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Open the Book, Open the Mind

Minneapolis, Minnesota
11–14 July 2007

The 2007 SHARP Conference theme, Open the Book, Open the Mind, emphasized how books develop and extend minds and cultures, and also how they are opening to new media and purposes. There were many memorable sessions and individual papers delighting their audiences with new insights. The spirited discussions that followed presentations and spilled over into the breaks and evenings were half the fun. A short review can only highlight a few of these.

Plenary speaker Adrian Johns, author of The Nature of the Book, provided an historical foundation for the conference theme by describing some of the changes in publishing. Just as the internet allows the ‘creators’ of knowledge to have direct control of the publication of their work, nineteenth-century scientists saw contemporary printing methods as a means of reducing the distance between the scientist/author and his work. Changes in publishing today were foreshadowed by changes in the Victorian era as printer/book-sellers became publishing houses, managing their production and distribution. Our expectations of the roles of author and publisher may change over time, but the creative work continues, to the benefit of science, culture, and individuals.

The evolving nature of scientific research and publishing was echoed in a session, ‘The Book of Nature’ which offered examples of changing attitudes toward both originality and authority among scientists during the seventeenth and eighteenth centuries. As the scientific community began to expect publications to extend knowledge rather than to preserve earlier work, a re-published classic could damage its author’s reputation, simply because those expectations had changed. Another speaker explored the unresolved question of the effect of authority (and what constitutes it) on scientific discourse. Much like the published in-fighting in literary circles in the eighteenth century, scientific argument was also conducted publicly in print, and was influenced more by the social status of the participants than the quality of the research.

Research sources themselves were a recurring topic of many presentations. Bibliographic work by librarians, the creation of databases, the development of digital archives, or the use of manuscripts and court records highlighted the fascinating approaches available to scholars in our interdisciplinary field.

A panel session, ‘Using Digital Archives in the Classroom,’ described a few examples of the many new online resources which allow access to a wealth of original materials. Some sites are helpful in introducing technology-savvy students to the analysis and use of primary sources, and others are a convenient means of gathering like materials together, where their juxtaposition can offer new insights. The following discussion was lively, with the participants expressing mixed views on the development of such projects or websites.

As the conference theme suggests, an open book is the symbol of an opening mind, a reaching out to other people and cultures. This kind of sharing was also a frequent topic of presentations. For instance, an excellent session on African-American letters, explored Frederick Douglass’ difficulty in trying to express the experience of slavery to a free audience, when language itself was controlled by slave-holders. In the post-Civil War period, there is a wealth of source material to draw on to document literature and community in the burgeoning African-American press. The publication of W.E.B. Du Bois’ Black Reconstruction in America showed how African-American scholars first broke into print, upsetting conventional understanding of both race relations and Reconstruction. Again, the excellent discussion helped clarify points and opened new paths for further research.

Charles Dickens’ work also figured prominently as a means of sharing between people, whether as a subject of copyright violation or as a common reading experience in the American Civil War, linking home and battlefield, and forging ties among soldiers north and south.

The ‘Mimeograph Revolution’ of the mid-twentieth century was the topic of a well-attended session, whose papers discussed the fine printing of the Loujon Press, the handmade work of letterpress publishers, the inexpensive spur-of-the-moment publications truly produced on mimeographs, and the homemade distribution systems of the little magazine publishers. All these reflected the complex political and artistic values during this fertile period of American poetry.

Besides the sessions above, some individual papers deserve special mention for their excellence: Casey Smith’s ‘Beardsley’s Books’ showing the relationship between Aubrey Beardsley’s work and his personal environment; J. Randolph Cox’s presentation on the comic backwoodsman character of dime novels; and Keiko Hori’s ex-...
George A. and Jeanne S. DeLong Prize in Book History for 2007

Every year the number of submissions for the SHARP DeLong Prize in Book History increases; every year it bears witness to the quality and quantity of scholarship in the growing field of book history. Past prize winners have analyzed American magazines, the history of the early book, working class British readers, graphic design in the eighteenth-century novel, feminist publishing, the politics of early modern reading, African American reading clubs, and self-taught slaves and freedmen in nineteenth-century United States. Lots of subjects crossing many geographical and chronological boundaries.

And this year was no exception in terms of quality, quantity, and diversity. By 1 March 2007, thirty-eight books with 2006 publication dates qualifying them for consideration had been submitted into competition. In the next three months the DeLong jury deliberated over these submissions in order to come up with a single winner – no small task given the superb research, high quality of writing, and diverse approaches to many topics in our broadly defined field of book history. But come up with a title we did:


"By assiduously mining the extensive archives Oxford University Press has maintained that documents its publishing activities in India between 1880 and 1947, Rimi B. Chatterjee demonstrates how all parties in the culture of print – even one immersed in an imperial project – influence and mediate the course of book history. Because Empires of the Mind: A History of the Oxford University Press in India Under the Raj is a pioneering example of well-written print culture history that opens up exciting new avenues of research in transnational literatures, it fully deserves the 2007 SHARP DeLong Prize in Book History."

Jury Members: Wayne A. Wigand, Florida State University (Chair); Dorothy Spire, University of Toronto; Shaf Toukheid, University of London

Book History
Graduate Student Essay Prize 2007

We had three fine contributions by graduate students to this year’s forthcoming volume of the journal. Matthew Fishburn, now a bookseller in Sydney after finishing his degree at the University of Sydney, wrote on U.S. media attitudes and responses over the course of World War II to the May 1933 Nazi book burning in Berlin. Jeffrey Glover, currently a Ph.D. student at Yale University, contributed a sophisticated study of the transatlantic dimensions of the seventeenth-century Anglo-American book trade and ‘non-freedom’ of the press. But the winner of this year’s competition is Matt Miller, a graduate student at the University of Iowa and Senior Assistant Editor at the Walt Whitman Hypertext Archive who is today defending his dissertation or would otherwise be present to receive this award.

Miller's essay, “Creating the First Leaves of Grass: How Whitman Used His Early Notebooks” provides the most nearly authoritative answer to the questions, now of long standing: how, when, and through what process did Whitman create the 1855 edition of Leaves of Grass? Miller’s essay is a model of masterful close reading and deductive reasoning. In its keen attention to evidence provided in manuscript sources, it is also a potent demonstration of the insights that may emerge at the intersections of book history and textual scholarship.

Other Book Awards 2007

The Best Book Prize in Journalism and Mass Communication History (2006) from the History Division of the Association for Education in Journalism and Mass Communication has been awarded to Ronald J. Zboray and Mary Saracino Zboray for their book Everyday Ideas: Social Literary Experience among Antebellum New Englanders (University of Tennessee Press, 2006). Ronald Zboray is Professor of Communication, and Director of Graduate Studies in the Department of Communication at the University of Pittsburgh. Mary Zboray is a Visiting Scholar in the Department of Communication at the University of Pittsburgh.
The Place of Bibliography in the Academy Today

Every object bears witness to a process of production. Everything is, in its being, a trace of its own creation; its mere existence is proof of its having been made. The extent to which the maker is discernible in the thing might be the subject of some dispute, but that the thing was made somewhere, somehow, is palpable. Not is the inferring of creator from creature an old-fashioned trick. Examining something in order to understand the decisions or circumstances that gave rise to it is a mode of inquiry that is alive and well today. What is it, and why? To ask this question is to read. This is the geologist's question when she digs up a fossil; this is the anthropologist's question when he finds an artifact; this is the bibliographer's question and I will leave the bibliographer neuter.

I begin with this principle because it is the reason why I turned to analytical bibliography. For Walter Greg and Philip Gaskell, the ultimate purpose of bibliography was to produce accurate texts — to understand how a literary work had varied over the course of its genesis and publication in order to choose among the variants, to emend errors, and to determine the version that people should read and study.1 Textual evaluation remains an important goal, and bibliographers have not lost a jot of their power to correct gross misinterpretations of a work by pointing out variants in the text.

But this is not why I began to practice bibliography. My goal was to learn about the process of publishing in Canada — to find out what a Canadian publisher was — in order to help explain why the literature of Canada from Confederation through the First World War is what it is — brilliant at moments, but fragmented and unsustained, distinctly nationalistic in attitude but conventional in form, more influenced by and participating in movements abroad than at home, tentative, disconnected from itself, exilic. If authorship is entangled in the economics of publishing, what was the material role of Canadian publishers in yielding such a literature? There was a good book on the Canadian book trade, whose author had surveyed a large country over a long period by diligently examining contemporary newspapers and trade journals.2 What I wanted, however, was a close view of the way in which an individual work left its author's hands and came before the public. What I wanted was a microscopic picture of the publishing process, one that showed exactly how the law of copyright, the finance of publishing, and the technology of printing interacted in the provision of specific works to English Canadian readers. It was in order to gain insight into the publishing process that I began to examine its primary trace, namely, published objects.

Publishers' papers are an obvious starting point in researching publishing, but not all publishers' papers survive, and there is no guarantee that the ones that do record what is most important.3 Trade journals are another valuable resource, but as Fredson Bowers recognized, publishers do not always do what they say they will: advertisements and trade-journal commentaries are highly interested self-representations that should be approached critically. Analytical bibliography is a way to fill in the gaps and correct the bias of these sources. Thus my position is, predictably, that bibliography continues to have an important place in the academy today, regardless of the evolution of digital technology, regardless of the proliferation of other scholarly pursuits, because as long as the codex remains an object of interest we will need people who can 'read' its physical form, interpreting it for evidence of its creation.

I will move on now to an example. How exactly does the analysis of material form lead to larger insights into literary culture and economics? In my dissertation, I trace the impact of copyright law on the Canadian book trade, ultimately arguing that it stunted the growth of a national literature by preventing booksellers from becoming specialist publishers. British imperial law made the dominion of Canada a place where literary books were imported, not freely reprinted; this encouraged bookselling, whether retail or wholesale, but not publishing. American law designated texts first published in Canada alone as 'foreign books.' Because 'foreign books' enjoyed no copyright privileges inside the United States, the Canadian publisher could not expect any profit from that market, which was more than ten times larger than the domestic one. This also discouraged publishing in Canada. Together, British and American copyright law opened Canada to American and British editions while obstructing the independent production of Canadian ones, and the Canadian book trade adapted accordingly, largely abandoning the nationalist ambition of original Canadian publishing in favour of the practice of import-distribution.

The crucial concept here is "edition." In the nineteenth century, the United States became a place where new editions were produced. This making-from-scratch amounted to a technological sovereignty of the American book, a complete and evolving infrastructure of production that facilitated the shift to original American publishing that occurred later in the century. Canada, by contrast, remained a place where new editions were suppressed, and this lack of infrastructure was an obstacle to original publishing. But it is not possible to see this difference unless one can distinguish what truly is a new edition from what is not. The only way to be sure of this distinction is to compare the collation and the typography of different copies. How many sheets, leaves, and pages compose each book? What are the dimensions of the type?

In the era of stereotype, publishers traded in duplicate sets of the letterpress plates used to print a work. These sets of plates, made from a single setting of type, were used to produce different impressions of the work for different markets — for separate regions, or for other classes of the book-buying public within one region. Bowers labels such impressions, made for markedly different purposes, "subsidiary editions." To identify the books of two separate firms involved in the production of a work as subdivisions belonging in fact to a single parent edition is to uncover an arrangement or deal between those two firms, whereby one duplicated its plates for the other. This in turn implies a common recognition that the plates and the text on them constituted some sort of property appropriate to such a deal.

One of the Canadian book suppliers I look at in my dissertation is the Belford Brothers. Alexander and Robert Belford were reprinters active in Toronto in the 1870s. They did a brisk trade by reprinting popular works for the Canadian and American markets without the permission of British- or American-copyright owners. They justified their activity with the claim that the recent confederation of Canada had created a separate copyright zone. An American publisher took them to court using his connection with a British-copyright owner, and in 1877 the case of Smiles v. Belford clarified that the dominance of Canada, though sovereign in some matters, was still totally subject to British copyright and that...
In conclusion, bibliography is a language, but its value is proportional to one’s fluency in it. It is like Latin: if it is unpopular among literary scholars today, its unpopularity stems not from its irrelevance but from its difficulty, the difficulty of seeing the forest through the trees. To describe the material form of a public text is to run up against a massive human-and-machine-made complexity, and I confess that it may have been through ignorance of the trials that lay ahead that I undertook bibliographic research. Another part of my dissertation involved assessing the functional relation between the unauthorized American reprinting of Black Rock, the first Ralph Connor novel and his successful career as an author. This study involved organizing dozens of copies of the novel into a classification that would accurately reflect a chronology, and dozens more remain to be examined. The challenges are formidable, but like the study of any language, bibliography ultimately yields insights that were otherwise utterly beyond reach. If the complexity is overwhelming then we should approach it in teams, and the recent success of the History of the Book in Canada project points to the palpable advantages of such collaboration. This being said, the collaborative approach should tap into collective energy without sacrificing the individual’s ability to drive toward a purpose. I cannot recommend bibliography for any language, bibliography’s sake: the tasks are too tedious, the materialist history, or a theory of culture. Bibliography will retain its position in the academy to the extent that bibliographers demonstrate such valuable results.

