EXHIBITION REVIEW

Hot Off The Press: Prints of 2006 from New York Printshops

The Grolier Club, New York City
12 December 2006 – 3 February 2007

It has been a good year for artists’ publications. In New York, The Museum of Modern Art staged Eye on Europe, a major survey of European prints, artists’ books, and multiples since 1960, as well as the more tightly focused America Fantastica, a long-overdue look at the legacy of Surrealism in avant-garde publishing in the Americas from the late 1930s to the late 1960s (the latter unfortunately hidden away in the museum’s Education and Research building). Printed Matter, the city’s most stalwart supporter of artists’ publications, used its new, expanded space to mount a series of exhibitions, including the outstanding I Will Not Make Any More Boring Art, a complete retrospective of the Nova Scotia College of Art and Design’s legendary press and lithography workshops, through which a small, out-of-the-way art school became an international center for conceptual art during the 1970s. Experimental publishing is at the center of the exceptional Semina Culture: Wallace Berman and His Circle, which recently traveled from the Santa Monica Museum of Art to New York University’s Grey Gallery, and artists’ publications featured in a host of other exhibitions throughout the year.

One perhaps unlikely entry into this crowded field was the Grolier Club’s recent exhibition Hot Off the Press. Curated by Janice Carlson Oresman, the exhibition presented prints by fifty-four different artists, both established and emerging, united only by their common origin in the printshops of New York City during the year 2006.

Arranged, for better or worse, by technique, many prints bore witness to artists’ attempts to translate their practice from one medium into the graphic syntax of another. A three-dimensional lithographic construction by Elizabeth Murray and a woodcut and lithograph with chine colle and collage by Betty Woodman (both the subjects of recent MoMA retrospectives) managed to convey some, but not all, of the volumetric qualities of, respectively, their paintings and ceramics. An untitled etching by Julie Mehretu, executed in her by now signature style, combined architectural and foliate forms to create a swirling vortex of line. Perhaps the most successful translation was Elizabeth Peyton’s portrait of Julian Casablancas, lead singer of the rock band The Strokes. This stunning fifty-five-color hand-printed Ukiyo-e woodcut exhibited all the best visual qualities of Ukiyo-e while also retaining a painterly effect in keeping with Peyton’s work in oil.

Polly Apfelbaum’s Yippies, a screenprint from a portfolio entitled Flags of Revolt and defiance, recalls printmaking’s long history as a vehicle for social protest (itself the subject of the excellent exhibition Dissent!, currently on view at Harvard University’s Fogg Art Museum). In the print on view at the Grolier, Apfelbaum superimposes the emblematic images of a cannabis leaf, the red star of communist China, and her own trademark flower. The resulting image underscores to the thin line separating countercultural icon from corporate logo, a reminder that the same factors — graphic clarity, mass production, wide distribution — that make printmaking an effective medium for cultural resistance also render it a potent tool for advertising and social control.

Fittingly for the Grolier, a number of works engaged literary or bibliocentric themes, most literally in Xiaoze Xie’s fragmentary view of horizontally-stacked folio volumes in The MoMA Library (1990), a photogravure clearly aiming for the luscious tones of mezzotint. Allen Ruppersberg continued his engagement with the written word in a witty untitled print (published to benefit the 2006 Editions and Artists’ Books Fair) depicting a pair of fictional missives purportedly penned by Henry Miller and Ezra Pound. Jotted down on vintage hotel stationery (Miller writing from the Shangri-La in Santa Monica, and Pound — somewhat improbably — from the Holiday Inn in Morehead, Kentucky), the notes laconically relay their authors’ inability to provide any information about fellow writer Nathaniel West. Pound’s terse reply: “Sorry never met Nat West ergo can’t help you.”

In William Kentridge’s artist’s book Receiver, twenty-three etchings, photogravures, and drypoints respond visually to a series of poems by the Polish writer Wislawa Szymborska. The prints themselves are often beautiful and technically virtuosic, but not always exciting. The title poem, for example, is illustrated by such stock Kentridge images as loudspeakers, antiquated rotary telephones, and the like. More interesting are the prints accompanying the poem “Reality Demands,” in which Kentridge makes a subtle plea for artistic process as spiritual practice by complementing Szymborska’s reflection on the human need to carry on in the face of atrocity with a series of heavily worked images of the artist himself, working in his studio.

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## CALL FOR NOMINATIONS

SHARP'S Nominating Committee calls for nominations to fill five vacancies on the Board of Directors, scheduled to occur as from the AGM in 2007. The term is eight years. The retiring directors are: Linda Connors, T. H. Howard-Hill, Patrick Leary, Martine Poulain, and David Whittaker.

The Nominating Committee also calls for nominations for all positions on the current Executive Council, as from the AGM in 2007. The following members of the Executive Council have indicated their willingness to continue in their positions: Bob Patten (President), Leslie Howsam (Vice President), Jim Wald (Treasurer), Ian Gadd (Recording Secretary), Alexis Weedon (Director for Publications and Awards). The other positions are Membership Secretary (Eleanor Shevlin has indicated her willingness to serve in the post), External Affairs Director, and two new posts created by the revised constitution: Director of Electronic Resources (Patrick Leary has indicated his willingness to serve in this post), and Member at Large.

