GUEST COMMENT

"For the letter ... giveth life"
Graham Law,
Waseda University, Tokyo

This commentary on the usefulness, or otherwise, of modern scholarly editions of authors’ correspondence as resources for the historian of print culture was prompted by the recent publication of the letters of Wilkie Collins.

Over the past few years, I have been gathering material to fuel an account of the growth of fiction syndication in Victorian provincial newspapers. The results are shortly scheduled to appear in book form. As I try to show there, this development needs to be understood as part of a widespread proliferation of serial publication rights, national and international as well as local, and the new forms of agency created to exploit them. These include not only newspaper syndication bureaus like Tillotsons of Lancashire, but also professional literary agencies like that of A.P. Watt, and even writers’ guilds like Walter Besant’s Society of Authors. Today it seems easy enough to differentiate between these three bodies, but back in the 1880s things were not so clear. Then W.F. Tillotson was also purchasing volume rights from novelists and selling them on to London publishers, Watt was placing the work of his author clients as often in provincial and colonial newspapers as in metropolitan magazines, while Besant, besides campaigning against publishers’ abuses and for international copyright, launched a non-profit-making body—the Authors’ Syndicate run by Morris Colles—offering literary services to Society members.

Ironically, one of the first writers to grasp the significance of all this was the ultra-romantic novelist Ouida. In a wild and windy letter to the Times in 1891, Ouida claimed that the intervention of a secondary rank of middlemen in the literary marketplace was causing a “ruinous abasement in the quality of published works”.

She laid the blame squarely at the door of syndicators like Tillotson, agents like Watt, and unionizers like Besant, contrasting their parasitic activities with the beneficial role of the primary middleman. This was of course the publisher, who had emerged at an earlier period of adjustment in the market with the differentiation of the roles of the printer and bookseller. Even if we disagree with Ouida’s judgment on the effects, we must recognize that she had put her finger on a combination of “new literary factors” reflecting a major change in what we would now call the Darnton communication cycle of print history.

Now, despite the labours past of Hepburn and Bonham-Carter, and more recent journal contributions by Gillies or Colby, this complex of new literary factors coalescing towards the end of the Victorian era has still not received a full historical analysis. Not that empirical resources are in short supply—the Tillotson records held at Bolton and Oxford, the Watt files in the Berg Collection or the Wilson Library, plus the archives of the Society of Authors in London and the Authors’ Syndicate at Austin, Texas, indeed often appear all too voluminous. But, if the Darnton model is to function as a dynamic cycle rather than a static triangle, the analysis must take into account not only the dry bones of the business record, but also the fleshier relations of authors to the new agents, their understanding of the effects on readership, and the ways these fed back into the process of composition. And this is where authors’ letters come in. But, whether correspondence has survived to illuminate these issues is one question; another is whether the scholars who collect, select, and annotate it share these priorities. In both cases, the answer is mixed.

Wilkie Collins represents a key early case. After the death of his mentor Dickens, whose family journals carried many of his novels in the 1850s and 1860s, Collins was quick to explore developments in the periodical market. He sold serials to new weekly papers like the popular Cassell’s, the illustrated Graphic, and the gossipy World, at the same time shifting his volume publishing exclusively to the go-ahead new house of Chatto & Windus that encouraged such ventures. In the later 1870s, he was the first pedigree novelist to deal with the provincial syndicators—Leaders in Sheffield as well as Tillotsons in Bolton. Still at this stage Collins’s solicitor William Tindell was acting for the writer in his literary affairs—an interesting example of an informal agent to add to those discussed by Hepburn—but in the early 1880s Collins became the first big literary fish to enter Watt’s net. Soon after, Besant persuaded him to become a founder member of the Authors’ Society.

However, although Collins’s middlemen were among his most intimate male friends during the last twenty years of his
life, not very much of this comes across in the Baker and Clarke selection of his letters, which is the first attempt to represent the full range of the author's correspondence. None of the few surviving communications with Tiltosons or Leaders or the Society of Authors are included; only a handful of the approximately 160 letters (mainly held at Princeton) to Andrew Chatto or his firm show up; many of the chosen letters to Tindell (housed in Glasgow) deal with other business, like wills and property leases; and, most notably, out of the more than 250 letters from Collins to Watt between 1881 and the author's death in 1899 (recently deposited at Pembroke College, Cambridge) only five of any length are transcribed in full.

One reason is clearly the economic constraints felt by the publishers. Macmillan presumably gave the editors a much shorter leash than Thomas Pinney, who has recently completed a five-volume edition of Kipling's letters for the same house. Baker and Clarke have tracked down over 2200 missives in all, of which they have only been able to fit in just over a quarter in their two relatively slim volumes, and of these well over a hundred are reproduced in the unsatisfactory form of summary-with-extracts. In addition, judgments of literary value are clearly unanimous in giving greater weight to the earlier part of Collins's career over the post-Dickensian decades. Finally, the editors make it clear in their preface that "business letters" have been relegated to the second division of interest. This is confirmed by the fact that letters to the middlemen seem especially prone to summary treatment, and that annotations are noticeably thin on the publishing history side.

