New SHARP Officers

The election returns committee and President Simon Eliot present the results of SHARP's recent officer elections. The incoming officers, for the term beginning July 2001, will be formally introduced at the annual general meeting in Williamsburg, Virginia.

President James L. W. West III, Pennsylvania State University
Vice President Beth Luey, Arizona State University
Treasurer Robert L. Patten, Rice University
Recording Secretary Leon Jackson, University of South Carolina
Membership Secretary Barbara A. Brannon, University of South Carolina
Public Affairs Director DeNel Sedo, Mount Saint Vincent University
Publications Coordinator Alexis Weedon, University of Luton

Thanks to all members who participated in the recent elections by mail. SHARP is fortunate to have had two excellent candidates for the office of Publications Coordinator, and enthusiasm for both candidates was strong in a close race. We wish the new officers well in their upcoming duties.

Book Research in Germany: Deutsche Buchwissenschaftliche Gesellschaft (German Book Research Society)

Submitted by Mark Rectanus
Iowa State University

In the spring of 1999, researchers, scholars, and publishing professionals engaged in book studies, print culture, and media research, founded the non-profit Deutsche Buchwissenschaftliche Gesellschaft e.V. (DBG) in order to foster scholarship, teaching, and information exchange about the book as medium (past, present, and future). The DBG is interested in collaboration and contact with colleagues involved in all aspects of book studies. Many DBG members are faculty in Book Studies programs in Germany. The DBG has established the following objectives and priorities:

- facilitate information exchange among scholars in book research, in particular inter- and multi-disciplinary collaboration among researchers in areas such as authorship, publishing history, economic history of publishing and print, library science, reception and readership, text criticism, and intersections of media and print culture—in part through a new data base “Das Buch in Forschung und Lehre” (“The Book in Research and Teaching”) available online at www.buchwiss.de
- position the book within the context of media systems and media use, through collaboration with colleagues in media studies who, in turn, wish to pursue research and instruction in book studies
- expand and disseminate research and teaching activities on the book through university courses and interdisciplinary programs on the book and curricula in book studies
- strengthen international contacts and collaboration in book research through symposia, research projects and publications, working groups, seminars, and lectures
- cooperate with other organizations and societies involved in book and media research in order to contribute to a wider awareness of the significance

and changing function of the book as medium

The DBG has held meetings in Stuttgart (2000) and most recently in Leipzig, during the Leipzig Book Fair in March 2001. The Leipzig meeting, which was held in cooperation with Saxony's Librarians, also provided an opportunity to visit one of Germany's largest book fairs (now in the new Trade Fair facilities). The theme of the DBG meeting was “Book Studies Throughout the World.”

At that meeting, I was pleased to be able to provide an overview of programs in book history and research in North America, including the important work of SHARP. Because much of my own research on the book medium and publishing addresses both the cultural contexts of North America, the German-speaking countries, and Europe, the DBG has provided an excellent opportunity for new collaborations both with my colleagues in Germany and in North America. Future meetings of SHARP and the DBG can also provide such opportunities, e.g., on curricula in book history and studies, or the book and media studies. The next meeting of the DBG is being planned for June 2002, in Munich and a somewhat larger conference for 2003. DBG
members are also looking forward to the SHARP 2000 meeting in London.

The DBG welcomes new members who are interested in scholarly collaboration and information exchange on the book medium. There are currently no dues for individual memberships. Members will receive information on the activities of the DBG, including meetings and conferences. Lectures and reports presented at the meetings are published by the DBG in its “Referate und Protokolle,” including abstracts in English (of the Leipzig meeting) and are available free of charge by writing to the DBG’s business office:

Deutsche Buchwissenschaftliche Gesellschaft - Geschäftsstelle, Von-der-Tann-Str. 5
D-80539 München
Germany

Interested scholars in North America can also receive further information regarding membership and activities by contacting:

Mark W. Rectanus
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300 Pearson Hall
Iowa State University
Ames, IA 50011 USA
E-mail: mwrectanus@iastate.edu

Institut d'histoire du livre

Since the 15th century, Lyons has been one of the principal centres for printing and the book in Europe. The extraordinarily rich collections of the city’s Municipal Library and Printing museum bear witness to this. Today, the tradition continues with the existence of an extensive network of research and teaching institutions in the city. The creation of the Institut d'histoire du livre in Lyons in September 2000, and whose researchers are particularly active in the fields of philosophy, linguistics and literature. The result was the creation of a new focal point for research in book history.

The aim of the Institut d'histoire du livre is to develop long-term research activities based on a comparative approach to the study of cultural and intellectual exchanges. It’s role is to offer an interdisciplinary framework for research, not only in book history, but also in the various connected fields involved in the study of graphic communications such as the history of technology, economic history, art history, sociology, anthropology, linguistics and information science. It also aims to promote the exploitation of the Lyons’ cultural heritage on an international level, notably through the development of research and on-line resources aimed at bringing the collections of the city’s museums and libraries to the attention of a broad public.

The activities of this new institute include:

- development of a web site offering various resources in the field of book history
- an annual Book history workshop (September 24-27, 2001), organized in collaboration with the Rare Book School (Charlottesville, Virginia) offering advanced courses in the fields of book and printing history
- an annual series of four one-day seminars. This year, following the publication of Henri-Jean Martin’s La naissance du livre moderne, the theme of the seminar is “book design in the hand-press period”
- development of joint research projects such as the ‘Esprit des livres’ project dedicated to the study of book catalogues of the 18th century which gave rise to a one-day seminar in October 2000 as part of the Salon du livre ancien (Lyons)
CALLS FOR PAPERS

SHARP 2002

Location: University of London, UK
Dates: 10-13 July 2002
Deadline: 31 October 2001

The tenth annual conference of the Society for the History of Authorship, Reading and Publishing (SHARP) will be held in London 10-13 July 2002. The lead sponsoring institution is the Institute of English Studies (IES) in the School of Advanced Study, University of London (www.sas.ac.uk/ies); the British Library (www.bl.uk/) and the Wellcome Library (www.wellcome.ac.uk/library) are co-organizers.

Sessions will take place in Senate House (the administrative and academic center of the federal University of London in which the prestigious University of London Library is housed), in the British Library, and in the Wellcome Library. Apart from the usual panel and plenary sessions there will be opportunities to visit archives, libraries and other sites of interest in and around London (including the publishers’ archives at the University of Reading).

In the SHARP tradition, we welcome proposals for individual papers and entire sessions dealing with the creation, diffusion, or reception of the written or printed word or image in any historical period or place. We also seek to draw on the particular interests and strengths of the institutions organizing the conference. To this end there are two specific themes on which we would particularly welcome submissions. The first is the history of the medical book; the second is digitization as it impinges on book history.

Each panel will usually last one-and-a-half hours and will consist of three papers. Each paper should last a maximum of twenty minutes, thus allowing ten minutes discussion of each paper. Proposals for individual papers should be the equivalent of one page maximum (i.e. 450 words), giving the paper title, a short abstract and brief biographical identification. Session proposals should include a cover sheet explaining the theme and goals and separate sheets for each paper.