Under the new Constitution two new members of the Nominating Committee are also to be elected to replace the two retiring members (Simon Eliot and Jim West).

Please note that anyone wishing to stand for President must have served previously either on the Executive Council or on the Board of Directors.

The Nominating Committee puts forward at least one candidate for each vacancy specified above for election at the AGM. An individual member can nominate any other member of the Society (but please make sure that you have got his or her permission before doing so), or you can nominate yourself.

Please send all nominations to the chair of the Nominating Committee, Simon Eliot, by mail (Institute of English Studies, School of Advanced Study, University of London, Senate House, Malet Street, London WC1E 7HU, UK) or by email (simon.eliot@sas.ac.uk) by 12 April 2007.

Jim Kelly  
jrkelly@library.umass.edu

## SHARP PAPERS

For over a decade now, I have been keeping an informal bibliography of papers accepted for SHARP conferences from 1993 to date (http://www.sharpweb.org/intro.html). While I hope that it has proved useful to our membership now and again over the years, the SHARP officers and board have suggested that we might take this resource one or more steps farther in order to discover the fate of the numerous papers that have graced our annual gatherings for over fifteen years.

The first step in this initiative is a bibliography of published materials that derive entirely or in part from papers originally given at the annual conference. To date, I have sent out two notices to the SHARP listserv and garnered a significant number of responses. But I know that I have not truly plumbed the depths of our creative and publishable members' appearances in print. Given that we are a print-loving group and that I have now made inroads in the virtual realm, I am asking all of you who receive the Newsletter and who have not already communicated with me, to send me citat ions of your SHARP conference papers that have gone on to have a life in journals or monographs. And please do let your colleagues know about this or provide me with leads as to people who might have missed my general appeals.

Very soon, there will be Internet access to the growing list of publications, a list which I hope to enlarge significantly with your help in the days and months and years to come.

Jim Kelly  
jrkelly@library.umass.edu
As I began noting where and when yellownbacks and paperbacks were published the work grew on me and mushroomed into my keeping track of twenty-nine publishers. As I progressed the work was pleasurable, and I never had to remind myself, as Trollope puts it in *The Last Chronicle of Barset*. “It's dogged as does it.” It occurred to me that this research might be of use to others, and I suggested its publication to my younger son, Robert W. Topp, the proprietor of the Hermitage Bookshop in Denver. He was happy to become the publisher, and volume I on George Routledge appeared in 1993. The nine volumes have thus been completed in thirteen years. As a matter of fact, I had all the research for the first eight volumes completed in 1996.

I have noticed that many dealers, collectors and scholars have trouble with American editions of British Works, and I have taken care to give the first American edition of British works if such existed. This could be accomplished as I had a large collection of American paperbacks of Victorian fiction, in fact, a basement full of them. Until international copyright in the early nineteenth there was widespread piracies on both sides of the Atlantic. Part of my interest in the bibliographies was an attempt to disentangle the complicated publishing history of popular titles pirated across the ocean. I have had some success with the United Kingdom issues of *Uncle Tom's Cabin*. In the Ward and Lock volume (volume I) I give all the ads for it in the *Athenaeum* through October 23, 1852, twenty-one in number. I was also much interested in listing the various imprints under which Cassell operated and in trying to make some sense out of the Ward and Lock complex. I found satisfaction in Visetelly's (father and son) connection with Emile Zola.

In the closing years of my life I have some books in my drawer probably never to see the light of publication. They include a list of the books about Anthony Trollope published since his death in 1882; a list of the paperbacks and hardbacks issued by the John W. Lovell syndicate at the fin de siecle; an almost complete set of the *Bentley Standard Novels*; a complete set of the Oxford University Press *World Classics* issue of Anthony Trollope's novels; and a bibliography of Anthony Trollope's works to complement Michael Sadler's pioneering work.

I have finished a list of all Anthony Trollope editions published since 1892. Many of these issues were in quarto paper form and I have long runs of George Munro's *Seaside Library* and Harper's *Franklin Square Library* in that form. They are awkward to read and fragile to handle. Fortunately most of them are in the collection in yellowback form also and thus I may read them comfortably. Yes, I do read the books in my collections and although I am not striving to be an entry in the *Guinness Book of World Records*, I have read hundreds, if not thousands of Victorian novels, all from my collections. My brain has not as yet become addled as did that of Don Quixote.

Dr. Chester W. Topp  
Cleveland, Ohio, U.S.A

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### Exhibition Review

The exhibition also featured outstanding work from a younger generation of artists. To make *Abu Simbel*, Ellen Gallagher reworked a replica of Sigmund Freud's favorite photogravure. Famously fascinated with ancient Egypt, the father of the unconscious gave the image pride of place on the wall of his library. To Freud's view of the eponymous temple, Gallagher added collaged elements from vintage 'race magazines', pomade, crystals, and - outlined in faux for — the spaceship from Sun Ra's 1974 film *Space is the Place*. The result is a penetrating and witty meditation on cultural, temporal, and geographic distance; or, as Gallagher herself puts it, a "tricked-out, multi-directional flow from Freud to ancient Egypt to Sun Ra and George Clinton." Such cultural bricolage was also visible in Simone Shubuck's first foray into printmaking, a lithograph combining influences ranging from Mughal miniature painting and the Vienna Secession to contemporary rap and graffiti culture.