This point comes out strongly if we compare the Collins edition with another recent selection of later Victorian literary letters, the volume on Henry James from John Lane. Here the emphasis on print culture is far more apparent than in previous James selections, and more letters to the literary agent James Pinker are included than to any other single correspondent. Henry James also serves to remind us that collection seems to provide a way to avoid the issues of selection. Philip Horne offers fewer than 300 of the 15,000 or so of the letters he estimates to have survived, but the University of Nebraska Press have boldly announced that they will soon start to publish the lot in thirty volumes. However, this is a long and expensive job—there is still one more plump volume of the Pilgrim Dickens to come from Storey et al., and the first appeared in 1965—and not to be contemplated for literary fish of less than levithan proportions. And even then, issues of organization often reproduce those of selection. Purdy and Millgate's choice of the straight chronological run for the Hardy letters gives much less prominence to relationships with middlemen like Watt and Colles than Hepburn's decision to devote the first volume of Bennett's letters entirely to correspondence with Pinker. There is also, of course, a third way, that of concentrating on letters to a single recipient, and James scholarship offers many examples of that type, with Ray Moore's recent edition of the letters to the house of Macmillan being of primary interest here.

Cases like Kipling, Hardy, James, and Bennett, however, reflect the business of agency at a rather later stage in its development and from slightly higher up the literary food chain, and that of Collins remains an important one to come to terms with. Just over a year ago in SHARP News (8.1 Winter 1998-99), James West encouraged historians of publishing to have a go at literary biography. My aim here is simply to suggest that there would be no harm in them having a shot at the letters as well as the life. In my view, the third way, the richly annotated edition of a single correspondence with the agent, is probably the best option for historians of later Victorian print culture, and those Collins-Watt letters offer a tempting place to start.

WORKS CITED
Colby, Robert A. "'What Fools Authors Be!' The Authors' Syndicate, 1890-1920'. Library Chronicle of the University of Texas 35 (1986) 60-87.
SHARP News Vol. 9, No. 2

SHARP News of Note

SHARP member Richard B. (Rick) Sher, (and by association Book History's editors Jonathan Rose and Ezra Greenspan), has recently been honoured by the South-eastern American Society for Eighteenth-Century Studies (SEASECS). Dr. Sher's article from the first volume of Book History has been selected as the winner of the Percy C. Adams Article Prize for 1999. The article “Corporatism and Consensus in the Late Eighteenth-Century Book Trade: The Edinburgh Booksellers' Society in Comparative Perspective” was praised by Robert Craig, SEASECS President, as having received highly favourable comments from the prize committee's reviewers. The article, described as “an outstanding work of scholarship” by Calhoun Winton, Chair of the Committee, appeared in Book History 1 (1998): 32-93. The article may also be read online via Project Muse.

SHARP News of Note

CALLS FOR PAPERS

Society for the Study of American Women Writers

Location: St. Anthony Hotel, San Antonio, Texas, USA
Date: 14-18 February 2001
Deadline: 15 August 2000
SHARP deadline: 31 July 2000

The program committee welcomes submissions of panels organized by individuals and sessions sponsored by author societies affiliated with the Society for the Study of American Women Writers (SSAWW). We are especially interested in panels and sessions that provide substantial time for discussion and exchange. Although traditional conference papers of no more than fifteen minutes in length are welcome, we are especially interested in proposals adaptable to a variety of formats. Formats may include exhibits, roundtables, performances, workshops, readings, group presentations, and discussion sessions of papers distributed online prior to the conference. Topics may include (but are not limited to) examinations of the individual works of women writers; theoretical considerations of race, disability, genre studies, ethnicity, gender, and class; pedagogical issues and implications; lesbian studies; international dimensions of American women writers, women writers and the reconstruction of American literature, the place of feminist scholarship in contemporary society and in the academy; and women writers and the development of periodical literature in American culture.

The SSAWW is committed to a conference program that reflects the diversity of its membership. Inquiries and proposals should be sent to:

Susan Belasco
University of Tulsa
Conference Director, SSAWW
E-mail: susan-belasco@utulsa.edu

Proposals should include the name, e-mail address, and institutional affiliation of a contact person or session chair; names, e-mail addresses, and institutional affiliations of all persons involved in the panel or session; the title or topic and a brief description of the panel or session;

the proposed format; and equipment requests. Program participants must be current members of the SSAWW.

