, remapping the conventional uses of second-language pedagogy away from a discourse of dominance (and therefore subject-formation) and toward a poetics of inclusive and more participatory uses of conversation in second-language teaching models.

James Penner, Rubén Mendoza, and Rick Mitchell collaborated on an examination of dystopian realities in *The Living Theater’s Paradise Now*. Their arguments reconsidered the audience participation, lost audio recordings, and subject-formation in the work of the experimental theater. These performances, as the presenters demonstrated, mix nontraditional combinations of moving image and use of text for a thought-provoking take on the cultures of New York in the 1960s.

One of the more interdisciplinary panels involved David Logue, a biologist; Gala Porras-Kim, a linguist; and Benjamin Shultz-Figueroa, a specialist in film. The papers reconsidered the nonverbal reproduction of thought for animals and humans through conversational analyses of whistling and metaphor. They argued that nonverbal communication warrants as much attention as traditional texts, in part because the medium allows the speaker to represent, and sometimes unsettle, emergent conceptions of social power. The concealed nature of the discourse (whistle and metaphor) allows the message to be magnified, thereby enriching its limits.

These panels were complemented by poet Natasha Sajé's keynote session, which, in addition to a poetry reading, was a reflective report on the role of language in the publication, revision, and dissemination of her creative writing.

Puerto Rico has delightful weather in March – which is in dry season – and the lunches on Friday and Saturday were served outside on the terrace of the Student Center. On Saturday, after the conference, as the sun was setting, dinner was held at a restaurant on the waterfront. The long shadows from the palm trees and the roll of the swell on the shore proved to be an enjoyable venue for enjoying local fare and drinks while engaging in some vigorous intellectual discussions.

The next CEA-CC Conference will take place on 12 and 13 March, 2015, at the University of Puerto Rico-Mayagüez. The theme is Disability Studies and the CFP and formal description are available on our website. (See: <blogs.uprm.edu/ceacc>.)

Jeffrey Herlihy-Mera  
*University of Puerto Rico*

## ANNUAL REPORT 2014

This is adapted from the report presented at SHARP's Annual General Meeting at Antwerp on 20 September 2014. More detailed, individual reports are available on request – see contact details following each section, or on <sharpweb.org>.

### SHARP's Structure

SHARP is made up of an Executive Council of nine elected officers, a Board of Directors, various appointees (most obviously the editors of *Book History* and *SHARP News*, but also the various review editors, the moderator of SHARP-L, the Book Prize judges, members of the Nominating Committee, and so on), as well as of course the membership as a whole. There are no paid positions, so we are very grateful to all those members who volunteer their time to support the Society and its activities.

If you would like to be more involved in SHARP, please do approach any one of the Executive Council officers. The next election for positions on the Executive Council and the Board of Directors will be held at next

year's conference. If you wish to stand, please contact Carole Gerson, chair of the Nominating Committee: <gerson@sfu.ca>. See also announcement on page 23 of this issue.

### President & Vice-President

Ian Gadd and Sydney Shep are pleased to report that the Society continues to flourish, and that we are in the fortunate position of being able to support a wide range of activities and projects. These include:

**Scholarships.** We continue to sponsor SHARP scholarships at the Rare Book School at the University of Virginia, the California Rare Book School, and the Digital Humanities Summer Institute at Victoria University in British Columbia – so far, we have awarded twenty scholarships. We are also funding a Rare Book School scholarship at Victoria University of Wellington, New Zealand.

**Translations.** We are delighted to announce the first fruits of our translations project, whose purpose is to make key works of scholarship in the history of the book more widely known. Selected articles in Hebrew, Spanish, Japanese, French, and Chinese have now been translated into English and published on the SHARP website. We are grateful to the Translations Committee and especially the chair, Susan Pickford, who spoke about the project at the AGM and also chaired a panel on translation during the conference.

**Book History Online.** SHARP continues to work with Andrew Pettegree and his colleagues at the University of St Andrews, and Arjan van Dijk from the publisher, Brill, as they redevelop this valuable online bibliography, which was formerly based at the Royal Library of the Netherlands.

We'd like to thank the following members who have stepped down from various official roles for all their hard work: Ezra Greenspan, editor of *Book History*; Patrick Leary, moderator of SHARP-L; Meraud Ferguson Hand, *SHARP News* bibliographer; Kathy Harris, *SHARP News* e-resources reviews editor; and Millie Jackson, *SHARP News* North American books review editor.

Last year, we began a process of reflecting on our ambitions and activities as an organisation, and we circulated a short 'manifesto' to all the members earlier this year for comment. We are now revising this document, with a view to using it to identify our priorities for the coming years.

Contact either <president@sharpweb.org> or <vp@sharpweb.org> for further information.

### Finances

Jim Wald confirms that we are in robust financial health. Membership dues and royalties from *Book History* provided us with over US \$48,000 since last July, of which we have spent almost US \$34,000. That expenditure included regular items such as the Book Prize, the maintenance of the website, professional affiliations, and the production, printing, and distribution of *SHARP News*; we also supported SHARP members through scholarships, and SHARP activities across the world through our society and regional liaisons. We currently have over US \$240,000 in the bank, and among our priorities for 2014–15 is the establishment of an endowment for the Society.

Membership fees are collected by Johns Hopkins University Press, who deduct a fee for their services and also deduct their costs for the publication of *Book History*, before passing the balance on to us. The Conference Grants that we award every year are funded by a surcharge on all the registration fees collected at the previous annual conference; apart from these grants, each conference is self-contained and managed by the sponsoring institution.

A full financial report is available from Jim Wald upon request – contact <treasurer@sharpweb.org>.

### Membership

Eleanor Shevlin reports that, for 2013–14, our membership stood at just over 1100, a slight increase from the previous year. About 80 per cent are individual members and 15 per cent are students or independent scholars, with the remainder being institutions such as libraries. Members come from over 40 different countries: 60 per cent are based in the US, with Canada, the UK, and the rest of Europe each contributing about 10 per cent; we also have healthy numbers in Australia, Belgium, Finland, France, Germany, and the Netherlands.

Johns Hopkins University Press has improved our online directory to enable easier searching for other scholars working on similar topics, periods, or regions, and will shortly be implementing a more sophisticated system for recording our own research interests. We have also expanded the range of benefits for members.

Contact <members@sharpweb.org> if you would like more information.

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### Society and Regional Liaisons

Eleanor also manages about two dozen liaisons with affiliated societies in various disciplines and interdisciplinary groupings, many of which host SHARP-sponsored panels. These include major North American scholarly organisations such as MLA, AHA, and ASECS. The work of liaison officers is vitally important to increasing SHARP's reach beyond our own annual and focused conferences. Often they can propose a SHARP-sponsored panel to be held in the context of a larger conference; they also circulate brochures and sometimes host receptions to bring SHARP to the attention of scholars who were previously unaware of our activities.

Simon Frost oversees a host of regional liaisons based in over twenty different countries. These liaisons do everything from supplying brochures and other promotional material for local events to mounting full-fledged focused conferences with the SHARP stamp of approval. In the past year, we have supported events in Argentina, Puerto Rico, Australia, Spain, Ireland, and Finland.

For more information, contact <liaisons@sharpweb.org> or <external@sharpweb.org>.

### Conferences

Bertrum MacDonald acts as our primary liaison for SHARP's annual and focused conferences. Last year, that included the annual conference in Philadelphia and focused conferences in Le Mans and Rio de Janeiro. Next year, our annual conference will be held in Montréal, Canada, hosted by l'Université de Sherbrooke, McGill University, and the Bibliothèque et Archives nationales du Québec; there will also be a focused conference in Monterrey, Mexico. We can also formally confirm Paris as the venue for our 2016 conference. In addition, we are already in discussion with potential hosts for the annual conferences in 2017 and 2018, and are exploring the possibility of a focused conference in the US. If you are interested in hosting either a focused or an annual conference, or have ideas about where we might take a future SHARP conference, please contact Bertrum.

We have implemented two major changes to how we support conference planning and organisation. We are converting our old paper-based conference manual into an interactive online resource, and we are very grateful to Lee Wilson for all his help with this.

As most of you will know, it has been our regular practice to submit paper and panel proposals for the annual SHARP conferences using an online system. This is something that conference organisers themselves have always had to organise. However, from next year SHARP itself will be providing the online system for receiving and reviewing proposals for the annual conferences. Each conference will still appoint its own programme committee to select proposals and draw up the programme, but our hosting of this system will enable members to retain the same log-in details year-on-year and will allow us to maintain an archive of proposals.

Finally, SHARP is an Affiliated International Organisation of the International Committee of Historical Sciences, and accordingly we have organised panels for its five-yearly conference, which will take place in August 2015 in Jinan, China.

Contact <atlarge@sharpweb.org> for more information about these initiatives.

### Publications and Awards

Claire Squires oversees our two regular publications – *Book History* and *SHARP News* – and also the George A. & Jean S. DeLong Book History Prize.

Ezra Greenspan, one of the two founding editors of *Book History*, has now stepped down, and we have appointed two new editors, Greg Barnhisel and Beth Le Roux, to join Jonathan Rose. We are very grateful to Fiona Black, Jason Ensor, Abhijit Gupta, Barbara Hochman, Miha Kovač, and Robert Patten, who assisted Claire with the selection. We have also moved to an online editorial management system which will allow us to keep track of article submissions more effectively.

*SHARP News* continues to appear quarterly with its digest of reviews and reports. We are developing a digital version to enable it to become more timely and more responsive to members' needs.

*SHARP News*' editor, Sydney Shep, is to step down, and we welcome Padmini Ray Murray, late of Stirling University, shortly to head a digital humanities initiative in Bangalore, to head the journal from here on. We appreciate your patience and enthusiasm during this time of transition.

Helen Smith's '*Grossly Material Things: Women and Book Production in Early Modern England* (2012) won the DeLong Prize last year. This year, the judges – Daniel Traister, Marie-Françoise Cachin and Kirsti Salmi-

Niklander – considered over fifty books, and selected at last *Old Books, New Technologies. The Representation, Conservation and Transformation of Books since 1700*, by David McKitterick of Trinity College, Cambridge.

The *Book History* editors award a prize for the best graduate student essay. Last year, this was won by Brigitte Beck Pristed for her article "Glasnost Noire: The Soviet and Post-Soviet Publication and Reception of James Hadley Chase." This year's winner was Albert A. Palacios for his article "Preventing 'Heresy': Censorship and Privilege in Mexican Publishing, 1590–1612."

Contact <publications@sharpweb.org> for more information about these projects and prizes.

### Electronic Resources

Jason Ensor manages our digital activity; this is most obviously the website, but he is also ultimately responsible for SHARP-L and SHARP's various social media accounts. He has been closely involved in developing the conference resources site with Lee Wilson and Bertrum MacDonald, and in implementing the online conference proposal system that we will use for all future annual conferences. He is also currently preparing a major redesign of the website to make it more accessible on mobile devices and easier for us to keep updated.

SHARP-L is one of the oldest scholarly listservs, and has been heroically managed by Patrick Leary since the early 1990s. Patrick is now stepping down, and we are assembling a small team of moderators. Please contact Jason if you're interested – <webmaster@sharpweb.org>.

### Archives and Record-Keeping

Corinna Norrick-Rühl is the Society's Recording Secretary, which made her probably the busiest person at the conference after the conference organisers. She has also been working with Jim Kelly at the University of Massachusetts to develop an archival policy for all SHARP's activities, and we have recently signed a formal Deed of Gift to that effect. She manages all the Executive Council communication and documents, as well as our LinkedIn account.

Contact <secretary@sharpweb.org> for more information about these initiatives.

## EXHIBITION REVIEWS

**Archiving Public Sex**

University of Toronto Art Centre  
29 April – 28 June 2014

Under the auspices of academe, “Archiving Public Sex” is a rare opportunity for those who may be inhibited by bourgeois conventions to consider the unknown pleasures of public sex in a safe and sanitary environment. The artifacts, posters, flyers, photographs, books, ephemera, and films screened in the back of the exhibit hall may give some the same uneasy feeling that our grandparents experienced when going through the door of a Times Square sex show. To an older generation, public sex is made to seem comfortable in the venue of a university museum.

The diverse array of multi-media materials that constitute the exhibit was drawn from the Sexual Representation Collection (SRC) located in the Marc S. Bonham Centre for Sexual Diversity Studies at the University of Toronto. Curated by Nicholas Matte, Curator of the SRC with University of Toronto students Lisa Kadey, Jessica Martin, and Ana Martins, the exhibit challenges its viewers to contemplate how sexuality and sexual practices have been defined by social, economic, and artistic conventions in the recent past. The exhibition thus narrates the impact of these changes on our understanding of sexuality today. As a joint project of the University’s departments of Sexual Diversity Studies and Museum Studies, this initiative is a powerful pedagogical device worthy of emulation.

In effect, the exhibit employs a peep show mentality, which is both its strength and weakness. Viewers are given a glimpse into a variety of public sex activities, such as bondage, cruising, group sex, kink, pegging, and movie theater, bathhouse, and bathroom sex, through the works of winners of the Feminist Porn Awards, the Morpheous Bondage Extravaganza, and leaders of the sex-positive feminist movement such as Annie Sprinkle and Tristan Taormino. Unfortunately omitted are the implications of the internet and social media that fuel newly fashionable public sex activities, such as “hogging,” in which a group of men cruise for obese women and “dogging,” a phenomenon in which people meet in public parks to engage in sexual encounters.

To understand what public sex is, it would be have been useful for the curators to define

the concept and to provide more information on the role of the state, church, synagogue, mosque, and other institutions in the social, moral and legal production and regulation of public sex. In addition, a brief historical overview of the development of mores for public sexual conduct and the development of laws in the East and in the West for the regulation of openly erotic encounters would have been helpful.

This is particularly true in the ethnically diverse community of Toronto. It is regrettable that an exhibit mounted on public sex in Canada should totally exclude French language materials, especially since French literature and cinema has been so influential in the domain of sexuality. Unfortunately, events in the Francophone province of Quebec, or for that matter, places outside of Toronto, have been totally ignored. In the 1960s not every province in Canada had its “Stonewall” moment.

The real strength of this exhibit is that it shows us examples of incredibly interesting materials, including well preserved manuscripts, books, correspondence, posters, photographs, videos, and sex toys. In the past, archives of marginalized areas of sexuality have not been heavily collected in research libraries, but such archives have grown in importance to support the emerging academic discipline of sexual studies.