The accordion-fold format of Amy Wilson's digitally printed artist's book *Fair Trade* was a perfect match for the horizontal structure of Wilson's Henry Darger-esque drawings and watercolors. In Wilson's graphic universe, young female protagonists do battle with skeletons and other enemy conspirators against landscapes of spidery vegetation and fields of delicately washed color. Densely packed speech bubbles, each obsessively handwritten in an almost impossibly small print, combine textual material lifted from...
both left- and right-wing political journals with selections from her own first-person diary entries to create willfully disjointed, almost paranoiac narratives that mirror — in the most painstakingly handcrafted manner — the constant chatter of the modern twenty-four hour news cycle. *Fair Trade* adds a healthy dose of surrealism to this web of political punditry and conspiracy theory. Channeling not only Darger but also André Breton, Wilson notes that the book “tells the story of an anarchist text that I lost and then found, and of my ongoing relationship to this text, not only when I was actively reading it but when I had forgotten its existence and then discovered it again.”

Although its snapshot of a moment approach lacked the scale and breadth of some of the other exhibitions, the Grolier show managed — with a remarkable economy of means — to capture at least something of the diversity and vitality of contemporary printmaking.

Jacob Proutor
Harvard University

### Conference Reviews

**Textual Scholarship and the History of the Book: Comparative Approaches**

School of Advanced Studies, London 23-25 November 2006

The yearly conferences of the European Society for Textual Scholarship (ESTS) have now reached a kind of maturity, as the Society itself, and, wherever the event may take place, everybody, no matters whether he is a regular customer or joining the crew for the first time, will always feel at home. Besides a core of now usual speakers, to whom it is still very enjoyable to listen, the conference format allows a great variety of contributions and topics — which makes the life of the local organizer more complicated —, and one may only regret not to be ubiquitous so as to be able to attend all the parallel sessions. One of the biggest challenges the ESTS had to face was precisely the broad range of interests of its members, embraces many languages — English, of course, but also all possible European languages, from all periods, as well as Hebrew, Sanscrit and others —, all kinds of “texts,” and all kinds of con-texts, pre-texts and approaches to the texts. There is no other (and no better) unity in the Society than what Roland Barthes called “le plaisir du texte” (though it has not been proved that the pleasure we are taking from the text is in any way reciprocal). An undesired but unavoidable side-effect of this anarchical proliferation is the eternal recurrence of the same questions. In their effort to find a common ground and a common language, scholars may be tempted to extract general methodological rules from their own contingent research, with as a result that what seems to them breaking through is often stating the obvious. But, it is probably more charming to hear the same evidences repeated year after year with a kind of everlasting freshness than to be given at the beginning of the conference a complete set of directions for use and be told that the bloom has long been taken off. In any case, most papers were very interesting case studies, giving insights about published books, copied books, annotated books, read and not so much read books, edited books, unfinished books... A lot of effort have been put in discussions about the influence of “new” technologies on the practice of editing as well as in challenging debates about scholarly editing. The book as material object and the sociology of the text were also the center of interest of several panels.

It is unfortunately not possible to give a proper account of all of sessions, but only to pick some flowers out of the garden. Almuth Grésillon gave a beautiful inaugural lecture in French on the theme “Genetic Criticism, the Notion of avant-texte and the Question of Editing.” She was the right person to give such a thoughtful survey of the history of an essential concept, which itself questions the notion of the “text.” On the contrary, the plenary lecture given by Nigel Wilson, though a wonderful scholar and a lovely man, was a great disappointment and quite a perfect example of how to make totally boring and almost incomprehensible a fascinating topic, the Archimedes palimpsest being one of the most exciting discoveries in the field of classical philology within the last twenty years. An Ariadne’s clue for the whole conference is certainly the status of the book as incarnation, hypostasis, accomplishment, revelation of the text. Marita Mathijsen showed that, in the digital era, the act of publication is far from being the only way of giving a text a public status. Talking about revelation, textual scholars may be lovers of the text, but they are in no way worshippers of any text, as Geert Lernout emphasized: there is no ultimate word, no final full stop, because “the game of science is, in principle, without end.”

Caroline Macé
University of Leuven

**Print culture & the novel: 1850-1900**

Oxford University 20 January 2007

Often considered as the first extensive and systematic social history of print culture, Richard D. Altick’s work, *The English Common Reader*, became over the years a classic that has inspired many scholars. Published in 1957, it still remains today an important and useful tool for the understanding of factors that have conditioned the reading practices of the middle and lower classes in England during the 19th century. To commemorate the 50th anniversary of Altick’s pioneer study on Victorian British literacy, a one-day conference was organized by the English department at the University of Oxford. Revisiting some concepts of *The English Common Reader*, the conference aimed at exploring the ways by which the novel was made available to readers in the last half of the 19th century. Papers presented sought to interrogate the various relationships between the novel and other emergent print forms that developed in the period.