Eli MacLaren
University of Toronto

3 For example, I once spent two days at the archives piecing together a dispute between a bookseller and his upstairs tenants over a burst pipe that had caused flooding in the building. I have greedily come to admit that this story, which I painstakingly reconstructed, is of no importance whatsoever to the history of Canadian publishing. Indeed, I cannot say how satisfied I am to have finally made even this little use of it in the form of an aside.
As for the conference itself, the brief sessions (one-and-a-half hours rather than two) combined with generous inter-session breaks of 20-30 minutes kept presentations compact while allowing ample time for conversation, mingling, and perusal of presenters' displays. The research itself was fascinating, especially in my two favorite sessions. My first favorite session was 'Book Arts, Artists' Books,' a survey/interpretation of book arts since the 1970s with a particular focus on female artists. Ruth Copans revealed the interdependence of graphic, textual, structural, and narrative weaves in *Aunt Sally's Lament* and *Praise Basted In* (texts by Margaret Kaufman, design by Claire Van Vliet) and discussed two books by Maureen Cummins, *Femme Fatales* and *Crazy Quilt*, which couch disturbing truths about women's lives in representations of commonplace objects. Jen Smith, the first person I have ever met to be writing a Ph.D. on book arts, discussed Heather Weston's books *Read Past, Tense and Borjes* 'and I,' explored the way that both books used graphic, physical, and structural manipulation of text to reveal contrasting, even warring, subjectivities. Kathleen Walkup rounded off the session with a historical overview of conceptual practice in artists' books, centering on works by women, especially those of the Feminist Studio Workshop in 1970s-era L.A.

My second favorite session was the enthusiastically-attended session devoted to new methodologies in the history of reading. W.R. Owens's paper on John Bunyan's intensive Bible reading and the resultant depictions of reading in *Pilgrim's Progress* not only gave a convincing picture of how personal practice folds into public art, it identified an outcome for a particular reading practice. Rosalind Crone's exploration of trashy, popular 'penny bloods' contrasted actual reading practices with elite critical expectations and based a new interpretation of the penny bloods' function (as coping mechanisms for a mass audience overwhelmed with Victorian-era social and technological change) on a closer examination of the actual content of this literature. Katie Halsey's presentation on Jane Austen examined authorial reputation and its distorting effects, using quotations from readers' responses to *Austen'*s texts to show the persistence of mythologized images of Austen as 'dear aunt Jane,' also, however, offering some reader responses proving that some readers managed to ignore the hype and reject this constructed image. The last few minutes of the session were devoted to a demonstration of the *Reading Experience Database, 1450-1945*, a wonderful on-line resource for those working with reader response, which provoked lively interest in the gathered audience.

In sum, SHARP 2007 brought together a great diversity of scholarly, professional, and technical specialties for a mutually enriching interdisciplinary conversation. I learned a lot, found out about some interesting research projects, and got knowledgeable, very helpful comments on my own research; so I plan to attend more SHARP conferences in future and invite others to do the same.

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Accident or no, SHARP could not have picked a better time of year to hold its annual meeting in Minneapolis. The weather was gorgeous. Comfortable temperatures dominated throughout, and I recall only one cloudy day. Beautiful conditions no doubt colored the rest of my happy memories of annual meeting.

This was my — and my wife's — first time in Minneapolis. We came by Megabus from Chicago, and stayed in a bed and breakfast, Evelo's, near the Uptown neighborhood. Evelo's location allowed me to take the city's MetroTransit's #2 Franklin bus to campus. We couldn't have picked a better home base for the conference. The owners, David and Sheryl Evelo, are vegetarians: the morning fare was fantastic. Since the conference supplied first-rate coffee via catering, one was set (at least to me) through lunch. Evelo's proximity to Uptown's shops, restaurants, used bookstores, and lakes gave my wife plenty of entertainment options while I SHARP'ened my mind.

What of the conference sessions? Of course one cannot attend them all. I sat in on seven total, including my own. Because my dissertation work covered the history of the great books idea, three sessions with "canon" in the title caught my eye. Three others I caught addressed book marketing and sales ('Buy This Book'), books in wartime situations ('The Battle of the Books'), and Chicago women and books ('Reading Chicago'). On the last, as a graduate of Loyola University Chicago's history department, Chicago topics have permanent place in my catalogue of interests. My own panel seemed an eclectic collection of topics. Titled 'Reading Institutions,' its three papers covered early Virginia printers and business survival, how books survive in the U.S. library 'system,' and (my own) teaching great books to working-class New Yorkers. Considering how two of our papers covered the subject of survival, I see the irony in our catch-all session making the cut!

As a first-time attendee of the annual meeting, I found myself trying to formulate generalizations about SHARP and the conference. I hoped to observe trends that transcended the individual panels. I succeeded, I think, in coming up with a few.

First, almost every panel I attended — no matter its formal topic — revealed a love-hate relationship with the idea of the canon. Three I saw explicitly addressed the canon ('Canons,' 'Canons and Critics,' and The 'Legitimization Process: From Controversy to Canon'), but the notion appeared in other panel's question-and-answer sessions. Moreover, the aforementioned 'Buy This Book' panel hosted papers about a canonical author, George Eliot (paper by Simon R. Frost), and the lack of canonical credentials for another author, Marie Corelli (paper by Troy Bassett). A common sentiment among participants was this: a multiplicity of canons exists. But even with a kind of 'multicultural canon' idea, familiar questions arose: Who determines the entry into these disciplinary canons? How do we come to agreement on the status and worth of various books and authors? These questions most certainly concerned my fellow panelist, Roger C. Schonfeld, whose paper addressed how U.S. libraries can efficiently store books in an increasingly electronic print culture. I began to wonder whether canon questions continually plague SHARP? Was it only a prominent topic this year? I look forward to future meetings to learn the answers.

Another general, big-picture topic concerned book history and literary criticism. Where does one draw the line between the fields? I detected in certain panels the desire to ask more philosophical questions about book history. Perhaps, with the identity of book history being more secure, more interdisciplinary panels will populate future meetings.

The arm-chair sociologist in me observed SHARP attendees as a group. I noticed, for instance, very little racial or ethnic diversity at the meeting. A casual count of some reader responses proving that some readers managed to ignore the hype and reject this constructed image. The last few minutes of the session were devoted to a demonstration of the *Reading Experience Database, 1450-1945*, a wonderful on-line resource for those working with reader response, which provoked lively interest in the gathered audience.

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I wondered how the tone and topics of the panels would have changed with more diverse audiences. Perhaps the meeting's heterogeneity was adversely affected by location? Would an Eastern or Western seaboard site attract a more varied crowd? Probably. The attendees seemed, as expected, to be a sober lot. There were no calls - at least that I heard - for group outings via loud taxi rides to local drinking establishments. I heard through the grapevine that minor debauchery (drinking and dancing) occurred after the banquet. I missed it. Sociological observations aside, there was little to dislike about the annual meeting. My mind was fully engaged. What more can one ask? I won't be able to attend next year, but I look forward to future meetings.

Tim Lacy
Loyola University, Chicago

Although I have been a member of SHARP for several years, I attended my first conference this past summer in Minneapolis. Several aspects of the conference made the SHARP experience unique: the respect shown to young and experienced scholars alike; the range of fields and disciplines represented by the presenters; and the commonality of themes and concerns voiced by researchers from these different fields.

My interest in book illustration drew me to those panels focusing on visual images. Topics included visual media from wood block prints to photographs as well as type font, layout, and charts, numbers, and maps. From a printer discussing production decisions to researchers trying to tease out the ways in which a work was received, presenters explored questions of intentionality, control, and response. Further, the presenters' own use of images made the sessions visually as well as intellectually engaging.

Carol Wilcox-Titus's traced the use and re-use of images of Napoleon and Lafayette in America during the nineteenth century, showing how their use in different contexts affected not only their meaning, but also their appearance as details were altered or removed. Photographs were the subject of several talks including those by Andrea Nelson, Anne Peterson, Claudia Funke, and David Whitesell. Both Nelson and Peterson considered the use of photographs as a means to record events and, in a sense, 'write' history. Peterson considered the life and work of the nineteenth century photographer, Alexander Gardner, who is famous for his images of Lincoln, the Civil War, and the West whereas Nelson's insightful examination of photo-books from the 1930s emphasized the ways in which these works used photographs as a means of disseminating knowledge. Funke's work focused on the use of photographs in The New Building, the first American architecture book to include photographs. The presentations as well as the discussions that followed underscored the problematic nature of photographs, a media that is at once representational and mutable. Whitesell highlighted another problem with photographs and photographically illustrated books: the lack of finding tools that accurately describe and identify the images contained within a work.

However, several of the talks that I attended went beyond a discussion of pictorial images to include research on such visual aspects of books as design, layout, and font. For instance, in 'How Should Poetry Look?,' Jean Jacobson posited that printers' manuals constituted a "web of practice" that informed the visual appearance of poetry, resulting in standardized forms that cut across time. Other presentations like Laura Burch's close reading of a manuscript edition of Maguerite de Navarre's "La Coche" highlighted the ways in which the placement of text, image, and white space affected our reading of a work. Teresa Goddu's argued that the placement and proximity of text, image, and numbers in anti-slavery almanacs not only made visible the immorality of slavery but also acted as guide on how to read statistical information.

While the manipulation of text, image and white space may provide physical evidence of an author's, artist's, printer's or publisher's intentions, presenters as well as audience members re-iterated that the control over a work's meaning rests not with its creators, but with its audience. Some spoke of readers as negotiating text, image, and the spaces-in-between. Others described readers as co-opting, using, adapting and transforming a work. Gregory Prickman's entertaining discussion of Ernst Hertzberg's extra-illustrated edition of Sloan's Life of Napoleon provided an example of how a reader/collector of Napoleon not only transformed Sloan's biography, but also reflected aspects of the collector/reader.

In addition to sharing current research interests, presenters and audience members also talked about the course of future research. Concerns about digitization ranged from the feeling of being overwhelmed by an overabundance of materials to the difficulties of locating and accessing specific documents. Dallas Liddle's thought provoking presentation called for new methods for studying print culture, methods that would get us closer to understanding what happens between the reader and the text. Pointing out the ways in which social science theories like Bourdieu's and Habermass's fall short, Liddle recommended Bakhtine's theories on discourse as an alternative.

Debra Muns-Smith
Dominican University, Illinois

When I arrived in Minneapolis for SHARP 2007, I was exhausted. I had defended my dissertation only two weeks earlier and was already packing to move to my first tenure-track job. Nevertheless, I was still very excited about beginning my first SHARP experience. I looked forward to the opportunity to meet some of the people whose names had popped up on the list-serv, and I anticipated useful feedback from a diverse interdisciplinary audience.

As soon as I entered the McNamara Alumni Center at the University of Minnesota, I lost any feeling of weariness. I quickly began to chat with other participants and, as a knowing native Midwesterner, laughed along with the jokes by the conference organizers about cold Minnesota winters. The opening keynote by Adrian Johns, 'The Identity Engine: Printing and Publishing in the Creation of the Knowledge Economy,' set the stage for many of the topics and ideas that came up both formally and informally in the days ahead. Throughout his talk, Johns considered how the practices of various entrepreneurs, printers, and others, shaped the development of print and literary production in the 'long-nineteenth century.' Along the way, he reminded us of the challenges of reconciling grand technological changes with the seemingly 'mundane' practices of those working behind the scenes. Johns's presentation and those that followed demonstrated not only the necessary interdisciplinarity that comes into play in discussions of print culture but also the incredible fluidity and overlap of the work being done by my fellow SHARP-ists. Johns's discussion of nineteenth-century stereotyping, for example, raised a lot of questions for me regarding my own work...
on the early modern book trade, as did seemingly disparate papers on medieval guides for language instruction, American readers of Charles Dickens, and the bequest of W. Gedney Beatty to the Metropolitan Museum of Art in the 1940s. Each of the sessions I attended was simultaneously cohesive and broad in scope; the papers in my own panel on early modern publishing talked back and forth to each other in a way I had never experienced at a conference yet also spanned centuries and continents and provoked important questions and comments from early modernists as well as those with more contemporary interests.

Most significantly, the talks by Johns and my fellow SHARP-ists confirmed for me the central and influential role of individuals in the history of the book. As scholars and academics, we are often trained to think about overarching arguments and the ever important—and massive—"so what" question. This conference, however, served as an important reminder for all of us that huge, even abstract changes in print technology and in reading and authorship came about slowly and indirectly and through the actions of specific people: printers creating title pages, editors with particular philosophies and practices, curators and librarians cataloguing materials, children writing their names in the margins of their books. In the span of a few days, I was introduced to women in rural Kansas who read Shakespeare, a man who made now famous photocopies of government documents in 1969, and self-interested publishers who worked to promote themselves as they praised an author's text—not to mention the various librarians, historians, artists, editors, literary scholars, and readers who sat next to me in panels, introduced themselves over coffee, and made me feel welcome in this organization. Book history, indeed, is local, specific, and individual, and SHARP is doing much to bring that to light.

Two of the sessions I attended near the end of the conference highlighted the increasing importance of a specific group of individuals in the future of SHARP and in the study of print, authorship, and reading: teachers. Arguably, the most animated and thoughtful discussions of the conference came up in response to presentations about the elusive literary 'canon' and the use of digital archives in classrooms. As I listened to conversations about the connections between curriculum choices and canonicity and the advantages and disadvantages of introducing students to writers and texts through digital resources, I thought about the challenges ahead for me as a teacher at a small liberal arts school far away from the libraries and archives I've traveled to. The organizers of SHARP 2008, thankfully, were already one step ahead of me; in Minneapolis, we were enticed with information about next June's conference on Teaching & Text at Oxford Brookes University. Since my trip to Minneapolis, I have continued to think about the connections between my research and teaching. I hope to be at SHARP 2008, notebook in hand, sharing my own experiences and learning from this great community of scholars.

