In My View: Reading History

When I asked my four-year-old son what books were for, he replied 'for me to read.' The answer seems simple and obvious. But when I began the academic side of my life in books, nothing seemed so simple or so obvious. The reader, and reading as a social phenomenon, seemed remote from academic concerns and fashions. A decontextualised criticism of literary texts dominated approaches to the study of books. The complementary approach of bibliography, the description of the physical book and textual variations through different manuscripts and editions, seemed just as distant from readers and reading. The death of the author proved more of a general massacre for it also incorporated the death of the reader. Despite the growth of interest in reader-response theory from the 1970s onwards, it is only lately that this interest has been linked to the history of the book in attempts to provide insights into readers and reading. The collection of individual reading histories, as well as more aggregated studies of readers and reading practices, has become a means of completing our understanding of the book history circuit.

The origins of the death of the author, death of the reader, lie in a reaction against the confusion between the artist’s life and times and the artist’s work that permeated so much of late Victorian and Edwardian criticism. When IA Richards in the 1920s first gave his students literary texts for ‘practical criticism’ without details of their author or origins, he set in train a movement, the New Criticism, that was to dominate approaches to literature until the 1970s – and still does in some examination practices. The texts were regarded as autonomous, that is, as existing with a life independent of their creators, of their times and of ours. Even when the hegemony of the New Criticism was challenged in the 1970s, when I was an undergraduate, its successors, structuralism, post-structuralism, and the latter’s offspring, deconstruction, did not see literature as having anything to do with life, did not connect the Word and the World.

Both these approaches to the book, bibliography and theoretical, provoked a great dissatisfaction within me at the time. When, growing up in Northern Ireland during the late 1960s and the early 1970s, I read Yeats’s ‘Easter, 1916’, the reading was punctuated by the ‘crump’ sound of another bomb going off or the brief staccato of gunfire. Yeats's words –

Too long a sacrifice
Can make a stone of the heart.
O when may it suffice? ...
All changed, changed utterly;
A terrible beauty is born.

— were illuminated, metaphorically, if not literally, by the glow from the fires of the burning city centre. How could the poem have no relationship to life, experience and feeling? Contemporary criticism aspired to an objective and therefore dehumanising condition; it distanced the human and foregrounded theories of form and language. Yet, in my interaction with the poem, history, experience, feeling, all played a part. When I was doing my O-levels, I attended a poetry reading at the City Hotel in Londonderry – which was shortly afterwards burnt down and is now a car park. John Hewitt and John Montague were touring the Province, giving readings of their poems, under the title ‘The Planter and the Gael’ and I bought the associated book of their work at the event. There I read for the first time John Hewitt’s magnificent poems of the liberal Protestant experience, of the non-conformist conscience. We were the garrisoned Romans coming to terms with the natives after the fall of the Empire.

for we have rights drawn from the soil and sky;
the use, the pace, the patient years of labour,
the rain against the lips, the changing light,
the heavy clay-sucked stride, have altered us;
we would be strangers in the Capitol:
this is our country also, no-where else;
and we shall not be outcast on the world.

‘The Colony’

Then too I read John Montague’s warning, couched in suitable Biblical terms, that a city set on a hill cannot be hid and that my own city, provenance of ‘There is a green hill far away without a city wall’, could not itself hide from the world’s gaze. Books were not autonomous works of art but part of the continuing dialogue between me and the world around me.

Now this might be seen as exceptional, as due to the peculiar and particular circumstances of Northern Ireland and of those authors’ engagement in its cultural and political life. Yet all the books I can remember from that period were read in similar fashion. William Golding’s Lord of the Flies spoke as a meditation upon my Calvinist inheritance and the doctrine of original sin; Alan Paton’s Cry, the Beloved Country spoke to concerns about social justice and humanity; and Albert Camus’s The Plague spoke to questions about the proper role of the individual in a time of crisis. No wonder that the dryness, the emphasis upon the autonomous condition; it distanced the human and foregrounded theories of form and language. Yet, in my interaction with the poem, history, experience, feeling, all played a part. When I was doing my O-levels, I attended a poetry reading at the City Hotel in Londonderry – which was shortly afterwards burnt down and is now a car park. John Hewitt and John Montague were touring the Province, giving readings of their poems, under the title ‘The Planter and the Gael’ and I bought the associated book of their work at the event. There I read for the first time John Hewitt’s magnificent poems of the liberal Protestant experience, of the non-conformist conscience. We were the garrisoned Romans coming to terms with the natives after the fall of the Empire.

for we have rights drawn from the soil and sky;
the use, the pace, the patient years of labour,
the rain against the lips, the changing light,
the heavy clay-sucked stride, have altered us;
we would be strangers in the Capitol:
this is our country also, no-where else;
and we shall not be outcast on the world.

‘The Colony’

Then too I read John Montague’s warning, couched in suitable Biblical terms, that a city set on a hill cannot be hid and that my own city, provenance of ‘There is a green hill far away without a city wall’, could not itself hide from the world’s gaze. Books were not autonomous works of art but part of the continuing dialogue between me and the world around me.

Now this might be seen as exceptional, as due to the peculiar and particular circumstances of Northern Ireland and of those authors’ engagement in its cultural and political life. Yet all the books I can remember from that period were read in similar fashion. William Golding’s Lord of the Flies spoke as a meditation upon my Calvinist inheritance and the doctrine of original sin; Alan Paton’s Cry, the Beloved Country spoke to concerns about social justice and humanity; and Albert Camus’s The Plague spoke to questions about the proper role of the individual in a time of crisis. No wonder that the dryness, the emphasis upon the autonomous work of art, of the New Criticism and its successors seemed effete and precious. It was fortunate on my part that I came to university in Scotland for here I found a similar outlook to my own. It is difficult, as I have written on another occasion, to envisage a Scottish school of criticism which would not take account of the social, cultural and historical dimensions of any text. As Allen Tate
claimed of the writings of the American South, Scottish literature is possessed of a ‘peculiarly historical consciousness’. For the mentors, and later colleagues, I found in Scotland, Scottish literature was clearly a response to specific historical/cultural circumstances in creation of a reactive myth/ideology. Indeed, the first article I had accepted by a refereed journal, eighteen years ago, and co-written with my wife, took that response as its theme in looking at George Blake’s novel The Shipbuilders and it appeared not in a literary journal, but in the Scottish Geographical Magazine.

