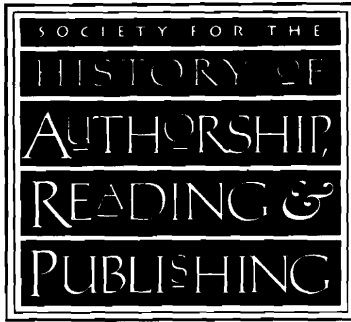




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SHARP News

Volume 6. Number 1

Winter 1996-97

The Launch of the Reading Experience Database

The Reading Experience Database (RED), run jointly by the Open University and the British Library's Centre for the Book, was launched on 23 November 1996. RED will record evidence of every type of reading experience over the period 1450–1914. Initially it will be restricted to reading experience in the British Isles and reading experience of those born in the British Isles (so the reading of British travellers abroad and first generation British and Irish emigrants will be included) but later it is hoped to expand the range.

Printed forms on which a reading experience can be recorded will be available from RED. At the same time RED will be launched on the Internet with a home page which will include an electronic version of the form (so that it will also be possible to send examples of reading experience to RED electronically).

Anyone interested in a particular individual who lived at any time in Britain during the period 1450–1914 (and who left letters, diaries, annotated books, etc, which contain evidence of reading experience) should get in touch with one of the RED directors listed below. RED is looking for volunteers to work their way systematically through such materials in order to record evidence of reading.

The directors aim to keep everybody informed of developments in RED by issuing regular reports on its progress. Within a few years they hope to make the growing contents available to all those who have contributed to it. Somewhat later RED will be made accessible to all interested parties.

Further information and copies of the RED record form are available from either Simon Eliot or Mike Crump. Dr Simon Eliot, RED, The Open University, 4 Portwall Lane, Bristol BS1 6ND. email:s.j.eliot@open.ac.uk Mr Mike Crump, RED, Centre for the Book, The British Library, Great Russell Street, London WC1B 5DG RED's email address: <http://www.open.ac.uk/OU/Academic/Arts/RED/>

Sharp Election Results

This July, Simon Eliot of the Open University will assume the office of President of the Society for the History of Authorship, Reading and Publishing. He will head a new slate of SHARP officers, including James L. W. West III (Pennsylvania State University) as Vice President, Wayne A. Wiegand (University of Wisconsin – Madison) as Treasurer, Beth Luey (Arizona State University) as Publications Coordinator, and James R. Kelly (W. E. B. DuBois Library, University of Massachusetts – Amherst) as

Public Affairs Director. Patrick Leary (Indiana University) and Linda Connors (Drew University Library) will serve another two-year term as, respectively, Recording Secretary and Corresponding Secretary.

Since no more than one candidate came forward for each office, all the nominees are declared elected without opposition. Ruth Copans (Lucy Scribner Library, Skidmore College), David Finkelstein (Napier University), Warwick Gould (University of London), Leslie Howsam (University of Windsor), and Graham Shaw (India Office Library) have been nominated and elected to an eight-year term on the Board of Directors. They replace retiring members Martin Antonetti, Stephen Green, David D. Hall, E. Jennifer Monaghan, and John Sutherland. Jonathan Rose (Drew

New Editors, New Addresses

Welcome to the new look *SHARP News*. It has been given a typographical facelift thanks to Mike Storie, Course Leader of Napier University's BA (Hons) Publishing program, Mairi Sutherland and our third-year Publishing students Caroline Young and Julie Nicol. My grateful thanks to them for taking the project in hand. I hope fellow *SHARP*ists approve of the changes. Any comments on changes and potential improvements will be welcome. I would also like to thank our Department's support and secretarial staff for their help, in particular Marjory Carnegie, who has spent many hours deciphering my illegible messages scrawled over computer printouts.

Along with the new layout come changes in structure and content. The Book Review section will be expanded to include Brief Reviews of selected publications. Fiona Black, the Review Editor, is also planning future specially themed issues. Patrick Leary, our Web guru, will be contributing a regular WebWatch column. I plan to expand the range of *SHARP* articles, to serve not only as a source of information but also as a source of debate about the nature of our subject and the future direction of print culture studies. Future features include a regular series of commentary from practitioners in the field. I hope these will generate responses from *SHARP* readers which can then be published as part of a continuing and healthy dialogue about our work. All comments about, or information for, *SHARP News* can be directed to David Finkelstein, PMPC Department, Napier University Craighouse Campus, Edinburgh EH10 5LG. Email: d.finkelstein@napier.ac.uk Book Review matters should be addressed to Fiona Black at Information Services, Regina Public Library, PO Box 2311, Regina, Saskatchewan S4P 3Z5 Canada. Email: fblack@rpl.regina.sk.ca

Finally, thanks to Jonathan Rose for making the editorial transition as painless as possible. I only hope I can maintain the same standard of editorial skill and style he's provided for *SHARP News* over the last five years.

University) will serve a six-year term on the Nominating Committee, succeeding Frances Halpenny, who chaired the committee this year.

The new officers will assume their posts on 7 July, at the conclusion of the SHARP annual general membership meeting. As their first order of business, the newly-elected directors will attend the annual Board of Directors meeting, which will immediately follow the general membership meeting.

Book History Contributions Wanted

SHARP's new annual journal, *Book History*, issued its first call for contributors six months ago. The editors frankly report that they have not been overwhelmed with first-rate submissions. If you have written a scholarly article on any aspect of book history, please do not hesitate to contribute. Articles dealing with any part of the American hemisphere or the Middle East should be sent to Ezra Greenspan, Department of English, University of South Carolina, Columbia, SC 29208, ezra.greenspan@scarolina.edu. Articles dealing with other parts of the world should be sent to Jonathan Rose, Department of History, Drew University, Madison, NJ 07940, jerosed@drew.edu. The editors would like to receive one hard copy and a WordPerfect diskette for each article, but the diskette is not necessary if it presents a problem.

New Zealand Conference Report

The second annual **History of Print Culture in New Zealand** conference, "Setting the Margins" was held in Dunedin in late August. Following on from the 1995 Auckland conference, this occasion explored the diversity of print culture in the country, ranging from early Maori experiences of literacy to the mutation of colonial newspaper publishing and experiments with making paper from NZ flax. Editors from both the **History of the Book in Britain** and the **History of the Book in Australia** projects were present and provided a broader context for our national work. Other areas that scholars have begun to open up include the function of censorship in NZ and the significance of typographical design as an element of colonial control. A number of speakers presented new research on specialised publication, particularly in the fields of law, religion, and education. Participants generated a useful discussion on options for a theoretical model of the relationship between colonial NZ and the rest of the world, and there was a general broadening of scope from a focus on technological and distributional aspects toward a functional and situational understanding of the role of print culture in New Zealand. Keith Maslen and Penny Griffith (co-editors along with Ross Harvey) reported on the structure and progress in composing their *Guide to NZ Print Culture*, an overview of the subject with supporting bibliographies. They hope to launch the *Guide* at the next Print Culture conference in August of next year. (See the last issue of the Newsletter for a more detailed outline of the content of the *Guide*.)