Similar collections include the Canadian Gay & Lesbian Archives in Toronto, Human Sexuality Collection at Cornell University, Jean-Nickolous Treffer Collection in Gay, Lesbian, Bisexual, and Trans-gender Studies at the University of Minnesota Library, Kinsey Institute Library & Special Collections at Indiana University, Magnus Hirschfeld Archive for Sexology in Berlin, and Pride Library at the University of Western Ontario. Hopefully in the future the University of Toronto will be able to provide finding aids and digital facsimiles of items in the Sexual Representation Collection so that researchers can explore this fascinating resource in more detail.

The old adage that “sex sells” is confirmed by the presence of exhibit sponsors ScotiaBank and Manulife Financial. Perhaps these companies will support cataloging and digitization initiatives to expand access to this truly wonderful collection.

Melissa McAfee  
*University of Guelph, Ontario*

### The Soul of a Man: Toussaint Louverture and the Haitian Slave Revolt

Boston Public Library,  
Boston, Massachusetts  
17 June – 30 September 2014

Eighteenth-century maps of the Caribbean, banned books from the Enlightenment, detailed letters on colonial politics, and additional documents resist the presentation of a single narrative within the Boston Public Library’s recent exhibition. Instead, the multiple viewpoints of slaveholders and insurgents tell different sides of the story of the Haitian Revolution, and piece together an image of its leader, Toussaint Louverture.

Organized in collaboration with the Haitian-Americans United Inc. and Haitian Artists Assembly of Massachusetts, the show highlights the Boston Public Library’s important collection of Haitian and West Indies materials, which includes over 10,000 books and manuscripts. Although visitors are often lured to the Central Library by its famous murals and open-air courtyard, people seem equally drawn to the dark, intimate space of the Rare Books lobby, where the exhibit is housed in ten cases and lit from above. Four main wall texts trace Toussaint’s journey from bondage to a brilliant military and diplomatic career that gave way to the world’s first black republic.

Born a slave in the French colony of Saint-Domingue in 1743, Toussaint Bréda was originally named after the plantation on which he grew up. In outlining his biography, the exhibit’s first section notes that Toussaint learned to read and write while working in the plantation house. This fact becomes particularly significant in relation to the letters on view, some written in Toussaint’s own hand and addressed to international officials, including a United States consul. His correspondence is signed with “Louverture,” a name change marking his later identity as a revolutionary and statesman. The French word for “opening,” the title “Louverture” referred to his battlefield prowess, as he played critical roles in the 1790s slave uprisings that would transform Saint-Domingue into Haiti.

The second section of the exhibit is dedicated to the early history of Saint-Domingue, beginning with Christopher Columbus’s 1492 description of the island of Hispaniola. Divided by colonial empires, the western side

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of the island became increasingly valuable to the French government, which implemented a plantation economy. Exports of coffee, sugar, and other fruits of slave labor pumped unprecedented wealth into France, depressing the island's natural resources while facilitating the mother country's developments in art, science, and philosophy. The display includes an 1802 chart showing the rapid importation of enslaved people from Africa, who would outnumber their white owners twenty to one by the end of the eighteenth century. The swollen ranks of slaves benefitted, but also terrified, the plantation owners, who anticipated the crumbling of their way of life in the face of revolution.

The exhibition takes its title from a quote by Toussaint Louverture, "I may have been born a slave, but nature gave me the soul of a man." This sentiment is perhaps most thoroughly explored in the show's third section, which focuses on the slave rebellion of 1791. No longer enslaved by this time, Louverture and his fellow freedmen were inspired by the outbreak of the French Revolution in 1789 and its mantra of "Liberté, Egalité, Fraternité" (values notably not extended to women or people of color). While juggling negotiations between his Spanish allies and the French crown, Louverture became committed to emancipation and innovated guerrilla tactics that turned slaves into soldiers. Louverture's troops attracted valuable officers as well as competing rebel armies equally set on shifting the balance of power on the island.

This complicated historical moment allows the Boston Public Library to showcase a fascinating new acquisition, the letters of Sebastien Lefresne. A Frenchman with dreams of becoming a sugar planter, Lefresne migrated to Saint-Domingue in the 1780s, only to confront famine, yellow fever, and slave insurrections. His writings to his daughter chronicle his own financial ruin as well as the disintegration of the French colony at the turn of the nineteenth century.

The fourth section of the exhibit describes Toussaint Louverture's tragic death and extraordinary legacy. Eventually recognized by France as commander-in-chief of the colonial army, Toussaint insisted on drawing up his own constitution for Saint-Domingue, which formally abolished slavery and declared him governor for life. Alarmed by Toussaint's growing autonomy, Napoleon sent a large military expedition to overthrow him. Although he died in a French prison in 1803, Toussaint's deft leadership throughout

preceding decades made possible the independence of Haiti in 1804. As his body grew weaker, his story grew stronger, inspiring the biographies that are on view. Here, the library has set up a provocative contrast, displaying books that condemn Toussaint Louverture as a manipulative opportunist next to romantic accounts of his selfless life and martyrdom.

The exhibition is punctuated by a case holding engraved portraits of Toussaint. Across these and similar examples, his skin tone ranges from soft grey to charcoal black; his eyes, nose, lips, and chin change size and shape; he gains and loses earrings, hair ribbons, and hats. The exhibition would benefit from a discussion of Toussaint's elusive physical appearance, such as historian David Geggus has recently written in an online publication for the John Carter Brown Library, <[http://www.brown.edu/Facilities/John\\_Carter\\_Brown\\_Library/toussaint/index.html](http://www.brown.edu/Facilities/John_Carter_Brown_Library/toussaint/index.html)>. The absence of a definitive portrait of Toussaint Louverture makes exhibitions such as this one, which wrangle with an unwieldy history and an unlikely hero, all the more urgent.

Layla Bermeo  
Harvard University



## Book Use, Book Theory: 1500–1700

Online Exhibition

<<http://www.lib.uchicago.edu/e/webexhibits/bookusebooktheory/>>

This online exhibition provides a fascinating overview of the wide variety of ways that books were used during the Early Modern period. Based on the exhibition of the same name held at the Special Collections Research Center at the University of Chicago Library between March and June 2005, and curated by Bradin Cormack and Carla Mazzio, the web exhibition was created during the summer of 2009 and appears to be running indefinitely. An exhibition checklist gives full details of all the images displayed, and a 124-page illustrated catalogue is available for purchase on the website (124 pp., ISBN 0943056349, US \$15).

On the introductory page, Cormack and Mazzio theorize "book use" as a broader alternative to "reading," reflecting their inter-

est in a large array of activities and practices on the interface between people and books. Understanding the book as a site of creative misuse, the exhibition explores the relationship between books and the actions they prompt. Cormack and Mazzio see the payoff of this work as part of an effort to understand the way books shaped models of thought and informed theoretical speculation in the Early Modern period.

In five main sections, the exhibition features pictures and accompanying descriptions of a variety of non-fiction books from the period 1500–1700. 'Section 1: Technologies of Use' focuses on the way a book determines its own use. The featured items all depict various paratextual elements – like title pages and annotations – which were "in this period more clearly understood to be interpretive guides." The picture of a Bible with a lavishly embroidered binding is particularly striking. 'Section 2: Parts and Wholes: From Matter to Method' looks at the way books were sectioned, arguing that "dividing a book into parts is always a form of thinking." The discussion of how an errata sheet worked to create a scrupulous reader is a high point. The final part of this section uses Foxe's *Ecclesiasticall Historie* as a case study to talk about how the individual paratextual elements came together to create a unified whole.

'Section 3: The How-To Book' looks at several genres of how-to books from the Early Modern period, arguing that they are both didactic and enabling. Particularly interesting was the discussion of John Bulwer's *Chirologia: or the Natvrall Language of the Hand* (1644), a precursor to modern sign language that instructed readers in how to use hand gestures to convey secret information. 'Section 4: Dimensional Thinking' looks at books that represent time and space, and depicts a variety of technologies that prompt the reader to think beyond the page. These include pop-ups, fold-out pages, and volvelles (rotating discs of paper, often layered on top of each other). One anatomy book pictured has flaps that can be lifted to replicate dissection.

'Section 5: Taking Liberties' uses examples as diverse as encyclopedias and pornography to illustrate the "unpredictable and often unrepresentable interaction between a book and its reader or a book and its own contents." This section includes an interesting discussion of anatomy books that were also clearly read as pornography. Describing the anxiety of writers who vociferously worry that their books may fall into the wrong hands, the

exhibition suggests that injunctions against misuse may ultimately serve as guides for the very behavior they aim to prevent.

The online exhibition format admirably brings this rich material to the fingertips of anyone with an Internet connection, but it also necessarily places limits on the exhibition's impact. The images are best experienced on a large desktop screen – my 13-inch laptop seemed inadequate to the task. The situation is slightly better on a tablet or mobile, where the viewer can zoom all the way in at the expense of seeing the whole image at once. The layout of the page is also sometimes a problem, as it is often necessary to scroll between the text and the relevant image. Section 4 in particular suffered from the online format, as the two-dimensional images mercilessly flattened the fascinating array of pop-ups, flaps, and volvelles discussed. Seeing them in person, even behind thick glass, would have allowed a much better view. This said, the curators have done an excellent job displaying this material as fully as the online format will allow.

The implications of this exhibition's implicit argument will no doubt influence future scholarship in this field, even if it remains unclear whether the term "use" is meaningfully different than "reading" as it is most broadly construed. Further, the curators are perhaps a bit too eager to see "use" as inherently transgressive and disobedient, rather than understanding it as an act that ranges between the transgressive and the conventional. Despite these very minor critiques, the exhibition is well worth exploring, or perhaps "using," as you see fit.

Ruth M. McAdams  
University of Michigan, Ann Arbor



**Bookworks: The 15th Triennial  
PCBA Members' Show**  
San Francisco Public Library  
21 June – 6 September 2014

Even the most interdisciplinary of book historians can sometimes forget that the term "Book History" can be quite restrictive. The choice of the word "book" privileges a certain notion – block, ink, binding, leaves – over other forms of written media. And

"history" evokes "long ago" or "in the distant past," whereas in reality the past extends right up to where the present begins. Books made yesterday are also a part of "book history."

Imagine this reviewer's delight, then, upon encountering *Bookworks*, a recent exhibition of handmade book-like objects created by members of the Pacific Center for the Book Arts. These works are a happy reminder that "book history" is perhaps more properly, if more tongue-twistingly, termed "the study and interpretation of all artifacts of written communication": a more permissive, expansive term whose purview can *easily* include broadsides and graffiti and (gasp) electronic screens alike. These lovely but intriguing objects cannot but inspire a deep gratitude for having made the time to view them. Many scholarly dissertations or theses could be written on them, for they are simultaneously deeply respectful of the crafts of bookmaking and yet push at the boundaries of the classic book-historical question, "What *is* a book?" In short, a show like *Bookworks* elicits the sort of joyous appreciation and new analytical thoughts not always experienced while, say, collating yet another 300-leaf folio Bible with misprinted foliation (and a pigskin binding that won't open flat) while shivering away in a too-cold Rare Books reading room.

Consider, for instance, Lyall Harris' *Kaleidoscope*, featuring an actual kaleidoscope whose front end spits out an accordion-folded message, like a sort of ticker tape oracle. Or take Judith Selby Lang's spectacular *Navigate*, consisting of a dictionary whose words have been painstakingly lifted off the pages using measures of transparent tape, which then cascade away from the book like an upturned mop containing millions of disembodied words. Or look at Lucia Harrison's *Soil Core I*, which replicates a geologist's cross-section of earth using discs of paper, leaves, and roots all held together within an open canister-like apparatus. Besides this, there are a free-standing paper-and-lace gown (Marcia Weisbrot's *For Jane at 200*); a deck of tarot cards (Chris Rolik and Nance O'Banion's *Esoterica: A Reading Deck*); an elegant woodwork board bearing pink flamingoes, a single brass key, a copy of *Alice in Wonderland*, and Scrabble tiles spelling out the work's title (*Flamingoes and Mustard Both Bite*, by B. Alexandra Szerlip); as well as a collection of embroidered eggshells (yes, you read that correctly; it's Sara Rantz Biel's *Ovum Philosophicum*).

Other pieces are more traditional in appearance, but still contain surprises. Jennie

Hinchcliff's *Fragments* is a book-like structure, but it unfolds to reveal two glassine envelopes filled with endless bits of paper: a treasure trove of printed, hand-stamped, and typewritten ephemera. Maureen Forsy's edition of Edgar Allen Poe and Stéphane Mallarmé's *The Raven/Le Corbeau* is an elegant notebook-size volume with a simple cloth spine – and a jaunty black feather sticking out at the top.

The viewer's inability to handle such visually striking items does not preclude recognition of their pedagogical or canonical significance. Virginia Phelps' *AlphaBindary*, for instance, is a comprehensive bookbinding curriculum in itself, comprising 50 mini-books whose bindings represent techniques beginning with every letter of the alphabet. David Lance Goines' woodcut illustrations of ingredients for Alice Waters' *Chez Panisse Café Cookbook* are printed on luminous white paper with generous margins, showing off as much the artist's clean lines and steady hand as the chef's legendary facility with all kinds of food from fish to flora. And Jenna Rodriguez and Claire Sammons' *from A to Z... an impartial bibliography* is a facsimile of – no, an homage to – Johanna Drucker's seminal 1977 work of the same name, printed from 48 different cases of type as a challenge and experiment in typographical storytelling.

Much more could be said of this extraordinary assemblage of media and makers. Perhaps the ideal thing to say, in closing, is that the 120 works featured in the exhibition splendidly reveal the diversity of the PCBA community. Exhibition Chair Kathleen Burch reports that the show's contributors include "bookbinders, calligraphers, collagists, conservators, graphic designers, illustrators, inkers, letterers, librarians, papermakers, photographers, printers, printmakers, sign painters, stone carvers, typographers, wine makers, wood engravers, writers, and zinesters." All these, I submit, are book historians too. Their collective productivity makes for a rich landscape of contemporary bookmaking that combines history, craftsmanship, and connoisseurship with innovation, interpretation and imagination.

This exhibition was sponsored by, and staged at, the Book Arts & Special Collections Center of the San Francisco Public Library.

Simran Thadani  
San Francisco

## BOOK REVIEWS

Katherine Acheson. *Visual Rhetoric and Early Modern English Literature*. Farnham, UK and Burlington, VT: Ashgate, 2013. xii, 180p., ill. ISBN 9780754662839. £60 (hardback).