Traditional bibliography seemed to be just as unsatisfactory: both because of its lack of contextual awareness and its failure to interact with critical reading. The context that was missing was that of the social history of writing and reading. Bibliography’s narrowed focus upon the words themselves – parallel to that of the equally-blinkered New Critics and successors – ignored markets, publishers, journalism, technology: all the agents and factors in the process from writer to reader.

So too, it ignored at that time that meaning is created not only through the printed words on the page but all the physical features of the book. I have shown in my own work how the mere fact of carrying an Paris imprint was used by many readers of Joyce’s Ulysses as an sign of the novel’s supposed pornographic nature. Dirty books came from Paris; Ulysses bore a Parisian imprint; therefore Ulysses was read as a dirty book. Bibliography has gained a new lease of life from this understanding of the active role of bibliographical elements in reading. We have moved away from interpretation as the identification of meaning – what’s it about? – towards an understanding of the material conditions that constitute meaning – how was that meaning arrived at?

But what is reading for itself? The conventional response to that question would nominate information and entertainment as the two functions of reading. The growth of the public library service presented the UK with the major foundations of an information-based society. The hunger for learning demonstrated by Jude Fawley in Hardy’s novel led to tragedy but many others found an opportunity for satisfaction in the public libraries and their successors found it in the opening up of the universities after the Second World War with the Butler Act. The use of the word ‘hunger’ there may seem like a stale metaphor but there is an intensity in these circumstances in the need to read and to learn that is as feverish as the need to collect and acquire the books themselves. My own childhood haunts included Brooke Park Library where I made my way through every single Biggles book before discovering the joys of the eighteenth-century novel, where books on particular, passing obsessions like astronomy provided education and entertainment. I suspect that that experience could be replicated, if not in detail, then at least in outline, throughout this room.

The separation of the information and the entertainment functions of reading cannot be so easily made in terms of any one reading experience. While on holiday this summer, three generations of our family shared in the experience of reading Michelle Magorian’s Goodnight Mister Tom. This novel, published for children, narrates the experiences of a young evacuee from London billeted upon an old man in a small English village. By the end of the novel, both boy and man discover a happiness which they lacked previously but in the course of the narrative, before we reach that conclusion, all the authorial ploys designed to keep the reader turning from one page to the next – suspense, alternating comedy and tragedy, mystery, identification with characters, adventure, pathos, etc – make the book a very entertaining experience. Yet the novel also contains much information about the Second World War – its effects upon the civilian population, the building of an Anderson Shelter, etc – that mean it can also be prescribed reading for my son’s class project on the War. Similarly, many autobiographies and biographies contain a great deal of information but are also entertaining. Indeed, one of the characteristics of publishing in recent years has been the expansion in the number of titles devoted to popular science writing that combines both functions.

In discussions of the survival of the book, whether it has a future rather than a history, these two functions, information and entertainment, are seen to be those most capable of being performed more effectively by other media. The World Wide Web contains as much information on the Second World War as any school project is likely to require and as more and more resources are made available on it, so its status as the major source of information on a diversity of topics will be enhanced. The more access becomes available through terminals at school, work and home, the less likely that the reference sections of libraries will need books. Entertainment can be provided through a number of media, of which the predominant is television. While books might retain advantages in their portability and low-technological demands, convenient, for example, while on holiday, these may be transitory, all too easily swept aside by some innovation in screens or batteries. If information and entertainment were all that books had to offer, then the prophets of all that is digital are correct and books will disappear.

But they will not. Old media seldom do. Prophets foretold the end of radio when television became widely available. The death of the cinema has been forecast on numerous occasions. Both media are still relatively healthy and have secured their survival.
through emphasis on those strengths and differences which give them adaptability and distinctiveness. Books will do the same for there is a third function of reading which is unique to books: transformation. This is the quality that books have of changing us during reading so that we are not the same on completion of the book as we were at the beginning. All of us who had read Goodnight Mister Tom felt affected by the reading of it, not in a mawkish, sentimental manner, but through insights into other lives and times, through imaginative complicity in the book. When we came to watch the television adaptation of the novel a month ago, it seemed thin, insubstantial and less satisfying than the book — and that despite the care, attention to detail, and concreteness of the recreation of wartime England. The adaptation was a re-creation carried out by other people for television, while on reading the novel, it was us the readers who were complicit in the creation.

And here, as I draw to a conclusion, I have strayed from reading history to reading process, and the integration of reader-response theory into book history. Meaning is created. It does not have an existence in the words themselves but it is created in our reading of the words. It is created between the author's text and the reader. Yet the reasons why there are not as many meanings as there are readers lie in both the determined nature of the words upon the page restricting the diversity of possible interpretation and the similarities of readers forming groupings of interpretations varying between but scarcely among these 'interpretive communities'. Reading is an active process as we the readers reach out to bridge the gap between the words and ourselves. It is also interactive as, in that reaching out to the author's text, something crosses the other way and we are transformed. So, in reading Goodnight Mister Tom, we not only learn about a time that is not our own and gain insights into different forms of relationships, but we are also moved to reconsider and reassess our own time and our own lives. Our reading histories are not only catalogues of books, and our memories of their texts and physical presences, but they are also the history of our own growth and change.

Professor Alistair McCleery, co-director, Scottish Centre for the Book, Napier University, Edinburgh. This is an abridgement of a public lecture given at Napier University, Edinburgh, in November, 1998.

**Threat to ABA Archives Averted**

SHARP members recently learned that the library of the American Booksellers Association in Tarrytown, NY, was preparing to close its doors to outside researchers and dismantle its archival collection. It is little known that the library of the American Booksellers Association contains a comprehensive collection of books, periodicals, reports, and other materials on the bookselling and publishing industries. Prior to 1989, much of the collection was housed in the Graduate Library of the City University of New York as the Crouse Library for Publishing Arts. The Library's holdings features approximately 3,000 volumes on all aspects of the industry, complete runs of trade journals such as *American Bookseller, Bookselling This Week* (formerly ABA Newswire) and *Publishers Weekly* and documents of ABA Convention and Trade Exhibit Meetings and other association archival records.

The ABA felt that it could no longer underwrite the cost of maintaining a seldom-used research collection, particularly one that contained primarily records on book publishing, not book selling. Its attempts to donate the material were not met with initial success, and for a period there was a fear that the material would be thrown away or disposed of in an impractical manner. Thanks to the quick-witted work of Trysh Travis, whose initial posting on SHARP-L alerted members of news of the library's closing, six major research libraries have subsequently taken an interest in acquiring the ABA collection. Negotiations between interested libraries and the ABA will begin this summer for eventual preservation of its records in a suitable environment.

