Canadians Weigh Proposal to Join a Growing Network of Centers for the Book

A committee of scholars and librarians is studying the feasibility of establishing a national center for the book in Canada. Like similar institutions in the United States, Britain, France, and Spain, the Canadian center would promote reading, encourage research on book culture, and act as a liaison between regional book-related activities within Canada. The committee conducted a national survey in February, and will present a report with recommendations to the Department of Canadian Heritage.

The steering committee, headed by Bertrum H. MacDonald, includes Ann Cowan (Co-Director of the Canadian Centre for Studies in Publishing, Simon Fraser University), Gilles Gallichan (Bibliothèque de l'Assemblée nationale, Quebec), Leslie Howsam (University of Windsor), Mary Lu MacDonald, Jacques Michon (Université de Sherbrooke), Apollonia Lang Steele (University of Calgary Libraries), and Eric Swanick (President, Bibliographical Society of Canada). For further information contact Bertrum MacDonald, School of Library and Information Studies, Dalhousie University, Halifax, NS, Canada B3H 4H8, macdonal@ac.dal.ca, telephone 902-494-2496, fax 902-494-2451.

The proposed Canadian center for the book would join a growing movement of book studies activity throughout North America. The Center for the History of the Book at Drew University was formally inaugurated on 24 April with a public lecture by Robert Darnton, "From the History of Books to the History of Communication: The Case of Prerevolutionary France." The Drew center has also appointed Jeffery Triggs, North American editor of the Oxford English Dictionary, as its first Resident Fellow. Dr. Triggs plans to set up an Electronic Text Center at Drew: like similar facilities at the University of Michigan, the University of Virginia, and Brown University, it would house hundreds of classic literary works in a searchable computer database.

For the 1995-96 academic year, the Drew center is planning a series of monthly seminars where local faculty and graduate students will share works in progress. If you want to offer a paper, contact Lisa Gitelman, Thomas A. Edison Papers Project, Edison National Historic Site, West Orange, NJ, gitelman@gandalf.rutgers.edu, telephone 201-736-0550. The dates and location of these presentations will be announced in SHARP NEWS.

Similar series of lectures and seminars were successfully organized this spring by the Center for the History of Print Culture in Madison, Wisconsin and the Texas Group for the Study of Book and Print Culture at the University of Texas at Austin. SHARP very much wants to encourage this trend. If you would like to set up a series of colloquia in your neighborhood, contact us here at the home office.

University of London Leads Expansion of Book History Education in Europe

While centers for the book are taking root on one side of the Atlantic, formal graduate-level programs of book history education have been established on the other. The new M.A. program in the History of the Book at the University of London has just admitted its first cohort of students, including applicants from Germany, Canada, and Australia. Contact the Centre for English Studies, Room 363, Senate House, University of London, Malet Street, London WC1E 7HU, Britain, telephone 0171-636-8000 ext. 3054, fax 0171-436-4533.

The University of Birmingham is offering a new M.A. program in English literature: "Meaning and the Production, Transmission, and Editing of Texts." This one-year full-time course focuses on the materials and methods of literary research, the production of texts from the Middle Ages to the present, and theories and practices of textual editing. Contact Prof. Mark Storey, School of English, University of Birmingham, Birmingham B15 2TT, Britain, telephone 0121-414-3749.

In January 1996 the Camberwell College of Art will launch a one-year M.A. in Book Arts. It will include conservation and history courses. Contact the School Registrar, School of Applied and Graphic Arts, Camberwell College of Arts, Peckham Road, London SE5 8UF, Britain.

Since Autumn 1994, the University of Liège has offered courses on the history of the book as part of its program in documentation and information sciences. Contact Daniel Droixe, Centre de Philologie et d'Histoire littéraire wallonnes, Université Libre de Bruxelles, Avenue F. D. Roosevelt 50, 1050 Brussels, Belgium, telephone 32-41-649297, fax 32-41-648959, droixe@vm1.ulg.ac.be.

Back in the United States, a planning meeting for the
New York Area Book History Consortium convened at the CUNY Graduate Center on 2 March. The consortium is now beginning to assemble its first program of courses for the 1996-97 academic year. It is also working out reciprocal agreements under which students at participating universities will be permitted to cross-register and transfer credits. Faculty interested in participating should contact Jonathan Rose, History Department, Drew University, Madison, NJ 07940.

