fixed the audience with her revelations about popular performers and vernacular pamphlet printing in early sixteenth-century Venice and Florence. Salzberg described a lively street culture where amulet vendors commented on contemporary life in performance and then sold printed texts of their songs and dramas from temporary sites located near St. Mark's Square. Kevin Stevens of The University of Nevada at Reno used his discovery of Venetian book invoices from 1563 to decode the ways book dealers and Venetian printers circumvented censorship by means of mutually understood abbreviations.

Close study of single books or authors concerned a number of scholars at the conference. H. George Fletcher of the New York Public Library investigated the manuscript corrections in Aldus's Stregg of 1513 while Renzo Baldasso of Columbia University articulated a case for Erhard Ratdolt's innovative use of metal strips in printing the geometric diagrams for his 1482 Euclid. Lisa Pon built a convincing argument for Sansovino's son as author of the hagiographic single volume Vita di Jacopo Sansovino, and in honor of her Harvard professor, Henry Zerner, Pon delivered her lecture in Italian. Michael Eisenberg of the City University of New York brilliantly demonstrated the ways the language of music determined the form of Claudio Merulo's texts printed in 1567 and 1571.

Cooperative interactions of manuscript illuminators, scribes, printers and book collectors ca. 1470 to 1520 were investigated by Lillian Armstrong of Wellesley College, Helena Szep's University of South Florida, Nicholas Barker of The Book Collector, and Elizabeth Ross of the University of South Florida. We learned from these papers that the boundaries between pen and press were flexible and constantly shifting in Renaissance Venice.

Book circulation from Venice to the rest of Italy using many different kinds of documentation including private auction records and library statistics informed the papers by Don Skemer of Princeton, Bettina Wagner of Munich's State Library, Christina Donati of Oxford, Neil Harris from the University of Undine, Patricia Osmond from Iowa State, Ennio Sandal of the University of Verona, and Daniele Danesi of the City Library in Siena. The conference concluded with a printing demonstration by Peter Koch of the University of California, Berkeley and a ceremonial presentation of Koch's recently printed version of Joseph Brodsky's Watermark.

The Istituto Veneto di Scienze, Lettere ed Arti is housed in the mid-fifteenth century Cavalli Franchetti Palace which was renovated at the end of the nineteenth century by Camillo Boito, a neo-gothic architect. It is located directly across the bridge at the front door of the Accademia Museum within view of the domed church of Santa Maria Della Salute.

Alice Beckwith
Providence College
FELLOWSHIPS

Patricia Klingenstein
Research Fellowships 2007-2008
The New York Historical Society

The New York Historical Society, located on Manhattan's Upper West Side, is an independent research library and museum, with extensive collections documenting the American experience in general and the history of New York City in particular, from cultural, social, political, military and mercantile perspectives. The collections cover four centuries, and are especially strong in late-eighteenth through late-nineteenth century holdings, which helps support our mission to promote serious scholarship about the history of the United States, and the history of New York.

The library's collections may be searched through the online consortium catalog Bobcat <www.bobcat.nyu.edu>. Links to finding aids and collection databases, as well as descriptions of collections, services and policies, may be found on the library portion of the NYHS <www.nyhistory.org> website.

The purpose of these short-term visiting fellowships is to encourage scholars whose research would benefit greatly from the use of the New York Historical Society's unique collections. The applicant's field of research must demonstrably and specifically relate to The New York Historical Society's collections.

United States citizens and foreign nationals may apply. Preference will be given to applicants who hold an undergraduate degree and are engaged in serious historical projects.

The stipend for the fellowship will be $500 per week, for no less than three weeks and no more than four weeks, depending on the time required for the completion of the project. Fellowships must be undertaken for consecutive weeks between 15 September 2007 and 30 June 2008. Fellows will be able to conduct research in the library during the society's regular research hours, following the regular rules for use of the collections. The library has closed stacks and no more than four weeks, depending on the time required for the completion of the project. Fellowships must be undertaken for consecutive weeks between 15 September 2007 and 30 June 2008. Fellows will be able to conduct research in the library during the society's regular research hours, following the regular rules for use of the collections.

Fellows may also undertake research by appointment in the library's Department of Prints, Photographs and Architectural Collections, and in the Museum collections, which are housed in the Henry Luce III Center for the Study of American Culture on the society's fourth floor.

There is no application form. Applicants must submit:

1. A cover sheet with name, telephone, permanent address and e-mail, current employer/affiliation, title of project, proposed dates of residency, and signature of applicant to warrant accuracy of information;
2. A letter of two single-spaced pages maximum describing the project and its relation to specifically cited collections at the society and to previous work on the same theme, and describing the projected outcome of the work;
3. If residents of the New York City metropolitan area are applying, they must explain their financial need for the stipend;
4. A résumé;
5. Three confidential letters of reference. Graduate students must include their thesis advisor.

Please mail applications to:
Fellowships, Library Office
The New York Historical Society
170 Central Park West
New York, NY 10024 USA

or e-mail as Word attachments to:
<jashotn@nyhistory.org>

Applications must be received by 5pm on 1 August 2007. Award notifications will be sent on 1 September 2007.

These fellowships have been made possible by a generous gift from Mr. John Klingenstein, in honor of his wife, Patricia Klingenstein.
The SHARP Edge

Report from Planning Session on International Book History

Cape Town, South Africa 2 – 4 April 2007

When Robert Darnton suggested book history was "interdisciplinarity run riot," he identified one of this field's strengths and weaknesses. Today, there is a growing number of individuals and institutions around the world coordinating and engaged in book history activities. At the same time, questions have been raised as to whether a single, unified project focus and/or a single unifying organizational structure is necessary or desirable. The possibility of book history being acknowledged as a legitimate historical discipline at the 2010 meeting of UNESCO's International Committee of Historical Sciences in Amsterdam has focused attention on various strategies to achieve a goal which will facilitate wider recognition for book history amongst the international scholarly community as well as enable greater access to a wider range of funding opportunities for, in particular, international book history projects.

National history of the book projects provided the initial catalyst for exploring the emerging field of book studies. Whether completed, in progress or proposed, these projects have also resulted in two trends: widening the project base to address issues on an international level; focusing activity on specific thematic issues. These trends are not mutually exclusive. However, there is a clear indication that the call for "international" should not simply replace one unit of analysis - the national - with another - the international - and consequently carry forward the conceptual baggage which has been identified as integral to, but problematic in, the national projects. Similarly, a thematic orientation is not simply a different organizing principle to deepen and expand national projects, but is an opportunity to develop transnational and cross-cultural comparisons. At the same time, new conceptual models to organize the field of study as well as new methodological approaches have given book historians the impetus to reflect on where the future might lie. Actual projects have been established to set these new approaches in motion. All this activity suggests that book history already has a strong and diverse portfolio which should convince the ICHS that book history is both a discipline and one to be recognized. A single international project would not necessarily achieve the same goal.

Among the many book history initiatives worldwide, three were singled out as significant global players which have the potential to shape new directions in book history: SHARP [Society for the History of Authorship, Reading & Publishing], OMEC [Observatoire mondial de l'édition contemporaine], and the Colloque mondial d'histoire du livre et de l'édition. Although each has been working independently, each shares a number of individuals, subjects, and approaches, and maintains open communication networks. Should these players pool resources to avoid duplication? Should they operate under a single organizational structure? Would SHARP be an appropriate organization to coordinate future activities? If so, what would be its mandate and how would it go about achieving it? If not, does SHARP have any role to play in helping to future engineer and future proof the field of book history?