A small number of travel grants will be available to trainee scholars (those currently writing PhD theses) and to independent scholars (those who are not members of institutions which would normally be expected to support travel to an academic conference). If you wish to be considered for such a grant you should indicate this at the end of your proposal. Please note that we always receive more applications for grants than we have grants to give.

The deadline for submissions is Wednesday 31 October 2001. Proposals should be sent, preferably by e-mail, to:

SHARP 2002
Room 308, IES
School of Advanced Study
Senate House
Malet Street
London WC1E 7HU UK
E-mail: ies@sas.ac.uk

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SUMMER 2001

Lives In Print: Biography and the Book Trade
From the Middle Ages to the 21st Century

Location: Society of Antiquaries and Birkbeck College, London, UK
Dates: 1-2 December 2001

Biography has always figured prominently in the publishing schedules of the book trade. Leading international specialists will explore this material across a long chronology. Conference organizers are Michael Harris, Giles Mandelbrote and Robin Myers. The conference fee of £70.00 will include coffee/tea and a buffet lunch on both days. Early booking is advised. Further information, including a full program can be ordered from:

Michael Harris
Faculty of Continuing Education, Birkbeck
26 Russell Square, Bloomsbury
London WC1B 5DQ UK
Telephone: 020 7631 6652/6680
Fax: 020 7631 6686
E-mail: ce.watts@bbk.ac.uk
Website: http://www.bbk.ac.uk/fce

The Community Library: An International One Day Conference on a Local Theme

Location: Royal College of Physicians and Surgeons of Glasgow, Scotland
Date: 19 August 2002
Deadline: 1 August 2001

This is an IFLA workshop organized by the Library History Group of the Library Association (UK) and the IFLA Round Table on Library History. Many years have passed since Paul Kaufman coined the term ‘Community library’ and identified its possible home in Scotland. The workshop will revisit this theme in a country where the community library was once pre-eminent. Proposals for papers are invited on any aspect of Community Library History in any country. A committee of the Library History Group of the Library Association will referee proposals submitted. It is anticipated that a maximum of eight will be selected.

An IFLA visit to surviving historic rural community libraries will take place on Thursday 22 August.

Abstracts (maximum of 300 words), and enquiries, to:

Dr John Crawford
Caledonian Library and Information Centre
Glasgow Caledonian University
Cowcaddens Road
Glasgow G4 OBA, UK
Telephone: (0)141 331 3847
Fax: (0)141 331 3968
E-mail: jcr@gcal.ac.uk
Lectures & Courses

University of London
School of Advanced Study
Institute of English Studies
MA in the History of the Book

The London MA in the History of the Book places a strong emphasis on the material nature of the subject. Its interests stretch from Sumerian clay tablets, through papyrus rolls to the parchment material nature of the subject. Its interests Those already resident in the UK will be able to enroll part-time over 24 months; for home/EC students (or those normally resident in the UK for at least three years prior to the start of the course) £2,805 full-time, £1,405 part-time. Although the Institute of English Studies is able to accept applications for admission until mid-September, early application is recommended. For further information and application:

Institute of English Studies
Senate House
Malet Street
London WC1E 7HU UK
Telephone: (+44) 020 7862 8675
E-mail: ies@sas.ac.uk
Website: www.sas.ac.uk/ies

APHA American Printing History Association

2001 Lieberman Lecture

Location: Carmichael Auditorium
National Museum of American History
Behring Center, 14th Street and Constitution Avenue NW
Washington DC

Date: 25 September 2001
Time: 4:30 p.m.

Johanna Drucker, Robertson Professor of Media Studies at the University of Virginia, will deliver this year's Lieberman Lecture entitled "Iliazd: The Poet Publisher and the Art of the Book." Dr Drucker's lecture focuses on Ilia Zdanovich (1894-1975), known as Iliazd, one of the most important avant-garde figures of the period. Iliazd's career began in the late 1910s with the production of typographic works in the context of Russian Futurism. His mature publications—issued in Paris from the 1940s onward, often in collaboration with such major artists as Ernst, Picasso, and Miro—combined Modernist sensibility with a unique vision of the livre d'artiste. A poet with a printer's experience, Iliazd asserted the viability of the book as a modern art form with aesthetic capabilities equal to that of painting or sculpture.

Johanna Drucker has both a scholarly and creative commitment to the book as an art form. She began printing her own limited editions in 1972, subsequently producing more than three dozen volumes, many of which experiment with typography and layout. Her scholarship centers on visual representations of language and the history of experimental poetry, the alphabet, and artists' books. She is the author of Alphabetical Labyrinth: The Letters in History and Imagination; The Century of Artists' Books; and The Visible Word: Experimental Typography and Modern Art, 1909-1923.

The Lieberman Lecture, presented annually at a different host institution by a distinguished figure in the history of printing or the book arts, commemorates J. Ben Lieberman (1914-1984), founder and first President of APHA. Free and open to the public, this year's event is co-sponsored by APHA, the Smithsonian Institution Libraries, and the Center for the Book at the Library of Congress, with the assistance of the Graphic Arts Division of the National Museum of American History, Behring Center.

The Lecture will be preceded, from 2:00 p.m. to 4:15 p.m., by demonstrations of type founding and 18th- and 19th-century printing presses in the Graphic Arts Exhibition Hall on the Museum's third floor. For further information, please contact:

Smithsonian Institution Libraries
Telephone: 202.357.2240
E-mail: libmail@si.edu
APHA Website: www.printinghistory.org
CONFERENCE REPORTS

Histoire du livre et de l'imprimé au Canada / History of the Book in Canada
Open Conference for Volume II (1840-1914)
Bibliothèque nationale du Québec, Montreal, 18-19 May 2001

Submitted by Carl Spadoni
McMaster University

An enthusiastic audience of 85 participants attended this second conference devoted to the history of the book and print culture in Canada. The first conference, initiated by this major collaborative research project to produce a bilingual history of the book in Canada, occurred in Toronto on 24-25 November 2000. The dates of historical demarcation for the second conference, 1840 to 1918, take in events and developments from the union of the Canadas to the First World War. In all there were 9 sessions, featuring 21 speakers, on broad areas of scholarship such as genres of print, printers and the making of books, publishing with a purpose, serial publications, libraries, readers, and authorship.

The papers varied greatly in their coverage and outlook, offering a geographic treasure-trove of multidisciplinary interest for this period of transition from British North America to Canadian Confederation and the rise to nationhood. Although the papers were uniformly Canadian in aspect and perspective, many speakers showed a cosmopolitan understanding of the growth and complexity of book history, frequently invoking Robert Darnton’s communication circuit, the work of Roger Chartier, and history of the book projects in other countries. The conference included a brainstorming session in which participants shared divergent points of view and voiced constructive comments on the proposed table of contents for volume II of the history. In addition, les Presses de l’Université de Montréal, the French publisher of the history, generously hosted a wine and cheese reception.