**SHARP Affiliates with AHA and ASECS: Special Call for Papers**

The American Historical Association and the American Society for Eighteenth-Century Studies have both recently accepted SHARP as an affiliate society. These links permit SHARP to organize its own panel sessions at the upcoming AHA and ASECS conferences, for which we issue a call for papers.

The American Historical Association will meet 4-7 January 1996 in Atlanta. Send abstracts on any aspect of book history to Jonathan Rose, 85 Fourth Avenue, Apt. 7J, New York, NY 10003. We also need a moderator and commentator for each session. The program must be ready by 1 June, so promptness is of the essence.

ASECS will meet 27-31 March 1996 at the University of Texas at Austin. Proposals for a panel on "The Coming of the Book to Eighteenth-Century Studies" should be sent by 10 July to Eleanor Shevlin at es65@umail.umd.edu or (preferably) 2006 Columbia Road NW, Apt. 42, Washington, DC 20009. Proposers need not be members of ASECS, but must join if their papers are accepted.

Meanwhile, James Kelly and Rebecca Moore Howard are working to build our links with the Modern Language Association. If you would like to affiliate SHARP with any other scholarly organization, contact Jonathan Rose.

**The Culture of the Book, 1450-1800: A Graduate Course Syllabus**

This course investigates aspects of the cultural history of printing, publishing, selling, and reading books from the printing revolution to the French Revolution. The particular emphasis is on France, England, Scotland, Ireland, and British America in the eighteenth century (and more particularly still, the second half of the eighteenth century). The approach is broadly interdisciplinary, with a focus on national and regional comparison and interaction. We try to discover how and why books and the book trade developed uniquely in different national contexts and yet crossed national boundaries in significant ways. We also investigate some of the effects that print culture had (and still has) on the Western world, and the extent to which particular events, such as the French Revolution, may have shaped, and thus been shaped by, books. This inquiry involves not only intellectual and cultural history but also aspects of the history of technology, economic and social history, business history, literary history, historical bibliography and library science, and other disciplines.

Another aim of this course is to get students to consider the relationship between nonfiction texts and their history as books. Thus, when examining Robert Darnton's classic study of the publishing history of the Encyclopédie, students read enough of the primary work itself to be able to discuss it intelligently; and when treating the early publishing history of Thomas Paine's Common Sense, they read a facsimile of the first edition and discuss substance and style along with typography and author-bookseller relations.

This course was first taught in the federated Rutgers-Newark/New Jersey Institute of Technology graduate history program in Spring 1993. It was intended as a reading and discussion class for master's level students, rather than as a research seminar for Ph.D. candidates, and for that reason students were not asked to write research papers. Instead, they were each required to write six short papers based on the reading assignments, and to serve as discussion facilitator for one class (I find that this approach works wonders for class discussion!). One of the six written assignments, defined as a kind of warm-up exercise that would not be given a formal grade, asked all students to write two or three pages on their conception of the History of the Book as a discipline, based on their impressions of the readings assigned for Week I.

I have not attempted to update the course, but were I doing so the following works would certainly be considered: Jack Censer, *The French Press in the Age of Enlightenment* (Routledge, 1994); Carol Armbuster, ed., *Publishing and Readership in Revolutionary France and America* (Greenwood, 1993); Mark Rose, *Authors and Owners: The Invention of Copyright* (Harvard, 1993); Robert Darnton, *The Forbidden Best-Sellers of Pre-Revolutionary France* (Norton, 1995); and above all Roger Chartier, *The Order of Books: Readers, Authors, and Libraries in Europe between the Fourteenth and Eighteenth Centuries* (Stanford, 1994). I might also mention that the ESTC-generated table of imprints in various

Texts available in paperback are indicated with an asterisk.