**Calls for Contributions**

*Henry Street: A Graduate Review of Literary Study* invites submissions for their upcoming general issue. Now in its eighth year of publication, Henry Street is an international forum for graduate students of English and related disciplines. Submissions are invited for original and scholarly contributions to current research on literatures in English from all historical periods, material culture, pedagogy, and critical theory. In addition to welcoming papers explicitly receptive to unconventional or personal approaches that open new avenues of investigation in literary and cultural criticism.

To be considered for publication, submissions must be doublespaced throughout (including endnotes and works cited) and follow MLA guidelines for citation and presentation. Submissions should not exceed 7000 words in length. To facilitate the process of anonymous reading, the author's name should not appear on the manuscript. Send two copies of submissions, and include a self-addressed return envelope accompanied either by Canadian stamps or international reply coupons. Manuscripts submitted without SASE cannot be returned. The cover letter must indicate the author's degree status and university affiliation. Send submissions by 1 June 1999 to: Brian Johnson, Editor, Henry Street, Department of English, Dalhousie University, Halifax, Nova Scotia, Canada, B3J 3J5. More information about the journal is available at their web page http://is2.dal.ca/~henryyst

*Media History* invites submissions for a Special issue on women's magazines. Articles are sought of between 5-8,000 words addressing any aspect of any kind of periodical(s) for women. The editors are particularly interested in submissions which reflect the multidimensional nature of the magazine form, as well as articles that address international perspectives. Deadline for submission is 1 October 1999. For further information, direct enquiries to its editors: Dr. Amy Aronson, U.S. Editor, 487 13th Street, Brooklyn, NY, NY 11215, email AmyAronson@aol.com, or in U.K. and Europe either Dr. Michael Harris, Centre for Extramural Studies, Birkbeck College, University of London, 26 Russell Square, London WC1B 5DQ or Tom O'Malley, School of Humanities and Social Sciences, University of Glamorgan, Pontypridd CF37 1DL, UK email: tpomal@glam.ac.uk

Contributions are invited for *The Encyclopedia of Life Writing*, edited by Dr. Margareta Jolly, Honorary Research Fellow at the University of Stirling, Libraries and Information Services, Stirling FK9 4LA. The editors are particularly interested in contributions addressing all aspects of life writing from all historical periods and geographical contexts, and in all forms of the genre. The editors invite articles that address transnational and interdisciplinary perspectives. Submissions are due by 30 June 1999. Correspondence should be directed to the editors, The Encyclopedia of Life Writing, c/o Philip Brown, Scottish Book Trade Network, 31-33 Waverley Place, Edinburgh EH1 3BB, Scotland. Submissions which do not conform to the editorial guidelines will not be considered.
University of Sussex, to be published in late 2000. This will be a large-scale guide to the various forms of auto/biographical writing from around the world, and will include entries on: genres and sub-genres; national/regional/language traditions; important auto/biographical writers; as well as articles on related areas such as oral history, anthropology and testimonies. Approximately two-thirds of the 650 entries have been assigned, but the editor is now looking for further contributions to cover unassigned entries across a range of subject areas and language/national traditions. Each contributor will receive an honorarium, and all entries will be credited. Please send expressions of interest to Dr. Jolly by email to: lifew@fitzroyearborn.demon.co.uk. Further details about the project can be found on the editorial website at http://www.fitzroyearborn.com/london/lifew.htm

Womens Studies: An Interdisciplinary Journal invites contributions to an upcoming special issue (to appear in 2000) on Irish women writers after 1798. Forward submissions (in duplicate, conforming to MLA style, and no longer than 25 pages) to Associate Editor Maureen O’Connor, Department of English, Claremont Graduate University, 143 East Tenth Street, Claremont, CA 91711-6163, by 1 October 1999. Forward inquiries to womstudj@cgu.edu, or call the journal’s offices at (909)-607-2974.

"Canadian Literature and the Business of Publishing", a Special Issue of Studies in Canadian Literature/Études en littérature canadienne, invites articles that offer a critical analysis of the relations between anglophone or francophone Canadian literature and the publishing industry, both at home and abroad. Articles with a historical or contemporary focus are equally welcome, as are those of a polemical or prophetic nature (providing they are well argued and fully supported). Articles may have a broad focus or take a narrower, case-study approach.

Possible topics: how the publishing industry (or a segment of it) has served/failed to serve Canadian readers, writers and critics; how different literary genres are handled by publishers; the role of the Canadian publishing industry in canon-formation; the contributions of particular presses, imprints, editors, or publishers; the role of Canadian journals, newspapers, and magazines; the construction of anthologies, literary histories, or reference books; the influence of marketing and publicity systems and/or literary agents; tastes and trends in book design and packaging; the role of book reviewing, literary prizes, and/or bestsellers lists; the impact of foreign publishers and rights sales; the role of government policies, funding agencies, and/or trade; associations; the impact of new technologies on the production and reception of Canadian literature.

Manuscripts (not longer than 7,000 words) in either English or French should arrive by 1 December 1999. The issue will be co-edited by Jennifer Andrews, John Clement Ball, and Robert Viau, and will be published in 2000. Please send two copies of manuscripts to: Studies in Canadian Literature, University of New Brunswick, PO Box 4400, Fredericton, NB E3B 5A3, Canada

Media, Culture and Technology is a new e-journal for a new medium for a new millennium. M/C/T encourages writing that challenges given assumptions about the information society. It seeks to analyse, critique, probe and raise questions about the intersecting vectors of media, culture and technology. The editors invite readers to join in the conversation and write for M/C/T, and encourage open hypertexts/cybertexts. They are interested in publishing short, medium and full length articles, debates, reviews, multimedia, digital art, and just about anything that concerns media, culture and technology. Three issues will be published during 1999.