In addition to the *Guide* a selection of papers from the conference will be published in a future volume of the *Bulletin of the Bibliographical Society of Australia and New Zealand*. In the meantime, abstracts and titles from the 1996 presentations can be found on the NZ Academy for the Humanities Web page ([http://](http://www.vuw.ac.nz/humanz/pcconf96.html)

www.vuw.ac.nz/humanz/pcconf96.html). Next year's conference, 'In Visible Languages' will be held at Victoria University of Wellington. Anyone interested in receiving further information should contact Dr Sydney J. Shep, Printer, Wai-te-ata Press, Victoria University of Wellington, P O Box 600, Wellington; email: sydney.shep@vuw.ac.nz

University of South Carolina Hosts Inaugural Meeting of APHA/SE Chapter

On Saturday, 23 November 1996, some thirty students of printing history gathered at the South Caroliniana Library of the University of South Carolina to organize a regional chapter of the American Printing History Association. The group, known as the South-eastern Chapter, will serve a wide geographical area from North Carolina to Florida and westward to the Mississippi River (of course, chapter membership is open to all APHA members regardless of geographic location). The chapter was launched with a fascinating program on the printing of miniature books by Frank J. Anderson, librarian emeritus of the Sandor Teszle Library of Wofford College and proprietor of the Kitemaug Press since 1965. Anderson is also one of the founding members of the national APHA group twenty-two years ago. His talk, entitled "If You Have Room for a Typewriter" (this taken from the slogan of the Kelsey Printing Press Company, whose small "Excelsior" press was Anderson's first), was accompanied by an exhibition of his books, from his own collection as well as that of the South Caroliniana Library. South Caroliniana, the nation's first free-standing college library, holds an extensive collection of Anderson's books and papers, including plans for a book arts center.

Participants in the meeting came from several states, representing colleges and universities in Georgia, South Carolina, and Alabama, as well as commercial printing firms, private bookbinders, small presses, typefounders, and libraries. They enjoyed a buffet lunch in the library's Kendall Room and were invited to see several special book-related exhibits at the University and in the Columbia community.

Dramatising the Familiar: Showing Students What They Don't Know About Books

The following are two simple exercises I use in my course *The Book in Western Culture* to introduce freshman students to the book as technology and material text. Getting first-year college students interested in what may initially seem to many of them a dry topic can be a challenge; these exercises capture student attention during the opening days of my course by dramatising the familiar, showing students how much they don't know about a class of objects they have handled and relied on throughout their lives.

Before describing these exercises, let me provide the context into which they fit. I teach at Harvey Mudd College, one of the Claremont Colleges in Southern California. Harvey Mudd is a small engineering, science and mathematics school that enrolls approximately 630 undergraduates. Students are required to take about a third of their courses in the humanities and social sciences; in the freshman year they take two 'humsoc' courses, creatively entitled *Humanities 1* and *2*, choosing from among

fifteen different topics. *The Book in Western Culture* is a 'Hum 2 course', taught in the spring semester and enrolling approximately 20 students. Our freshman courses are writing intensive; the major course readings provide most of the writing opportunities for the students.

In my course, we examine the history of books as aesthetic and technological objects, symbols of political and economic status, and disseminators of culture and ideas. Beginning with relationships between orality and literacy, we briefly consider the development of the codex, the illuminated manuscript, the early printed book, nineteenth-century American book publishing, and electronic textuality. In the second half of the semester, students undertake two group projects, the first an examination of developments in nineteenth-century American publishing, the second a longer research assignment centring on books housed in Special Collections at the Libraries of the Claremont Colleges.

Now the exercises that I mentioned a few minutes ago constitute an attempt to surmount the initial pedagogical challenge of the course – how to engage the attention of first-year students who are primarily interested in engineering and science and who have no training in the history of the book or bibliography. My attempt consists of an appeal to the mechanical bent of my students by spending the first week of class (three 50-minute meetings) moving students from conceptualising books as neutral platforms for information transfer to effective machines that, in addition to functioning reliably and elegantly, also operate textually by revealing design decisions that went into their creation.

On the first day of the course, I enter the classroom with an obviously heavy box in my arms. Without stopping to take roll or introduce myself, both of which I do on the second day, I arbitrarily break the students up into four groups of five students each. I ask them to introduce themselves to each other, and note that they will be working in this same group for the rest of the week. I then unload the contents of my box on the front table, pulling out materials like construction paper, heavy cardboard, and white copier paper; twine, string and thread; several kinds of glue, paste and tape; some large scraps of wood, cloth, and leather; as well as tools like sewing needles, clamps, scissors, a hammer, nails, vice grips, a stapler, a hole punch, and a hacksaw. After unloading the box and noting that students have probably handled thousands of books in their lifetimes without having carefully examined their structure, I tell the students that in the remaining 45 minutes of the class, each group must create a book. It doesn't have to look good, but it has to function like a book. I also instruct them that their book must have a minimum of 48 numbered pages and that this is, as it were, a closed-book assignment, that they cannot dive into their book bags to look at examples.

I have taught this course twice now, and to date my students have approached this assignment with gusto and an almost total lack of useful structural knowledge. As they begin to discuss the book they want to build, at least one person in each group will note that there should be gatherings, although he or she will not know why. One or two of the groups will fold sheets, but they don't usually take advantage of this approach to create a sewn binding. To date, every group has tried to create a codex, even though I would accept objects like a scroll with 48 columns or a

fan book with 48 folds as fulfilling the assignment. Surprisingly, no group has ever tried to make a perfect binding, although this would be the easiest kind to construct. While building a rough book strikes many students as a surprising assignment in a college classroom (most of them have probably not worked with construction paper since grammar school) the effects of this exercise encourages students to think about the structure and function of books and exposes their limited conception of what a book might be.

On the second day of class, I first take roll and then hand out the course syllabus, asking the students to read it before coming to class on the third day. Next, I critique the books the students made at the previous class meeting, noting the advantages and limitations of their designs. I then break the class back into their small groups, giving each group two books, a modern paperback and an older case bound book. These books are donated by a local bookseller and were destined to wind up on his bargain shelf. The cased books are chosen because they look impressive and date from sometime in the last century.

Having distributed books to each group and given the students a couple of minutes to examine these objects, I then hand out Xacto knives and inform them that we will spend the rest of the period dissecting the books. The brief attachment they've formed to their charges, especially the case bound books, is surprisingly strong; for most students, the prospect of cutting into a book (especially an old, handsome, perfectly functional one) is dismaying. All their lives, they have been taught to treat books respectfully, and many have come to associate book destruction with censorship. To dissect a book, then, even when the purpose is to learn about book structure, is a difficult exercise. Interestingly, there are always a few students in the class who have a different, rather gleeful reaction to the assignment, as if cutting up a book in class means breaking a taboo with the knowledge that they won't be punished for their transgression. Both responses, the dismaying and the gleeful, will become items for discussion during the third class meeting.

Before allowing the students to cut into the books, I instruct them that the dissection must be neat, since I will use the cut-up books as visual aids in subsequent classes; that every member of the group must take a turn with the knife; and that they must take careful notes on what they observe and be ready to report on their experience on day three. While the dissection is going on, I circulate through class, answering questions and making suggestions to the group about what seems interesting in their books. The book dissection reinforces one of the points from the first day: students have a very limited knowledge about how books are built. However, by the end of the second day, books have moved from being invisible technologies to becoming intriguing machines.