I. APPROACHES TO THE HISTORY OF THE BOOK


II. THE COMING OF THE BOOK I


III. THE COMING OF THE BOOK II


IV. THE IMPACT OF PRINT


V. AUTHORS, PRINTERS AND PUBLISHERS IN BRITAIN I


VI. AUTHORS, PRINTERS, AND PUBLISHERS IN BRITAIN II


VII. CENTER AND PERIPHERY IN ATLANTIC PRINT CULTURE


VIII. CENSORSHIP AND FREEDOM


IX. "POPULAR" AND UNDERGROUND BOOKS


X. THE NEW WORLD OF BOOKS


XI. THE PHILADELPHIA BOOK TRADE, BRITISH AND IRISH CONNECTIONS, AND THE COMING OF REVOLUTION

tensions regarding literature were sited at the conjunction of propriety and property. Monarch, patron, and author all had analogous stakes in being represented, and having their productions represented, appropriately. Texts were thought of as acts that could inspire, ennoble, or traduce. Thus regulating writing entailed issues of accuracy (good and bad quartos), authenticity, and propriety, to the end of maintaining a well-ordered commonwealth. In an Erastian state, heresy on religious matters and treason on political matters are hardly distinguishable; and indeed in Western Europe blasphemy, sedition, radicalism, libel, and free speech have always been deeply entangled. Moreover, managing England’s ideology in the sixteenth and seventeenth century coincided with managing its commerce; the state licensed patents and monopolies and printers, and the printers in turn through their guilds regulated the production of copies of printed materials. Copyright was granted for the same term (fourteen years) applied to other royal concessions, and as new information and new modes of conveying information developed (maps, almanacs, translations of the bible into the vernacular) new provisions for control had to be devised. (One aspect of this trend, the ways manuscripts might for an author direct reading practices and reception more effectively than print, is explored with respect to Donne and his circle by Richard B. Wollman in Studies in English Literature 33.1 [Winter 1993].)

However, Rose shows that authorial property has always also been associated with the products of one’s body, a trope employed by Cervantes and Sidney and given elaborate justification by Locke and his eighteenth-century descendants. Defoe and Addison compared the writer to other artisans when they argued for legislative protection against misappropriations of the products of labor; piracies were conceived as thefts. In another common Augustan figuration, the author fathers—the parthenogenetic and gynophobic implications are customary with this trope—his child, the text. If the body can be punished for writing something subversive, Defoe reasoned, it ought to be rewarded for issuing something of service to the state. And if that issue is stolen (plagiarism derives from the Latin for kidnapping), the father suffers real loss. The misfit between troping literary production as offspring and troping it as property will be reconsidered by Rose in a forthcoming essay; but even the version in this book provides the basis for speculating about those contradictions, litigated throughout the eighteenth century. Fathers, unless they are Swift’s Irish or Dickens’s philanthropists, don’t farm and sell their babies. How, then, can the paternity figure be reconciled with tropes of landed estates?

The central moment for Rose in the transmission and intermixture of propriety, property, and progeny is the Act of 1710, the “first copyright act,” which effaced the concept of state control and foregrounded instead the rights of property. Censorship gave way to commerce by striking down booksellers’ monopolistic practices. The state’s discourse of copyright as license prevailed in Parliament over the booksellers’ claims to copyright as property protected by common law, but the victory was contested for another sixty years. Not until the House of Lords decided Donaldson v. Becket (1774) on appeal was the matter settled. And then, as Rose points out, it was settled in two ways: booksellers got a statutory limit on the right to copy texts (no more perpetual ownership of

Book Reviews


Authors and Owners, already required in courses on the history of the book, will be of interest to every member of SHARP. In an exemplary analysis, Mark Rose addresses what he sees as distinctive about the concept of the modern author: namely, "proprietorship; the author is conceived as the originator and therefore the owner of a special kind of commodity" (p. 1). Rose is concerned not so much with the production of authorial consciousness as with the representation, the discourse, of authorship. His innovative study therefore intersects several current modes of thinking: poststructuralist revisions of authorship; new historicist analyses of cultural formations; studies of the relation of the body to its products and its pains; cultural materialist examinations of literature as commodity; feminist and communitarian refutations of Romantic and masculinist notions of inspiration, Genius, the Muses, uniqueness, and productivity; and publications from many quarters about the development and implications of a print culture. Rose’s excellent book is especially important to me because it addresses the metaphors that embody and direct thinking about the production and dissemination of writing.