This journal has its home (and server) at the Department of Media and Communication, Karlstad University, Sweden. It is an initiative of the Communication, Media and Information Technology research group. You can contact M/C/T Journal of Media, Culture and Technology, Media and Communications, Karlstad University, S-65188 Sweden, or by email: Robert.Burnett@kau.se

Calls for Papers

Papers are solicited dealing with U.S. mass media of the 19th century for the seventh annual Symposium on the 19th Century Press, the Civil War, and Free Expression, to be held in Chattanooga, Tennessee from 11-13 November 1999. The symposium is sponsored by the George R. West Jr. Chair of Excellence in Communication and Public Affairs and the UT-Chattanooga Department of Communication, and because of this sponsorship no registration fee will be charged. For further details of the conference see http://www.utc.edu/commdept/conference/index.html. Send four copies of your paper (at least 10-15 pages long) and a 200-300 word abstract (sending the abstract and paper on computer disk will indicate willingness to be published in a future volume) by 1 September 1999 to: Dr. David Sachman, George R. West Jr. Chair of Excellence in Communication and Public Affairs, 212 Frist Hall, Dept. 3003, The University of Tennessee at Chattanooga, 615 McCallie Ave., Chattanooga, Tennessee 37403-2598. Tel: (423) 755-4219 Fax: (423) 785-2199 email: david-sachman@utc.edu

Papers are invited for a conference on Collecting Beyond the Book: Oxford Libraries as Cabinets of Curiosities, to be held at Christ Church Oxford on Saturday 15 January 2000. The history of collecting is a well-established discipline. Yet its insights and practices have never been applied to Oxford libraries, which continued to be studied and described purely in terms of their holdings of books and manuscripts. It is the aim of this conference to consider ways in which, through changes in practice in writing Oxford library history, and in methods of cataloguing collections, we may recover some of their original meaning. Enquiries and abstracts (by 1 July 1999) should be sent to: Mark Purcell, The Library, Christ Church, Oxford OX1 1DP. Or email: mark.purcell@christ-church.ox.ac.uk

Papers are invited for the 18th meeting of the Polar Libraries Colloquy, hosted by the Hudson's Bay Company Archives and to be held 12-17 June 2000 at Hotel Fort Garry, Winnipeg, Manitoba, Canada. The theme of the conference will be Gateways:
Polar Archives and Libraries into the Next Millennium. Papers, poster presentations or panels are encouraged on the theme of gateways in any area. Some suggestions include: How are polar archivists and librarians coping with changes in our collections, in technology, in the expectations of our users? How are polar experiences remembered and made available in the lower latitudes? The theme is designed to include physical and intellectual gateways and barriers, as well as addressing the concept of Winnipeg as a gateway to the west and the north. Presentations from those who have engaged in research at polar or northern centres are especially welcome. Proposals from all disciplines are invited. Proposals should include an abstract of about 300 words and be accompanied by a brief CV. Address submissions by post to Ann Morton, Head, Research & Reference, HBCA, 200 Vaughan Street, Winnipeg, MB, R3C1T5. Deadline for submissions is 30 September 1999.

There will be a two-day conference entitled Material Cultures: The Book, the Text, and the Archive to be held at the University of Edinburgh between 29-30 July 2000. Speakers will include Roger Chartier and Stephen Greenblatt. Proposals for 20-25 minute papers are invited on any of the following topics: the material renaissance, reading theories/reading cultures, text and image, (post)modern paratexts, sociologies of the text, new histories of the book, new empiricisms, the cultures of collecting. Submissions should be approximately 200-300 words in length and sent no later than 30 August 1999 to: Material Cultures, The Centre for the History of the Book, The University of Edinburgh, 22A Bucchleuch Place, Edinburgh, EH8 9LW, or by email to CHB@ed.ac.uk.

Papers on any subject of interest to Edith Wharton scholars are welcome, especially those considering Edith Wharton as a fin de-siècle writer, the importance of Newport in the Wharton oeuvre, and Wharton studies in the new millennium for the sixth Edith Wharton Society conference, to be held in Newport, Rhode Island from 21-25 June 2000. Send proposals (1-2 pages) by 15 November 1999 to Dr. Carole Shaffer-Koros, Director, MA in Liberal Studies, Kean University, Union, NJ, 07083. Fax: (908) 289-1067. Email submissions (no attachments, please) to ckoros@kuean.edu. Please include postal address and telephone number on all submissions.

Papers are invited for a conference on the topic of Media in Transition, to be held 8-10 October 1999 at the Massachusetts Institute of Technology. The conference themes will address current experiences of media and cultural transformation through the perspective of earlier periods of technological and social change, and examine the role of economic, political, legal, social and cultural institutions in mediating and partly shaping technological change. Papers are encouraged which address the following themes: the transformation of the book and book culture in the digital age; conceptions of intellectual property; democratic culture and new media; the aesthetics of transition -- technological change and the arts and literature; the "virtual community" as an historical construction; media change and central institutions (schools, libraries, banks, corporations, etc.); privacy, public safety, surveillance; global media and local or national cultures; media audiences; "vernacular theory" -- the role of science fiction, popular journalism, and other popular discourse in explaining emerging media; technology and journalism -- the impact of technological change on journalism; newspapers and local readership; social and cultural factors influencing the use and diffusion of new media; childhood and adolescence in a mediated culture; hypertexts: history, theory, practice. 1-2 page abstracts are to be submitted no later than 1 July 1999 to: Media in Transition Conference, CMS office, 14N-430, MIT, Cambridge, MA 02139. For more information about the Media in Transition Project, see their website at: http://media-in-transition.mit.edu.

Conference Announcements

To mark the opening of an exchange exhibition of Irish materials between the University of London Library and the library of Trinity College, Dublin, the Institute of English Studies is hosting The Irish Book in the Twentieth Century, a three day conference from 6-8 May 1999. The venue will be the Institute of English Studies, School of Advanced Study, Senate House (3rd floor), Malet Street, London WC1E 7HU, and fee for the full conference will be £50. Address enquiries to the Institute of English Studies, tel: 0171 862 8675, fax: 0171 862 8672, or email: ies@sas.ac.uk.

A four-day conference on The Times: Now and Then will be held in central London at the Faculty of Continuing Education, Birkbeck College from 4-7 May 1999. It will consider the status and nature of The Times at present, examine its origins, and highlights of the paper in the 19th century. The conference is non-residential, and the fee is £65. For more information or to register, contact Diane Hodgson, FCE, Birkbeck College, 26 Russell Sq, London, WC1B 5DQ, or ring 0171 631 6674; or email: l.brake@bbk.ac.uk.

