also epitomizes the book as a global commodity, illustrating Doreen Massey’s idea of “power-geometry”, constantly reminding us that print culture is not randomly constructed, but always related to spatial structures of power and agency.

Written by a practically unknown Danish author, Smilla had an international impact most Nordic writers only dream of. As John North put it in a Toronto Star review: “What are the odds of a translated novel by a relatively obscure Danish author and featuring a part-Inuit female scientist/detective living in Copenhagen succeeding in the crowded North American book market?”

One of the essential features in achieving this success is an activity so self-evident to print culture and book history that it is almost always overlooked: translation. Invisible and yet an absolute prerequisite for the international circulation of books and literature that we take for granted, the study of translations allows us to trace several of the complexities of cultural flows, today as well as historically.

The reason why this approach is important within the context of book history is twofold. Translation is crucial to the understanding of cultural transpositions, which indeed can be said to constitute the backbone of the production and consumption of the printed word per se, and subsequently, translation should not be studied merely as a side-effect within the field, but as a meaning-producing activity in its own right. By the beginning of 1997, Smilla had been published in 24 countries, from Brazil to South Korea, and at least ten more countries had bought the rights. As a novel exploring the relationship between Denmark and Greenland, the story moves beyond that particular geopolitical configuration, and turns to postcolonialism in general, the importance of place and space, the hybrid identities of today, and the invisible but highly powerful links – personal and public – of the global economy. The perfect novel about globalization, it would seem. But it is not only textual that Smilla may serve as an instrument to conceptualize a number of concerns that we have come to associate with the contemporary world. Smilla as a character in a book categorized by several critics as an intelligent crime story with a twist. No wonder then that Smilla, on her way back to Greenland on the ship Kronos together with a bunch of half-crazed scientists, petty criminals and sorry individuals in general, recognizes the similarity between this and previous transports, thinking to herself: “Hasn’t Europe always tried to empty out its sewers into the colonies? Isn’t the Kronos once more the convicts on their way to Australia, the Foreign Legion on its way to Korea?” (Trolle, 279).

By the beginning of 1997, Smilla had been published in 24 countries, from Brazil to South Korea, and at least ten more countries had bought the rights. As a novel exploring the relationship between Denmark and Greenland, the story moves beyond that particular geopolitical configuration, and turns to postcolonialism in general, the importance of place and space, the hybrid identities of today, and the invisible but highly powerful links – personal and public – of the global economy. The perfect novel about globalization, it would seem. But it is not only textual that Smilla may serve as an instrument to conceptualize a number of concerns that we have come to associate with the contemporary world. Smilla
Tiina Nunnelly, one of the people behind the small, Scandinavian-oriented Fjord Press in Seattle translated the work and the book was given the title *Smilla's Sense of Snow*. Almost to a fault, it received glowing reviews. Hoeg was compared to Conrad, and *TIME* voted *Smilla* “Book of the Year”. But the story itself was not the only thing hailed, so was Tiina Nunnelly’s translation: “Nunnelly has outdone herself. The book must have been ferociously difficult to translate, not only for its length and wealth of technical detail but for its diverse subtlety”, said Brad Leithauser in his review in *The New Republic*.

In trying to find the book, I faced several difficulties. I had problems locating the Farrar, Straus and Giroux (FSG) edition. Using Amazon (UK)’s website there were several options to choose from, and I selected a paperback edition from Harvill Press 1996. I was somewhat taken aback however to find that the title was different from what I had expected – instead of *Smilla’s Sense of Snow*, it now read *Miss Smilla’s Feeling for Snow*. Even more surprisingly, Tiina Nunnelly was nowhere to be found, and instead the translator went by the brief and enigmatic name of F. David. As I continued reading the book and searching for other material on *Smilla*, I suddenly stumbled across the reason for Nunnelly’s disappearance, the new title and the mysterious F. David.

The explanation came by way of Thom Satterlee’s article “A Case for ‘Smilla’” in *Translation Review*. He too, was perplexed by the two translations, and knowing Danish, he read the Tiina Nunnelly and the F. David version alongside the Danish original, and found that they were remarkably alike. Posing, as he says as the “Colombo of the publishing world” (Satterlee, 14) Satterlee wrote to both publishers asking about the translation. He received a reply from Harvill Press to the effect that Peter Hoeg had gone through Nunnelly’s translation with his Danish publisher and made a number of suggestions. Nunnelly accepted some and rejected others. FSG chose to use her version, whereas the British Harvill Press accepted the text the way Hoeg and his Danish publisher wanted it. Tiina Nunnelly then repudiated that version and asked to have her name removed from the book. Hence the arrival of the pseudonym F. David, a fictitious person behind which Hoeg and his Danish editor are found.

In light of these events, what is it that Satterlee does with his reading? Not much. In fact, he demonstrates very clearly the limitations of translation studies when used in a limited and more formal approach. Satterlee localizes all of those differences that become apparent when you compare translated texts word by word with the original. He discusses which text feels the most “English” or the most “truthful” to the Danish language, weighs one option against another, scrutinizes preferences and advantages. At the end, Satterlee sides with Tiina Nunnelly, concluding that Hoeg’s efforts at having the translation stay as close to the original Danish as possible, works in just the opposite way: “By offering British readers a less readable version of his novel, Peter Hoeg is betraying his own work” (17).

Satterlee’s method is one I have used myself, and in the course of my work on *Smilla*, I studied the English version, the Danish original and the Swedish translation — and began by juxtaposing larger chunks of text, bits and pieces that could not be reduced to single words, but that stood out as segments that were particularly striking in the context of an understanding of *Smilla* from the perspective of globalization and postcolonialism. Then I noticed something that Satterlee, despite his detailed readings, apparently did not see. In the part where Smilla stands on the Kronos as quoted above, the sentence in the English version is incomplete. In the original Danish book (and in the Swedish translation) the sentence does not end with the Foreign Legion on their way to Korea, but actually with a reflection on “engelske commandosoldater på vej til Indonesien?” [English commandos on their way to Indonesia?] (Froken Smillas fornemmelse for strid, 301).

So, if the English commandos are deleted from the British version (the one authorized by Hoeg), but certainly present in the Swedish translation, as well as the many other translations I have gone through since (French, German, Italian, to name a few) then the pressing question is what the American version would reveal. On a visit to the Durham, North Carolina Barnes and Noble, my first stop is at the section for translated fiction. My eyes run along the shelves until I find the book. Looking up
Smilla’s so familiar thought, Hoeg’s text now reads: “Hasn’t Europe always tried to empty out its sewers into the colonies? Isn’t the Krons a repeat of the prisoners on their way to Australia, the foreign legion off to Korea, and British commandos going to Indonesia?” (Smilla’s Sense of Snow, 319).

That the “engelske” in the original Danish text is replaced with “British” in the American edition is undoubtedly a substitution that may influence our interpretation of this sentence. However, from my own linguistic perspective, I would venture to suggest that a certain generalization is at play here: for a Swedish reader, the difference between “English” and “British” in a context such as this one is insignificant. As marked and crucial the difference may be proven to be, the postcolonial perspective put forward by Hoeg in his book does not falter in light of this choice. The general point is still made.