For many of us living in a complex, post-colonial world, the idea of a single organization taking over the reins, as it were, is troubling. It is even more troubling if we consider that one of the salient characteristics which makes book history such an energetic and dynamic field of study is precisely its variety; one size does not fit all. And yet there are some practical advantages to a limited measure of centralization. Were SHARP to coordinate book history's research infrastructure, it could make a valuable contribution to global book history. For example, SHARP could develop the web interface required to render the many databases generated by national, local, and individual projects interoperable so that the base research data becomes fully searchable and available to all - for starters, a well-organized, comprehensive set of links to these external resources could be posted on sharpweb.org; secondly, SHARP could continue to be a clearinghouse for book history information exchange and debate, extending its online discussion list, developing a book blog, building a network of foreign correspondents, etc.; thirdly, SHARP could coordinate funding proposals for major international projects proposed by individuals and organizations and endorsed by the wider international book history community. And we haven't even addressed the issue of teaching book history and whether SHARP could or should offer leadership and coordination in that domain.

With a solid research infrastructure in place, current and future book history activity can be left to do what it does best, energising the field, continuing the debates, and remaining, true to its nature, interdisciplinarity run riot. I invite you to continue to share your thoughts with me and with SHARP as we move towards one important marker in our field's lively development, Amsterdam 2010.

Sydney J Shep for SHARP in Cape Town 2007

Conference Reviews

A World Elsewhere: Orality, Manuscript & Print in Colonial and Post-colonial Cultures

Cape Town, South Africa 2 – 4 April 2007

Thanks to John Gouws, conference organiser, and sponsors Rhodes University, The Centre for the Book, National Research Foundation, and SHARP, A World Elsewhere was a wonderful place to be. The often striking political economic contrasts in Cape Town helped keep the utter relevance of colonial history in mind, while the setting and company was nothing but conducive to discussion.

Leah Price's opening presentation engaged an antecedent requirement for Victorian reading, with what the 1911 Encyclopaedia Britannica describes as 'commonly used for writing upon, or for wrapping things in.' Reading was only one of the uses derived from paper before paper and plastic bags. Users (including readers) might well purchase mutton to have reading material after lunch. The problem resolves around the word 'in', what is in the paper - text or produce, the book review or the packaged food: gendered, too, in the 'fall' from the figural to the literal in the figures of the gentleman scholar and female shopper. The irresistible question is whether a Victorian reader, lining her pie dish with printed pa... / 4
.../3

per, would think 'outside' the right word to use in Il n'y a pas de hors-texte.

No less important was Syvéne Shep's following contribution in identifying literacies in the plural, and in provocatively applying book-historic approaches to the work of McKenzie himself, specifically the Treaty of Waitangi. McKenzie wished to include orality and extended non-alphabetic mark making in his sociology of texts but was he unaware the Maori, like other indigenous peoples, have their own systems of mark making, their own literacies? Perhaps not a sociology of texts is called for but, rather, an ethnography of literacy. Dhruvbajoti Sarkar reiterated, then, in Indian religious texts such as songs of Kathamrita which are not read but performed, that there are other traditions than the reading experience.

The first of the themed sessions on reading focussed on libraries, on the philanthropic misadventures of a UNESCO library programme in Nigeria, and a local library in the US, at Rheinlander, where library lists tried to influence from 'above.' The three colonial libraries session thereafter focussed on the surprisingly common difficulties faced by cultural entrepreneurs on three continents (at Niagara, Braidwood and Grahamstown), and the often pragmatic factors (finance, demography, acquisition policy, personnel, access, etc.) that marked their progress and their ability to manifest local identities.

Context means a great deal to interpretation, but the conference made changes in context seem even more so. A South African periodical such as The Purple Renoster, aestheticist, anti-political, with its Iaconic production of 12 numbers in 16 years, hardly resembled other 1950s radical new black urban magazines such as Drum, with its genre mix of fiction and journalism. But with the introduction of apartheid censorship and shifting positions on negritude, nationalism and pan-Africanism that emerged over the 1960s, Peter McDonald showed how the Prownaia's editor found the magazine's anti-political space had become hot political property, and its initially Adorno-esque autonomous pages became home to a multi-racial arts magazine and very many of the big Drum authors. Hans Renders showed how vanished contexts describes a nineteenth century format for biography, which most often featured as journalism in newspapers. Part of biography's transition away from newspapers involved a biographical periodical Manuen van Beteekenis (Men of Significance), the bound volume editions of which indicate that, while biography's journalistic style moved towards historiography, precipitating the modern biography, editorial decisions were still taken by journalists with a topical eye. Contextual power, too, enabled a horrific photograph of 'strange fruit hanging' displayed in a shop window in Masionaland, Rhodes's warning to insurgents, to become an indictment of the same Rhodes policies as the frontpiece of Olive Schreiner's Trooper Peter Halket of Masionaland: the importance of the wrapping, once more, in defining what is 'in' the paper.

In the second reading session, the problem of whether and how to teach Shakespeare in contemporary South Africa was touched on, but most memorable was the beginnings of a map of how reading has enabled southern African political resistance. Tanya Barben described the influence of nineteenth century works such as Frederick Douglass's Life of Slavery. She also left an unforgettable image of several hundred black African volunteers onboard a sinking ship in the English channel, during WWI, and the impact reports had of their performing war dances while they waited on deck. In a virtuosic performance, Archie Dick identified three crucial moments for South African reading: racial segregation in schooling in 1910; the Bantu Education Act of 1953, and post-apartheid compulsory schooling for all children in 1996. The burning of prohibited books between 1955 and 1971, where apparently Fahrenheit 451 was also burned, testify not so much to the power of books but to the subversive resourcefulness of readers; no better described than in the narratives of Robben Island searching the library for anti-communist tracts to read extracts of communist works cited.

A textual studies session introduced the idea of aesthetics into the rigorous work of editing. Editorial incompetence can be rightly censured, as in some earlier editing of Herman Charles Bosman's stories, particularly Mafeking Road, but when should the editor prefer the well-wrought urn to historical sociological presentations of the text. Such notions of aesthetics would not want to encourage Arnoldian elitism but there was a wish that aesthetics, or the sensuous experience of a work in an autonomous space, could also necessarily be purely democratic. But as debated earlier in the conference, adopting an autonomous non-political space can be a highly politised stance.

Politics, too, infused the publication of Ranjitsinhji's extremely popular Indies Book of Cricket, from 1897. Partially ghost written, rushed to meet the cricketing audience's season, it became an icon for the Indian cricketing prince, and thereby a colonial motif: a case of not only sport and politics but sport and diplomacy involving Blackwood's manoeuvring and Ranjitsinhji's profligacy. Graham Law, as expected, addressed issues of serialisation and the colonial edition. While copyright may have prevented such items as US 'piracies' into the UK, it did not prevent stories from the periphery being sourced for the colonies. Expensive metropolitan editions did reach the colonies but they did not provide the sole political economy of reading: explaining why the colonial editions reached their height around 1900, after the height of the British empire, thereby granting the periphery a new degree of intellectual independence. Signe Janson and Helle Maaschle, the only Baltic delegates, described a concurrent explosion in book shops, literacy and nationalism in Estonia around the end of the nineteenth century. Paul Armstrong contributed a detailed argument aimed to resolve the disparity between formalism and history, based on reception theory, and the present writer offered a hitherto untested contribution on early print commodification of Conrad.