For the most part the conference papers were entertaining, informative, and well researched. Many talks were nicely enhanced by the use of slides, overheads, or illustrations from CD-ROMs or Web sites. The impact of the invention of photography on nineteenth-century Canadian society, for example, was analyzed engagingly by Joan Swartz, who highlighted her talk with a series of slides from illustrated books. In a similar fashion Jay White examined the visual richness of tourist literature (“Gems of the Printer’s Art”) produced in Nova Scotia during the period, 1885 to 1930. Several speakers presented individual case studies: Greta Golick on the publication of Catharine Parr Traill’s Canadian Wild Flowers, Brian S. Shipley on Sir William Logan’s geological surveys; Sandra Hannaford on the Heart’s Content Literary Society of Trinity Bay, Newfoundland; and Michael Peterman on the work of James McCarroll. Some papers were initially general or thematic in their scope, and then delved into a particular example of publishing history. Paul Hjartarson’s discussion of the assimilation of immigrants, for example, focused on the Ukrainians and government publication and destruction of The Manitoba Ruthenian-English Reader (1913). Sophie Montreuil’s presentation, “Regards sur la publication: approche théorétique et pratique intime,” mapped out a theoretical framework for understanding reading and readers; in the second part of her paper, Montreuil looked at the reading habits of the dairist and writer, Joséphine Marchand-Dandurand. Other papers—Elizabeth Driver on cookbooks, Leslie McGrath on children’s books, Nancy Vogan on music textbooks and instruction materials, Peter F. McNally on Canadian library history, Bertrum H. MacDonald on science and technology, and Jennifer J. Connor on medical authorship—were systematic in their survey of the literature and magisterial in their breadth of analysis.

The Bibliographical Society of Canada (BSC) also had its own conference in Montreal just prior to this second conference on the history of the book. (The BSC is a sponsoring body of History of the Book in Canada project.) Notably, the BSC awarded the Marie Tremaine Medal to Yvan Lamonde for outstanding service to Canadian bibliography and for distinguished publication. At the BSC’s conference there was also a book launch for the publication of Les mutations du livre et de l'édition dans le monde du XVIIIe siècle à l'an 2000, edited by Jacques Michon and Jean-Yves Mollier; these are the proceedings of last year’s international conference on the history of the book held at the University of Sherbrooke.

We congratulate Yvan Lamonde and Fiona Black, the editors of Volume II, along with Sophie Montreuil and Judy Donnelly for having organized a successful conference. Some of the papers that were presented will undoubtedly find their way into the history. Others deserve to be published elsewhere or may be posted at the HBIC’s Web site (We look forward with anticipation to the final open conference (vol. III, 1918-2000) to be held in Vancouver at Simon Fraser University, Harbour Centre, on 15-17 November 2001. Westward ho!

BOOK REVIEWS


Essentially a collection of conference proceedings bequeathed up for publication, this volume contains nine pieces besides the editor’s introduction. Although this naturally leads to wide divergence in the style and interests of the volume as a whole, the editor has achieved a clear structure in the arrangement of the contributions. The first two essays provide stimulating and useful general histories of the dissemination of early modern news by other means than the newspaper: by newsbook (Fritz Levy) and by manuscript newsletter (Ian Atherton). These are followed by three much more theoretical chapters dealing respectively with specific issues relating to genre, gender and...
publicity: S.J. Wiseman explores the canon of Civil War political discourse and the place within it of the neglected genre of pamphlet drama as a form of current-affairs commentary; Marcus Nevit investigates Elizabeth Alkin, alias ‘Parliament Joan’, an intelligence and newspaperwoman of the Civil War and Commonwealth period, a virago who could equally well present herself as helpless widow petitioner when occasion demanded; and, in a pleasantly down-to-earth piece of literary theorizing, Joad Raymond comments critically on Habermas’s model of the ‘public sphere’ in the light of the actual history of public communication in the seventeenth century. Finally, four essays that deal not with general news or its publication, but with advertising and the growth of an information market in the medical sphere, through a consideration of advertising as a general phenomenon (Michael Harris), book advertising (Christine Ferdinand), medical advertising in the Scottish press (Hamish Mathison) and the development of professional concepts of medical news (George Rousseau).

The volume has ‘Britain’ in its title, but Scotland is only significantly present in the essays on medical subjects and neither Wales nor Ireland are commented on in detail. An emphasis on Britain as opposed to Europe more generally is understandable given the small-scale base of the undertaking and the number of contributions from English literature scholars. Even so, given how important international information-exchange was for the history of early modern news, it is a little disappointing. Levy’s piece, in particular, reads rather like only one side of a conversation: a review of the development of English newsbooks covers government propaganda, such as the London-printed Italian translation of Burghley’s defense of the execution of ‘Thomas’[sic] Campion, but makes no mention of the accounts in English, printed at Antwerp and elsewhere, to which the government propaganda campaigns were a response. Moreover, the inability of author or editor even to get the Jesuit Edmund Campion’s name right is testimony to how far some scholarship still is from assimilating David Rogers and Anthony Allison’s monumental bibliographic investigations of English Catholic clandestine and overseas printing. Following received wisdom, the Marprelate Tracts are credited with introducing topical print controversy to England, even though the pamphlet war following Campion’s execution predated them by several years.

Inevitably, such a collection gives the impression of being both cutting-edge and far from definitive. All the pieces should be of interest to specialists, and the contributions of Levy, Atherton and Raymond in particular combine specific detail and argument with clarity and breadth of coverage in such a way as to be useful to undergraduate and general readers as well.

Paul Arblaster
Katholieke Universiteit Leuven


The dilemma faced by the British and Foreign Bible Society in the nineteenth century illustrates one of the most compelling themes of this well-chosen set of essays: the urge to distribute the Good Book to new readers conflicted with a suspicion that the value of anything — even the word of God — could be measured in money. But, as Leslie Howsam explains, invoking Marcel Mauss’s anthropology of the gift, there was another reason for the nominal price attached to Bibles distributed by the Society: giving free books was too suggestive of an intimate relationship between middle-class Society members and the unenlightened working classes.

Of course the intimacy of common understanding was the ostensible purpose of most book-giving. Several essays gauge the effectiveness of free print in creating communities of thought. Apparently straightforward was the provision of religious literature to European settlements in the new world, described by James Raven. Missionaries and settlers always wanted more books, but even so the efforts of the Society for the Propagation of Christian Knowledge to fill the vacuum in the English were not always successful: books went missing and parochial libraries were neglected or plundered. In a different setting, Christian missionaries in nineteenth-century Bengal, as Anindita Ghosh shows, felt unable to control the way their tracts were used. Among a population whose appetite for print outstripped the potential for religious conversion, they complained, “in the midst of a hundred hands striving and grappling for a book, you cannot always deliver it to the person you intend it for” (167).

The standard for good product-placement was set by Thomas Clarkson of the British Anti-Slavery Society who delivered his “Essay on Slavery” personally to politicians and influential clerics, reaping all the moral and political benefits of gift-giving. Marcus Wood’s chapter shows how abolitionist propaganda played on the moral and class sensibilities of the reading public in early nineteenth-century England and how it benefited from a lively market for print. Samuel Cowper’s poem “The Negro’s Complaint” was marketed in the 1780s to middle-class readers as “A Subject for Conversation at the Tea Table”. By the 1830s, the Anti-Slavery Society was distributing woodcuts of a treadmill in the Jamaica house of correction, a shocking image whose power lay partly in its inappropriateness for tea-time perusal.