The story of a lost part of a sentence, namely that “British commandos going to Indonesia” remains in the American version of Smilla but is deleted from the British edition, approved by Hoeg, signals a more conspicuous choice. We may only speculate about the reason for it being made – it might be highly calculated or simply pragmatically motivated – but in either case, it carries consequences. What it does show, is that one small part of a sentence may lead us to pose questions with relevance for studies of translation and cultural transpositions in general. To unlock cultural contexts and how they operate in and through language is both the powerful potential and also the challenge of translation studies.

As such, the methods of translation studies hinge on bilingualism. An analysis of the kind hinted at here rests not only on the knowledge of contemporary publishing, but also on the knowledge of languages other than English. At first sight, this is hardly something to be amazed at – it is as obvious as translation itself. Perhaps this is also the reason why the emergence of Translation Studies as an academic orientation can be traced to scholars who come to these subject matters with a “minor” language in tow: Lawrence Venuti, Andre Lefevere, Itamar Even Zohar, to name but a few (see Venuti for a good overview of the field).

This particular research perspective can contribute to an understanding of the way in which Smilla’s translation into English represents a movement against the grain. UNESCO concludes that 50 percent of all translations are made from English into other languages, and only 6 percent into English. Although UNESCO statistics are notoriously uncertain, and with all possible disclaimers in mind, a brief investigation into the ratio between export/import of books globally will confirm that very few countries have a positive trade balance (i.e., exporting more than they import). Instead, the very large majority of countries import rather than export, with the most notable exceptions being the US and UK. It is important to look on this dominance in a way that problematizes rather than demonizes the English language. Behind the deceptively straightforward label “English” we find a number of conflicts and diversities that cannot simply be contained within a simple categorization.

However, it is clearly crucial that we look closer at the role of the English language in print culture and how this dominance is played out, not only in the relationship between the import and export of books, but also in the way it tends to influence the research focus and choice of academic subject matter. Above all, we need to consider the increasing role of English as a “clearinghouse language”, one through which texts from “minor” languages must pass before they can be successfully inserted in other markets. If “minor” languages first need to traverse through English before they potentially reach a “global” audience, then it is imperative that we ask ourselves what this means. Does the overall interpretation of Smilla depend on which English-language edition is used as such as base for other translations: the one with the British commandos or the one without them? And what is the role of the author and/or the publishing house, in such a situation? And what can we expect in the future? How will new modes of publishing - such as the ones provided by, for instance, the Internet - affect the already powerful position of the English language in publishing? There is no lack of historical examples. Whether or not we are dealing with Peter Hoeg or the Nobel prize winner Rabindranath Tagore’s own translations of his poems into English - complicated by middlemen and completely different value systems - translation proves over and over again that it is indeed an essential cultural site for book history research to investigate.

The second consideration concerns the relationship between what we think of as “high” and “popular” literature. Even if the boundaries between them are constantly challenged, we may surmise that the process of translating authors by consecrated publishing houses is still considered a fundamentally different activity than the one that occurs in mass market publishing houses, represented for instance by Harlequin Enterprises. We are dealing with a difference between the two, but the case of Smilla shows the complexity of dealing with these two categories as if they were opposites. We may think that the changes incurred by Harlequin as the Harlequin romance moves around the globe are self-evident in light of the ultimate goal of the publisher (to generate profit), but experience shows us that cultural imperialism is not a one-dimensional factor, but rather a fluid and contextual category which in turn can be manipulated and influenced, for instance through counter strategies deployed in translation. Furthermore, there is no place in which “high” literature and its translation is executed without being enmeshed in a net of economical and cultural deliberations.

Deleted or shortened sentences - choices in translation - and all of the decisions and strategies that work upon the text and the book in its different linguistic shapes form a fascinating story of how cultures interact. To see these changes and to interpret them all boils down to access and knowledge (of language and culture), crucial to any undertaking that identifies translation as a key moment in the global circulation of print culture. If we pursue this, we shall uncover a field of adaptation and resistance where we are no more likely to find an absolutely free and uncontaminated version as we are to locate only corrupted and false semi-versions of an elusive original. It is rather the space in between these two polarities – open and negotiable, filled with options and choices – that is worth exploring.

WORKS CITED


NATIONAL ACTIVITIES

The Great New Zealand Round-up

Submitted by Sydney Shep, Victoria University of Wellington

Print Culture activities have been lively and varied over the last year, both nationally and regionally. Noel Waite, the first Post-Doctoral Fellow in Print Culture at Otago University in Dunedin, has recently completed his one-year tenure studying the Otago Master Printers’ Association archives. Noel investigated the shift from regional to national networks for the printing industry and explored the relationship between printer federations in New Zealand and the American Typothetae. These developments, detailed in two forthcoming essays, are located within a global cultural exchange as represented by pioneer New Zealand typographer Robert Coupland Harding and New York printer and publisher Charles Francis. While in residence in Dunedin, Noel also worked with postgraduate students in the School of Design, and mounted a very successful exhibition, “Printers’ Proof”, a graphically illustrated history of three significant early Dunedin printing firms and their relationship to the Dunedin Master Printers’ Association (1889-1894). The exhibition was part of the national Pride in Print awards held in Dunedin at the end of October and Noel hopes to expand this work in celebration of the Master Printers’ Association’s centenary next year. Meanwhile, he is looking forward to the publication of his Canterbury University Press book, Silent Teachers & Hazardous Ventures on Church-publishers.

For those of you unfamiliar with the activities of the award winning Otago Print Culture project in New Zealand’s ‘Edinburgh of the South’, check out their new website, http://www.otago.ac.nz/nzpp/ print/index.html The project plans to hold an oral history day in December, with presentations from three senior members of the print trade, reflecting on issues of competition (locally, nationally and internationally) and some of the particular challenges of being a printer in Dunedin during the twentieth century. They hope the occasion will attract interest from active professionals as well as scholars, and will encourage further collaboration with the trade.

Further north and across Cook Strait, the History of Print Culture in New Zealand project organized a print culture seminar in August in Wellington entitled “Cows, Cookbooks & A Brief Description of the Whole World”. The theme centered on periodicals and serial publications, and Elizabeth Webby joined us from Australia as our keynote speaker. A special effort was made to encourage postgraduate students to share their work, so we heard all about NZ’s populat Edmonds Cookbook, a free magazine for the “thinking woman”, and the ways in which a publication like the Dairy Exporter gave isolated rural women an opportunity to speak. Representatives from Huia Publishing shared the process of developing a new magazine for Maori children aged 7 to 10 called Taiki E. J.E. Traue shared his latest research on the influence of libraries and reading in colonial New Zealand. Peter Hughes presented a paper discussing the ‘sociology of the text’ in relation to Alan Loney’s fine print limited edition of Ted Jenner’s Irykos. Loney, whose work was honored in the seminar, discussed the reception of his work over the years and his journal A Brief Description of the Whole World.