Stacy Erickson
Manchester College

SHARP OXFORD BROOKES 2008

Teaching and Text

Oxford Brookes University, Oxford, UK
24-28 June 2008


Our conference theme, Teaching and Text, reflects the historical and contemporary position of Oxford as a seat of learning and a centre of academic and professional publishing. It will be developed through an opening plenary lecture by Professor Juliet Gardiner, author of Wartime Britain 1939-1945, and by a panel on the History of Oxford University Press led by Professor Simon Eliot, Chair in the History of the Book at the School of Advanced Studies, University of London.

In line with previous SHARP conferences, we welcome abstracts on all aspects of book history and print culture, but invite especially proposals for individual papers or themed panels that aim to explore topics linked to Teaching and Text, such as:

Links between education and publishing
Authorship, publishing and reception of educational materials
Education and training for careers in publishing
Business practice in educational and academic publishing
Digital materiality and the virtual canon
Books in universities and libraries
Cultural policy and the teaching of national literatures.

Conference papers will be organized into panel sessions of 90 minutes, each comprising three 20-minute papers and time for discussion. Proposals may be submitted either for individual papers, which will be combined into panel sessions by the programme committee, or for organized panel sessions of three papers and a chair.

Proposals should be submitted in English by 30 November 2007 using the online submission forms on the conference website: <http://ah.brookes.ac.uk/conference/sharp2008/>

Each individual proposal should contain a title, an abstract of 250-300 words, and brief biographical information about the author(s). Proposals for panel sessions should include an explanation of the theme and goals of the panel, in addition to the three individual abstracts. If audio-visual equipment is required, it should be requested at the time the proposal is submitted using the appropriate boxes on the forms.

Proposals received after 30 November 2007 will not be considered. Presenters (at least one author of each paper proposal) must be members of SHARP in order to present at the conference. It is the responsibility of presenters to ensure that they are members by the time of registration. For information on membership please see the SHARP website: www.sharpweb.org

There will be pre-conference activities for graduate students. Further information will be available in due course. SHARP is able to provide a limited number of travel grants to graduate students and independent scholars. If you wish to be considered for a grant, please state this when submitting your proposal in the appropriate box.

For further information, please contact the organizers at: info@sharp2008.org.uk
See you in 2008!

Co-editor Thomas Augst describes the twelve essays here as “a social history of literacy and leisure, an intellectual history of librarianship innovations in mass distribution of printed books and periodicals, and a cultural history of the organization of knowledge in an increasingly diverse urban society.” A tall order, but one the collection fulfills with both energy and grace.

James Green historicizes the ‘social life’ of subscription libraries and commercial circulating libraries in colonial Philadelphia and New York; Elizabeth McHenry demonstrates that African-Americans not only established reading rooms, but through the prominent early African-American newspapers such as the Cincinnati Gazette, established their presence as social institutions; more immediately, it is also valuable to scholars who are curious about the challenges, in the words of Roy Rosenzweig’s chapter, of “preserving the past in a digital era” and of creating communities in light of ever-evolving technologies.

Lucille M. Schultz
University of Cincinnati


History’s low regard for print entrepreneur Edmund Curll (1683-1747) owes everything, of course, to Alexander Pope’s vituperative portrait in The Dunciad (1728), which fixed the bookseller for posterity as “the shameless Curll” who wins novelist Eliza Haywood in a pissing contest. By 1737, Pope’s insults were still bearing bitter fruit: one version of William Hogarth’s “The Distrest Poet” features a pin-up in which Pope beats Curll with one of his own pamphlets. As late as the 1750s, Thomas Arny’s fiction John Bunce continued to feed the flame of the Curll legend with exaggerated images of translators housed “three in a bed” slaving for a goggle-eyed, splay-footed, and baker-kneed debauch, who packages their translations with “wretched notes, forged letters, and bad pictures” (311). By 1786, however, the fire of invective had gone out and John Nichols could reflect in the Gentleman’s Magazine that, “whatever were his demerits,” Curll “deserves commendation for his industry in preserving our National Remains” (312). Yet Nichols’ plea for reconsideration went unheeded even by Curll’s previous modern biographer, Ralph Strauss, who fanned old embers of controversy with a 1927 biography titled The Unseparable Curll.

The ambitious new biography by Baines and Rogers offers, with 319 pages of compact central text, much new data to augment Strauss’s 1927 account and aims for a balanced view of the ‘clash’ between Pope and Curll:

In many ways, the first half of eighteenth-century British culture is typified by the dramatic clash between Pope, the uncrowned laureate of his age, representative of high classical culture and urbane values, and Curll, a self-made bookseller with a reputation for piracy, deviousness, and obscenity. Curll became the most visible and unrepentant exponent of a new art of publicity in the early eighteenth century, which for Pope and his circle represented the absence of civilized discrimination between high and low culture. (1)

Of course, the language of opposition itself retains the false dialectic between high and low values even here: as others have shown, Pope is as much the entrepreneurial, eager exploiter of publicity and opportunity in the emergent print culture as Curll. Balance is also precarious since, as Baines and Rogers put it, “there is no need to try to whitewash Curll; he would not have made a reliable purveyor of second-hand carriage” (7). Interestingly (as in their analogy), no matter how “factual, archive based” this “sober” scholarly biography of Curll may be, it retains the value-laden vocabulary of anti-commercial sentiments (so memorably articulated in the Dunciad) that defined the Pope-Curll opposition in the first place (3, 5). Here and there, the new biography retains the red of Pope’s rubricated invective against the profit motive: “the Sacheverell affair was a feeding frenzy” (39); “hard-nosed, vulgar and mercenary” (45); “attempted to capitalize on this with cheap imitations” (51); and “shameless spin-off” (179). Perhaps the color of this vocabulary grows out of continuing to position “bookseller” against “poet,” profit against art. This is how Pope himself saw the problem.

While this valuable book is a treasure trove for those working on eighteenth-century print culture – overflowing with new information about Curll’s large and varied output and chaotic business dealings – it does not, for better or worse, significantly alter history’s established judgment of the man. Although it harbors mild revisionist ambitions, it does not intend to redeem Curll. “Not much,” in fact, “emerges about Curll’s private life” from this exhaustive biography which proves a memoir of the trade rather than the man (179). This, in turn, leads to a marvelous
contradiction in this book: the introduction judges Curll as “even more of an eccentric outsider than Dunton,” offering him as an “atypical” bookseller against whose deviant activity we may chart the normative trade (4-5). Yet one of the major insights gleaned from the book’s ensuing catalogue of events is that, given Curll’s outsider status as a non-Stationer, his partnerships with others in the print-trade (not all of them casual one-off ventures) chart an astonishing range and number of professional relationships. Curll’s network uniquely ensured the full girth of what, today, we term eighteenth-century print culture.

The book’s admirable density of detail does make its argument difficult to navigate at times, even if the reader’s efforts are amply rewarded with fresh data. Precisely because the book promises so much of value to a wide range of eighteenth-century scholars, one lament’s that its ease of use is not enhanced by a full list of secondary works cited (one must locate first mentions amidst a thick growth of endnotes) or empowered with a transparent index (the 80-plus booksellers, printers, hawkers, and publishers transacting business with Curll, for example, are oddly grouped under “book trade” rather than allowed to occupy their own entries, thus courting oversight). But I quibble with a work offering so much that is new and worthy. The introduction promises that this biography will, “in due course,” be followed by a “full analytic bibliography of more than 1,000 books associated with Curll” (9), a prospect eagerly awaited by all who work on British print culture in the first half of the eighteenth century. For, as this important book proves, Curll’s reach during that time was so extensive as to be nearly ubiquitous. 

Janine Barchas
University of Texas, Austin


Recent critical interest in women writers and their literary output has resulted in reclamation of the work of many previously omitted or marginalised female authors. Our understanding of this work is enhanced by research that explores the manner in which women writers worked, and their negotiation of both personal and professional relationships. Catherine Clay’s book adds to this body of work, offering a valuable insight into the general conditions of literary production and the importance of the creation of a literary community in forming and sustaining a literary career between 1914 and 1945.

British Women Writers has a twin focus: to explore the work of professional writing undertaken by such a grouping, and to explore the web of friendship formed around feminist and socialist politics in which they were all involved. Clay adopts the use of case studies and close textual analysis of many previously unpublished manuscripts from across the U.K. and North America to provide us with a representation and analysis of the work of literary production. In so doing, she throws new light on our understanding of these authors and the climate in which they worked.

This is a biographical study that focuses on the feminist weekly newspaper Time and Tide, which began publication in 1920. While Time and Tide was populated by a constantly changing network of women writers, Clay documents the relationship among a resource which regularly shared each other's company through work and personal friendship: Stella Benson; Vera Brittain; Winifred Holtby; Margaret Storm Jameson; Naomi Mitchison; and founding editor, Lady Margaret Rhondda. Although acknowledging the difficulty in categorising the lesbian and companionate friendships shared among these women, Clay's analysis of their private papers offers evidence of how they used their work and correspondence with each other in "beckoning" and "waving off" lesbian desire (76). She details the material and emotional benefits of such associations: the way letter writing created a space in which to convey veiled lesbian desire; the encoding of this desire and the need to maintain a semblance of heterosexual 'normalcy.' These are all explored within the context of the publication of Time and Tide and of the period immediately preceding the scandal of the publication of The Will of Loneliness trial.

In an illuminating paragraph in the introduction Clay remarks on the terrific feelings of responsibility felt by all good biographers. In commenting on the Brittain/Holtby correspondence she states: "When I first read these words in the Vera Brittain archives I was physically jolted. My own act of reading the written traces of a life which had survived their intended obliteration by their author felt not merely uncomfortable, but an almost violent invasion of privacy" (6). Clay's sensitive por-


caroline copeland
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The Gutenberg-Jahrbuch has used the usual broad sections, containing ten essays on incunabula and early printing, five on the history of printing and illustration, and two each on library history and periodical history. Nine contributions are in English, eight in German, and one each in Italian and Spanish.

Each surviving copy of the Gutenberg Bible is a unicorn, and a suite of splendid colour reproductions will introduce the twovolume Austrian National Library copy to many, as well as establishing Karl-Georg Pfändner's attribution of the illumination to two artists working in the Vienna region. Other manuscripts from these masters narrow the dating window to between 1454 and 1458. Accordingly this copy must have found its way to Vienna straight from the press to be embellished for an owner with the illuminated initials B E (vol I, fol. 1r). Maybe a definite location will help reveal B E and so complete the record of this Bible's travels before its return to Vienna in 1783.

Severine Corsten posits a sequence for the 1466–7 publications of Cologne's proto-

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pgrapher, Ulrich Zell, which clarifies the sureness of his technical and publishing procedures. Jos Hermans reports in depth on the Dutch town of Zwolle as an early printing centre. Angelo Nuovo’s “Gian Vincenzo Pinelli’s Collection of Catalogues of Private Libraries in Sixteenth-Century Europe” is astonishing in its range and richness. Other early studies concentrate for the most part on single titles or themes.

Dermot McGuinness’s study of Irish fonts devised in conjunction with European typefounders over several centuries brings out the creative importance of Victor Hammer’s uncials in the final phase before the official adoption of plain roman types. Other printing and illustration topics are: career links between personage and printing shop in Protestant Franconia; printing material imported into seventeenth-century Hungary; “Persian Incunabula”; and the slants given to Slavonic versions of Wilhelm Busch’s Max and Moritz. The library of the astrologer Wenzel Faber von Budweis (c.1455/1460–1518) is described and its working context evoked by Don C. Skemer, and a survey of early Low Country imprints in Scottish libraries has been compiled by William A. Kelly. Jane Potter considers Hodder & Stoughton’s patriotic contribution to the Great War in “A record of wartime publishing: The Bookman.” Jurgen Wilke investigates the recent side-activity of newspapers as book publishers. Notably, in 2004 the Süddeutsche Zeitung launched its selection of the fifty greatest novels by fifty of the greatest twentieth-century writers. Published weekly as handsomely produced hardbacks at 4.90 per single title or 4 euros when purchased as a set – 80,000 complete sets and an average 200,000 copies per title sold within the year – a run of 10,000,000 copies yielding 20,000,000 euros. This is just one of several success stories enabling attractive libraries to be built up affordably in the home.

The Gutenberg Prize, awarded in alternate years by the cities of Leipzig and Mainz, went in 2006 to Hubert Wolf for his many years of research in the Vatican archives into papal book censorship. The Landtage and his acceptance lecture are printed. Another Gutenberg Prize winner, Henri-Jean Martin, co-author with Lucien Febvre of L’Apparition du livre, and with Roger Chartier of the four-volume Histoire de l’édition française, died earlier this year. Frédéric Barbier writes in his appreciation: “L’Histoire du livre a perdu son inventeur.” Incidentally, the entire Jahrbuch has now been digitized (www.digitzeitschriften.de), and an index volume (1926–2005) will appear shortly.

Douglas Martin
Consultant Book Designer, Leicester


Sterne’s works have spawned more images than any other eighteenth-century writer, and as yet there is no complete list of the hundreds of book illustrations, paintings, engravings and artifacts inspired by Tristram Shandy and A Sentimental Journey, as well as by Sterne’s sermons and published correspondence. Recent volumes of The Shandean print an ongoing attempt to describe them all, but the end is not yet in sight. Until Gerard’s study came out, Catherine Gordon’s chapter on illustration, was the only comprehensive study of illustrated Sterne.