Other papers were given, all of them worth reviewing, and a major theme of price became apparent as a decisive factor for library studies and reception generally. Regrettably but inevitably, the review here reflects more the preoccupations of the reviewer than the extraordinary richness of the material presented. The summing up did not try to synthesise but instead delineated aims. What is apparent from the vitality and flexibility of thinking in Cape Town, however, is that any obstacles in reaching these are incontrovertibly not scholarly. So when thinking bibliography, or book history, perhaps the final word should go to the great Timbuktu libraries and Shamil Jeppe in citing Ibn Khaldun, from 1406: "The inner meaning of history ... involves speculation ... the subtle explanation of causes and origins. History therefore is firmly rooted in philosophy. It deserves to be counted a branch of it."

Simon Frost
University of Southern Denmark
Parole e figure: momenti e storia del libro e della stampa dalle collezioni del Museo Correr

Words and Images: Moments in the History of Printing and Print-Making from the Museo Correr Collections

Venice, Museo Correr
9 June 2006 – 2 September 2007

This exhibition is a relatively small one, contained in a group of display cases added to Rooms 6-10, 12, and 14 in the Museo Correr, a cultural complex at the opposite end of St. Mark’s Square in Venice from the church. The exhibition offers a journey through book history, focused on Venice, beginning with the typographers, going through Aldus Manutius and Albrecht Dürer, and ending in the nineteenth century, with books presented alongside prints, matrices of woodcuts, and other objects of art from the various collections in the museum.

The books in the first room attempt to recapture the novelty of printing, as it appeared in the description of Tommaso Garzoni’s La piazza universale di tutte le professioni del mondo (1651) and the illustrations in an Italian edition of Diderot and D’Alembert’s Encyclopédie (Livorno, 1770-78). A fragment of the 42-line Gutenberg Bible is present, but most of the incunables are Venetian: inter alia, the 1469 Pliny of John of Speyer, the 1472 Strabo of Windelin of Speyer, and the 1473 Petrarch of Speyer, and the 1473 Petrarch of Padua, published by Giuseppe Pellipario, 1480-1537/8), whose seventeen-piece maiolicia istriana service displayed here is clearly influenced by the much-reprinted 1497 woodcuts. The scenes on the plates only appear as the food is eaten, of course, which led the curators, Piero Lucchi and Monica Viero, to finish this sequence with a book of recipes from the 1487 De onesta voluptate de valesdine of Bartolomeo Sacchi (known as ‘il Platina,’ 1421-1481).

The last two rooms return to a more conventional set of suspects. Room 12 is devoted to the prestige printing of the eighteenth century, represented by two works of the printer Giambattista Albrizzi: the 1745 Tasso, with twenty-six illustrations designed by Giovanni Piazzetta (1683-1754), and the celebratory volume for Lodovico Manni (1764), with artistic contributions owed in part to Francesco Bartolozzi (1728-1815). Also noteworthy is the selection from the seventeenth-century ‘set of comedies’ by Goldoni (1761-77), printed by Giambattista Pasquali, with engravings by Pietro Antonio Novelli (1729-1804), Giuliano Giamiccoli (1703-59) and Antonio Baratti (1724-87).

Room 14, finally, presents the shift to mass consumption, as printing costs were lowered and press runs increased. L’emporio artistico-letterario (represented here by the 1847 volume) was published by Giuseppe Antonelli (1793-1861) in installments with text and lithograph illustrations that could be bound together in an annual volume. Antonelli, who is said to have printed over ten million books, also launched the 188-volume series Parnaso Classico Italiano, whose small size made the various volumes quite affordable. The other important eighteenth-century Venetian printer was Ferdinando Ongania (1842-1911), who published facsimiles of earlier publications (an 1894 reprint of a book on Renaissance printing) and art books (an 1897 illustrated volume on Venetian palaces).

This exhibition, then, does an admirable job of providing something for everyone, from the specialist in Venetian books to the novice. There are, inevitably, a few things...
Linnaeus in the Garden

Botanical Center, The Huntington Library, Art Collections and Botanical Gardens
San Marino, California
28 April – 29 July 2007

"Linnaeus" occupies a foundational position among hundreds of famous names in the artist Joseph Cornell's tower of words, "The Crystal Cage (Portrait of Berenice Abbott)," published in the January 1943 issue of View. Yet, as the Huntington's exhibition website notes, though many people know the botanist's name few can tell you why he is important. Three hundred years after Linnaeus' birth date, this exhibition in a small gallery adjacent to the conservatory provides an enjoyable exposition of his important contributions to science. Organized by James Folsom, director of the Botanical Gardens, and Kitty Connolly, botanical education specialist, the exhibition of some forty rare books and pamphlets draws from the Huntington's collections and displays loans from the Scott Eric Jordan Collection and the Torbjörn Lindell Collection. Most of the books are in Latin, hence not immediately accessible to the general public, but the garden context and imaginative juxtapositions breathe life into what could be a dull presentation of early scientific works. Guiding viewers through the history and reception of Linnaeus' publications, gallery texts illuminate the works by means of interesting facts and anecdotes. Book illustrations feature favorite southern California plants and flowers, including palms, banana trees, birds of paradise, and passion flowers.

We meet Carl von Linné (Swedish, 1707-1778) dressed in Lapp costume and heavy boots in a color print from Robert John Thornton's The Temple of Flora (1799). After completing his medical studies at Lund and Uppsala, Linnaeus went to Lapland to study the region's customs and plants. The distinctive costume in his portrait recalls his first scientific journey. The specimens he collected were published in Flora Lapponica (1737). Case by case, Linnaeus' story is told by the contemporary imprints that published his discoveries and promulgated his revolutionary system that described the animal, vegetable, and mineral kingdoms hierarchically. His efforts to organize botanical knowledge and to name the thousands of new plants found in the course of voyages and explorations established a means for shared scientific communication. His system survives in binomial nomenclature, the paired names of genus and species, followed by an L. in the case of those that he named. Principal works on display include Linnaeus' Systema naturae (1735), a slim seven-leaf pamphlet that he continued to update for decades, and the two-volume magnus opus, Species Plantarum (1753). They are introduced by several pre-Linnaean publications and followed by later works by the botanist's eminent students: Daniel Solander, Fredrik Hasselquist, and Per Löfingga.

"Yes, Love comes even to plants," Linnaeus wrote in 1729. A fascinating section of the exhibition concerns the use of sexual organs (such as stamens and pistils) to classify plants and the ensuing flurry of debates these theories provoked. In the eighteenth century, the love life of plants had its own critical and sometimes dismissive literature penned by authors who were shocked or horrified by this turn in science. It was also a time of florid rococo style in art, and the parallel subjects of botany and fertility lent themselves easily to lush representations in which one can almost hear the heavy breathing. An opening from Thornton's New Illustration of the Sexual System of Carolus von Linnaeus (1807) combines precise botanical details in the "Anatomy of the Blue Passion Flower," with vignettes of the plant's life cycle. Across the page in a romanticized garden scene, "Cupid inspir-.../5

ing plants with love" aims his arrow at palms and birds of paradise in a tropical garden setting.

A search for Carl von Linné in the Huntington Library's online catalog yields an impressive number of eighteenth-century editions. With the superb Huntington Gardens as its context, this show highlights the Huntington Library's deep collections on Linnaeus and examines his significance as a botanist, explorer, and scientific author. This attractively designed exhibition is both enlightening and entertaining. When I was in the gallery, Cal Tech students who were familiar with the history of science (several retooling variants on the familiar Linnaean mnemonic Kings Play Chess On Fine Green Silk) but not so well versed in the history of botanical illustration were particularly drawn to the striking facsimiles of Thornton's lavish color plant portraits that ring the gallery walls.