The Officers and Advisory Board of the SSAWW invite all interested persons to access the SSAWW website <http://www.unl.edu/legacy/SSAWW1.html> for membership information about the Society and the conference. Author societies affiliated with the American Literature Association and the Modern Language Association are also encouraged to affiliate with the SSAWW and to sponsor a panel or session at the conference.

A panel for SHARP is being organized by Suzanne Ashworth, on the topic of women's reading. Possible topics include (but are not limited to):

• The psychic and social import of the reading habits of American women writers; how do American women writers represent their own reading experiences?
• The connections between representations of reading in letters and literature; how does the testimony of actual readers "talk back" to literary portraits of reading?
• The icons of reading that women writers create in their literature; what cultural and/or psychological work do they do?
• The relationship between women writers and their own readers (particularly women readers); the iconography of celebrity and fan culture that mediates that relationship.

500-word abstracts should be sent to:

Suzanne M. Ashworth
English Department
Otterbein College
Westerville, OH 43081 USA
E-mail: smashworth@mindspring.com

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The American Society for Eighteenth-Century Studies (ASECS)

Location: New Orleans, Louisiana, USA
Date: 18-22 April 2001
Deadline: After 8 August, but by 1 September 2000

SHARP will sponsor at ASECS a panel entitled “The Nature of the Book: Products of Print in the Eighteenth Century”. Treating the word “products” broadly, this session aims for a range of papers. Possible topics include authors as products of print, readers as products of print, genres as products of print, publishers as distributors of print products, consumer products engendered by print, printers as producers of print, illustrations as print products, typographical features and innovations found in print products, and other variations on the idea of print products in the eighteenth century. Papers interrogating the account of print in the eighteenth century produced by John Stow’s The Nature of the Book are also welcomed.

Please send short abstracts (1 to 2 pages) to:

Elizabeth Child
2055 Park Road, NW
Washington, DC 20010 USA
E-mail: childe@trinitydc.edu

Abstracts should be sent to:
Mark Purcell
Libraries Adviser
The National Trust
36 Queen Anne’s Gate
London, SW1H 9AS UK
E-mail: lhbmep@smtp.ntrust.org.uk
Tel. & fax: 01491 613713

John Stow (1525–1605):
Author, Editor & Reader

Location: Corpus Christi College,
Oxford, UK
Date: 30 March–1 April 2001
Deadline: 30 September 2000

John Stow, antiquarian, chronicler and a collector of books and manuscripts, is an undeniably significant figure in the historical and literary landscape of Elizabethan England. As an editor of Lydgate and Chaucer, as a chronicler of English history, and as a “surveyor” of London, he has proved a crucial source for modern literary and historical scholars.

This three-day conference proposes to explore Stow’s literary and scholarly role in early modern England through a variety of perspectives, by bringing together literary critics and historians.

Papers that address the following themes will be particularly welcome:

- Stow and the book trade
- Stow as a collector of manuscripts and printed books
- Stow as editor
- Stow as reader
- Stow and literature
- Stow as historian
- Stow as antiquary
- Stow’s patrons
- Stow’s legacy and influence

Full details of the programme will be available by November 2000.

Proposals of 300 words for papers of 20 minutes in length should be sent (by post or e-mail) to:
Dr Ian Gadd
Darwin College
Cambridge CB3 9EU UK
E-mail: iag21@cam.ac.uk

The keynote speaker at this international conference will be Professor Robert Darnton, Princeton University.

The conference will address a wide range of questions relating to “the history of the book” in colonial and post-colonial contexts, with a special emphasis on Southern Africa. Relevant topics include: national and international communities of letters, censorship, the history of reading and reading theories, reviewing and criticism; authorship, sociologies of the text, text and image, media history, the cultures of collecting, library history, literacy, oral cultures, orality and print, marketing and distribution of books, the electronic text, and the future of the book.

Please send abstracts (500 words maximum), preferably by e-mail to:
Professor John Gouws
Department of English
Rhodes University
Grahamstown, 6140 South Africa
E-mail: j.gouws@ru.ac.za

A preliminary programme should be announced by 31 January 2001. Conference invitations will be sent to representatives from various presses, including Oxford University Press, Cambridge University Press, Longman, and Blackwells. The organisers plan to publish papers in a volume intended to promote the study of book history in Southern Africa.

Umbrella 6
The Library Association

Location: UMIST (University of Science and Technology in Manchester), UK
Date: 4-7 July 2001
Deadline: 1 September 2000

The Library History Group’s sessions will focus on the theme “Libraries and War”.