Divided in three sessions, each including several panels, the conference brought together a great array of international researchers in the fields of book history and literature. Participants were also honored by the presence of Richard D. Altick’s daughter, Mrs Elizabeth Altick.

The first keynote lecture of the day was given by Laurel Blake (Birkbeck College, London) who spoke of the importance of the periodical in the popularization of the novel during the 19th century and, reversely, of the influence of fiction works in the development of the press. Several other papers in the first session also explored the relationship between literature and journalism as well as the birth of mass media during that period. Dallas Liddle (Augsburg College)
talked about the models and the multiple strategies used by Victorian writers in their nonfiction works and Joellen Masters (Boston University) discussed the reasons behind Thomas Hardy's participation in the press of his time. The emergence of new magazines and newspapers in the Victorian period and the serialization of fiction were the themes addressed by Matthew Rubery (University of Leeds), Deborah Mutch (DeMontfort University, Leicester) and Ana Surtiani da Silva (University of Oxford) while women readers and writers constituted the scope of Carme Font's (Universitat Autonoma de Barcelona) and Catherine Delafeld's (University of Leicester) presentations. More specific aspects relating to women's literature and gender issues were also examined in the fourth panel of this session where particular attention was given to the publication of Oscar Wilde's *The Woman's world* (Alicia Garza, Queen Mary, University of London) and Sara Jeannette Duncan's *A Social Departure* (Heather Milne, University of Winnipeg).

The novel and its interactions with other genres or text forms constituted yet another interesting topic discussed in this first part of the conference. Charlotte Boyce (Cardiff University) explored the similarities between novels and cookbooks in the mid-nineteenth century. Anna Vaninsky (University of Cambridge) analyzed the inclusion of novels in British textbooks and was given the opportunity to share some of my research findings concerning theatrical adaptations of best-selling novels in France dating that same time-period.

In session two, a great number of papers sought to investigate the publication and circulation practices adopted by various authors to sell their works in the late 19th century. Tim Dolin (Curtin University of Technology, Perth) talked about the marketing of the Victorian novel in Australia, Andrew Nash (Reading University) of William Clark Russell's *Women and the sea*, Otared Haider (University of Oxford) of the development of the Arabic novel and Jessica DeSpain (University of Iowa) of the publication, in America, of Susan Warner's *The Wide, Wide World*. Reflections on printing and publishing strategies used by Charles Dickens and his publishers were also addressed by Kristen Tate Atiken (Columbia University) and Gavin Edwards (University of Glamorgan). Mary Elizabeth Braden's horror novels were as well acutely studied by Tamara Wagner (NTU, Singapore) and Elizabeth Adams (Nottingham University) while the reception of Thackeray's *The Newcomes* was the topic of Taryn McGann's paper (American University, Washington).

Questions regarding readership continued to interest panelists in the third session of the conference. Focusing on reading practices in times of war, Andrew Long (Claremont McKenna College) analyzed *orientalist* structures and notions of "islamofascism" and "Islamic ideology" in two 19th century novels: Conan Doyle's *Tragedy of the Korosko* and Mason's *Four Feathers*. Sharon Murphy (University of Dublin) investigated the reading habits of the mid-nineteenth century British soldier, whereas Louise Lee (Roehampton University) underscored the parallels between Charles Kingsley's *Westward Ho!* and W. H. Russell's reports of the Charge of the Light Brigade at Baladavla. Donna Harrington-Lueker's paper (Salve Regina University) traced the emergence of the summer novel as a genre and a marketing device in Charles Scribner's *The Book Buyer*. Using government and prison reports, Jenny Hartley (Roehampton University) explored the effects and practices of novel-reading among prisoners in England and Allison Wee (Luther College) looked at the cultural consequences of the appearance and popularity of the mutoscope in many British cities at the end of the 19th century.

The other panel of the last session was dedicated to the study of the relationship between the literary market and the novelist. The difficult writing conditions of popular authors of the last half of the century such as Augustus Sala and Ouida and the complicated relations they maintained with the publishing industry were analyzed by April Bullock (California State University) and Jane Jordan (Kingston University) while lan Fell (National Museum of Wales) talked about the creation and the publication of William Harrison Ainsworth's first northern novel, *Lancashire Witches*.

A fascinating address by Simon Eliot (Institute of English Studies, London) on "the perils of reading in the past" consisted of the closing remarks of the conference. In his address, Eliot spoke eloquently of the reading conditions during the 19th century in England, underscoring the many difficulties and challenges encountered by readers due to poor methods of lighting.

Geneviève De Viveiros
University of Toronto
Book Reviews


Without question, the little magazine endures as the printed legacy and principal locus of the intense debates which advanced the modernist literary aesthetic at the beginning of the twentieth century. Almost a century later, the little mag genre continues to attract the attention of literary historians, theorists and, of course, bibliographers and historians of print and, not least, the many tireless practitioners who pay homage to the tradition.

The latter sweat and toil to produce, small run, individually produced, non-commercial literary periodicals disseminated through word of mouth, local literary networks or the annual Dust Books Small Press Directory, and which give voice to experimental poetry and, of course, bibliographers and historians of the American free verse debate movement, but Churchill’s study, a reworking of her Ph. D dissertation, offers much more.