In *Visual Rhetoric and Early Modern English Literature*, Katherine Acheson sets out to explore the role of diagrams and technical illustrations in the early modern imagination – what she calls, after Elizabeth Eisenstein, “brainwork.” The premise of the book is both promising and ambitious, as the majority of scholarship on the visual aspects of early modern print has tended to focus on narrative illustration and artistic and stylistic advances related to the birth of perspective and verisimilitude. Turning to images that often make no effort to reproduce visual experience, Acheson asks what role such images played in the development of early modern representational practice. If such images are not intended to give the reader a visual approximation of the material communicated in the book, what kind of representational work do they do? To work through this question, Acheson examines four categories of illustration alongside four works of early modern literature: military and horticultural illustration and Andrew Marvell’s “Upon Appleton House,” dichotomous tables and Milton’s *Paradise Lost*, painting and drawing illustrations and Marvell’s “Last Instructions to a Painter,” and zoological illustration and Aphra Behn’s *Oroonoko*. Each chapter is further organized around a defining concept, “space,” “truth,” “art,” and “nature,” respectively.

The first two chapters, on “space” and “truth,” represent the book’s strongest and weakest. First, reading Marvell’s “Upon Appleton House” alongside military and horticultural illustrations in printed books with which Marvell was no doubt familiar, Acheson demonstrates how aspects of the poem that can sometimes be perplexing – the juxtaposition of military and natural figures, for example – may be a product of the shared visual rhetoric of these two forms of technical illustration. The results are quite striking. The second chapter argues less successfully for Milton’s debt to the genealogical tree diagram and the dichotomous table in *Paradise Lost*. Acheson makes a strong case for re-examining the role of these ubiquitous images

in early modern books, but some might find the connection to Milton tenuous.

When Acheson turns to “art” in the third chapter, the book regains its momentum. Analyzing the images adorning instructional manuals on writing and painting, she makes a provocative argument about the form Marvell chose for his politically charged critique of technology in his poem “Last Instructions to a Painter.” In the final chapter, on “nature,” technical illustrations of animals illuminate Aphra Behn’s novel inspired by travel to Surinam. The key distinction here, between the “real” and the “natural,” is not always as clear as the author would claim, but the images under consideration are fascinating, and there is good reason to believe that Behn had them in mind while composing the work.

Overall this book is a welcome addition to the growing number of studies on early modern visual culture. Some will question the author’s decision to consider illustrations from the mid-sixteenth to the late-seventeenth centuries while only taking literary examples from the last quarter of the seventeenth century. As the author claims that the illustrations were ubiquitous enough to have a broad influence on the way early modern English writers conceptualized space, truth, art, and nature, one might expect a wider range of literary examples than is offered here. Nevertheless, anyone interested in the role of visual material in early modern English print culture will want to read this book.

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Norbert Bachleitner and Murray G. Hall, eds. *“Die Bienen fremder Literaturen:” Der literarische Transfer zwischen Großbritannien, Frankreich und dem deutschsprachigen Raum im Zeitalter der Weltliteratur (1770–1850)*. Wiesbaden: Harrassowitz Verlag, 2012. 328p., ill. ISBN 9783447067881. €72 (hardback).

This book contains the contributions (in German, English, and French) to a conference held in Vienna in 2011. The title, “The Bees of Foreign Literatures,” derives from a programmatic statement by the German eighteenth-century editor and publisher Friedrich Justin Bertuch on the value of literary transfer between national cultures. The editors of the collection, Norbert Bachleitner

and Murray G. Hall, cite Bertuch to stress the importance of literary transfer in the late eighteenth and early nineteenth centuries, the dawn of the “Age of World Literature” famously proclaimed by Goethe (7). While the international literary transfer of fiction and nonfiction around 1800 was the topic of the conference, its purpose was a different kind of transfer: the interdisciplinary scholarly cooperation between literary history, book history, general history, and sociology, which the editors urge in their introduction (7–9) – an agenda that is as easy to applaud as it is hard to put into practice.

So what did the bees of interdisciplinary book scholarship bring to Vienna? The volume features the following contributions: Robert Darnton on the re-import of banned French literature into prerevolutionary France; Joseph Jurt on Goethe’s concept of world literature; Jennifer Willenberg on German readers of English literature; John A. McCarthy on Christoph Martin Wieland’s translations of Shakespeare; Achim Hölter on German literary journals dedicated to foreign literatures; Nikola von Merveldt on Joachim Heinrich Campe’s adaptation of *Robinson Crusoe* for children; Alison E. Martin on Gotthilf Friedrich Kunth’s heavily annotated translation of the British picturesque travel writer William Gilpin; Jeffrey Freedman on the ingenious and devious marketing of the French translation of Friedrich Nicolai’s novel *Sebalduß Nothbanker*; Susan Pickford on two rival translators of Sterne’s *Tristram Shandy*; Johann Friedrich Zückert and Johann Joachim Bode; Reinhard Buchberger on the English “Pocket Library” series of the Viennese publisher Rudolph Sammer; Rüdiger Görner on Adam Müller’s appropriation of Shakespeare and Edmund Burke for his own aesthetic and political agenda; Bill Bell on Italian bookstores and reading rooms catering to English tourists; Norbert Bachleitner on Luise Gottsched, Dorothea Tieck, and other women translators; Christoph Charle on the export of French drama and opera to stages in Germany and Austria; Johannes Frümmler on the Austrian censorship of French literature; Murray G. Hall on the copyright agreement between Austria and the Kingdom of Sardinia, the first international treaty of its kind; and Irene Fußl and Ulrike Tanzer on Josephine von Knorr, a friend of Marie von Ebner-Eschenbach and translator of Byron’s *Manfred*.

Obviously this is more than a brief review can cover. Let me just highlight a few instanc-

es of the kind of methodological integration advocated by Bachleitner and Murray in their introduction. Jeffrey Freedman adroitly combines quantitative and qualitative methods in his discussion of the French translation of Friedrich Nicolai's satirical novel *Das Leben und die Meinungen des Herrn Magister Sebaldus Nothanker*. Nikola von Merveldt's chapter on Joachim Heinrich Campe's *Robinson der Jüngere* offers an integrative view of a literary text, its material manifestation in a book, and its embeddedness in social practices, based on Gérard Genette's theory of the "paratext." Achim Hölter puts Bertuch's "bees" citation in its historical context – the sudden boom of international literary journals as a new medium around 1780 – and connects book history to intellectual history by drawing a line from the emergence of these (usually short-lived) journals to the development of a new critical discourse that would eventually come to be known and institutionalized as "comparative literature."

Finally, there is the *primus inter pares*, Robert Darnton. His keynote address provides a vivid impression of what it means to lug pounds and pounds of banned books, written in France and printed in Switzerland, back across the Alps to their French readers. Nowhere is the materiality of cultural transfer more tangible than in the specifications of the smuggling trade in the eighteenth century: sixty pounds of books per backpack, or fifty if the snow gets deep; the smuggler can expect to get twenty-five sols if all goes well, and nine years of rowing as a galley slave in Marseille if it doesn't (16). Darnton adds two further dimensions to the conference theme of cultural transfer. One is the transfer between different scholarly media: Darnton envisages his projected work on the book trade in prerevolutionary France as a hybrid between printed book and digital website, thus applying the nexus of textuality, materiality, and social use creatively to his own scholarly production. Closely related is the other dimension: Darnton's motivation for his experiment (and for structuring his book around the five-month-long journey of the STN salesman Jean-François Faverger in 1778, which he intends to describe "fast, in picaresque fashion") is that he is "trying to write for the general educated reader, not just for other college professors;" he doesn't want to bore his reader (16). I wish more of us had Darnton's ambition – and his talent to pursue it so successfully!

Most of the contributions to *Die Bienen*

*fremder Literaturen*" will be useful for specialists; few will be attractive and rewarding for the curious and intelligent common reader. Book history has always been supported and advanced by amateur bibliophiles; the future of the discipline (and the flourishing of SHARP) has much to gain from resisting the temptation of professional exclusiveness and from cultivating this last type of transfer – the lively mutual exchange between academic experts and lay booklovers. Book nuts of all walks of life, unite!

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Katherine Bode. *Reading by Numbers: Recalibrating the Literary Field*. London: Anthem, 2012. 245p. ISBN 085728454. AUD \$99.

In *Reading by Numbers: Recalibrating the Literary Field*, Katherine Bode mines, models, and analyses data extracted from the online bibliographical database *AustLit* in order to highlight patterns, connections, and trends in Australian literary history that have been hitherto unseen by critics. Essentially, this book presents readers with a new history of the Australian novel. Indeed, by adopting Franco Moretti's much heralded and often criticised model of a flat and inclusive literary history, Bode challenges our understanding of the development of the Australian novel and forces us to rethink established arguments.

*Reading by Numbers* is intelligently structured, using its first chapter to introduce the reader to the merits and criticisms of the quantitative approach to literary history. Following Willard McCarty, Bode convincingly explains her modelling of data "not [as] knowledge as an end product but [as] the development of knowledge as an ongoing process" (24). This chapter is informative and well argued, and offers an excellent introduction to anyone who wishes to learn more about digital humanities approaches to literary history, particularly the prevailing debates between Moretti, his supporters, and his detractors. Each of the subsequent chapters takes a particular truism of Australian literary history and challenges it based on the quantitative analysis of publication trends of the specific periods in question.

The first of these refutes the general consensus that in the nineteenth century

Australian readers were mainly interested in English books and that Australian authors were dependent on English publishers to be published. Bode holds that this view of Australian literary history is a result of the literary value placed on publication in Britain by Australian literary critics and historians, which in itself becomes "an external seal of approval that provides a contradictory basis for assertions of national literary quality" (55). On the contrary, she convincingly argues that her data reveals a thriving Australian book publishing industry based on the serial novel that forces literary critics "into an uncomfortable proximity with readers and markets" that may lead them to acknowledge that "internal – close – readings can never tell a novel's full story" (56).

The following chapter takes aim at the mythologised view of the 1970s as the decade when the Australian publishing industry was born, refuting the widely-accepted narrative that government funding in the 1970s and 1980s allowed Australian publishers to break the dominance of British publishers in the Australian novel field. Instead, the data extracted from *AustLit* shows that trends in Australian publishing history are far more continuous than previously argued. Bode rejects a narrative of a flowering local publishing industry decimated by heartless multinationals with, perhaps, the boldest statement in this book: "Only by abandoning this narrative of a lost time that never really was can Australian literary studies develop a more critical relationship with the recent past; only on this basis can we offer an effective analysis of the present and a constructive contribution to future studies of literature and publishing in Australia and of Australian fiction" (103).

The fourth and fifth chapters offer a feminist reading of Australian publishing history by investigating the connections between publishing and gender trends of the novel. Bode argues that the locally published novel was dominated by male authors due to the British construction of the novel as a female form, and that the rise in the late nineteenth century of British-published male Australian authors can be attributed to British attempts to enter the colonial publishing market. Furthermore, Bode contends that the contemporary increase in women writers is a result of the devaluing of the novel as a literary form and that increased female authorship has not led to increased critical attention on the female-authored novel.

... / 9

There are two broad themes that inform Bode's arguments: transnationalism and value. In the first instance, she is concerned with the physical movement of literature and how the novel is produced, disseminated and received inside and outside Australia. Furthermore, she argues that our understanding of the development of the Australian novel field is inherently linked to constructions of literary value and that there is a pressing need to reinsert "non-literary" forms (such as the nineteenth-century serialised novel or pulp fiction in the twentieth century) into historical analysis.

Ultimately, *Reading by Numbers* is an absorbing reflection on the ways in which empirical data can lead to a re-evaluation of an entire field. Despite the fact that Bode's analysis focuses on extrinsic factors that many textual critics would frown upon, her arguments open up new perspectives from which these same researchers can reassess the Australian novel. The author herself is conscious of the limitations of a solely quantitative, digital approach to literary history yet at the same time stresses that "quantitative computational analyses *are* arguments, underpinned by interpretation and theorisation" (173). Perhaps, the most striking feature of this book is Bode's level headed, non-zealous approach to digital humanities research, which can only succeed, in her opinion, as long as it stays faithful to the core principles of humanities research: scholarship, interpretation, and argumentation. *Reading by Numbers* is an essential read for anyone interested in Australian literary history, colonial publishing history, digital humanities research and the history of the book in general.

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Elettra Carbone and Jakob Stougaard-Nielsen, eds. *Scandinavica: An International Journal of Scandinavian Studies*, vol. 51, no. 2 (2012): "Nordic Publishing and Book History: Celebrating Scandinavica's 50-year Jubilee 1962–2012." London: Norvik Press, 2012. 298p. ISBN 9781909408043. £18.50 (paperback).

As the introduction to this special fifty-year jubilee edition of *Scandinavica* makes clear, Nordic literatures and cultures are by no means restricted to a geographic region;

the local and transnational are endlessly entangled. We are reminded that textual meaning "takes place in a far larger field than the one [solely] established between reader and text" (127), and that those cultural and material meaning-making contexts in turn are changed by the circulating texts – those contexts, moreover, being scarcely coterminous with state, region or national-language boundaries. So far so good, but this transnational point has been made elsewhere, and the strategies used throughout the fourteen essays are not unexpected. Genette and McGann, with a smattering of Bourdieu, are used to explain the creation of new meanings across variant editions, due to paratextual change. Translation is treated as an aspect of cultural transfer and not as a discipline of textual equivalence. Agency far beyond authorship is foregrounded for its role in co-production. Static centre and periphery constructions are irretrievably undermined. So far, so much the better. But what fascinates with this collection – and it is a fascinating gem – is its demonstration of how cherished beliefs can collapse when "Nordic" (whatever that may mean) and other realms collide.

It seems that early works by Nobel-winning Selma Lagerlöf, such as *Christ Legends* and *The Wonderful Adventures of Nils*, despite their religiosity and Swedish nationalism, can thrive in the twenty-first-century lists of a successful Scottish children's literature publisher, Floris, who "bank on the appeal of a nostalgic time gone by" (146) and deliberately retain certain British spelling in US markets to emphasise the quaintness. The Danish Nobel Laureate Johannes V. Jensen, long held in the Danish academy as a giant of literary modernism, had in Germany a profoundly different reception, being most admired for his exotic locations and mythologies. Another modernist, Pär Lagerkvist, saw his radical anti-fascist anti-racist 1933 play *The Hangman* performed in the Netherlands to find it decried as a cross between Music Hall and Scandinavian "Heimat" that, as the Norwegian Trygve Gulbrandsen's "Björndal cycle" was deemed to, bordered on the literature of "blood and soil." Such re-interpretations show how fragile some beliefs are, and how constructed – Anglo and Franco canonicity being no exception. I can think of few opportunities, beyond those provided by such a transnationally-themed journal, to better demonstrate how conditional the job of literary criticism is.