In early modern England, Rose posits, the conceptual tensions regarding literature were sited at the conjunction of propriety and property. Monarch, patron, and author all had analogous stakes in being represented, and having their productions represented, appropriately. Texts were thought of as acts that could inspire, ennoble, or traduce. Thus regulating writing entailed issues of accuracy (good and bad quartos), authenticity, and propriety, to the end of maintaining a well-ordered commonwealth. In an Erastian state, heresy on religious matters and treason on political matters are hardly distinguishable; and indeed in Western Europe blasphemy, sedition, radicalism, libel, and free speech have always been deeply entangled. Moreover, managing England’s ideology in the sixteenth and seventeenth century coincided with managing its commerce; the state licensed patents and monopolies and printers, and the printers in turn through their guilds regulated the production of copies of printed materials. Copyright was granted for the same term (fourteen years) applied to other royal concessions, and as new information and new modes of conveying information developed (maps, almanacs, translations of the bible into the vernacular) new provisions for control had to be devised. (One aspect of this trend, the ways manuscripts might for an author direct reading practices and reception more effectively than print, is explored with respect to Donne and his circle by Richard B. Wollman in Studies in English Literature 33.1 [Winter 1993].)

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Shakespeare and Milton) while authors, as Southey and Wordsworth argued, implicitly won perpetual copyright, at least until that right was exercised by granting permission to print copies.

In 1741 the author’s right to control the publication of his private correspondence was upheld by Lord Chancellor Hardwicke, who distinguished between the author’s copyright and the physical product. Authors owned the copyright in their letters outright (and could grant or refuse permission to print) whereas recipients had at best a joint property (the paper on which the letter was written) with the author. Thus, Rose explains, the “immaterial” idea (of writing, of correspondence) was separated from the “material” product (the physical letter itself); copyright became divided from social exchange and relocated in a more private or ideal realm. Although in some ways like a patent, which covers the mixed nature (mental and material) of the thing patented, copyright in other ways was declared by William Warburton in 1747 to be quite different, because it covered the immaterial mental product regardless of its material form. And “personality,” the particular way a work objectifies its unique author’s self, became identified as that which was distinct from all the literary borrowings and precedents and conventions and mirrors held up to nature. As Rose speculates in his final chapter, “copyright is deeply rooted in our conception of ourselves as individuals with at least a modest grade of singularity, some degree of personality” (p. 142).

The tie to materiality and immateriality was knotted more complexly by Talfourd’s 1842 Act, which used multiples of the old terms of patents plus the notional lifespan of a writer’s body to extend copyright to four- to two years from first publication or seven years after the author’s death. Here property and paternity converge, and authors are given some control over their heirs. Scott and Wordsworth exercised this right vigorously. And as Michael Millgate has shown in Testamentary Acts (1992) and Stephen Gill demonstrates in an essay on Wordsworth in Literature in the Marketplace (forthcoming), it was a right that could lead to grave difficulties in preserving what it was designed to protect. "Copyrights need be hereditary," Dickens noted after meeting William Wordsworth, Junior, "for genius isn’t."

The nineteenth century, however, is not the center of this book, which grows out of an article Rose published in Representations in 1988 on Donaldson v. Becket. Authors and Owners is most secure, grounded, and authoritative when reading the conflicting conceptions of authorship and ownership that directed literary, legislative, and juridical discourses from Queen Anne to George III. I wish that Rose had also addressed graphic copyright, because the connections between words printed on paper and images printed on paper were so close and important in the eighteenth century, especially for Hogarth in the first half and for radical propaganda in the second half. And I wish that he had been able to take his discussion further into the nineteenth century, where commercial, corporeal, and incorporeal figures for literary production abounded and clash. But it is really the acuteness with which Rose identifies issues central to the period when copyright was invented and the clarity of his exposition that lead me to ask for more. In fact I leave this intellectual feast neither starved nor satiated.