A nice contrast to the consumerism of early nineteenth-century England is provided in Valerie Holman’s account of propaganda leaflets dropped over wartime France. Holman describes the expense lavished on their production and the peculiar routes of their dispersal. Pamphlets debating the attribution of a portrait by Géricault were intended to reinforce French national pride. The Allies had recognized that “culture itself could be propaganda” (215).

By avoiding the subject of commercial publishing, these essays present the
histories of market forces and intellectual fashions in revealing aspects. In fairness to the reader, I must point out the erroneous description of one of the illustrations accompanying Florence Jumonville’s expert history of broadsides in New Orleans. Presented as an advertisement for a “Charity mule race” in 1868, it is in fact an election satire, as is plain to see from some of the Entries: “L.D.’s mule ‘Impeachment,’ Dam: Shame, by Thad. Stevens $ A.H.P.’s mule, ‘Carpet Bagger $’” (104, fig. 5.4).

Alexandra Franklin
Bodleian Library, Oxford


"[E]very book contains a tale of contingent, complex, and often contested interactions among the people involved with it" (61), writes Richard B. Sher in his contribution to *The Human Face of the Book Trade*. This valuable book (the proceedings of the Sixteenth Seminar on the British Book Trade, Edinburgh, July 1998) sets out to investigate how such interactions among printers, booksellers, auctioneers, and authors have shaped aspects of British book publishing and buying from the seventeenth to the late nineteenth centuries.

The collection’s greatest strength is its range of perspectives and subjects. One can read about intense rivalries over the publication, translation, and revision of *Pharmacopoeia* in seventeenth-century London; about the eighteenth-century Edinburgh printer William Smellie, a skilled compositor who nonetheless was best known for “his gifts as a disrupter and instigator” (41); and about the negative effects of Scottish involvement in Welsh-language publishing on the nineteenth-century Welsh book trade.

Many of the essays nicely complement one another, allowing the reader to explore one figure or period from at least two different angles. For example, Brenda J. Scruggs’ “William Ford, Manchester Bookseller” describes the ambitious (though eventually bankrupt) book dealer William Ford, while Michael Powell and Terry Wyke’s essay traces the auctioning of books in Manchester during the period in which Ford was selling rare books in the city. Essays by Stephen W. Brown, Richard B. Sher, Warren McDougall, and Peter Isaac reveal details about a network of men—with sometimes “rancorous” dealings—central to the eighteenth-century Edinburgh book trade.

While the contributors draw on a range of sources—from newspaper advertisements to catalogues to published memoirs—business and private correspondence prove the most revealing sources for the subject at hand. Warren McDougall’s and Peter Isaac’s essays on Charles Elliot (McDougall traces Elliot’s dealings with London booksellers and Isaac, with booksellers in the provinces) draw on the extra material in the archival record left by Charles Elliot, including eight letter books—or 4500 entries.

But the archival record, of course, has many gaps, and sources for the “human face” of bookselling and publishing can be difficult to find, as David Stoker admits when he observes that “shopkeepers, stallholders, chapmen, and others... were also in their way part of the English country book trade, although they have left hardly any trace of their activities behind” (26). It is understandable then that some essays cannot follow through on the promise announced in the collection’s title and introduction; they summarize transactions without being able to illuminate how the motives, personalities, and circumstances of various members of the book trade might have influenced the books published and sold.

Book historians focusing on Edinburgh or Manchester will take special interest in the individual studies of the book trade in those cities; book historians in general will learn from the diverse sources explored in this collection. Although many of the contributors themselves acknowledge that their essays can only begin to represent these rich sources, the collection is a worthy effort—akin to recent efforts among recent historians of reading—to discover the voices of “real” participants in the book trade.

Emily B. Todd
Westfield State College

Ruari McLean. *How Typography Happens*. London: The British Library; New Castle, DE: Oak Knoll Press, 2000. 96 p. ill. ISBN 0 7123 4634 1 (UK cloth); 0 7123 4642 2 (UK paperback); 1 884718 90 6 (USA cloth); 1 58456 019 3 (USA paperback), £22.50/$39.00 (hardback); £12.95/$21.95 (paperback)

These three Sandars lectures, given in Cambridge some sixteen years ago, briefly survey the historical developments in the design of books from the earliest days of Gutenberg, when it was the printer who settled where his type was to lie, to the present-day control of the whole affair by the independent typographer. In particular, the essays successively deal with Britain and America, with Germany, and with France, during the past century, noting the difference in approach to typographic design in those three areas as the formal status of the typographer was finally established.

Joseph Moxon’s famous definition of a typographer has been much quoted, but his words described, in fact, a printer, one who could manage all the physical tasks of setting, imposing, and printing, without any reference to design. Such was the approach of printers’ manuals to the end of the nineteenth century, yet as McLean points out, there was a design layout for the Nuremberg Chronicle; and similarly, the books produced by the great printer-publishers Nicholas Jenson, Aldus Manutius, Simon de Colines and others were to their own particular design, not just as the printer thought best. In the nineteenth century, publishers such as William Pickering imposed their style upon the books, even those produced by such printers as Charles Whittingham.

Students of the eighteenth-century London book trade are well aware of the general paucity of relevant trade records. There are some notable exceptions (including the records of William Bowyer, William Strahan, Thomas Cadell, Charles and Edward Dilly, and Thomas Hookam) to which must be added the archive of John Murray, which forms the basis of this comprehensive biography. As Zachs says in his introduction: "among the hundreds of London booksellers who were active at the time, Murray left a record of his career which is, I believe, a unique survival" (3). The raw material is indeed mouth-watering: some five thousand outgoing letters and about five hundred replies; two day-books recording virtually every shop transaction, two account ledgers, and a bookseller's book to record purchases and title-shares.

Having no background in bookselling, Murray arrived on the London scene in 1768 shortly after purchasing the business of William Sandby for £1,000, and rapidly became a force in the trade. He was not afraid to take advice from fellow members of the trade and he forged some powerful alliances, most notably with Joseph 'Joey' Johnson, Thomas Cadell and several members of the Edinburgh trade. He was prudent and cautious but not lacking in confidence, and in 1777 could even claim that he was the equal of George Robinson, widely regarded as the 'Prince' of the trade. At Murray's death in November 1795, he was worth £12,300; not in the same league as Cadell or Strahan, but certainly on a par with his contemporary, Benjamin White.

In outline, this is the story told in this fascinating biography, and given the wealth of material open to the author, it is not surprising that it is a substantial work running to 433 pages, almost half of which is taken up with a splendid and rewarding list of over 1,000 Murray publications. From this we learn that the 1787 edition of Goldsmith’s History of England sold 1000 copies, while Young’s New Latin-English dictionary of the same year sold an impressive 8,000. It also gives information about Murray's purchases at trade sales: he realized £29 8s on his 1/24th share of Goldsmith’s History and a very similar amount on his 1/64th share of Young’s Dictionary.

A useful section covers Edinburgh and Murray's relations with certain key Scottish figures such as William Creech, William Smellie and John Balfour; equally impressive is the section on the battle over literary property. Moreover, many individual members of the eighteenth-century book trade appear in its pages: under 'D' alone, the index yields Tom Davies, Lockyer Davis, William Davis, John Debrett, Charles and Edward Dilly, James and Robert Dodgley, and Alexander and John Donaldson.