Among the essays, there are no duds, many excellent pieces, and several rare nuggets. Ann

Steiner makes the first move in mapping the rise of post-war Swedish publishing; Karl Berglund answers (finally!) why Swedish crime fiction is so successful; Jan Dlsk and Lenka Fárová tell a periphery-defying tale of Finnish literature in Czech; Monica Wenusch provides the German version of Johannes V. Jensen; Petra Broomans tells the unsettling tale of Pär Lagerkvist in the Netherlands; Anne Myrup Munk writes on how publishers (of Mara Lee) are trapped by social constructions of femininity and how critics of those constructions are too; Charlotte Berry looks at Nordic children's literature published by Floris (Scotland); Edel Sheridan-Quantz shows how late nineteenth- and early twentieth-century German picture books were part of a transnational Nordic-British-Germanic industry; Anne Bachmann writes of cultural reputation and media interdependency in Swedish literature and silent film; Bjarne Thorup Thomsen explains the periodical-borne life of transnational sentiments from Selma Lagerlöf during the First World War; Sofia Kotilainen provides a "history from below" of the driving of nineteenth-century Finnish literary culture by peasants in the remote Finnish countryside; Jyrki Hakapää reveals the intense *croisée* in the history of the national Finnish book market, made by forces from the Crimea to the Finnish hinterland; and Anne-Kari Skarðhamar follows the issue of national consolidation versus cosmopolitan aesthetics in the search for an independent Faroese literature. And, bounding all these contributions, is Janet Garton's history of the journal *Scandinavica* that reads like a study in book history itself: from its post-war institute-funding, to private desktop publishing during the lean 1980s, to its enlarged but more modular editorial team from the 1990s, and its current incarnation from 2009 onwards, tackling a world where "impact, enterprise and public engagement" are crucial to UK research publishing.

The only objection one might have is an unevenness in the English-as-second-language use (not only between essays but within). Sometimes native-language quotes are included, sometimes not, and there are issues with translation: Myrup Munk, for example, translates *uafyrstelige* as both "disturbing" (129) and "inescapable" (130), which, for the sake of her argument, makes a significant difference. Throughout, there are punctuation and phrasing issues that reveal distinctly Scandinavian habits. But even here, the 'faults,' if that is what they can be called, are revealing.

Just as literary meaning and reception is conditional, so is language use, and the world is full of many valid Englishes. No one holds a monopoly on correctness and, across the spectrum, this volume of Scandinavica is a fine reiteration of that wider point.

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Benito Rial Costas, ed. *Print Cultures and Peripheries in Early Modern Europe: A Contribution to the History of Printing and the Book Trade in Small European and Spanish Cities*. Leiden: Brill, 2012. xxiv, 424p., ill. ISBN 9789004235748. €105 / US \$146 (hardback).

It is simply not true, of course, that smaller centres of printing have been neglected by scholars of early modern book history. There are too many specialist bibliographies and studies that testify to the contrary. What is the case, however, is that the role of these towns and cities in the national and international marketplace of print has not been the subject of any broad consideration or treatment. That has now changed. In *Print Cultures and Peripheries*, Benito Rial Costas has compiled an edited collection of ambition and learning, drawing together the work of no fewer than seventeen leading researchers in the field. The case studies in the volume explore smaller “peripheral” printing centres across Europe, not least in Britain, Italy, Hungary, the Low Countries, Denmark, and France. There is a particular emphasis, however, on Spanish examples, with seven articles dedicated to the Peninsula, covering printing in Antequera, Cuenca, Híjar, Huesca, Épila, Barcelona, Segovia, and Santiago de Compostela.

The resulting volume is impressive, displaying a range of methodological approaches across a range of subjects – evidence of a growing and increasingly dynamic interest in the handpress book. By bringing together studies of printing across Europe, the volume taken as a whole also underscores the fact that print cultures might best be understood within a transnational and comparative framework that challenges assumptions and encourages us to ask new questions. In common with most edited collections, the reader is left largely to make these connections and comparisons themselves. Yet, the broader is-

ssues are clear enough – the story of how printing developed and became part of people’s lives cannot be understood simply through an isolated focus on the large dominant centres of production. It is vital to any history of the book that local patterns of print production are not obscured or relegated to a footnote.

The caliber of research in all essays in the volume is extremely high, with some genuinely outstanding contributions. Nonetheless, there are a few issues. While the collection of essays encourages the reader to think in a comparative fashion, there is less evidence of this within the individual essays. Despite appearing three years after the publication of *Iberian Books* – a national short-title catalogue for Spain and Portugal – not one of the essays on Spanish printing appears to have exploited it. More curiously, while there is much to admire in this volume, it would be remiss of any reviewer not to mention pronounced copy editing issues. Grammatical problems and awkward sentence structures are by no means infrequent. This is a pity, because it detracts from some solid and genuinely exciting research.

Excellent in conception, if a little rough in execution: both the editor and contributors should be congratulated on this remarkable and thought-provoking volume. Brill’s Library of the Written Word Series has done much over the past few years to consolidate its reputation as one of the most influential early modern book history series currently available. This latest addition does not disappoint.

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University College Dublin



Roger Chartier. *The Author’s Hand and the Printer’s Mind*. Trans. Lydia G. Cochrane. Cambridge, UK & Malden, MA: Polity Press, 2014. xiv, 242p. ISBN 9780745656014. £55 / US \$67.80 (hardback).

In this new volume, Roger Chartier explores the materiality of texts largely through the publication history of Cervantes (and, to a lesser extent, that of Shakespeare). Chartier acknowledges that “[s]ome readers may find it surprising that a historian would risk venturing into literature,” but he robustly defends his “audacity” by demonstrating that a combination of historical and literary critical approaches yields a richer understanding of a

text than either discipline can achieve on its own (ix) – a perspective SHARP members will certainly appreciate. Chartier refutes both the Romantic notion of the author as sole creator of a text and the notion that the author is “dead,” adopting instead a broader, materialist approach. “It is the very complexity of the process of publication that has inspired the title of this book,” he declares. “Although every decision made in a printing shop, even the most mechanical one, implies the use of reason and understanding, literary creation always confronts an initial materiality of the text... This fact justifies the attempt to create a close connection between cultural history and textual criticism” (x).

The volume contains twelve essays written over a ten-year period, some given as lectures and some originally published in French and Spanish in a variety of journals. Part I, “The Past in the Present,” is mainly concerned with historiography. In addition to examining the ways in which the practice of history has changed in recent decades, Chartier also reflects on the ways in which texts have changed, particularly as digitization has brought previously inaccessible texts into the purview of general readers. Part II, “What is a Book?” engages fundamental questions about the nature of texts and their creation that are set out in the essay “The Powers of Print”: “How should we think about the relations between print... and other forms of the publication and diffusion of the written word...? How are we to situate the powers proper to the book in relation to those of other written objects, given that if not all books are printed, not all print objects are books? And, more fundamentally, what is a book?” (59) And Part III, “Texts and Meanings,” digs more deeply into the significance for literary interpretation of considering a given text’s materiality.

Although disciplinary bias may play some role in my response as a reader, I found the essays in Part III by far the most focused and interesting. “Paratext and Preliminaries” demonstrates, primarily through an analysis of editions of *Don Quixote*, how the non-author-generated (although occasionally author-revised) elements of a particular version of a text can illuminate its meaning for the first and subsequent generations of readers who engage with that particular version. Chartier makes a good case for the value of reprinting all paratext in modern scholarly editions. The essays “Publishing Cervantes” and “Publishing Shakespeare” were particularly enjoyable.

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Each provides a relatively quick and delightful introduction to the complexities of publishing and editing a major canonical writer – in these instances, *the* canonical writers. Although most of Chartier’s book is directed towards a scholarly audience, the liveliness and accessibility of these two essays suit them for use in undergraduate courses in either history or literature, where they would serve very well as an engaging introduction to the significance of the history of print culture.

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Joseph A. Dane. *Blind Impressions*. Philadelphia: University of Pennsylvania Press, 2013. 228p., ill. ISBN 9780812245493. US \$65.

The present volume is a recent work that tackles the histories and mysteries of printing and bibliography. The book is conveniently divided into three parts. The first part, “What is Print?” identifies trends in the field including matters of opinion on paleography and typography and the importance of the circa 1800 time period in printing histories, and finally ends with a philosophical discussion of analytical bibliography and compositorial study. This section excels because of Dane’s vast, thorough knowledge and refined opinions on current philosophies and trends. This section would be most interesting for the very learned scholars of printing history and bibliography. It should be noted that this first part is not indicative of the whole book, for as Dane states in the introduction, there is no narrative style or thesis for the book. Therefore, chapters and parts are free standing and readers should feel encouraged to read the volume in a non-linear fashion and focus on specific topics that may be of interest.

The second part of the book is entitled, “On the Making of Lists.” This section is comprised of a group of vignettes on Dane’s own research. The first study examines Mead’s *Incunabula in the Huntington library* and Dane’s opinion on the structure and value of said catalog. Dane finds some fault with the Mead catalog because Mead never outlines his philosophy in creating the catalog. The second study focuses on Dane’s research on catchtitles in English books to 1550. The philosophical outcome of this research is in some ways more interesting than the process

described by Dane or the ultimate results. The most enjoyable section of this part is “An Editorial Propaedeutic.” The outcomes are interesting because the data underscore how quickly text can be manipulated from person to person.

The final section of the book is entitled, “Ironies of History and Representation: Theme and Variation.” This section is the synthesis of the first two parts. It combines Dane’s philosophical meanderings on the field along with examples of his own research. Section highlights include a further discussion of making lists in bibliography which compliments part two of the volume. “The Nature and Function of Scholarly Illustration in a Digital World” is enjoyable for its philosophical theories on digital images and their relationship to the works they represent. The book ends with an engaging look at reality and history using the art world and Bob Ross in particular to underscore the idea that what we see is not reality.

Overall strengths of the book include the diverse topics covered, from criticism on printing and bibliography, general musings on the field and examples of Dane’s research. Weaknesses include some philosophical meanderings which may be confusing for any novice reader or those not interested in the minute details of this field. It is clear from the style of writing and topics discussed that this work is meant for advanced scholars despite Dane’s statement that he is not writing for practiced scholars. Finally, both a strength and weakness for this book may be its non-linear, conversational, almost blog-like style. For individuals interested in one person’s opinion on specific topics this could be engaging, but for those interested in-depth arguments or research, readers may be left wanting.

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James Daybell and Peter Hinds, eds. *Material Readings of Early Modern Culture: Texts and Social Practices, 1580–1730*. Houndmills, Basingstoke: Palgrave Macmillan, 2010. xviii, 278p., ill. ISBN 9780230223523. £58 (hardback).

This volume emerged from an interdisciplinary conference that was organized at the University of Plymouth by James Daybell and Peter Hinds in April 2008 and focused on

the physicality of printed books and manuscripts and surrounding social practices. The published essays explore the social materiality of early modern texts in three sections – one each for letters, printed books, and manuscripts – demonstrating the significance of materiality as a mode of reading and exploring the “bibliographic rhetoric” (3) expressed by the physicality of the texts (apart from their content). The volume examines the production, circulation, consumption, reception, and influence of an exceptionally wide range of artefacts, attesting to the interdisciplinary dialogue fostered by material readings, particularly between print and manuscript studies, bibliography, codicology and history of the book, paleography and diplomatics, and social and cultural history. In fact, this book is “the first book of this nature to bring together material readings of manuscript, print, and orality in early modern culture” (1).

The volume’s essays lay the groundwork for conceptualizing material reading practices, even as they offer detailed case studies of artefacts ranging from the canonical to the non-traditional, with special insights into women’s writing and the “gendering of material forms” (2). The introduction by James Daybell and Peter Hinds, editors as well as contributors to the volume, is exemplary in its clarity, compression, and depth. It provides a compelling rationale for the three-part structure of the book along with an excellent summary of each article, placing each in its scholarly contexts and suggesting its significance. The introduction also connects these parts to the “material” whole: the “materials, practices and processes of literacy as well as the technologies and tools of writing” (1) that are the volume’s subject.

Section I, “The Material Letter,” comprises three essays that study epistolary practices and protocols operating within early modern communications systems, focusing particularly on the physical characteristics of letters. Cedric Brown’s study of three manuscript letters written by men serving great ladies demonstrates the importance of social and contextual issues for reading early modern letters, specifically within a gift culture with its reciprocal and complex social obligations. His essay stresses that letters operate within an entire epistolary culture, expressed, sometimes cryptically, in complex material forms. James Daybell exposes the manuscript practices associated with secret letters, offering analysis of epistolary technologies of concealment (codes, ciphers,

signs, symbols, invisible ink) as well as the concepts of privacy and the genres (e.g. the “books of secrets” genre) within which they operated. The practices are particularly important for understanding women’s letters and domestic circles of communication. Finally, Andrew Gordon addresses the methodological challenges of studying the appropriation of manuscript letters by examining how copies of Penelope Rich’s letters circulated within networks of correspondence different from their original moments of composition, especially within the wider transmission of Essex-related texts.

Section II turns its attention to “The Material Book: Print and Social Practices of Reading,” emphasizing “the mediating effects of print as well as its mediating nature as a technology of communication” (9). Mark Knights looks specifically at topical single-sheet images and playing cards circulating around the Popish Plot (1678) and the trial of Henry Sacheverell (1710), and uncovers how print publication was used to influence political opinion in the early eighteenth century as well as how it was integrated within an increasingly politicized visual culture (showing the movement from printed engravings to ceramic tiles and even to silk handkerchiefs). Peter Hinds examines John Dryden’s and Roger L’Estrange’s construction of themselves as professional authors to conclude that these men negotiated and monitored their literary, authorial personae carefully within the print marketplace. Within the contemporary context of the debate over the relative efficacy of hearing rather than reading sermons, Mary Ann Lund examines how paratextual materials (including dedications, marginalia, title pages, prefaces, contents and index pages, and diagrams) affected the reception of these originally oral performances in print. Finally, Gillian Wright uses the print and manuscript publications of Katherine Philips’s poems to challenge the gendered division between manuscript and print (female vs. male), concluding that the two forms were fluidly related, and that material arrangements within these two forms significantly alter the poems’ political thrust.