On the third day, I begin class with group dissection reports. One member from each group points out what the group found interesting about their book. This past semester, for instance, one group argued that, because the printing and paper quality of a cased book were very poor, even shoddy, and because its cover, half-bound in marbled paper and leather, was comparatively opulent, the book must have been primarily intended for visual consumption. After these reports, we then move to discuss the points these

exercises are meant to foreground: that students, even at a college of engineering and science, don't have a very good idea of how this simple technology works; that we have particular conceptions of what books are and what they should do that may not accurately reflect the history of books; that we tend to privilege books in our culture, allowing them an aesthetic, even a sacred status that we typically do not reserve for other kinds of tools. Following this discussion, we spend the last fifteen minutes or so of the class looking over the syllabus and anticipating how the rest of the semester will build on this first week's exercises.

The downside of these exercises is that they are time consuming: they occupy three precious days that could be spent discussing readings about book history. However, to me these days seem well traded for a solid initial engagement in the course, and in many end-of-semester evaluations, students point out that these exercises are enjoyable and creative ways to get them to 'buy in' to the class. Assessing the limitations of student knowledge is a good place to start a course, and these exercises have the advantage of fulfilling that goal as well as getting the attention of my students as we begin to think together about the history of books.

Jeffrey D Groves, Humanities/Social Sciences, Harvey-Mudd College, Claremont, CA 91711.

Scholarly Liaisons

Paul Wright, Editor of the University of Massachusetts Press, reports that the recent **American Studies Association meeting** of 31 Oct – 3 Nov 1996 had several sessions related to the preoccupations of SHARP. The ASA is an interdisciplinary group with which SHARP should have a natural affinity. Sessions included:

- *Constructing Nineteenth-Century Authorship*, chaired by Sharon O'Brien with papers by Russel Reising on Melville, Melissa Homestead on copyright, Craig Stroupe on Stowe, and Ellen Weinauer on Melville, comment by O'Brien.
- *Marketing Avant-Garde Literature in the United States*, chaired by Janice Radway, with papers by Jane C. Penner on Stein and Eliot, A.H. Selch on MacLeish, and Catherine Turner on Joyce, comment by Radway.
- *Labored Aesthetics: Work, Gender, and Literary Production in Antebellum America*, chaired by Joy Kasson, with papers by David Anthony on Hawthorne, Paul Crumbly on Emily Dickinson, and Eliza Richards on woman poets, comment by Amy Schragger Lang.
- *The Cultural Work of Little Women: Novel, Film and Television*, chaired by Barbara Sicherman, with papers by Linda Grasso on Hollywood, Elizabeth Francis on rewrites, and Amelie Hastie on soap operas, comment by Sicherman.

In addition there were individual papers in other sessions with print culture titles and sessions with print culture associations.

If the recent past is any guide, there will be individual sessions at the **Organization of American Historians** meeting in the spring of interest to SHARP members. It might be worth the effort to try forging formal or informal relationships with both OAH and ASA, as has been done with AHA and MLA. The acronymic melange alone is interesting.

A survey of national **APHA** members had been conducted during the previous year to gauge the level of interest in a chapter serving the region. Many APHA members indicated support and enthusiasm for the idea, and over the course of the year a mailing list of more than 100 prospective members was compiled. The group plans to meet three or four times yearly, rotating meeting sites throughout the Southeast. For more information, contact Barbara A. Brannon, President, APHA/SE, Wesleyan College, 4760 Forsyth Road, Macon, GA 31210-4462 (912) 757-5134 barbara_brannon@post.wesleyan-college.edu

At the forthcoming annual conference of the **Popular Culture Association**, to be held at the Marriott River Center Hotel in San Antonio, Texas, Wednesday, 26 March, through Saturday, 29 March, many members of SHARP will present papers and chair panels in the new area "Reading and Publishing Popular Literature." Members of SHARP who wish to attend any of these sessions are cordially invited to do so; there will be no charge.

1. Reading and Publishing Popular Literature. Chair: Lydia C Schurman, Northern Virginia Community College.
 - Distinguishing Story Paper Reading from Novel Reading and Why We Should Do So", Angela J. Farkas, English, University of Pittsburgh.
 - The Power of the Popular Text—Gabriele Reuter's *Aus Guter Famile* as Palimpsest", Bettina T. Becker, Indiana University
 - Reading Mystery Fiction: The View from Dorothy L", R. Gordon Kelly, University of Maryland.
2. Reading and Publishing Popular Literature. Female Readers and Popular Literature: Chair: Angela J. Farkas, English, University of Pittsburgh.
 - "Becoming a Woman in the 1970s: Female Adolescent Sexual Identity and Popular Literature", Amy Bowles-Reyer, George Washington University.
 - The Secret of George and Bess: Reading Lesbian Code in Nancy Drew Mystery Stories", Cayo Gamber, George Washington University.
 - "Sisters of Sorts: Romantic Fiction and the Bonds among Female Readers", Laura Struve, English, Princeton University.
3. Reading and Publishing Popular Literature: Reading, Writing, and Translating Popular Literature. Chair: Alison M. Scott, Bowling Green State University.
 - Arcadia's Last Flowering: the Highland Tales of Joseph Hergesheimer", Clark W Evans, Library of Congress.
 - The Hand that Wields the Pencil, Rules the World: Writing Women and the *American Ladies Magazine*", Amy Beth Aronson, Columbia University.
 - Reading and Translating Popular Arabic Poetry by Bedouin Women", Moneera Al-Ghadeer, University of California at Berkeley.
4. Reading and Publishing Popular Literature: Publishing Popular Literature. Chair: Larry E. Sullivan, John Jay College of Criminal Justice.
 - "Appealing to the Slimmer Purse: A Look at Andrew Chatto's Publishing Strategies", Alexis Weedon, University of Luton.
 - "The Development of the Judeo-Spanish Press in Salonika", Yitzchak Kerem, Aristotle University.

- "African American Book Publishing", Kimberly Nicole Ross, The University of Iowa.
5. Reading and Publishing Popular Literature: Themes and Images in Popular Literature. Chair: Alexis Weedon, University of Luton.
- Merchandising the Past: The Marketing and Consumption of the American Historical Romance at the Turn-of-the-Century", Brett D Boswell, University of Texas at Austin.
 - "The Scientist as Hero: Images and Myths in the Popular Literature of Fin-de-Siècle France", Robert M. Hendrick, St John's University.
 - From Übermensch to Superman: The Cartooning of Nietzsche", Larry Sullivan, John Jay College of Criminal Justice.
6. Reading and Publishing Popular Literature: Libraries, Reading Groups, and Popular Literature. Chair: Clark W Evans, Library of Congress.
- "Interpreting the Library as a Popular Materials Center", Lorlene Roy, The University of Texas at Austin.
 - Connections and Confusion in *Love Medicine and Tracks*: How Reading Groups Read Erdrich", Ellen Lem, St. Edward's University.
 - "Romance in the Stacks: Institutionalizing Popular Romance Fiction", Alison M. Scott, Bowling Green State University.
- For further details contact Lydia C Schurman, Northern Virginia Community College, email: nvschul@nv.cc.va.us

Upcoming SHARP Session at ASECS 1997

Last year marked SHARP's first as an affiliate of the American Society for Eighteenth-Century Studies (ASECS). Its inaugural session at the 1996 conference in Austin, Texas, was well attended and well received. (The eighteenth century as a field has a long tradition of work in book history and bibliographic studies, so SHARP was warmly welcomed.) Aiming for similar success, SHARP will host a panel entitled "Reconstructing the Eighteenth Century: The Impact of Book History on Cultural Criticism" at the 1997 ASECS conference in Nashville, Tennessee, 9-13 April. Slated for Thursday, 10 April at 8:30 a.m., the SHARP session will feature four papers. Marylou Gramm will interrogate conceptions of authorship in her paper titled "Islands of the Mind: The Ideology of Originality". Elizabeth Child will focus on how urban centers beyond London created their own networks of readers, financial support, and distribution in "Recasting London's Long Shadow: What a Look at Women and Print Culture in Bath Affords Eighteenth-Century Studies". J. Paul Hunter, who is currently serving as President of ASECS, will speak on material aspects of print in a paper entitled "Poems in Print". Addressing changes in the publishing industry and the growing stranglehold of perpetual monopoly on intellectual property, Don Nichol will concentrate on legal efforts to rid the industry of this millstone in "Copyright & Cultural Repercussions: Alexander Donaldson's Struggle to Free Literary Property". Time has been set aside for discussion and exchange with the audience after all the presenters have delivered their work.

