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## EXHIBITION REVIEWS

### Home Front: Daily Life in the Civil War North

Newberry Library, Chicago  
27 September 2013 – 24 March 2014

Unlike many exhibits commemorating the 150<sup>th</sup> anniversary of the American Civil War, the Newberry exhibit focused less on scenes from battles and soldier life and more on Northerners' general view of their world. This exhibition's curators strove to present a wide range of items that would depict the printed and painted stimuli Northerners viewed during the war, especially items that don't receive as much attention in popular retellings of the Civil War. The exhibit makes abundant use not only of the Newberry's vast holdings of nineteenth-century newspaper engravings from Frank Leslie's *Illustrated Newspaper*, *Harper's Weekly*, and *Vanity Fair* but also other print materials such as music scores, books, pamphlets, maps, stereograph cards, letters, and even non-printed items such as paintings from the Terra Foundation. Curators also occasionally paired texts by well-known authors such as Emily Dickinson (from the collections edited by Mabel Loomis Todd and T. W. Higginson) and Walt Whitman (including an 1865 *Drum Taps*) with exhibit content.

One part of the exhibit explored depictions of the South and slavery for Northern audiences. For example, one display contrasted depictions of contraband slaves in stereographs and in popular newspaper illustrations; the stereographs emphasized slaves' three-dimensional humanity when observed through the viewer, whereas many newspaper engravings reverted to stereotyped, often "minstrel-ized," images of slaves, which trivialized slave suffering. In addition to plantation maps of the lower Mississippi and illustrations of the cotton production process, there

were also several editions of Harriet Beecher Stowe's *Uncle Tom's Cabin*, most opened to engravings of Eliza's crossing of the Ohio, one of the novel's most iconic scenes.

Emphasizing the importance of less popular histories of the Civil War, another part of the exhibit examined the impact of the Civil War on Native Americans. This section displayed illustrations of native violence which Northern audiences would have viewed, including extreme engravings of reported massacres occurring in northwestern and western territories. One illustration from *Harper's* poignantly captured the newspaper's patronizing stance on native issues: a scene in which a boy survivor of the Minnesota massacre identifies "Indian murderers" provides an ironic visual for Harper's subtitle—"Journal of Civilization." Another sobering engraving depicted the public execution of 38 Sioux Indians in Mankato, Minnesota. This section also contained what may have been the most distinctive item in the exhibit - a depiction of the Sand Creek Massacre hand-drawn and colored on a sheet of paper by one of the only Cheyenne survivors.

Popular culture and domestic life at the home front featured in the exhibit as well: a tricolor newspaper print depicted Chicago cadets in one of the popular Zoave-style regiments, which adopted clothing styled after French forces in Northern Africa such as fezzes and short cut coats with tasseled edging. Nearby was a woman's dress which had, in turn, been influenced by the soldiers' Zoave uniform styles. This section also examined depictions of women working in cartridge factories stuffing bullets into gunpowder cartridges. Like many other sections, the exhibit display text turned a critical eye to its materials, noting that *Harper's* celebratory illustrations of women packing the cartridges elided the terrible dangers of the work. Of particular significance to Chicagoans was a part which displayed illustrations, badges, and newspaper clippings related to the Chicago Sanitary Fairs of 1863 and 1865, the latter of which was overshadowed by Lincoln's assassination.

The exhibit even examined unusual specimens of visual culture from shortly after the Civil War. The most fascinating of these was Milton Bradley's "Myriopticon," a history of the war in 22 color pictures on one continuous scroll in a cigar box which readers would have viewed by scrolling from left to right with two wooden knobs. Beside this was another series of five stereographs of slave life from the Oliver Barrett collection, which visitors were able to manipulate and experience using stereograph viewers. These two objects served as a productive contrast between the stylized popular military histories of the Civil War, and the stark realistic photographs of what life was like for many whose lives were directly affected by the war.

This exhibit was useful not only to scholars of the American Civil War but also to those more broadly interested in the printed and visual culture of the nineteenth century. Book historians and those with even a casual interest in the Civil War also found a wide array of objects to surprise and interest them.

The curators, Peter John Brownlee and Daniel Greene, joined forces with three colleagues for a companion volume: Peter John Brownlee, et al. *Home Front: Daily Life in the Civil War North*. Chicago: University of Chicago Press, 2013. ISBN 022606185X. 219 pp. 90 color plates. \$35.