In this excellent book, partly made up of revised versions of long articles previously published in Eighteenth-Century Fiction, Studies in Eighteenth-Century Culture, and The Shandean, Gerard addresses the pictorial appeal of Sterne, and the ways in which his highly visualizing style of writing inspired art works. He focuses on two specific immensely popular subjects (Corporal Trim reading the sermon in Tristram Shandy, and Maria of Moulins in A Sentimental Journey), and compares the treatment of sentimental subjects in Sterne and Mackenzie’s Man of Feeling. Well illustrated (47 full-page plates), with a useful fifty-page catalogue of visual representations between 1760 and 2005, a bibliography and index, this is a study which should be of interest to anyone interested in reception studies and the impact of book illustration. It is equally fortunate that Gerard frequently generalizes his findings in order to come to a kind of methodology of book illustration. Much of his study can be applied to other book illustrations. He is surely right in pointing out that “bibliographies and book catalogues are notorious for underreporting illustrated editions.” He is to be commended for having travelled far and wide to inspect hundreds of editions on-site in libraries and private collections, and to have scoured rather unusual sources such as Scamp: The Sparkling Companion for Men as well. The inclusion of what he labels “self-supporting representations” underscores the general usefulness of his approach: Wedgwood and Staffordshire vases, tableware, and statuettes, Prattware pot lids, decorated paper fans, and perfume boxes depicting characters and scenes from Sterne’s works, and paintings such as Leslie’s “Uncle Toby and the Widow Wadman” are all glist to his mill.

At times he is almost too keen to formalize his findings, and single out distinct trends and neat shifts in cultural ideas, but he fortunately realizes the danger of over-classification and calls his distinctions basic reference points, which do indeed enable one to fit any specific illustration into a wider picture, so to speak. At one point, after having pointed out that there is little mention of colour in his works, he suggests that Sterne may have been colour blind (42, n. 102). One may well wonder. But this is a very minor carping about a very useful and well-written groundbreaking study.

Peter de Voogd
University of Utrecht


The eighteenth century in France provides inexhaustible material for bibliophiles and for bibliophiles as well. In a period characterized by publishing ventures of tremendous scope, book illustration was hardly a simple matter. Just how complex a phenomenon it was could hardly be better presented than in Antony Griffiths’s 2003 Panizzi lectures, collected and expanded in this elegant small volume from The British Library.

The work is divided into three engaging chapters where the lecturer’s voice may still be heard. The first chapter sets the stage by providing a brisk but rich picture of the world of publishers and authors; the second explores the relationship of engravers and capitalists; and the final chapter brings into focus the world of printers and bibliophiles. These presentations are accompanied by abundant and judiciously selected illustrations that help the reader see what Antony Griffiths has seen and to understand what he has understood, and that is a great deal indeed.
These lectures not only shed light on many practices intrinsic to books and their illustration in the waning years of the ancien régime, they also recreate for us a publishing world that has no exact analogy. At the end of the third chapter, Griffiths says so explicitly: "The reason that book illustration of the period is so hard to grasp is because the eighteenth century thought and worked so differently from the present" (167-168). With this as his general principle, Griffiths organizes his commentary to bring many significant differences characteristic of the period, in particular its expectations, to light. Whether he is discussing the exclusivity of the Regime, or the differences characteristic of the period, in particular its expectations, to light. Whether he is discussing the exclusivity of elite membership in the Guild of Booksellers ("thirty six persons - not a single one more was permitted - who were allowed to own and operate printing presses" [60]) as it related to engraved books or to the capitalization of print making, or the difference between a curiosité and a bibliothèque bien choisie (116), to take but two among the many subtleties he examines, Griffiths grounds his essays in a cultural history of book makers, illustrators and readers. He connects the members of these related yet distinct groups by constant reference to social settings, economic facts, and most tellingly, to a pithy history of taste. We learn what consumers of eighteenth-century illustrated books liked and why; we see what it cost them to indulge their preferences, and how the printer, illustrator and seller managed (or not) to make the exceedingly complex economics of their enterprises work; we witness how changes in taste and in collecting cause the field, as Pierre Bourdieu would call it, to change in surprising ways during the French Revolution and then extend itself, under the influence of a new breed of bibliophiles, into the next century.

All of these opeus are woven into an instructive narrative, rich in human detail and thus frequently touching or amusing. Fortunes are made and lost; artists behave badly and are called on it; grandiose projects come and go. The connection of individuals to history appears in numerous anecdotes. Here is my favorite: the engraver Bartolozzi was insulted by the editor of the Baskerville Ariosto, and called among other things an asino (ass) and a poltrone (coward). Bartolozzi then proceeded to engrave those terms on the tombstone of Brandimarte that illustrate Canto XLIII "and they are indeed still to be read on the plate" (122-124).

John Anzalone
Shidler College


Between the two World Wars, European women fought for the right to vote and to enter the public sphere. While they made significant gains, they were often told to "go home and keep quiet" (5), especially as the rise of Fascism and Nazism relegated them to traditional roles of homemakers and mothers. When they did break into cultural, professional, and political arenas, they were often held to a higher standard or pushed out at the first opportunity. As Angela Kershaw and Angela Kimyongür write in their introduction to the essay collection Women in Europe between the Wars: Politics, Culture and Society, "progressive and regressive definitions of femininity existed simultaneously during the inter-war period" (6).

Women in Europe between the Wars illuminates the "relationship between the nation state and women" (12) as manifested through women's struggle for political, social and cultural power. Featuring contributions by scholars from various countries in diverse fields, the essays offer "practical illustrations," rather than an overarching theoretical perspective (2), even though as a whole the collection addresses class, ethnicity and sexuality as well as gender.

The theme of women's battle against exclusion, marginalization and erasure informs the book's three sections. The collection focuses on women's creative writing, their attempts to gain access to cultural spaces and to redefine their relation to the canon, and their broader social and political impact during the period. The wide-ranging essays explore topics as diverse as filmmaker Germaine Dulac, who established France-Actualités, female music conductors in the Women's Institute in Britain, and women's changing role in the labor force and the family in the Ukrainian Soviet Socialist Republic. The book also considers British authors such as Rebecca West and Storm Jameson, who wrote against the rise of Fascism - a major concern for most of the women discussed in this volume.

Several essays will be of particular interest to scholars of literary and book history. One chapter focuses on Hermynia Zur Mühlen, the so-called "Runaway Countess" who championed the working classes. Critical of the Mädchenliteratur "traditionally conceived of as an exclusively bourgeois prod-

uct intended for a middle-class readership," Zur Mühlen created a Socialist literature for young girls which contested both gender and class expectations (94). Other essays examine women's marginalization in the literary sphere. While in the Netherlands "all the bestsellers in the period 1898-1930 were by women" (111) and one title sold a record-breaking 100,000 copies at a time when the average print run for a novel was 1,500" (112), Dutch women's writing often received "a negative evaluation" by the overwhelmingly male reviewers (115). Similarly, the Italian literary establishment "acted with particularly bad grace" when Grazia Deledda won the Nobel Prize for Literature for Casina in 1926 (126). And in Vienna, Jewish women intellectuals - such as Eugenie Schwarzwald, whose influential salon fostered discussion of avant-garde art and ideas, and Alice Schalek, who became Austria's first professional travel writer and photojournalist - were often attacked in a synergy of misogyny and anti-Semitism by Jewish and Gentile men alike. Still today, their contributions to Viennese culture are largely ignored (166).

Women in Europe between the Wars is a rich resource which stimulates the desire for further reading. One could only wish that the publisher Ashgate had not chosen to print this worthwhile collection in such an uncomfortably small font.

Susan Alice Fischer
Mudger Evers College,
The City University of New York


Why should SHARP members care about a new collection of essays on May Sinclair? Do they know who Sinclair (1863-1946) was, or that she once was considered a British writer of consequence? And if they do, will they be interested in a volume that pays little attention to her relations with publishers, to the publication formats of her many novels, or to discussions of the cultural significance and circulation of the journals and "little magazines" in which her pioneering, pro-modernist literary essays and
book reviews appeared? They may perhaps have come across her semi-autobiographical 1919 novel *Mary Olivier: A Life* in one of its reissues since the 1970s: first, by the British feminist press, Virago; then, as a shortlived Penguin paperback; and more recently, through a series created by the New York Review of Books. But they are unlikely to be aware that Sinclair was the originator of the term “stream-of-consciousness,” or that she was an early supporter of Ezra Pound, of Imagist poetry, and of the dissemination of Jungian and Freudian theory in English fiction and thus a figure whose reputation once outshone that of Gertrude Stein, Dorothy Richardson, and the young Rebecca West.

The appeal of *May Sinclair: Nosing Towards the Modern* for those concerned with print culture will rest on its extensive coverage of issues related to reception and reading. Positioning Sinclair not so much as High Modernist herself, but as one who prepared the ground for modernism through her defense of unconventional narratives, her breakthroughs in subject matter and perspective (especially the application of psychoanalysis to character-drawing), and her experiments in form, Andrew J. Kunka and Michele K. Troy move cautiously, in their role as editors, toward reinstating this neglected figure in the twentieth-century canon. Essay upon essay follows the practice suggested by the editors’ Introduction, basing its claim for her importance on her status as a precursor: one who was read by and who influenced the rising generation of the post-World War I era. But the success of these efforts depends on how convincing a case each essayist can fashion, while showing not only that Sinclair’s career and texts paved the way for those of Lawrence, Woolf, and others, but also shaped them.

This proves a more difficult task than one might expect. There are, it seems, few letters or other documents on which to draw for concrete support. In the first half of the volume (titled “May Sinclair and Literary Modernism”), one contributor after another is pushed toward the language of conjecture and qualification: Sinclair’s “The Divine Fire anticipated and may have helped make possible the rewriting of classical mythology by later poets like H. D.” (Diana Wallace, 61); “Sinclair’s and Woolf’s novels manifest remarkable similarities. I do not want to suggest a direct influence, although I think that a case could be made for anxiety of influence on Woolf’s part” (George M. Johnson, 84); and “undoubtedly she played a part in the circulation of new concepts within the modernist vortex, many of her ideas correlating with those of T. S. Eliot, Virginia Woolf, and others” (Laurel Foster, 100). And the uncertainty flows in the other direction, too: “There is no record as to whether or not Sinclair read *Sons and Lovers.* . . . [but] it seems likely” (Jane Eldridge Miller, 72); “Yet if we consider Sinclair’s familiarity with James, it is not unreasonable to assume that she knew of James’s compositional philosophies” (Richard Bleiker, 127). Fine and accomplished as these analyses are, the weight of speculation undermines their effectiveness.

Thus, one turns with relief to the essays that stand on firmer ground: Jane Silvey’s solid discussion of Sinclair’s obsession with the Brontës as biographical subjects and as material for fiction; Cheryl A. Wilson’s sound and comprehensive examination of Sinclair’s best-known novel, *Mary Olivier,* both as a reaction against mid-Victorianism and a response to “‘New Woman’ texts; Diane F. Gillespie’s fascinating account of the journalistic duel between Sinclair and a prominent anti-suffragist; and Philippa Martin’s persuasive reading of Sinclair’s biography of the Brontës as a pro-suffrage tract in disguise. Such essays make a strong case for this collection as a valuable addition to the libraries of those who study modernist culture.

Margaret D. Stetz
University of Delaware


In her introduction to *Theories of Reading,* author Karin Littau states that “literary interests in communication is a confluence of the physiological, the material, and the technological – three strands which continually weave their way through the fabric” of this philosophical examination of the place books hold in human affairs. Littau’s credentials – she is a senior lecturer in English and Comparative Literature at the University of Essex, with special research in film and literature and in cultural theory – color much of her writing in this volume, particularly in the way she regards books not only as physical but ‘mental’ artifacts, a contemporary holistic approach that is intellectually provocative from beginning to end.

The introduction offers the author’s ‘anatomy’ of reading and examines the infatuation readers often have with their books, quoting Nietzsche’s notion that “art is intoxication.” Littau expands that intoxication into a concept of the act of reading physically taking over our bodies. Calling this section “Bibliomania” as she does, will prove to be at first glance a bit problematic for some scholars: bibliomania, historically, has had as much to do with acquisition as it has to do with the reader voraciously consuming words and pages and texts. Littau explains her point quite well, supplementing it with citations of major philosophers in media (of which books are certainly a part) and visual culture such as film.

Littau divides her book into seven major aspects of reading: history, material conditions, the physiology of consumption, the reader in fiction, the role of affect in literary criticism, the reader in theory, and sexual politics. Some readers may find the last a bit obtuse if they are not skilled in feminist theory. Littau, though, deftly explores such thinking as the emancipation of female readers from complacent passivity to reason and active involvement in books beyond cultural restraints. She emphasizes both sensory and mental aspects of the act of reading, the passion produced by sight, smell, touch, and, intellect: reading is a multisensory part of human life.


‘Reading’ this book in the way that the author explains the culturology of “reading” is often difficult, but also stimulating. *Theories of Reading* lends itself well to those who would care to undertake ethnologies of reading, and will be especially useful in graduate courses on the culture of the book.