On Scrolls, Artefacts and Intellectual Property, a one day symposium addressing the interdisciplinary issue of the intellectual property rights of archaeologists, principal text editors and curators for the study, publication, and preservation of artefacts, will be held on Wednesday 19 May 1999 in Martin Hall, Faculty of Divinity, New College, Mound Place, Edinburgh. The focus of the Symposium will be on issues arising from the law suit over 4QMMT (a text from the Dead Sea Scrolls known as 'some precepts of the torah'). The case is presently on appeal in the Israeli Supreme Court. For further information, please contact Lydia M. Lawson, Conference Secretary, The Edinburgh Symposium, Faculty of Law, University of Edinburgh, Old College, South Bridge, Edinburgh EH8 9YL, Scotland. tel.: +44 (0)131 650 2008; fax: +44 (0)131 650 9094; email: Lydia.Lawson@ed.ac.uk

The 40th RBMS Preconference will take place in Montreal, Canada, on 21-24 June 1999. The Preconference theme is Border Crossings: Exploring New Territories for Special Collections. Besides an ample number of plenary sessions and other presentations, the preconference will include four workshops and seventeen tours of local Montreal attractions. The registration fee is $200.00 for ACRL members and $225.00 for non-members. The deadline
for registration is 1 May 1999. The brochure for the 1999 RBMS Preconference, with registration form, is available for downloading from the RBMS website at http://www.princeton.edu/~ferguson/rbms.html

Unpacking the Anthology. A one-day conference on anthologies, anthologists and anthologising in literary studies, will be held at Edge Hill College on 16 July 1999. The aim of the conference will be to explore the diverse and encompassing aspects of the making and use of the anthology from both historical and contemporary perspectives. Further details are available from conference organisers Dr. Robert Sheppard and Margaret Forsyth, Department of English, Edge Hill, St Helens Road, Ormskirk, Lancs, L39 4QP Tel: 01695 575171 Email: shepparr@staff.ehche.ac.uk or forsythm@staff.ehche.ac.uk

A conference and exhibition entitled The Bookshop of the World: A Celebration of 500 Years of Printing and Publishing in the Low Countries will be held from 15-17 September 1999 at the British Library Conference Centre, organised by the Association for Low Countries Studies in the UK and Ireland and the British Library. It is also being held in association with the Wellcome Institute for the History of Medicine and the Centre for Dutch and Flemish Culture at University College London. Themes to be covered will include: Dutch and Flemish incunables, the history of publishing houses such as Elsevier and Plantin; Anglo-Dutch literary relations; booksellers, literature, translations, books in foreign languages; cartographers, maps, atlases, travel books; medicine and science; prints, bibliophile editions and experiments; clandestine books and the history of the freedom of printing. Keynote speakers will include Dr. Lotte Hellinga (British Library), Professor Paul Hofstijzer (Leiden University) and Professor Ludo Simons (University of Antwerp). The conference fee will be £80 (waged), £30 (unwaged). To register for the conference, send contact details and fee payment by 31 May 1999 to: Association for Low Countries Studies, c/o CDFC, Department of Dutch, University College London, Gower Street, London WC1E 6BT, or email ucldkrb@ucl.ac.uk, fax 44-171-916-6985.

The McNeil Center for Early American Studies at the University of Pennsylvania will be hosting a Graduate Student Conference 24-25 September 1999 on Speaking in Signs: Cultures of Communication in the Early Modern Americas. This conference seeks to bring together a diverse group of graduate students interested in discussing the general theme of communication in Early America in all of its forms and stages – from the production and dissemination of ideas/texts to their reception, appropriation, and re-deployment. Further information on the conference can be found on the conference website at http://ccat.sas.upenn.edu/mceas

The Australasian Victorian Studies Association announces its 21st Annual Conference, to take place at the Department of English, University of Western Australia from 2-6 February 2000. The theme is Victorian Mediations: Journalism, Gender and the Periodical Press. Invited speakers include Patrick Brantlinger, Joanne Shattock and Richard Fulton. For further information, contact Professor Hilary Fraser, email: hdfraser@cyllene.uwa.edu.au or Dr. Judith Johnston, email: judithj@cyllene.uwa.edu.au

A three day international conference on Feminist Forerunners: The New Woman in the National and International Periodical Press, 1880 to the 1920s, will be held at Manchester Metropolitan University (UK) from 24–26 July 2000. It will examine periodical or newspaper literature in relation to the social, cultural, or political history of the New Woman and to the late nineteenth and early twentieth-century politics of gender. For further details, please contact Ann Heilmann, Department of Humanities and Applied Social Studies, Crewe-Alsager Faculty, The Manchester Metropolitan University, Alsager Campus, Hassall Road, Alsager, Cheshire ST7 2HL (UK), Fax: 0044 161 247 6374, or email: A.Heilmann@mmu.ac.uk

Exhibitions

The Watkinson Library & The Enders Ornithology Collection at Trinity College, Hartford, Conn., is running an exhibition from 12 February to 15 June 1999 entitled Birds in Print: A Survey of Major Illustration Processes, 1500-1998. The show, based entirely on the Library's encyclopaedic Enders Ornithology Collection, is arranged by the three basic methods used to print illustrations: relief (raised), intaglio (incised or etched), and planographic (flat). Also on view are original paintings by leading 20th century American and Canadian bird artists such Louis Agassiz Fuertes, Allan Brooks, and George Miksch Sutton.

The Rare Books and Manuscripts Library at Ohio State University now holds the finest, most inclusive collection of The Book of Martyrs in North America. An exhibition consisting exclusively of copies of several early editions is on display now through 15 May in the Philip Sills Exhibit Hall of the William Oxley Thompson Library (Main Library, 1858 Neil Ave. Mall). Opening hours are from 7:45 am-midnight Monday-Thursday; 7:30 am-10 pm Friday; 8 am-10 pm Saturday; 11 am-midnight Sunday. The exhibition is free and open to the public.

The Folger Shakespeare Library is hosting Seeing What Shakespeare Means, an exhibition contextualising the world as imagined by Shakespeare and his contemporaries, in the Great Hall of the Library. The exhibition will display more than 140 images from 16th and 17th-century books and manuscripts in the Folger collection, including woodcuts, engravings and drawings used to illustrate Shakespeare's work during his lifetime. The exhibition runs from 3 April to 21 August 1999 at 201 East Capitol Street, S.E., Washington, D.C., and is open from 10 a.m. to 4 p.m. Monday through Saturday.

The Library Company announces the opening of Ardent Spirits: The Origins of the American Temperance Movement, which will be on view from 19 April to 25 November 1999. The exhibition will feature 18th and 19th century books, prints, broadsides, sheet music, and manuscripts from the Library Company's collections tracing the American Temperance Movement's rich
and lively history. A virtual exhibition of selected items and the full text of the exhibition’s labels can be seen at the Library Company’s web site at http://www.librarycompany.org. The exhibition will be on view at the Library Company, 1314 Locust Street in Philadelphia and is open to the public free of charge Monday through Friday 9:00 am - 4:45 pm.