Zach Marshall  
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### SHARP WEB:

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## The Human Comedy: Chronicles of Nineteenth-Century France

Allen Memorial Art Museum, Oberlin, Ohio  
3 September – 22 December 2013

Intrepid print lovers are in for a treat on the second floor of the Allen Memorial Art Museum in Oberlin, Ohio. French satirical prints, lithographs to be precise, sketched and printed by Honoré Daumier, Paul Gavarni, and other French artists, adorn the walls of the Ripin Gallery. Oberlin is well known for its art collection and this exhibit is no exception. The curators of this exhibit bring together a selection of the museum's nineteenth-century prints focusing on the human comedy, à la Honoré de Balzac and Émile Édouard Charles Antoine Zola. Contemporary drypoint etchings, engravings, charcoal or graphite drawings, and woodcut prints are also included in the exhibition. Here and there albumen and silver print photographs are hung alongside prints portraying similar topics. Political events and everyday life are captured in the pen strokes, prints, and within photographic emulsions. Groupings of prints by topic are introduced in short paragraphs discussing the artists, the times, and the subjects. Each print is accompanied by text that sets the image into cultural and political context. French captions are translated into English for easy comprehension.

As the viewer enters the gallery, he or she sees external walls and exhibition cases holding lithographs. The inner walls are adorned with photographs and other prints with subjects that echo the lithographs they face. Subdued lighting and quiet ambience are juxtaposed with the subjects of the lithographs originally printed and distributed through newspapers. The viewer might expect street sounds, laughter, and noisy conversation while experiencing the humorous cartoons, which were originally read in noisy cafés and outdoor coffee houses, rather than the hushed gallery in the museum.

Daumier, Gavarni and the other artists comment upon the times using caricature and graphic satire as a means of convey their views of French life. These artists poked fun at manners, customs, and fashion; railed against taxes, poverty and prosperity; created caricatures of intellectuals, fools and politicians, blue-stockings, and even photographers. No one and nothing is safe from their sharp pens and sharper wit.

Matted and framed, the lithographs are

haunted by shadows of text showing through from the verso of their supports. These shadows are a reminder for viewers that these lithographs were part of everyday life, not created for the few but for the masses. Just a few of the lithographs on display were printed as part of a numbered series for individual sale. Described by print scholar Peter C. Marzio as “democratic art,” the lithographs were created for a mass audience and were available to anyone who read or saw the newspapers. Unlike American contemporary artists Currier and Ives, best known for their colored lithographs that were sold to the masses, almost all the images in this exhibition are black line and shading on newsprint. Color lithographs by Henri de Toulouse-Lautrec, Pierre Bonnard, and others are a treat amidst the more subtle grey tones.

This exhibition is curated by Libby Murphy, associate professor of French at Oberlin College, with assistance from AMAM Curatorial Assistant Sara Green and Curator of European and American Art Andaleeb Badiee Banta. The curators focus the exhibit captions on content and graphics, not on the lithographic process itself. There are no examples of printing plates or partially completed drawings. Each image is complete unto itself. Nevertheless, the evolution of the lithograph, as both political commentary and ephemeral object, is evident to the observant student of prints.

Historians of print hoping to study the lithographs after the exhibit closes (when they will again be available in the research rooms of the museum) will be disappointed that the exhibition lacks a catalog of images and captions. The museum website describes the exhibit using a static image by Daumier. While there is no virtual collection, the online catalog of the Allen Memorial Art Museum prints and paintings is available at <<http://allenartcollection.oberlin.edu/emuseum/>>, and contains images of the artists from the show, including 122 lithographs from Daumier and 236 from Gavarni.

The lithographs of Daumier and Gavarni open nineteenth century French life to historians, political scientists, and French literary scholars and students. Historians of printing and newspaper publishing will appreciate the skill of the lithographic artists and printers of this period who conceived of and composed these ephemeral commentaries on everyday life.