Throughout the country, researchers are working on various projects thanks to generous funding from the Marsden Fund / Royal Society of New Zealand. Lydia Wevers recently launched her Oxford anthology Traveling to New Zealand that brings together many of the primary materials she has been using for her study of early travel writing about New Zealand and its creation of sites of reading and contested interpretation. Her discussion of these texts will be completed early next year. Dr. Wevers has recently been appointed Chairperson of the Trustees of the National Library of New Zealand, and also as Director of the Stout Research Centre for the Study of New Zealand History, Society & Culture at Victoria University of Wellington. Sydney Shep continues her study of New Zealand paper and papermaking. A proposed Electronic Atlas of Paper History will focus on the international trading networks that influenced the development of early New Zealand print culture. After a long career in librarianship, J.E. Traue has begun his project to study New Zealand public libraries, reading patterns and the effect on local publishing. The Auckland University-based Marsden print culture project is continuing its work on nineteenth-century Maori-language newspapers. The team of four graduate research assistants and three investigators is working on abstracting and analyzing the contents of a representative selection of the thirty-five titles. Two books (one of abstracts and another of background essays) are also planned. The Niupapa project contributes to and links with the digitization of these early newspapers through Waikato University, and may be viewed at http://www.nzdl.org/cgi-bin/library

After the successful publication of Book & Print in New Zealand: A Guide to Print Culture in Aotearoa (1997), the next production to hit the bookstores in December is A Book in the Hand: Essays in the History of the Book in New Zealand. This volume of essays derives from the 1995 seminar History of the Book conference in Auckland and includes discussions of the relationship between Maori oral culture, writing and printing, the 1930s and the influence of the new writers/printers like Denis Glover, the writing and publishing experience of Robin Hyde and G.B. Lancaster, learning to read, and early twentieth century design bookbinding. The collection is edited by Penny Griffith, Peter Hughes and Alan Loney. Contact Auckland University Press if you are interested: http://www.auckland.ac.nz/aup

Looking forward, the Steering Committee of the History of Print Culture in New Zealand project is organizing a two-day seminar 12-14 July 2001 entitled “Remembering Don McKenzie” to be held at the...
National Library of New Zealand in Wellington. The organizing committee is delighted that Professor Roger Chartier has agreed to present the opening address and other international speakers include Michael Suarez, Michael Winship, Christine Ferdinand, Ross Harvey, Roger Savage, Paul Eggert and Ian Morrison. Further details and registration arrangements will be distributed early in 2001. If you would like to be on the mailing list for details, contact the Alexander Turnbull Library: atl@natlib.govt.nz

**RELATED SOCIETIES**

Research Society for Victorian Periodicals

**Update on activities**

Submitted by Laurel Brake

The Research Society for Victorian Periodicals (RSVP) originated forty years ago in the new consciousness of the value of interdisciplinary study of Victorian culture. Today it is a thriving, international organization which publishes a quarterly journal, *Victorian Periodicals Review* (*VPR*), and sponsors a robust, well-attended annual conference held variously in the US and UK. Contributors to *VPR* and conferences are characteristically from a range of disciplines that make up Victorian studies, such as history, art history, cultural studies, literature, information science, bibliography, history of science, history of music, book history, and journalism and media studies. Both at conferences and in the journal, RSVP has sought to explore and theorize approaches to the vast archive of nineteenth-century print media, thought to number 40,000 titles at least. The focus is on the medium itself, along with other topics of traditional disciplines such as authors, composers, or 'events' such as the Crystal Palace or sanitary reform. A reiterated question is the deployment of the press in disciplines such as history, literature, history of science and visual culture. Other methods, common in RSVP, whereby material media are made visible, include analysis of discourse and power, relations between word and image, the geography of the press (local, regional, national), theories of periodical studies, business strategies and archives, and the history and theory of authorship.

Many books important to the field of Victorian Studies by individuals and teams associated with RSVP have appeared. These include Louis James on popular journalism; Hughes and Lund's *The Victorian Serial*, Margaret Beatham's research on women's periodicals; Aled Jones' study of the regional press in Wales, and of politics and the press; Joanne Shattock's work on the quarterlies; Peter Sinemnna's and Brian Maidment's on the illustrated press; and Mark Turner's on fiction, Trollope, and the magazines. In addition, a number of enabling research tools have been compiled such as John North's prodigious *Waterloo Directory of Victorian Periodicals*, and Van Arsdel's and Don Vann's bibliographical guides. The Society has worked closely with the editors of the *Wilkes Index*, and the publisher of that (expanded) work in electronic form, *VPR* carries a regular Bibliography of work in the field, indexed by topic, author and serial title. *VPR* has also published special numbers on individual journalists (Oliphant) and titles (the *Cornhill*, the *Athenaeum*, and the *Westminster Review*). Other special numbers of the journal include those on "Theorizing the Periodical" and on "Journalism and Visual Culture".

Out of the conferences, groundbreaking anthologies have appeared by J. Weiner on topics such as editors and the new journalism. A burst of books by authors associated with the Society, including *Nineteenth-Century Media and the Construction of Identity*, edited by Brake, Bell and Finkelstein from the Edinburgh conference, is now appearing to add substantially to our knowledge of the nineteenth-century press and its journalists. Prof. Julie Codell, RSVP President

E-mail: Julie.Codell@asu.edu

Research Society for Victorian Periodicals

Website: http://aztec.asu.edu/rsvp

Victorian Periodicals Review

Website: http://www.utpress.utoronto.ca/journal/VPR/vpr.htm

**NOTES & QUERIES**

**Call for ASECS/SHARP Research Entries**

Deadline: 1 April 2001

SHARP members who are also members of the American Society for Eighteenth-Century Studies (ASECS) are urged to submit an entry describing their recent and current work on authorship, reading, and publishing projects for the new list of ASECS/SHARP research projects. The 2001 Recent and Current Research Projects list will be distributed at the ASECS meeting in New Orleans, and will be mounted on the SHARP website. (The 2000 research list is currently available at the SHARP Website, http://www.indiana.edu/~sharp) One-paragraph entries describing your projects and related publications should include a title and your name and affiliation. Please send entries, preferably by e-mail, by 1 April 2001, to:

Eleanor Shevlin

2006 Columbia Road, NW

Washington, DC 20009 USA

E-mail: es655@umail.umd.edu

**CALLS FOR PAPERS**

The Impact of the Journalist-Critic, 1900-40

Panel for MLA 2001

Location: New Orleans, LA USA

Date: 27-30 December 2001

Deadline: 15 March 2001

Papers are solicited that address the powerful influence of nonacademic critics and reviewers, writing in magazines and newspapers, on modern American letters and criticism. Papers might discuss H.L. Mencken's *American Mercury*, Edmund Wilson as editor at *Vanity Fair* and *The New Republic*, Carl Van Doren in *The Nation* and *Century Magazine*, Floyd Dell in the *Masses*, Lewis Mumford in the *Seven Arts*, Burton Rascoe's book reviews for Chicago newspapers, or the work of any important book reviewer or magazine editor. Papers that focus on literary journals such as *Harriet Monroe's Poetry* are also welcome.

A paper may look at a particular work in the context of the periodical in which it made its first appearance, an important author-editor relationship, the impact of social and political criticism on American literary taste, the dichotomy between academic and journalistic criticism, or any other topic relating to journalistic criticism in the first four decades of the twentieth century.
Complete papers suitable for a 20-minute presentation may be sent, by 15 March 2001, to:

Gail Shivel
Department of English
321 Ashe Building
University of Miami
Coral Gables FL 33124-4632 USA
E-mail: shivel@earthlink.net

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Rosamond Lehmann and the Craft of Letters

Location: Université de Marne La Vallée
and Université Paris VII-Denis Diderot, Paris, France

Dates: 28-29 September 2001
Deadline: 31 March 2001

This conference is to celebrate Rosamond Lehmann's centennial. Papers in French or English are invited on a range of topics such as Lehmann's commitment to the defence of her craft, her role and attitude as a critic and reviewer, her role and attitude as a translator, or her conception of the novel, with special emphasis on her most ignored editorial activities. The conference aims to draw attention to Lehmann's place and influence in the literary circles of her time, through her participation in Orien, New Writing and the publishing firm John Lehmann Limited.

