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SHARP NEWS

Volume 17, Number 1

Winter 2008

SCOTS QUINCENTENARY

In 2008, it will be 500 years since the first book with a definite date was printed in Scotland. John Lydgate's poem, *The Complaint of the Black Knight*, was printed on 4 April 1508 on a printing press in Edinburgh's Cowgate by Walter Chepman and Andrew Myllar [sic]. The only known copy is held in the National Library of Scotland's collections, and will form the centrepiece of a major exhibition there in the summer of 2008. The 500th anniversary of *The Complaint of the Black Knight* will be marked by a dinner in the Playfair Library of the University of Edinburgh on Friday 4 April 2008. There will be a series of celebratory events in the week leading up to it.

The National Library of Scotland, the Scottish Printing Archival Trust and the Scottish Print Employers' Federation have come together to promote this significant anniversary, and events are being planned across Scotland throughout 2008. Exhibitions, conferences, printing workshops, celebratory websites and other events are being planned in many areas: a year long exhibition, *The Local Word and Image: 500 Years of Printing in Scotland*, [see the website at http://www.aberdeency.gov.uk/ACCI/web/site/xev_EventDetail.asp?id=102] has opened at Provost Skene's House, Aberdeen and will run until November 2008, *Publishing Scotland: Eneas Mackay, Stirling* (covering the work of one of the champions of Gaelic publishing) runs at the Smith Art Gallery in Stirling until the middle of April 2008 [<http://www.smithartgallery.demon.co.uk/exhibitions.html>]. In 2008 there will be exhibitions at Dundee, Glasgow, Inverness, Kilmarnock, Perth and elsewhere in Scotland, as well as a wide range of events and exhibitions in Edinburgh. It is also hoped that there will be 'printing trails' in major printing centres, exhibitions of printing technology and demonstrations of traditional and up-to-date printing techniques. Academic

conferences related to the theme of Scotland's printing history include the 12th Medieval & Renaissance Scottish Language & Literature International Conference, taking place at University of Edinburgh, 30 June - 4 July [<http://www.medren2008.info/>] and 'Cities of Literature, Cities of Reading' at Napier University in Edinburgh, 19-21 June.

Publications to mark the quincentenary will include a printed brochure, a history of printing in Scotland for children and a history of the Scottish Print Employers Federation. A full list of exhibitions and other celebratory events can be found at <http://www.500yearsofprinting.org>. If you have any queries or suggestions about events or would like to sign up to the newsletter, please contact Helen Williams, Programme Manager, 500 years of printing in Scotland, 48 Palmerston Place, Edinburgh, EH12 5DE. Telephone +44 (0)131-220-4353. Email <hwilliams@500yearsofprinting.org>

AWARDS & PRIZES

Elizabeth Driver has received the Tremaine Medal for 2007. Elizabeth Driver is one of the world's foremost experts on culinary history and is unequalled as a bibliographer in this field. Her two primary works are bibliographies: volume two of *A Bibliography of Cookery Books Published in Britain, 1875-1914* (London: Prospect Books in association with Mansell Publishing, 1989); and *Culinary Landmarks: A Bibliography of Canadian Cookbooks, 1825-1949* (forthcoming 2008, University of Toronto Press). She has also written articles and delivered lectures in this area of study. *Culinary Landmarks* is a labour of love, a life's work that took ten years to complete. The book is indeed a landmark that chronicles and combines bibliographical description and history (author biographies and corporate histories) of 2,200 Canadian cookbooks published between 1825 and 1950. The work also con-

tains introductions for each province, highlighting regional differences in cooking, four indexes, and a chronology. The Marie Tremaine Medal / La Medaille Marie Tremaine is named in honour of librarian and bibliographer Marie Tremaine (1902-1984), and is awarded by the Bibliographical Society of Canada for "outstanding service to Canadian bibliography."



Richard B. Sher, Distinguished Professor in the Federated History Department of New Jersey Institute of Technology and Rutgers University-Newark, was the recipient of two prestigious book awards in 2007 for *The Enlightenment and the Book: Scottish Authors and Their Publishers in Eighteenth-Century Britain, Ireland, and America* (University of Chicago Press, 2006). In April the Scottish Studies Centre at the University of Guelph in Ontario, Canada, announced that Sher had won the 2007 Frank Watson Prize, awarded biennially to the author of the best book in any field or time period of Scottish history over the last two years. He received the award on 29 September, when he delivered the plenary address on "Scottish Publishers and the Material and Commercial Foundations of the Scottish Enlightenment" at the Scottish Studies Centre's

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AWARDS & PRIZES [CONT]

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annual conference in Guelph. Rick also received the Leo Gershoy Award, which is granted annually by the American Historical Association to “the author of the most outstanding work published in English on any aspect of the fields of seventeenth- and eighteenth-century western European history.” Previous winners among book historians include Robert Darnton in 1979 for *The Business of Enlightenment* and Adrian Johns in 1999 for *The Nature of the Book*. The Gershoy Award was presented at the annual meeting of the AHA in Washington, D.C., on 4 January 2008. An award of US\$1000 accompanied each prize.

The Modern Language Association of America awarded its sixth annual William Sanders Scarborough Prize to Jacqueline Goldsby, Professor of English at the University of Chicago, for her book *A Spectacular Secret: Lynching in American Life and Literature*, published by the University of Chicago Press. The prize, established in 2001, is named for the first African American member of the MLA and is awarded for an outstanding scholarly study of black American literature or culture. Goldsby will receive a certificate and a check for US\$1,000. The committee’s citation for the winning book reads: “This study of narrative and visual representations of lynching makes a compelling intervention in the discourse surrounding a profoundly disturbing fact of American history. Rather than accept the prevailing understanding of lynching as atavistic, Goldsby contends, in a precise and compelling fashion, that the violence of lynching was an integral part of American modernity. One of the most admirable aspects of this book is Goldsby’s complex and convincing argument for the specific value of literature in revealing dimensions of history, which serves as a welcome corrective to the reductive formulaics of some literary historicism. *A Spectacular Secret* is a bold and significant contribution to the fields of African American and American literary and cultural studies.”

Jacqueline Goldsby is an associate professor of English at the University of Chicago. She teaches courses in African American and American literatures of the late nineteenth and mid-twentieth centuries. She is currently working on two book projects; a critical edition of James Weldon Johnson’s *The Autobiography of an Ex-Colored Man* and a monograph entitled “Birth of the Cool: African American Literary Culture of the 1940s and 1950s.” She is the director of *Mapping the Stacks*, a community-based project supported by the Andrew W. Mellon Foundation that organizes unprocessed archival collections housed in South Side Chicago libraries and community institutions.

The Justin Winsor Prize is presented by the Library History Round Table of the American Library Association each year to recognize the best essay written in English on library history, including the history of libraries, librarianship, and book culture. The award honors Justin Winsor, distinguished 19th century librarian, historian, and bibliographer. The winning essayist will receive a \$500 prize and an invitation to submit the winning paper for consideration by the journal *Libraries & the Cultural Record*. Please see <http://www.utexas.edu/utpress/journals/jlc.html> for more information about the journal.

Manuscripts submitted should not have been previously published, submitted for publication, or under consideration for publication or for another award. Entries should embody original historical research on a significant topic in library history, based on primary source materials whenever possible, and written in a superior style. If a suitable candidate is not found, the award will not be presented in that year.

Manuscripts must be received by **29 February 2008**. Please send three copies to:

Letitia Earvin, Program Coordinator
American Library Association/LHRT
Office of Research and Statistics
50 E. Huron Street, Chicago, IL 60611

The Justin Winsor Prize will be presented at the Library History Round Table awards ceremony during the annual conference of the American Library Association.

CONFERENCE REVIEW

Understanding the Audience

Kansas City, Missouri
27–29 September 2007

The biennial conference of the Reception Study Society [RSS], hosted by the University of Missouri – Kansas City Communications Studies Department, took place at both the University campus and the nearby Holiday Inn at Country Club Plaza. Founded just two years ago with an inaugural conference at the University of Delaware, the Reception Study Society is an organization that should be of great interest to many SHARPists, for it is dedicated to the study of how audiences for various types of ‘texts’ – including books, periodicals, movies, television shows, and events, among others – interacted with them.

The opening reception of the conference took place in a venue that more SHARPists should visit and take advantage of for their research: the Linda Hall Library on the University of Missouri – Kansas City campus. This library is a relatively unknown jewel, housing one of the country’s most extensive collections of rare scientific volumes and an impressive array of primary materials related to the history of science, engineering, and technology. The highlight of this evening was a keynote address by Patsy Schweikart of Purdue University entitled “The Receiving Function: Ethics and Reading.” Schweikart first outlined the difficulties faced by those who wish to foster a change in attitude among audiences and then proposed a solution: a model of text / reader relations that requires empathy, patience, and work on the reader’s part.

During the next two days, conference participants had the opportunity to hear presentations about a wide variety of ‘texts.’ The majority of papers were concerned with readers of printed texts. Some of these papers highlighted how historical readers responded to canonical works: examples included ‘The New England Readers of Walter Scott in the 1820s’ (Emily Todd, Westfield State College), ‘The Lessons of *Uncle Tom’s Cabin* for Children in an Age of Segregation’ (Barbara Hochman, Ben-Gurion University of the Negev), and a number of papers on *The Adventures of Huckleberry Finn*. Most pa-

pers, however, were about lesser-known authors. For instance, Edgard Sankara of the University of Delaware delivered a paper on ‘The Ambiguous Reception of Hampâté Bâ,’ and Michael Davey of Valdosta State University presented ‘American Novel, Transatlantic Audience: Brown’s *Ormond*, the Representation of Class in the United States, and its Reception.’