Entries sought for SHARP/ASECS Handout

The warm response to the 1996 List of SHARP/ASECS Research

Projects has prompted plans for distributing a 'second edition' at the 1997 ASECS meeting in Nashville. (In addition, plans to mount the 1996 and 1997 handouts on the web are underway.) All ASECS/SHARP members are urged to submit an entry describing their current work on authorship, reading and publishing projects. Entries should include a title, a brief (4 to 5 sentences) project description, and the person's name and affiliation, and email (optional). Please send your submissions by 15 March 1997 to Eleanor F Shevlin, 2006 Columbia Road, NW, Apt 42 Washington, DC 20009 (es56@umail.umd.edu)

History of the Religious Book - SHARP is seeking papers on any aspect of religious publishing for a panel at the next meeting of the American Society of Church History, held concurrently with the American Historical Association's conference in Seattle, Washington, from 1-4 January 1998. Please send proposals by 15 March 1997 to Bradford Verter, Religion Department, Princeton University, Princeton, NJ 08544, bjverter@phoenix.princeton.edu

As announced in our last issue, in July 1997 SHARP will award its first **annual Book History prize** for the best book-length monograph on the history of the book published in 1996. The author will be awarded \$1000, but SHARP would also like to present prize certificates to both author and publisher. If you are a calligrapher (and several of our members are) you can do a great service to the cause by volunteering to create these certificates. If you donate your services, SHARP will happily reimburse you for any costs you incur. Please contact Jonathan Rose, History Department, Drew University, Madison, NJ 07940, jerosed@drew.edu

Conference Announcements

Annual Convention **American Journalism Historians Association**, 16-18 October 1997, Mobile, Alabama.

The AJHA invites paper entries, panel proposals and abstracts of work in progress on any facet of media history, including electronic media and film, advertising and public relations. Among topic areas in which papers are invited is Southern Journalism.

Send Research Papers to: Prof. Patrick S. Washburn, School of Journalism, Ohio University, Athens, OH 45701.

Send Panel Proposals to: Prof. Tracy Gottlieb, Department of Communication, Seton Hall University, South Orange, NJ 07079.

Send Research in Progress to: Prof. Eugenia Palmegiano, History Department, St. Peter's College, Jersey City, NJ 07306.

All submissions should be postmarked by 1 May 1997.

The **1997 IASIL Conference** will be held in Göteborg, Sweden on 5-9 August 1997. The Conference theme will be "Irish Literature - Areas of Research Today" and will include a section on the History of the Irish Book, dealing with the creation, circulation, and reception of Irish books in Irish and English during all periods. For further information on this strand, contact Dr Chris Corr, Coleraine Centre for Irish Literature and Bibliography, University of Ulster, Cromore Road, Coleraine, Co Derry, N Ireland BT52 1SA. Tel: 01265 324187; fax: 01265 324914 email: c.corr@ulst.ac.uk

MWASECS's next meeting will be held jointly with the annual meeting of the Eighteenth-Century Scottish Studies Society in Chicago from 16-19 October 1997. Conference title will be "Urban Culture". Please send paper proposals by 15 April 1997 to: David Jordan, Chair, Department of History (m/c 198) 901 University Hall, University of Illinois at Chicago, 601 S Morgan St, Chicago IL 60607-7109.

The fifteenth annual seminar on the **History of the Provincial Book Trade** will be held in Darwin College, University of Kent at Canterbury, from midday on Tuesday 15 July 1997 to midday on Thursday 17 July. Accommodation has been reserved in Darwin College, where the working sessions will also be held. A visit has been promised to the Library of Canterbury Cathedral, for the Tuesday morning and Thursday afternoon.

The cost for the seminar, including accommodation and meals, is likely to be between £120 and £150. Non-residential participants will be very welcome for between £20 and £80, depending on the meals etc required. For further information please contact Peter Isaac at 10 Woodcroft Road, Wylam NE41 8DJ.

The Research Society for Victorian Periodicals will hold its 28th Annual Conference on 12 and 13 September 1997 at Roosevelt University, Chicago IL. Proposals for panels or individual papers on any aspect of Victorian periodicals are welcome. Panels on theory, pedagogy, interdisciplinary or disciplinary based in history, music, art or literature are most welcome.

If you have any questions, send them email to: bschmid@daisy.ac.siue.edu Submit either a two-page prospectus or a full paper by 20 March 1997 to Barbara Quinn Schmidt, English, Box 1431 Southern Illinois University at Edwardsville Edwardsville, IL 62026.

An International Conference on **Libraries, Reading and Publishing in the Cold War**, is to be held in Paris in June 1998, co-sponsored by the Round Table on Library History (RTLH) and the Section on Reading (SR) of the International Federation of Library Associations.

The purpose of this international conference is to draw attention to the Cold War's effects on print culture and to analyze their social, cultural and intellectual impact. Proposals of one typewritten page in English are solicited relating to the conference theme. Among the possible topics are those concerning the effect of the geo-political environment from 1946 to 1991, the mass print media, mass media and scholarly publishing, scholarly communication, library collection development, library construction, library education, censorship, reading, literacy, educational curricula and international library and literacy programs.

Proposals and a one-page *curriculum vitae* should be sent by 1 June 1997 to: Mme Martine Poulain, Secretary of the IFLA Round Table on Library History and Editor of the Bulletin des Bibliothèques de France, 27 rue Bezout, 75014 Paris, France. Fax 33-1-40-64-1089; email: poulain@idf.ext.jussieu.f

Exhibitions

Flemish illuminated manuscripts will be on exhibition from 11

April to 22 June 1997 at the Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium. More information is available on the Internet site at <http://www.artside.be/KMSKA/miniatur.htm>

Job Announcements

Historical Publication Indexer-Research Associate, 19th C

Candidate search is now underway for specialists in 19th century American history, literature or American studies. Two positions are open with HarpWeek, an interactive electronic database project cataloging the substantive content and visual image record of *Harper's Weekly*, 1857-1900. The first product, HarpWeek: The Civil War Era 1857-1865, will be released this spring. Work on the next phase of the project, HarpWeek: The Reconstruction Years, 1866-1877 will begin in early summer.

For consideration, candidates must possess a Master's Degree in History, Literature or American Studies, a thorough knowledge of 19th century America, and be computer literate. Position specifications for the first opening include an academic specialty in 19th century American or British literature with an emphasis in periodical literature and publishing. The second opening requires an academic background in 19th century American history with an emphasis in social history, popular culture, politics and government, or economic history. Relocation to HarpWeek's headquarters in Norfolk, Virginia, and availability May-June 1997, is required. Salary competitive and commensurate with educational achievement and work experience. Send a letter of application highlighting experience related to the HarpWeek project, *vita*, and two letters of recommendation to: Robert C. Kennedy, 999 Waterside Dr., Suite 1835, Norfolk, Virginia 23510. Deadline for applications: 7 March, 1997.