Contributions are invited which address any aspect of this subject. Papers are welcome from all periods from ancient and medieval to early modern and modern; material is particularly encouraged from a wide range of disciplines and perspectives and employing a multiplicity of methodologies and intellectual approaches.
Mid-America American Studies Association

Location: Madison, Wisconsin, USA
Date: 20-21 April 2001
Deadline: 3 January 2001

Proposals for papers and panel sessions are invited on topics related to any aspect of American Studies, but especially reflecting the conference theme, "The Cultural Agencies of American Institutions: Analyzing Sites for the Production, Dissemination and Appropriation of Cultural Capital".

Send five copies of a one-page proposal and a one-page curriculum vitae to:
Wayne A. Wiegand
School of Library and Information Studies
4232 Helen C. White Hall
University of Wisconsin-Madison
Madison, WI 53706 USA
E-mail: wwiegand@facstaff.wisc.edu

The American Library as an Agency of Culture

Deadline: 1 February 2001

Manuscripts are solicited for publication consideration in a special Summer 2001 issue of American Studies on "The American Library as an Agency of Culture". Papers bringing new methodological, theoretical, geographic and cultural perspectives to the American library in its past and present forms and that evaluate libraries in American life are especially welcome. See <http://slisweb.lis.wisc.edu/~printcul/>. For further information, please contact special issue coeditors:
Wayne A. Wiegand, Professor
School of Library and Information Studies
4232 Helen C. White Hall
University of Wisconsin-Madison
Madison, WI 53706 USA
E-mail: wwiegand@facstaff.wisc.edu

Thomas August, Assistant Professor
Dept. of English, 207 Lind Hall
University of Minnesota
Minneapolis, MN 55455 USA

Material Cultures: the Book, the Text, and the Archive

Location: University of Edinburgh, UK
Date: 28-30 July 2000

The Centre for the History of the Book has organized this international and interdisciplinary conference that will include speakers Roger Chartier and Stephen Greenblatt.

Themes include:
- New histories of the book
- Sociologies of the text
- Authorship and literary property
- (Post) modern paratexts
- Theorising the archive
- Publishing the enlightenment
- Reading cultures
- The material renaissance
- Text and image
- Romanticism in print
- The cultures of collecting
- Electronic texts

Registration forms, accommodation details, and a full programme are available on-line at <http://www.ed.ac.uk/englit/research/chb/matcult>

For further information, please contact:
Jill Strobridge
Centre for the History of the Book
The University of Edinburgh
22a Buccleuch Place
Edinburgh, EH8 9LN UK

Munby Fellowship in Bibliography

Location: Cambridge University Library
Date: 2001-2002

Applications are invited for this fellowship tenable for one year from 1 October 2001. The Fellowship is open to graduates of any nationality, and is linked to a non-stipendiary Research or Visiting Fellowship at Darwin College. Preference will be given to promising younger scholars at post-doctoral level or the equivalent. The stipend will be £17,000. The closing date for applications (no forms) is 15 September 2000. An election will be made in December. The University follows an equal opportunities policy.

Further particulars are available from:
Deputy Librarian
University Library
West Road
Cambridge, CB3 9DR UK

Rare Book School (RBS)

Location: University of Virginia

RBS is pleased to announce its June and July/August 2000 sessions. Each session offers a collection of five-day, non-credit courses on topics concerning rare books, manuscripts, and special collections.

Students make a full-time commitment to any course they attend, from 8:30 am to 5 pm, Monday–Friday; most students also attend an informal dinner on the Sunday evening before their first class on Monday. In addition to the formal classes during the day, there will be early evening public lectures and other events throughout each week of RBS.

The educational and professional prerequisites for RBS courses vary. Some courses are primarily directed toward research librarians and archivists. Others are intended for academics, persons working in the antiquarian book trade, bookbinders and conservators, professional and avocational students of the history of books and printing, book collectors, and others with an interest in the subjects being treated.

The tuition for each five-day course is $690. Air-conditioned dormitory housing (about $55/night) will be offered on the historic Central Grounds of the University, and nearby hotel accommodations are readily available. Students are encouraged to take advantage of RBS’s housing to arrive a few days before their course, or stay a few days later, in order to give themselves (and their families) a

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The making, and various The Pear Tree Press books. Of particular interest is Alan Loney’s Gallipoli, a limited edition series of large format poems that will hang in the exhibition area.

Donald Kerr
Printed Collections Librarian
Auckland Central City Library
Auckland, New Zealand
Email: dkerr@auckland-library.govt.nz

The American Society for Eighteenth-Century Studies (ASECS)
Submitted by Eleanor Shevlin

The 2000 meeting of the American Society for Eighteenth-Century Studies (ASECS), held in Philadelphia, Pennsylvania, April 12-16, marked SHARP’s fifth year as an affiliate of this organization. Betty Schellenberg (Simon Fraser University) chaired and organized this year’s ASECS/SHARP session entitled “Geographies of Print Culture”.