Maricia Reed
Getty Research Institute

BOOK AWARDS

Congratulations to Eberhard König for winning first prize in the Rare Book Review's "Best Book on Rare Books Award" for The Bedford Hours: The Making of a Medieval Masterpiece, published by The British Library. Giles Mandelbrote's Out of Print and Into Profit published by The British Library and Oak Knoll Press to mark the centenary of the ABA received second place. Out of Print is the first book to map out the history of the rare book trade in the twentieth century. Twenty contributors describe and explain the ways in which booksellers acquired their stock and sold books to customers, bringing to life the personalities in this most individualistic of trades and offering many insights into changes in taste and fashion in book collecting.

Jane Pomeroy received the Ewell L. Newman Prize, sponsored by American Historical Print Collectors Society, for Alexander Anderson, 1775-1870, Wood Engraver and Illustrator, an Annotated Bibliography, published by Oak Knoll Press. The work contains a well-written and researched biography on Anderson's life, a bibliography with over 2,322 entries illustrated with over 1,000 of Anderson's engravings, and three indexes.

https://scholarworks.umass.edu/sharp_news/vol16/iss3/1

In 1762, a company of French financiers — the Fermiers généraux — published one of the most extraordinary books of the eighteenth century: a lavish new edition of La Fontaine’s Contes et nouvelles en vers featuring some eighty copperplate illustrations by Charles Eisen. David Adams appreciates the aesthetic value of these illustrations, which have earned the admiration of generations of collectors. But true to the best in book history, he is equally interested in the tome’s social and political significance, interpreting the cultural meanings of its illustrations and analyzing the mysterious political circumstances under which the kingdom’s wealthiest financiers published, and then withdrew, the work.

Why would financiers wish to produce such a sumptuous volume, only to withdraw it from the market? In an impressive bit of detective work, Adams argues that the Fermiers originally intended to publish a book that expressed their worldly vision of society. Once the work was complete, however, they feared it might intensify hostility to their financial company. By 1762, Adams explains, public resentment toward the Fermiers had reached a new high: old military nobles loathed the rich upstarts; pamphleteers denounced the ruthlessness of which they squeezed taxes from the poor. Criticism came to a head during the Seven Years’ War, at the very moment the Fermiers withdrew the book from circulation. Adams cannot prove conclusively that they suppressed the book for fear of a backlash, but he marshals persuasive indirect evidence to suggest that this was the case.

Had the book been as widely circulated as planned, it would have raised eyebrows because its illustrations magnified all that was morally questionable in La Fontaine’s stories. In tale after tale, Eisen’s artwork gave dramatic expression to such potently subversive themes as human sexuality, personal liberty, corruption, and self-interest. Thus, La Fontaine’s innumerable stories of illicit sex are illustrated with erotic images of lovers’ bodies, evoking a feminist liberty that departed from both the text and earlier visual representations of it. Unlike illustrations for previous editions, Eisen’s 1762 images depict independent women who, gazing directly into the eyes of their male lovers, appear free to pursue their own sexual pleasure.

In arguing that the illustrations expressed the Fermiers’ world view, however, Adams faces a double challenge: he must apprehend Eisen’s artistic intentions and demonstrate that they reflected the attitudes of the financiers who hired him. Adams overcomes the first challenge brilliantly, describing in rich detail Eisen’s distinctive contribution to the volume, but he has more difficulty proving that the illustrations evinced the Fermiers’ world view. To be sure, the Fermiers personally selected Eisen who had done work of this sort before and then established a committee to judge his illustrations. Nonetheless, Adams’ contention that the book’s worldly cynicism was the product of an organized if ill-fated ‘propaganda’ campaign remains highly speculative.

In the end, however, the reader delights in Adams’ speculation, for his book is both thoughtful and daring. Few authors possess the necessary erudition and methodological ingenuity to situate a work such as the 1762 Contes so suggestively within old-regime politics and finance. In so doing, Adams succeeds in producing a book that says as much about the history of book illustration as it does about the larger cultural and political development of eighteenth-century France.

Michael Kwass
University of Georgia


From the beginning, inscription has always promised to fix memory, to transcribe unreliable minds into more stable media. If much is lost in the translation, far more is susceptible to permanent loss when the inscriptions are erased. So Plato’s Phaedrus (in Derrida’s reading) describes writing as a pharmakon, a word that can be translated as either ‘cure’ or ‘poison’: a remedy for forgetfulness and a bane of oblivion; and a poison that reduces the truth to the merely memorable. Writing diverts readers with mere images, images that pretend to be definitive.

Roger Chartier deals with both cures and poisons in Inscription and Erasure, arguing that memory relies on oblivion even as it recoils from it. To remember what is important, some things must be forgotten — even if the process of selection is fallible. In eight essays on French, Spanish, English, and Italian texts, Chartier unites literary analysis with material history to reveal how representations survive at the expense of lost ones. The book takes up subjects from the eleventh-century French abbot Baudri de Bourgueil to the eighteenth-century encyclopedist Denis Diderot. What moves Chartier’s argument away from mere particularities, from the claim that every representation is contingent and provisional, is his focus on what he calls their ‘immaterial object.’ Each representation is rooted in its material circumstances, yet each derives authority from its commonalities with the others. When all creativity is derivative, none is derivative.

Jorge Luis Borges’ definition of a book as ‘an axis of innumerable relationships,’ Chartier’s coda, positions books amid the commerce of writers and respondents without imposing a hierarchical relationship between them. Chartier’s evocative chapter on the reception and adaptations of Clarissa and Pamela in Diderot’s France treats the range of responses — pictures, stage-plays, wax figures, advertisements, translations, parodies, and sequels — as evidence that Richardson’s characters were immaterial objects. Ironically because their experiences and quandaries seemed so real, Richardson’s authority over his characters’ fates (and novels’ adaptations) was diffused among readers in this foreign culture. An unauthorized sequel to the first part of Cervantes’ Don Quixote similarly reveals the vulnerabilities of the realist novel — particularly of one composed in such a digressive, conversational style. Writing is less flexible than conversation, but no more reliable. In Jonson’s Staple of News, Chartier discerns the dangers of believing everything you read, a lesson that the fledgling periodical press repeat-
Colclough's chapter on parliaments does excellent work in unseating the misconception that the principle of free speech arose from traditional parliamentary liberties. By carefully analyzing parliamentary documents, he shows that "Freedom of Speech in the early Stuart Parliaments ... was not only a matter of licensing outspokenness and securing liberty; it also entailed assertions of power within and outside of the House of Commons" (130). Finally, in its last chapter, Freedom of Speech turns from the political to the quasi-private world of the manuscript miscellany.

Readers interested in the history of the book should find Freedom of Speech to be of particular interest, especially the chapter on manuscript miscellanies. Colclough disputes the widely-held premise that scribal culture continued to flourish in England after the advent of print because of printing's social 'stigma.' He reminds us, instead, that because of the emphasis in educational institutions on writing by hand, "the writing of manuscripts, whether in response to printed or other manuscript texts or as an independent activity, was a habit." Although the manuscripts considered here were "user published" — that is, shared among friends and associates — they often included texts "entrepreneurially published" by scriveners in multiple copies. By comparing the contents of these manuscript miscellanies, Colclough seeks to establish how the miscellanies functioned within the culture. While Freedom of Speech considers the evidence from over seventy manuscript miscellanies, it also manages to detail both the miscellany of the godly minister Robert Horn (1565-1640), and the recurrence of poems by John Hoskyns in multiple miscellanies.

By locating "free speech" in the local context of political counsel, Freedom of Speech does important work in refining our understanding of political culture in early Stuart England by demonstrating the degree to which late Tudor and early Stuart print and manuscript culture constituted a public sphere in which responsible 'citizens' joined parliament to exercise political influence. Furthermore, it offers genuine insights into the interplay between education — the books people read — and their conceptions of themselves.