—Robert L. Patten, Rice University


The Ladies’ Home Journal and Saturday Evening Post were two of the most successful magazines to emerge from the "golden age" of American magazines in the last two decades of the nineteenth century and the first decades of the twentieth. Appealing both to readers and advertisers, they grew in circulation and profits. What was the secret of these magazines’ appeal? Helen Damon-Moore’s study of these major publications (both the products of Cyrus Curtis) attempts an answer based on an examination of what she calls their "gendering" of communication.

Expanding on the thesis of an earlier article coauthored with Carl F. Kaestle ("Gender, Advertising, and Mass-Circulation Magazines" in Kaestle et al., Literacy in the United States: Readers and Reading since 1880 [1991]), which the current study follows closely in outline, Damon-Moore argues that women were identified early as the main consumers of household products that constituted the major portion of expanding American industries. In such a market, development of magazines targeting women was a natural for advertisers. LHJ was not the first women’s magazine, but it was one of the most successful in exploiting this new market, setting the pattern for the genre that, after 100 years, is still effective.

LHJ’s success at tapping into this new advertising-driven segmented market was partly accidental and partly owing to Curtis’s unabashed commercial instincts, but it also was a result of the way LHJ addressed its readers. Under its first editor, Louisa Knapp (Mrs. Curtis), the Journal spoke directly to women from a woman’s point of view, representing the ideology of "Real Womanhood": stressing women’s ability to succeed in the domestic and public spheres; arguing against the idea of separate spheres for men and women; encouraging education and work for women; advocating suffrage; and promoting efficiency in the home. The tone of the magazine was intimate and personal (the contributors were all women and the readers were "sisters"). What made this progressive feminism appealing to advertisers was Knapp’s vision of consumerism as a means of liberation. "Consuming," says Damon-Moore, summarizing Knapp’s position, "would lighten the domestic load and would give women increased autonomy and authority in their lives” (p. 47). Thus there was a good fit between the magazine’s editorial discourse...
and its advertising. Even after Knapp was succeeded by Edward Bok, who was hostile to many of the things Knapp, and presumably her readers, valued, the magazine continued to grow, becoming the first American magazine to reach a circulation of over a million.

Damon-Moore's notion of "gendered" communication emerges more clearly with her discussion of the development of the Saturday Evening Post, the venerable but ailing journal Curtis acquired for $1000 in 1897, seeking to target it as a "men's" magazine parallel to LHJ. SEP's progress was not as rapid and smooth as LHJ's. Curtis poured millions into keeping it afloat (much to Bok's consternation) before finding the right editorial mix to lure advertising. Damon-Moore claims it was the expansion of SEP's audience to include women that turned the trick. After 1902, the Post began to stress its "family" orientation, more products targeted to women began to be advertised, and the magazine began its phenomenal circulation growth, which eventually outstripped the Journal's. (Bok attempted a similar broadening of LHJ to reach out to male readership but was not successful largely because of its gender definition; LHJ remained essentially what it had started out as—a women's journal, but a successful one in its own terms.)

In her penultimate chapter, Damon-Moore explores the "oppositions and overlaps" in content between the two magazines and their contribution to the "gendering" of magazine content. Taken together, Damon-Moore concludes, the two magazines can be seen as reinforcing the gender dichotomy of woman as nurturer/consumer and man as breadwinner/provider, a dichotomy that fit into the commercial imperatives of the age and resulted in a "powerful cultural hegemony" of gender norms shaped by commercial needs (p. 187) that until recently has dominated American culture.

Damon-Moore is successful in outlining and supporting her account of the role of gender in the emergence of LHJ and SEP, providing detailed analyses of both publications' content. She is stronger on LHJ than on SEP, whose story has been well-told previously by Jan Cohn in Creating America: George Horace Lorimer and the Saturday Evening Post (1989). She is less successful in tracing the consequences of "gendering." In her epilogue she argues, but does not fully document, that many of the major general circulation mass magazines followed the pattern of SEP, beginning with a male orientation and then broadening to include women. These general-interest magazines became vulnerable, however, to the shift in advertising expenditures to television, as did the Post itself, while the exclusively women's magazines (and male-targeted magazines like Playboy) were relatively better able to withstand the competition of television in an increasingly gender-segmented market place. But Damon-Moore overlooks the fact that the television audience is and always was just as "gendered" as that of the magazines, and the advertising just as targeted. One would therefore have expected the women's magazines to have been losers along with the general-interest periodicals. The secret of their paradoxical success may not lie in gender alone, as Damon Moore acknowledges in passing; it may be that given different management principles and different editorial policies the general magazines might have refashioned themselves to compete in the new television age just as the women's magazines did.