Structured on the trope implied in the title “renovation,” Churchill develops a sometimes overly complex architectural metaphor of the house to explore the many “rooms” in which she presents a multi-faceted approach to the subject. Not only strictly speaking a history of the magazine, its editorial policies, editors, and contributors and its literary and cultural milieu, Churchill weaves into her text an intricate theoretical perspective infused with the exploration of the role of gender, sexuality and the poetics of space in shaping the Others literary and semantic environment. As valuable as these strategies are, they lead the reader through a maze of theory and attenuated discourse.

This proves particularly true with three chapters exploring the work of Williams, Moore, and Loy in the larger context of their respective relationship to the magazine. At the conclusion of the final chapter on Mina Loy, there is hurried attempt provide closure on the history of Others that is unsatisfactory. It is clear that a standard publishing history of Others is woven into her text, but Churchill’s study is an experiment in its right and readers who are interested in a close reading of the cultural and literary, and the role particularly of women in the pages of Others will find much of value in her chapters on Moore and Loy.

Churchill’s research is exhaustive and she has drawn extensively on the papers of Kreyemborg, Moore and Williams to tell the Others story. The degree to which Others was the subject of concern illustrates the challenges of documenting the history of a single periodical. Churchill usefully appends a full list of
Jaffe is keen to demonstrate the careful construction of authorship by the modernists both in their textual inscriptions of authorial avatars (as in Henry James’s short stories) and in the ‘canny [...] fashioning of their careers’ (3). In 1915, for example, Pound wrote to Eliot’s father justifying Eliot’s choice of career in “unpopular writing,” telling Eliot senior that a “man succeeds either by the scariness or the abundance of copy” (7). Eliot later amplified Pound’s statement, commenting that there are “only two ways in which a writer can become important — to write a great deal, and have his writings appear everywhere, or to write very little [...] I write very little, and I should not become more powerful by increasing my output. My reputation in London is built upon one small volume of verse, and is kept up by printing two or three more poems in a year. The only thing that matters is that these should be perfect in their kind, so that each should be an event.” (8) As Jaffe indicates, it is apparent that Eliot is staging his authorial persona, playing with celebrity through a negotiation of surplus and lack.

Through Jaffe’s theoretically nuanced study, he provides telling vignettes of authorial celebrity and the downstream, and the collaborative work entailed in both. Robert McAlmon’s typing, Harry and Caresse Crosby’s typesetting, and Sylvia Beach’s publishing of work by James Joyce provide three instances. Jaffe argues that accounts of the working relationships between these upstream and downstream collaborators often fell into “feminized patterns [...] presupposing inequitable power relations [...]”, hinging on suggestions of sacrifice, service, and subordination rather than models of equality or mutual gain.” (95) This modernist ‘bad faith’ with collaboration provides the paradoxical centre of Modernism and the Culture of Celebrity. The making of modernism — the making of the “single modernist artist” — is “a promotional project” reliant on both the presence and occlusion of others (166). It is perhaps a shame, however, that after the sophistication of Jaffe’s argument that he concludes with the cynical declaration that all this mingling of the upstream and downstream serves merely to “grease the wheels of a giant accountancy” (204).

Claire Squires
Oxford Brookes University


Sarah Wadsworth has written an ambitious—and largely successful—book. In it, the author delineates the “specialized or audience-specific marketing strategies, reading practices, and authorial and editorial approaches” that subtly linked “literary consumption, particularized readerships, and national identity” (2) in marking the emergence of an American national literature. Combining a wide reading of a large number of germane secondary sources with a close reading of selected nineteenth-century American literary texts, Wadsworth has produced a monograph that will rightfully take its place among the best of the studies explicating the maturation of belletristic American literature. She contends that the “deeper significance of ... market segmentation and of the solidification of belles lettres as a bona fide area of specialization is that the editorial and marketing tactics employed, in concert with the narrative strategies of authors and the reading practices of the general public, inescapably transformed the landscape of the cultural field” (8).

The author utilizes a number of case studies to examine more closely this process of segmentation of the literary marketplace, including, in Part I, studies of Nathaniel Hawthorne’s writing for children, the emergence in mid-century of separate genres of fiction for girls and boys, and the ambiguous role of Mark Twain in the development of conventions related to the “boy-book,” as Wadsworth terms it. Part I is intended to examine segmentation of the literary marketplace by age and gender.

Part II of this closely argued study features chapters designed to illuminate the “intersections of gender and social class in the segmented marketplace of the gilded Age” (p. 13). There are chapters on the conflict between established book-buying and outlets that focused on “cheap books” that opened up American literary culture to a wider range of styles and genres, a close reading of the early Henry James, as he oscillated between the popular and the elite, the masculine and the feminine, and a final chapter that uses Louisa May Alcott’s short story, “Pansies”
to analyze the relationship between the female reader and the physical book. Wadsworth argues that a "vital, even transformative, feature of American culture in the nineteenth century was the awareness that the literary marketplace consisted not of a single, unified, relatively homogeneous reading public ... but rather of many disparate, overlapping reading communities differentiated by interests, class, and level of education as well as by gender and stage of life." (14).