Many other papers analyzed the reception of literary works by audiences previously deemed as not especially important, especially periodical readers. This was seen in such papers as ‘Reading for the Hair Dryer Crowd: Flannery O’Connor’s “Good Country People” in *Harper’s Bazaar*’ (Linda Peterson, University of Nebraska at Omaha); “Puzzl[ing] us more and more”: The Reception of Post-bellum Women Poets in American Periodicals’ (Shannon Thomas, Ohio State University); ‘Training Is Everything: High School Teachers, Literature, and Periodicals, 1880-1914’ (Chuck Johanningsmeier, University of Nebraska at Omaha); and ‘Crossing the Atlantic: English Novels in Nineteenth-Century Brazil’ (Sandra Vasconcelos, University of Sao Paulo, Brazil). One of the most interesting papers of this type, in my opinion, was given by Emily Satterwhite of Virginia Tech. In ‘*Deliverance* from Suburbia: A Reception Geography of the Romance and Nightmare of Appalachia,’ Satterwhite analyzed hundreds of letters that James Dickey received from fans after the publication of his famous (or infamous, depending on one’s point of view) novel in 1970. Linking her analysis to the place of origin of these letters (most came from suburban areas of the Northeast and the South, with very few from the Midwest or West), she determined that the book served to confirm many readers’ previously-held stereotypes of the South and of rural inhabitants. Satterwhite’s paper amply demonstrated how valuable a resource fan mail can be for those investigating the cultural work performed by literary texts.

The conference, however, did not confine itself solely to the reception of literary works. A number of papers provided fascinating insights into how audiences have engaged movies, television shows, audiobooks, and ‘events.’ Two panels were devoted to the subject of “Receiving Modern Cinema.” Papers in these sessions discussed not only familiar movies such as *Brokeback Mountain*, *Psycho*, and films of various Shakespeare plays, but also less well-known movies such as *Hiro-*

shima Mon Amour and *Goodbye, Lenin*. Joseph Militello of Emporia State University delivered an especially illuminating paper entitled ‘From *Ostalgie* to *Ostphobie*: Comparative Eastern and Western Responses to Recent “East German” Cinema.’ He showed how in recent years German filmgoers in the former East have tended to favor those films that portray life in that country favorably and nostalgically, such as *Goodbye, Lenin*, while they have generally avoided films that depict the less savory aspects of East Germany, such as *The Lives of Others*. Interestingly enough, Militello points out, the latter film has been incredibly popular in the former West Germany, chiefly because it makes “Wessies” feel superior to “Ossies” and serves to justify their attempts to transform the former East into a mirror image of Western Germany.

Only one panel was devoted to the audiences for television shows, but it was jam-packed with exciting topics. Joseph Kerr of Georgia State University presented his paper entitled ‘Fan Reaction to the *Grey’s Anatomy* Controversy: Homophobia, Racism or an Overdose of Political Correctness?’, Kevin Sanson of the University of Texas at Austin spoke on ‘No Sex Farce, Please, We’re American: Translating the BBC’s *Coupling* for U.S. Network Television,’ and Catherine Preston of the University of Kansas delivered ‘Does Murder Turn You On? Women’s Responses to the Sexualization of Murder in Recent Crime Drama Television Series.’

Major highlights of the conference, scattered throughout, were addresses by the four keynote speakers. In addition to Schweikart’s talk, conference goers heard from David Nord of Indiana University, speaking on “Ephemeral and Elusive: Journalism History as Reading History”; Janet Staiger of the University of Texas at Austin, whose paper was entitled, “The Revenge of the Film Education Movement: Cult Movies and Fan Interpretive Behaviors”; and John Frow of the University of Melbourne, on “Afterlife: Texts as Usage.” Unfortunately, space constraints here do not allow me to provide details about these uniformly excellent presentations.

Overall, the conference brought together an interesting array of scholars from across the country and around the world. While no conference can cover all topics, I would note that conspicuously missing from these proceedings were papers investigating the re-

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ception of non-literary written texts. David Nord was the only person at the conference who demonstrated his engagement with readers of non-literary texts – in his case newspaper readers. More papers on topics such as the reception of textbooks, speeches, advice columns, and so forth would have made the conference even better than it was. In addition, future conferences of the Reception Study Society would benefit from the inclusion of more historians on the panels, for they bring to audience studies a perspective and approach that is quite different from those represented by literary scholars and those in communication studies.

Clearly, the Reception Study Society fills an important scholarly niche, and those interested in learning about it and its journal, *Reception: Texts, Readers, Audiences, History*, can visit the Society's website at <<http://copland.udel.edu/~pgold/webpage/RSSsite/index.html>>. SHARP members should also be on the lookout for the next conference of the RSS, which is tentatively scheduled to be held at Purdue University between 11-13 September 2009.

Chuck Johanningsmeier
University of Nebraska at Omaha

TRANS-PACIFIC TRAFFIC

Book history and literary studies have given us a rich history of colonial and trans-Atlantic print and publishing networks. The trans-Pacific traffic in books, print and personnel is much less well-known. Focused on materials from the 19th century to the present, this panel seeks to present a range of papers examining the circulation of books and other print materials, publishing enterprises and technologies, book culture and personnel across the Asia-Pacific region both from and to the USA and through other networks.

Inquiries and Proposals (please include short CV) by **1 March 2008** to:

David J. Carter, Professor of Australian Literature and Cultural History, School of English, Media Studies and Art History, The University of Queensland, St Lucia QLD 4072, Australia <d.carter1@uq.edu.au>

All panelists must be members of MLA by 7 April and SHARP by 1 July. Membership information available at www.mla.org/membership and www.sharpweb.org/membership.html.

EXHIBITION REVIEWS

Do Mandrakes Really Scream? Magic and Medicine in Harry Potter

National Library of Medicine,
Bethesda, Maryland, USA
24 July – 30 November 2007

The third-graders are coming to the rare book room. What on earth do we show them? At the National Library of Medicine's History of Medicine Division, a quick-witted librarian met that challenge by pulling out a couple of books that could be found on the Hogwarts syllabus. The kids were entranced, and the head of exhibits asked if the NLM had any other holdings that could be related to Harry Potter. Only a couple thousand volumes or so, came the reply. And so the library's most popular exhibition was born.

Considering the wealth of NLM's collections in alchemy, herbals, magic, and early medicine, the exhibition is a model of restraint. The two eye-catching cases show off just over a dozen books and images, but each one responds directly to a passage in the Harry Potter books. It is clear that J. M. Rowling did her homework, and then worked her own magic on the material.

The most approachable items in the show are the woodcuts of magical creatures: an elegant unicorn from Conrad Gesner's *Historia animalium* (1551) and the sea-monsters from the 1634 English edition of the works of Ambrose Paré – a folio volume big enough to be Hagrid's textbook, *The Monster Book of Monsters*. The frontispiece from a hand-colored *Hortus sanitatis* (1491) of a long-robed physician pointing out drugs to a young man at a pharmacy shop is an inspired lead-in to the exhibit's section on "Classes at Hogwarts." The show's title and the *Hortus* mandrake woodcut are wittily linked to the Herbology class where Harry Potter, in protective earmuffs, must re-pot a "small, muddy and extremely ugly baby" mandrake plant, bawling at the top of its lungs.

British and Canadian readers know the first book in the series as *Harry Potter and the Philosopher's Stone*. By changing the title to *Harry Potter and the Sorcerer's Stone*, Scholastic

successfully signaled the wizardry theme but deprived American children of the chance to learn about the rich historical tradition invoked by the alchemical allusion. The NLM exhibition displays both versions, but always quotes from the UK edition to preserve Rowling's references to the Philosopher's Stone.

The show itself reveals how much American readers have been missing. A 1678 engraving of an alchemist's workshop overflows with mysterious symbols. The Renaissance portraits of Paracelsus, Agrippa, and "Mr. Nicholas Flamel, the noted alchemist and opera lover" (so Hermione's reference book describes him), make it easy to imagine what is on the Famous Witches and Wizard cards that Ron Weasley and Harry Potter collect with their Chocolate Frogs. The exhibit labels to the alchemists' treatises on the transmutation of metals and the elixir of life helpfully distinguish between the authors' occult reputations and their historical presence.

The exhibition does pose some problems for visitors who know little about early printed books. The Latin, French, and German titles were not translated, and some early modern English terms ("phisick" for medicine, for instance) could have used explanation. One visitor was puzzled over the long S's in the Paré caption to "the figure of a fish in the habite or shape of a Bishop" even though the exhibit label provided the transcription.

The exhibition closed at the end of November 2007, but happily everything – except the wizards' hats and purple candles decorating the cases – will continue to be shown on-line at the NLM's website: <http://www.nlm.nih.gov/exhibition/mandrakes/>

Although the web-exhibit does not provide the links, there are more views of Gesner's animals and Paré's monsters at the "Turning the Pages" section of NLM's Digital Collections: <http://www.nlm.nih.gov/hmd/collections/digital/index.html> and <http://archive.nlm.nih.gov/proj/ttp/books.htm>

And don't miss NLM's other web-exhibits and Turning the Pages projects. Who needs magic when you can see Robert Hooke's first glimpses of the microscopic world or Vesalius's revolutionary anatomical illustrations up close?