Nevertheless, there are areas that could have been developed further: the identities of Murray's customers; the details of his provincial and foreign contacts; the mechanics of distribution. It would have also been very useful to have seen a profit-and-loss account for a single year to give an idea of what sort of annual income Murray was making. But this should not detract from what is an excellent study that should be read by everybody who has more than a passing interest in the eighteenth-century book trade.

William Noblett
Cambridge University Library


Jacques Michon is a well-known and well-respected historian of the book, who has published more than ten books on various Québec publishers (Albert Lévesque, Edouard Garand, Paul-Aimé Martin among others). The present book is, in a way, a synthesis of more than twenty
years of work, focusing as it does on the "birth" of the professional publisher in Québec. It is the first of a three-volume set: the second volume will cover the 40s and the 50s, while the third volume will look at the last decades of the century. In this opening volume, Michon and the contributors offer a thoughtful overview of an evolving print marketplace, offering insights into both the publishers and literature of Québec from 1860 to 1939.

The book is divided in two parts. The first one deals with the various transformations of the book market in Québec from the early 1860s to 1919. At the center of these transformative processes stands the book-seller, who progressively takes on ever more editorial responsibilities, becoming a "full publisher" (in the modern sense of the word) after the First World War.

The second part of the book covers the years 1920 to 1939 and documents the subsequent changes in Québec publishing through a number of case studies: the Librairie Beauchemin, literary journals, religious publishing, popular literature, among others. Political contexts, as well as religious pressures, played pivotal parts in the development of the professional publisher in Québec. This collection shows how political and religious pressures both slowed the growth of the book-market in this part of Canada and stunted the growth of local literature. In fact, French-Canadian books-sellers and publishers were forced into an overwhelming reliance on French imports to make ends meet. For example, the 1914 catalogue of the Librairie Garneau (in Québec City) was offering 6369 titles (all subjects): about 2% of the titles were French-Canadian (p. 99). From that point of view, the excellent chapter on censorship is probably central to the book: it shows how a handful of perseverant and daring publishers shook the establishment to its foundations and cleared the way for the coming of age of what is now a thriving literature, la littérature québécoise.

The book has a very complete bibliography, two detailed indexes (publishing houses and periodicals) and ten very useful appendices, containing rather hard to find information (a table of books imported in Québec between 1901 and 1909 for example, with a breakdown by country of provenance, or biographical sketches, etc.). The fifty illustrations are a great addition to the book. It is a team effort, but Michon is undoubtedly the maître d'œuvre of the work. It is an auspicious start for this three volume set. Michon and his team have begun what will certainly provide historians of the book a striking portrait of French publishing in North America.

Yannick Portebois
University of Toronto


Imagine a history of Europe up to 1918 without the Austrian Empire - impossible. Yet there has never been a history of the book trade in Austria; the only attempt was cut short by the premature death of Carl Junker, the eminent Austrian book historian. This should change with the publication of Geschichte des Buchhandels in Österreich, the distinguished series Geschichte des Buchhandels. Due to the concept of the series, the authors had to limit their work to the boundaries of today's small Austrian Republic. Yet, most of the history of the book trade in Austria up to 1918 took place within the Habsburg Empire, with German books published in Prague (the second largest center for printing and publishing after Vienna) as well as in Pressburg (Bratislava), Budapest, Lemberg (Lviv), Trieste and Hermannstadt (Ciuțu), while Czech, Greek, Hebraic, Hungarian, Serbian and other books and periodicals were published in Vienna and other German-speaking Austrian places. To write the history of this large area will need the co-operation of scholars from all the former so-called successor-states, and there is still a long way to go.

However, with this new Geschichte we have at least a beginning, and a remarkable one. It includes the cornerstone of the book trade in Austria – Vienna – as well as all the other important places of printing, publishing and trading in the German-speaking Austrian regions. It ranges from the 14th-century trade in manuscripts and the first printing in Vienna in 1482 to such recent developments as the impact of the European Union on the controversy about fixed prices, taking in subjects as diverse as Kolporteurs, reading-societies and analfabetism. Each chapter follows a common scheme: a short survey of the political history in the respective period followed by sections on the legal conditions governing the trade, and on book production and the book trade. Finally, there are chapters on authorship and reading.

It is no mere compilation of old material. All three authors disclose a wealth of new sources, illustrated with quotations and, for the 19th century onwards, statistics. The chapter dealing with the "Anschluss" of Nazi-Germany is of special interest, revealing that many – too many – Austrians were involved in the brutal "Arisierung", the illegal expropriation of their Jewish countrymen. It also shows that those Jews who could escape were soon successful in establishing thriving firms in Great Britain or the USA: Suschitzky and Ludwig Goldscheider (Phaidon) in England, H.P. Kraus, Frederick Ungar, Otto Ranschburg (Lathrop Harper), William Schab, Herbert Reichner in New York and elsewhere.

The authors describe in great detail the difficult and troubled path taken by the Austrian book trade, having always to hold its ground against the restrictive regulations of the national government and the strong competition of the German book trade. The impact of wars, occupations and revolutions were all heavily felt, with the downfall of the Habsburg monarchy in 1918 in particular, depriving the book trade of a large market. The "Anschluss" forced a new change and after 1945 a new beginning again.
The new *Geschichte* makes clear that the Austrian book trade is by no means the minor supplement to the German book trade that it has been too often considered. It has its own features and its own history, and book historians everywhere should be aware that with this long overdue survey a large and important area has now been added to the map of Europe.

**Peter R. Frank**
Heidelberg

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Nowadays all English departments require their faculty to subscribe to a belief in the Holy Trinity - Race, Class, and Gender. But of the three, Class clearly gets short shrift. As far as I know, there are no scholarly or critical journals anywhere in the world devoted to proletarian literature, and precious few college-level courses. The job of recovering British working-class writers has often passed by default to historians, such as R. K. Webb, David Vincent, John Burnett, and now the authors of this volume. Owen Ashton and Stephen Roberts explicitly steer clear of literary criticism: their grounding in secondary literature, while reasonably solid, is all in the field of social and labor history. And their treatment of the working-class writer focuses specifically on "the development of his writing in the context of his upbringing and working life, how he got into print, and the reception which met his literary work in the marketplace, in terms of both sales and the opinions unearthed from private letters and newspaper reviews" (9).

*The Victorian Working-Class Writer* is a thin volume limited to case studies of eight authors: Joseph Robson, Thomas Miller, William Thom, John Leatherland, Noah Cooke, John Bedford Leno, Ben Brierley, and the illiterate Scilly Isles poet Robert Maybee. It totals a mere 125 pages, not counting a mini-anthology of works by these writers at the end of the book. It lacks the breadth of Martha Vicinus's *The Industrial Muse* (1974), and certainly does not supersede it.