Wadsworth's chapters are persuasive to varying degrees. Those on Hawthorne and the emergence of separate genres of writing for boys and girls in Part I hold up well, as does the close reading of Alcott's "Pansies," which examines the production values of that genre known as "Blue and Gold" books to make a striking argument about the relationships among text and paratext and what the author describes as linguistic and bibliographic "codes" (165).

The chapter on Mark Twain and the emergent conventions of the "boy-book" strikes a somewhat discordant note insofar as Twain is portrayed as somewhat resistant to the fact that he had written a book for boys in the first place. Authorial strategy appears to have played little if any role for Twain in the conventions that emerged in depicting Wadsworth's "boy-book." The chapter on the conflict between established book-buying and the distribution of "cheap books" may exaggerate the distance between traditional publishers such as Harper and Brothers and distributors such as the American News Company. For example, Robert Bonner's New York Ledger, a high circulation weekly story paper "famous for its sensation novels, sultry romances, sentimental poetry, and moralistic essays," (126-28) and client of the American News Company, stimulated the American literary scene by paying contributors extraordinarily well, thereby improving measurably prospects for authors struggling to make a living in the literary marketplace. Wadsworth's chapter on Henry James, "Innocence Abroad," stumble a bit on speculation whether James was familiar with Mary Murch's Mascot's Mae Madden: A Story, and whether that familiarity might have influenced James's iconic Daisy Miller: A Study. Wadsworth demolishes the idea that James "invented" the motif of the American girl abroad, and might have contented herself with noting the similarity of the stories without the speculation of James's knowledge of Mae Madden.

These criticisms, however, do not detract from the overall impact of this fine study, one in which Wadsworth has made an important contribution to the field of book history by creating a careful, well-researched, tightly argued and nuanced study of the development of American literature in the course of the nineteenth century.

William L. Joyce
The Pennsylvania State University
University Park


Like Naomi Z. Sofer's Making the "America of Art" (2005) and Anne E. Boyd's Writing for Immortality (2004), Susan Williams Reclaiming Authorship seeks to recreate and analyze how American women authors in the second half of the nineteenth century understood their own authorship. All three include Louisa May Alcott, Elizabeth Stuart Phelps, and Constance Fenimore Woolson as subjects, but Williams includes authors who did not conceive of their authorship in a high cultural mode (Maria Cummins, Elizabeth Keckley, Mary Abigail Dodge), and she traverses the careers of Alcott and Phelps so as to emphasize their movements in and out of high cultural authorship.

In her introduction, Williams makes a number of sharp and sophisticated theoretical maneuvers, persuasively setting a new agenda for understanding and interpreting women's authorship. She criticizes "oppositional" modes of scholarship that define authorial practices in binaristic or developmental terms — e.g., authors write either from economic necessity or for art's sake, or they "progress" from the "lower" market-driven practice to the more autonomous one. Instead, she asks scholars to recognize the flexibility and variety of positions that authors assumed over the course of their careers. Drawing on nineteenth-century fiction, non-fiction commentaries on authorship, and women authors' letters and journals, she describes a trajectory of female authorship that begins in manuscript production and the domestic space of the parlor but that does not end there. Instead, the women who have successfully crossed over to print and have acquired expertise and the hard work required to move out of the parlor; they "make clear that although writing was a 'universal' middle-class act, authorship was an earned privilege." Although such professionalized authors serve a disciplinary function, they were not alienated from or antagonistic toward the social world. Instead, they had long and satisfying careers that they understood to be socially useful.

After this methodological grounding, Williams analyzes Cummins's successful cross-over at the beginning of her career from parlor authorship to print with the publication of her first novel The Lamplighter (1854); Alcott's development of a realistic aesthetic in response to the Civil War; the fight by Keckley and Dodge for what Williams calls "contractual authorship"; and Phelps's working through and rejecting several authorial modes on her way to developing her theory of "ethical realism." The book closes with a meditation on Woolson's late century story "Miss Grief" as a fantasy of return to amateur parlor authorship.

Drawing on Pierre Bourdieu and Michele Foucault, Williams draws a useful distinction between authorship as enacted through material practices and authorship as a "functional [discursive] principle," a distinction that allows her to illuminate the difference between Cummins's behind-the-scenes dealings with her publisher and that publisher's deployment of the figure of the (anonymous) author in advertising. However, when she excavates novels and short stories for traces of authorship as a discursive principle in long close readings of them as allegories of authorship, she is less persuasive. This is one of the great challenges of History of the Book scholarship for literary historians: can — or should — such scholarship produce extended readings of literary texts? This book ultimately testifies to both the considerable payoffs and the continuing challenges of the History of the Book for literary historians.

Melissa J. Homestead
University of Nebraska-Lincoln
The Institute of English Studies, part of the University of London's School of Advanced Study, runs the UK's only MA in the History of the Book. Since the mid-1990s we have attracted a range of lively students from home and abroad who have appreciated that London — with its long history of book production, its role as one of the world's major publishing centres, and its unrivalled libraries, museums and archives — is the ideal place in which to study book history.