Enquiries and proposals, in French or English, should be sent to:

Françoise Bort
12 avenue Claude Vellefaux
75010-Paris, France
Fax: (France) 01 42 00 12 94
E-mail: bortti@aol.com

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History of the Book in Canada/Histoire du livre et de l'imprimé au Canada

Open Conference for Volume III (1918-2000)

Location: Simon Fraser University,
Harbour Centre, Vancouver, BC, Canada

Dates: 15-18 November 2001
Deadline: 15 April 2001

This conference is the third in the planned series of open conferences for the History of the Book in Canada project, following upon the first in Toronto (November 2000) and the second in Montreal (May 2001).

We invite proposals for individual papers in French or in English (20 minutes delivery time), or for entire sessions, that address any topic that appears in the project's conceptual framework: please see our website, http://www.hbic.library.utoronto.ca

Projects that deal with gaps in existing research, innovative ideas, and comparative studies are especially welcome. We welcome the participation of new scholars as well as established researchers.

Areas of special interest include:

- First Nations and Métis print culture
- Government involvement in the production, distribution, and/or restriction of books
- Reading, bookselling
- Literary publishing and reception (including newspapers and magazines)
- Educational tests: production, selection, distribution, importation, school prizes, etc.
- Production and technology
- Popular literature
- Iconography of the book

Please submit a one-page proposal, in French or in English, to either of the volume editors:

Carole Gerson
Department of English
Simon Fraser University
Burnaby BC V5A 1S6 Canada
Telephone: 604.291.3631
Fax: 604.291.5737
E-mail: gerson@sfu.ca

Jacques Michon
Faculté des lettres et sciences humaines
2500 boul. de l'Université
Université de Sherbrooke
Sherbrooke QC J1K 2R1 Canada
Telephone: 819.821.8000, Ext. 2267
Fax: 819.821.7285
E-mail: jmichon@microtec.net

The conference program will be decided by mid-June 2001. Registration and accommodation details will be available at the Volume II conference in May, and will also be disseminated on the project website, and on relevant e-mail lists.

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Bibliographical Society of Australia and New Zealand (BSANZ) Conference

Location: Adelaide University, South Australia, Australia

Dates: 27-28 September 2001
Deadline: 30 April 2001

The theme 'Art, Genius and Madness in the Making and Keeping of Books' has been adopted to give a unifying thread to papers across the broad field of bibliography and textual study. Proposals for papers are now being sought on any aspect of this theme, with particular reference to authoring, illustrating, producing and collecting books and related bibliographic analysis — papers on art in books, artists' books, printing and publishing masterpieces and oddities, passionate collectors, dedicated printers, single-minded authors and any other aspects of the genius and eccentricity of those connected with books would be most welcome.

Paper proposals should be directed to:

BSANZ Conference Committee
c/o Susan Woodburn
Barr Smith Library
Adelaide University
Adelaide SA 5005 Australia
Telephone: +61 8 8303 5224
E-mail: susan.woodburn@adelaide.edu.au

Venue: Adelaide, South Australia is a delightful city surrounded by parklands, with Adelaide University and other principal cultural institutions readily accessible in a single boulevard. Residential University colleges are a pleasant walk across the parklands. The conference will be hosted by the Barr Smith Library, Adelaide University and will coincide with the 125th anniversary of the University Library. Further information about Adelaide University can be found at http://www.adelaide.edu.au Information on South Australia and Adelaide (including accommodation and wineries) may be seen at various sites, including:

http://www.barossa-region.org/
CALLS FOR CONTRIBUTIONS

Print Cultures in the American West
The Halcyon Series, Number 24

Deadline: 1 April 2001

The North American West — broadly conceived — remains a relatively uncharted frontier for the rapidly growing field of “print culture”, also known as the “history of the book”. Yet this region, with its polyglot populations and its complicated relationships to eastern print centers, offers fertile ground for new study. Print Cultures in the American West seeks to showcase today’s scholarly approaches, applied to what a previous generation’s scholars called “virgin land”.

The Nevada Humanities Committee and the University of Nevada Press will publish Print Cultures in the American West in 2002. It will join other volumes in the Halcyon series, including Western Technological Landscapes (1998) and Western Migrations (2001). Since 1979, Halcyon has published articles accessible to a range of readers in the public humanities.

We welcome contributions from a variety of disciplines: history, literature and criticism, graphic arts, anthropology, and other fields in the humanities, arts, social sciences, and sciences. Contributions might explore (but are not limited to):

- The nature of authorship, publishing, and bookselling in the West
- Historical and contemporary readers and reading communities
- Ethnic and foreign-language publishing, authorship, and reading
- Fine printing and book arts
- Periodical and newspaper publishing
- Labor, capital, and technology in the print trades
- Print cultures in specific places
- The relationships between western and eastern print cultures

Manuscripts typically run no more than 25 double-spaced pages. Submit three copies of the manuscript. Because Halcyon employs blind peer review, author information (name, address, phone number, and e-mail) should appear only on the cover sheet.

The deadline for receipt of manuscripts is 1 April 2001.

Prospective contributors may query the editor. Send manuscripts to:
Scott E. Casper
Editor, Halcyon Series
Department of History/308
University of Nevada, Reno
Reno, NV 89557 USA
Telephone: 775.784.6484
Fax: 775.784.6805
E-mail: casper@unr.nevada.edu

Comix with an X: Critical Responses to American Underground Comics

Edited by Charles Hatfield, Gene Kannenberg, Jr., and Joseph Witek

Deadline for abstracts: 16 February 2001

While acknowledged as a transformative period in the history of American (and indeed world) comics, the underground “comix” era of the late 1960s and early 1970s figures but little in academic studies. Though “comix” have been cited as important precursors to the critical revaluation of comic art (see, for example, Witek 1988 and Sabin 1993), and offer a clear window onto the development of alternative culture and the American small press, scholars have yet to assess fully the challenge posed by the underground to prevailing conceptions of comics, both literary-critical and sociocultural. This essay collection, which aims to build on recent academic interest in comic art (e.g., Gordon, Nyberg, Rubenstein), will bring comix to the forefront of discussion by engaging the underground on cultural, political, and aesthetic terms.

We welcome rigorous, theoretically grounded essays from a variety of disciplines. Our goal is to concentrate primarily but not exclusively on the peak period of comix, circa 1968 to 1975, with the years 1960 and 1980 as convenient outer boundaries. Given the historical and formal ties between comix and various other types of comic art, significant precursors and followers may be considered, but the primary focus of attention should be on the underground and its influence.

We aim for a focused collection that covers core topics and provides a comprehensive introduction to the underground.

Therefore we are especially interested in essays on the following:

- The influence of comix (both in the United States and abroad)
- Political/ideological argument in comix
- Gender in comix
- Race and racism in comix
- The economies of comix: publishing, syndication, distribution, retailing
- Political and legal challenges to (or suppression of) comix
- Links between comix and prior traditions: comic strips, comic books, animation, etc.

We plan to include at least eight full-length essays, a summative and critical introduction, and a comprehensive bibliography and index. The exact length of the essays will be determined in collaboration with the publisher, but prospective contributors should anticipate a firm limit of not more than 10,000 words. Proper form for notes and citations will be determined after the initial submissions are compiled and the book formally proposed.