New Journal Announcement

New Media & Society is a new international journal being launched in April 1999 to provide an interdisciplinary forum for the examination of the social dynamics of media and information change. The journal will engage in critical discussions of the key issues arising from the scale and speed of new media development, drawing on a wide range of disciplinary perspectives and on both theoretical and empirical research. If you are interested in subscribing or submitting a manuscript please email Jane Makoff at SAGE Publications, email: jane.makoff@sagepub.co.uk. For further information about the journal, including the editorial from the first issue and details from its first volume, see their web page at http://www.sagepub.co.uk/journals/details/jO182.html

Scholarly Liaisons

SHARP will sponsor two sessions at the American Literature Association meeting in Baltimore, Maryland. Both sessions will meet on Sunday, 30 May in the Renaissance Hotel in Baltimore’s Inner Harbor, and the session papers will be as follows.

Session 1: Teaching Book History in American Literature Courses

Chair: Sharon Shaloo

‘Creating a Relevant Textbook: Perspectives on American Book History,’ Scott E. Casper, U of Nevada, Reno; Jeffrey D. Groves, Harvey Mudd College

‘Text, Counter-text, and Hypertext in the Undergraduate Classroom,’ Ezra Greenspan, U of South Carolina

‘Why Can’t We Just Get Along?: Working in Special Collections, A Report on Faculty/Librarian Collaboration,’ Whitney Pape and Augusta Rohrbach, Oberlin College.

Commentary: Dorothy Z. Baker, U of Houston and Susanna Ashton, Clemson U.

This session will be followed immediately by a workshop and a short business meeting for SHARP at ALA. Suggestions for next year’s panels are welcome.

Session 2: Cash, Class, and American Literary Periodicals

Chair: Robert J. Scholnick, College of William and Mary

‘Editorial Power and Its Limits in Antebellum Women Magazine Editors,’ Steven S. Fink, Ohio State U.

‘Magazines and the Profession of Authorship in the United States: 1840-1900,’ Ellery Sedgwick, Longwood College

‘A Revolution in Review(s): Evergreen Review and the Production of (Counter) Culture,’ Bryan McCord, Syracuse U.

Commentary: Robert J. Scholnick

Seminars

As part of the new AHRB/Oxford University seven-year project Mapping the Print Culture of Eighteenth-Century London, a Seminar Series is starting at the University of Oxford. All seminars will be held at 5pm in The Council Room, Mansfield College, Oxford, except for 6 May presentation. Presentation of work in progress (30-40 mins) will be followed by general discussion. All are welcome.

6 May 1999, “Mapping projects and the application of GIS software”, Fiona Black (Universities of Saskatchewan and Loughborough) & Bertram Macdonald (Dalhousie University) (To be held in the History Faculty, Graduate Computer Room, History Faculty.)

20 May 1999, “The use of pre- and post-land tax records and the location of London printing houses c. 1660-1740”, Professor Michael Treadwell (Trent University, Peterborough, Canada)

3 June 1999, “The Westminster Historical Database: performance and potentialities”, Professor Penelope Corfield & Edmund Green (Royal Holloway, University of London)

The American Antiquarian Society (AAS), through its Program in the History of the Book in American Culture, announces the summer 1999 offering in its series of seminars in the interdisciplinary field of book history, to run from 6-11 June 1999. This year’s theme is Telling Lives, Telling Lies?: Biography, Autobiography, and Personal Narrative. The seminar leader will be Ann Fabian (History, CUNY Graduate Center), and other faculty participants include Stephen Bullock (Humanities, Worcester Polytechnic Institute), Scott Casper (History, University of Nevada at Reno), William Reese (President, The William Reese Company), and members of the AAS staff. Further details, including information on fees, financial aid and housing, are available on the Society’s on-line gopher (gopher mark.mwa.org or URL gopher://mark.mwa.org), or by contacting John B. Hench or Caroline Sloat at AAS, tel.: (508) 755-5221, or email: cfs@mwa.org

Book Reviews


Studies on Voltaire and the Eighteenth Century sometimes takes the form of a journal, containing diverse articles, and sometimes the form of a book series, consisting of monographs or focused collections of essays on special themes. This particular volume combines aspects of both formats, with contributions in both English and French. As a journal, it includes a variety of pieces with very little in common. The late D. F. McKenzie sketches some aspects of the book trade in late seventeenth-century England; Francois Mroueau provides a fascinating account of Bougainville’s voyage as experience and as book; Carla Hesse delivers a potentially paradigm-shattering study of the role of women in late eighteenth-century French culture, arguing, against the current orthodoxy, that the French Revolution “marked a dramatic and unprecedented moment of entry of women into public life” (p. 69); and SHARP’s own Jonathan Rose contributes a thoughtful bibliographical essay on the development of book history during the past two decades.

That’s the first third of the book. The rest is the Darnton De-
bate proper - a relatively coherent series of seven essays that evaluate Robert Darnton’s contributions to French cultural history, along with an eloquent closing essay by Darnton himself, in which he gives an overview of relevant portions of his intellectual career and provides a reassessment of his position, conceding some points to his critics and defending others. It’s a spirited exchange, in which the current president of the American Historical Association, whom Jeremy D. Popkin describes as “the leading contemporary historian of the Enlightenment in the United States” (105), is subjected to particularly sharp criticism at the hands of Popkin, Daniel Gordon, and Elizabeth L. Eisenstein, but defended, at least in part, by several others. That Darnton’s manner of dealing with these critics can be both brilliant and elusive is illustrated in regard to Brissot, the model of the marginal Grub Street writer in Darnton’s early work on the sociology of pre-Revolutionary intellectual life. Popkin and Eisenstein argue against this low-life interpretation of Brissot, the former challenging some of Darnton’s facts and the latter emphasizing Brissot’s stature as a man of the Enlightenment. Darnton acknowledges that these criticisms have revealed a “contradiction” between Brissot as an enlightened idealist and a hack, but he proceeds to argue that this contradiction merely suggests another way of putting his own thesis: “It was by living through the contradictions built into life in Grub Street that Brissot acquired the passion to destroy the ancien régime” (268-69).