However, we gradually became aware that only a small proportion of those interested in studying book history — particularly those who had to combine study with a full-time job or who lived outside London — could manage to take the MA. Around the time that we began clearly to identify this problem, I was invited to teach a course at the Rare Book School which Professor Terry Belanger had set up, first at Columbia in 1983 and, since 1992, in Charlottesville at the University of Virginia. There are now offshoots of RBS in a number of places including Baltimore, Washington, New York and Lyon. Here were taught many intensive, high-level courses lasting five days, which attracted PhD candidates, rare book librarians, archivists, museum staff, faculty members, antiquarian booksellers, and enthusiastic book collectors. A remarkable feature of RBS is the enthusiasm which it generates: many of its students return to do course after course.

On my return I started thinking about setting up a form of RBS in London but not, as it were, from scratch. The MA in the History of the Book was made up of a Core course (an introductory course lasting two terms), a series of four Option courses, and a dissertation. Option courses consisted of ten two-hour seminars plus a 5,000 word essay. Such Options, I felt, could easily be compressed into an intensive, RBS-type course. So we could build a London Rare Books School (LRBS) by using, in part, well-proven material. I consulted Terry Belanger about the idea and he was, I'm delighted to say, enthusiastic.

LRBS will not be simply a copy of RBS. Our courses will last four days, not five; although based on the Senate House Library in Bloomsbury, we shall also use, we hope, other institutions such as the British Library, the British Museum and the V&A; we will also be developing a Credit Accumulation and Transfer System (CATS). This latter feature, we believe, will have particular importance for a number of our students. Any LRBS student successfully completing a course (by submitting a pass-quality 5,000 word essay within three months of taking the course) will be awarded 20 CATS points at Masters level (or 10 ECTS points) by the University. These credits can then be taken away by the student and used at his or her home university or, alternatively, can be accumulated within the London system. This will allow us to introduce a new range of qualifications in book history including a 'Postgraduate Certificate in the History of the Book' for students achieving 60 CATS M points, and a 'Postgraduate Diploma in the History of the Book' for those achieving 120 CATS M points. Ultimately, students could convert a Diploma into an MA by following (outside the LRBS) the Core course and submitting a successful dissertation.

Of course, as in Charlottesville, many students will follow a course for the sheer love of the subject and will not want the credit — but it will be available for those that need it. This arrangement, we think, will make the LRBS a particularly open and flexible system that can be used by students for all sorts of purposes. We can see students from universities outside the UK coming over to take concentrated courses they could not afford to take if it meant spending a whole term in an expensive city like London. We see librarians and archivists of all descriptions using LRBS to brush up existing skills or acquire new ones. We see enthusiasts and amateurs of all sorts, people who would not want to risk committing themselves immediately to a whole certificate or degree programme, coming in to take one specific course, and finding themselves hooked on book history and wanting to come back for more.

A programme such as the LRBS is only as good as the courses it offers and the tutors that teach them. In London we are fortunate in having an impressive cohort of tutors who already teach on the MA; we can also call upon many who live in or around the metropolis who have had successful experience of teaching in RBS; beyond these we have a quite remarkable reservoir of scholarly and practical talent in the form of specialist staff working in the universities, libraries, museums, publishing houses, and literary agencies in and around London.

In this first year of LRBS we are starting modestly by offering six courses in just one time slot: 23-26 July 2007. These are a mixture of existing MA courses and wholly new ones. The courses are:

1. The Medieval Book — organizing tutor: Professor Michelle Brown.
2. The History of European Binding 1500-1800 — organizing tutor: Professor Nicholas Pickwoad.
3. A History of Writing 3000BC-1900AD — organizer: Mr Alan Cole.
4. The Italian Book to 1600 — organizing tutor: Professor Jane Everson.
5. The History of the Printed Book in Europe 1450-2000 — organizing tutor: Professor John Feather.
6. A History of Maps and Map Making — organizing tutors: Dr Catherine Delano-Smith and Mrs Sarah Tyacke.

We have been most fortunate in gaining support from the Antiquarian Booksellers Association of the UK in the form of four bursaries who could not otherwise cover the fees. We hope that this relationship can be further developed by offering in the future some courses in LRBS that would be of particularly interest to those who needed training in the many skills required by an effective antiquarian bookseller.

But the LRBS is not just about intellectual excitement: we want also to ensure that we create a friendly community of students and tutors. To this end we shall be using the accommodation service of the University to offer cheap, centrally-located student accommodation; there will be a designated common room for the week in which all students will be served coffee, lunch and tea on each of the four days; and there will be a series of evening activities including lectures and receptions. There will thus be plenty of opportunity for students to get to know not only members of their own group but also students and tutors from others courses. Courses end on the Thursday, but we are planning optional extras on the Friday, such as one-day courses on palaeographical subjects or a tour of Oxford college libraries.