Kevin Grace
University of Cincinnati

This is the twenty-sixth volume in the *Publishing Pathways* series initiated by Robin Myers and Michael Harris in 1981. Giles Mandelbrote joined the editorial team commencing with the volume published in 2000. Each volume consists of papers originally offered at an annual conference organized around a particular theme related to book history. In the tradition of its predecessors, *Fairs, Markets and the Itinerant Book Trade* consists of excellent essays by expert researchers in the field. The seven essays deal with material spanning more than four centuries, presented in roughly chronological order, and each has a different geographical focus. This broad view is tightly held together by adherence to the common theme, and solidified by the very high overall quality of research, writing and editorial care. The volume is at once a record of proceedings, a useful historical study, an informative reference work and an entertaining reader for those with a bookish bent.

John Flood's essay on the Frankfurt Fair opens the volume and provides a detailed summary of the origins, rise and eventual decline of this centrally important early modern marketplace for books. Flood digests information from a large corpus of German sources. He discusses and illustrates the printed catalogs produced for the Frankfurt Fair and he presents and analyzes statistics related to the book business carried on there until superseded by Leipzig towards the end of the eighteenth century.

Clive Griffin, in “The itinerant book trade in 16th-century Spain and Portugal” makes particular use of the papers of the Inquisition to shed light on otherwise obscure traveling booksellers, pedlars and typographers who plied their wares and services throughout the peninsula. These wares ranged from foreign imprints of both approved and suspect religious orientation to ballad broadsides, produced in great numbers.

Ian Maclean elucidates aspects of the Italo-Franco-Spanish book trade by reference to the intricate case of the Lyonnais publisher, Symphorien Beraud, who was murdered in 1586. Beraud had been the factor and heir of an Italian publisher, Filippo Tinghi. After Beraud's death, his own partner and business successor, Etienne Michel, failed to live up to his financial obligations and was eventually pursued by the powerful Spanish merchant, Simon Ruiz, on behalf of Beraud's family. In 1591, a detailed inventory was taken of Michel's stock, and this inventory is reproduced in a substantial appendix to the article. Maclean's work is a model of archival research and makes available new and worthwhile information, useful both for reference and further study.

David Stoker analyses the different forms of bookselling activity in East Anglia from around 1570 to 1800 in his article, prefixed “To all booksellers, country chapmen, hawkers and others.” The various forms of itinerant book traders are carefully defined and distinguished, including pedlars, hawkers, chapmen, and postboys. Stoker also provides a most entertaining section on the markets and book auctions of East Anglia in his period. Another entertaining and interesting article, by John Morris, appears later in the volume and gives the history of “The Scottish Chapman.” Both articles are distinguished by ample and well-chosen selections of poems and ballads on their subject. I venture that the bookish reader mentioned above will particularly enjoy and appreciate Morris's article, which is also well-illustrated visually.

Good illustrations also accompany Jeroen Salman's study about itinerant distribution in the urban Netherlands. Salman is involved in an extensive Dutch research project, entitled “The pedlar and the dissemination of the printed word,” which will study, compare and contrast Dutch and English itinerant distribution networks from 1600 to 1850. He makes original use of a new Dutch legal history database, compiled by Sjoerd Faber. Michael Harris's concluding article on London street booksellers, 1690-1850, also makes new use of material gathered for the study of social history; in this case, Henry Mayhew's study of London Labour and the London Poor, published in 1851. The changing venues and character of street selling are very well portrayed for the period.

All in all, *Fairs, Markets and the Itinerant Book Trade* is a well-crafted collection of excellent essays. Readers of book history should be impressed here by the research, which provides new material from original sources, and by the organization, fluent exposition and visual presentation of so much highly relevant information.

Alvan Bregman

University of Illinois at Urbana-Champaign


This is a sumptuous production in every sense of the word. Rummonds has already given us the highly regarded *Printing on the Iron Handpress* in 1998 and is thought by many to be one of the greatest modern exponents of that art. Now he has provided us with the ultimate guide to the subject, culled from the English-language printing manuals published between Moxon (1683-4) and the end of the nineteenth-century. What was originally intended as an appendix to the earlier book has now grown into two impressive volumes.

Taking the ordering of subjects from Moxon as a guide, each chapter begins with a commentary by Rummonds followed by a series of readings on that subject selected from the sources. The annotated bibliography of manuals and associated publications lists three hundred and thirty-eight such sources. Each reading is further commented on by my reckoning the twenty-eight chapters contain some four hundred and forty-four readings. These are accompanied by just under five hundred illustrations, mostly within the text. The appendices provide not only the annotated bibliography, but a chronological index to the manuals, a check-list of descriptions and illustrations of iron handpresses in those manuals, and a concordance which allows the reader to find the extracts quoted from Moxon by Rummonds in Moxon's original 1683 edition and also Davis and Carter's version of 1962. There is a further bibliography of selected references, an index of names, and a Glossary/Index.

The source material, being a specialized literature, was probably never very common; much of it has become almost unavailable and, if found, somewhat expensive. The bibliography provides locations of the material in some institutions in Australia, Canada, Japan, the United Kingdom and the United States, which is useful if not exhaustive. However, the great value of these volumes is that it is now possible to go to one source to see what, in the writings on a largely unchanging craft, has been said of significance on a specific topic over a period of over two hundred years, accompa-
ried by commentary from one of today's leading experts. As Rummonds points out, 'borrowing' by writers from their predecessors is common and illustrates the conservativeness of the trade. Rummonds may himself be said to have continued the subject so far written.

The author acknowledges his great debt to the editing of Stephen O. Saxe, who provides a foreword to the two volumes. The presentation of the materials and the production of the volumes are exemplary as one would expect from such a source, and the typography of Bradley Hutchinson and end-papers by John DePol alone make it a book to own. Rummonds has certainly provided the most 'handsome' printer's manual of all time, one of which any of his predecessors would have been proud.

Michael L. Turner
Oxford, UK

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### In Short


Far more complete than Frederick Woods's bibliography (2nd rev. ed. 1975), these volumes dissect the composition and revision of Churchill's major works, and exhaustively list his journalism and ephemera. Correspondence with publishers and literary agents, print runs, sales figures, literary earnings, and publishing contracts are also covered in detail.


Biography of nineteenth-century equal rights activist and novelist Albion Tourgée, lead plaintiff's counsel in the landmark Supreme Court case *Plessy v. Ferguson*, which led to the 1896 'separate but equal' decision. Tourgée's brief on the case coined the phrase "color-blind" justice.


A rather wide-ranging collection of essays on rare books, collecting and fine printing from the Fellowship of American Bibliophilic Societies, which has more than 5,000 members. No CIP data inside or barcode outside, so this was presumably aimed at the membership.


Printers seldom can indulge themselves, but when they can, readers are treated to the fuller potential of the book arts. Too bad this was printed to a standard trim size; the pages were designed to have more gracious margins. Al Gowen's essay defines printing to include the dynamic 'pages' on a computer screen and is worth reading.


Scott reads recent literature in English from and about Haiti, Guyana, Antigua and Granada in the economic context of the post-independence Caribbean. Includes explorations of work by Edwidge Danticat, Oonya Kempadoo, Jamaica Kincaid, Pauline Melville and others.

### SHARP Copenhagen 2008

**Published Words, Public Pages**

**SHARP Copenhagen: a Nordic conference on International Print Culture**

The Danish Royal School of Library & Information Science, Copenhagen 10 – 12 September 2008

*Published Words, Public Pages* aims to gather together current research into print culture – book history, textual studies, sociology of literature, library studies, literature and media studies – undertaken in the Nordic and Baltic Sea regions and elsewhere. Confirmed keynote speakers are William St Clair, Hans Walter Gabler, and Isabel Hofmeyer.

What is shared among and across disciplines when the historical and contemporary transmission of knowledge is considered in material terms? How can we understand the inter- and intra-national circulation of knowledge, involving fiction, non-fiction and scientific writing, its material production, and distribution via libraries, commercial markets and non-commercial channels? How have the efforts of printers, editors, graphic designers, programmers, entrepreneurs, publishers, distributors and of course writers affected production, reception and significance? How are ideas of a public – a literary or general public, an author's, or the public sphere – linked to the histories of people who write, make or read books, and how are they coupled to ideas of gender, to regional or metropolitan identities, or to colonial and post-colonial experience?

Emphasis is placed not only on inter- and intra-national transmission but on self-reflection about methods and disciplinary boundaries. Is book history a discipline with methods of its own that can contribute to other disciplines? Or is it an inter- or cross-disciplinary meeting point? Can the rethinking these disciplinary questions lead us to an improved understanding of specific cultural, political, economic and geographic features that shape materials in print culture? Small languages, large markets – an apt description of the Nordic situation – addresses the export of small-language works to international markets. Conversely, small markets import large-language works, often outweighing domestic material.

To reiterate, the conference has an international and interdisciplinary aim. Strategies deployed by international readerships, booktrades and scholars for responding to questions posed by the conference will help illuminate the situation of the Nordic and Baltic Sea regions through comparative example.

For further details and a list of topics that the conference might wish to explore, visit [http://www.sdu.dk/ilm/SHARPcopenhagen](http://www.sdu.dk/ilm/SHARPcopenhagen)

Please send abstracts in English (500 words maximum) or proposals for sessions before 31 January 2008 to the following: sharpcopenhagen@sdu.dk
EXHIBITION REVIEWS

“The age of guessing is passed away”

An exhibition to mark the David Thompson Bicentennial

Thomas Fisher Rare Book Library, University of Toronto, Canada. 22 May – 31 August 2007

The North American David Thompson Bicentennial (2007 to 2011) is a continent-wide initiative that aims to commemorate the character and accomplishments of one of the greatest Canadian cartographers and ethnographers of the nineteenth century. This initiative will formally memorialize significant events that took place in the life of this important North American historical figure between 1807 and 1811. As part of these celebrations, the Thomas Fisher Rare Book Library has undertaken an exhibition to honour his life and works.

A prolific writer and savvy explorer, David Thompson (1770-1857) left an impressive and diverse legacy of works ranging from essays to maps, journals, notebooks and letters. Born to a poor family in London in 1770, Thompson joined at the age of seven, the Grey Coat Hospital, a charity school. At fourteen, he was hired as an apprentice by the Hudson’s Bay Company, a fur trading co-operative business operating in Fort Churchill, Canada. Thompson spent his early years with the Company travelling across the Northern regions of the country, helping in the establishment of trading posts. During his travels, he learned Cree and Peigan and observed the natural diversity of these uncharted areas. Exploration and surveying became his greatest interests and led him to join the Hudson’s Bay Company’s chief rival, the North West Company. Thompson stayed with the latter until his retirement in 1812. He then spent the next few years working on the creation of what would later become one of his most renowned achievements: a large map of the Canadian Northwest. In 1817, at the age of forty-seven, Thompson was appointed a surveyor of the boundary commission created under the Treaty of Ghent (1814) whose purpose was to fix the boundary between Canada and the United States.

Beyond these mapping projects, Thompson’s works embrace the eighteenth- and nineteenth-century interests in teleological questions such as the classifications of plants and animals, the nature of earth, geological phenomena, and the origins of people. Throughout his daily journals, notebooks, letters, articles to newspapers and travel narrative, the Northern explorer engaged in the learned discourse of his time, sharing his reflections and his observations on North American Natives and the natural scene of the regions he visited.

The Fisher exhibition aims to highlight Thompson’s geographical and ethnographic contributions. It includes documents from the Ontario Archives as well as objects from the Fisher Library’s own collections such as Thompson’s several drafts of the manuscript of his “Travels” and editions of his essays. Apart from showcasing Thompson’s writings, the exhibition also examines the role of the fur trade in the exploration and mapping of Canada. Maps documenting the French and British explorations of North America are exhibited along with notarial voyageur and sales contracts, manuscript letters and other various papers that trace the history of the Hudson’s Bay and North West Companies. These additions help highlight the context in which Thompson lived and underline the importance of his work and participation in a trading tradition at the root of Canada’s development. Works from nineteenth-century authors from which Thompson derived his inspiration are also displayed and further enhance the cartographer’s engagement in the scientific debates of his era. These consist, notably, of John McIntosh’s The Discovery of America by Christopher Columbus, and The Origin of the North American Indians (1836), John Dunn Hunter’s Memoirs of a Captivity Among the Indians of North America, From Childhood to the Age of Nineteen (1824), and Sir John Franklin’s works on the polar sea (Narrative of a Journey to the Shores of the Polar Sea in the Years 1819, 20, 21 and 22, 1823; Narrative of a Second Expedition to the Shores of the Polar Sea in the Years 1825, 1826 and 1827, 1828).

To complement the installation at Fisher Library, a comprehensive and abundantly illustrated website replicating the exhibition’s catalogue has also been created: <http://www.library.utoronto.ca/fisher/exhibitions/current.html> From a distance, researchers interested in Thompson’s work are able to search and read about the rare and unique documents presented at the exhibition. Both the website and the exhibition provide fascinating resources for book historians and cultural studies specialists alike, and serve as a good initiation to David Thompson’s rich legacy.

Geneviève De Viveiros
University of Toronto

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Federico da Montefeltro and His Library

The Morgan Library and Museum 8 June – 30 September 2007

This exhibition is very small, containing exactly thirteen items, but very good. The focus of the exhibition is the library of Federico da Montefeltro (1422-1482), one of only two of the great fifteenth-century Italian manuscript libraries that survives more or less complete. The library was acquired by Pope Alexander VII exactly 350 years ago, in 1657, and entered the Vatican Library as the Codices Urbanii, whose riches have contributed to a number of recent exhibitions of more general scope. Yet surprisingly, this is the first exhibition to focus exclusively on Federico’s library.