In his impeccable command of documentary evidence — British historical archives, early printed books, and manuscript miscellanies — and his subtle and nuanced reading of texts, Colclough marshals a thoroughly compelling argument throughout the book — and in very readable prose.

Cyndia Susan Clegg
Pepperdine University


Books published for youth are so ubiquitous in the twenty-first century that their presence in the marketplace is taken for granted. However, as Jacalyn Eddy uncovers in Bookwomen: Creating an Empire in Children’s Book Publishing, 1919-1939, modern children's book publishing divisions have existed in the United States for less than a century. It was not until after World War I that the industry took literature for youth seriously as an innovative and profitable possibility and created new divisions within their publishing houses that focused not only on publication of classic texts such as Alice's Adventures in Wonderland, but fostered the creation of new books for youth, including a uniquely American literature. These new divisions were headed largely by women, but as the author points out it required a network of women across diverse professions to ensure the production and reception of books for youth.

Eddy refers to this network of professionals as "bookwomen" — librarians, booksellers, and editors, who created, sold, evaluated, and promoted "good" literature for children. Although by the early twentieth century, women established themselves in various professions such as teaching, librarianship and social work, few women in the US publishing industry achieved any real status. Eddy focuses on six women who were influential to the success of the early children's publishing divisions: librarians Anne Carroll Moore and Alice Jordan; Bertha Mahoney and Elinor Whitley Field, booksellers and founders of the influential periodical Horn Book; and Louise Seaman and May Massee, respectively heads of the first and second children's divisions in US publishing houses. All six worked in New York City or Boston, important centers for book publishing in the United States. By
contextualizing the creation of modern children's literature within this network of interconnected professions, the author highlights how interdependent each of these fields was and continues to be.

The women in this study were pioneers in their respective fields. They were very much aware of their own pioneer status and exploited it to give themselves authority over children's literature. Women, whether they were mothers or not, were thought to have a natural affinity for work with children. Bookwomen shows that this particular group of professional women took this assumption, which many did not particularly agree with, and turned it to their advantage by creating their own specialized domain of expertise—an expertise that they themselves created and approved.

The period covered in this work is notable not only for the relationships between professions and the literature that came out of the founding of children's book divisions, but for the establishment of activities such as National Children's Book Week, the Newbery Medal, and the creation of Horn Book, all of which are still important today.

Edely's groundbreaking work explores a topic that has had little attention in the scholarly press to date. As good as this book is, there is much more study to be done on bookwomen, particularly those outside of the publishing centers in New York and Boston. The author provides an excellent foundation for further research on this and related topics.

Melanie A. Kimbail
University at Buffalo, State University of New York


Jody Greene's study of the conceptual origins of modern intellectual property law and practice is divided into two parts. Part I, which she calls 'The Trouble with Ownership,' traces the interplay of notions of possession and liability, and the relationship of each to authorship, from the sixteenth century until the formal establishment of authorial copyright in the act of the British Parliament of 1710. Drawing on state decrees and proclamations, pamphlets and woodcuts, Greene recounts and explains a number of trials for publishing offences, notably those of John Twyn, Henry Carr, and Elizabeth Cellier. In Part II, which Greene calls 'The Dangerous Fate of Authors' she discusses a number of other cases mainly from the late seventeenth and early eighteenth centuries, notably those of Defoe, Pope, and Gay. The result is a long story, not smooth and much interrupted, in which the concept of authorial property emerges as an unintended outcome of the English state's determination to crush attacks on its legitimacy circulated by print—a policy which became obsessive in the decades after the civil wars when the possibility of other revolutions was seldom absent from the minds of those in power.

The early chapters of Part I deserve to be read by all those who believe they are familiar with the long running—and continuing—debate that began with Foucault's 1969 essay, 'What is an author?' In his critique of commonsense assumptions, Foucault claimed that the notion of author as the primary and individualised 'creator' of a text began at the end of the eighteenth century with the introduction of the legal concept of ownership of texts. In Great Britain, 'copyright' was legally held to come into existence at the moment an 'author' wrote words on a piece of paper, words that he or she might assign to publisher in return for payment.

Greene's thesis is that this 'proprietary authorship' which was formalised by 1710 was as much about the state wishing to hold authors to account for the textual content of their writings as it was about giving them an economic stake in the returns from the literary marketplace. The ancient association between 'property', meaning a monopoly right to copy and sell a text in printed form, and 'propriety' meaning that the text had to conform with certain state-decided norms, was matched by another piece of verbal double-talk that achieved a similar purpose. If a person 'owned' a text, he or she thereby admitted to being the author, 'owned up' to having written it as we say nowadays, and thereby laid himself or herself open to penalties if the text was regarded as threatening to the political and ecclesiastical groups who were in power at any historical conjuncture. However, the more determined the state became in its efforts to find authors, the more ingenious the efforts made by authors to 'disown' their authorship.

Greene's thesis, which is clearly argued, is in my view, proven. She has again confirmed that Foucault's history was more speculative than historically demonstrated, although in 'What is an author?' he claimed that the 'author function' has historically always been subsequent to what he called 'penal appropriation' and that the newly invented author of literature, by being placed within the system of property, was encouraged to transgress. By sheer weight of her documentation, some previously unused, Greene obliges anyone still attracted to progressive narratives about the emergence of the autonomous author to accept substantial modifications and interruptions.

But if the main argument is successfully made, there is no need for readers to follow Greene in the many judgements she offers in particular cases, such as that of Elizabeth Cellier, that I quote only as an illustration: 'Cellier is thus neither a victim of cultural attitudes about female authorship nor an Amazon-like crusader against them. She is, instead, a scheming, slippery manipulator who takes control of and profits from already existing instabilities in the discourses about the relationship between authorship, ownership, and liability that combined to bring her to trial in the first place.'

Although stories of cat and mouse games between authors, publishers, and the law can be dramatic, and often comical, as well as horrifying, Greene's decision to tell us everything she has been able to find out, with comments by earlier writers and her own comments interspersed, sometimes makes for hard reading. Although the material is good, the wood is often lost from sight among the trees.

William St Clair
Trinity College, Cambridge


In the 1970s, the late Don McKenzie began to trawl through various published calendars and catalogues of archives, and some...
very large, and there is of course a published transcript, albeit one that is not entirely reliable. Nevertheless, there are, even in the later seventeenth century, some entries and notes in the Register which are more than merely records of transactions, and which need to be checked especially when particular books or rights in copies came to the attention of the Court of Assistants.

The Chronology and Calendar is, by design and of necessity, highly selective. McKenzie and Bell have taken some of the key series of documents, and calendars of documents, and brought them together in a more accessible form. Their work is still, however, only as good as their sources. This is particularly to be remembered in the case of CSPD, some of which was published more than a hundred years ago. Further, it was actually McKenzie's intention was to go down to 1714, which is reflected in the scope of the collections of photocopied documents. At some point this intention was silently abandoned, and 1700 was chosen as the end point: chronologically neat, but still of no particular significance in the history of the trade. However, none of this should be taken either as a criticism or as in any way detracting from the importance and value of the work which McKenzie and Bell have done.