—Martin Green, Fairleigh Dickinson University


The description of a book today has two parts. One, the rigorous account of its physical features, has been the subject of a distinguished literature and the assiduous labors of librarians and textual critics for at least a century. The second, the history of its ownership, has been of long-standing interest, but has rarely been given any priority, in part because of the lack of a principled framework within which to pursue it. Not all libraries (even great ones) have provenance indexes, and even those that exist are often (because of limitations of budget, time, and knowledge) incomplete. The researcher with questions about the ownership of a book, whether generated for specific literary reasons or within the newly-evolving framework provided by "the history of the book," often has to abandon those questions unanswered. Thus only those who have tried to assemble on their own the information contained in David Pearson's new book will realize to the full what a valuable aid "Pearson" is going to be to those who now regard questions about provenance as obvious, necessary, and answerable.

Pearson's volume, as the first of its kind, fittingly begins with an introduction to the study and problems of provenance research. There follow chapters (partly narrative, partly in list form) that describe three categories of evidence the searcher after provenances needs to consult: first, the physical features of individual books that provide clues to their history (inscriptions, bookplates, armorials); second, the sale catalogues, library catalogues, private lists, and provenance indexes that record their transmission; and third, the skills that the provenance researcher may need to acquire—heraldry, paleography, biography, and the history of book collecting and libraries. All this information is factual, modestly presented, and thoroughly informed. The material on heraldry alone will be a godsend to the uninitiated. The book as a whole is also both impressively systematized and intelligently flexible.

Besides the extraordinary value of the general assistance that it puts in our hands, Pearson's book has two particularly imaginative features. The first is that (though generally leaving the medieval period to the medievalists) it treats manuscripts and printed books as part of a single continuum, thus weakening even further the already
The history of the book is no longer a discipline with a single object and method. The Nederlandse Boekhistorische Vereniging (Dutch Society for the History of the Book) founded in 1994, tries to do justice to this multidisciplinary approach in its first yearbook, published last fall. The yearbook contains twelve contributions, written by authors whose scholarly backgrounds vary widely, but who are currently all working on book history topics. The yearbook is published in Dutch, with summaries in English and German.

There is an interesting article on the daily reading habits of Otto van Eck, a Dutch boy who kept a diary in which he carefully recorded his reading from the age of ten to seventeen (1791-1798). But the larger reading public is not forgotten in a reconstruction of the readers of De Gids (founded 1837), a periodical that earned lasting fame as a critic and mentor of Dutch men of letters. Other subjects treated include twentieth-century reading circles, the meaning of circulation figures, the battle between public libraries and commercial circulating libraries, the role of the author in the history of the book, and guidelines for the study of sixteenth-century religious prose in Dutch.

In his introduction to this yearbook, Han Brouwer gives a brief sketch of the development of Dutch historical interest in books. He concludes that these latest approaches will enable us to write fascinating histories of the book. This first yearbook offers many such histories indeed, covering a wide variety of subjects and time periods.

—Jose de Kruif, Utrecht University

**Calls for Contributors**

**Convergence**, a journal of research into new media technologies, solicits articles for its second and third issues. The second issue will address issues surrounding "interactivity" in any of the new media from cable and telecommunications to electronic publishing and multimedia. The third issue will be devoted to research projects or case studies that explore the use and potential of the Internet as a new media delivery system. The editors seek papers on censorship and control, copyright, media policy, Internet and education, and gender and technology. Articles should follow MLA style. Send two hard copies and one disk copy along with a 50-word biography and an abstract. Submissions deadlines are 30 May 1995 for the second issue, 30 September 1995 for the third issue. Contact Julia Knight or Alexis Weedon, Editors, Convergence, School of Media Arts, University of Luton, 75 Castle Street, Luton LU1 3AJ, Britain, convergence@vax2.luton.ac.uk, telephone 44-1582-341111, fax 44-1582-489014.