Lectures and Seminars

The following seminars, organized by Michael Suarez, St John's College, and Dr Peter McDonald, St Hugh's College, will take place in Oxford as part of the Seminar Series: "**From Text to Book: New Studies in Literature and History**". Time: Fridays, 5.00pm, Hilary Term 1997, 24 January-14 March 1997.

14 Feb: Clare Hutton (St Edmund's Hall): "Book Production in Dublin during the Literary Revival: W.B. Yeats and the Necessity of De-Gaelicizing Douglas Hyde". *21 Feb:* Giles Barber (former Librarian, Taylor Institution): "Researching Craft and Technology: Bookbinding Decorations 1500-1800" (video presentation). *28 Feb:* Peter Foden (archivist, OUP): "Book Marketing and Design: The Fell Revival at the Oxford University Press". *7 Mar:* Dr Christine Ferdinand (Magdalen): "Life before OLIS: Oxford College Libraries in the 15th and 16th Centuries". *14 Mar:* Michael Turner (Bodleian): "A Footnote to Pendred: London and the Provinces in the Late-Eighteenth-Century Book Trade".

Andrew Motion will speak on "The Art of Biography" at the British Museum Lecture Theatre at 6 pm on Thursday 13 February 1997. Tickets are available from The British Library, Events Box Office, 41 Russell Square, London WC1B 3DG. Tel: 0171 412 7760. Fax: 0171 412 7768.

This spring, the Pforzheimer Lectures on Printing and the Book Arts at the New York Public Library will feature Daniel Traister on "How Did Fine Books Get Printed? A Historical Survey" (10 March), Paul Needham on "What Is the Art of Fine Binding?" (26 March), Timothy Barrett on "A Brief History of Hand Papermaking 0-AD 1997" (9 April), Martin Antonetti on "The Production, Distribution, and Consumption of Books Since Gutenberg" (15 April), Jerry Kelly on "From Imitation to Origination to Alienation: The Art of Typography from Its Beginnings to the Present Day" (14 May), and Anne Anninger on "From Illuminated Manuscript to Artist's Book: A Few Reflections on Book Illustration" (28 May). All lectures begin at 6 p.m. in the Celeste Bartos Forum.

Nicholas Basbanes will speak on "The Chief End of Book Madness" at the Toronto Centre for the Book on Thursday 25 February 1997 at 8 pm. John Bidwell will give a talk there on "Papermaking and Industrial Espionage" as part of The Gryphon Lecture of the History of the Book at 8 pm on Thursday 20 March 1997.

Web Watch

With a new semester beginning, many of us will have been busy compiling reading lists for topics in book history. The Web features a number of bibliographical resources that can help with this task, all of which are accessible via SHARP Web at <http://www.indiana.edu/~sharp>. The New York Public Library has put together a basic, introductory bibliography for book history and made it available on their website. Much more extensive is the current prospectus for University College London's master's program in the history of the book, which includes course descriptions and reading lists. The website of the Library History Round Table of the American Library Association boasts a splendid, up-to-date bibliography of books and articles relevant to library history. And, finally, the "Teaching Resources" section of SHARP Web highlights several syllabi contributed by SHARP members, each of which of course includes reading lists. We would very much like to expand this section of the page, so if you have a syllabus that you would like to share with your SHARP colleagues, please get in touch with Patrick Leary at pleary@indiana.edu

Students of the history of periodicals will be glad to know of some recent additions to the Web's heretofore meager resources on this subject. Jonathan Cutmore in Ireland has begun an ambitious project to make available on a Web page a guide to the *Quarterly Review* under William Clifford (1809-24), including article abstracts and attributions and hypertext annotation; the site also features a range of research resources for the Regency period. Historian Anthony Wohl at Vassar has guided his students in creating a page devoted to an analysis of the most influential comic paper of the 19th century, *Punch*; this site features reproductions of many of the magazine's famous political cartoons along with the students' commentary. Those fortunate enough to have heard their talk in Worcester will already be familiar with Laurie Dickinson's and Sarah Wadsworth's *Penny Magazine* site, which they created under the supervision of Michael Hancher at the University of

Minnesota. Featuring an annotated hypertext rendering of publisher Charles Knight's history of the magazine's origins from the magazine itself, their page integrates fascinating insights into the early years of this important experiment in cheap print. In their different ways, each of these sites shows some of the exciting possibilities, both scholarly and pedagogical, that the Web is beginning to offer historians of print. Once again, these can be reached, with much else, via SHARP Web.

Patrick Leary, Indiana University

Book Reviews

Diane Asseo Griliches. *Library: The Drama Within*. Photographs by Diane Asseo Griliches; essay by Daniel J. Boorstin. Albuquerque, NM: University of New Mexico Press, 1996. xi, 132 p. ill. ISBN 0-8263-1693-X. \$35.00.

Except for the books, it would be easy to mistake the many elegant and majestic interiors of the libraries, dramatically photographed by Griliches, for what Michael Harris called "the Grand Hotel" or those institutions represented as "massive and privileged edifices" (*Libri* 45.3/4 (1995): 231-235). While stunning in appearance, this romantic black and white tribute to libraries and reading tends to gloss over historical problems; it pacifies us with breathtaking views, rather than confronting us with a much needed penetrating analysis. What would we learn about libraries, books and reading if we were to read these pictures analytically? Through the critical lenses of race, class and gender, a subtext is revealed which contradicts our expectations about the drama portrayed.

None of the sixty pictures are cliched library publicity photographs, but are artistic and democratic in subject matter. Random moments catch people moving through a library, working intensely or just sleeping. "Historical moments", like the destruction of the Bosnian library and stark neglect of a Massachusetts' public library are a tragic aside in the play of libraries and life. But what of pervasive race and class discrimination? Compare a Beverly Hills library (p. 153) with that of a "tough neighborhood" scene (119) or the pictures of racially mixed groups of children (49, 121), all of which are agreeable not provocative. Controversial social issues are only hinted at, like the men reading in prison (33), men of color under a N.Y. Public banner, "Becoming Visible" (37), and homeless men who are outside rather than inside a library (103). These images are detached not intimate. The subjects' stories are untold and histories are reduced to an emblem, for example with "The Legacy of Stonewall" (37). Is the drama within the library their drama as well, or has it been "cleansed" for mainstream users, and made "safe" for readers?

Solitary photographs of male readers and scholars predominate while women and fiction reading are rendered one-dimensional or invisible. Portraits and statues of male founders, public figures and authors burst forth from rooms in conjunction with "male-coded" descriptives like "deep leather arm chairs" (92) and "gentlemen's library" (40) to reinvigorate libraries and books with a masculine discourse of reading and prestige. Women's presence is ambiguous to the point of mimicking statues, like the woman reader who is overshadowed by a more "alive" male nude statue in a Rhode Island library (27). Often in groups, women are barely

noticeable. At a University of Chicago library, where students protested a takeover, three women are shown studying (21). Yet, their presence serves as a backdrop – light swirls around their motionless, alienated figures, infusing the room (not them) with energy and they appear to have little effect over their environment. The drama celebrates “man’s creative achievements” (78) without giving women their equal billing. This displacive “phallacy” denies women’s active involvement in reading, discussing and checking out fiction and using libraries in multivariate ways.