Throughout the period, the printed word, and hence the book trade itself, was a matter of intense concern to successive governments during one of the most turbulent periods of English political and constitutional history. From the Privy Council and its interregnum equivalents down to local magistrates, there was a continuous and intermittently successful attempt to control the output and content of printed matter. The records of the state's interventions in the book trade are largely to be found in the documentation, which has been brought together here. We find authors, printers and booksellers being pursued by the authorities for the iniquities perceived in their books; we find attempts to control the selling of books and pamphlets in the streets; we see the making and implementation, and the successes and failures, of various schemes of pre- and post-publication censorship and licensing. None of this is unknown, but some of it is surprising, and many different analyses of the trade and its products in this period are now more possible than they have previously been. A chronological approach is exceptionally valuable in this book, since it allows a relatively straightforward corre-

lation both with wider public events and with private histories. There is probably no aspect of the history of the English book trade between 1641 and the end of the century, which will not be illuminated by the use of the Chronology and Calendar. Equally, there is probably no single topic for which these documents will represent the only source. Nor should they. The Chronology and Calendar is entirely focused on the book trade and its products. But, the trade did not exist in isolation, and it does have to be seen in a wider economic and political context.

This volume should become a widely used work of reference, but not only by book trade historians. For any scholar who reads, uses, analyses or discusses the printed output of the second half of the seventeenth century in England, this is an essential tool, opening up comparatively easy access to a wide and disparate range of sources, not all of them easy to use, and some of them comparatively difficult to access. This book has been thirty years in the making; it will be used by scholars for far longer than that in the future. McKenzie and Bell's work will stand as a monument to what can be achieved with a photocopier, a pair of scissors, a glue stick and a commitment to the service of scholarship. It is impossible to overestimate the importance of this book; all of those involved in it, but particularly Maureen Bell who brought so great a project to completion, deserve our gratitude and our admiration.

John Feather
Loughborough University


For at least two centuries, critics have been trying to convert "Elizabethan" playtexts into literature, separating them from the dramatic conditions in which they were created and elevating them above the material form in which they were first clothed. More recently, new historicists have reacted against such efforts to decontextualize the drama of early modern England, instead seeing the plays as fully functional within the political and economic structure of the England of Queen Eliza-
beth and her immediate successors. In all this, the “book” of the play — meaning the manuscript, the prompt copy, the text entered into the Stationers’ Register as well as the printed volume — has served as essential evidence, but has rarely been looked at as a matter of interest in its own right. The collection of essays entitled The Book of the Play aims to correct that omission.

Marta Straznicky’s preliminary essay introduces the question under discussion and summarizes the more detailed studies that follow, while its footnotes provide an excellent account of previous work. In under twenty pages it manages to say more than most books on the subject. My only quibble is with its ritual bow in the direction of the Habermasian public sphere, here neither clearly defined nor particularly helpful. Straznicky does point out that efforts to define the reading public for playtexts soon run into the problem of a paucity of evidence, and that discovering just how plays were actually read is more difficult still.

Cyndia Clegg attacks this hurdle head-on by examining more than 200 prefaces to plays, analyzing how their authors — the publishers or printers rather more often than the playwrights — sought to define their projected audience. Many saw their readers in the role of judges, sometimes indifferent, sometimes insistent on twisting the story to suit their own prejudices, even to the point of ensnaring an author (innocent or not) in the backlash of political turmoil. Clegg sometimes insists on twisting the story to suit her own prejudices, even to the point of ensnaring an author (innocent or not) in the backlash of political turmoil.

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Straznicky notes the importance of George Buchanan’s Baptist, a mid-sixteenth-century Latin play about the death of John the Baptist that also figures prominently in Elizabeth Sauer’s article on closet drama. In 1642-3, the ostensibly anti-theatrical parliamentary government allowed — perhaps encouraged — the publication of a new translation from the Latin, probably with the intention that readers would see it as an oblique attack on royal advisers. Coming at the problem of evidence from yet another direction, Lucy Munro scrutinizes three versions of Edward Sharpham’s The Fier, finding particular interest in those parts of the play that found their ultimate resting-place in a jestbook.

Part Two of the collection links the book trade and the play-reading public. Zachary Lesser looks carefully at the common generalization linking black-letter to a ‘popular’ audience, arguing instead that the use of this increasingly archaic typeface was already nostalgic even in the seventeenth century. Alan Farmer makes much of a paragraph inserted by Ben Jonson in the 1631 edition of The Staple of News, showing (yet again) that Jonson feared misinterpretation. Taking the notion that the title-pages of playbooks were a kind of advertisement, Peter Berek links the use of generic markers — tragedy, comedy, history and the like — to efforts to influence the purchasers, and hence readers, of printed texts, while Lauren Shohet looks at the various print forms in which masques appear before a public more heterogeneous than most commentators have believed. To conclude the volume, Douglas Brooks continues his examination of metaphors of paternity applied here to the reading public.

Collections of essays are notoriously variable. Many seem to have been assembled almost at random. That is not the case here. Taking a subject that had been only lightly explored, about which definitive statements are still a long way off, the essays circle about the topic, illuminating parts of it, as well as indicating clearly what still needs to be done.

Fritz Levy
University of Washington


With the exception of Vietnam, the history of the book in East Asia is a flourishing field. While scholars in China, Korea and Japan explore the links that Chinese books created between all East Asian societies and trace the rise and diffusion of vernacular books, scholars in Europe and America are focusing on the great antiquity of print in East Asia, on the rich traditions of illustrated books, and on the world of commercial wood-block printing in early modern China and Japan. In the limited space available I can only touch on a few works relating to Japan, and I shall start with some published in Japan itself.

Suzuki Toshiyuki has been one of the most active historians of the book in Japan and was the founder of Shoseki bukakai, a journal devoted to the ‘Cultural history of books.’ His most recent book, Edo no dokuhonetsu [The passion for reading in Edo] is a fascinating study of the evidence for Leisbust in the Edo period (1600-1868). He looks at the activities of mould-breaking publishers in search of new markets, at provincial booksellers keeping local readers supplied with books from the metropolian book-production centres of Edo, Kyoto, Osaka and Nagoya, and the publication of books aimed at autodidacts, such as cribs for those who want to improve themselves by reading the Chinese classics without going to classes.

The publication of the proceedings of an international symposium held at Tokyo Keizai University in 2006 (Book publishing as communication: the transformation of book publishing and culture in East Asia; only the title is in English: the texts are in Japanese, Chinese and Korean) demonstrates the degree to which book history is assuming an East Asian dimension, though few of the contributions actually adopt a broad East Asian perspective in examining what often have been common problems. On the other hand, the latest issue of the long-established journal Shoppan kenkyū (Studies on publishing) includes detailed surveys of work on publishing history in Germany and Korea and an article on the ‘development, structure and special characteristics of SHARP.’ The author of the latter, Eō Chishū, empha...
sizes the vision and the passion of the founders and leaders of SHARP and the growing internationalization of the membership.

Although none of the work mentioned so far is accessible to those who do not know Japanese, a recent publication offers French versions of essays by a number of leading Japanese book historians, including the Suzuki Toshiyuki mentioned above. Claire-Akiko Bristis, Pascal Griolet, Christophe Marquet and Marianne Simon-Okawa are much to be commended for the contribution they have made in adapting for a Western audience the various pieces contained in their Du japonais sur l'écriture et le livre. Regards japonais sur l'écriture et le livre. Marquet's introduction provides an overview of studies of the history of the Japanese book and contextualizes the essays by the Japanese authors. To take just one essay, Suzuki Toshiyuki explicates the commercial milieu in which books were produced and circulated in the Edo period with quotations from publishers' handbills, contemporary illustrations of booksellers' premises, and a discussion of the role of commercial circulating libraries.