The illegitimate son of Count Guidantonio (1404-1443), Federico da Montefeltro was a condottiere, a warrior for hire who drew on the humanistic education he had received from Vittorino da Feltre to create a magnificent library that would burnish his image as a man of culture as well as a man of power. Put together in consultation with Vespasiano da Bisticci, the noted Florentine bookseller/publisher, the books in Federico’s library were the finest money could buy, carefully written by the best scribes and illuminated by the best artists of the day. The first manuscripts from Florence came from the circle around Vespasiano, but in time Federico’s project attracted scribes like Matteo de’ Contagi and miniaturists like Franco de’ Russi and Guglielmo Giraldi, so that by the 1480s there was a decorative style specific to the Urban scriptorum. At the time of Federico’s death there were over 900 volumes, including a wide variety of classical texts, some vernacular and medieval works, a large section on theology, and a good selection of contemporary and scientific works.

Among these treasures, thirteen highlights were chosen to help recreate the li...
librari and its ambiance. The exhibition is installed in the Morgan's Clare Eddy Thaw Gallery, a 20 x 20 x 20 foot cube designed by Renzo Piano and enhanced for this exhibition by digital reproductions of the inlaid wood-panel walls from Federico's famous studiolo with its twenty-eight portraits of famous philosophers, popes, saints, and poets. Included as well are the eagle-shaped lectern, the central piece of furniture in the library, and the double portrait of Federico and his son Guidobaldo from the Galleria Nazionale in Urbino, less famous perhaps than Piero della Francesca's in the Uffizi but just as interesting. Among the books, pride of place goes to the Latin Gospels, also exhibited during the second Vatican Council in 1962, but there are several other religious texts as well: Gregory the Great's Commentary on the Book of Job, the works of Francesco della Rovere, Pope Sixtus IV, an antiphonary (Urbino, Museo Diocesano Albanini), and Origen's Contra Celsum in an incunable edition. The works of Virgil, a standard author in the humanist curriculum, are represented by the Vatican manuscript with a spectacular miniature of Guglielmo Giraldi depicting Aeneas fleeing from the burning city of Troy. Three other manuscripts were dedicated to the Duke: the Horoscope for the Year 1473, probably by Iacobus of Speyer; the Seic Giornate della Geographia by Francesco Berlinghieri; and Poggio Bracciolini's Historia Florentina, completed by his son Jacopo, who dedicated the prologue of a story in which Federico had participated to the Duke himself. The last two items are letters that document the involvement of both Federico and Pope Sixtus IV in the Pazzi Conspiracy, the infamous attempt to seize power in Florence by killing the Medici brothers.

The accompanying catalogue [Marcello Simonetta, Federico da Montefeltro and His Library, intro. by J. J. G. Alexander (Milan: Y. Press, 2007, in conjunction with the Biblioteca Apostolica Vaticana)] is sumptuously illustrated, in the best tradition of Italian exhibition catalogues, and contains a separate section on each of the exhibited items along with general discussions and new information on the Duke and the key elements of his library and its holdings. Delio Proverbi, for example, shows that half of Federico's Hebrew manuscripts came from the library of a Jewish merchant from Volterra after Federico's violent sacking of that city, and Marcello Simonetta has identified the codex in the double portrait as the Moralia in Job exhibited here. Vespasiano da Bisticci's claim that Federico would have only handwritten books in his library has been widely repeated, but building on clues that have been available for over a century, Martin Davies identifies and discusses the significant group of incunabula that nonetheless found their way into the library. And finally, in what appears to have been a last-minute addition to the project, Simonetta has deciphered a fascinating letter written by Federico to Sixtus via his envoys in Rome that provides detailed plans for the Pazzi Conspiracy and confirms the involvement of these two figures.

Initially one might leave this exhibition feeling a little disappointed: it is unquestionably small, the antithesis of the modern-day "blockbuster." Yet there is something to be said for a well-selected group of books that impress with quality rather than number, and in part because of its size, this exhibition invites one to linger and meditate. And it is surprisingly accessible: I took my eight-year-old son, and he was enchanted. The exhibition will be moved to the Palazzo Ducale in Urbino in Winter, 2008. If you missed it at the Morgan, do try to see it there.

Craig Kallendorf
Texas A&M University

The Extravagant Ambassador:
Alexandre Vattemare,
The French Ventriloquist Who Changed the World

The Boston Public Library
16 June - 29 September 2007

It is entirely appropriate that the best way to get to this jewel of an exhibit is through the Dartmouth Street entrance to the original McKim Building at the Boston Public Library, where the words "Free-to-all" are carved above the doors. Its subject, Alexandre Vattemare (1796-1864), was, after all, the mastermind behind one of the earliest examples of worldwide resource sharing: a System of International Exchanges that provided for the exchange of books, autographs, prints, medals and cultural artifacts that criss-crossed oceans and continents in an attempt to foster mutual understanding, technological advancement, and economic prosperity. An offshoot of this happy enterprise was the beginning of the public library movement in America, and the founding of the Boston Public Library, the first major municipally-funded public library in the United States, in particular.

It is hard to imagine a more compelling combination of personal history and material evidence. This beautifully mounted exhibition which opened this past January at the Bibliotheque Forney in Paris, documents Vattemare's remarkable life with books, letters, paintings, photographs, theater programs, press clippings, facsimiles, and an astonishing array of artifacts in remarkable condition. Vattemare was a man of many talents. An uncanny facility as a ventriloquist made itself apparent at an early age, to the vast entertainment (and consternation) of his family and others in his native French village. He failed as a theological student and was tossed out of medical school for pranks (one can only imagine) involving cadavers and his skill with voices. (A heroic streak, however, became apparent when other students fled the building in which typhus victims were being held, and Vattemare stayed behind to treat them.) Marriage and the need to find support led to Vattemare's incarnation as "Monsieur Alexandre," ventriloquisme extraordinaire.

Ventriloquists at the beginning of the nineteenth century enjoyed a kind of mythic status; one man embodied many voices and many faces, without the use of dummies. Alexandre was, by all accounts, the supreme practitioner of his time. "The public appreciated the huge range of voices he conveyed — men, women, children, evil spirits, animals, saws, sizzling omelettes — and also marveled at his ability to transform himself by quick-fire changes of costume and bodily contortion," according to one account. Indeed, so great was his appeal that he performed before many heads of state and intellectual luminaries of the day. This wide popularity found expression in Vattemare's Album Cosmopolite, a compilation of drawings and autographs contributed by his many admirers, who included Queen Victoria, Lafayette, the Archbishop of Canterbury, Emperor Ferdinand I of Austria, and Nicholas of Russia, among many others. The album also documents Vattemare's growing passion for collecting, with facsimiles of the many engravings, medals and pictures he was amassing at the time. In addition to the fascinating insights into Vattemare's success and collecting habits the album affords, it was highly instrumental when it was published in the
late 1830s and helped to finance the extraordinary transition of M. Alexandre, ventriloquist, into M. Vattemare, cultural ambassador.

In petitions and manifestos that find echoes today in proclamations from cultural promoters like UNESCO, Vattemare asked the French Parliament to authorize his General System for the Exchange of Duplicates. "Need I insist?" he asked. "The exchanges are in the nation's best interest. They benefit science, philosophy, and politics; they enlighten the government, help make the roads safer and its activities more productive; they provide agriculture with new tools and methods; and they will lead to even greater activity for industry and commerce." The French Parliament said no but, to its everlasting credit, both houses of the U.S. Congress unanimously passed Vattemare's appeal (its motto was "give with joy, receive with gratitude.") Acceptance in Canada followed (it is suggested that Vattemare's efforts there were, in part, responsible for Quebec's francophone identity), and France eventually came around. The result, as evidenced by the marvelous display of books bearing the "Exchange" stamp, was remarkable, especially when one considers the logistical challenges of transporting these materials over land and sea in those years. Vattemare himself faced these challenges during his many journeys: one of the most affecting items in the exhibit is the transportable writing desk - laptop? - he used as he continued his steady stream of correspondence even as he crossed the ocean.

In an 1849 letter, Elizabeth Quincy, whose family, the Adamses, had championed Vattemare and whom he visited in Massachusetts, expressed regret at the transition of M. Alexandre, the beloved pet of the crowned heads of Europe, into the somber-sided M. Vattemare, promoting his System of Exchange. "[He does not scruple to bewail [this] as the great misfortune of his life," she observed, adding, "By which, however, he will secure a portion of fame hereafter."

Indeed.

Ellen D. Gilbert
Princeton, NJ

Conference Reviews

Communication and information in the 18th century: the Habsburg Monarchy

Austrian National Library, Vienna
28 – 30 April 2007

It was no accident that Robert Musil chose his own birth country, the Austro-Hungarian monarchy, to elaborate on the observation that a resident has at least nine characters, including the national, state, class and geographical. How was it possible to communicate in a country which was almost like no other, characterised by multi-ethnicity and multiculturality: "in einem von Multiethnizität und Multikulturalität geprägten Raum zu kommunizieren," as Moritz Csáky from the Vienna Academy of Sciences put it in his opening speech. The subject continued to be discussed by scholars from ten countries in this conference hosted by the Society for Book Research in Austria and the Austrian Society for Eighteenth Century Studies.

The conference theme was the Habsburg book history of the eighteenth century, in which as the era of reformist absolutist rule, book production was strongly encouraged. The symbolic figurehead of this rise in production was Johann Thomas Trattner, Maria Theresa's protégé, a hated printing pirate, and one of the greatest book entrepreneurs in eighteenth-century Europe. Several conference contributions revolved around his person. In his introductory paper, Frédéric Barbier from the Ecole Pratique des Hautes Etudes in Paris analysed the business relations of Trattner with Paris and thus charted a focussed panorama of the French book trade in Europe during the Age of Enlightenment. Trattner's influence on the development of national book cultures was analysed by Anja Dular from the Slovene National Museum, with Slovenia for a case study. Hans-Joachim Kertscher (University of Halle) gave a detailed description of the commercial and personal relations between the publishing houses of Gebauer and Schwetschke in Halle and Trattner and other Viennese booksellers.

A different picture from the protectionist Maria-Theresian reform period was offered by the brief liberal era of Joseph's II reign (1780-1790); bookshops multiplied in numbers, oppositional and clandestine literatures spread. Christine Haug from the University of Munich investigated how producers distributed their clandestine literature in Central and Eastern Europe. Besides this highly professional trade, a spontaneous underground literature existed, which operated without the authorities of the book market and often only with manuscripts. In his very lively paper, Hellmut G. Haasis depicted these subversive activities. Their most important centre in Germany was Nuremberg, but the activities also caused some unrest in the Habsburg monarchy.

The mediation of knowledge was a central demand of Enlightenment. Reinhard Siegert from the University of Freiburg gave us an impressive overview of the production of popular enlightened literature. Although there was less than in Protestant territories, it was remarkable all the same and often of high quality. One should not forget that besides German enlightened and school literatures there were also Hungarian, Czech, Slovene, etc.

Many other contributions raised the question of what knowledge was mediated in which manner. How did the orthodox Jewish population react to compulsory schooling? Which aims and strategies were pursued by the fledgling academic journalism? Which influence came from cultural transfer between the Ottoman Empire and the Habsburg Monarchy? What did Prague and Pest's citizens like best to read, and where did they procure their books from? How were the Southern and Eastern Slav territories colonised and integrated intellectually? How did the ideas of Enlightenment live on in the Austrian state in the nineteenth century?

These and many other questions were discussed with much commitment over two lovely days at the venerable former Imperial court library. The contributions will be published in the series Buchforschung Beiträge zum Buchwesen in Österreich (Harrassowitz). We hope our conference has provided some stimulus to examining the book history of the Habsburg monarchy in its supranational context. Writing this history could be a fascinating task for a young generation of scholars – a historical and topical challenge at the same time.

Johannes Frimmel
University of Vienna
Beyond the Text: Bibliography in the Digital Age

The Fourth National Conference on the State of Canadian Bibliography

Grande Bibliothèque, Montréal, Québec, Canada
20 - 22 June 2007

This year's annual meeting of the Bibliographical Society of Canada / Société Bibliographique du Canada, held at Montréal's spectacular new Grande Bibliothèque with the cooperation of the Bibliothèque et Archives nationales du Québec (BAnQ), was also the fourth national conference on the state of Canadian bibliography. The first, held in Vancouver in 1974, initiated the series of national assessments. The second, in Halifax in 1981, focussed on "Bibliography for Canadian Studies: Present Trends and Future Needs." The third, in Charlottetown in 1992, considered "Achievements, Challenges, and Opportunities." As with its predecessors, selected papers from this conference will be published.

Conference participants raised many concerns surrounding the transition from traditional print formats to new media. One recurring theme was celebration of the opportunities created by the digital age, which now enables extensive access to rare materials and the integration of dispersed institutional holdings into virtual exhibitions. A corollary was scholars' need to adapt the field of analytical bibliography to accommodate newer processes of production and publication. As well, speakers stressed the importance of developing and preserving specialized collections of original materials. Also of concern was the bibliographical training of new scholars, notably the graduate students in English departments. As if to highlight the significance of support from government institutions for such efforts in Canada, the conference opened with an address by Madame Lise Bissonnette, President and Director of the BAnQ, and concluded with a summary by Ingrid Parent, Assistant Deputy Minister, Documentary Heritage Collection Sector, Library and Archives Canada.