Since the debate centers on the nature of eighteenth-century French intellectual culture and its connection with the coming of the French Revolution, Darnton’s important role as a book historian, which is likely to be of most interest to readers of this publication, is generally neglected, or at least subordinated to those issues. Thus, Darnton’s seminal article for the discipline with which most of us are associated, “What Is the History of Books?” is not mentioned in the debate, and neither is his article on D’Holbach’s Système de la nature, “The Life Cycle of a Book.” Similarly, his magisterial publication history of the Encyclopédie, The Business of Enlightenment, receives relatively little attention, and his case studies of French booksellers and the book trade, drawn from the archives of the Société typographique de Neuch âtel, are either ignored or else cited merely in order to make the point - already familiar to readers of Eisenstein’s stimulating study, Grub Street Abroad (1992) - that Darnton generally exaggerates the business side of the book trade. I agree with that criticism, and remain unconvinced by Darnton’s defense, which hinges on a dubious distinction between booksellers as “citizens”, who were capable of enlightened views, and as “businessmen”, who “remained ideologically neutral” because interested only in profits (282). Yet Darnton’s critics don’t resolve the problem when they brand his position anti-intellectual, because the real issue is not whether booksellers and especially publishers pursued profit on the one hand or high intellectual ideals on the other, but rather whether they are to be treated as one-dimensional automatons or as complex individuals, whose professional activities were affected by a wide range of interests and concerns, some pecuniary, some intellectual or “enlightened”, and some neither.

The debate takes on broader connotations in Daniel Gordon’s contention that “in Darnton’s work, too much focus on books as objects, too much emphasis on their commercial production and circulation as things, has taken him away from the less concrete but all-important subject of words, their meaning and their power” (148). The context is a harsh critique of Darnton’s latest (and arguably best) book, The Forbidden Best-Sellers of Pre-Revolutionary France (1995), for exaggerating the significance of libelles and other best-selling, illegal forms of literature as causes of the French Revolution. However, behind the critique lies a more general assumption about the superiority of “high” intellectual history” (140) to “the social history of ideas”, which is caricatured as fundamentally anti-intellectual, where elites are concerned, but “sympathetic in its description of the thoughts of ordinary men and women - a methodological schizophrenia” (132). Gordon takes this critique of Darnton’s alleged populism to absurd lengths when he suggests that in his writing Darnton “has become a vessel of the proto-revolutionary Zeitgeist that he is supposed to be analysing” (141). As a criticism of Darnton’s work, and as a criticism of book history and the social history of ideas in general, such shrill rhetoric discredit itself. A more productive approach is pursued by David A. Bell, who notes that Darnton’s own statistics on best-sellers have opened the door to examining “the sustained interplay between illegal books on the one hand, and the broader currents of Enlightenment thought on the other” (185), which can perhaps be reconciled as complementary forces contributing to the French Revolution. The sooner historians of the French Enlightenment and the Revolution get on with that task, the better.

Richard B. Sher, New Jersey Institute of Technology


The twenty-two essays in this excellent volume, based on the 1995 University of London conference, have as common focus the relationship between biographers and their subjects, and specifically writers as subjects. There is no shortage of writing on the theory of biography, but these essays while touching on theory are better read, and read better, as case studies in biography. As the editors remind us, biography is primarily storytelling, and perhaps the story reads best if the relationship between the biographer and the subject is, if not good, at least close. There must be what the editors call a dialogue or subliminal exchange between the two. Of course writing about writers poses very particular problems for the biographical storyteller. The writer spends time writing, perhaps alone, secluded. Recapturing that time is the task of the literary biographer. That theme - the difficulty of writing about writing itself, the making of the narrative, the subjectivity necessarily involved, and the issue of interpretation - is central to several of these essays.

A few illustrations will whet the appetite. Martin Stannard reminds us of views of literary biographers: generally negative. From Oscar Wilde, “Every great man nowadays has his disciples, and it is always Judas who writes the biography”, to Germaine Greer, biography as the art of the jealous and inadequate, parasitic writing. Those who can, do; those who can’t, write biography (p.7). Ruth Kennedy on Chaucer suggests that when the biographers
get their hands on the subject, he is transformed, "recreated in images that are largely independent of the facts" (54). Martin C. Battestin reminds us of the biographer Agnellus writing a thousand years ago about his subjects: "I invented lives for them, and I do not believe them to be false" (90). Certainly, as Battestin illustrates, seemingly hard, factual physical evidence, such as contemporary correspondence, may be less representative of the truth than the biographer's imagination. Isobel Grundy supports that view, though making the demand that imagination be grounded in the usual scholarly terms. Hence the biographer must "wade through thickets and thickets of footnotes, a million minute particulars ... and must anchor airy speculation to footnote nits and bolts" (108). As she reminds us, biographers have to find the story in the muddle or, as Stannard earlier noted, "A biographer's study is like the Incident room of a major police investigation" (11).

There are, of course, writers who resist biography, who insist on and preserve their privacy and try to protect their lives beyond the grave, as it were. Virginia Woolf's closing words in her suicide note "destroy all my papers" indicate what she wanted although that didn't happen. Hermione Lee here addresses the issue in her essay on Woolf, reminding us that we don't own the facts of our lives. She quotes Janet Malcolm, "Biography is the medium through which the remaining secrets of the famous dead are taken from them and dumped out in full view of the world" (224). She speculates on her own role: biographer as burglar rather than police investigator? but decides instead that in the case of a suicide the biographer perhaps feels the need to tidy up the life with all the attendant dangers of reductiveness, literal-mindedness and over-authoritarianism, knowing too much, knowing too little.

My favorite essay in the collection is Antony Atkins' 'Textual Biography: Writing the Lives of Books', where he extends the previous metaphors to the biographer as "authorised guest touring a stately home (even if with burglary secretly in mind)" (277). He discusses the creative life of writers and their books, the life of the books themselves as the key to the author's creativity. Writers want to finish one book and get on to the next. They set boundaries around the creative process and then move beyond them even though publishers, critics and readers move in and out of those boundaries long after the writer has moved on. Atkins goes back to the writer, to the process of writing, to the genesis and evolution of the text before publication as the key to literary biography, believing that it's crucial to remember that writers write. He asks how they "grapple with ... the great soggy blanket of ideas, experiences and possible utterances, and squeeze out these nice tidy sequences of words we call texts?" (282).