Like Nigel Cross in *The Common Writer* (1985), Ashton and Roberts use the Royal Literary Fund archives, though they are more conscious of its limitations and more diligent in seeking out other sources (notably provincial newspapers). Studying the letters which begged money from the Royal Literary Fund tell us much about the economics of authorship, but only for mendicant authors. And while both Cross and Vicinus were right to point out the debilitating effects of bourgeois patronage, most Victorian working-class authors - the Chartist journalists, the Yorkshire dialect humorists, the miners who produced memoirs, the millgirls who contributed occasional verse to local papers - never sought handouts from their betters. Just as middle-class writers entered the literary marketplace through a network of London publishers, salons, and literary magazines, proletarian writers found support in their own parallel networks. They reached a popular audience thanks to a thriving autodidact culture, friendly societies, trade unions (which sometimes commissioned poetry as strike propaganda), local and radical papers, mechanics' institutes (which sometimes offered literary prizes), mutual improvement societies, the socialist movement (toward the end of the century), and working-class provincial publishers (such as Joseph Barker and John and Abel Heywood).

Vicinus was aware of these networks, but Ashton and Roberts show more specifically how they enabled a few literary workingmen (notably Leno and Brierley) to achieve a modest measure of success. Thus, *The Victorian Working-Class Writer* is somewhat less pessimistic than *The Industrial Muse* and *The Common Writer* and it makes somewhat better use of the tools of literary sociology.

**Jonathan Rose**
Drew University

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There is a readily anticipated double meaning in the subtitle of this revisionist history of Edisonian inventions. Lisa Gitelman documents both the attempts to use mechanical means to attain greater speed and reliability in representations of language, and also the textual representations applied to the technologies concerned. The technologies given center stage by Gitelman are the phonograph that Edison patented in 1877 and the typewriter that emerged a few years earlier. Given her extensive immersion in the Edison archive it is the phonograph that is most prominent, so much that she oddly neglects to note that the "typewriter" was used interchangeably to denote both keyboard device and operator. With admirable contextual sensitivity, however, she does not treat the two artifacts as evolving autonomously either from each other or from wider cultural concerns with textuality. With a knowing gesture to readers over a century later, Gitelman notes that many of Edison's correspondents suggested to him that he amalgamate the phonograph with a typewriter to create a machine that could produce a perfect textual record of speech utterances.

More than being just one of many amusing anecdotes of Edison's career, this episode embodies two of the author's important scholarly concerns. One such is to detach the often anachronistic historiography of the phonograph from that of its descendant, the gramophone. Whilst the latter was conceived as a technology of musical entertainment, Edison engendered the phonograph in 1878 as a means of storing and reproducing the spoken human voice — indeed as a complement to Bell's recently invented telephone. More important is the point that the combined phonograph-gramophone was just one possible answer to the rather pressing contemporary
question: what is the most reliable means for recording human speech? And it is by examining this question that Gitelman enables us to understand Edison's very naming of his rotating wax cylinder device.

Isaac Pitman's *Stenographic Sound-hand* (1837) had long been used in the US and UK as the canonical phonetic form of 'phonography' - quite literally sound-writing. It was one of Pitman's former acolytes in 1858 who defined the 'phonograph' as both a noun designating the written sign of a vocal element and as the verb meaning to write using such a tool and as the verb meaning to write using such terms. Edison's christening of the 'phonograph' thus signaled a rivalry to pre-existing 'shorthand' techniques for high speed and accurate recording of speech. It is in this context that we can understand Gitelman's claim that such technologies as the phonograph emerged as the reciprocal *productos* textual practices: they were not autonomous agents of social change.

And although this does not quite instantiate the dust-jacket's claim that technologies of inscription covered in the book are 'materialized theories of language,' we are at least plausibly encouraged to see the phonograph as a tool molded by a concern for textual authenticity, not merely as a trivial parlor toy.

Overall, this is a valuable, well-researched and amusing book that is a worthy post-McLuhanite companion to the scholarship of Roger Chartier, Walter Ong, Carolyn Marvin, Richard John and Michael Warner. Admittedly Gitelman's occasionally capricious style will exasperate the more sober reader, as might her underdeveloped notion of how technological augmentation of textual practices surely changed the very meaning of 'reading' and 'writing'in the nineteenth century. And beware the unwary reader who overlooks the important endnote 16 on p.240 which explains that many sources referred to in chapter two concern items of unpublished Edison correspondence not in Gitelman's (thorough) bibliography.

**Graeme Gooday**
University of Leeds

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Not long after Gutenberg developed the technique of printing from movable type in Mainz, Germany, ca. 1450, the technology of printing migrated to Italy. The German Cardinal Nicolas of Cusa began printing with moveable type near Rome in 1465. In 1466, such printing moved to Rome itself through the efforts of the German printers Conrad Sweynheym and Arnold Pannartz. By the end of the fifteenth century, says Brian Richardson, printing operations had been established in nearly eighty towns or cities in Italy (4).

Books rapidly became commodities in Italy, though commercial publishing was at best a risky, capital and labor intensive, cutthroat venture. Yet, modern book design emerged in this dynamic commercial context: the use of a book's title page as a commercial advertisement and the use of rubrication, indices, a table-of-contents, and pagination developed in this period to aid readers. Owning and reading books in Renaissance Italy, however, remained mainly an elite, male privilege.

The nascent art of printing in Italy was hedged in by the instability and hurly-burly of Renaissance power politics. Richardson points to such policies taking two basic forms. First, patronage and repression often came in the form of secular and religious authorities that were bent on using the power of print to perpetuate both the sheen and the substance of the status quo. Second, the Church attempted to quash potentially subversive books through censorship and an "Index" of approved titles.

Richardson's analysis is especially strong in how much it tells us about the economic and material basis of Italian Renaissance book publishing. He describes in revealing detail the retail trade, the operation of supply networks, and production costs and practices. He also offers a brief survey of labor practices in the print shops. This last point is noteworthy. The Renaissance book industry, he notes, was in general "characterized by fluidity and lack of rigid specialization" (33). The financing, production, and selling of books was sometimes undertaken by the same person, though Richardson is clear about distinguishing the more typical roles of publisher (the financial backer), the independent printer-owned press, and that of the practical or craft printer, who worked for others (34). They were also bookseller-publishers in the mix.

Turning manuscripts into printed books in Renaissance Italy was a heavily mediated activity that involved technical, commercial, and legal considerations. Writers attempted to secure exclusive privileges or contracts to protect their work from unfair competition resulting from unauthorized, piratical publication. Author's contracts were perhaps more important in attempting to control the content and accuracy of texts, a constant struggle between authors and book makers (154).

Brian Richardson has written a solid monograph on printing, writers and readers in Renaissance Italy, though his exposition is stronger on printing and writing and more cursory when it comes to readers. This uneven emphasis probably has to do with the available archival record and with the somewhat fugitive and individualistic nature of reading (107). His pages on famous Renaissance authors are informative. These writers used the power of print to instruct, to impress and entertain, and to excoriate, and clearly began to use print to create an inchoate form of public opinion.

**Robert Matuozzi**
Washington State University

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Originally written in 1954, earlier editions of *Thornton and Tully* focused primarily on what were conceived to be...
the ‘great’ books of the history of science according to the mores of a burgeoning culture of private and institutional scientific book collecting. On encountering the third edition some years ago as a doctoral student trained in the cultural history of science which emerged from the 1960s, I was profoundly dissatisfied both by its emphasis on the scientific ‘canon’ and by its lack of attention to what I have since learned to call the history of the book (witness the devotion of only thirteen pages to scientific publishing and bookselling). The entirely rewritten fourth edition is clearly intended to address precisely these concerns. Where previous editions were marketed primarily at collectors and librarians, this edition is aimed much more towards the growing body of academic historians of science, many of whom are interested in the new book history of recent decades. The result is something of a hybrid, however, and is unlikely fully to satisfy either readership.