Karen Reeds
Princeton Research Forum
University of Pennsylvania

Good Books Make Good Citizens: 100 Years of Reed Publishing

National Library of New Zealand Gallery,
Wellington, New Zealand
10 August – 10 November 2007

Over the last century, Reed's has been to New Zealanders what could only be described as its most popular publishing house or, as the foreword to the exhibition puts it, "the unofficial publisher of the nation." There would be hardly any bookcase in Aotearoa not containing a copy of Barry Crump's *A Good Keen Man*, Witi Ihimaera's *Whale Rider* or Avis Acres' *Opo The Gay Dolphin*. To celebrate both the publishing house and the books it has published, The National Library of New Zealand recently put on an exhibition showcasing some iconic, some familiar, and some very peculiar aspects of the firm. The curators did not just want to display book covers and photographs of well-known authors, but intended to tell a social and cultural history of New Zealand: a very ambitious goal, and one in which they have succeeded.

The story of Reed began early last century in Dunedin as a mail order business selling Sunday school books and religious stationery. It wasn't until the 1930s that the firm moved into mainstream publishing, by accepting James Cowan's *Tales of the Maori Bush*. The celebration of a centenary should thus not be taken too seriously, and indeed nowhere in the exhibition do we find an explanation as to why 2007 marks the centennial. The curious visitor finds an answer to this puzzle only when taking the accompanying volume of the publishing house history in hand, exhibition co-curator Gavin McLean's *Whare Raupe: the Reed books story*. For the fiftieth anniversary, A.H. Reed's fading memory recalled 1907 as the beginning of his business and, although without any evidence, the company "decided to stick with 1907, as good as any arbitrary date."

The exhibition is organised thematically rather than chronologically. Divided into fourteen segments, ranging from 'Faith' and 'Colonial History' to 'High Country' and 'Rugby', the exhibition has a strong focus on the 1940s to 1960s, the period in which Reed took up its leading position in the New Zealand publishing scene and before the emergence of any serious competition. As you

would expect, book covers dominate the walls. The exhibition is thus also an homage to book cover design and its development, as well as to book illustrations, and not only in New Zealand. Remarkably, the series that made Reed 'the' New Zealand publishing house were the pictorial books of the 1960s, such as *New Zealand – the "The Big Book"* as Reed called it in-house – with colour photography by Kenneth and Jean Bigwood. The exhibition must also be applauded for highlighting some of the lesser known aspects of the firm. In the 1950s, the music label 'Kiwi Records' produced local classical, Maori, Polynesian and folk music. The label recorded Dame Kiri Te Kanawa, but also produced sounds of the Pacific and bird song records. The interested visitor was able to pause and listen to some of those unusual records on headphones installed in the gallery. Another remarkable aspect of Reed's – particularly given the firm's Presbyterian origins – were playing cards, board games and, in the early years, greeting cards.

Reed has been enormously shaped by the two publisher personalities and directors: A.H. Reed, the founder, and A.W. (Clif) Reed, his nephew. The two men wrote to each other several times a week, pages and pages of detailed publishing business. Some of this correspondence as well as their special relationship are on display here too. These letters tell a great deal about the attitudes of the two men. For example, A.H. used outdated stationery for years to make use of 'what you have' – a typical element of his character. Along the way we get great insights into the workings of a publisher, together with several juicy remarks about some of today's best-recognised New Zealand authors.

Not surprisingly for a firm operating within the good old sphere of literature production – and even less surprising for a publisher like Reed with a strong conservative and traditional character – the celebrations seemed, with two book publications and a fairly conventional exhibition, rather old-fashioned. Yet, the show was worth a visit, though perhaps more for the interested lay and wider public than for the print culture expert. Reed was and is part of many New Zealanders' lives, and indeed the laughs, nods and knowing smiles elicited from my fellows on a guided tour through the exhibition, confirmed this. Considering the difficult space they had to work with, co-curators Aaron Lister and Gavin McLean must be congratulated for bringing a part of New Zealand's

print culture to the everyday reader and for creating such an accessible exhibition. McLean's anthology of writing by Reed authors, *Whare Korero, Best of Reed Writing*, is a must to round out the exhibition experience.

The title of the exhibition, by the way, was first printed at the bottom of A.H. Reed's stationery in the early 1930s, expressing his strong moral conviction that good books indeed make a good person.

Susann Liebich
Victoria University of Wellington

FELLOWSHIPS & SEMINARS

The Library Company of Philadelphia and the Historical Society of Pennsylvania, two independent research libraries adjacent to each other in Center City Philadelphia, will jointly award approximately twenty-five, one-month Visiting Research Fellowships in Colonial and U.S. History and Culture tenable between June 2008 and May 2009. These fellowships are for research in residence at either or both collections and come with a stipend of US\$2,000.

The deadline for receipt of applications is **1 March 2008**, with a decision to be made by 15 April. To apply, please visit <http://www.librarycompany.org/fellowships/american.htm>.



The 2008 Summer Seminar in the History of the Book at the American Antiquarian Society in Worcester, MA will be held from 18-23 June 2008. The theme of the seminar will be "The Newspaper and the Culture of Print in the Early American Republic." Faculty are: David Paul Nord, Professor of Journalism and Adjunct Professor of History at Indiana University; John Nerone, Research Professor in the Institute of Communications Research at the University of Illinois at Urbana-Champaign; and Vincent Golden, Curator of Newspapers and Periodicals at AAS. For further information and application materials, see www.americanantiquarian.org/summersem.htm. Application deadline is **14 March 2008**.

BOOK REVIEWS

Peter Beal, ed. *English Manuscript Studies 1100-1700, Volume 13: New Texts and Discoveries in Early Modern English Manuscripts*. London: The British Library, 2007. vi, 363p. ill. ISBN 9780712349772, \$85.00.

After a one-year hiatus, *English Manuscript Studies 1100-1700* returns with twelve new, lavishly illustrated forays into the growing field of manuscript studies. As its subtitle suggests, this volume focuses primarily on newly discovered manuscripts or works in manuscript. Three of its articles print and offer commentary on newly discovered poems: Gabriel Heaton presents two new poems by Aurelian Townshend, and Timothy Raylor identifies an occasional poem probably by Edmund Waller, an attribution cautiously supported by John Burrows's accompanying article testing Raylor's claim by means of computational stylistics. A larger group of articles announces the discovery of new manuscript exemplars of texts already known, though not necessarily familiar. Thus, P. G. Stanwood and Jeanne Shami study, respectively, a new manuscript of Lancelot Andrewes's posthumously printed "Orphan Lectures" and two manuscripts containing the texts of seven John Donne sermons; while Margaret Jane Kidnie explores a second manuscript of a Warwickshire closet drama possibly by John Newdigate III (*The Humorous Magistrate*) and Tom Lockwood analyzes a manuscript of Sir Robert Stapylton's printed translation of *Musaeus on the Loves of Hero and Leander*. For the most part, these studies will be of greatest interest to experts on the author or text under consideration, though Kidnie offers a provocative image of the active manuscript circulation and possible performance of closet drama within the social networks of the rural gentry and Raylor presents an admirable model of cautious attribution. Burrows, too, may be of general interest as an introduction to attribution through computational stylistics.

With one exception, the five remaining articles focus on new discoveries about previously known texts, and while this constitutes a fairly nebulous conception of discovery, these articles most consistently raise questions of general interest for students of manuscript studies. Hilton Kelliher demon-

strates that, contrary to previous editorial judgment, the Portland MS. of Andrew Marvell's *The Last instructions to a Painter* is, in fact, the copy-text for the 1689 printing (only the third known copy-text from this period) and consequently re-evaluates its textual authority. Nicholas Fisher considers the earliest manuscripts of poetry by John Wilmot, the Earl of Rochester, in order to determine which of his poems, if any, would have constituted a recognizable canon for contemporary manuscript readers (the conclusion: no reliable canon existed). Guillaume Coatalen explores two linked MSS., one of which contains a number of dramatic excerpts (most famously several by Shakespeare), and from the surrounding manuscript context develops the intriguing hypothesis that these excerpts were compiled for use in sermons. Lara M. Crowley also uses manuscript context to argue that the compiler of Folger MS. V.a.241 probably believed Robert Cecil was the final destination of the transmigrating soul in John Donne's *Metempsychosis*. The exception in this final group of articles is Paul E. J. Hammer's analysis of five notebooks of humanistic commonplacing by Henry Howard, later the Earl of Northampton, containing the raw materials for published works and letters of political advice aimed at Robert Devereux, the Earl of Essex. Hammer's analysis offers a fascinating study of the role of humanistic education in Elizabethan political life the implications of which reach far beyond Howard himself.

The journal closes out, as always, with an account of manuscripts recently sold at auction; this installment, compiled by A. S. G. Edwards, runs from January 2004 to December 2005.

Garth Bond
Lawrence University



Estelle Bœuf, ed. *La bibliothèque parisienne de Gabriel Naudé en 1630: les lectures d'un libertin érudit*. Travaux du Grande Siècle XXVIII. Geneva: Librairie Droz, 2007. 440p. ill. ISBN 9782600010672, 125 CHF.