Offering a rich variety of work on print history from the perspective of locale, the panel featured papers by Thomas Lockwood (University of Washington), “Bottom Feeders in the Ocean of Print”; Graham Jefcoate (Early Printed Collections, British Library), “German Booksellers in the Strand: German Printers and Booksellers in the Eighteenth Century”; and Fiona A. Black (School of Library and Information Science, University of South Florida), “The Geography of Book Availability in Canada: A Method for Defining Regional Characteristics in the Eighteenth Century”.

Lockwood examined the output of Robert Walker and William and Elizabeth Rayner and demonstrated ways in which attending to traditionally neglected printers, newspaper proprietors, pamphlet producers and trade publishers can enhance our understanding of print culture in eighteenth-century England. These individuals, Lockwood argued, were engaged not only in making money but also in enlarging the readership of political opposition and testing the limits of the market in terms of what was acceptable to print. Jefcoate supplied “A Provisional Checklist of German Members of the London Book Trade” and detailed their strong associations with German Puritanism and the overriding economic reasons for their emigration to London. Supplying the locations of their businesses, he also outlined the types of works they dealt in. Providing an overview of book availability in Canada and the Canadian trade’s connection with Scottish publishers from 1750-1820, Fiona Black detailed the customized database, BOOKSCAN, that she has developed to collect impressively comprehensive information about colonial Canada’s book trade.

BOOKSCAN offers bibliographic, geographic, and business information in a single database. At the panel the list of Recent and Current Research Projects on Authorship, Reading, and Publishing by Members of ASECS and SHARP for the year 2000 was distributed; an electronic version of this list is now available on the SHARP website.

London-Londres-Londra: Foreign language printing in London, 1500–1900
British Library, UK, 8 May 2000
Submitted by Marcella Leembruggen and the presenters

London has for centuries boasted a rich variety of communities from all over Europe: these papers, given by British Library curators, examined the long tradition of London printing in foreign languages, researched in part, but not exclusively, via the Library’s own holdings.

In examining German booksellers in the Strand in the 18th century, Graham Jefcoate identified three main phases during which immigrant printers and booksellers sought to establish a distinctly German element within the London book trade. The first phase, at the beginning of the century, had close links with Pietism, the Lutheran reform movement; the second, from 1749 to about 1784, saw a
succession of printers and booksellers establishing themselves in the Strand, Covent Garden and Soho areas; the third, from about 1793, saw a new generation attempting to capitalise on the English reading public's sudden interest in German literature. Contemporaries regarded most of these initiatives as failures, but successive attempts to find a niche in a foreign market led German printers and booksellers to innovate and diversify their businesses with often unexpected results.

Susan Reed continued the German theme by describing aspects in 19th-century London. Although 19th-century London had a large German community, an equally thriving German book trade never really developed. Printers, publishers and booksellers serving this community seldom concentrated exclusively on German books, and successful immigrant publishers tended to make careers in the British market. Even those German books published here were often printed in Germany. Various German political groups published significant material in London, although the Anglo-German reading public seemed to prefer non-political publications about their social life and institutions. Such institutions were flourishing by the early 20th century, but the outbreak of war effectively destroyed London's German community and its book trades.

In "A King's Last Days: True and False Memoirs of Louis XVI's Valet," Morna Daniels analysed the memoirs of Jean-Baptiste Cléry who served the French royal family in the Temple prison during the French Revolution until the execution of King Louis XVI in January 1793. Cléry's memoirs of the last months of the King's life, published in London in 1798, caused a sensation. The British Library holds five copies of the book. In 1800 a forgery was published with a false London imprint, expanding the original text to denigrate Cléry and the royal family and exculpate the Temple officials and the government of the time. This may have been written by François Daujon, but served the interests of Napoleon.

Anna Simon's "The Strange Case of Double Dutch Double Vision: Bilingual Pamphlets of 1615" traced the historical context and publishing history of a pamphlet entitled A vision or dreame containing the whole state of the Netherland warres (London: George Purslowe and Nicholas Oakes, 1617), printed in English with the Dutch original. Bilingual publication was highly unusual for a piece of political ephemera. The original can conclusively be identified. The Vision uses a large initial V in the Dutch text, giving the erroneous reading 'Vlanghs' for 'Onlanghs'. A Dutch edition (Kn 2177) has a large initial D or V in lieu of an O, and it is this reading that was taken up by the English printer.

On an Italian theme, Denis Reidy provided a brief account of the earliest examples of printing in the Italian language in London. This dates back to 1553 with Michelangelo Florio's translation of Archbishop Cranmer's Latin Catechism for children printed by Steven Mierdman in 1553. This was not only the first book in Italian to be printed in England, but also the first book in a foreign vernacular printed in England without an imprint. The editions of Machiavelli's works and those of Pietro Aretino published by John Wolfe and the six editions of Giordano Bruno's works printed by John Charlewood were examined.