Section III, “Material Manuscripts,” features Arthur Marotti’s essay detailing the composition of the Skipwith Manuscript, a complex anthology of poetry reflecting the multiple compilers’ literary tastes as well as their political and social lives and connections. This detailed study unpacks the secrets hidden in its complex layers and groupings, and leads

naturally to Jonathan Gibson’s essay detailing how early modern books were constructed by examining, in particular, the practice of copying privately compiled miscellanies into pre-bound books across a wide array of genres. Christopher Burlinson’s essay takes up these questions of the physical construction of textual artefacts by concentrating on formal commonplace books and miscellanies constructed by Cambridge students, a study that illuminates practices and purposes of student note-taking. Finally, Victoria Burke turns our attention once more to women’s manuscript writings, in particular three calligraphic arithmetic manuscripts compiled by Quaker girls. These unusual materials lead Burke to conclude that they were not merely frivolous exercises, but function as “markers of educational and artistic achievement, financial acumen and mercantile honesty” (15).

This volume of essays is essential reading for anyone interested in the materiality of texts in their inception, production, transmission, and reception, offering timely interventions into a developing conversation about early modern material culture. A key strength of the book is its combined theoretical and practical thrust: case studies are contextualized and theorized, genuine questions and avenues for future study identified. The essays in this volume leave readers wanting more – a good result – and attest to the range and vitality of current scholarship focused on illuminating early modern texts and social practices among both established and emerging scholars.

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Michelle DiMeo and Sara Pennell, eds.  
*Reading and Writing Recipe Books, 1550–1800*.  
Manchester: Manchester University Press,  
2013. xvi, 272p., ill. ISBN 9780719087271.  
£65 (hardback).

This collection of eleven essays samples ways that scholars of different methodological stripes are beginning to mine an understudied archive: the early modern English recipe. While we may think that we know what a recipe is, this volume vividly demonstrates that the recipe defies modern expectations. Rather than existing within the narrow purview of domestic culinary practice, recipes were primary tools for circulating medical

information, modes of literate expression, registers of action, forms of scrapbooking, carriers of technical instruction, and complex memory systems. As such, recipes can provide access to a more gender-attuned and socially-textured understanding of early modern knowledge cultures. As a “palimpsest” of “the self and communities in ‘conversation’” (10), the recipe lies at the intersection of healthcare, religion, professionalization, epistemology, and commercial authorship. “Studying recipes,” the editors write, “helps us to reinvest these quotidian activities of making, maintaining, and mending with the significance they carried for early modern householders” (15). In addition to offering a treasure trove of information about the sheer complexity of making, this volume advances a conversation about the tangled methodological issues that arise as we attempt to map the production, exchange, and consumption of popular past forms.

Essays by contributors survey ways that recipe books might serve as valuable but unexpectedly elusive tools for archeologists (Annie Gray), linguists (Francisco Alonso-Almeida) and literary scholars (Jayne Elisabeth Archer), as well as those interested in the history of medicine (Anne Stobart), food (Gilly Lehmann), and religious identity (Lauren F. Winner). Their disparate questions weave a methodological inquiry: can we effectively use manuscript recipes to reconstruct social and medical communities? What is the difference between a “network,” a “community,” and a “discourse colony”? What tension exists between the recipe as prescriptive advice and as life-register?

The strength of the collection lies primarily in the scholarly findings it advances about the materiality of recipes. Particularly illuminating is Margaret J. M. Ezell’s essay, which identifies booksellers and publishers as active agents who visually produce Hannah Woolley as a recipe author. Michelle DiMeo concurs about the impoverishment of author-centered analysis as she demonstrates how attributions, signatures, and citations have been interpretive rather than referential acts. In her analysis of a family’s fifty-three different scrofula recipes, Stobart uses the comparison of loose recipes to those recorded in the household collection as a means of unearthing female skepticism about professional medicine. Finally, Sara Pennell, whose previous work has indelibly shaped recipe scholarship, astutely considers ways that recipes become deracinated from their

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material environment, whether by travelling out of family papers, detaching from cooking lessons, or converting into digital formats. These essays not only provide noteworthy archival “finds” that enrich our understanding of women’s history, language, medicine, labour, and household writing, but also convince readers that attention to a recipe’s material incarnation is key to its significant cultural meanings.

Scholarship framed as an introduction to a subject, however, has pitfalls. Contributors sometimes emphasize what cannot – rather than what can – be claimed on the basis of the archive. Some essays tentatively offer surveys that leave the reader hungry for crisper polemical argument, in-depth analysis, or a hermeneutically richer framework of analysis. Archer offers a refreshing corrective to this last problem by taking seriously the intellectual, affective, and imaginative dimensions of practice and writing. “Operating at the interface between mind and matter,” she writes, “the recipe expressed the human desire to remodel the material world” (121).

*Reading and Writing Recipe Books* cautions scholars not to become so fascinated with the content of recipes that they fail to understand how the recipes’ material features evidence critical social contexts. Exploring the recipes’ incarnation as life-registers, conduits of communication, and complex sources, this volume invites us to widen our understanding of early modern knowledge cultures.

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Kathleen Hardesty Doig, *From Encyclopédie to Encyclopédie Méthodique: Revision and Expansion*. Oxford: Voltaire Foundation, 2013. xiv, 314p., ill. ISBN 9780729410779. £65 / €85 / US \$115 (paperback).

Kathleen Hardesty Doig is an eminent specialist in Enlightenment encyclopaedism. Her recent book focuses on Charles-Joseph Panckoucke’s *Encyclopédie Méthodique* and is the only work available that analyses the totality of this monumental *Encyclopédie*. It is also the first to compare the genealogy of the *Méthodique* with its predecessors – Diderot and d’Alembert chief among them – as a means to understanding Panckoucke’s original vision for his work. As Robert Morrissey, General Editor of the ARTFL *Encyclopédie*,

has remarked, Doig’s deeply researched work “sheds new light on the emergence and development of the disciplines as well as their respective boundaries and interrelations” (cover).

Panckoucke positioned himself as the heir of Diderot. As such, he chose to amend the *Encyclopédie* of Diderot and d’Alembert not with a *Supplément*, but with a completely new work. (The *Supplément*, edited by Jean-Baptiste Robinet and published by Panckoucke, represents the publisher’s first move towards the *Méthodique* – that is, towards building an exhaustive *Encyclopédie* that would both correct and complete that of Diderot.) Panckoucke’s approach was to take every subject or class from the *Système figuré des connaissances humaines* and to make them into separate dictionaries. Doig studies with great precision the subjects of each particular work.

Doig first explains her methodology, which “consisted of textual comparisons of articles in every volume of the *Méthodique* with the same articles in the *Encyclopédie* and in the *Supplément*” (2). Her primary purpose was to clarify the execution and originality of Panckoucke’s ambitious encyclopaedia. The contextualization of every discipline strengthens the analyses that indicate the subject’s continuity, modification, and evolution as brought to light through Panckoucke’s innovative approach, the objective of which was public instruction.

It is necessary to insist here on Doig’s main point, which is to focus on the headwords for a comparative methodological analysis. With this method it is possible to group several dictionaries together and to analyse them transversally. Ten chapters analyse minutely the contents of every science or art included in the *Méthodique*: mathematics and physics; medicine, anatomy and chemistry; agriculture and the natural sciences; history and geography; theology, philosophy, grammar, and literature; law and political economy; the military arts; the fine arts, architecture, and music; the mechanical arts; and finally, miscellaneous subjects, including encyclopaediana, hunting, and peaches. The conclusion is followed by a list of dictionaries, a bibliography and an index.

The order of analysis is thus neither that of the subjects supplied by Panckoucke in the *Prospectus* nor that of the alphabet used by and since Goujon; it is a question of targeting within the subjects the headwords as ways of treating transversally the stakes of Panckoucke’s endeavour, of studying when

a similar discipline was published, and how other dictionaries incorporate it. The collaborators of each of the dictionaries are always clearly indicated (this is especially true of “Medicine and Surgery” – complex dictionaries with complicated publishing histories), as is the historical context of the subject in relation to the other sciences. This important work thus brings the *Méthodique* to life through a consideration of the headwords that facilitate transmission between the subjects and their dictionaries.

Doig has captured in this book the very spirit of Panckoucke’s massive encyclopaedia, as referenced in the recent workshop “Panckoucke: *Encyclopédie Méthodique*” at the National Centre for Scientific Research in France. She demonstrates with perspicacity and depth not only how the great *Méthodique* was written, but more importantly, how it should be read and, in turn, understood.

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Jason D. Ensor, *Angus & Robertson and the British Trade in Australian Books, 1930–1970: The Getting of Bookselling Wisdom*. London: Anthem Press, 2013. xii, 256p. ISBN 9780857285669. £60.

Australian booksellers often struggled to get anything more than remainders sent from Britain in the nineteenth century. Booksellers and publishers like George Robertson of Melbourne (no relation to the Robertson in the Sydney-based Angus & Robertson) found it necessary to open London offices by the mid-nineteenth century to facilitate the distribution of British books in the colonies. At the beginning of the twentieth century, even though the Australian market for English-language books published in Britain was by then the second largest after the United States, colonial firms still found it necessary to engage the British trade directly in London. In his detailed history of Angus & Robertson, Jason D. Ensor examines the impact of the firm’s London office on the bookseller and publisher’s international aspirations and attempts to sell Australian literature overseas.

Angus & Robertson’s presence in London started in 1913 with the opening of the Australian Book Company (ABC), run by Henry George, who worked on commission for the Sydney firm. In 1937, Angus & Robertson

purchased ABC, and this office would initially focus on the distribution of British books to Australia, as well as the more difficult task of selling Australian books to the British public. Where Ensor's study shines is in his fascinating account of "Operation London" that would see the London office start to publish "books of a universal appeal" after World War II and use "the sale of popular American and British titles in the United Kingdom to catalyse the sales of Angus & Robertson's Australian books" (8). Examining the history of the firm from 1930 to 1970, Ensor's study of the Angus & Robertson collection at the Mitchell Library reveals a firm that wanted to raise the profile of Australian literature internationally and convince a skeptical British trade that there was a market for Australian works outside of Australia. The establishment of a London office placed the firm in a position to be able to compete in an international arena dominated by larger American and British companies.

As Ensor focuses on the twentieth century, he does not connect Angus & Robertson's actions to the history of other booksellers who paved the way for the Sydney-based company. This historical context would have been beneficial for those readers unfamiliar with the history of the Australian and colonial book trades. He notes that Angus & Robertson's London office developed reciprocal relations with Harrap and other British firms. Readers might have found it useful if Ensor had situated the London office's actions in terms of the history of Australian bookmen like George Robertson of Melbourne and Edward Petherick who had first engaged in reciprocal arrangements with British and American firms in the nineteenth century. For readers unfamiliar with the minutiae of Australian bookselling and publishing history, historical context would have helped to make clearer what Angus & Robertson, under the direction of Hector MacQuarrie and John Ferguson, did that was unique.

Still, scholars of colonial book and publishing history will find much to admire in Ensor's study. He places the history of Angus & Robertson's London operation in terms of the development of the transnational trade in English language books in the twentieth century, as well as offering "a historical primer to the contemporary transformations underway within the Australian book trade" (x).

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Tim Lacy. *The Dream of a Democratic Culture: Mortimer J. Adler and the Great Books Idea*. New York: Palgrave Macmillan, 2013. ix, 324p., ill. ISBN 9780230337466. US \$95 / £60.

Lacy's book is justified on mountains of books, the Everest of them *Great*, but it only somewhat indirectly concerns them. Lacy writes: "This book – which is part limited historical biography, part intellectual and cultural history, and part history of American education – explains...inconsistencies, ironies, and paradoxes related to great books, Adler, and his contemporaries. In so doing, a positive assertion becomes apparent: ... those mid-century intellectuals who promoted the great books idea, shared an implicit, cosmopolitan dream of cultural democratization" (6). Still, these people and ideas remain of interest primarily because of the mounds of books piled high behind them. Regrettably, not least for SHARPists, the books get but a microtome of Lacy's attention.

Readers casually aware of Adler (1902–2001), the 50-plus books he authored from his first in 1927 to his last in 2000, many focused on Aristotle and St. Thomas (though his most durable title is *How to Read a Book: The Art of Getting a Liberal Education* (1940; revised with Charles Van Doren 1972)), or the nine-plus collections he edited, including two editions of the *Great Books of the Western World* (1952, 1990) and *Propædia: Outline of Knowledge and Guide to The New Encyclopædia Britannica 15<sup>th</sup> Edition* (1974), may wonder why Lacy's "positive assertion" isn't, simply, well, apparent from the git-go. The reasons, Lacy argues, are two: over time, the Encyclopedia Britannica corporation surrounded the *Great Books* set with "cottage industry" apparatus and marketed the combined products with hard-sell salesmanship that compromised initial, disinterested, progressive principles; and Adler, in his 90s, in the 1990s, seemed to, or did, lapse into marginal racism and right-wing political warriorship that undercut his otherwise life-long investment in education and liberal goals. Those whose cultural memories begin in the 1990s may remember this version of the man, and in this Lacy found tension to drive a dissertation (which his book initially was).

Lacy makes extensive use of a few unconvincingly flexible concepts, (e.g., "community of discourse," "cottage industry"), and there are occasional sentences that left me puzzling whether there was meaning in them or a word or words had gone missing along the way; but

the book is far better proofed than one now expects. There is at least one indubitable error: Figure 6.1 (132) is a photograph that the caption dates 1974 and that depicts William Benton, *Britannica* publisher, who is noted, correctly, immediately opposite at top of page 133, to have died March 1973.

Three chapters (3, 4, and 6) of eight largely concern *GBOTWW* as an editorial and publishing project. While Lacy did not find definitive numbers, Adler believed "about a million" of the 54-volumes sets were sold between 1952 and 1976 (133); a marketing study *Britannica* commissioned in 1962 found, among other things, that while only 1 per cent of purchasers reported they would tell their friends not to buy a set, only 1 per cent claimed to have read the entire set – though 76 per cent reported they had read "the entire works of one to seven authors, or parts of single authors" (92). Snippets like these – there are others – are fascinating, but they float above clouds like Himalayan peaks.