Lastly, Roger S. Keyes, who is already well known as a scholar of the Japanese illustrated book, has produced a superb catalogue to accompany the exhibition held at the New York Public Library in 2006-7 (see SHARP News 16.1). Ehon: the artist and the book in Japan is a book produced to the highest standards and is itself a tribute to the technological skills of the country where it was printed — China. The book is inspired by Keyes's conviction of the existence of a continuous tradition from the simple drawings or woodcuts that stood at the front of Buddhist sutras produced in Japan in the eighth century to modern artists' books dependent on photography, and naturally including such masterpieces as the albums of Hishikawa Moronobu, the picture books of Utamaro, and the illustrated books of Hokusai. But this is a book as much about production as it is about art, and Keyes does not neglect to unfold the block-cutting skills and the printing techniques that made possible such stunning special effects as those we see in Utamaro's justly famous Shell book (c. 1789), which holds pride of place in this book and which Keyes describes as 'one of the most beautiful books ever published.'

P. J. Kornicki
University of Cambridge

**IN SHORT**


Essays presented at the 2002 Conference on the History of the Book Trade on bookselling, publishing, advertising and printing topics, including the late Peter Isaac on John Murray I, and his Edinburgh agents.


Nine papers offer a multidisciplinary approach to Latin paleography in Anglo-Saxon England. Jane Roberts of the University of London has found a previously unidentified piece of Old English verse in Aldred's colophon to the Lindisfarne Gospels.


Ten essays, including Lance Schachterle on James Fenimore Cooper and his collaborators; Stanley Boorman on bibliographical descriptions of Italian printed music of the 16th and 17th centuries; Conor Fahy on paper-making in seventeenth-century Genoa; Vander Muelen on how to read book histories.


The companion bibliography to Watkins' American Masonic Periodicals 1811-2001 (Oak Knoll, 2003) completes the catalogue of periodicals in the Library of the Supreme Council in Washington, D.C., listing 555 non-American periodicals, beginning in 1738 with 51 issues of Der Fremdrnner of Leipzig and continuing through 2005. The 1,000-entry Lincoln bibliography includes a facsimile of Carman's "Abraham Lincoln, Freemason" (he was not).

review roundups courtesy of Gail Shivel,
Book Review Editors [the Americas]

**IN SMALL**

It's a big feat of the tiniest proportions. Canada's Simon Fraser University Nano Imaging Lab has produced the world's smallest published book. The only catch: you'll need a scanning electron microscope to read it. At 0.07 mm X 0.10 mm, Teeny Ted from Turnip Town is a tinner read than the two smallest books currently cited by the Guinness Book of World Records: the New Testament of the King James Bible (5 x 5 mm, produced by MIT in 2001) and Chekhov's Chameleon (0.9 x 0.9 mm, Palkovic, 2002). By way of comparison, the head of a pin is about 2 mm.

Publisher Robert Chaplin produced the nano-scale book with the help of SFU scientists Li Yang and Karen Kavanagh. The team used a focused gallium-ion beam and one of the electron microscopes at SFU's nano-imaging facility. With a minimum diameter of seven nanometers (a nanometer is about 10 atoms in size) the beam was programmed to carve the space surrounding each letter of the book. The book is made up of 30 micro-tablets, each carved on a polished piece of single-crystalline silicon, and has its own International Standard Book Number, ISBN 978-1-894897-17-4.

The story, written by Chaplin's brother Malcolm Douglas Chaplin, is a fable about Teeny Ted's victory in the turnip contest. Signature-edition copies are for sale for a not-so-teeny $20,000 each, electron microscope not included.

Marianne Meadahl
Simon Fraser University

http://www.sfu.ca/sfnews/Stories/sfnews05030722.shtml
CALLS FOR PAPERS

Voices from the Mediterranean Oriental Echoes

Teatro Laboratorio Alkestis – Centro di Ricerca e Sperimentazione [Teatro Alkestis] is launching an interdisciplinary project of international cultural cooperation which combines academic research and artistic products. The project has been conceived as an imaginary itinerant voyage that starts in an undefined, far-away Orient, moves through the Middle-East, Africa and the Mediterranean basin, and reaches the island of Sardinia (Italy) from whence it departs to explore the lesser-known aspects of Iran. The voyage symbolizes a pathway leading from war to peace.

The project consists of a series of initiatives that aim to promote intercultural dialogue and new opportunities for exploring themes, often not well-known and/or filtered or altered by contemporary media. The other aim of the project is to contribute to the diffusion of a “culture of peace” and art as promoted by UNESCO. Voices from the Mediterranean – Oriental Echoes has received the Patronage of the Italian National Commission of UNESCO, the Italian Institution for African and Oriental Studies and it is supported by the local Government of Sardinia and the local institutions.

Over the last decades Sardinia has made strong endeavours to promote international cooperation at all levels and has therefore become an important centre of cultural interchange, particularly since being named, by the European Commission, Joint Managing Authority and leader in the preparation of the cooperation programme European Neighbourhood and Partnership Instrument [ENPI] between the EU and the Mediterranean Region.

Teatro Alkestis is seeking contributions from academics, researchers, artists, or anyone with an interest in the five topics proposed. Each corresponds to a stage of the voyage. Each topic will be discussed during conferences held by experts, researchers, journalists and artists from several countries. To each theme is associated a Call for Papers and a series of art events such as concerts, movies, theatre and photography exhibitions. The best papers will be published within a collection, after the conclusion of the programme.

The themes are as follows:

2. *Conflicts of Silence*: Africa, the forgotten countries and the wars for power.
5. *Someone Who Is Not Like Anyone*: The facet of Iran behind the facade.

The titles for the Call for Papers are as follows:

1. Tiziano Terzani: “on peace and war” in the heart of human beings.
3. “Many ways lead to God. I chose that of dance and music...” – Merlana: The sublime way of dance and music in the divine world of Sufism.
4. “We loved you for your voice”: Maria Carta and Umm Kulthum as Mediterranean and international artists.
5. Women: writers, poets and intellectuals in contemporary Iran.

The whole programme and further information can be downloaded from the project web site: <http://www.teatroalkestis.it>.

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The Fifth International Conference on the Book

Madrid, Spain
20 – 22 October 2007

This broad-ranging and cross-disciplinary conference will discuss the past, present and future of publishing, libraries, literacy, learning and the information society. The 2007 theme is SAVE, CHANGE or DISCARD: Tradition & Innovation in the World of Books.

Presenters may choose to submit written papers for publication in the fully refereed International Journal of the Book. If you are unable to attend the conference in person, virtual registrations are also available which allow you to submit a paper for review and possible publication in the journal, and provide access to the online edition of the journal.

Paper proposals are accepted on a rotating basis. Please visit the Submit Proposal link on the conference website <http://book-conference.com/> and explore the site, including its blogs and community newsletter, for further information.

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Immigrant Periodicals

In 2009, American Periodicals will be publishing a special issue on Immigrant Periodicals. We are calling for essays addressing any area of the broad and relatively understudied field of periodical publications for and by immigrant communities to the United States, focusing on the period between 1740-1920. We are especially interested in research addressing non-English periodicals. For consideration for the Special Issue on Immigrant Periodicals, please submit your essay by 31 January 2008.

American Periodicals is the biannual, peer reviewed journal of the Research Society for American Periodicals. Information about the Society can be found at: http://home.earthlink.net/~ellengarvey/index1.html. Further information about the journal can be found at the Press's website: <http://www.ohiostatepress.org> American Periodicals is also published electronically at ProjectMuse: <http://muse.jhu.edu/journals/american_periodicals/>

Manuscripts should conform to the 15th edition of The Chicago Manual of Style, double-spaced (including quotations and notes), and be roughly limited to 7,000 words. Submissions are accepted electronically as email attachments: <amper@osu.edu>. If hard copy submission is preferred, please send two hard copies of the manuscript, along with a self-addressed return envelope. Electronic submissions will receive electronic reports.