Barry Taylor's "UnSpanish Practices (Spanish and Portuguese Jews, Protestants and Liberals)" described how, from the mid 16th century to the mid 19th, works were printed in London in Spanish or Portuguese because they could not be printed in the Peninsula. They were the product of religious or political emigration: the 16th century saw the arrival of Spanish Protestants; the 17th the Sephardic Jews (via Amsterdam or Italy), and the 19th the Spanish and Portuguese liberals. A fourth category, academic and literary publishing, was also the product of such exiles. Up until the mid 19th century Spanish and Portuguese printing was for the consumption of at the exile communities themselves or their fellows back home in the Peninsula. After this date we can appreciate the existence of an Hispanophile British readership.

Printing in Modern Greek was the topic of Chris Michaelides's presentation that examined the life and publishing activities of Stephanos Xenos (1821-1894), one of the most fascinating figures of the Greek Community in London. A businessman who made and lost fortunes, Xenos was also a man of wide cultural interests and a prolific writer. During the 30 years he lived in London (1847-1877) he published, in English or Greek, long historical novels, and works on politics, commerce, art, and history. He was also the publisher, from 1860 to 1862, of a lavishly produced weekly Greek illustrated newspaper (The British Star) that was distributed in Great Britain, in other European countries and throughout the Ottoman Empire.

Kate Sealey-Rahman's "Russian Revolutionaries in London: Alexander Herzen and the Free Russian Press" provided a brief overview of the history of Alexander Herzen's Free Russian Press, from its inception in 1852 to its move to Geneva in 1865. It concentrated on: the reasons behind the creation of the press in London; the two most influential publications produced by the press, Poliarntna zvezda and Kolokol; and the means by which the press's publications were smuggled into Russia (with particular emphasis on the role of Nicholas Trübner). It also considered briefly the history of Russian language printing in London prior to the foundation of the Free Russian Press.

Janet Zmoczek examined the output, motivations and readership of the early Polish émigré printers and publishers in exile in London after the failure of the 1830 Uprising until 1867. Material in Polish was produced for the émigré market (in Britain and abroad) and, to some extent, for the home market in Poland. Material in English promoted the Polish cause amongst British supporters. Case studies followed of Jan Marcin Bansemer, publisher of the first Polish-language book printed in London, Aleksander Radwan Rypinski, teacher, artist, poet and founder of the Drukarnia Polska and Bartłomiej Beniowski, political radical, publisher and inventor of a mechanised printing press.

In the final round-up, Professor Theo Hermans raised two issues which he saw as emerging from the papers: how did
London compare with Paris as a centre for exile printing, and were the presses addressing a readership in Britain or abroad? In the first case, for certain languages, such as Polish, Paris was a much more important centre; in the second, it seemed that attention was more or less equally divided between the two types of community.

**Book Reviews**


Mary Corey is a cultural historian whose *The World Through a Monocle: The New Yorker* at Mid-Century offers book historians a variety of pleasures and uses. In close readings of the magazine's content, Corey parses *The New Yorker*'s attitudes towards the American scene during the period of "its greatest cultural potency, the 1940s and '50s" (x). The first two chapters frame Corey's postwar interest. Chapter one introduces founding editor Harold Ross's *New Yorker*, "a brilliant hybrid, a nineteenth-century magazine tethered to the particulars of an urban twentieth-century market" (6). The next chapter explores Ross's fear that the Second World War would bury his whimsical Jazz Age weekly "under mountains of 'grim stuff'" (21). Citing John Hersey's *Hiroshima* as a turning point for the magazine's consciousness, Corey examines the ways the War and its aftermath changed forever both *The New Yorker*'s tone and its audience. America's ascendance to unprecedented power and prosperity, she argues, allowed the perquisites of high commerce with high-mindedness (39).

The next two chapters look at the evolution of the magazine's attitudes towards communism at home and abroad. Immediately after the War, *The New Yorker* refused to accommodate the anti-Communist right at a time when this kind of refusal was widely regarded as an act of subversion" (56). This attitude resulted in part from contributor E.B. White's principled One-Worldism. But it was also, Corey points out, the comfortable default stance of an intellectual elite who believed "the Communist hunters were always [their] moral and intellectual inferiors...[since] they used bad grammar, they couldn't spell or capitalize, and they displayed an unsavory hunger for power" (53). Chapter four, "Slouching Towards Anti-Communism", describes the *New Yorker* community's swerve to the right in the wake of the Hiss-Chambers trial, the Korean War, and the failures of the U.N. By the mid-'50s, the magazine had ceded some of the liberal high ground, provisionally acknowledging, "Communism was indeed a threat to the United States, but was not a threat in the United States. Anti-Communism was strictly an export good" (63).