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Isobel Maddison. *Elizabeth von Arnim: Beyond the German Garden*. Farnham, UK and Burlington, VT: Ashgate, 2013. xxiv, 278p., ill. ISBN 9781409411673. £60 / US \$114.95 (hardback).

Jennifer Walker. *Elizabeth of the German Garden: A Literary Journey*. Brighton, UK: Book Guild Publishing Ltd., 2013. xvi, 488p., ill. ISBN 9781846248511. £20 (hardback).

Elizabeth von Arnim (1866–1941) was the author of nineteen highly popular and critically appreciated novels published over a forty-year period, from her first best-selling success *Elizabeth and her German Garden* (1898) to her final elegiac novel *Mr Skeffington* (1940). She was both a literary celebrity and, according to L. P. Hartley writing in 1934, "among the most important novelists of today" (Maddison, 4). Yet, until very recently, she has been barely noticed by academia. These two excellent new studies are therefore extremely welcome.

Maddison's monograph is the first book-length academic critical study of von Arnim, and Walker offers a comprehensive literary biography; both shed new light on why von

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Arnim has been neglected and give highly persuasive arguments for her re-assessment.

The titles of both these books point to one of the key problems for von Arnim: identity. Her first novel, *Elizabeth and her German Garden*, was a witty, whimsical, first-person account by the fictional character “Elizabeth” of her life on an isolated country estate in Pomerania. This first book was published anonymously, and then the author – showing a strong sense of marketing – instructed her publisher to publish her subsequent books as “by the author of *Elizabeth and her German Garden*.” This lengthy identifier, whilst establishing a literary brand, was problematic in several ways.

The reviewer for the *London Mercury* noted in 1923 if von Arnim “should take for herself” a “more convenient title ... she might not be more popular, but she would almost certainly receive more consistently solemn and respectful treatment from critics” (Maddison, 27). Over her long career, her novels changed and developed until in 1921 the comic approach clearly visible in *Elizabeth and her German Garden* blossomed into the satiric tour-de-force *Vera*. This novel, based on von Arnim’s disastrous second marriage to Lord Francis Russell (brother of Bertrand Russell), was described by John Middleton Murray as “*Wuthering Heights* written by Jane Austen” (Maddison, 106). This macabre novel was a very long way indeed from the *German Garden*, but on the cover was a constant reminder of that first popular success.

The name “Elizabeth von Arnim” is a construction of Virago, who began reprinting her novels in the 1980s and who have several in print today. Von Arnim was born in Australia to an English father and Australian mother and was named Mary Annette Beauchamp; the family moved to England when she was three. The surname “von Arnim” was that of her first husband, Prussian Count Henning August von Arnim-Schlagenthin, who died in 1910. One of the intriguing aspects of von Arnim is that she gradually adopted the name “Elizabeth” in her personal life.

A great strength of Jennifer Walker’s biography is the attention paid to this strange change of name; “Elizabeth,” in Walker’s insightful analysis, is not simply a pseudonym but a fictional creation separate from Mary. Basing her book on Mary’s journals, held at the Huntington Library in California, Walker is at great pains to look behind the authorial persona. Although there have been two previous biographies of von Arnim, the first by her

daughter writing under the pseudonym Leslie de Charms in 1958, and the second by Karen Osborne in 1986, Walker’s book gives by far the best sense yet of Mary the person.

Walker demonstrates that von Arnim, usually associated with Germany, was really an international writer. She was a relentless, restless traveller, and had homes in France, Switzerland and the USA, as well as in England and Germany, over the years. She was also intensely sociable while needing solitude in order to write: a constant stream of visitors stayed at her Chalet in Switzerland, for example (including Katherine Mansfield, H. G. Wells, Augustine Birrell, and Frank Swinerton), but von Arnim had a separate Little Chalet in which to write, with the inscription “I hate the common herd and keep them out” over the door (Walker, 132–3).

Von Arnim’s novels, often read as autobiography, “are close to her life, but do not reveal it” (398). Walker’s extensive research, which occasionally could have benefited from some editing, brings to life the “remarkable and formidable” woman who hides behind the persona of “Elizabeth” (398).

In Isobel Maddison’s book, the papers in the Huntington Library are also skilfully used, building the context of von Arnim’s work and demonstrating the range of people who read and enjoyed her novels, such as George Moore, Max Beerbohm, and Virginia Woolf (9–10). The proliferation of quotations from contemporary letters, books, and reviews is a strength of the book, demonstrating just how important von Arnim was to the literary culture of the period. However, Maddison also highlights the struggle to locate an appropriate literary category for von Arnim’s “hybrid writing” which is so problematic for a literary reputation: “her fiction moves deftly between outright social satire, the country house novel, the romance and the gothic genre” (5). Maddison explains von Arnim’s “increasingly critical neglect” through ideas about middlebrow culture, though she is careful not to define her writing as middlebrow, but rather as “caught within a series of shifting discourses that helped shape its reception” (9).

After a chapter on von Arnim’s contemporary critical reception which considers the whole of her career, Maddison’s book is organised thematically. In the second chapter, the early “German” novels, which can be read as simply charming comedies, are analysed as part of a genre of British “anti-invasion literature”; Maddison persuasively contends that von Arnim “was arguing for the clear-

sighted recognition of an emerging, collective, and militaristic German consciousness that was mobilising for war” (60).

In the third chapter, Maddison examines the fascinating relationship between von Arnim and her cousin Katherine Mansfield and suggests how Mansfield’s writing was influenced by her elder relative. Chapters on the novels *Vera*, *Love*, and *Expiation* follow that cleverly contextualise von Arnim’s fiction within contemporary Fabian thinking about the institution of marriage, and stress the complexity of von Arnim’s writing. The final chapter addresses the film adaptations of *Mr Skeffington* and *The Enchanted April*.

Maddison’s book includes an appendix that lists all the manuscript material held in the Countess Russell Papers in the Huntington Library, California, collated by Gayle Richardson. This is a splendid addition that will aid further research, and ought to be more common in scholarly books of this kind.

The study of literature in the early twentieth century has a tendency to be fixated on certain established movements: the New Woman, the *fin de siècle*, or modernism, for example. These studies of von Arnim not only bring back to critical consciousness a fascinating writer, but also demonstrate the richness and range of fiction to be found in the period if we look beyond these categorizations.

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Kate Narveson. *Bible Readers and Lay Writers in Early Modern England: Gender and Self-Definition in an Emergent Writing Culture*. Farnham, UK and Burlington, VT: Ashgate, 2012. x, 236p., ill. ISBN 9781409441670. £60 (hardback).

With a sure hand, Kate Narveson surveys the whole circuit of reading and writing strategies surrounding Scripture literacy among the laity in early modern England. She brings to life the private devotional writings of lay men and women, crediting them with agency and purposeful composition.

Part One, “From Reading Skills to Writing Practices,” explicates the ways in which Bible reading was a skilled practice for the laity. Chapter One, ‘Reading the Bible,’ reaches into an exciting range of written materials (mostly manuscript) for evidence of lay applications of clerical advice. Nicholas Byfield, for one,

recommended the practice of “conferring place with place” in the Scriptures, and Narveson surveys the range of responsive practices, from note-taking to extracting and common-placing (involving divisions under topical “heads”), and store-housing of godly phrases and precepts. Chapters Two and Three tease out of these Bible-reading practices implications for the developing sense of self, presenting the material book as a talismanic artifact by which one might leave a lasting impression. In Chapter Four, Narveson tests her assertions with case studies of Richard Willis, Nehemiah Wallington, and Anne Venn. Each had a different motivation and worked in different genres, but all conceived of the texts they wrote as *their* books, and Narveson elucidates the terms of authority by which they make those claims.

Part Two explores “The Registration of Gender.” Chapter Five scans the discursive horizons that distinguish male and female devotional readers. The markers of male authorship include evidence of a humanist education and commentary on history, genealogy, and current politics, Narveson finds. But, as she also demonstrates with comparative readings of books by Wallington, Elizabeth Isham, and Grace Mildmay, “gendered differentiation existed in complex negotiation with other cultural positions,” with some, like status, mitigating gendered differences (145). Chapter Six, ‘The Devotional Page,’ again anchors Narveson’s study in the physical properties of the book. In this case, she compares the *mise-en-page* of the traditional prayerbook with the layout of Mildmay’s *Meditations*, a work that seems to have reference to the humanist text (from which Mildmay was excluded by virtue of her gender). Narveson finds the missing link in Thomas Rogers’s *Imitation of Christ* and the Geneva Bible. The layout of a page is brought alongside elements such as authorial choice, generic conventions, and printers’ practices as a site for distinguishing compositional strategies.

Chapter Seven sticks with Grace Mildmay’s *Meditations* to argue further that the work is a rhetorical self-presentation, a product of original composition rather than scriptural collage. “Mildmay mastered ‘scripture phrase’ as Bach mastered counterpoint: both use their technical idioms with power” (185). Throughout, Narveson argues against current scholarly views that the circuits of interpretative possibilities were prescriptively closed or that gender necessarily informed identity more than, say, godliness. She poses

sharp questions about what writing means and what constitutes a “book”. Narveson amply demonstrates the method by which the laity gained confidence in their interpretive skills. Such skills had the potential to disrupt “the church’s knowledge economy and the assumptions about authority implicit in it” (200). Women fully participated in this “quiet revolution brought about by ordinary layfolk writing” (215). They authored their own godly identities, leaving in manuscript compilations among family papers a host of testifying evidence.

Kathleen Lynch  
Folger Shakespeare Library



Angela Nuovo. *The Book Trade in the Italian Renaissance*. Trans. Lydia G. Cochrane. Leiden and Boston: Brill, 2013. xviii, 474p., ill. ISBN 9789004245471. €136 / US \$189 (hardback).

Angela Nuovo’s book is a survey of the financing, production, distribution, and sale of books in Italy from the origins of printing to the early years of the seventeenth century. The first full-length study of the book business in Renaissance Italy to appear in English, Nuovo’s book now figures as the standard reference work in the field in any language.

In recent decades, scholars have illuminated many aspects of early modern book production. The author draws on their findings and her own explorations of institutional archives, particularly the registers of the Venetian Senate, to create a wide-ranging narrative rich in detail. The first section examines the formation and development of commercial networks, from the early efforts of the Company of Venice in the 1470s to the extensive operations in the following century of the Giunti, the Gabiano, and other firms. The second section, devoted to production, assesses the challenges of determining press runs, the organization and management of warehouses, the emergence of the branch system, and the use of privileges and publishers’ devices to protect the product. The third section, on selling and distribution, discusses the role of fairs, retail sales by pedlars and itinerant salesmen, and the management of bookshops. It also includes an engaging chronological survey of surviving inventories of bookshops and warehouses. These documents, found in notarial archives and occasionally in acts of magistra-

cies, constitute one of the main sources of primary evidence for Nuovo’s book.

Throughout, the author offers significant new detail regarding the operations of publishers and booksellers and contextualizes these findings in relation to long-standing Italian mercantile practices. Venice and its entrepreneurial culture naturally garners the lion’s share of attention, with its innovative merchant-bookmen in principal roles. These men, as Nuovo reaffirms in her epilogue, “became agents for the transmission of knowledge because they were first and foremost successful businessmen who succeeded as entrepreneurial publishers, driven by the most advanced economic rationality of their time” (423).

This book appears as volume 20 of the series *The Handpress World*, edited by Andrew Pettegree in Brill’s general series, *Library of the Written Word*. Here, Nuovo expands and revises her original study in Italian, *Il commercio librario nell’Italia del Rinascimento* (Milan: Franco Angeli, 1998; second revised edition, 2003). She has performed a valuable service for book historians and colleagues in economic history, taking on a vast and complex field often fraught with obstacles, and accumulating and elaborating new and useful evidence for nearly two decades. There is still much to discover and understand regarding the book industry in early modern Italy. The scarcity of key documentary sources – the archives and the commercial correspondence of publishers, sellers, and printers are almost entirely lost – can be compensated at least in part by analytical bibliographers recovering evidence from the extant products of the presses. Cultural historians, meanwhile, can do more to assess the dynamic tension between the material logic of the book trade and intangible claims of art and literature, a tension that defines Renaissance print culture and which the author resolves, perhaps too neatly, in favour of the former. In any case, research will proceed more confidently in the future thanks to the solid foundation laid by Nuovo in this important work.

Antonio Ricci  
York University, Toronto

William A. Pettas. *The Giunti of Florence: A Renaissance Printing and Publishing Family. A History of the Florentine Firm and a Catalogue of the Editions*. New Castle, DE: Oak Knoll Press, 2012. xvi, 1080p., ill. ISBN 9781584563068. US \$195 (hardback).

After some thirty years, William A. Pettas returns to the Giunti of Florence. His former study has become an indispensable instrument for the study of the renowned Florentine publishing house, and this new publication brings in even more detail and accuracy, with extensive research and a careful census of editions and extant copies.

The volume is divided in two main sections: an historical overview of the Florentine Giunti, followed by the annals of the publishing house. The first part presents a chronological discussion of the firm, contextualising its story within the wider world of the early printed book. Occasional detours focus on the Florentine cultural climate, namely the rise of the Accademia Fiorentina and the promotion of the Tuscan vernacular under the patronage of the Medici. Though the Giunti were not directly involved in the activity of the Accademia, their output was influenced by the current trends. Pettas shows that the longevity of the Giunti business was aided by several factors; the role played by the editors, Pietro Vettori and Vincenzo Borghini in particular, seems to have been essential to the survival of the firm. The international network of the family, though often not regulated by specific agreements, allowed the Florentine output to be sold in Venice, Lyon, and Burgos. This represents the key to the success of the Giunti in Florence and, as the network lost its strength, also the reason for its eventual failure.

The final chapters in the first section contain a series of appendices. Some of these, related to the materiality of the book rather than to the history of the press, would have been better placed in the second section – namely, the iconographical apparatus and the chronological list of editions. Nevertheless, these are vital resources. The reader will find the genealogical trees of the family particularly helpful. Selected documents from the extensive archival research conducted by Pettas have been transcribed; one might only have wished for further such treats. These sections are followed by a “Subject Arrangement of the Editions.” This classification might have been much clearer if displayed through a series of tables or graphs. However, it provides

a tremendous insight into the development of the firm and its publishing trends.