The catalogues of old libraries are among the most valuable tools of the book historian, but editing one can be a frustrating task. Those entries that are not indecipherable turn out to read, somewhat opaquely,

"Petrarcha 4^o Bis." Hard experience will tell the editor that this signifies two texts of one or more of the 160 plus early editions of the poet's *Canzoniere* – but which one? Did the owner of the library refer to the work in other documents? And where are the two books now? Once the catalogue is transcribed, how should the data be verified and 'normalized' so a book historian today can trawl its resources? It takes years to edit such a document, and projects have been known to stall when faced with the unspeakable tedium of verifying, editing and annotating several thousand entries. Then there's the introduction to write: how does the catalogue make sense today? Who was the owner and why is he or she of interest? Where were the books kept and what does that tell us? How shelved? With what marks of ownership? What can we extract from the catalogue to assess the owner's interests, which may have been professional, intellectual, or simply those of a magpie collector? Finally, as a collaborator of mine on a similar project once observed, "how do we *read* this material?"

In Gabriel Naudé (1600-53) we have an ideal subject: a physician and librarian of middling rank in seventeenth-century France and Italy and friend of many *erudits* of his time: the Dupuy brothers, J.-A. de Thou, Pierre Gassendi, La Mothe Le Vayer, and André du Chesne among others. Naudé loved books: during the Fronde he laboured mightily to prevent the dispersal of the library he had assembled in the 1640s for Cardinal Mazarin; earlier he had written a fine short treatise on how libraries should be organized: *Advis pour dresser une bibliothèque* (1627). Translated into English by John Evelyn in 1661, the *Advis* has been widely read and used by bibliophiles ever since. On Naudé's death in 1653 he may have possessed 8,000 volumes, a large library for a man of his station; they were sold by his heirs to the Bibliothèque Mazarine, then being reconstituted, in 1654. Now Estelle Bœuf has edited for publication the "Catalogue des livres qui sont en l'estude de G. Naudé à Paris." This is Naudé's list (BN ms. fr. 5681, with some entries and corrections in his own hand) of his printed books, made ca.1630 about the time he left Paris to serve in Rome as librarian to Cardinal Bagni and, more briefly, Cardinal Barberini. He returned to France to serve Mazarin on the death of Richelieu in 1642, and after the break-up of Mazarin's collection left to serve Queen

Christina; he died in 1653 on his way back to Paris to begin reassembling the sadly dispersed books of his patron. The catalogue lists 3,538 titles plus a number of “paquets,” in all about 3,700 editions in 2,250 actual volumes, only 2% of which are incunables. A number of the books remain in the Bibliothèque Nationale, Sainte-Geneviève, and the Mazarine, but there are few signs of provenance (signatures, ex-libris). Multi-title volumes, however, can be identified by their idiosyncratic contents; 378 of those have been located, containing almost a third of the volumes listed.

How then *do* we read this material? This is a very important library catalogue, and Bœuf is a fine scholar who in transcribing has virtuously respected the orthography “parfois très fantaisiste” of the copyist, and has exhaustively deployed the rich associated materials (correspondence, documents, published sources) to situate the contents of Naudé’s library in the social and intellectual context in which it was assembled. Her edition of the text itself has not, however, made the user’s task easy. Transcribed entries are numbered in a single long sequence from 1 to 3,583 (including the “paquets.”), and author and normalized title are relegated to a series of dense and not always transparent footnotes at the bottom of the page. (I suggest photocopying the “Notices bibliographiques” prefacing the text to use as an *aide-memoire* when checking individual annotations.) The result stands as a strong argument in favour of stand-alone renderings combining transcription, verification and annotation. Material features of the catalogue are given some attention; in the manuscript as a whole Bœuf scrupulously indicates headings and foliation. However, the library contained many volumes binding together multiple shorter titles, and in the case of these “recueils factices” each item has been numbered separately and the verifications for all items in the *recueil* gathered together in a single footnote. Yet in the catalogue itself, as the single illustrated page shows us, these items were visibly linked by a long brace (“une accolade”). Since Bœuf suggests the braces, along with a number of corrections, may be in the hand of Naudé they pose a problem that would have been worth solving typographically.

Bœuf observes that in arranging some of the books Naudé did not follow his own rule in the *Advis*, which organizes books by “the Faculties of Theologie, Physick,

Jurisprudence, Mathematicks, Humanity, and others, which should be subdivided each of them into particulars, according to their several members” (Evelyn 1661, 77). This may be because though titled “catalogue” by its scribe, the BN manuscript is more like an inventory, beginning with shelves attached to the joists of the “estude” and passing on to the small and large armoires arranged around the room, with the books shelved in the customary fashion by format. Bœuf’s 96-page introduction supplies a breakdown of the library by categories: language, chronology, the origins of editions, and its sections on subject classes such as medicine (of vital significance for Naudé), other sciences, philosophy, politics, history and geography, *belles lettres*, theology, and law. Rich in detail as these sections are, they are not very analytical, except for the section on Naudé’s medical interests and the concluding eight pages on “Naudé et ses livres.” Bœuf is aware that the catalogue, though unpublished, has already been much studied, and often refers the user to the work of Lorenzo Bianchi. Since the edition, to judge from the excellent bibliography, was completed about 2000, the more recent work of Paul Nelles and others also needs to be consulted. I noted only a few typographical errors in English names, and one historical error (74) which marries James I to Henrietta Maria.

Any reservations on my part about format and *mise-en-page* are those of an inveterate catalogue-user. This edition, with its generous introduction, its indexes of authors, anonymous works and collections, printer-booksellers, provenance signs, and known press-marks, and its intelligently divided bibliography, is a splendid work of scholarship.

Germaine Warkentin
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Matthew P. Brown, *The Pilgrim and the Bee: Reading Rituals and Book Culture in Early New England*. Philadelphia: University of Pennsylvania Press, 2007. xiv, 205p. ISBN 9780812240153, \$65.00.

Some books you read cover to cover. Others you read by dipping, looking up, skipping ahead, back-checking, putting down and coming back, often repeatedly over many years. You can do it this way because of the codex format, in which books have been

published for a millennium and a half or so. The codex book, moreover, with its leaves bound together on one side between covers and with various “navigational aids” to its contents, can serve not only as text but also, in the words of Matthew Brown, “as commodity, gift, totem, and icon.” Borrowing the concept of “thickness” from Jerome McGann’s *The Textual Condition* (1991) and stressing the “materiality” of the book, Brown focuses on the uses of the book, particularly the devotional steady sellers of the day, by the pious readers of seventeenth-century New England. His reader is both “pilgrim,” reading linearly and engaged in a narrative of (he hopes) redemption, and “bee,” seeking in a discontinuous way some means of grace from the “storehouse of art and information” that is the book.

Brown explores in illuminating detail the many uses of literacy in early New England. He casts the use of devotional books as “performance,” acted out in a great variety of ways. Reading could be both continuous and discontinuous, in both cases usually “intensive” and repeated. Books could be read silently and privately or read aloud to an audience. They were often adjuncts to private devotional practices such as prayer and Bible study, and studied as guidebooks to right character and disciplined behavior. Even the tactile qualities of the book and the occasional engravings were inducements, respectively, to “hand” and “eye” piety. Separate chapters devoted to the reading rituals of fast days and the elaborate rituals of mourning treat in anthropological detail several aspects of Puritan culture that are not widely known such as funereal gift-giving and the burial of written elegies and other “grave goods” with the corpse. A final chapter urges a reconsideration of John Eliot’s mission to the Native Americans of southern New England and the productions of the printing press at Cambridge that produced, among other things, Eliot’s “Indian Bible.”

On rare occasions, Brown’s complex and often fascinating argument, mildly marred throughout by an excess of academic jargon, reaches a bit too far in quest of a point, such as when he refers to “fingering” the inside of a book’s leather binding as “a continuum of animal hide and human hand – a fold of Christ’s sheepskin – that both broaches and opposes the book’s holy interiority.” These, however, are minor flaws in an exceptionally provocative addition to

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the history of the book and a history of reading. Quite aside from its virtues as a contribution to those fields, *The Pilgrim and the Bee* serves as yet more evidence that three quarters of a century after Perry Miller began the modern study of New England Puritanism, scholarly interest in that complicated subject simply goes on and on and on.

Charles E. Clark
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Robert L. Dawson. *Confiscations at Customs: Banned Books and the French Booktrade During the Last Years of the Ancien Régime*. Oxford: The Voltaire Foundation (SVEC, 2006:07). xvi, 315p. ISSN 04352866.

Bibliophile, collector, teacher, and scholar, the late Robert Dawson possessed an unsurpassed familiarity with the great eighteenth-century book-trade archives housed in the manuscripts room of France's Bibliothèque Nationale in Paris. For more than twenty-five years he worked there during summers and sabbaticals, combing through and cross-referencing dozens of lists of orthodox and subversive works that were compiled by royal ministers, book-trade authorities, state censors, Church officials, parliamentary magistrates, the police, and officers of the Parisian printers' and booksellers' guild. Supplementing his researches with visits to the Arsenal library and Archives Nationales, Dawson relentlessly pursued an elusive, ever-shifting objective: the 'banned' book of Enlightenment France. *Confiscations at Customs: Banned Books and the French Booktrade During the Last Years of the Ancien Régime*, represents the fruit of his quest. Dawson's basic sources are a pair of overlapping Customs-house registers of suspensions and seizures, accompanied by official lists of works languishing in the Bastille (1749, 1781) and volumes seized at the Beaucaire book fair (1766), observations of a contemporary gossip columnist, Louis-François Mettra, illicit caches of a pair of Paris *libraires*, book auction records, and a vast assortment of government documents. Dawson's text runs 150 pages; his appendices in print 126 pages; and his Internet additions another 274 pages.