Initial submissions should be made in the form of detailed abstracts, not to exceed 750 words (or two double-spaced pages). Abstracts may be submitted by post or electronically (see below). The deadline for receipt of abstracts is Friday, 16 February 2001. After the initial selection process, we will solicit paper and electronic copies of those essays chosen for publication. Prospective contributors should expect to hear from the editors by 15 May 2001.

Send abstracts to:
Charles Hatfield
Department of English, U-25
University of Connecticut
Storrs, CT 06269-1025 USA
Telephone: 860.429.7565
E-mail: hatfield@uconnvm.uconn.edu

CONFERENCES

People of the Book: Explorations in Jewish Publishing and Bibliography

Location: Room 28, Learning Center, Drew University, Madison, New Jersey, USA
Date: 4 March 2001
Time: 1:00 pm to 5:00 pm
This one-day conference is co-sponsored by the Jewish Studies Program and the Graduate Program in Book History at Drew University.

Speakers for this event will be:
- David Assaf, Tel Aviv University
- Zachary M. Baker, Stanford University
- Bradford Sabin Hill, Center for Post Graduate Study at Oxford
- David Stern, University of Pennsylvania

This conference is free and open to the public. For further information please contact:
Patricia Glucksman
Telephone: 973.408.3270

American Society for Eighteenth-Century Studies (ASECS)
SHARP Panel

Location: New Orleans, LA, USA
Dates: 18-22 April 2001

Marking its sixth year as an affiliate of ASECS, SHARP will sponsor a panel entitled “The Nature of the Book: Products of Print in the Eighteenth Century”. Chaired by Elizabeth Child (Trinity College), the session will meet Sunday, 22 April at 9:00am and promises to be an exciting one:

- “Was the Printing Revolution an Eighteenth-Century Construct?” Elizabeth Eisenstein, University of Michigan (Emerita)
- “Volume Commodities: Elkanah Settle and the Materiality of the Text” Raymond Tumbleson, Kutztown University

As part of the conference activities, SHARP will host a cash-bar reception on Friday, 20 April, 6pm. This event will be a good opportunity to meet other SHARP members, to see old friends, and to introduce our organization to those in ASECS who are not familiar with the work we do.

The 2001 list of research projects (please see Call for Entries under Notes & Queries) will be available at the reception on Friday as well as at the SHARP session on Sunday. For further information, please contact:
Eleanor Shevin
2006 Columbia Road, NW
Washington, DC 20009 USA
E-mail: es65@umail.umd.edu

History of the Book in Canada
Open Conference
Volume 2, 1840-1918

Location: McGill University and Bibliothèqueationale du Québec, Montreal, Canada
Dates: 18-19 May 2001

To open discussion about the research infrastructure and the content of Volume 2, this open conference includes formal papers and plenary discussion sessions concerning the period 1840 to 1918 in Canadian print culture history. The full program and abstracts will be available at the project website, http://www.hbic.library.utoronto.ca

Registration: A registration form is available at the project website (above) and from the address below. Registration fees are: $85.00 by 15 March; $100.00 after 15 March; $50.00 for sessional or retired persons; and $40.00 for students. This fee includes lunches and a Quebec wine tasting following the afternoon sessions on Friday. Forms and fees should be mailed to:
HBIC/HLIC
Yvan Lamonde
Dept. of French Language and Literature
Peterson Hall #222
3460 McTavish Street
Montreal, QC H3A 1X9 Canada

Accommodations: The conference has reserved a block of rooms (17-19 May) at the Holiday Inn Montreal Midtown. The conference rate is $115.00 (plus taxes) per night (single or double). This rate is confirmed until 17 April 2001. When reserving, please refer to the History of the Book in Canada Conference. The hotel may be contacted at:
Holiday Inn Montreal Midtown
420 Sherbrooke Street West
Montreal, QC H3A 1B4 Canada
Telephone: 514.842.6111, Toll-free: 800.387.3042
Fax: 514.842.9381
E-mail: himidtown@rosdevhotels.com

LECTURES & COURSES

The Centre for Writing, Publishing and Printing History at the University of Reading
Professor Simon Eliot, Director
Public Lecture Series, Spring 2001

Location: Faculty of Letters and Social Sciences lecture theatre, University of Reading, Reading, UK
Time: 5:00 pm

25 January 2001: “Early Lithographed Books: Desktop Publishing in the 19th Century” Professor Michael Twyman (Emeritus Professor of Typography, University of Reading)

1 February 2001: “Print Culture and the Literature of Travel: the Case of the Book of Islands” Professor Ted Cachey (Professor of Italian, University of Notre Dame)


1 March 2001: “Manuscript versus Print Culture in the Renaissance” Professor Peter Beal (Sotheby’s)


Sandars Lectures 2001

Location: Morison Room, Cambridge University Library, Cambridge, UK
Dates: 28 February, 7 March and 14 March 2001
Time: 5:00 pm

Dr. D. J. McKitterick will present a series of three lectures on “Printing versus Publishing: Cambridge University Press and Greater Britain”.

CONFERENCE REPORTS

History of the Book: The Next Generation
Drew University, 16 September 2000

Submitted by Jonathan Rose
Drew University

Graduate student conferences are something of a tradition at Drew University,
but this one was far and away the most successful in terms of papers presented (25 total) and attendance (about 100). The program conveyed a sense of the issues that have engaged the coming generation of book historians, including paratextual studies, religious publishing, the literary marketplace, new media technologies and the book arts, censorship, anonymity and authorship. [Professor Rose supplied the program, but unfortunately space did not permit its reproduction here, Ed.]

So much fresh intellectual energy was generated by the conference (as everyone seemed to notice) that SHARP is considering making this a regular event: an annual or biennial showcase for the work of new scholars. (Anyone interested in hosting such a conference should contact the SHARP Executive Council).

The conference was framed by keynote addresses by two senior scholars working on opposite ends of the print revolution. In "An Unacknowledged Revolution Revisited", Elizabeth Eisenstein (Emerita, University of Michigan) offered a trenchant rebuttal to Adrian Johns's *The Nature of the Book*. Her remarks provoked animated discussion among the student attendees. As one of them put it, "Book history is her house: we just live in it". And in "The Immortality of Books in the Digital Age", Paul Levinson (Professor of Communications and Media Studies at Fordham University) argued that the e-book would not soon replace the codex, in part because human beings generally prefer natural products (in this case paper) to plastic computer screens.

The event was organized by a team of Drew graduate students headed by Lisa Nocks and C. Wyatt Evans, and funded by a grant from the Gladys Krieble Delmas Foundation.


Submitted by Judy Donnelly
Project Manager,
History of the Book in Canada

The wide appeal of printing history was reflected by the range of people who attended APHA's 25th annual conference. Their ranks included academics, librarians, print historians, book collectors, printers, digital technology workers, and members of the fine press community, who gathered to explore the millennium-related theme, On the Digital Brink. Most appropriately, the gathering took place in the Charles F. Carlson Center for Imaging Science at RIT.