**Studies in Newspaper and Periodical History** seeks articles from Americanists for its 1996 hardcover volume. Subjects of interest include the history of the American press; authorship in America; audience studies; case studies of individual magazines, newspapers, editors, or publishers; newspaper or periodical treatments of issues in American culture or character; questions of copyright, contract, circulation, or serialization; and topics in illustration, layout, or design. Articles should be about 7500 words, in MLA style, and submitted by 2 June 1995. Contact Amy Aronson, Deputy Editor, Columbia University, 602 Philosophy Hall, New York, NY 10027, aba2.columbia.com.
Conferences

The Printing Advisory Committee of the New York State Documentary Heritage Program will meet 10 May 1995 at the Binders and Finishers Association, 408 Eighth Avenue, Suite 10A, New York, telephone 212-629-3232. The meeting will focus on reviewing DHP goals and services, developing a community support base, and coordinating the Printing History Survey Project.

Wells College will sponsor a Bookbinding and Book Arts Symposium 11-13 May 1995. Contact Wells College Book Arts Center, Aurora, NY 13026, telephone 315-364-3420.

The Rare Book and Special Collections Division and the Center for the Book of the Library of Congress will co-sponsor "Pioneers, Passionate Ladies, and Private Eyes: The Library of Congress Symposium on Dime Novels, Serial Books, and Paperbacks." The conference will meet 9-10 June 1995 and will feature more than twenty papers, including plenary talks by Madeleine B. Stern and Janice Radway. There is no registration fee, but participants should preregister by 15 May: send your name, title, address, institution, and telephone to Clark W. Evans at the Library of Congress via e-mail (evans@mail.loc.gov), telephone (201-707-2017), or fax (202-707-4142).

Courses

Between 10 July and 11 August 1995, the Rare Book School will offer thirty one-week courses on printing and publishing history, book collecting, bookbinding, electronic texts, papermaking, rare book librarianship, typography, and bibliography. Contact the Rare Book School, 114 Alderman Library, University of Virginia, Charlottesville, VA 22903-2498, bibli@virginia.edu, telephone 804-924-8851, fax 804-924-8824.

Exhibitions & Lectures


At the Metropolitan Museum of Art in New York, Mindell Dubansky will conduct gallery talks on "Ancient, Medieval, and Islamic Bookbindings" (16 May and 22 June at 11:00 a.m.) and "Papermaking in the History of Art" (31 May at 3:00 p.m.). These talks are free with museum admission. For information call 212-879-5500 ext. 3220.


David Pankow will speak on "The Rise and Fall of the American Type Founders Company" at 6:00 p.m., 31 May 1995 at the Grolier Club (47 E. 60th Street, New York). The lecture, sponsored by the American Printing History Association, is free and open to the public.

In connection with the Frankfurt Book Fair, the Austrian National Library will present the exhibition "Augenlust und Zeitspiegel" at the gallery of the Frankfurter Sparkasse 1822, 25 September-27 October 1995. Rare first editions, books, musical scores, maps, newspapers, and journals from eighteenth- and nineteenth-century Austria will be on display, and a catalog will be published.

Fellowships & Awards

Applications are invited for a three-year research studentship leading to an M.Phil. or Ph.D. at the University of Luton. The student will research changing reading practices in Britain from 1860 to 1914, using the Reading Experience Database. Contact Alexis Weedon, School of Media Arts, University of Luton, 75 Castle St., Luton LU1 3AJ, Britain, aweedon@vax2.luton.ac.uk, telephone 011-44-1582-489031, fax 011-44-1582-489014.

The History of Reading Special Interest Group of the International Reading Association announces its 1996 competition for an outstanding thesis/dissertation on the history of reading or reading instruction. The application deadline is 15 January 1996. Contact Janet A. Miller, School of Education, Northern Kentucky University, Highland Heights, KY 41099, telephone 606-572-5239.
Employment Notices

The Research Society for Victorian Periodicals is searching for a new editor for *Victorian Periodicals Review*. Send a letter of interest and vita to Christopher Dahl, Provost, SUNY Geneseo, Geneseo, NY 14454-1450.