Dawson's historiographical purpose in *Confiscations at Customs* was to complement and amend Robert Darnton's findings com-

piled in *The Corpus of Clandestine Literature in France, 1769-1789* (1995). If Darnton is a true believer, stating that his work based upon publishers' catalogues and correspondence, police-raid records, and a single Customs register "...offers a fairly complete view of the entire corpus of illegal literature..." (3), Dawson is a scholarly agnostic. For him the term "banned" is fluid. On the one hand, he discovered that during the two pre-revolutionary decades many more titles than Darnton's 720 were banned at least once. On the other hand, Dawson concluded that *repeated* condemnations of the same book were relatively rare in the waning years of the *Ancien Régime*, and books "suspended" at Customs stations might become available on the open market soon thereafter. True, time and circumstance could add new titles to the list of condemnations; but, more frequently, as the Revolution approached, formerly banned works often gained *de facto* legitimacy. Darnton attributed this to a breakdown in the state's classification system of orthodoxy and subversiveness. Dawson saw it differently. He writes: "...[T]he historian has to be aware of changing attitudes, an evolution in the processes involved with the control of the flow of books and the ideas they represent, regardless of what might have been spelt out by the law." (2)

Evolving collective *mentalités* might have resuscitated once-censured books; but so did dueling jurisdictions. More than once did an order of the Royal Council quash a parliamentary or Church condemnation. Various shades of meaning that defined the censorship category known as the *permission tacite*, the semi-official toleration of single or limited copies of questionable books, and the inconsistent or corrupt behavior of enforcement officials, further contributed to the ambiguities linked to the word 'banned.'

I, for one, believe that the book-police system in late-eighteenth century France ought to be defined as arbitrary rather than as an evolving process, and I deeply regret that Dawson's tragically premature death has prevented his participation in an incisive debate over the issue. Nevertheless, his final book, along with its supplementary Internet documentation, will remain invaluable to cultural historians, for whom the question of the literary origins of the French Revolution remains worth pondering.

Raymond Birn
University of Oregon

Jan Fergus. *Provincial Readers in Eighteenth-Century England*. Oxford: Oxford University Press, 2006. xii, 314p. ISBN 0199297827, £63.00.

Jan Fergus builds a detailed interpretation of the business records of two booksellers established in five market towns of the Midlands, showing who exactly was buying and borrowing printed reading matter over the period covered by the records (1744-1807), as well as what they were reading. The book includes major sections on the audiences for novels, practices of reading (as in choosing canonical vs. anonymous or female-author books, or in repetitive vs. desultory reading), schoolboy readers (one of the shops for which these records survive was in Rugby), and magazine readership. Most of this information comes from the records of the John Clay family of booksellers and stationers, who kept shops over various periods between 1742-81 in Daventry, Rugby, Lutterworth, and Warwick, with additional evidence from the ledgers of the Cirencester shop of Timothy Stevens, covering the period 1780-1807. These documents are now in the Northamptonshire and Gloucester Record Offices. They have serious gaps, as Fergus is careful to explain, but from the account ledgers and day books of sales and of borrowings from circulating stock, much information can be gleaned about the customers and their reading. Fergus adds extra value to her research by cross-checking parish records and other sources to determine, where possible, occupational status or other demographic markers. Her handling of this valuable but treacherous and easily mishandled cache of material is a model of discrimination. She anticipates and convincingly answers numerous questions the skeptical reader might raise about the application or representativeness of the evidence.

The results are fascinating. Take, for instance, the Warwick butcher who borrowed 69 volumes from Samuel Clay's shop over a thirteen-month period in 1771-72, including 44 different novels, reading or at any rate borrowing sometimes at the rate of a volume a day. When did he sell any meat? The stories from other customers are less dramatic but together make up a broad ground of real evidence for the questions about readership which have so often been brought into critical discourse on the early history of the novel, but to so little purpose, because we simply do not know who read those

books. We know considerably more about that now, thanks to Fergus, who sorts through this evidence to reach some surprising conclusions: for instance, all those women we more or less assumed were eagerly reading fiction in fact were not, and indeed the real buyers and borrowers were men, far beyond any level that might be accounted for by end-user wives and daughters at home. Fergus scrupulously qualifies her interpretation of the evidence here, but even so, it shows clearly enough that the time has come to abandon the shaky theoretical *donnée* about the ‘work’ of the eighteenth-century novel in forming female subjectivity. We also learn what eighteenth-century publication records themselves would otherwise make us suspect: not that many people were reading novels to begin with. Of 1,862 customers for print at three of the Clay shops, for example, only 151 or 8% were buying or borrowing novels. Fergus effectively distinguishes her ‘demand-based’ approach to readership, through customer sales and lending records, from that of William St Clair’s ‘supply-based’ interpretation of publishing archives and catalogues in *The Reading Nation in the Romantic Period* (2004). She is perhaps too quick to dismiss other kinds of period evidence about contemporary reading practices, like the conduct books deploring the supposed female addiction to novels, and on a few occasions (only) she seems to me to overinterpret her evidence, as with the cultural and gender implications she finds in the circumstance of men reading or contributing to the *Lady’s Magazine*. Never mind. This is a superb work of scholarship not only for the history of reading but also, more crucially, for what we think we knew, but didn’t, about the history of the novel.

Thomas Lockwood
University of Washington



Olivier Ferret, *La Fureur de nuire: échanges pamphlétaires entre philosophes et anti-philosophes (1750-1770)*. Oxford: Voltaire Foundation, 2007 (SVEC 2007:03). xxii, 487p. ISSN 04352866, £75, euro 115, \$145.

The title of this study (which might be translated as “the frenzied desire to inflict injury”) is taken from a letter of 1739 to Frederick II in which Voltaire complains of the existence of various “scandalous,” “li-

bellous,” and often anonymous pamphlets which attacked him personally and sought to destroy his reputation as an author. The existence of the phenomenon of polemical pamphlets was, of course, not new in France and it has been examined in some detail, particularly for the periods of the Fronde and the French Revolution. The present study moves to less familiar ground in choosing the twenty years following the publication in 1750 of the Prospectus to the *Encyclopédie*, a period during which there was a serious confrontation between “philosophes” and “anti-philosophes.”

What is striking in this monograph is its richness of documentation combined with Gallic methodological rigour; it brings to bear on the subject approaches drawing on bibliography, publishing history, lexicology and discourse analysis. However, the author never loses contact with reality; he is offering, not an abstract poetics of the pamphlet as an ahistorical literary genre, but rather an examination of a literary practice inseparable from a certain historical, ideological and cultural context. His rich documentation offers an analysis of the prolific pamphlet output of the period by writers, some of whom were commonly regarded as unprincipled hacks, while others deployed ingenious casuistry in justifying their having recourse to pamphlets for legitimate reasons, such as the right to reply to attacks or to refute errors.

Central to this study is the author’s analysis of the series of episodes inspired by opposition to the *Encyclopédie* and of other, but not unrelated episodes, such as those involving Helvétius’s *De l’esprit* and Marmontel’s *Bélisaire*. In addition there is a detailed account of the notorious attack made in 1760 by Lefranc de Pompignan on the “philosophes” and of the replies which this provoked. This offers a case history illustrating how ill-defined groups of “philosophes” and “anti-philosophes” took on a recognisable identity when, in a certain place and at a certain time, they were each obliged to present a united front to a common enemy. The most significant and influential figure in this history is Voltaire, who was not only a master of the strategies of polemics, but stood for the growing awareness of the role of the man of letters in society. In the final analysis these quarrels, often apparently frivolous, represent at a deeper level, and against a shifting social and political background, a serious ideological conflict between rivals whose aim during this

period was becoming increasingly one to exercise power over the formation of public opinion.

This is an important and stimulating work of scholarship which is essential reading for those interested in French print culture of the late eighteenth century.

Cecil Courtney
Christ’s College, University of Cambridge



Hilary K. Justice. *The Bones of the Others: The Hemingway Text from the Lost Manuscripts to the Posthumous Novels*. Kent, Ohio: The Kent State University Press, 2006. 163p. ISBN 9780873388757, \$39.00

The Bones of Others is a meticulously researched examination of the “personal” elements in Hemingway’s fiction. It will be of interest to critics interested in writers’ creative processes, life writing, genetic criticism, and twentieth-century textual history. Emphasizing the similarities rather than the development between early and late style, Justice traces a series of imagistic and thematic connections from Hemingway’s short stories of the early 1920s to the posthumously published novels, *The Garden of Eden*, and *Death in the Afternoon*. Invoking the model of a double helix, she argues that Hemingway’s earliest short stories can be paired both with each other and with later works: “Hills Like White Elephants” may be picked up by the concurrent “Ten Indians,” but it was also developed and rewritten over the span of thirty years as *The Garden of Eden*.

The five chapters of this book, structured in a loosely chronological order, abound in sharp and original readings of individual texts. Justice makes use of letters, diaries, and early drafts to resolve interpretive conundra created by Hemingway’s elliptical style. The reading of “Hills Like White Elephants” is a particularly brilliant series of fireworks. She also relies on several binary oppositions (the most important are public/private and fertility/virility) to emphasize thematic continuities between early and late writings.

Hemingway’s own distinction between “Personal” and “Authentic” writing, where the first refers “to things he had done and experienced,” and the second to “things he had heard or witnessed,” provides a useful

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framework for sorting between different modes of autobiographical writing, although Justice is not entirely clear about where and when these terms appear. Here, as at some other points, it might have been helpful to have provided readers with more detailed reference to archival sources.