Please direct all contributions and inquiries to: <amper@osu.edu> or American Periodicals Department of English The Ohio State University 164 W. 17th Avenue Columbus, Ohio 43210, USA

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Please direct all contributions and inquiries to: <amper@osu.edu> or American Periodicals Department of English The Ohio State University 164 W. 17th Avenue Columbus, Ohio 43210, USA
FORTHCOMING EVENTS

Print Culture in the Provinces: the creation, distribution, & dissemination of word & image

University of Chester
24 – 26 July 2007

The twenty-fourth annual Print Networks conference on the History of the British Book Trade features Dr Iain Beaven from the University of Aberdeen as keynote speaker discussing 'What does the phrase, 'the provincial book trade' mean in a British context?' There will be a visit to Chester Cathedral Library and also short reports of works in progress.

Additional papers include: Titus Waterstreet: an eighteenth-century reader and his books, Dr Maureen Bell (University of Birmingham); Singing by the book – print culture and song in eighteenth-century Scotland, Dr Stephen Brown (Trent University); The retail newsagents of Lancashire, ARE ON STRIKE: the Lancashire wholesale and retail newsagents dispute, February–June 1914, Dr Stephen Colclough (University of Wales, Bangor); Towards a national newspaper industry: the battle for provincial England, Victoria Gardner (University of Oxford); Reforming manners, promoting knowledge, and warming hearts in the provinces: evangelical print networks and the British book trade, 1679–1745, Blake Johnson (University of California-Berkeley); The distribution of printed news in the seventeenth-century Dutch province of Utrecht versus the English province of Exeter, Roeland Harms (University of Utrecht); Book-trade networks in England, 1700–1850, Dr John Hinks (University of Leicester); Letter struggles in the life of a provincial bookseller and printer: George Miller of Dunbar, Scotland, Dr Graham Hogg (National Library of Scotland); Selling the news: distributing Wrexham's newspapers, 1850–1900, Dr Lisa Peters & Kath Skinner (University of Chester); Popular print in Scotland prior to 1900, Eoin Shalloo (National Library of Scotland); Robert Littlehales and Chetham's Library: the creation of a provincial library and the trade in books and ideas in the 17th century, Matthew Yeo (University of Manchester).

For further information, please contact Lisa Peters: <lpeters@chester.ac.uk>

Music and the Book Trade from the Sixteenth to the Nineteenth Century

Foundling Museum, London
1 – 2 December 2007

This year's book trade history conference explores the printing, publishing and selling of music from the sixteenth to the eighteenth centuries, bringing together the latest research by historians of the book and musicologists.

Papers and speakers are: John Walsh and his Handel Editions, Donald Burrows (Open University); The Music Trade in Renaissance Iberia, Iain Fenlon (King's College, Cambridge); "A Curious Collection of Music Books ... Also all sorts of Baled Paper and Books." The music book trade in mid-seventeenth century England: an overview, Anna Jones (Wolston College, Cambridge); The Playfords and the Parnells, Richard Luckett (Magdalene College, Cambridge); Music in the Artaria Ledgers, 1784-1827, Rupert Ridgewell (British Library); The Sale Catalogue of C.F. Abel, 1780, Stephen Roe (Sotheby's); Turning a New Leaf: The East Music-Publishing Firm and the Jacobean Succession, Jeremy Smith (Colorado, USA).

The Annual Book Trade History Conference is organised by Michael Harris, Giles Mandelbrote and Robin Myers, in association with the Antiquarian Booksellers' Association. The full fee for two days is £80 (one day £50), including conference, lunches and access to the Foundling Museum, a lunch-hour recital and tour of the Gerald Coke Handel collection. A limited number of reduced-rate places, sponsored by the Bibliographical Society, will be available to registered students. The proceedings of previous conferences and a selection of antiquarian books will be available for purchase during the conference.

For a booking form or further information, please apply to:

The Antiquarian Booksellers' Association
Sackville House: 40 Piccadilly London W1J 0DR
ENGLAND

tel: +44 (0)20 7439 3118
fax: +44 (0)20 7439 3119
e-mail: admin@aba.org.uk
web: <www.aba.org.uk>

ANNOUNCEMENTS

New Harvard Librarian

Long-time SHARP-ist and book historian par excellence, Robert Damron, has been appointed Harvard's new University Librarian, effective 1 July 2007. The prospect of taking over the largest university library system in the world was, as he put it, "daunting — quite a responsibility... It's also a great opportunity, because I can marry my interest in books — communication systems in general — with the needs of the present and even the future." Congratulations, Bob!

Barrett wins major grant

The University of Iowa Center for the Book is happy to announce a major grant won by Timothy Barrett. Tim has merits a $184,000 award from the Institute of Museum and Library Services. The UICB's research scientist and paper specialist, Barrett is the principal investigator in a study of paper composition from the fifteenth to nineteenth centuries, in order to better understand preservation and care decisions for collections. For more information, see http://news-releases.uiowa.edu/2007/may/052107imls-grant.html

The Reading Experience Database, 1450-1945: Now Live!

The RED Team are delighted to announce the official launch of the Reading Experience Database (RED). On 27 June 2007, this new internet resource went live to the public, allowing anyone, from anywhere in the world, to search its contents. At present, RED contains approximately 9,000 entries describing the reading habits, tastes and practices of British subjects at home and abroad from 1450 to 1945. The majority of this number have been edited and released for public searching and viewing. During the next year, visitors to RED will be able to conduct general keyword searches across all the fields in the database and will also be able to refine their searches by the century of experience, by the name and gender of.
Designing information for everyday life, 1815–1914

Our project's aim

Some of the most inventive designing of the nineteenth century was thrown away. Many interactions of everyday life were conducted through, and recorded by, ephemeral printed documents. Their rich and varied configurations and texts made new demands on newly literate audiences. Victorian ‘information design’ — the graphic equivalent of engineering, and done before the emergence of professional designers — is the most intelligent, but little known, ancestor of today's graphic design. Our research aims to reveal and explain what can be learned from it.

Questions

The primary materials are written, designed, and printed artefacts: material texts, everyday documents of consultation and transaction. We hypothesize that they record the mental work of a community and social interactions within it: informing, guiding, calculating, measuring, answering, figuring. Do they provide evidence for communities of reading and for ‘cognition on the streets’? How did new readers learn to negotiate non-linear configurations of information: tables, hierarchical lists, bar charts, route maps? Can these artefacts offer a window onto the mental universe of communities? This is largely the work of artisans, before professional designers emerged: what does it tell us about ‘information design before designers’?

To test these questions we will survey a wide range of objects: route charts, schedules, primers, rulebooks, trade manuals, tables, forms, handbills, charts, &c.

Explorations

Our materials are from three domains: representations of space and time (diagrams, timetables); product documentation (catalogues, sales bills, specifications); and forms (media for the conduct of dialogues between regulators and ruled). We will analyse these artefacts for language, typographic organization, production and dissemination, and evidence of reception. We aim to identify periods of innovation and the emergence of new graphic genres.

Work ahead

We will locate, survey, analyse, and compare a variety of documents, leading to a register of document categories, a pictorial record, and a chronology. We will record how information was designed for the needs of a new, enlarged, and uncertain readership, confronted with the need to make choices between alternatives, to select and calculate, to follow a route or establish the time of a journey, and so on. The final work will be based on the factual and documentary evidence thus established: a descriptive catalogue, with contextualizing essays, of the materials described here, representing the evolution of selected graphic genres.

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and, of course, on 21st July 2007:
J.K. Rowling, Harry Potter and the Deathly Hallows

to be continued...