Scholar, poet and author Robert Bringhurst (*The Elements of Typographic Style* and *A Story Sharp as a Knife*) delivered the keynote address, "The Voice in the Mirror". Bringhurst engaged the audience with his musings on two early 16th century paintings by Vittore Carpaccio, notably a scene from the life of St. Jerome. Bringhurst compared Carpaccio's sketches for the work with the final piece, speculating as to why certain changes had been made, and in so doing, explored the intriguing idea that books and the physical processes by which they are made are metaphors rather than entities. The paintings he discussed, commissioned by the Scuola degli Schiavoni brotherhood, hang today in a Venice building. In one work, the brothers are seen fleeing into that very building to escape danger, ending up, as Bringhurst wryly pointed out, back in the place where the painting containing the source of their fear hangs. Such complex relationships can lead one to the notion that a work of art or a book is a cultural universe.

Bringhurst's lecture was followed by a reception in the Cary Graphic Arts Collection at RIT's Wallace Library, which featured a splendid display of rare printers' manuals and an exhibit of skillfully-crafted books and livres d'artistes produced with the aid of digital technology. Also on display were wonderful broadsides printed with type from the Hamilton Wood Type and Printing Museum in Two Rivers, Wisconsin, the world's only museum dedicated to the preservation, study, production and printing of wood type (http://www.woodtype.org). At the time of the conference, the museum was in need of both a curator and volunteers to sort and document its holdings. The two artists and graphic designers who printed the broadsides, Richard Zaufit (University of Wisconsin-Milwaukee), and Dennis Ichiyama (Purdue University), recounted their experiences at the museum, which houses over one million pieces of wood type and patterns. Dennis Ichiyama also printed attractive commemorative broadsides for the conference attendees.

The relationships between modern optical and digital technology and print history were further explored by the range of papers presented the following day. A most extraordinary example was presented by Roger Easton (RIT), archeologist Robert H. Johnston (RIT), and Keith Knox (Xerox Digital Imaging Technology Center) on the use of image enhancement technology and infrared, digital photography to reveal hitherto obscured sections of the Dead Sea Scrolls, as documented in the BBC video, "Traders of the Lost Scrolls". The team also presented its research-to-date on the use of multispectral imaging, particularly ultraviolet light, to reveal the faded inks in a 10th century manuscript known as Archimedes' Palimpsest. Such innovative techniques are profoundly affecting our understanding of these ancient texts.

Kay Amert (University of Iowa) also uses new methodology to study early documents, in this case not manuscript but printed books. She explained her use of scanning, and then enlarging letterforms to digitally compare the individual letters in fonts used in books printed in 16th century France by Simon de Colines and the Estienne family in order to determine if, indeed, the fonts are one and the same. Her methodology supports this hypothesis and she is continuing her use of this technique to explore the relationships of these printers.

Digital publishing technology expert Frank Romano (RIT) set his lecture firmly in the 20th century with his deft and humorous overview of the development and evolution of photocomposition, aptly entitled "Time Capsules: Preserving the History of Print". Romano emphasized the important place of photographic typesetting in the printing and publishing industries. He ended by emphasizing the need to preserve the myriad machines, as well as their different font units, training materials and the books and other publications first produced using these processes, as they caused dramatic changes in the print world.

Octavo Digital Editions is a company specializing in the digital reproduction of early texts. Company CEO and Publisher Czeslaw Jan Grycz spoke about his company's products and the alliances it has forged with several major libraries to publish
The sessions ended with an artist's exploration and thoughts on the book and digital technology. Australian-born Douglas Holleley, a noted photographer and author who recently completed a Ph.D at the University of Sydney, addressed the problems of communicating the tactile and visceral experience of books and reading via photography. He posed the question: "What could be more interactive than a book?"

Explaining that we push our experiences back onto a book when we read it, we are able to hold it in our hands and we are able to relate to its contents in a variety of ways (through spatial memory or via an index). He presented slides of his work many of which he created with a scanner, which he views as an "8 1/2"x 11" camera". His images include books and parts thereof manipulated into various forms as well as other items one would not expect to see reproduced via a scanner — rocks and battery parts, for instance (a bit hard on the scanner, he admitted). Holleley has also experimented (and encouraged others to do the same) with various textured papers in his printer. In the end, he asserted, rereading the book through digital technology is but another means of putting ink to paper.

The grand finale of the conference was a banquet held at the well-appointed Oak Hill Country Club in Rochester. The evening's highlight was a book auction. Volunteer auctioneer and New York book collector, Martin Hutner will go down on record as having facilitated one of the most animated auctions. He paid tribute to Professor Robin Alston, who had initiated the project.

Tessa Webber looked at "Monastic Libraries in the Central Middle Ages". Projects such as the Corpus of British Medieval Library Catalogues identify books in medieval libraries, but a real problem is defining a library. Many were only cupboards, and it is difficult to know whether they are part of the history of libraries or of books. Service books were for practical use rather than study.

Arnold Hunt (University of Nottingham) considered "Writing the History of Parish Libraries" before 1640, when few such libraries — only 25 — succeeded in making the transition from collection of books to library. Scholars have concentrated on larger institutions and their administration. Librarians believe that libraries get bigger naturally — a kind of bibliographical Darwinism. But what about small collections? Books have a built-in obsolescence and have to be replaced, so that collections do not necessarily become larger. Most clergy's books were utilitarian and handed down to their successor clergy. One cleric collected standard Catholic works as well as Calvin. Oakham parish library was representative because it included new religious books and leaned towards Lutheran theology; it had

The Bodleian catalogue of 1605 as a stock selection aid.

W.M. Jacob (Archdeacon of Charing Cross) spoke on "Libraries for the Clergy 1680-1730" and the role of Thomas Bray. His brief was to sketch the wider context of religious life, showing how, after the Reformation, there was a move within the church to consider learning to be as important as godly matters. Individuals attempted to promote libraries, like William Nicholson, bishop of Carlisle, and Bray. The latter raised money and books for libraries both at home and abroad. Bray suggested that Princess (later Queen) Anne give her name to Annapolis, where a clerical library was established; 16 libraries were founded in Maryland. Others were active, including Bishop Wilson in the Isle of Man and James Kirkwood in Scotland; a number of libraries were founded in Wales. There were problems of embezzlement, and books had to be chained. But a defining moment came with the passing of the Parochial Libraries Act in 1709, under which 67 libraries for the clergy were established.

David Hall (Wolfson College and Cambridge University Library) talked on "Libraries for Quakers". Despite persecution, books were acquired towards building in London a central collection of Quaker (and anti-Quaker) writings, now at Friends' House. Donations were few, but their aim was to collect everything printed by Friends; published catalogues of Friends' literature show how extensive this was. Little is known of the administration of collections, but thousands of libraries potentially existed, since any of the monthly or other meetings could have collected books, not to mention personal libraries of Friends.

Julian Roberts (Oxford) continued the theme of "When Does a Collection of Books Become a Library?" by looking at, by way of example, Sion College, whose library began as a room and moved to a purpose-built building with the privilege of legal deposit. What were the motives, or visions, of scholar-collectors in the early modern period? Some collectors concentrated on manuscripts, many collected coins; foreign books predominated. How were books arranged? Archbishop Sancroft's books were crudely classified. On a far different scale, Sir Thomas Bodley provided an endowment for the library that bears his name. Such libraries
were veritable “arks to preserve learning”, in the words of Bacon.

John Baker (St. Catherine’s College, Cambridge) spoke on “The Libraries of Common Lawyers” before 1700. In the early period law libraries were personal libraries. Some 15th century libraries can be reconstructed, such as Sir Matthew Hale’s, but in the medieval period surviving inventories are few. In the Inner Temple books were chained, while the Middle Temple had a more accessible library, which inevitably was robbed. The personal library of Sir Edward Coke was larger than the libraries of the four Inns of Court put together.