From 2008 we hope to expand the number of weeks (at least two weeks in July and one possibly in June), and the range of courses offered.
Further information about LRBS can be found at:

http://ies.sas.ac.uk/cmps/events/courses/LRBS/index.htm

Alternatively, please contact:

Simon Eliot
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University of London, Senate House,
Malet Street, London WC1E 7HU, UK

CALLS FOR PAPERS

Spaces of Print:
Exploring the History of Books

Bibliographical Society of Australia and New Zealand 2007 Conference
Hobart, Tasmania, Australia
15-16 November 2007

Papers are invited on any aspect of book history, the history of printing, publishing, bookselling, libraries and reading. Australian and New Zealand topics are especially welcome, however other topics within the Society's areas of interest will be considered.

A travel award will be offered to Australian and New Zealand postgraduate students, or individuals within three years of the award of their Masters or Doctoral degree but not yet in full-time employment in their chosen profession. The award, of AUD300, is to assist with the costs of travel for attending and giving a paper at the 2007 conference in Hobart. A year's free membership of the BSANZ goes with the award.

A travel award will be offered to one of the two conference conveners:

Ian Morrison
<ian.morrison@education.tas.gov.au>
Tony Marshall
<tony.marshall@education.tas.gov.au>

Transformations:
The Persistence of Aldus Manutius
American Printing History Association
2007 conference
University of California, Los Angeles
11-13 October 2007

Aldus Manutius (1452-1515), the renowned Renaissance printer, publisher and scholar, transformed the presentation of ancient Latin and Greek texts. Aldus' typography and publishing program were admired and imitated in his time and continue to provide inspiration today. This conference in his honor encourages discussion about all kinds of printing innovation & its transformative nature in the history of printing worldwide.

Papers are encouraged that will address innovation and its transformative nature in the history of printing worldwide. Papers will be 20 minutes in length, with groups of three papers forming a panel. More details including a description of the conference and submission requirements are online at:


E-mail proposals by 30 March 2007 to <alpha2007@scrippscollege.edu> or mail proposals to:

Kitty Maryatt, Scripps College, 1030 Columbia Avenue, Claremont, CA 91711
Fax if necessary to 909 607-7576 with a cover sheet

2007 Conference on Reception Study
The University of Missouri at Kansas City,
27-29 September 2007

The Reception Study Society (RSS) seeks to promote informal and formal exchanges between scholars in several related fields: reader-response criticism and pedagogy, reception study, history of reading and the book, audience and communication studies, institutional studies, and feminist, black, ethnic, gay, postcolonial, religious, and other studies.

Suggestions for panels and papers in all areas of English, American, and other literatures, media, and book history are welcome. 2007 Conference speakers include: John Frow, 'Afterlife: Texts as Usage'; Janet Staiger, 'The Revenge of the Film Educa-

A Celebration

Alternative Print Culture: Social History and Libraries
A Symposium in Honor of James P. Danky
Wisconsin Historical Society Auditorium
Center for the History of Print Culture,
Madison, Wisconsin
13-14 April 2007

In 2007, James P. Danky will retire after thirty-five years as librarian at the Wisconsin Historical Society and fifteen years as Director of the Center for the History of Print Culture in Modern America (CHPC) at the University of Wisconsin. Since joining the Wisconsin Historical Society as a librarian in 1973, Jim Danky has gained an international reputation in the area of the 'alternative' or 'oppositional' press. During his long tenure at the WHS he has built research collections of books, newspapers, periodicals, and 'ephemera' — adding approximately thirty thousand new titles to the library's holdings—that represent the print culture of the African-American press, marginalized ethnic groups, feminist and other women's publishing, the gay and lesbian press, left-
and right-wing political groups, and the literary 'underground.'

To celebrate Jim Dancy's outstanding contributions to librarianship and print culture studies, especially his research and professional practice that for decades have brought the alternative press to the attention of students, scholars, and the general public, the CHPC, in conjunction with the Schools of Library and Information Studies, and Journalism and Mass Communication, and the departments of Afro-American Studies, English, and History, the General Library System of the University of Wisconsin, and the Wisconsin Historical Society, will sponsor a symposium to take place in the Wisconsin Historical Society's auditorium between 1 and 5.00 on Friday, April 13, and from 9.00-1.30 on Saturday, April 14.

The symposium will be free and open to the public. A reception will be held on Friday April 13 from 5.00 to 8.00 in the Commons of the School of Library and Information Studies.

The CHPC, in conjunction with the Wisconsin Historical Society, is also planning to offer an annual short-term research fellowship to be titled 'The James P. Dancy Fellowship.' Our aim is for this award to provide one stipend a year of $1000 to a scholar who wishes to use the archival and library collections of the Wisconsin Historical Society, with a preference for a researcher in print culture and book history.

For more information about the symposium, the reception, and the proposed Dancy Fellowship, please go to:
http://slisweb.lis.wisc.edu/~printcul/
Thanks in large part to emigration, colonisation and the growing transatlantic market, letter manuals (designed to disseminate letter-writing skills throughout the Atlantic world) became the most popular form of conduct literature through the course of the eighteenth century. Marketed to and used by a wide spectrum of society, from maidservants and apprentices, through military officers and merchants, to gentlemen, court-servants and apprentices, the growing interest in the field of book history, History of the Book and Reading. For more information, please see: www.pickeringchatto.com/lettermanuals