The volume begins with a thoughtful essay on “The scientific book as a cultural and bibliographical object” by two academic librarians, Henry Lowood and Robin Rider. Yet, excellent as this is, it is of limited success as a general introduction, opening with an inesciviri de coen about the modern context of scientific book collections before entering into a valuable discussion on the book historical themes of ‘control’ and ‘fixity/mutability’ in relation to early modern scientific books. The seven succeeding chapters take a chronological sweep through the history of scientific books from the ancient world to the twentieth century, but are only to varying degrees informed by recent work in book history. These are followed by an extremely valuable chapter by Bill Brock on scientific bibliographies and bibliographers, which will surely become compulsory reading for graduate students in the history of science, and two chapters which focus on scientific book collections and collectors. The overall standard of the chapters is high, and some are excellent. However, the treatment is radically uneven in terms of quality, approach, and even referencing style. This seems to reflect a lack of overall vision, a point also suggested by the fact that the introduction runs to less than two pages.

For this reason, the volume is rather less than the sum of its often very valuable parts.

From an historical perspective, the volume encounters two particularly thorny issues. Firstly, its attempt to range from antiquity to the present collides with profoundly important changes in the meaning of the words ‘scientific’ and ‘book’. Liba Taub’s invaluable chapter on ‘Ancient Science’, for instance, begins with sections entitled “The problem with scientific” and “What is a book?” which suggest that the essay might be in the wrong volume. Secondly, many of the chapters suffer from the paucity of secondary literature on the history of scientific books. While some periods are better served than others in this regard, one must still enquire whether the subject is yet ready for so comprehensive a synthesis.

Nevertheless, this is a book which will (and should) be widely used. Those interested in the history of scientific books will find it a valuable if ultimately frustrating read, and it is to be hoped that it will spur a new generation of scholars to lay the foundation for a more systematic and ultimately more satisfactory account.

Jon Topham
University of Leeds


Focusing on Oscar Wilde’s self-conscious aestheticism, Nicholas Frankel’s excellent study addresses issues relevant to SHARP: authorship, publishing history, plagiarism, censorship, bookbinding, and illustration. Wilde’s “decorated books” not only accorded with his theory of masks and served as material expressions of decadence, but they also complicated various possibilities of textual meaning when decoration contested or overshadowed certain letterpress conventions and textual content.

In one of his best chapters, Frankel examines five versions of Salome to explore how meaning is changed and determined through the use of multiple editions. Frankel explores this work’s alignment with French symbolism when it circulated in France as a poetic manuscript; its potential as acted play when Sarah Bernhardt read it in London; the Lord Chamberlain’s censorship of an English Salome, resulting in the work’s publication (in French) by a symbolist publisher in France (1892) and in decadent, “un-English” associations; Aubrey Beardsley’s reception of the French edition in the inaugural issue of Studio (April 1893) in an illustration whose graphic techniques announced their reliance on photo-mechanical mass production; and the 1894 English edition illustrated by Beardsley, whose perverse defiance of sexual decorum and conventional aesthetic production highlighted the latent perversity and androgyny of Wilde’s own linguistic text.

Frankel’s fifth chapter is equally provocative. Here he looks at Picture of Dorian Gray, a book that had been printed with utterly conventional Victorian publishing techniques when it first appeared in Lippincott’s Magazine in 1890, not giving any stylistic indications of the homosexual overtones in some of its passages which were censored in the 1891 edition. What is fascinating here is the ways in which various possible meanings of the censored 1891 edition were reconstituted through perverse book design, including “autographic simulation of a mechanical typeface complete with serifs” (143) on the title page and an outer wrapper (rare at the time) announcing the beauty of the text within. Because the burden of realizing that beauty fell on the reader, Frankel argues, the famous 1891 preface merely theorized what the book design enacted regarding the reader’s role in perceiving beauty or corruption and exposed the social dimensions of literary production.

Frankel has merged publishing history, poststructuralist theory, and cultural studies to produce a vibrant and important study. If a weakness is to be found it is in his contention that Wilde’s Sphinx (a 1894 poem once highly regarded but now little read) faded from view because
modern editors have detached letterpress considerations from the physical book, thereby subverting the status of The Sphinx. Such an analysis risks reinstating the concept of definitive editions that Frankel so forcefully argues against in his earlier chapters. Frankel's argument does raise the important question of whether, in addition to the author-effect or editor-effect (recently posited by Robert Patten), we must also consider an “edition-effect” in those instances where letterpress and material production are, as Frankel demonstrates, so closely and provocatively entwined.

Linda K. Hughes
Texas Christian University


Asking what people do with text continues to be an enduring inquiry in literary studies. Recently, this field of inquiry has acquired even greater vigor with the advent of electronic texts, where analyses of what readers and authors do with text is considered in tandem with considerations of what they can do to text. J. Yellowlees Douglas, an associate professor of English at the University of Florida and prominent member of the “Eastgate” group of hypertext writers, offers a significant contribution to these considerations of textual analysis by combining literary theory with sociology, history and media studies in her The End of Books – Or Books Without End? In considering hypertext narratives, Douglas focuses on the property of linkage. Linkage is defined as the ability of a reader/viewer to click on a “linked” phrase and jump to an entirely new one. More commonly the process is known as “hypertext.” The essence of hypertext narrative is that it offers an infinite number of plot possibilities – “polysequencing” – not to mention a potentially endless array of endings.

Douglas asserts that, for readers, the ability to affect or determine plot provides a particularly enriching experience and at the same time an unsettling sense of chaos. A fan of paradox, she argues even more basically that hypertext reading does not differ from traditional reading – insofar as the reading act has never been completely passive – while arguing at the same time that they do differ in essential ways that liberate both reader and author. She handles the paradoxes by exploring in particular the questions of authorial intention and readers’ need for closure in the form of meaning-conferring ending or resolution. Given the potential disappearance of both intention and closure from hypertext narratives, Douglas’ exploration of these two issues constitutes the valuable core of the book. She asserts a relationship between the two, noting that the author’s intention can never be entirely eliminated, both because of the reader’s need for closure – which may sometimes be nothing more than wanting to know how things are “supposed” to come out – and because of the programming requirements of the medium (raising the intriguing idea of computer languages as subtext). Her thought-provoking angles of argument are grounded in examining the parallels between polysequential hypertext narratives and such modern literary classics as Ulysses and The French Lieutenant’s Woman. She also provides painstakingly close readings of what she considers early classics of hypertext such as Michael Joyce’s Aftemoon.

The End of Books – Or Books Without End? is not without problems. Its few figures of hypertexts only serve to frustrate the curious - perhaps purposely so to demonstrate the limitations of “static” print. It also has a recurrent, unnecessarily partisan tone at times. Yet, it stands as a worthy contribution to the ongoing and much needed investigation into how readers read and, even more, why. Moreover, for many it may constitute a useful introduction to the world of hypertext narrative. Along the way, it may also reassure those expecting print and electronic media to coexist that e-text advocates continue to set forth the revolutionary status of their new technology in the paper-and-ink pages of the old one.