The book has done little to challenge stereotypical gender roles for librarians but seems to have unintentionally preserved them. We witness men in authority positions as prominent academic or special librarians. Unidentified women librarians in two photographs are relegated to their familiar service roles as children and reference librarians (111, 121). The reference librarian is shown as the stereotype – mythical, constrained, her asexual figure is contrasted with a more feminine statue behind her. The accompanying quote by Dewey is uncomplimentary in its attribution of male qualities to women, “A great librarian must have a clear head, a strong hand, and above all, a great heart...I am inclined to think that most of the men who will achieve this greatness will be women” (111). Yet, this librarian, carries less authority than the selector/curator who is part of a “Grand Acquisitor” (84) tradition. His gender and work identity is not dichotomized: he is the “dean of American bookmen” (84).

By highlighting universal themes and downplaying particularities and conflict, these photographs represent a norm for libraries and readership. Although diverse views are shown, the pictures are complacent and comforting rather than confrontational. Library use and book reading are shown as natural, individualistic and enjoyable activities, “anytime, do-it-yourself, energy-free” (Boorstin, 5), not contextualized, relational, nor difficult. But by reading these pictures critically, we can unearth new meanings and new pieces of the puzzle that is “the Library”.

Sondra Cuban, University of Wisconsin-Madison

Wayne A. Wiegand. *Irrepressible Reformer: A Biography of Melvil Dewey*. Chicago: American Library Association, 1996. xx, 403 p. ill. ISBN 0-8389-0680-X. \$35.00 (paperback).

Melvil Dewey’s influence on the library world goes far beyond its most obvious manifestation in the ubiquitous Dewey Decimal Classification. Wayne Wiegand disarmingly points out, in his preface to this fascinating account of a man whose energy drove him for much of his life to reform the world around him, that the Classification appears on only 12 pages. As a dedicated librarian – assistant librarian at Amherst College, chief librarian of Columbia University, State Librarian of New York – Dewey gathered experience which he wished passionately to share with others (on his own terms). The interest for SHARP members lies in the breadth of Wiegand’s approach, showing the many areas of American culture where Dewey’s influence can still be traced.

Dewey was virtually the *fons et origo* of the American Library Association, which was hugely influential in the development of public libraries throughout the United States. He was also godfather to its British sister, through his involvement in the first international congress of librarians in London in 1877, and the

Library Association of the United Kingdom made him an Honorary Fellow in 1896. He was the first editor of the *Library Journal*, and founded the first formal school of “library economy” in America, thus having a formative influence on the burgeoning profession, which he dominated for many years. He also devoted much time to advocating the metric system and spelling reform (fortunately he did not long retain the surname “Dui”, but he used an idiosyncratic simplified spelling for much of his life). He was active in education and educational politics: as Secretary to the Regents of the University of the State of New York he fought to develop public education through the university’s extra-mural programmes, leading to battles with the Department of Public Instruction over the validation of high schools. He was not only irrepressible but also indefatigable: all this went on while he was State Librarian and also running a library school.

Dewey’s image of the profession was an advanced one for the last decades of the 19th century: the librarian required the right character and skills to lead the way in an essentially service-oriented activity playing a major role within the wider educational field (wherever possible using Dewey’s inventions and methods). It is certain that the distinctive character of modern librarianship – at least in the Anglo-American world – derives in many respects from the ideas and initiatives of this often controversial figure. He faced trouble, for example, in the establishment of the library school at Columbia in 1887, since the inclusion of women in his classes ran counter to college policy. Yet he persisted in what Wiegand terms a “bootleg” operation (p. 90), paralleling his pioneering decision to appoint women to the staff of the college library as early as 1883, not solely on the grounds that they could be hired more cheaply but also because of the quality of their work – and so set his mark on the image of the librarian.

Wiegand traces the development of these ideas back to Dewey’s youth: he was born in 1851 into the evangelistic and reforming atmosphere of Jefferson County in upstate New York, and it is clear how strongly this inheritance affected his development and his continuing ambition to better the lot of mankind – in quite explicitly Anglo-Saxon terms. (This perspective is of course reflected in his Decimal Classification.)

The ostensible motivation for Dewey’s last and most ambitious project, the Lake Placid Club, was to offer rest and relaxation for professional people, but it was also another element in his complicated financial manoeuvrings, which throughout his life had led to accusations of improper use of funds. His refusal to admit Jews to ‘his’ club (“negros” [sic] were also excluded (324) but this was apparently less objectionable), combined with criticism of his public demonstrations of affection to young women and his highly self-centred approach to financing his many enterprises, led to his downfall and resignation from his public positions. The later chapters of Wiegand’s book reveal a much less attractive character than the headstrong but enthusiastic and effective younger Dewey, making it clear that this progenitor of a noble profession had decidedly less appealing traits. There is no attempt to hide this: indeed, Wiegand’s exemplary use of sources makes it quite clear what Dewey’s failings were – but also gives due acknowledgement to his achievement.

Peter Hoare, Nottingham, England

Robin Myers and Michael Harris, ed. *A Genius for Letters: Booksellers and Bookselling from the 16th to the 20th Century*. Winchester: St Pauls Bibliographies; New Castle, DE: Oak Knoll, 1995. xiv, 188 p. ISBN 1-873040-24-5. L27.50. ISBN 1-884718-16-7. \$30.00.

"A Youth designed for a Bookseller, ought to have a Genius for letters, a general Knowledge of Books and Sciences,... and a solid discerning Judgement". The London Tradesman (1746)

Taking their title from an eighteenth-century description of the ideal bookseller's apprentice, Michael Harris and Robin Myers have themselves shown a fair amount of "solid discerning Judgement" in the editorial selection and arrangement of nine impressive papers from their 1994 conference on book trade history. An annual fixture since 1981, the Myers-Harris conferences have established themselves as a major event in the British bibliographical calendar. The volumes of previous conference proceedings are already well known for the quality of their papers and the strength of the editorial partnership. In keeping with this tradition *A Genius for Letters* presents a number of important research papers from a distinguished team of internationally respected scholars, and younger researchers.

The volume opens with two studies of the Italian book trade: Anthony Hobson (on Italian and Venetian "Booksellers and bookbinders" in the sixteenth century) and Luigi Balsamo, ("Dealing across frontiers": Italian bookselling in the 18th century). Both papers emphasize the international dimensions of the Italian book trade. Indeed, as Balsamo notes, before its nineteenth-century unification, trade within Italy itself was often quite literally international: "books printed in Venice and sent to Bologna or Naples were actually moving across frontiers...we need to investigate a great many varied circumstances... which are not part of the Italy of today" (p. 15).

These papers are followed by five accounts of bookselling in late seventeenth and eighteenth century London; Germaine Greer ("Honest Sam. Briscoe", the publisher of Aphra Behn and numerous other seventeenth-century women writers), Giles Mandelbrote ("Booksellers and Bookshops in late 17th-century London"), Christopher Edwards (a case study of "Antiquarian bookselling in Britain in 1725"), James Tierney ("Book advertisements in the mid-18th-century newspapers"), and William Zachs ("John Murray and his authors, 1768-93"). All of these are significant contributions to the bibliography and cultural studies of the period.