Scott Mandelbrote (Peterhouse, Cambridge) talked on “Private Scientific and Medical Libraries 1640-1750”, beginning with the rise of natural philosophy during the period and quoting from Bacon’s New Atlantis. The use made of books by scientists and philosophers, and the intellectual world in which they moved, can be discovered from documentary sources and the way they used the works of others, especially foreign books. Hooke recorded conversations about books that reveal his own library. Locke’s reading is shown by commonplace books, while Newton compiled reading lists, working notes, and often turned down the corners of pages of his books. Ashmole’s library incorporated the libraries of other scholars. Many scientists and doctors collected manuscripts, for example doctors would pass on receipt books, and there was no practical division from printed books. But how important were individual libraries? Much of Newton’s library was nonscientific, and scientists did not just use their own collections.

Finally, John Symons (Wellcome Library) spoke on “Medical and Scientific Libraries 1750-1850”. Institutional libraries developed through private enterprise. Many libraries contained medical and scientific collections but remained general libraries, e.g., the Radcliffe Library, British Museum, and Royal College of Physicians. London had three new medical libraries after 1800, while specialist bookshops and circulating libraries grew up around the London hospitals. Scientific libraries served a diffuse clientele, such as the Royal and London Institutions. The Great Exhibition of 1851 was to initiate an era of more foundations.

Following the success of this meeting, another conference, with the title ‘Libraries for leisure and learning’, will take place at Trinity College, Cambridge, on 19 January 2001; details will be circulated on SHARP-L [and a further report may appear in these pages! Ed.]

History of the Book in Canada/Histoire du livre et de l'imprimé au Canada
Open Conference for Volume 1:
Beginnings to 1840
University of Toronto,
24-25 November 2000

Submitted by Carl Spadoni
McMaster University

In 1999 an editorial team of seven scholars (Patricia Fleming, Yvan Lamonde, Gilles Galichan, Fiona Black, Jacques Michon, Carole Gerson, and Bertram H. MacDonald) applied to the Social Sciences and Humanities Research Council of Canada (SSHRC) for a major collaborative research initiative to produce a bilingual history of the book in Canada. In February 2000 SSHRC announced that their application had been awarded a grant of $2.3 million over five years to compile a three-volume history in both French and English. In their application the editors proposed to hold a series of conferences that would serve as a vehicle of communication among interested researchers in shaping the contents of individual volumes.

This first conference, concerned with the beginnings of print culture in Canada to 1840 (the latter date signifying the union of Upper Canada with Lower Canada), reflects the current scholarly activities associated with the first volume of this history. Ninety-seven participants from across Canada attended the conference, and there were twenty scholarly presentations. The papers themselves were grouped together under seven broad themes or categories: print culture; book evidence; genres of print; publishing and the book trade; serials; libraries and collecting; and authorship. In addition there was a brainstorming forum with lively exchanges on general issues such as the determinants of literacy, the transition from the use of manuscripts to print, the effect of custom duties on importing books, iconography and the possibility of a database of relevant illustrations, and the role of newspapers and maps. The University of Toronto Press, the English publisher of the history, also hosted a reception at the Thomas Fisher Rare Book Library where it announced the launching of a new interdisciplinary series, Studies in Book and Print Culture.

The conference began with a flourish with an enthusiastic presentation by Gwen Davies on Loyalist culture, George L. Parker’s rambling ruminations on the printing press and book distribution in Prince Edward Island, and Laura Murray’s insightful musings on the power of literacy within the fur trade. In the second session Réal Ouellet dwelled on printing techniques in the hand-press period, Patricia Fleming and Yvan Lamonde presented an interesting selection of illustrations of people reading and the placement of books, and François Melançon discussed the social and cultural significance engendered by books in the lives of the citizens of New France.

In the third session devoted to genres of print, Bernard Andrès outlined the literary options available to emerging writers in Quebec and Lower Canada with the arrival of the printing press, Nancy Vogan examined the role of tunebooks and associated musical texts beginning with Stephen Humber’s Union Harmony (1801), and Sylvio Normand considered the role of printed legal forms in the practice of law in Quebec. The fourth session shifted emphasis to forms of print and their distribution. Patricia Kennedy showed a series of government documents—some intended for private viewing and others for public consumption. Mary Lu MacDonald’s paper discussed the growth of publishing between 1830 and 1850 and the importation of cheaper American books and periodicals into British North America. In contrast, Fiona Black highlighted the notable contribution of Scots to printing and book distribution from 1780 to 1820.

The subject of the fifth session concerned the role of magazines and newspapers in colonial society. The first two papers of this session by Sandra Alston and Kenneth Landry focused on the cultural efficacy of magazines in Upper Canada and Lower Canada, respectively. Alston, who is compiling an annotated bibliography of these magazines and has examined nineteen thus far, lamented that some magazines of the period are unfortunately no longer
congratulated for a memorable conference. In the meantime we all look forward to the second conference slated for 18-19 May 2001 in Montreal (Volume 2, 1840-1918). À la prochaine!

**BOOK REVIEWS**


First published in France as *Histoire de la lecture dans le monde occidental* (1995), this fine collection of essays represents itself as a "comprehensive history of reading and readers" (3). While the "comprehensiveness" of the volume is disputable, its usefulness to scholars of the history of the book, reading, writing, and print cultures is immense. Cavallo and Chartier and a slate of eleven other internationally distinguished contributors cover vast territory in a relatively short compass. Although a different author wrote each of its thirteen chapters, the volume enjoys a wonderful coherence, in large part attributable to the collection's excellent introduction.

Beginning with ancient Greece and Rome, essays proceed chronologically through the Middle Ages (including monastic, scholastic, and Jewish readers), Renaissance and Reformation (incorporating humanist, Counter-Reformation, and "popular" readers), eighteenth and nineteenth centuries (especially women, children, and workers), through the twentieth century (with attention to the canon, mass-media and computer technology). The book concludes with an invaluable reference aid—over one hundred pages of notes and bibliographic resources, pointing out a multitude of important European and American publications.

*A History of Reading* usefully traces the evolving relationship between the physical aspects of texts and the practices of various reading communities. Each essay explores the encounter between the "world of the text" and the "world of the reader" in a historically specific context (2). While illuminating the role of book technologies in changing the nature of reading and writing (tracing the progression from roll to codex to computer screen), the volume significantly cautions that revolutions in reading have often preceded revolutions of the book. For instance, silent reading encouraged the division of texts into separate words and paragraphs, and the introduction of punctuation, titles, and catalogs before Gutenberg developed the printing press.

This volume proposes three successive "revolutions" in reading, each of which had implications for the writing process. The first revolution occurred between the Middle Ages and the early modern age when silent reading substantially replaced reading aloud. The second revolution transpired near the end of the eighteenth century, when "extensive" reading in some measure supplanted "intensive" reading. The third revolution is now taking place, as the electronic transmission of texts imposes new reading and writing styles.

Helpfully counterbalancing its emphasis on change, the volume demonstrates continuity and repetition. Essays note the coexistence of oral and silent and of intensive and extensive reading at multiple historical moments, the ongoing dialectic between limitations on reading choices and reader invention, and repeated expansions in reading audiences and possibilities for how to read.