Resources

The Metropolitan Museum of Art houses two valuable research guides in the book arts. *The Janet S. Byrne Bookbinding Picture File* includes thousands of pictures and descriptions of bookbindings, arranged by country, date, and (when known) binder or collector. *The Metropolitan Museum of Art Catalogue of Bookbindings* is an ongoing unpublished compilation of the Museum’s collections, kept in the Book Conservation Department. Contact Mindell Dubansky, Thomas J. Watson Library, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198, telephone 212-879-5500 ext. 3220, fax 212-570-3847.

Two important publishing history archives are now open to researchers at the University of North Carolina: the records of J. M. Dent and Sons (publisher of Everyman’s Library) and A. P. Watt and Company (the world’s first literary agency). Contact the Manuscripts Department, CB# 3926, Wilson Library, University of North Carolina, Chapel Hill, NC 27514-8890, mss@email.unc.edu, telephone 919-962-1345.

New Publications

Starting with this issue, this column will begin with news about new book history periodicals and monograph series.

*Relation* is a twice-yearly interdisciplinary journal that explores the relations between media, society, and history. It discusses the theories, methodologies, sources, statistics, documentation, and fundamental issues of media studies. It employs social science techniques to analyze the contents, production, and reception of the mass media in the context of historical developments and social conditions. Contact the Managing Editors, Gabriele Melischek and Josef Seethaler, Österreichische Akademie der Wissenschaften, Kommission für historische Pressedokumentation, Postgasse 7/4/3, A-1010 Vienna, Austria, fax 43-1-5139541.

*Libellus Guelferbytus* is a new book history newsletter published three times a year by the Herzog August Bibliothek, Schlossplatz 2, Postfach 1364, D-38289 Wolfenbüttel, Germany, telephone 05331-808222, fax 05331-808248. It features news, book reviews, and conference announcements.

General


**Australia**


**Austria**


**Belgium**


**Britain**


**Canada**


https://scholarworks.umass.edu/sharp_news/vol4/iss2/1
China


France


Germany


Italy


Latin America


Netherlands


Switzerland


United States


Jennifer Scanlon, *Inarticulate Longings: The Ladies’ Home
SHARP News


How We Are Doing

SHARP’s upcoming Edinburgh conference will conclude with our annual business meeting. Perhaps the most important issue on the agenda will be an offer by Penn State Press to publish a book history yearbook with SHARP. Under this proposal, we would produce an annual hardcover volume of about 400 pages, consisting entirely of juried scholarly articles. Each SHARP member would receive a copy and, to cover the added costs, we would raise our membership dues by about $20. Our calculations are based on the assumption that we will have 1000 members within two years’ time: the current figure is more than 750 and climbing.

Begin or renew your membership in SHARP, and you will receive SHARP NEWS as well as the SHARP Membership and Periodicals Directory, which is published each summer. Send a check in American or British currency, made out to SHARP, to Dr. Linda Connors, Drew University Library, Madison, NJ 07940, USA.

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Research Interests:

Check if you prefer *not* to be included in the SHARP Directory and SHARP mailing lists: □

The final decision on the yearbook will rest with the SHARP Executive Council, but we would not want to embark on such a project without the clear support of the membership. Please express your opinions—either at the annual business meeting, or by mail, or via the SHARP-L listserv. And if you want to place any other items on the agenda for Edinburgh, write to Jonathan Rose at this address by 30 June.

At Edinburgh, we will also announce the site of our 1997 conference. We had hoped to meet in Prague that year, but we have been forced (with great regret) to abandon those plans. The logistics of organizing a conference at long distance simply proved too difficult and too risky. Thanks are due to Jirina Smejkalova for working so hard to bring SHARP to Prague. We will find other ways to reach out to the large community of book historians in Eastern Europe.

Some of our members have asked about the procedure for proposing conference sites. If you are interested in hosting a SHARP meeting, send a letter of invitation and some literature about your conference facilities to Jonathan Rose at this address. That will start the process rolling. The Executive Council will consider all the bids it receives and arrive at a decision at least two years before the projected conference date.

Dr. Linda Connors
Drew University Library
Madison, NJ 07940, USA

James R. Kelly
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