Miriam Kahn  
Kent State University, Ohio

## THE PREZ SPEAKS

Back in July 2012, the Executive Council (that is, SHARP's elected officers), and the Board of Directors jointly agreed to establish a 'Futures' committee to draw up a strategy for the Society's next decade. SHARP has become a mature, robust, and successful organization, but it is facing many challenges - technological, disciplinary, geographic, linguistic, demographic, bureaucratic, and financial. These challenges, as the committee's terms of reference outlined, "need to be assessed, opportunities identified, priorities agreed, and strategies developed."

Strategic planning is, of course, nothing new for any large organization. Nonetheless, it is crucial that in thinking about our future, we don't lose sight of our priorities and achievements as an organization. To that end, the committee comprised a selection of present and past officers of the Society alongside current members from a range of backgrounds and disciplines. We also circulated a survey to the membership as a whole. Each committee member and all the current officers produced a short paper based on their own experiences of SHARP; these, along with the responses from the membership, formed the basis of a day-long strategy meeting held in Washington, DC, just before last summer's Philadelphia conference.

The outcome of that meeting was a single document which identified what the committee felt were SHARP's priorities for the next decade and included a number of specific areas and topics for the Society to consider. This document was circulated first to those unable to attend that committee meeting, then to the Executive Council and the Board of Directors, and is now being shared with the whole membership for further comment.

The document is available as a Google document: <<http://bit.ly/sharpfutures>>

Anyone following this link can view and comment without signing in. Comments can be left anonymously or can be signed; bear in mind, though, that comments will be visible to other visitors. Comments should be made by 31 May.

Rather than reproduce the whole document here, I excerpt the committee's main observations:

**A Global Organization.** We recognize that SHARP aspires to be a global, diverse and interdisciplinary organization. SHARP should support members and their activities wherever they are in the world and in whatever language.

**Conferences.** We believe that SHARP's annual conference is our flagship product; we also value the local character of all SHARP events. However, we believe that SHARP needs to sustain a high intellectual standard and exemplify the most advanced work in the field. SHARP should find ways of enhancing our conference quality and extending our conference offerings.

**Scholarship and access.** We recognize the responsibility of SHARP to engage with the challenges and opportunities attendant upon new forms of scholarly dissemination and interaction in the digital age. We welcome Johns Hopkins University Press's Green Open Access policy as far as *Book History* is concerned and will seek further advice on the practicalities of this policy. SHARP should also explore hybrid modes of production and dissemination for current and anticipated publications.

**Administration.** We recognize the considerable unpaid labor of SHARP's volunteers. However, there are advantages (continuity, professionalization, accountability) to re-allocating certain tasks and activities to professional staff. We also encourage SHARP to explore ways of improving democratic processes, including transparency and communication.

**Membership.** We explored possibilities for improved recruitment and retention of members.

**Pedagogy.** We believe that teaching and learning complement and enhance SHARP's current emphasis on research and publication. We recognise too that pedagogy encompasses a range of strategies from transmission to inquiry-led teaching.

**Advocacy.** We feel that SHARP should take on a more active advocacy role in the public arena. This may include the establishment of special interest groups and the encouragement of member-initiated activities.

**Affiliation.** We welcome opportunities to raise the visibility of the organization and its work through affiliations with appropriate institutions, including scholarly societies, libraries and archives, as well as commercial partnerships. We envisage that greater discursive cross-fertilization can be achieved through inter-organizational contact.

I urge all members to read the full document and to offer comments. Once the commenting period is over, the Futures committee will collate all the responses and begin turning those observations and recommendations into a strategy that can then be formally presented to the membership.



As many of you will know, we have recently appointed Greg Barnhisel (Duquesne University) and Beth le Roux (University of Pretoria) to join Jonathan Rose as editors of *Book History* - many congratulations to them both. The field of candidates was a particularly strong one, and I'm very grateful to our appointments committee - Claire Squires, Fiona Black, Jason Ensor, Abhijit Gupta, Barbara Hochman, Bob Patten, and Miha Kovac - for their careful and considered deliberation. The appointment of new editors has also provided us with the opportunity to adopt a new online management system for handling all submissions to *Book History*. We're still at the evaluation stage but a new system should be in place come the summer.

Meraud Ferguson Hand and Kathy Harris have recently stepped down from their duties as bibliographer and e-resource reviews editor for *SHARP News* respectively—on behalf of the Society, I'd like to thank them both for their hard work over the past several years.