The second section contains the annals of the printing house. Pettas describes each edition in detail, having seen at least one copy in most cases. Copies that are documented by existing literature, but cannot be located, are also listed. Where possible, provenance information is provided; such is the case of a volume owned by Jean Racine (293). The description contains valuable pieces of information, adapted to the readers’ needs. The LOC fingerprint, for example, includes Greek characters and makes a clear distinction between a lower-case “l” and the number “1”. The reference apparatus is also impressive, though a separation between library catalogues and bibliographies would have been appropriate. In the debate for the existence of paper bibliographies in the era of digitisation, it is works such as Pettas’s that still find a solid *raison d’être*.

*The Giunti of Florence* marries historical investigation with detailed bibliographical analysis. Any scholar of the Italian Renaissance and early modern print culture will find it a valuable addition to their bookshelf.

Shanti Graheli

University of St Andrews, Fife



Eyal Poleg. *Approaching the Bible in Medieval England*. Manchester: Manchester University Press, 2013. xxii, 266p., 8 ill., 7 pl. ISBN 9780719089541. £65 (hardback).

Eyal Poleg’s excellent *Approaching the Bible* effectively disproves, in a series of four inter-related studies, the commonplace that “while the medieval laity had no true knowledge of the Bible, clergy enjoyed direct access to the ‘naked text’ of the Bible” (203). Grounded at all points in the physical text vessel and other material ritual implements, the book demonstrates the myriad ways in which the later medieval English population, clergy and laity alike, encountered the mediated Bible.

Chapter one explores the clerical and popular experience of the Palm Sunday liturgy, using as a framework for the procession the directions from the “Use of Sarum.” Place, image, chant, text, and “palms,” whether real or indigenous imitations, intersected to create a reification of the Entry into Jerusalem that grounded it in its English setting. Poleg shows that liturgical and paraliturgical ele-

ments reflect the efforts of the clergy to use the Bible’s text to shape the event in a way understandable to a populace that had never seen the Holy Land.

As throughout the book, Latin and Middle English texts are translated in full in the endnotes to each chapter; tables and diagrams further explicate the material. Figure 1, a helpful flow chart of the Palm Sunday liturgy that is, oddly, not referenced in the chapter’s text, is unfortunately reproduced at an absurdly small point size and screened to boot, rendering it close to illegible. In fact, the size of the font throughout the book is reminiscent of the smallest of the Late Medieval Bibles Poleg discusses – an unfortunate decision on the part of the press, given that the readership for the book is more likely to be made up of middle-aged academics than sixteen-year-old friars in a *studium*.

The second chapter moves from the liturgical to the legal sphere. Poleg examines the physical “*textus*,” the object that served as a seal of oaths in late medieval England. Combing evidence from juridical proceedings and legal treatises, parish visitation records, monastic and cathedral library lists and registers, and even romances and the *Canterbury Tales*, Poleg reveals the physical form and meaning of the *textus*, which served its purpose as an oath book primarily through its mystique and binding rather than through its textual contents.

The final two chapters are more closely bound than the others. Chapter three surveys a group of late medieval pandect Bibles, concentrating on their contents, physical form, and marks of use (an appendix provides valuable catalogue data for a group of English Bibles). Questioning the scholarly hegemony of a well-known subset, the “Paris Bible,” Poleg demonstrates how expanding the definition of the Late Medieval Bible leads to a new and better understanding of its role in contemporary religious life. Particularly important is a frequently included paratext, the *Interpretation of Hebrew Names*. Using this as a jumping off point for the final chapter, Poleg circles back to a liturgical celebration, this time Advent, to explain how English sermonizers used their pandect Bibles to construct sermons that effectively mediated the biblical text for their listeners in a way unique to that era.

Poleg’s study is a must-read for scholars of liturgy, preaching, manuscripts, and legal history in England and beyond.

Diane J. Reilly  
Indiana University

Richard Salmon. *The Formation of the Victorian Literary Profession*. Cambridge: Cambridge University Press, 2013. xii, 290p., ill. ISBN 9781107039629. £60 / US \$95 (hardback).

Salmon's study is structured by one particular trajectory and two conceptualizations about nineteenth-century literary professionalism. The trajectory is the Bourdieusian one of a shift from Romantic genius to Victorian professionalization as a defense against the "disenchantment" resulting from the division of labour. The conceptualizations are respectively visual and dynamic. The visual conceptualization concerns imagery of active writers initiated in the 1830s both as verbal portraiture or physiognomies and as series of graphic visualizations accompanying letterpress. Appearing in the press gave many living authors a status and public representation that went toward creating their print culture identity. But lionizing authors eventually produced an ironic anti-type: the static literary icon associated with the dead. The dynamic conceptualization derives from Clifford Siskin's work positing the Goethean paradigm of *Bildung* as applicable both to the lives of fictional protagonists and to their creators. It too yielded to its anti-types, of authors whose efforts to record their successful "rise" betrayed their class; others whose celebrated careers were not the product of concerted, sustained effort; and yet others whose noble aspirations never received public or pecuniary acknowledgement.

After an introduction to the theoretical arguments and the provision of some useful mapping paragraphs, the succeeding chapters take the story forward chronologically through close readings of key texts. According to Salmon, Carlyle's *Heroes and Hero Worship* elaborates on two potentials of authorial imagery: celebrity or "cultural visibility," that is, being seen; and heroic vision, that is, seeing into the heart of things. Carlyle was ambivalent about the exchange of Romantic notions of genius for Victorian imperatives to service and work; he scorned journalists, calling them automata, "things for writing articles."

The next chapter considers Thackeray's sad Romanticism and melancholy representation of Pendennis's unheroic life of literary apprenticeship in Grub Street, replicated both in Thackeray's own life and in Pendennis's novel. Thackeray responds less to Goethe's *Wilhelm Meister* than to Balzac's *Illusions Perdues*, another novel defining the sordid world of bohemian journalism. He is unrelenting

in his exposure of Bulwer Lytton's models of aristocratic genius. Following is a chapter focused on Dickens's efforts to establish a charitable foundation for indigent artists that negotiated the tensions between pensioning worthy claimants unrewarded by the marketplace and instituting begging as a writer's last resort. In Salmon's connections between this (failed) effort and the concurrent authorial and fictional *Bildungsroman* narrating literary apprenticeship, *David Copperfield* (1849–50), he builds especially on Mary Poovey's thesis about the connection between housework and writing: "David's burgeoning fame must coexist with his enduring commitment to the private sphere and the ideology of inalienable domestic labour" (133). Salmon adds an observant and potentially rich analysis of the hazy distinction between original literary production and those "copies" (such as Micawber's Australian paean to David) that make writing visible when the apparent self-effacement of the author would occlude the struggle, the publicity, and the autobiographical implications.

The succeeding chapter discusses the dispute about working class writers: for some, "moving on up" celebrates a successful application of labour, while in other cases the work seems to betray class allegiance and values. Then a discussion of Barrett Browning's *Aurora Leigh* returns attention to the visual in the analogy of mythopoetic celebrity to antique iconic sculpture: the poet's "own abiding preoccupation with the mythology of literary Fame... supports a pursuit of visual embodiment which subtends her ironic awareness of the imprisoning forms which this urge may take" (209). Like others before him, Salmon concedes that the analysis of the gendered differences between the conceptualization of male and female professional writers involves "more complex questions" and "a more substantial and diverse survey of Victorian women writers" than this study can provide (217). Not incidentally, many of those professionals published their fiction, essays, and poetry in transient periodicals; that field is only now opening up to consideration.

This is a deftly woven tapestry of argument, coordinating the private and printed conversations of the Victorian era with the theoretical reformulations of the past half-century. As a conspectus of the ideological advocacies regarding literary endeavour advanced in the first half of the nineteenth century it could hardly be bettered. My own impression is that personalities played an equally important role

in these aesthetic formulations. The friendship, break-up, and eventual reconciliation between Thackeray and Dickens is an instance, as is the "masculine discursive space" around the *Punch* table so capably recuperated by Patrick Leary. Indeed, British writers seem more pragmatic than some of their more theoretically inclined Continental cousins. The vigorous advancements of knowledge, and the manufacture, distribution, taxing, legislating, and financing of print products in Victorian Britain, as well as the creation of the "proprietary author," were substantial engines of change in what was written and disseminated. The absence of historians, scientists, clerics, and others who could be entered in the lists of professional authors, and of the material and legal forces rarely in the foreground of Salmon's narrative, makes for a clearer and cleaner ideology. And professionalization has been understood by some sociologists and cultural historians as a self-interested move, a strategy for claiming public respect that was differentiated from, but effectively analogous to, Romanticists' assertions of exceptionality and worth. Still, a scrubbed version of the messier and more complexly interactive development among competing ideologies at the apogee of nineteenth-century professional writing enables students to ground their understanding in the mixtures of continuity and reformulation that characterize the age.

Salmon's scholarship and theoretical applications are extensive and thoughtfully arrayed. His close intertextual reading of key documents is exemplary and illuminating. The book provides a template for courses on literary periodization and the complicated, vexed, developing construction of a significant profession of mid-Victorian letters. Salmon well earns his closing remark, seemingly bold in its antithesis but in actuality the product of subtle and varied intermediate developments: "By the end of the nineteenth century ... the disenchantment of the author had gone too far: its dialectical bond with the hero as man (*sic*) of letters had been broken" (220).

Robert L. Patten

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Germaine Warkentin, Joseph L. Black and William R. Bowen, eds. *The Library of the Sidneys of Penshurst Place circa 1665*. Toronto: University of Toronto Press, 2013. xiv, 406p., ill. ISBN 9780802042934. CAN \$185 (hardback).

This handsome library catalogue was conceived thirty years ago, before the ascendancy of computerized databases and digitized archives. It embodies a learned, but endangered species that may be difficult to replicate, particularly in book format. Germaine Warkentin's team made herculean efforts to identify over 4,200 separate titles in the Sidneys' manuscript book list c. 1665. Since the family rarely signed their books and few volumes survived, the task was unusually challenging.

Warkentin's successful efforts provide a fascinating analysis of the book-collecting and reading of the Sidney Earls of Leicester, especially Philip Sidney's brother Robert, the first Earl (1563–1626), and his son Robert, the second Earl (1595–1677). Under their guidance, the books developed from a utilitarian collection into a grand library, like those viewed on the Continent by family members. We also learn how the collection was dispersed and “scattered to the bibliographical winds” (vii), in tandem with the Sidneys' declining prominence.

We may assess this volume by considering how it relates to three successive trends in book history. Its compilers' high standards and erudition fulfill the early, traditional focus on bibliography and meticulous cataloguing, with an emphasis on book ownership. In addition, the wide-ranging introduction connects the library to more recent scholarship. It places the collection in its social and cultural context and firmly links it to the history of reading. The Sidneys' roles as estate owners, soldiers, courtiers, and diplomats from the 1550s to the 1670s are reflected in their eclectic collection that included cookbooks, military manuals, works by radicals and women, book sale catalogues, contemporary gossip, and even guides to library organization, along with a comprehensive collection of standard learned volumes. More specifically, we see the Sidneys' motives for collecting books and how and where they read them (pen in hand), and to what ends, over time. Warkentin also ties the volumes (often carried in trunks) to their use in compiling thirteen commonplace books. In contrast to studies of the reading of Gabriel Harvey and Francis Drake, the

second earl had more inward-looking motives for commonplacing.

The book also reconstructs the library's physical setting. In 1665 it ran forty-three feet long (eighty feet of books in 1677), while its fireplace, cupboards, wall shelving, and rich hangings expressed confidence in the value of learning for an elite class of courtiers.

Since the project first began, online databases and digitization have irretrievably changed book history. Yet this newest stage is not mentioned or addressed. There is little indication of the editors' methodology and only one reference to a database. Nor are there tables that might analyze the data by subject or other categories. Precise depth is offered for each title, but we miss the wider complexities, along with new questions and techniques, which computer studies might reveal.

This volume will be prized by Sidney scholars. Indeed, the project has already influenced teachers and students through workshops, articles, and conferences. It also leaves us with questions about the future of library catalogues in the digital age. Large labour-intensive projects like this one would require teams of scholars and substantial funding. Nonetheless, this book serves as a model of high standards and cautions us not to throw out learned scholarship with the proverbial bath water. It also raises larger issues about how book historians will face the challenges and opportunities of technological change.

Susan Whyman  
*Independent historian*



### Publishing in the Age of the Selfie

David H. Stam. *What Happened to Me: My Life with Books, Research Libraries, and Performing Arts*. Bloomington, Indiana: AuthorHouse, 2014. xi, 320p. ISBN 9781491861493 (soft cover) US \$19.95; ISBN 9781491861486 (e-book) US \$3.99.

The phenomenon of self-publishing has already received some attention from SHARP; the potential for self-reviewing, to the best of my knowledge, has not. As a recently self-published author, I propose here to follow the example of Samuel Taylor Coleridge who once reviewed anonymously

his own *Lay Sermons* with the claim that his work “demonstrated the kind of pedantry we've come to expect from that author” (I quote from memory). What I intend is not anonymous and not so much an evaluation of my recently self-published work, *What Happened to Me*, but more of a description of the process for the benefit of other aspiring selfies. Part of my motivation is to minimize the taint of vanity that accompanies the idea of the individual taking on the responsibility of publishing his or her work.

“Self-publishing” is an awkward term and at best a misleading one in that anyone who has self-published is likely to have had a lot of help. In my case, I chose an agency called AuthorHouse (physically located in Bloomington, Indiana) to provide from a menu of services the kinds of assistance I needed to get the book published from the electronic Word document (368 pages, 120,000 words) which I provided at the outset, the basis of the finished book. From their services I chose their Basic Publishing Package (\$960) which prepares the manuscript for publication, provides a variety of typefaces (Garamond in this case), designs the basic text and photographic layout, arranges for ISBN numbers, registers the book for on-demand publication through its own distribution service or through Amazon and Barnes and Noble, and prepares an e-book version. As part of this package, AuthorHouse also provides a fairly thorough review of the text for its own legal protection as well as a non-critical text evaluation. I also used their automated indexing service (\$200), as well as a package of author corrections (i.e., correcting my mistakes) which followed an initial review of the first set of “galley” (\$200). Other services not used for my book were copy-editing, proof-reading, marketing, and sales, and a few more esoteric functions such as pricing flexibility.

The reasons for choosing a publishing agency rather than a traditional publisher were fairly straightforward: principally, to keep control of the editing process and avoid extensive revisions likely to be required by a trade publisher or university press. For assuring strong sales, I believed that a traditional publisher would have insisted on a far more focused audience than the diversity of my colleagues and friends implied. Making money was not a requirement and was not a constraint. There was also the advantage of speed. It was little more than three months from original submission to the first completed copy, a process that would have taken over a year with the

traditional publisher. Finally, the on-demand nature of these productions obviates the need for a garage full of copies. (Self-publishing agencies are not generous with free author copies, but author discounts are substantial if enough copies are ordered.)