Speakers approached the conference theme from different perspectives. The opening plenary address by David Vander Meulen (University of Virginia), "Thoughts on the Future of Bibliographical Analysis," considered the effects of new technologies on traditional bibliographical practices. Richard Landon (University of Toronto) colourfully summarized the genealogy of bibliography as a specialized field, in relation to the personalities and biographies of the individuals who established its protocols. Two speakers from Alberta, Thomas Hickerson (University of Calgary) and Ernie Ingles (University of Alberta), lauded the Glenbow Museum's early commitment to digitize its large, diverse collection of images, an undertaking that yielded not only opportunities for inter-institutional creativity, but also surprising discoveries. Other practitioners discussed ways that electronic dissemination now affects their own work as bibliographers, whether working in the environment of a large academic library in the case Mary Kandluk at York University and Carl Spadoni at McMaster or, like Bruce Meier, as independent collectors captivated by a specific bibliographical project.

Of particular relevance to members of SHARP were two sessions relating to book history. The panel on "The Place of Bibliography in the Academy Today" featured three younger literature scholars who discussed the critical role of enumerative and analytical bibliography in their own research on the history of authorship and publishing in Canada. All stressed the importance of bibliography as an investigative tool in such projects as Eli McLennan's aim to discover precisely how international copyright laws affected Canadian publishing a century ago [see The SHARP Edge in this issue of SHARP News], Linda Quirk's efforts to understand the historical situation of Canadian authors within the wider field of international publishing, and Nick Mount's goal to reconstruct the extensive network of Canadian writers and other cultural workers who gathered in New York at the end of the nineteenth century. With his tongue firmly planted in his cheek, Mount suggested that bibliographers shouldn't waste time talking to one another, but should disband in order to infiltrate the associations of literary scholars and book historians (including SHARP) in order to promote the value of bibliographical analysis for their own research.

In the final session, three editors of the recently completed History of the Book in Canada / Histoire du livre et de l'imprimerie au Canada (HBIC/HLIC) discussed the project's legacy. General Editor Patricia Lockhart Fleming noted that following the lead of Marie Tremaine, bibliography and book history have always been entwined in Canada. She characterized HBIC/HLIC as a foundation, not a monument, whose goal is to inspire further research. From his perspective as an intellectual historian, Co-General Editor Yvan Lamonde cited four major breakthroughs emanating from HBIC/HLIC: new perspectives on the print culture of New France, fresh findings on literacy, enhanced understanding of links between the country's print culture and its urban/mass culture, and new insights into the study of reading in Canada. Bertram MacDonald, the Editor of Electronic Resources who oversaw the project's five databases (accessible at www.dal.ca/hbic-hlic), described their contents and the plan for their relaunch in a new home at Library and Archives Canada / Bibliothèque et Archives du Canada in the fall of 2007.

Carole Gerson
Simon Fraser University, Vancouver, Canada

Other Book Awards 2007

A book published by Queen Margaret University, Edinburgh Research Professor of Media and Print Culture was awarded the 2007 Robert Colby Memorial Book Prize. Professor David Finkelstein, editor of the book Print Culture and the Blackwood Tradition, was presented with the award by the Research Society for Victorian Periodicals (RSVP) at its annual conference in September. The prize honours Robert Colby, one of the foremost historians of nineteenth-century literary periodicals and magazines, and is given annually to the book judged to have been the best in its field that year.

In giving the award, Anne Humphreys, President of the Research Society for Victorian Periodicals, highlighted the book's qualities, which made it stand out in a strong field of contenders, saying: "We are pleased to make this award for Professor Finkelstein's book, which most significantly advanced the understanding of the nineteenth-century periodical press in 2006." Professor Finkelstein said, "This is a great honour for me. I am pleased that a book about Scotland's cultural heritage has been so highly praised."

The prize included a US$3,000 award and an invitation to give the closing plenary lecture at the Society's conference, held this year at Virginia Commonwealth University.
IN MEMORIAM

Harold Halford Russell Love, a Queenslander by birth (4 August 1937) died in Melbourne on the 12th of August 2007, in his seventieth year. He was appointed to Monash in 1963 and arrived with a brand new Cambridge doctorate in the following year. He began his professional life as he was to continue it for the next forty years. Achievement followed achievement, and the end was national and international distinction of a rare order. Harold always had a research project on hand, and everything he did (without exception) carried the distinctive mark of an inquisitive and original mind. He established new fields of research, he also analysed them, and displayed the results for other scholars to understand and investigate further.

His range of expertise became as extraordinary as his personal modesty: nineteenth-century Chinese opera on the Australian goldfields; sources for Australian theatre research (The Australian Stage: A Documentary History, Sydney, 1984; and The Golden Age of Australian Opera W. S. Lyster and his Company 1861-80, Sydney, 1981); Victorian popular culture and English Restoration popular culture. He demonstrated and then shared his astonishing skills in the complex arts of textual editing (both teaching and writing, in theory and practice), so that his latest editorial work is also his most challenging, the Plays, Poems and Miscellaneous Writings associated with [sic] George Villiers, second Duke of Buckingham, co-edited with Robert D Hume (Oxford, 2007). He pioneered and plotted a new field of research into manuscript circulation evolving into the new print culture in early modern English literature; his Scribal Publication in Seventeenth-Century England (Oxford, 1993) is the standard text, revised and reissued as The Culture and Commerce of Texts (Boston, MA, 1998). He produced the definitive edition of the poetry of the Earl of Rochester (Oxford, 1999), conquering a textual history that was positively byzantine. In another international partnership, with R. J. Jordan, he edited The Plays of Thomas Southerne (Oxford, 1998). He also investigated the shadowy worlds of Restoration court culture, in English Clandestine Satire 1660-1702 (Oxford, 2004), where there is an Appendix of 112 pages providing a First-line Index to Selected [sic] Anthologies of Clandestine Satire. There are collections of critical essays on John Dryden, and there are papers on the history and practice of music. There was also a long and distinguished record as a PhD supervisor and Honours co-ordinator in the English department, and there are journal articles hopefully still to appear, with the assistance of Harold’s research assistant of many years, Meredith Sherfield.

Harold was an academic’s academic. There was no junk research, no self-advertisement, no modish compromising. His best work took thirty years to mature, and when it did, starting in 1993, no fewer than eight volumes appeared. At the same time (1994-6) he was a member of the Academy’s Council, and its Editor. His Monash colleagues will recall that he was the founder of the Wednesday Consort, a group of early musicians in every sense of the term early, for their regular weekly concerts predated the establishment of a Music department at the University. Harold led the way with his recorder and viola da gamba.

There was a seemingly continuous string of research grants, then peer recognition came in his fellowship of the Australian Academy of the Humanities, and then of the British Academy, and of course the personal chair at Monash, not to mention all of those invitations to speak at Harvard, Washington University, Cambridge, and many other places. His contribution to the Academy Editions of Australian Literature Project, as a key member of the Editorial Board, bears eloquent testimony to his desire that academic response to Australian literary culture could and should be equal of any, and he did more than most to ensure that some of its untold stories should begin to emerge into daylight. One of his many reviewers (Tom Lockwood) has caught the precise note of Harold’s academic being, an ability to combine private inquiry and public benefit: ‘Few can have done so much as Love, not only to open out a whole field of study to others, but to expand into it with such hospitable enterprise.’ He seemed to be the link between everything we did at Monash and the rest of the scholarly world; his scholarly gaze was generous but tough-minded and comprehensive, connecting us up with enterprises far away from Clayton, Victoria, and yet always firmly grounded in Australian culture. It is sometimes argued that it is impossible to be internationally outstanding in more than one field. Harold Love’s career is the best disproof of such a notion.

Harold’s passing is a cruel blow to his wife Rosaleen, to his family and friends, but also a very great loss to the international community of scholars, to the Academy, and to his friends and colleagues in English at Monash. He was a star performer, though he would have guffawed at such a notion. But a star he certainly was, and a rare one at that.

His friend John Burrows sent a message for the Celebration of his life held in Camberwell on Friday 17th August, part of the epitaph of the Anglo-Saxon scholar Alcuin, which reads: Sophia nihis semper amanti ‘Alcuin is [sic] my name, wisdom I always loved.’ If this is the last word on someone whose life was directed by the principle of endless intellectual curiosity, Alcuin and Harold had much in common. Farewell, Harold.

Clive Probyn
Monash University, Australia

CALLS FOR PAPERS

Literary Transfers: France, Great-Britain, United States

Université de Paris 13
11 April 2008

This one-day conference is part of a larger project that aims to examine the circulation of texts in English- and French-speaking areas. The first study day will focus on the circulation of novels in the nineteenth century. The names of Scott, Dickens, Cooper, Sue, Dumas, naturally come to mind, but many other novels travelled across the British Channel and the Atlantic. We invite scholars interested in the subject to look at the way these texts were transferred, adapted to a new area, and received. Questions that could be considered include: Were the works pirated (especially in the period that precedes international copyright agreements), what type of agreements or contracts were negotiated? In what ways were the texts adapted to a new readership? How was the text translated? How was the text mediated for new readers? Did translators/editors/publishers attempt to make it seem less unfamiliar to the public of a different country? Or did they tout its exoticism in order to achieve better sales? What does this reveal about the way one culture viewed another and conversely about the way it viewed itself at the time? What kind of reception did the text receive, how was it used, adapted, and sometimes re-written by readers in another country? Please send your proposal to Claire Parfait <claire.parfait@univ-paris13.fr> no later than 15 December 2007.
Les Vies du Livre / The Lives of the Book

Nancy-Université, France
20-21 juin 2008 / 20-21 June 2008

The Research Group Interdisciplinarité dans les Études Anglophones at Nancy-Université invites proposals for a conference on the subject of the lives of the book. In keeping with the interdisciplinary emphasis of IDEAs activities, the goal of this conference is to provide a forum within which questions relating to the production, distribution and reception of the book can be explored from a variety of perspectives. Papers relating to the following areas of study are particularly encouraged: The historical evolution of the book. In what ways does a consideration of the material changes that the book underwent over the centuries provide more general insights into the evolution of Western culture? What have been the ideological consequences of the book’s status as the primary vehicle for the transmission and preservation of information since the Middle Ages? With the rapid expansion of electronic media over the past few decades, are we currently witnessing the end of “book culture”? What might be the consequences of a future shift away from the book in favour of electronic media? The status of the book in contemporary culture. Despite the increasing presence of electronic media, the book continues to be the primary form in which contemporary texts are transmitted and read. Consequently, questions relating to book production and the “book-market” must be confronted if we are to come to an adequate understanding of the present literary or cultural scene. To what extent do authors structure a text with the constraints of the book form in mind? How do choices relating to the book’s material production affect the ways in which texts are interpreted? What importance should be given to the presentation and formatting of a text and what is the importance of the editor and/or publisher’s role in making decisions about such matters? How do matters related to the book market (blurbs and other advertising, book reviews, book signings, placement of books in shops, etc.) affect the way in which books are consumed? What is the role of literary prizes in determining the value of books? The book and the text. In the aftermath of the work of Benjamin, Derrida, Barthes, Blanchot, Foucault and others who, in one form or another, declared the “end of the book” and emphasized the emergence of a liberated textuality, how do we theorise the division between book and text today? At what point (if ever) does the text become fixed within the book form, to be exploited and consumed? In practical terms, what are the consequences of separating the text from the book, for example in the preparation of an electronic edition or an electronic archive? With regard to the study of individual works, what insights can be gained by a consideration of the text’s material development and the different book forms in which it has been distributed? In the field of literature, for example, the work of writers such as Shakespeare, Blake, Dickinson, Woolf and Joyce would benefit from such an approach. Work in other fields of study is also encouraged, as are considerations of the place of the book within specific periods (the Middle Ages, the Renaissance, Victorian England, etc.). Other possible subjects include: the politics of book preservation in public and private archives and collections, and the manner in which such archives are exploited; the illustration and ornamentation of books; re-printings and new editions; comparative studies of different book markets (England/U.S.; English-speaking/foreign, etc.) or audiences (“scholarly” books, children’s books, audio books, books in Braille, etc.).

Proposals (title and an abstract of about 300 words) should be sent by e-mail to David Ten Eyck (david.ten-eyck@univ-nancy2.fr) or Nathalie Collé-Bak (nathalie.colle@univ-nancy2.fr) by 14 December 2007.

Bibliographical Society of America
Pantzer Senior Fellowship in Bibliography and the British Book Trades & short-term fellowship program
due: 1 December 2007
www.bibsocamer.org

University of Delaware Library/Delaware Art Museum
Fellowship in Pre-Raphaelite Studies
due: 1 December 2007
www.delart.org/fellowships.html

The American Printing History Association (APH)
Fellowship in Printing History
due: 14 December 2007

University of Chicago Library
Special Collections Research Fellowship
due: 15 February 2008
http://www.lib.uchicago.edu/e/spcl/using/fellowships.html

BEHIND THE SCENES

Compiling the SHARP Bibliography

Bibliographers are a curious tribe, as are the varieties of imaginable bibliographies. A typical enumerative or reference bibliography is usually condemned to be a provisional listing; its basic citations are gathered for a specific purpose. Not long after publication it is inevitably made incomplete by the appearance of more material that would have fit the purpose. It is true that a given bibliography can be so precisely defined that its compiler can reasonably claim that it is definitive. A wag where I attended library school reportedly took his own work as the subject of his bibliography, and then authored for the purpose, a single unremarkable work. There are bibliographies at the other extreme, including bibliographies of bibliographies. In bibliographic terms, extent is not synonymous with comprehensiveness. Longitudinal studies suggest that the classified arrangement of the printed version of the MLA International Bibliography was slanted towards particular literatures and cultural horizons. (The same could be said of
the quotations in the seventeenth edition of Bartlett's, whose keyword index lacks an entry for "bibliography." The current electronic MLA Bibliography is a powerful resource: with enhanced electronic search options and filtering capabilities, citations from roughly 2.3 million records can be selected and sorted into customized lists and/or linked to full-text digital content and library holdings. Nonetheless, access to records in the electronic version of the MLA Bibliography partly resides in the computer programming used to execute its database queries.