The chapters that follow explore representations of race, ethnicity, class difference, and gender relations within this Cold War framework. In them Corey maps a complicated new terrain for both cultural and book history: the world of postwar middlebrow culture and all of its highly fraught political, intellectual, and affective urges. In *The Making of Middlebrow Culture* (Chapel Hill, NC: University of North Carolina Press, 1992), Joan Shelley Rubin has argued that the Book of the Month Club's address to potential customers—"why is it you disappoint yourself?"—succinctly captured the torment of the original middlebrow subjects in the 1920s. Corey suggests, however, that the angst of second generation middlebrows was qualitatively different. Unlike their parents, this generation was plagued less by the logistical question of how to assimilate into the middle class than by the existential/moral quandary of what it meant to belong to it. *The New Yorker* continued to serve middlebrow print culture's traditional function of offering instruction in gentility to its readers. The "magazine guided them along important byways of city life" (5) and provided them with "a cultural commodity more precious than a Tiffany diamond—a suitable attitude towards terrible geo-political events" (38). But it also assumed a new function, one that arose from its readers' peculiar places within the postwar world order. The magazine articulated and attempted to ameliorate its readers' schizophrenic social reality, their near-paralyzing awareness that "While their desire to live in a democratic society was genuine, the preeminent need to be served and to demonstrate elite status drew them into hierarchical relationships" that directly contravened their political and social ideals. "Part of the cost of privilege," Corey concludes, "was the guilty knowledge of social inequality" (137).

Corey's deft discussions show how *The New Yorker*'s cartoons and writing raise and ignore, address and finesse, the questions of political, racial, class, gender, and national identity that pressed upon elite readers in the heyday the American Century. She avoids convenient scapegoats and easy generalizations in favor of accurately rendering a complex picture of the new and expanded role that middlebrow print culture played for the growing middle class of the postwar era. *The World Through a Monocle* beckons book historians into the mid-twentieth century, and suggests the riches that await us there.

**Trysh Travis**, Southern Methodist University


In a recent review of Franco Moretti's *Atlas of the European Novel* (1998), John Kerrigan speculated tongue-in-check that literary geography might be the new literary history: "sell time, buy space" (*Times Literary Supplement* (11 Septebmer 1998) 3-4). Margaret Ezell's study of authorship in early modern England reveals that what holds for literary history may apply to book history as well. Here the key phrase is "book history", not "publishing history", which we often use as a convenient synonym. Ezell argues that a teleological focus on print publication — on evolving technologies at the
may force us to rethink concepts as basic as 'piracy' and 'publication'. Like Adrian Johns' The Nature of the Book (1998), this study takes early modern England as a test case for hypotheses that will open new lines of inquiry for scholars working on other times and places. As in Johns' case, too, the book's finely-grained attention to contingency is what makes its larger implications so suggestive. The book's most poignant (and entertaining) pages remind us of the logistical hurdles facing any provincial author who wanted to break into print. Cotton Mather's Batteries Upon the Kingdom of the Devil was seized en route to London by pirates (literal rather than literary), while the antiquarian Ralph Thoresby exhausted time, cash, and patience chasing back and forth from Leeds to harass his London printer and bookseller, "it being almost impossible to keep the one sober till the other gets out of his bed" (95).

Leah Price, Harvard University


If a pantheon of print historians existed, William Charvat would surely deserve to occupy one of the most prominent places in it. As a professor of English at Ohio State University from 1944 until his death in 1969, Charvat pioneered the type of scholarship practiced today by many members of SHARP. Reciprocal Influences pays homage to Charvat's work with revised versions of eleven papers delivered during the course of a colloquium held at Ohio State in April 1996 entitled "The Profession of Authorship in America: The Legacy of William Charvat".

All of the essays presented in this festschrift touch on the central organizing principle of Charvat's scholarship: that authors, readers, and various representatives of what he called the "book trade" (including a variety of persons, but most prominently book and magazine editors and publishers) influenced each other in numerous and complex ways. Each essay begins with something William Charvat wrote, and then proceeds to apply his idea in a subject area that he never examined.

Each essay offers strong evidence that even though Charvat died over thirty years ago his triangular conceptualization of how literary works are produced and received can still be applied profitably. Such recognition of the importance of Charvat's approach, sadly, came only long after his death. As Michael Gilmore points out in "Politics and the Writer's Career: Two Cases", in the 1950s and 1960s Charvat's type of scholarship was not very positively received by an academy dominated by New Criticism and intent on using literary texts as emblems of American national exceptionalism.