Greer's detailed account of Briscoe's publishing history adds substantially to our knowledge of his career, and highlights the implications of his disconcerting "editorial" activities: "all eight posthumously published novellas by Aphra Behn should probably be considered spurious" (p. 41). The papers by Zachs and Mandelbrote both offer the reader a taste of major forthcoming studies.

In the wake of publications such as "The Consumption of Culture" (Bermingham & Brewer, 1995) the papers by Edwards and Tierney seem particularly timely. Would it be possible to read the rise of antiquarian book collecting in terms of Walter Benjamin's account "The work of art in the age of mechanical reproduction"? Could we see in the development of the book trade's aggressive marketing techniques still more justification for back-dating key

aspects of the postmodern condition to the eighteenth century? Although these issues are not directly raised by the authors themselves, their work will clearly be incorporated into current debates surrounding consumption and the world of goods in eighteenth-century life.

The volume concludes with two papers which bring the reader through nineteenth- and twentieth-century developments: Simon Eliot ("Circulating libraries, booksellers and book clubs 1876-1966") and Bill Bell ("The secret history of Smith & Elder", the publishers of some of the nineteenth century's most famous literary figures). Bell's account is particularly forceful: a revisionist study which uses The Publishers Circular for the years 1837-1917 alongside Simon Eliot's recent "Some Patterns and Trends in British Publishing 1800-1919" (1994) as a means of providing empirical evidence undermining the received image of the firm as a predominantly literary publishing house. Bell wryly comments: "It is not generally known... that the publisher of *Jane Eyre* and *The Ring and the Book* was also responsible for bringing to birth such forgotten classics as... Watt's *The Progress and Present State of the Science of Life Insurance*, and Raleigh's *Observations on Ideopathic Dysentery* (p. 172). This ability to make scholarly minutiae sharply relevant is shared by almost all of the volume's contributors. If the authors sometimes assume fairly detailed amounts of bibliographical knowledge, this is more than compensated for by their engaging writing, and not infrequent wit.

Martin Moonie, Somerville College, University of Oxford

Osterreichischen Nationalbibliothek unter Leitung von Helmut W. Lang. Hildesheim, Zurich and New York: Olms-Weidmann, 1994. Vol. 1,2 Wien. Cloth. Per vol. DM 148,-.

Despite enormous holdings in their libraries, neither Germany nor Austria had National Libraries as they existed in Paris, London or Washington. No catalogs are available comparable to NUC or BMC/BLC. The Gesamtkatalog, their German counterpart, published from 1931 to 1939, ended with letters Bee due to the war and was never continued. Scholars, who rely heavily on texts and printed material, especially in the Geisteswissenschaften, had to consult several libraries, often guessing where relevant material could be found.

With losses of buildings and books during World War II, and the partition of Germany after 1945, the situation became even worse than before. At this point the Volkswagen Foundation commissioned a study of the situation by Prof. Bernhard Fabian, Professor of English Literature at the University of Munster. This was a fortunate decision, since Fabian, also a scholar of the history of book and with an intimate knowledge of the German library system, looked at the problem primarily from the view of the user. His report (Buch, Bibliotheken und geisteswissenschaftliche Forschung. Gottingen: Vandenhoeck & Ruprecht, 1983) had far-reaching consequences. Among others was the suggested publication of a Handbuch der historischen Buchbestände in Deutschland (published by Olms-Weidmann since 1992, with 12 volumes to date). This publication serves as a directory to German libraries, and describes significant historical collections, both German and non-German, printed between 1450 and 1900. This directory, however, is not intended to replace bibliographies or catalogs.

A similar directory, in four volumes, is now being published for 288 libraries in Austria, 93 of them in Vienna. In its arrangement it follows the German Handbuch: name and all practical information about the institution; the history of the library; a detailed description of holdings, systematically and chronologically arranged; a list of published or unpublished catalogues and other records; and finally a name and a subject index. Volume 1 includes a very useful brief history of the political background.

Whereas libraries in Vienna, such as the Austrian National Library (ONB, the former Imperial Court Library, and the National Library only since 1920), and the University Library (UB) have generally well-known collections, many other libraries do not. For example, no less than 32 Viennese libraries are listed in the index as owning incunabula. It could have been expected that ecclesiastic and monastic libraries would have considerable historical collections. However, even libraries founded after the middle of the 19th century, by state agencies or associations, sometimes hold extensive collections of older works, received as donations or acquired through purchase.

The historian of the book will find a wealth of material here, not only for the booktrade and publishing history of the Austrian monarchy (still partly unknown), and that of the Republics. Listed under Buchdruck, -einband, -geschichte, -handel and Buchwesen [printing, bookbinding, book history, book trade and organization] (with references to related fields, e.g. censorship) are the ONB, the UB, the Viennese State- and County-Library and the Hauptverband des sterreichischen Buchhandels, along with several others.

Austria is known as a country that promoted pirated publications. This practice flourished from the middle of the 18th century up to 1835 with an enormous output from publishers such as Trattner, Trassler and many others. It is therefore surprising that the index has only one entry under Nachdrucke, Raubdrucke, the ONB. Here it is obvious that libraries such as the UB or the Vienna State- und County-Library, and probably others, must also have larger collections of pirated works, which are not listed.

There is a reference in the index to the Liechtenstein-Fideikommissbibliothek, but not to the Fideikommissbibliothek of the House of Habsburg-Lothringen, with much larger holdings (referred to in the text on p.32, 48f. 62, 152ff.). Although it was incorporated after 1920 in the ONB as a separate library, most of its titles are still listed only in a special catalog and cannot be found in the main catalog of the ONB.

Aside from short descriptions, which were published for such libraries as the ONB or the Vienna State- and County-Library, or the listing in INFODOC (Wien 1989, 2nd edn. 1994), a directory such as this, offering detailed descriptions of holdings and special collections, has not been available before. Considering the strains on personnel in many libraries, it was a tour de force for the editor and his team of contributors to collect the necessary data and describe the collections. Under such circumstances it is obvious that sometimes only approximation could be reached. The result is nevertheless quite impressive.

The Handbuch is a truly pioneering work. It lays out hitherto hidden resources in Austrian libraries at a scale unknown before. Since it includes in its descriptions not only German works, but

also remarkable English, French, Italian, Slavic, Spanish and other holdings, it deserves the attention of the whole scholarly community. This set of volumes should find its place in every research library.