A speaker at the 2013 SHARP Conference in Philadelphia reported a high degree of satisfaction among self-publishers. That was true in my case as well; unlike several negative reviews on the AuthorHouse website, I have few complaints about the service. It seemed well-organized, and the computer templates used were appropriate to the material. The staff, although involving a sequence of different people and roles, was invariably responsive and knowledgeable about publishing practices. On occasion I felt a bit rushed by the process but that may have been self-inflicted, and certainly abetted the number of egregious proof-reading errors. The photographs, laid out in an internal section of nine pages, have less than ideal resolution, though the originals were far from perfect. With one exception which could have been avoided, the overall design is handsome, the cover attractive, and the inner margins adequate, even generous, for a perfect-bound book. The exception has to do with footnotes. I wish I had been warned beforehand that their programming for footnotes required that all of the footnote text be on the same page as the footnote reference. The result is that the preceding page often has extensive white space, as much as four or five inches. If I had been warned prior to submission it should have been easy to convert footnotes to endnotes, avoiding a problem that couldn't be solved after the galleys were set. The indexing service was helpful but the results, far from complete, required a good deal of human intervention, and the index still lacks entries that should have been included.

As to the work itself, the original motivation for these memoirs was as an informal effort to tell my family, children, and grandchildren some things about myself of which they were likely unaware. But as the stories multiplied, the work grew into something larger, encouraged by kind friends. Some of them became what I call my self-appointed peer reviewers – colleagues and friends – and they were both critical and helpful. And candid. I also sensed an obligation to help preserve some sense of research librarianship as it was practiced in the transition period to digital dominance. The work is at best a fragmentary contribution to the history of

libraries and among other things a rather random collection of stories about such libraries. Nothing more pretentious than that.

As the book and its stories grew, so did the potential audience, to include librarians, scholars, book historians, musicians, and other performing artists, many of whom would not know of one another. So too did the number of mistakes and typos strewn throughout, some due to haste in composition, others to writing from memory: virile for viral, skys for skies, Edmund Gibbons for Edward Gibbon, George Romney for Mitt, to mention a few. A substantial number of index entries are missing. By May 2014 a corrected version repaired and replaced the original version (at an additional cost of \$380), a true challenge to the punctilious bibliographer. The only indication of a “corrected edition” is a date on the title-page *verso*, the date on which that particular copy was produced. I can betray here that any copy dated “05/12/2014” or after is undoubtedly this corrected version (and the one reviewed here). But a new list of errata is slowly developing and might eventually require some revision of the text and the change date.

One change from the original version caused a major family argument. I had inadvertently (i.e., stupidly) referred to *The Rocky Mountain Picture Show*. My children and some of their cousins found this mistake uproariously funny, demonstrating what I claim in the book, my utter cluelessness on most matters of popular culture. “It’s so David,” these selfie-accomplished youths told me, and that I had to leave it in. Older readers said simply that it was wrong (for the equally clueless, it should have read *Rocky Horror Picture Show*), and that it had to be corrected. I regret to say that I made the change. Since little on-demand publication is permanent, further changes are always possible.

This memoir seems to the author at least to use an appropriate degree of self-censorship but in fact pulls few punches. Some may find the “coming of age” sections embarrassing. The author certainly does. For any would-be memoirist who thinks that writing an autobiographical work might be an ego trip, that prospective author is likely to find the experience more humbling than ego-gratifying, but a worthwhile endeavor, and one any good story teller owes to posterity.

David H. Stam  
*Syracuse University, New York*

## DHSI REPORTS

### Digital Humanities Summer Institute

University of Victoria, British Columbia  
2–6 June 2014

First, a confession: I am not a digital humanist. So why, one might well feel entitled – compelled, even – to ask, would I bother applying for a SHARP-sponsored scholarship to the Digital Humanities Summer Institute in the first place? My answer to that question is actually the same as my confession: I am not a digital humanist. I am, in fact, a sociologist, one who is proud to be labeled as such. The problem is, as I am a Lecturer in Publishing and Digital Media at City University London’s Department of Culture and Creative Industries, colleagues and students alike are far more likely to take me for a digital humanist than for a sociologist, and the grim, embarrassing reality is that I understand very little about the digital humanities. My objective in attending DHSI was, therefore, quite simple – to learn.

Naturally, I would not, after an all-too-brief week at the idyllic University of Victoria campus, presume to be a DH expert now. But at least I am no longer entirely ignorant. I understand the core of digital humanities to pertain to methodologies, new digital tools and strategies for analyzing texts appropriated and adapted from the applied and social sciences. And over the past decade, this methodological turn has had far-reaching intellectual and professional implications for humanists across disciplines. These basic insights, along with everything else I have learned, are thanks to a formidable program of courses and events, as well as the expertise and generosity of the hundreds of academics gathered from all over the world to partake in them.

With such a jam-packed schedule, it would have been impossible to do everything or meet everybody. What were the highlights? Unquestionably, the single most important activity of the week was the short course. I elected to take “Fundamentals of Programming/Coding for Human(s)ists,” taught by John Simpson of the University of Alberta, and if I had to spend five hours a day every day during a week of perfect weather in the Pacific Northwest in a windowless basement computer lab learning the basics of UNIX

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and Python, it couldn't have been with more fabulous people. The evening Birds-of-a-Feather sessions were also particularly interesting for the controversies about career paths, peer review, and professionalization they generated among audience members. The Twitter backchannel was so lively, in fact, that the #dhsibof hashtag started to attract spammers! Finally, I was pleased to be able to give back to the community, albeit in modest fashion, by organizing an unconference session drawn from my academic publishing industry expertise on "Debating Open Access."

All in all, DHSI was an invaluable learning experience and opportunity to network with an entirely new community of scholars with whom I share many substantive interests. While I do not have any DH projects in the offing at the moment, I would not foreclose the possibility in the future, subject to research questions for which DH methods might conceivably be appropriate. It lives up to the hype and the promises made on its website; I would recommend it to any and all SHARPists, even if, like me, they do not self-identify as digital humanists. Go to become conversant in this emerging and dynamic field. Go to become inspired.

Casey Brienza  
City University London



In some (mostly literal) respects, the University of Victoria, British Columbia, is a long way from Victoria University of Wellington, New Zealand. From this perspective, the memories that stand out from the DHSI surround the thrilling distance from home, the surprise of learning new skills, and the overwhelming energy generated by the community. In many other ways, of course, it was the wonderful consistencies that made the week memorable: our common goals, the well-wrought research questions, and the familiar faces.

I attended Ian Gregory's course 'Geographical Information Systems (GIS) in the Digital Humanities.' During the week we learned fundamental skills around how to understand and manipulate co-ordinate systems, map layers and geospatial datasets. Most importantly, we learned how to extract the genuinely spatial component of historical or literary research questions, and shape traditional humanities data so that it can be

used in a geospatial database. This practical component was complemented by on-going discussions around how, where and why you deploy GIS in humanities research.

These skills and discussions enriched my Masters of Information Studies work on how the concept of 'place' is deployed in New Zealand's digital heritage collections. It was also invaluable to work we do at the Wai-teata Press: during the week I put together a re-usable GIS layer – a 'shapefile' – tracking the outgoing correspondence from William Colenso to Robert Coupland Harding. GIS provides striking avenues for data analysis and visualisation: humanities data with a natural geographic component can be systematically examined in relation to maps (or any other geospatial datasets for that matter).

The DHSI's conference component showcased a huge variety of projects. Many engaged effectively with cultural objects we tend to take for granted. For example, "Beckett Spams Counterstrike," from West Virginia University, used avatars to perform *Endgame* online within real-time Counterstrike gameplay. This produced hilarious results, but also provided new insights into and questions about ritual in the online gaming world.

Digital humanities departs most clearly from her sister disciplines, though, when researchers use computational technology to explore existing texts or humanities questions. For example, two DHSI instructors demonstrated their TEI-driven "interface for representing the genesis of a text." This extraordinary software prototype wedded full-text searching, beautiful page images and XML mark-up to model the editorial process and show how manuscripts developed. This example also demonstrates how DHSI folk support praxis and "building" as legitimate scholarly modes. For me, a technical archivist, this is an exciting aspect of the DHSI and wider DH community.

It is also worth noting that the strong spirit of innovation and technologically-based optimism at the DHSI is accompanied by a willingness to reflect critically on the practices and discourse underpinning the community. While there is a nearly utopian emphasis on collaboration as the best model for research practices, people weren't afraid to ask whom this "ethics of collaboration" shut out. This kind of rigour ensures the DHSI remains accessible, sound and vibrant.

The last great aspect of the DHSI was spending time with colleagues and friends who live on the other side of the world.

Having thoughtful conversations with other researchers in both formal and informal settings strengthened many existing bonds, created new connections and expanded my research horizons.

Flora Feltham  
Victoria University of Wellington



Thanks to SHARP's generosity, I attended the "Digital Humanities Databases" course, which introduced the inner workings of databases and offered me the chance to organize the data held at the American Antiquarian Society (AAS) about people working in the book trade in North America and the Caribbean from 1640 to 1820. This prosopography can be found in the *Printers' File*, consisting of 25 drawers of cards in the AAS's reading room and in the North American Imprints Project files in our online catalog. Culled from biographies, city directories, genealogies, vital records, city histories, newspapers, and AAS Records, this information details the work and lives of printers, publishers, editors, binders, and others more tangentially associated with the book trades. We at AAS are transforming all of this data into an online database, and my time at DHSI is already proving instrumental to that project. *The Database of the Early American Book Trades* (see <<http://americanantiquarian.org/printers-file>>) will be a relational database that will both answer complicated research queries and will contain components of linked open data that will render our data usable by other projects.

While I learned more about concepts like data normalization, relational table design, and Structured Query Language (SQL), I was consistently struck by the connections between the questions animating both book history and database design. Lead instructor Harvey Quamen opened our conversation by showing early modern data sets in incunabula indexes. He then asked us to observe the differences between data culture and document culture as we dove into the world of database design in the lessons to come.

In the first few days of the class, we focused on how to organize our data into tables that relate to one another in ways that anticipate multiple queries. For example, I restructured some of the data around firms, trades, and locations, so that a user will be able to make direct queries about a person's employment history without having to piece

such information together from several tables. I also appreciated that while the workshop presented ideal scenarios for database creation, the teachers were also willing and able to help us think through the tools available at our institutions, be they independent research libraries or large universities.

After working in small groups and individual sessions with our instructors, we spent time in the MySQL mainframe. Having downloaded the necessary software on our laptops, we copied what Quamen was doing on his projected screen as he explained each step; this art of imitation, Quamen wisely insisted, helped us to experience the kinetic aspect of digital work. Programming and building databases are physical activities that rely on a certain amount of muscle memory and physical discipline for maximum efficiency.

The workshop could not have come at a better time for my work as the Digital Humanities Curator at AAS, not only because we are now organizing the *Database of the Early American Book Trade*, but also as we consider ways of linking our data to other book trade databases. In the past month, I have spoken with others in the business of doing new things with old data about the book trade, and we face many of the same questions about standardizing vocabularies, not only for names and places, but also for the labor of the book and related trades.

Molly O'Hagan Hardy  
*American Antiquarian Society*

## EDITORS IN REVIEW

**Molly Hardy**, ACLS Public Fellow and Digital Humanities Curator at the American Antiquarian Society, joins the *SHARP News* team as our new E-Resources Reviews Editor. If you have any digital projects or resources you'd like profiled and reviewed, please contact her on <e\_resources@sharpweb.org>.

Three Book Review editors have also signed on to *SHARP News*:

**Clayton McCarl** is an assistant professor of Spanish at the University of North Florida. His research focuses on colonial Latin America and the textual products of Early Modern piracy and maritime exploration.

**Jeffrey Makala** is a special collections librarian and curator at the University of South Carolina. An Americanist who specializes in

eighteenth- and nineteenth-century literature and culture, he teaches the history of the book at USC, is a member of the Editorial Board of *RBM: A Journal of Rare Books, Manuscripts and Cultural Heritage*, and has published articles on special collections librarianship, exhibition design, and the history of books and printing.

**Erin A. Smith** is Associate Professor of American Studies and Literature at the University of Texas at Dallas, where she teaches nineteenth- and twentieth-century American literatures and cultures and gender studies. She is the author of *What Would Jesus Read?: Popular Religious Books and Everyday Life in Twentieth-Century America* (forthcoming, University of North Carolina Press) and *Hard-Boiled: Working-Class Readers and Pulp Magazines* (Temple University Press, 2000). Since 2008, she has been SHARP liaison to the American Studies Association.

## CALL FOR NOMINATIONS

SHARP's Nominating Committee seeks nominations for the following offices for a two-year term from July 2015 to July 2017 (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 (6)

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 <<http://sharpweb.org>>, where you will also find the responsibilities of each post in the constitution.

Nominations should be submitted to Carole Gerson by 1 April 2015.

The members of the nominating committee are:

- Carole Gerson, chair, <[gerson@sfu.ca](mailto:gerson@sfu.ca)>
- Leslie Howsam <[lhowsam@uwindsor.ca](mailto:lhowsam@uwindsor.ca)>
- James Raven <[jr42@cam.ac.uk](mailto:jr42@cam.ac.uk)>

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## THE LAST POST

"With this hard copy, I thee read." Well, so much for intertextuality... This is to alert all SHARP Members that 23.4 is the last *SHARP News* that will be delivered in hard copy to your physical letterbox. From 24.1, you will be able to access, read, download, and print a .pdf version of the quarterly newsletter delivered via our sharpweb.org members' only space: as we have been doing over the last two years! Throughout 2015, your *SHARP News* team will explore new publishing models that include disaggregating content and placing it in digital-only spaces, linking our bibliographies to reviews, adding comment functions to commissioned reviews, crowdsourcing content, and more. We are treating this as a research project and will be looking at best practice in the e-domain under the professional guidance of Jason Ensor, our Director of Electronic Resources, Claire Squires, our Director of Publications, and our new *SHARP News* Editor, Padmini Ray Murray. Yours truly will also be involved in this transition and we will be encouraging SHARPists to help us test our prototypes throughout the process. So, in going boldly where no *SHARP News* has gone before ...