The Bones of Others also offers a provocative, if at times, under-theorized, account of the writing process. In her introduction, Justice begins by citing J. R. R. Tolkien's skeptical, and critically widespread, assumption that understanding this process is little more than guesswork, based on "evidence that is inadequate and ambiguous." In the case of Hemingway, Justice proves such skepticism to be misplaced: here we have a writer who saved "seemingly every scrap of paper he ever touched," and whose manuscripts and rough papers have been preserved in exemplary condition at the Hemingway library in Boston. The study's major contention is that "the Hemingway text" can be understood as a single and fluid body of material, animated from beginning to end by the same fantasies and anxieties ("escaping into a wilderness," "gender switching," and "intergenerational homosocial betrayal.")

A short appendix, "The Problem of Authorship and Textuality," provides a concise and thoughtful analysis of some recent arguments about authorship in textual studies. Surprisingly, however, Justice makes no mention of John Bryant's study *The Fluid Text* (2002), or George Bornstein's work on multiple versions of modernist texts. When she distinguishes between Hemingway as a "writer" and as public "author," Justice looks outwards, arguing that it is particularly critical to distinguish between the two terms "in the area of textual scholarship concerned with modernist texts." It would have been interesting to pursue this line of thought further. Does Hemingway's obsessive replaying of lived experience across a textual series find its analogue in the compositional habits of other modernist writers? Reading Hemingway's work as a lifelong project of "autobiography by *remate*" is a fascinating alternative to the traditional insistence that his creative powers waned over time and with increasing fame. Subsequent critics may want to ask how far this approach, and its conclusions, can be generalized.

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William Kuskin, ed. *Caxton's Trace: Studies in the History of English Printing*. Notre Dame: University of Notre Dame Press, 2006. xxvii, 394p. ill. ISBN 0268033099, \$33.50 [paper], \$60.00 [cloth].

These ten essays ambitiously cover a circuit of human production and consumption from early English printers to readers; from merchants to kings; and from literature to commerce and politics. Somewhat surprised by the commercial nature of books, they bring the literary community's analytical methods to material evidence. Although going some way to resolving the editor's proposed paradoxes, and to understanding the strategies and symbolic layers found everywhere, this stimulating collection has two fundamental flaws: a shared assumption that every initial added by hand is an imitation by printers or owners, and far too little up-to-date knowledge of work on continental printing history, and of type design history concerning such common characteristics as variable letterforms within founts, variable practices within individual printers' output, and the short printing careers of so many printers. The pursuit of intentionality in every variation bespeaks a theoretical framework not altogether suited to printing house realities. Such insularity could have been avoided.

In 'A Theory of the Early English Printing Firm,' David Carlson argues that Caxton, preoccupied with his press's finances, filled its demanding productive capacity with work for markets other than literary and jobbing. This refreshing, if not new, approach unfortunately reduces the use of handwork in early printed books to a marketing strategy. Mark Amos's 'Violent Hierarchies' places Caxton's *Book of the Knight of the Tower* within an attempt to negotiate his own position between newly developed capitalistic guilds and court culture. Jennifer Goodman's 'Caxton's Continent' explores his prose romance translations, arguing that they are not just Burgundian, but draw widely on European ancient and medieval literature, from the position of an outsider.

For A. E. B. Coldiron, Caxton's 1478 and Pynson's 1526 editions of Christine de Pizan's *Moral Proverbs* use deliberate presentational decisions to reflect her changing literary position. Alexandra Gillespie looks at the under-studied area of *Sammelbände* both as commercial strategies of printers and as readers' choices, finding

in Roger Thorney a useful example of the ideal *Sammelband*. For William Kuskin print culture has a symbolic nature. He explores this in relation to the failure of William de Machlinia's press, and Richard Pynson's position as an alien in a trade protected from prohibition for aliens. Although drawing widely on contemporary history, his account is too full of straw men to be convincing.

William West grapples thought-provokingly with the nature of difference between the manuscript and the printed, focussing on the concept of the edition. Patricia Ingham argues that printing the Statutes built on the English-reading audience which Caxton had developed, and also centralized Henry VII's power over his subjects. In 'Early Modern Middle English' Tim Machan explores the interaction between the new medium of print and both the language and literature of the short-lived Middle English period; this would have benefited from a broader understanding of book design, especially the medieval legacy of enlarged initials. Seth Lerer's nineteenth-century Caxton has, thanks to Dibdin's hagiography, become a secular saint. Although he approves of William Blades's systematic study of Caxton's output, Lerer does not link it to contemporaneous work leading to the single most important incunable catalogue, the *Gesamtkatalog der Wiegendrucke*.

Margaret M. Smith
The University of Reading



Willard McCarty. *Humanities Computing*. New York: Palgrave Macmillan, 2005. xvi, 311p. ill. ISBN 1403935041, \$75.00.

This austere but very precisely titled study is likely to be overlooked by book historians. So stop right there, get hold of a copy, and read it now. McCarty, a world leader in humanities computing, has used his humanities perspective to open up the fundamental topic of how humans reason at the intersection between the text and the technical. The work of Jerome McGann and others has shown us how the resources of computing produce new projects for the book historian to pursue. McCarty goes beyond that brilliant achievement to ask a deceptively simple question: how does that pursuit actually take place? His view is that people learn through an iterative trial-and-error

process. He proposes first that “computing fits into scholarship as a rigorously disciplined means of implementing trial-and-error, second that its purpose is to help the scholar refine an inevitable mismatch between representation and reality (as he or she conceives it) to the point where the epistemological yield of the representation has been realized” (5). He thus aims his argument directly at the gap through which constructivist theories of knowledge have poured, and which has affected book historians just as it has other disciplines that deal with material culture. We’ll return to these concerns in due course.

McCarty takes up a position with respect to a fundamental philosophical issue, the long-standing – it goes back to the Greeks – conflict between the theorist and the practitioner, idealist and realist. He produces less a survey of the problem than a meditation on it, conducted from the perspective of a humanities scholar deeply versed in classical, medieval, and early modern writing, and at the same time outstandingly gifted in the sphere of computing as we know it. He can quote Ovid and Milton on one hand, and on the other cite Leibnitz, David Hilbert and Alan Turing. And he has guided a number of humanities computing projects through intense growing pains. Book historians need to listen to what he is saying because our discipline is as much afflicted by philosophical naivety as McCarty confesses his own is; we work with material objects and at the same time theorize about how they function, but the relationship between object and theory too often remains unexamined. Or when it is examined, it falls victim to the contrasted imperialisms asserted by science (in its guise as pure objectivity) at one extreme and the humanities (self-consciously Olympian) at the other. Computing, McCarty writes, is “too recent a phenomenon to have developed its own critical discourse” (21). The same is true of book history, notwithstanding its much longer ancestry in bibliography.

In one of his opening epigraphs McCarty cites Martin Heidegger’s “Questioning builds a way. Therefore it is advisable above all to pay heed to the way, and not to fix our attention on particular sentences and topics.” For Heidegger, as for McCarty working in humanities computing, “all ways of thought lead through language” (xv). Another thinker in McCarty’s pantheon is the literary critic Northrop Frye, currently coming back

into favour not because of his myth criticism, but because of his insistence that systematic thinking never chokes off investigation, it opens it up. (The late, great classicist Don Fowler also presides, from whatever heaven he is so justly occupying). McCarty has much to say about models, and perhaps the best way to explain why his book should be of interest to a thoughtful book historian is to describe it as modelling a way of looking at the meeting of language and what some dismiss as mere “engineering.”

Humanities Computing is organized into an Introduction and five chapters, and it is a sign of McCarty’s wily approach to his topic that “Computer Science” is the second-last. The Introduction maps the project: “to open up what has been cast as the new jukebox of knowledge and to demonstrate persuasively not only that *constructing* indefinitely many such machines is the way forward, but that doing so is a new form of *traditional* [my italics] scholarly practice” (6). There are many computings, McCarty asserts, and so he seeks the essential nature of this powerful new capacity, which as he will demonstrate is so much more than merely technical. Chapter 1 looks at Modelling, and insists that it is not the essentialist notion of closed models we need to implement, but rather the more dynamic concept of modelling as *process*. The result is a stress on the relational and the plural that infuses the whole book. There is a culminating lengthy example from McCarty’s own work on Ovid that will demand much of the reader – all of it good.

Chapter 2, ‘Genres,’ considers the fresh scholarly forms that result from this kind of work, and “the new library in which we place and use them” (73). McCarty views this unprecedented reshaping of knowledge as, quite simply, publication. “For the humanities the forms we synthesize are where this social conditioning of knowledge happens,” and the primary form has been the book. Book technology, looked at on its own terms, “is rich, subtle and difficult to equal, and hence a worthy adversary to our technological pride” (75) as well as an effective means of testing the new medium of computing. But here, as in later chapters, McCarty presents that testing not as an agonistic confrontation between opposed forms, but as inviting a process of questioning that is the real core of the scholarly enterprise. Chapter 3, ‘Discipline’ carries that process forward by looking at “the changing forms of disciplinary invention across the humanities”

(115), that is, at how disciplines relate to each other historically and procedurally. The result is an impressive diagram that maps the “Methodological Commons” shared by various disciplines from mathematics to art history. Unhappily, it overlooks both bibliography and book history, though the kind of modelling the diagram represents has twice been explored, by Robert Darnton (1983) and Nicolas Barker and Thomas Adams (1993). This chapter contains a refreshing analysis from both philosophical and practical angles of the vexations of the word ‘theory,’ pointing out the places where it falls victim to unconsidered imperialism and where it can be fitted into a project asserting the open, process-oriented character of the kind of systematization McCarty is arguing for.