Then there is problem of ghost citations, or references to titles that don't exist outside of the ghost itself. In The Library at Night, Alberto Manguel relates an anecdote about a certain Paul Masson, an eccentric who did a stint in the cataloging section of the Bibliothèque Nationale. To fill in "gaps" he ascribed to the library's collections, Masson deliberately concocted imaginary bibliographic records, a list of desirable titles which, he believed, might "save the prestige of the catalogue." But ghost citations are a real issue for the ordinary bibliographer. Like Dawk's "mmms" they have a viral life, cited here and there as bibliographic simulacra; unobtainable, ghosts are deceptive in their spurious allure, being the echo of a misleading rumor. Even stranger would be the situation in which bibliographic ghosts are maliciously produced. For example, a person given to bibliolatry might, in a particular fit of madness, secretly destroy one of two extant copies of book x in order to make the remaining copy of x "unique," thereby transforming all citations and references to the destroyed copy of x into ghosts. This scenario or something like it has probably occurred in fact or fiction.

The SHARP News bibliography is an acknowledgement that book history has emerged into the scholarly mainstream internationally, with new titles in the field appearing on a regular basis. This is not to say that book history is a new or even recent scholarly preoccupation, or that there have not been previous book history bibliographies, or that contemporary book history is simply a rear-guard response to the somewhat exaggerated claims regarding the death of the book. The scope and depth of book history have grown considerably since the 1970s (or the 1950s, if you date the beginning with Feibvre and Martin). It exhibits fresh theoretical perspectives and is practiced by scholars from different academic disciplines. The field has specialized academic journals and conferences, and book history courses are currently taught in universities throughout the world, with some offering specialized advanced degrees emphasizing different aspects of the subject.

Book history has been defined in various ways and explicitly so in the name of this organization as the history of authorship, reading, and publishing. In fact, the reading and authorship components of contemporary book history represent a valuable supplement to analytical and historical bibliography, the traditional methods of treating the "book" as a material and cultural artifact. I do not see a necessary tension among these approaches so much as thoughtful variations in focus and emphasis, though polemical disagreements among scholars will (and should) persist about details and interpretations. All the tools and resources available for researching the book contribute to the vibrancy of the field, even as it expands. The resulting enrichment of book history scholarship - the published material is approximately reported in these short enumerative bibliographies. Perhaps the time has come for a large-scale synthetic study of the evolution of book history as a distinct scholarly discipline.

The modified phrase "histories of authorship, reading, and publishing" is a closer approximation of what is recorded in the SHARP bibliography. Robert Darnton's "What is the History of Books?" offers a useful conceptual roadmap, especially in terms of the communications circuit he describes there. But a bibliography lists particular books, and how they fit into the scope of this enumerative list is sometimes problematic.

When appointed bibliographer I cobbled together some crude scope notes for the SHARP News editor to give her some idea about the specific criteria I would use to include and exclude titles in compiling the bibliography. All bibliographies are premised on inclusion and exclusion, a division that is both inescapable and tenuous. I inherited the news-letter organization of these enumerative lists by country along with a general category for titles whose subject(s) didn't clearly fit into a specific geographical region. I also adopted the alphabetical arrangement of citations by authors' surnames in standard order (by first named author) and additional SHARP News citation conventions.

On the inclusion side, I would list current scholarly monographs of potential interest to SHARP News readers chiefly in English or English translation that are available to the trade. The last qualification is important, since titles scheduled for imminent publication don't always appear on time, and sometimes never. There are many reasons for this situation, and this restriction is in place to avoid those bibliographic ghosts I mentioned above. The "currency" proviso generally excludes older titles; with time, of course, all these SHARP bibliographies become retrospective. The "monograph" restriction excludes scholarly journal articles in book history as well as other media like film, e-books, or realia. Since this is a simple enumerative bibliography, I refrain from judging the quality or importance of any title listed.

Among exclusions from the bibliography are juvenile and popular works; fiction and reference works; technical manuals; theses and dissertations; reprints and subsequent editions; and unverified, questionable, or idiosyncratic titles. Clearly, book history titles that fall into these categories may be of potential interest to SHARP readers, and dissertations sometimes end up being published as revised monographs, but the principle of inclusion and exclusion requires me to delimit scope. This is a selective bibliography, with no claim to comprehensiveness. Publishers' schedules, SHARP News copy deadlines, and space limits also influence what can be listed in a given bibliography.

Authors and interested readers also make suggestions about titles to include in the bibliography. While I welcome these communications and review all suggestions, I can't guarantee that a given book will automatically be listed in the bibliography.

Along with defining scope, professional bibliographers normally indicate whether they have examined the items included in their work; this procedure effectively screens out bibliographic ghosts. For a variety of reasons, I rarely have the chance to examine the titles I list in the SHARP News bibliography prior to listing them. This means that judgments I make about what to include and exclude from a given list are almost always mediated by the metadata that is available in the bibliographic database records I examine. Occasionally I see book reviews and book advertisements in some of the periodicals I read for pleasure, but this is haphazard at best. In short, I need a reliable, systematic method to sift rapidly through a lot of bibliographic information, compile search sets, and then evaluate individual titles on the basis of metadata and other information. These bibliographic compilations require a certain degree of routinization.
These, then, are the chief factors that determine how the \textit{SHARP News} enumerative bibliography is compiled: 1) scope; 2) subject cataloging, database descriptors, and Library of Congress (LC) classes for books (descriptive metadata); and 3) specialized bibliographic (or reference) databases, with their particular search and retrieval capabilities. Initially I relied solely on \textit{WorldCat}, the largest bibliographic database, but over time this procedure developed pitfalls. To supplement this tool, I began to use the online version of \textit{Books in Print} (BIP) and the updated Global Online Bibliographic Information (GOBI 2) system, the database and search interface for YBP Library Services. GOBI 2 and BIP allow searches by LC classes. (The appearance of acronyms signals the Rube Goldberg trappings of library and information science.) Each of these proprietary bibliographic databases has strengths and pitfalls, but the hope is that in using all three I will minimize the number of titles I might miss by relying on one resource or on a particular type of database query. Moreover these information systems are only approximately accurate since they are designed to classify books and knowledge on a large scale. The same is also true for Dewey Decimal classification and similar faceted, hierarchical bibliographic regimes like Universal Decimal Classification that attempt to establish logical connections among “all recorded knowledge.” To be searchable and approximately effective a minimum number of different fields need to be present in records in each of these reference databases, and queries in each of them need to be carefully structured so that groups of search results (published book titles) fall potentially within the scope of the \textit{SHARP News} bibliography. While it is unlikely that a newly published title in book history will not be in any of these reference databases, it is possible that it might not be found because of problems with the descriptive metadata or because I employed inadequate search criteria. This limitation also extends to non-English publications that might not be available in the reference databases I consult.

The list of book history subject terms or descriptors grows with every bibliography. From “Alphabet—History” to “Written communication” the current set of thirty-nine search strings offers access to bibliographic records that include one or more terms from this set. Since some monographs often contain more than one of these thirty-nine book history descriptors in their bibliographic record, redundancies result from specific queries based on overlapping subject and descriptor terms. Some subject terms are relatively new; having overlooked a book containing “Electronic publications” and “Scholarly electronic publishing” in its record, for example, I recently added these to my reference list of book history subjects and descriptors. All three of the reference databases mentioned above may be searched using subject terms or descriptors. Problems arise when a bibliographic record contains descriptive metadata not obviously connected to book history. This could be information in content notes, chapter titles, or additional subject terms and descriptors.

To deal with this problem I began to query BIP and GOBI 2 using specific Library of Congress subclasses. These include sections of subclass NC Drawing, Design, Illustration; certain parts of the PN subclass Literature, general; and specific sections of subclass Z Books (general). Writing, Paleography, Book industries and trade. Libraries. Bibliography. These search sets that may or may not duplicate the titles generated by subject and descriptor queries. The advantage of bibliographic searching by defined LC subclasses resides in the precision of the query, since vagaries in subject cataloging and other metadata don’t impact such searches. Thus, had I searched by these LC subclasses, I would have found the title I overlooked when I relied solely on an older list of descriptors and subject terms in searching through \textit{WorldCat}. And by correlating LC subclasses with the subject terms and descriptors attached to particular bibliographic records, I can both refine and expand my strategies for identifying book history titles. I have yet to accomplish this task. Meanwhile claims of a crisis in the library catalog outlined in a March 2006 report to the Library of Congress titled “The Changing Nature of the Catalog and Its Integration with Other Discovery Tools” <http://www.loc.gov/catdir/calhoun-report-final.pdf> has troubling implications for research based on traditional forms of subject access to library collections. Cataloging production costs and under-utilization of subject headings by many library users have jeopardized the future of subject-based bibliographic retrieval; further, some view subject access as too clumsy and too esoteric to remain viable in a dynamic information universe that extends far beyond the walls of the library. The library catalog as a closed archive administered by experts and technicians could some-

\begin{itemize}
  \item day give way to fluid bibliographic regimes evocative of Borges’s labyrinthine fantasies.
\end{itemize}

A bit of e-mail grousing to the \textit{SHARP News} editor about problems I was encountering with the bibliography elicted the invitation to describe my work. I had no idea that a response would induce me to describe such a curious assortment of bibliographic procedures. With time I hope to improve and streamline the process of compiling the \textit{SHARP News} bibliography. Those who compile similar bibliographies have probably encountered many of the issues discussed here. The work has its challenges and benefits. In addition to the information it provides to interested readers, the bibliography helps me build the book history collection in the library where I work.

As for Bartlett’s index, the term in its closest to “bibliography” is “bibliobiblii”: people who read too much.

Robert Manuzzoi
Washington State University Libraries

\section*{Bibliography}

\textbf{General}


\begin{itemize}
  \item https://scholarworks.umass.edu/sharp_news/vol16/iss4/1
\end{itemize}


**Burkino Faso**


**Canada**


**China**

Xiaoming Xiong, *Zhangying zu ji ban ke tu zhi. Wuhan, China: Hubei ren min chu ban she, 2007.*

**Egypt**


**France**


**Germany**


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**Japan**


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THE SHARPend

SHARP Minneapolis 2007: Report on Technologies Other Than Print

The published word is not the only form of communication about which SHARPists are passionate. The list below is an unashamedly non-random sample of how conference-goers responded to the question: “What’s in your iPod?”

David Carter, Brisbane, Australia (cd player, laptop)
1960s American jazz
Diam’s Liv (French hip-hop)
Kyo (Japanese heavy metal)
Editorial comment: “I still have vinyl.”

Heather Dorr, Minneapolis, Minnesota, US (Ipod)
Ani DiFranco (US folk-punk singer-songwriter)
Junior Kimbrough (Mississippi blues guitar)
Bob Dylan podcasts (“illegally streamed—they’re fantastic”)

Michael Everton, Burnaby, British Columbia, Canada (Ipod)
South San Gabriel (“countryish”)
Carolyn Mark (“Vancouverish”)
The New Pornographers (“You’ve heard of them, right?”)

Kristi Fischer, Minneapolis, Minnesota, US (Microsoft Zune)
AC/DC (US rock/metal)

Fleetwood Mac, Rumors (US pop/rock)
Metallica (US heavy metal)

Francis Galloway and Rudi Venter, Pretoria, South Africa (car stereo)
Classic FM radio hits
Mintia Makeba (South African songstress)

Lisa Gitelman, Washington, DC, US (car cd player)
Andean baroque music
Emerson Quartet, “Art of the Fugue”
Editorial comment: “I work on recorded sound, I don’t listen to it!”

Ezra Greenspan, Dallas, Texas, US
Editorial comment: “Have you ever heard of a radio?”

Edward Griffin, Minneapolis, Minnesota, US (car cassette player)
Maurice Durutule, “Requiem”
Editorial comment: “I only have one tape, because I’m learning the bass part for my choir.”

John Hench, Worcester, Massachusetts, US (Ipod)
Miles Davis (US jazz)
Katie Melua (British singer-songwriter)
Late-19th and early-20th century British writers reading their works
Editorial comment: “The Iphone? Don’t tempt me.”

Patrick Leary, Evanston, Illinois, US (Ipod)
Patrick O’Brien novels
Top 40 Solid Gold Hits of the ’70s Old-time radio programs

Beth Lucy, Fairhaven, Massachusetts, US (cd player)
Kronos Quartet, “Pieces of Africa”
George Friedrich Handel, keyboard music

Jennifer Smith, Galway, Ireland (ZEN Vision)
recordings of SHARP panels, 2007
recordings of SHARP panels, 2006

Michael Winship, Austin, Texas, US
Editorial comment: “I don’t have an Ipod. And I don’t have a cell phone.”

Respectfully submitted,
Trynck Travis, Gainesville, Florida, US (car cassette player); Beck, Midnight Vultures, Rickie Lee Jones mix tape ca. 1984