The essays in this volume also all mirror Charvat's interests in another way by dealing with nineteenth-century American literature. Many examine individual works and authors, some of whom are already members of the canon (Crevecoeur, Hawthorne, Melville, Emerson, and Whitman) and a few who are not (Elizabeth Stuart Phelps, Margaret Fuller, and James Weldon Johnson). In addition, there are three essays that focus on particular print forms: Frances Smith Foster's "African Americans, Literature, and the Nineteenth-Century Afro-Protestant Press"; Michael Winship's "The Transatlantic Book Trade and Anglo-American Literary Culture in the Nineteenth Century"; and Martha Banta's "Periodicals Back (Advertisers) to Front (Editors): Whose National Values Market Best?"

While all of the essays touch on interesting topics, they are disappointingly brief, serving primarily as tantalizing introductions rather than fully-developed inquiries. One is left wishing that the editors had included fewer, yet longer, essays. Overall, this collection does not present as much original research as one would have hoped, unlike the excellent Readers in History Nineteenth-Century American Literature and the Contexts of Response (ed. James L. Machor, 1993) and Periodical Literature in Nineteenth-Century America (ed. Kenneth M. Price and Susan...
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Serguei Karp, Quand Catherine II achetait la bibliothèque de Voltaire.

As a tribute to the lasting influence of William S. Charvat’s scholarship, Reciprocal Influences succeeds quite nicely, but unfortunately does not quite break as much new ground as Charvat himself did.

Charles Johanningsmeier, University of Nebraska-Omaha

BRIEF NOTICE

Paradigm: Journal of the Textbook Colloquium [Reading, UK]: Textbook Colloquium, [1992-]. ISSN 0966-8292. £15.00 per year for two issues, private subscription.

Twelve years since the Textbook Colloquium was founded to promote the interdisciplinary study of textbooks, its journal Paradigm has been given “a new suit of clothes” in the words of the editorial to the January 2000 issue (volume 2, no. 1). The redesign of this peer-reviewed journal was overseen by the Department of Typography and Graphic Communication at the University of Reading. Articles in the present issue cover nineteenth-century Irish Lesson Books, bias in historical textbooks, and devotional education. It is to be hoped that this specialized journal within the field will continue to grow and that it will become better known internationally.

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Serguei Karp, Quand Catherine II achetait la bibliothèque de Voltaire.
Ferny-Voltaire: Centre international d'étude du XVIIIe siècle, 2000.


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**United States**


This is the first issue of SHARP News from your new editorial team. Ian Gadd, Paul Gutjahr and I have all been involved in recent moves, but e-mail has kept us in touch, and boxes of SHARP files have been moved thousands of miles in the last little while. Throughout these moves, SHARP members have sent information and, as editor, I am particularly grateful for the flyers and e-mail messages alerting me to much of the material that you see in this issue. Timely information exchange is essential for a societal newsletter and I welcome all submissions regarding Calls for Papers, Conferences, etc. In addition, suggestions for or offers of short essays are sought for the lead column (now called Guest Comment).

This issue also marks a change in layout for the newsletter and we welcome your comments on these changes. I am indebted to SHARP’s Membership Secretary, Barbara Brannon, for the majority of the ideas incorporated here — Barbara has extensive experience in newsletter and serial publishing. For the implementation of the ideas, I am equally indebted to Marni Chidsey, my Graduate Assistant in the School of Library and Information Science, University of South Florida.

Members have posed queries, on occasion, about the editorial policies guiding the content of SHARP News. Now that the Society, and the newsletter, are approaching their first decade, it seems appropriate to document the policies which have evolved with, first, Jonathan Rose and, second, David Finkelstein. We shall draft a document with clarity and brevity in mind! It will be available by mail for any interested members, and will also be available at the SHARP News page on SHARP Web.

One guideline worth raising here concerns personal achievements by members: in this issue, we include a new section titled “SHARP News of Note”. This is for notification of prizes and awards for book history research, writing and teaching. Please let us know of appropriate announcements for this section.

I wish to thank David for handing over his editorial responsibility so calmly and for his offers of aid, and Ian Gadd and Paul Gutjahr, SHARP’s new review editors, who are working very hard to establish their own network of publishing contacts and reviewers. I am sure some of our reviewers felt dizzy on realizing that their messages to Regina bounced to Florida and were then forwarded to Princeton or Cambridge! Such is the nature of SHARP’s wonderful international community. Thanks too, to Linda Connors, for her continuation as SHARP’s competent bibliographer. Please do let Linda know of new titles for inclusion.

As this issue goes to press, some of you are going to Mainz for the SHARP 2000 conference. We look forward to including a conference report in an upcoming issue. Such conference reports rely on the goodwill of the scholar asked to be the reporter — please consider volunteering to do this for SHARP if you are attending a book history related conference in the coming months. I look forward to hearing from you on this, or any other SHARPish matter, during my tenure as editor. It is a privilege to work for SHARP members and your feedback is always welcome.