Priscilla Coit Murphy
University of North Carolina at Chapel Hill


“This study centers on a historical moment of textual transformation” (1). This straightforward opening sentence belies historian Isabelle Lehuu’s innovative undertaking in Carnival on the Page. While examining the diverse print material of the antebellum period, Lehuu was struck by shared features — “a festive and somewhat transgressive quality,” an “out-of-the-ordinary and carnivalesque tone” (1). To explore this phenomenon, Lehuu expands the boundaries of historiography by incorporating the methods and theories of other disciplines.

The work of symbolic anthropologist Victor Turner and literary theorist Mikhail Bakhtin offer insight into historical “moments of discontinuity” (6) and the unusual expressions that they enable. The “limen” of Turner and the “carnival” of Bakhtin provide Lehuu with concepts for analyzing the process that led distinctive texts to be created at a particular moment in time. Turner views the “limen” as “an ambiguous phase in rites of passage” (6) where cultural norms are temporarily suspended, enabling the blending of the sacred and the lowly. Bakhtin examines a parallel concept at work in the literature of Rabelais: the carnival is an experience and a time where hierarchical social values are inverted and mocked, and rigid categories contested. By combining the work of these theorists, Lehuu views print material in the context of other social and cultural activities, rather than as discretely produced and consumed texts.
Through this framework, Lehuu offers a radically different view of American print culture between the 1830s and the 1850s. The “in-between” nature of a period traditionally viewed as the epilogue of the republican era or the prologue to post-war commercial culture becomes central to its meaning. Fissures are revealed in this time of supposed consolidation and consensus, as contested categories abound and the nature of print material and the act of reading are altered.

An opening chapter on the “elusive reading revolution” (15) prefaces the core of *Carnival on the Page* four case studies of “ephemeral” print materials whose content and form embody the transformative moment Lehuu describes. Representing the penny papers, the *New York Herald*’s coverage of crime and catastrophes signals the breakdown of the divide between the public and the private. The “grotesque” size of the mammoth sheets *Brother Jonathan* and *The New World* mocks the sacred nature of the word. At the other end of the spectrum, the immaculate material presentation of giftbooks indicates changes in the nature of reading from edification to gratification. *Godley’s Lady’s Book*, with its engravings of icons of women’s culture, suggests a separate female sphere of print culture. A discussion of antebellum cultural authorities’ advice on reading closes the study.

In addition to offering provocative readings of antebellum print material, *Carnival on the Page* makes an important methodological contribution to history of the book scholarship. While the field is denominated “interdisciplinary,” it is rare when a scholar produces truly interdisciplinary work. Lehuu models for readers the innovative methods we must develop, methods that may require us to move outside the zone of disciplinary comfort, as we continue to work to understand the complexities of American print culture.

**Amy M. Thomas**
Montana State University

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Ellen Gardiner’s study combines two areas of current interest in eighteenth-century studies: the reassessment of women novelists’ contribution to the eighteenth-century “rise of the novel,” and the reassessment of eighteenth-century novels’ tendency to articulate critical paradigms for reading novels (a tendency Gardiner calls “the rise of the novel-as-criticism”). In close readings of several novels, Gardiner demonstrates how novelists during this period established authority by defining within their novels what each considered to be an ideal novel reader. This goal was usually accomplished by contrasting one character of superior critical intellect (with whom the author identified) with a cast of “unskilled or inadequate spectator/readers” (12). In her survey, Gardiner deliberately chooses to consider novels written by both men and women in order to determine the relative significance of gender in these novelists’ attempts “to define the role and function of the professional critic in the eighteenth century” (11).

Gardiner begins by crediting Addison and Steele’s *The Spectator* (1711-1712) and Eliza Haywood’s *The Female Spectator* (1744-1746) with having modeled for later novelists the “spectatorlike [i.e.] persona” or critical authority on which they would base their “ideal reader characters” (12). However, while Mr. Spectator is primarily concerned with restricting “access to the literary marketplace” (22) and is prejudiced against those whose backgrounds do not parallel his own (the well-educated, “gentleman” observer), *The Female Spectator* is more inclusive as she seeks to “train women to participate in the public world of the culture industry” (31). Gardiner then analyzes five novels (Clarissa, Tom Jones, The Female Quixote, The Cuy, and Mansfield Park), singling out in each a particular character promoted as the best “reader.” Gardiner finds the male authors’ ideal readers more domineering and exclusive in their criticisms. For example, the narrator of Fielding’s *Tom Jones* “the metaphoric Lord Chancellor of the novel” (70). Furthermore, women characters’ readings are routinely devalued or silenced altogether in Richardson and Fielding’s novels. Conversely, the novels by women depict female characters as relatively more successful in their readings, e.g., Portia (in *The Cuy*) “becomes the ultimate social critic” (37). The women authors’ ideal readers additionally tend to promote a more communal variety of criticism than the male authors’ do. For example, Portia “attempts to create a more democratic, less hierarchical, form of discourse” (125).

Although Gardiner sets out to dismantle the binary canon that twentieth-century critics continue to construct when we treat male and female authors separately” (13), she ultimately perpetuates the distinction, insofar as the male novelists she reads dutifully reinforce Mr. Spectator’s biases, while female authors follow *The Female Spectator’s* example when resisting and revising such prejudicial thinking. Most provocative are Gardiner’s analyses of characters literally reading and criticizing what they read (e.g., Clarissa’s correspondence, or Fanny’s critical analysis of the play in *Mansfield Park*). More often, however, Gardiner is concerned with figurative “readings,” and weighs the relative success with which characters “read” the situations in which they find themselves.

**Martin Harris**
Belmont Abbey College

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Obituary

Angus McKay Fraser

With great sadness we alert SHARP members to the sudden death of Sir Angus Fraser on 27 May 2001. Angus McKay Fraser was knighted for his influential work as Chairman of the Board of Customs and Excise and was widely known for his role as Efficiency Adviser to the Prime Minister from 1988 until 1992. Book historians knew him for his unparalleled scholarship on George Borrow, the nineteenth century traveler and author, and for his intellectually probing comments in print and at numerous conferences. Glasgow University honored his scholarship with a D Litt in 1993. His keen intellect and his gentlemanly manner will be much missed by members of SHARP.

SHARP News

Ian, Paul and I are very pleased to include fifteen reviews in this issue. We wish to thank SHARP’s reviewers both for their collective and continued willingness to review and for their gift of significant patience (as we can rarely guarantee in which issue their review will appear!). Ian has been gathering several reviews on French book history and we hope to include these, amongst others, in the autumn issue. If readers have additional news or comments on French matters, we would be happy to receive them and our copy deadline for that issue is September 1st.

This issue brings a change in contact information, reflected in the masthead on page 2. The editorial address for SHARP News is now at Dalhousie University in Canada. As editor, I was very fortunate to have institutional support for the newsletter at the University of South Florida and I am grateful to my new colleagues at Dalhousie for their offer of similar support. As always, contributions to the newsletter, comments and queries are welcome at any time.

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