Finally, our Membership Secretary, Eleanor Shevlin, has been tirelessly exploring ways of making our individual memberships go further. Members can now claim discounts from Ashgate, from the University of Massachusetts Press for their Studies in Print Culture and the History of the Book series, and from Oxford University Press for their recent *History of Oxford University Press*. We have also negotiated a 50% discount for JPASS which allows individual subscriptions to JSTOR. And there are more discounts in the pipeline...

Ian Gadd, Bath Spa University

April 2014

<[president@sharpweb.org](mailto:president@sharpweb.org)>

## BOOK REVIEWS

Paddy Bullard and James McLaverty, eds. *Jonathan Swift and the Eighteenth-Century Book*. Cambridge: Cambridge University Press, 2013. xvi, 304p., ill. ISBN 9781107016262. £60 / US \$95 (hardback).

*Jonathan Swift and the Eighteenth-Century Book* contains the kind of detailed scholarly work that one hopes to see emerge as a by-product of a project such as the new seventeen-volume *Cambridge Edition of the Works of Jonathan Swift*. Close examination of Swift's works by the Cambridge volume editors has thrown up many matters that can only be hinted at in volume introductions but that can be expanded into valuable essays in their own right. In matters of book history, this is particularly apposite for a writer like Swift who was fascinated, all his life, with the book trade as it developed rapidly around him between his first publication in 1690 and his withdrawal from public life in the 1740s. Swift loved exploiting the new forms of print, using them to unmask greedy astrologers, hack writers, grandiloquent (if nominally "modest") projectors, corrupt politicians and all those taken in by the follies of Whig culture (banks, paper money, exploration, the need for modern warfare and so on). Because it concentrates on the writings of one man, this book has a unity lacking in many contemporary book-history volumes; the fact that all the contributors have original things to say about Swift and the book trade – and that most of the essays are based on textual or documentary research – makes this particularly valuable.

The book is in three parts: the first part considers Swift's books and their environment, with essays by Stephen Karian on Swift as manuscript poet, Ian Gadd on Swift and the London book trade, and Paddy Bullard on "What Swift did in Libraries." The three essays all add substantially to the work already published by these scholars and focus the mind clearly on the physical book. In the second section, Pat Rogers writes illuminatingly about Swift and the miscellany, while Marcus Walsh and Abigail Williams expand the work each has done for one of the Cambridge volumes – Walsh on *A Tale of a Tub* and the "mock-book" and Williams on Swift's published correspondence and letter-journals. Shef Rogers and James McLaverty contribute valuable bibliographical essays, Rogers on

*Gulliver's Travels* and McLaverty on George Faulkner, Swift's Dublin printer. The third part of the volume looks at Swift's books in a broader context: Claude Rawson writes on mock editions from Swift to modern times, and Daniel Cook on posthumous publication of Swift's works; Ian Higgins considers the important topic of Swift and censorship while Adam Rounce looks at Swift's texts between Dublin and London.

Swiftians and book-history addicts will find something novel and stimulating in each chapter of this enjoyable book; I can also highly recommend the introduction, by the joint editors James McLaverty and Paddy Bullard. This is a masterpiece of elegant, succinct scholarship that indicates the relationship between the themes covered in the book, showing the range of original scholarship behind the Swift *Works* project and the value of the textual editing even of well-known texts. The Swift who emerges from these pages – obsessive maker of books, crafty manipulator of bookmen and publishing methods, mischievous exploiter of multiple authorial and editorial voices – was a key figure in the burgeoning publishing culture in England and Ireland in the early eighteenth century. This beautifully-produced volume not only reminds one of his significance but, in itself, of the value of the original scholarship that underpins serious textual editing.

Andrew Carpenter  
*Royal Irish Academy, Dublin*



Antonio Castillo Gómez. *Leggere nella Spagna moderna: Erudizione, religiosità e svago*. Bologna: Pàtron, 2013. 126p. ISBN 9788855532006. €14 (paperback).

Five of Antonio Castillo Gómez's essays, previously published as journal articles, have been revised and translated into Italian for this publication, supported by editor-in-chief of the series *Collana di archivistica, bibliografia e biblioteconomia*, Maria Gioia Tavoni. This book is an attempt to approach the history of reading by focusing exclusively on readership rather than on book ownership. This perspective dictates the selection of sources investigated by the author: rather than focusing on inventories, as is the usual path for studies on reading, Castillo Gómez instead concentrates on evidence emerging from other materials, such as contemporary images, devotional tracts and manuals,

and handwritten annotations on the books themselves. Through these, he offers an overview of readership in different contexts and communities.