Gillian Fenwick, Trinity College, University of Toronto


While this volume offers information about several members of the Murray family, readers of SHARP News will find the engagingly written account of the best-selling grammarian, Lindley Murray (1745-1826), especially notable. Monaghan focuses on Lindley and sets him in the context of the Murray family. Lindley received his early education in Philadelphia, which was the home of the Enlightenment in America. This was to have a direct influence on his textbooks, particularly on The English Reader. After the age of about twelve, rejecting employment in the family business, Lindley dictated his own course of education, pursuing the ideas of the Enlightenment, and eventually trained as a lawyer.

Lindley Murray's Memoirs are remarkable for their reticence about the American Revolution, at the conclusion of which Murray left America to settle in England. Monaghan shows that the Memoirs are almost certainly calculatedly evasive. Murray alleges ill health as his reason for leaving America and this has been accepted at face value. Careful investigation of documents relating to the period preceding and during the Revolution has enabled Monaghan to show that Murray accepted exile as the price of his own and his family's commercial involvement with both sides. Lindley's father, Robert Murray, was of Scottish-Irish descent and originally a Presbyterian, but he married into a Quaker family in Philadelphia and eventually settled in New York. He emerges as a political time-server. Backing the Loyalists when they appeared to have the upper hand, he was at the same time involved in manufacturing and selling arms to the patriots. Lindley himself is more enigmatic. Before the outbreak of hostilities, he had already had to retreat to Long Island. He was clearly implicated in his father's manoeuvres although he refers to these only obliquely. For instance, he says he bought a "very convenient, little pleasure boat" (p.72); this was in all probability a sloop used for importing British goods into America. Once Independence had been declared, the Murrays' property was in danger. Lindley's self-imposed exile saved the family fortunes. Monaghan makes the point that he nevertheless did not join the Loyalist community in London.

Monaghan devotes a chapter to The English Reader, which was published in America in 1799, a year before the Grammar, for which Murray is best known in the United Kingdom. Although all of Murray's textbooks were eventually published extensively in America, The Reader was by far the most successful, the five million copies outstripping sales in Britain and overtaking all rivals. The literary pieces Murray chose for inclusion reflected not only his own humanist ideas but accorded with the spirit of the time in America.

Murray assiduously followed the fortunes of his publications, which were supervised by the family in America, and it was this, Monaghan believes, that may have prompted him to begin writing his Memoirs in 1806. His hopes of an eventual return to his native country would account for the particular slant of his account. Monaghan rounds off the story of the members of the Murray family in New York and a final chapter deals with Lindley Murray's life in York in England. The
Murrays of Murray Hill is systematically documented and Monaghan uncovers a mystery that has been largely ignored for nearly 200 years and it is therefore a milestone in Murray studies. Frances Austin, Independent Scholar (formerly of the University of Liverpool)

**Bibliography**

**General**


**Britain**


Stephen Roy Miller, ed., *The Taming of the Shrew, the 1594 Quarto*. Cambridge: Cambridge University Press, 1999

Robin Myers and Robin Harris, eds., *Medicine, Morality and the Book Trade*. Winchester; St. Paul’s Bibliographies; New Castle, Del.: Oak Knoll, 1998


**Canada**


**China**


**France**


**Germany**


**Ireland**

Russia

United States
Wm John Hare and Priscilla T. Hare, Tasha Tudor: The Direction of her Dreams. New Castle, Del.: Oak Knoll, 1999

In Memoriam
Donald McKenzie (1931-1999)
Donald McKenzie, one of the most influential exponents of book history studies over the past thirty-five years, died suddenly in Oxford on 22 March 1999. Born in Timaru, New Zealand, he read English at Victoria University in Wellington before coming to Cambridge on a Leverhulme scholarship in the late 1950s. With the encouragement of Philip Gaskell, he embarked on a study of the Cambridge University Press that resulted in the two volume classic analysis of the daily running of an English print-
1971. As an author, he is best known for his classic study in American book history, *Reading Becomes a Necessity of Life: Material and Cultural Life in Rural New England, 1780-1835* (Knoxville: University of Tennessee Press, 1989). The American Antiquarian Society was Bill’s scholarly home throughout his career. He was awarded two year-long AAS-NEH fellowships and was the leader of their 1994 summer seminar in the history of the book. In the fall of 1998 Bill was in residence as a Research Associate, working on a book manuscript, *A Republic of Knowledge: Communications and the Rise of an Age of Reading in America*. He is survived by his wife, Lisa Gilmore-Lehne, and three children. His family has asked that memorial contributions be made to the American Antiquarian Society. AAS intends to establish a fund to honor Bill Gilmore-Lehne who was a friend, colleague, and mentor to so many.

**Sharpend**

Springtime usually signifies new beginnings. This spring brought us sudden endings. Sharp News readers will be saddened to learn of the recent deaths of Don McKenzie and William J. Gilmore-Lehne, book historians who with their erudite work did much to broaden our knowledge of the subject. The Sharp community is the poorer for their absence, and this issue is dedicated to their memory.

One way their legacy lives on is in the amount of Book History related activity currently underway. The great number of conference announcements and calls for papers in this issue attests to the proliferation of textual studies as an area of scholarly interest. I hope many of you will be attending this year’s Sharp conference at Madison, Wisconsin. Next Sharp News will feature reports of new initiatives Sharp will be launching this summer. Watch this space.


I hope all of you found a way to celebrate World Book Day on 23 April 1999. Sharp should consider how we can contribute to this worldwide initiative in the future. Perhaps this is a matter for discussion both on SHARP-L and at this summer’s conference. I was really pleased to see one of our executive board members receiving great acclaim in the U.K. media during World Book Day. In a special pullout section in *The Guardian*, critics were asked to nominate their choice of the best books of the past ten years. In the biography section, Bob Patten was given top honours for producing in his monumental *George Cruikshank’s Life, Times and Art* what they considered to be the best biography of the decade, beating out Peter Ackroyd’s *Dickens* and Andrew Motion’s *Philip Larkin*, among other titles. The critics felt that Patten’s monumental study stood above the rest in its depth and scholarship: as they put it, ‘the result is a triumph for the biographer’s art -learned but lively, obsessed but always objective, and above all managing to convey the sheer raciness of its subject’s long life....Patten’s achievement is to bring out his centrality to the various worlds in which Cruikshank moved. Without Cruikshank, as Patten shows, English comic art -and 19th-century English literature, would have been radically different entities.’ Well done, Bob, and well deserved plaudits for the 25+ years spent in its creation.

Barbara Brannon
Director of Public Relations
Wesleyan College
4760 Forsyth Road
Macon, GA 31210-4462
U.S.A.

**FIRST CLASS MAIL**