This is a volume that aspires to comprehensiveness on a grand scale, claiming to reconstruct the "various ways of reading that have been characteristic of Western societies since classical antiquity" (2). While reading practices take a myriad of forms and this volume may not cover every "characteristic" approach to reading, it provides a stunning overview of the grand themes of Western reading practices. It is a book that deserves a place in the library of any serious scholar of books, readers, or writers.

**Candy Gunther Brown**
Vanderbilt University

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In 1989, Cambridge University Press published a landmark volume, Jeremy Griffiths and Derek Pearsall's *Book Production..."
view of course misrepresents what any serious bibliographic scholar means by the
term yet, coupled with the apparent amnesia
that omits Love from even the bibliography,
editors and contributors alike seem not to
have heard of sophisticated or thought-
provoking approaches to this issue: the
names of McKenzie and McGann, to choose
only two, do not appear in the bibliography
either.

All this ensures that only a narrow
readership will find much continuous
stimulation here. Fundamentally, this is a
volume that has been conceived by and for
the technicians of incunabula, generally
uninterested in the contents of the books
they meticulously describe and largely
ignorant of important developments
elsewhere in the discipline, with a slight
supplement to cater for those enthusiastic
about early modern print. The aegis of
general 'book history' under which the
volume is offered is thus misrepresentative.

Nevertheless, the impressive array of
scholars here assembled often produces
stimulating (if, given word constraints,
underdeveloped) studies in which their
enthusiasm and thoughtfulness emerge. I
would particularly single out several full
essays as important reading. Paul Needham
offers provocative material on the importa-
tion of books, based on entries in the
Custom Rolls (a reminder that legal records
remain an important and relatively uncharted
source). The three consecutive essays on the
development of royal collections — Jenny
Stratford to 1461, Janet Backhouse to 1509,
and James Carley, on Henry VIII — are all
first-rate. Kristian Jensen has some very
good things to say about university text-
books. And five of the concluding seven
essays on lay readership, inasmuch as they
acknowledge that this category preexisted
print, contain informative efforts at theoriz-
ing the important transition within the
sixteenth century: while perhaps a bit too
prone to rely on arguments of a 'continu-
tations and beginnings' sort, George Keiser on
practical books and Boffey-Edwards on
literary texts in particular offer substantial
food for thought.

Even so, this volume will be handy only
in research libraries where its primary users
will be graduates consulting its ample
bibliography to find serious studies that
constructively pique their interest in the
history of the book, many of them by
scholars doing underdeveloped work here.

Ralph Hanna
Keble College, Oxford

Michael Hunter, Giles Mandelbrote,
Richard Ovenden and Nigel Smith, eds. A
Radical's Books: The Library Catalogue
of Samuel Jeake of Rye, 1623-90.
ISBN 0-85991-471-2 (cloth). £75.00/$135.00

The editors of this volume are to be
applauded for making available a catalog
whose repercussions will be felt widely in
early modern book history and in social and
political history alike. Samuel Jeake's unusu-
detailed catalog of 2,100 printed books
and manuscripts is in itself a great find as,
despite the recent publication of a number
of prominent private library catalogs from
the seventeenth century, we still have few
representing the collections of less wealthy
and less educated secular provincial owners.
Jeake's collection alerts us to a kind of book
collector that has so far proved elusive:
"provincial, independent-minded, at least
partially self-taught, outside the culture of
the court, the universities and the established
church" (xxv). Radical books are by no means
the only notable aspect of his collection,
which also demonstrates his particular
interests as a lawyer and educationalist and
his wider engagement with vernacular
literature, history, science and technology,
astronomy and alchemy. Interregnum
radicalism is hereby contextualized —
materially, on the very pages of the catalog —
by its juxtaposition with the other elements
of Jeake's reading life. The very eclecticism of
Jeake's collection makes his catalog of central
importance not only to students of radical-
ism but also to those with a wider interest in
the book culture of the period.

The "Register" of Jeake's books is
presented in a generous double-page spread,
 enabling a clear disposition of the details of
both Jeake's annotations and the editors'
own identifications and comments. Appendi-
ces describing loose papers inserted in the
catalog, identifying a number of surviving
volumes from his library, and cataloging the
Jeake manuscripts at Rye Museum are supplied, as well as a supplementary index.

Jeake recorded his books with unusual care,
noting not only authors and titles but also providing details of prices, formats, bindings, shelving and dates of publication. His editors honor Jeake's meticulousness through their own painstaking research, creating a book that is a mine of information for bibliographers. Here are new details of editions now lost and many unknown, independent attributions of authorship, and fresh evidence of printed pamphlets suppressed in London reaching readers in the provinces, sometimes in manuscript copies.

The generous introduction is, in its own right, a substantial essay deserving the attention of historians of seventeenth-century book culture. It presents enormous bibliographical knowledge. Supporting their analysis of the catalog with evidence from Jeake's other surviving manuscripts, the editors convincingly claim the “Register” as “the most concrete evidence we have of a provincial intellectual life in late seventeenth-century England of considerable vitality” (xi). It is to be hoped that this volume will provoke more research to fill the lacunae.

Maureen Bell
University of Birmingham

**BIBLIOGRAPHY**

**General**


**Germany**


Christoph Reske, *Die Produktion der Schedelschen Weltchronik in Nürnberg*. The Production

Japan

Poland

Russia

United Kingdom


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**SHARP NEWS OF NOTE**

**Library History Group of the Library Association (UK)**

Annual Award for the best Essay on Library History published in the British Isles

This year's winner is Dr. Christopher Skelton-Foord who is currently Reading Rooms and Information Services Manager at the British Library Newspaper Library. He has published articles on library history, the book trade, newspaper bibliography, and popular fiction. He previously worked in the School of English at the University of Wales, Cardiff and for Projekt Corvey at Paderborn University, Germany. Christopher is sometime Honorary Secretary of The Library Association's Library History Group, and is editor of the journal, *Newspaper Library News*. He also edits the website of The British Library Newspaper Library, which includes a history of the Newspaper Library, [http://www.bl.uk/collections/newspaper/history.html](http://www.bl.uk/collections/newspaper/history.html)

Christopher's winning entry is “Surveying the Circulating-Library Scene: Popular British Fiction, 1770-1830”. It was published in *Bibliotheken in der literarischen Darstellung / Libraries in Literature*, edited by Peter Vodosek and Graham Jefcoate (Wiesbaden: Harrassowitz, 1999). It is part of the fruits of his extensive research on the British circulating library and discusses, inter alia, the portrayal of circulating libraries and their users in novels of the period.

Further information about the award is available from:

John C Crawford
Chair, Library History Group
Glasgow Caledonian University Library
Cowcaddens Road
Glasgow G4 OBA UK
Telephone: 0141.331.3847
Fax: 0141.331.3005
E-mail: cjcr@geal.ac.uk

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**SHARP Wins APHA Award**

Jean Ashton, Chair of the Awards Selection Committee of the American Printing History Association (APHA), has announced that SHARP is the winner of APHA's Institutional Award for 2001. The award is presented to an institution that has made “distinguished contributions to the study, recording, preservation, or the dissemination of printing history”.

Past recipients have included the Gutenberg Museum, the Pierpont Morgan Library, the St. Bride Printing Library and the Center for the Book in the Library of Congress. The award will be presented at APHA's annual general meeting on 27 January 2001, at the New York Public Library.