Peter R. Frank, Heidelberg/Wien

New Publications

General

Linda C. Hulst, *The Print in the Western World: An Introductory History*. Madison: Wisconsin University Press, 1996

Peter Owen (ed.), *Publishing Now*. London: Peter Owen, 1996

Eugen Simion, translated by James W. Newcomb and Lidia Vianu, *The Return of the Author*. Evanston, IL: Northwestern University Press, 1996

Fred Smeijers, *Counterpunch: Making Type in the 16th Century, Designing Typefaces Now*. London: Hyphen, 1996

The Nineteenth Century Short-Title Catalogue Series I & II: 1801-1870. (CD-ROM) Newcastle-upon-Tyne: Averro, 1996

Patricia Waugh (ed.), *Revolutions of the Word: Intellectual Contexts for the Study of Modern Literature*. London: Edward Arnold, 1996

Byzantium

Ioannis Spatharakis, *Studies in Byzantine Manuscript Illumination and Iconography*. London: Pindar, 1996

Britain

Thomas H. Clancy, *English Catholic Books 1641-1700: A Bibliography*. Aldershot: Scolar Press, 1996

Ralph Hanna, *Pressing History: Middle English Manuscripts and Their Texts*. Stanford: Stanford University Press, 1996

David Lodge, *The Practice of Writing: Essays, Lectures, Reviews and a Diary*. London: Secker & Warburg, 1996

John G. Murray, *A Gentleman Publisher's Commonplace Book*. London: John Murray, 1996

Maureen Perkins, *Visions of the Future: Almanacs, Time and Cultural Change 1775-1870*. Oxford: Clarendon Press, 1996

Joad Raymond, *The Invention of the Newspaper: English Newsbooks 1641-1649*. Oxford: Clarendon Press, 1996

Richard Sharp, *The Engraved Record of the Jacobite Movement*. Aldershot: Scolar Press, 1996

France

Vincent Desroches, Geoffrey Turnovsky (eds), *Authorship, Authority/Auteur, Autorité*. New York: Columbia University Press, 1995

Douglas Kelly (ed.), *The Medieval Opus: Imitation, Rewriting, and Transmission in the French Tradition*. Amsterdam: Rodopi, 1996

Henry-Jean Martin, *The French Book: Religion, Absolutism, and Readership, 1585-1715*. Baltimore, MD: Johns Hopkins University Press, 1996

Germany

Harry Stone, *Writing in the Shadow - Resistance Publications in Occupied Europe*. Ilford: Frank Cass, 1996

Siegfried Unseld, translated by Kenneth J. Northcott, *Goethe and His Publishers*. Chicago: Chicago University Press, 1996

India

Neeta S. Premchard, *Off the Deckle Edge: a Papermaking*

Journey Through India. New Castle DE: Oak Knoll Press, 1995

Ireland

Kevin J.H. Dettmar, *The Illicit Joyce of Post-Modernism: Reading Against the Grain*. Madison: Wisconsin University Press, 1996

Muriel McCarthy & Caroline Sherwood-Smith (eds), *Hibernia resurgens: Marsh's Irish Books*. Dublin: Archbishop Marsh's Library, 1994

Italy

Catharine Edwards, *Writing Rome: Textual Approaches to the City*. Cambridge: Cambridge University Press, 1996

Dennis E. Rhodes, *Silent Printers: Anonymous Printing at Venice in the 16th Century*. London: British Library 1995

Iain Fenlon, *Music, Print and Culture in Early 16th-Century Italy*. London: British Library, 1995

Latin America

Oliver Marshall, *The English-Language Press in Latin America: An Annotated Bibliography*. London: School of Advanced Study, 1995

Middle East

George N. Atiyeh (ed.), *The Book in the Islamic World: The Written Word and Communication in the Middle East*. Albany: State University of New York Press, 1995

Netherlands

Roselinde Supheert, *Yeats in Holland: The Reception of the Work of W.B. Yeats in the Netherlands before World War II*. Amsterdam: Rodopi, 1995

New Zealand

Lishi Kwasitsu, *Printing of the Book Trade in Early Nelson*. Wellington: Elibank Press, 1996

Persia

Alice Taylor, *Book Arts of Isfahan: Diversity and Identity in 17th-Century Persia*. Malibu: J. Paul Getty Museum, 1995

Portugal

Olímpia Loureiro, *O Livro e a Leitura no Porto no Século XVIII*. Porto: Centro de Estudos D. Domingos de Pinho Brandao, 1994

Russia

Robert H. Davis Jr, *Slavic and Baltic Resources at the New York Public Library: A First History and Practical Guide*. Los Angeles: Charles Schlacks, 1994

South America

Barbara E. Mundy, *The Mapping of New Spain: Indigenous Cartography and the Maps of the "relaciones geograficas"*. Chicago: Chicago University Press, 1996

USA

Elizabeth Beattie (ed.), *Conversations with Kentucky Writers*. Lexington: Kentucky University Press, 1996

Matthew J. Bruccoli and Judith S. Baughman, (eds), *F. Scott Fitzgerald on Authorship*. Columbia: South Carolina University Press, 1996

Julie Brown (ed.), *American Women Short Story Writers: A Collection of Critical Essays*. New York: Garland, 1995

Erskine Caldwell, *Call It Experience: The Years of Learning to Write*. Athens: Georgia University Press, 1996

Ellen Gruber Garvey, *The Adman in the Parlor: Magazines and the Gendering of Consumer Culture, 1880s to 1910s*. Oxford: Oxford University Press, 1996

Jack Kramer, *Women of Flowers: A Tribute to Victorian Women Illustrators*. New York: Stewart, Tabori & Chang, 1996

Larry McCaffery, *Some Other Frequency: Interviews with Innovative American Authors*. Philadelphia: Pennsylvania University Press, 1996

David McWhirter (ed.), *Henry James' New York Edition: The Construction of Authorship*. Stanford: Stanford University Press, 1995

Phyllis Morrow (ed.), *When Our Words Return: Writing, Hearing and Remembering Oral Traditions of Alaska and the Yukon*. Logan: Utah State University Press, 1995

Cheryl A. Wall, *Women of the Harlem Renaissance*. Bloomington: Indiana University Press, 1995

John Williams, *Fiction as False Document: The Reception of E.L. Doctorow in the Postmodern Age*. Columbia, SC: Camden House 1996

Begin or renew your membership in SHARP, and you will receive *SHARP News* as well as the *SHARP Membership and Periodicals Directory*, which is published each summer. Annual dues are \$15.00 in the United States and Canada, £10.00 in Britain, \$20.00 elsewhere. Send a check in American or British currency, made out to SHARP, to Dr Linda Connors, Drew University Library, Madison, NJ 07940, USA.

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Sharpend

At the end of 1996, *The Times Higher Education Supplement* asked leading academics in Literary Studies to pick out up-and-coming trends for 1997. The answers included Cultural Materialism, New Historicism and the History of the Book. Shortly after, the University of Ulster and Queen's University, Belfast, announced and advertised a major seven year research fellowship funded by the British Academy to kickstart the History of the Book in Ireland project. Such intellectual and material recognition of our field is not only deeply gratifying but also signals what many of us have known for a long time: The History of the Book is coming of age as an interdisciplinary subject of importance to mainstream academia, and is now being acknowledged as such. As the quality of submissions to the 1997 SHARP conference, the growing international membership of SHARP (over 1000 members), the development of national HOB projects and the increasing presence of print culture related sessions as conference strands show, print culture studies are in 'rude health' and have no intention of retiring to the academic fringes just yet. 1997 looks to be an exciting year for SHARP, and I look forward to reporting the further successes of our now officially hot and trendy subject.

Planning for the July 1997 SHARP conference in Cambridge proceeds apace. The conference committee met last month to decide on a record number of paper proposals (over 230). In order to keep to the agreed number of concurrent sessions being run, they were forced to whittle the numbers down to slightly over half. The full conference program will be published and mailed to SHARP members shortly. A book form for the conference is reproduced here for those who have not yet received one. Further information is available from: Elsa Meyland-Smith, SHARP Conference, The Malting House, Newnham Road, Cambridge CB3 9EY UK GB. Payment by direct bank transfer of monies in Pounds Sterling **ensuring that the full amount will arrive in the UK account** (we cannot accept the costs of foreign exchange) can be made to the Cambridge Project for the Book, Lloyds Bank, Cambridge, UK Sort Code 30-91-56 Account No 1398341

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