In Chapter 4, ‘Computer Science,’ McCarty directly addresses two familiar prejudices: the humanities’ assumption that they occupy an intellectual space different from and superior to that of the sciences, and the sciences’ own haughty dismissal of their off-spring computing as mere engineering. He deals with the second in an expert review of the ways in which computing itself developed out of the intersection of mathematics and physics, emphasising especially the theoretical origins of the self-modifying nature of the design of Alan Turing’s famed Universal Turing Machine. The imperialism of rigid concepts of ‘method’ is dismissed, as are the arguments of totalizing ‘theory.’ What status to accord the humanities is a different and more difficult matter; McCarty handles this by turning to the very analytical tools of the humanities themselves – philosophy, ethnography, literature – to show that “computing is principally about acting on and within the world” (189). But central to that acting is an on-going work of the imagination, the task – as with his central text, Ovid’s *Metamorphoses* – of apprehending a unity that can only be inferred. “The challenge is ... how the imagination is trained first to see potential in a problem and then to inform and nurture it, This potential is not *brought to* the conversation but *created* in it by the intersection of methods and interpretation.” (156). Computing becomes more than a tool; it is a way of addressing the problem of inference by envisioning, and Frye’s term “the educated imagination” hovers allusively here, reminding us that envisioning is one of the things the humanities do.

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Humanities Computing has a few weaknesses, among them its heavy freight of secondary reference and a style that is sometimes a bit arch. But it has one genuine limitation, its assumption that the concept of 'process' and with it the capacity of the imagination to enable that process, fully addresses the question posed at the beginning of the book of how we move between representation and reality. This is the very problem of *inferring* in which philosophers and semioticians since C.S. Peirce (mentioned briefly in Chapter 1) have been so deeply interested. McCarty's acknowledges the issue by asserting the utility of exploratory modelling of solutions. Modelling "answers to recent deconstructions of an absolute objectivity, in science, medicine, commerce, and other areas, by asking how far we can take the idea of a (semi-) autonomous intentional artifact" (47). In effect he is evading a solution by directing the reader to the work of Brian Cantwell Smith, whose *On the Origin of Objects* (1996) is the only study I know of that attempts a metaphysics of book history. McCarty's own goals, he confesses, are more modest, but the richness of his treatment suggests they need not have been.

Within these terms, the fifth and final chapter, 'Agenda' recommends action. "A field must ultimately grow its own vocabulary from its own way of being" McCarty writes (199), so while *enacting* systematization he will not *prescribe* it. Citing a series of fruitful humanities-prompted developments like the international Text Encoding Initiative, he proposes ten tasks that need to be undertaken. Of these the most important for the book historian seem to me to be: to discover how computing affects analysis so that the case for the humanities makes sense across the disciplines; to explore the realization of scholarly forms in the digital medium; to redefine scholarship and publication inclusively; and to devise appropriate bibliographic mechanisms and online publishing habits. Not yet one more imperialistic gesture by a specific field, McCarty's agenda is rather an attempt to fulfil Leibnitz's "conubial metaphor" of the joining of theorists and empirics in a happy marriage. But it is a marriage that – like all real-life marriages – is constantly in process.

Humanities Computing is a much richer book than I have been able to show here. Delightfully written and thoroughly documented, it is a challenging attempt to con-

struct, for our evolving sister discipline, a mode of practice that raises questions bibliographers and book historians need to ponder as well.

Germaine Warkentin
University of Toronto



Myers, Robin, and Michael Harris and Giles Mandelbrote, eds. *Owners, Annotators and the Signs of Reading*. British Library and Oak Knoll Press: New Castle DE and London, 2005. xv, 231p. ill. ISBN 1584561718 [Oak Knoll], ISBN 0712349138 [BL], £25.00, \$45.00.

Is it possible to be seduced by a book? Brigett Edmunds clearly thought so, when she claimed in the 1590s that George Mountain (subsequently a Bishop), had 'redd lectures to me of bawdrye' from William Painter's *The Palace of Pleasure* (53). For a more private eighteenth-century reader, John Collins, the book was a secret space in which to confess illicit desire. Reading William Cheselden's *Anatomy*, a medical textbook, had prompted Collins to offer a very different reflection on the body: to write with anguish on the book's endpaper that he had long 'Strugeled [sic] With the Utermost pashon that Heaver Filed the Hart of Man-Kind' (192).

These distinctive reading experiences, uncovered here by Alan H. Nelson and Katie Sambrook respectively, are just two of many explored in this volume, which ranges from the twelfth-century to the present day. There are many records of reading expressed through writing, from the distinctive hand-drawn manicules (or pointing hands) discussed by William H. Sherman, to the marginalia explored by Steven N. Zwicker and H. J. Jackson. As Lucy Peltz and Stephen Colclough both reveal, for some eighteenth- and early nineteenth-century readers, acts of readerly creation could be premised on textual destruction, from the 'book-breaking' that provided images for readers to 'extra-illustrate' valued texts, to the cutting and pasting from magazines that shaped manuscript and commonplace books.

As the foregoing suggests, most historians of reading will find something new, and

of value, in this book. Its chronological span is extremely wide, and its methodologies varied, ranging from close engagement with individual reading practices to more quantitative analysis. Mary Hammond's article on the Reading Experience Database combines both approaches, exploring the relationship between idiosyncratic individual readers and the database's more ambitious aims: to assemble 25,000 reading experiences before it is opened up as a searchable online resource. If the polemical conclusion of Alan H. Nelson's article seems somewhat at odds with the analysis that precedes it, other writers, including Zwicker and Jackson, adeptly situate their own analysis within broader debates within history of reading, as well as within early modern and Romantic literary histories.

For this reader, however, the book would have benefited from a more comprehensive introduction which brings these articles into open dialogue (and sometimes conflict) with each other, and which reflects on the place of the collection as a whole within recent debates in the field. The absence of such an introduction is explained by the book's genesis as a conference volume: as Nicholas Barker notes in an appendix on the *Publishing Pathways* series, it emerged from the twenty-sixth conference on book trade history, which "broke new ground for the conference by venturing into the fashionable zone of 'marks in books'" (213). The slight distrust of the very modishness of the topic (and the privileging of 'marks in books' over some other research in the field, on correspondence columns or reading groups, for instance) might suggest that the volume has series aficionados in mind, rather than the "sceptical, or suspicious" readers discussed by Zwicker (85). Nevertheless, this book has much to recommend it, and deserves to take its own reputable place within the history of reading research.

Caroline Sumpter
Queen's University, Belfast

Amnon Raz-Krakotzkin. *The Censor, The Editor, and the Text: The Catholic Church and the Shaping of the Jewish Canon in the Sixteenth Century*, trans. Jackie Feldman. (Jewish Culture and Contexts) Philadelphia: University of Pennsylvania Press, 2007. viii, 314p. ISBN 9780812240115, \$69.95.

What role did the Catholic hierarchy play in shaping the corpus of Jewish religious literature in the early modern period? Common perceptions of confessional dynamics during the Reformation era made the question once appear almost preposterous. Rome and the Jewish Diaspora were Athens and Jerusalem in late-medieval form, coexisting in a tension made tolerable only by mutual indifference. Within recent years this view has undergone substantial revision, notably through the researches of Stephen Burnett and Dean Bell in the U.S. and Robert Bonfil, Shlomo Simonsohn and Roni Weinstein in Israel. Complexity rather than reduction is now the dominant historiographical option, a welcome step in the path toward accurate understanding, but a steep one calling for daunting levels of linguistic facility and conceptual subtlety. Amnon Raz-Krakotzkin of Ben-Gurion University combines these skills with the thoroughness of a rigorous historian to fill a gap in Jewish history as well as one in book studies.

Raz-Krakotzkin examines what he calls “the dialectics of censorship” by exploring early efforts by the Catholic Church to control the products of the printing press. Ecclesiastical edicts of the late fifteenth century sought to regulate printers by requiring church approval before any text was issued, and the Fifth Lateran Council in 1515 codified the process for granting the *imprimatur* for religious books. Early Reformation pamphlets demonstrate that such strictures often gave way to printers’ capitalist impulses. Jewish books, most of them in Hebrew and hence literally unintelligible to all but a few, comprised a genuinely alternate corpus in being neither Christian nor anticlerical. But whether they represented a tradition alien and threatening to Christianity, or a body of writings uniquely useful to Christian interests, was the question at the heart of some of the most contentious disputes of the sixteenth century.

Raz-Krakotzkin’s portrayal of the Catholic ambivalence toward the Jewish canon begins with a brief account of the earliest

and most notorious of these disputes, the plea in the 1510s by the convert Johann Pfefferkorn for the destruction of all Jewish books, and the efforts of the Christian Hebraist Johann Reuchlin to preserve them. Raz-Krakotzkin’s most insightful contributions are focused on later and more recon-dite aspects of Jewish book production, such as the role of Jewish censors in expurgating passages that might have led ecclesiastical censors to ban and burn entire volumes. For gentile printers like Daniel Bomberg of Venice, Jews and Jewish converts to Christianity were (literally) critical mediators between Jewish manuscript culture and ecclesiastical censorship as exemplified by the Index and Inquisition. In expurgating anti-Christian passages from Ashkenazic prayer books, for example, these Jewish editors for Christian printers changed both the liturgies and attitudes of their communities. And Christian views of Judaism were correspondingly altered by the redactions of the first printed Jewish books.

Originally written in Hebrew for a readership less familiar with the history of Christianity, and more familiar with Jewish studies, than most English-speaking early-modernists, Raz-Krakotzkin’s narrative in this superb translation offers a wealth of detail carefully arranged and copiously documented.

Ralph Keen
University of Iowa



Konstantinos Sp. Staikos. *The History of the Library in Western Civilization: From Constantine the Great to Cardinal Bessarion*. Translated by Timothy Cullen and David Hardy. New Castle, DE: Oak Knoll Press, 2007. xxxii, 572p. ill. ISBN 9781584561491, \$275.00.

In this third volume of a projected five-volume series, Konstantinos Staikos continues his ambitious project to chronicle the history of the library in Western Civilization from Bronze Age Greece to the Renaissance. The current volume, dedicated to Byzantium, offers a learned and absorbing survey of more than one thousand years of Byzantine bibliophiles. Despite a few idiosyncrasies, the book is an impressive achievement.

Staikos’s account of the early Byzantine period centers on the bookish habits of a

small number of well-documented intellectuals. Anecdotes by and about these intellectuals illustrate their intense devotion to Classical literature. The emperor Julian (d. 363), for instance, ordered the recovery of the private library of his former teacher (an Arian bishop lynched on the streets of Alexandria), while Libanius (d. ca. 394), the leading rhetorician of Antioch, complained bitterly of books borrowed by the local governor, but not returned. Some Christian bishops proved to be equally avid book-collectors. The patriarch John Chrysostom (d. 404), for instance, rebuked his congregation for spending their money on clothes and other vanities instead of Christian books.

An assiduous reader of both the Greek literary sources and a vast range of modern European scholarship, Staikos defines his subject broadly. The numerous sub-themes of his inquiry include Byzantine education, the imperial libraries of Constantinople, the destruction of pagan and heretical literature, and the production methods and price of books – significantly higher than in the Roman Empire, he suggests, due to the decrease in slaves employed as copyists. Staikos details a few exceptional manuscripts, such as the fifth-century Gospel book, now held at Patmos, written in gold and silver ink on purple-tinted parchment. But he saves his longest excursions for the great monastic libraries of Byzantium: St. Katherine’s on Mt. Sinai, the Studios Monastery of Constantinople, and the famous polyglot monasteries of Mt. Athos. A trained architect, Staikos ruefully notes the “faceless” quality of the rooms in which Byzantine monks typically kept their books (482). The modern monastic library on Patmos, which the author himself designed, reintroduces some of the traditional architectural markers of Greco-Roman libraries.

Eschewing a strictly chronological approach, Staikos leads his readers across the entire Byzantine world, from Sicily, South Italy, and Epirus to Palestine, Cyprus, and the Black Sea. Evidence for Byzantine provincial libraries often consists of little more than the reading list of a single prominent scholar. To his credit, Staikos brings such austere figures as Scholarius of Calabria (d. before 1130) to life with sympathetic portraits of their book collecting. Like so many of Staikos’s vignettes, the story of Scholarius also illustrates the continuing

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importance of Constantinople – and, after 1204, the other imperial capitals, such as Nicaea – as a vital storehouse of both Classical and Christian literature. Upon his death, Scholarius bequeathed to his monastery in eastern Sicily three hundred “beautiful and diverse manuscripts,” which appear to have included copies of Euclid, Aristotle, and other Greco-Roman writers acquired during a diplomatic mission to Constantinople.

From Constantine the Great to Cardinal Bessarion is handsomely produced with a heavy binding and clear 14-point font. Its more than 200 illustrations, mostly in color, include excellent maps and numerous manuscripts. Many of the photos, however, bear only a tangential relationship to the text, and few images are discussed in any detail. While the illustrations enhance the experience of reading the book, this and other cosmetic extras have surely contributed to its very hefty price tag. An affordable paperback version with fewer illustrations might increase its circulation beyond university libraries.

Joel Walker
University of Washington

IN SHORT

Alan Bartram. *Typeforms. A History*. New Castle, DE and London: Oak Knoll Press and The British Library, 2007. 128p. ill. ISBN 9781584562221 [Oak Knoll], 978-0712309714 [BL], \$55.00, £25.00.

Almost forty years ago, Alan Bartram and James Sutton published *An Atlas of Typeforms*, an instant classic. Bartram's new book both abridges and revises its predecessor, then expands it with the addition of architectural and vernacular lettering. Beginning with the Renaissance, this is an historical survey of classic typeforms, depicted in their twentieth-century type metal revisions, not in their original form nor in their more recent digitized versions. Bartram's intention is “to open the windows of the reader's mind to the potential contained within these symbols that we take so much for granted,” (125) and he succeeds in doing so, though not without a good dose of nostalgia for the world of hot metal.

Sheila Markham, *A Book of Booksellers. Conversations with the Antiquarian Book Trade 1991-2003*, 2nd impression. London and New Castle, DE: Sheila Markham Rare Books and Oak Knoll Press, 2007. 323p. ISBN 9781584582078, \$29.95 [paper].

A series of amusing and occasionally informative interviews with (mostly English) members of the rare book business.

Colin White. *A Guide to the Printed Work of Jessie M. King*. New Castle, DE and London: Oak Knoll Press and The British Library, 2007. xvii, 212p. ill. CD-ROM. ISBN 9781584562047 [Oak Knoll], 9780712349388 [BL], \$90.00, £45.00.

Jessie King (1875-1949) was, in her heyday, Scotland's best-known book designer and illustrator. Trained at the Glasgow School of Art, she was associated with Charles Rennie Mackintosh and the Macdonald sisters. After a stint in Paris, she moved to Kirkcudbright, an artist colony where she was befriended by the painters dubbed the Glasgow Boys. Her specialty was book covers and illustrations, mainly in an Art Nouveau and symbolist style, of which she produced more than 250, but she also designed greeting cards, bookplates and ephemera. Colin White, who has written a biography of King, now has collected and catalogued whatever information survives about King's remarkable career in the book world in a most sumptuous fashion, heavily illustrated with a CD-ROM included in a back pocket.

Fritz Levy
SHARP News Book Reviews Editor, Europe

SEMINARS [CONT]

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The National Endowment for the Humanities Summer Institute entitled “Sources for Russian and Soviet Visual Cultures, 1860-1935: Study, Teaching, and Education” will be held at The New York Public Library from 21 June - 12 July 2008.

The 2008 Institute addresses the analysis and integration of Russian and eastern European modernist visual resources into teaching, education, and research in the humanities. Twenty-five undergraduate faculty, re-

search librarians, curators, and museum educators will participate in sessions led by distinguished educators and professionals that set the historical context, examine genres of visual materials, and that explore strategies for their practical integration in the classroom, in publications, exhibitions, and other educational tools.

Participants will have a hands-on opportunity to work with the historic collections of the Library and with the unparalleled material and academic resources of New York City. For a summary description and online application information, please visit: <<http://www.nypl.org/research/chss/slv/neh/index.html>> or contact Robert Davis <rdavis@nypl.org>, (212) 930-0940.

Application postmark deadline is **3 March 2008**.

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PROJECT UPDATES

A new project funded by the Leverhulme Foundation and entitled “Renaissance Cultural Crossroads: An Analytical and Annotated Catalogue of Translations, 1473-1640” is sited in the Centre for the Study of the Renaissance at the University of Warwick, U.K. The team comprises the Principal Investigator, Professor Brenda M. Hosington, a Postdoctoral Research Fellow, Dr. Demmy Verbeke, and a doctoral student, Ms Susanna De Schepper.

The purpose of the project is to produce an online catalogue comprising all the translations, in and out of all languages, printed in Britain between 1473 and 1640, as well as those translations into English printed abroad during the same period. While it will be based on the STC, Vol 1, and its updated version, the ESTC, it will also include descriptions of the translations, their source texts and their authors. Once complete, the catalogue will enable the research team to conduct a statistical study of the translations whose relevance will extend, not only to Renaissance scholars in diverse disciplines, but also to all those interested in the history of the book and printing press.

For further information, please consult the project website:

<http://www2.warwick.ac.uk/fac/arts/ren/projects/culturalcrossroads/>
 or contact the Principal Investigator:
 <B.Hosington@warwick.ac.uk>

The AHRC-funded project “Primary Sources on Copyright History” is holding a two-day conference at the Stationers’ Hall, London on 19-20 March 2008. Keynote speakers are Mark Rose [University of California, Santa Barbara], Laurent Pfister [University of Versailles, Saint-Quentin] and Karl Nikolaus Peifer [Köln University].

This event is the culmination of a research project involving the creation of a digital resource concerning the history of copyright in five key jurisdictions; France, Germany, Italy, the UK and the US, for the period before 1900. The project involves the selection of certain key documents, their digitisation, transcription, and translation. The project will create a free electronic archive of primary sources from the invention of the printing press (ca.1450) to the Berne Convention (1886): in facsimile and transcription, translated and keyword searchable. The documents will include statutes, materials relating to legislative history, case law, tracts, and commentaries. Editorial headnotes will provide context.

The project is entirely publicly-funded by the Arts and Humanities Research Council and benefits from an advisory board of internationally-recognised experts in relevant fields. When complete, the digital resource will be hugely valuable to scholars from all disciplines interested in the history of copyright. More information about the project is available at: www.copyrighthistory.org/.

The subsidised conference booking fee is £100 (to include refreshments, lunches and drinks reception). Please contact Gaenor Moore <gm367@cam.ac.uk> for more information or check the project website.

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