The first chapter is an introduction to what reading meant in early modern Spain. Utilising quotations from sixteenth- and seventeenth-century authors, such as Pedro Mexía, Diego de Cabranes, Juan de Zabaleta and Diego de Saavedra, Castillo Gómez resumes the contemporary debate about the 'utility' of books. On the basis of strict moral criteria, a book was considered to be a good one when it would lead individual readers to the truth: reading fictional literature or too many books was considered potentially dangerous. Useful reading is therefore the focus of chapter two, where the author stresses the difference between owning and reading a book and, moreover, actually understanding and remembering its content. The practice of reading for study is radically distinguished from reading for fun or entertainment, and is seen as a functional preparation for other activities, such as writing and preaching. Handwritten annotations and indexes, as a result of this both assimilative and creative process, are amongst the sources referenced in this chapter. The examination of different sorts of readers leads us, in chapter three, to meet some prisoners of the jails of the Spanish Inquisition and to find out which books, in particular cases, they would be allowed to read. The chapter also considers how books could make their way into a prison and what reading meant for people living in captivity. Chapter four is devoted to a few examples of collective reading amongst popular audiences, underlining the role of the reader as mediator in such circumstances. These include the reading of Corano amongst Moriscos and reading in communities of women, including a female religious order, where reading was regulated to a certain extent by the rules of the order itself. The final chapter is devoted to the dissemination of texts through various channels to reach the widest possible audience, such as broadsheets nailed to the city walls and doors or in popular meeting places, or cheap prints and single sheet items sold by pedlars. Such texts circulated variously for different reasons: bulls, edicts and ordinances were read aloud in solemn ceremonies, even before they were affixed in public places, to make sure that everyone – even illiterate members of the community – was aware of the law; *pasquinades* were displayed or delivered in public places for propaganda, and circulated both in

manuscript and in printed form.

Castillo Gómez states (38) that he gave up any intention of a detailed and comprehensive study of reading in early modern Spain to focus on a more in-depth picture of a few readers and their reading habits, stressing similarities shared by the groups that he examined. The result is a stimulating book, presenting some interesting case-studies. Its episodic nature sometimes makes the author's overall plan more difficult to follow, and the examples presented are not proposed as a representative sample. However, this fascinating approach to the topic raises a number of issues which deserve new and careful consideration in the panorama of studies on the history of reading.

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University of St Andrews, Fife



Frances E. Dolan. *True Relations: Reading, Literature, and Evidence in Seventeenth-Century England*. Philadelphia: University of Pennsylvania Press, 2013. viii, 336p., ill. ISBN 9780812244854. US \$59.95 / £39 (hardback).

Early modern literary scholars, intellectual historians, and historians of science have for some time been investigating testimony and witnessing as a means of establishing truth and the relationship between fact and fiction. Frances E. Dolan's *True Relations: Reading, Literature, and Evidence in Seventeenth-Century England* is a welcome addition to this body of work. Dolan focuses primarily on a body of texts, often titled "True Relations," that dealt with monsters, disasters, traveller's reports, crimes, miracles, scientific experiments, and observations. She examines the strategies by which readers dealt with doubts and problems arising from the truth claims of such reports, demonstrating how contemporary evidentiary standards were connected to those strategies.

The book is organized around two themes. The first, "Crises of Evidence," deals with a series of dramatic events that became the occasion for contesting standards of evidence: the trial of Jesuit Henry Garnet, a series of witchcraft narratives and conventions, and accounts of the Great Fire of London. The second portion, titled "Genres of Evidence," features a discussion of trials, domestic advice books, and dramatic texts. Each chapter treats problems of interpretation related to the kinds of textual evidence that were available

for a particular genre.

In several instances Dolan considers the process of composing the relevant texts as well as the particular interests they served. She suggests that plays, like other genres, were disassembled and reassembled by readers to suit their own purposes. The play is therefore treated as a "process" or "conjecture" rather than a "stable object of analysis" (203). Readers are compared to "weavers" in their ability to link together various textual and non-textual materials, and today's critics are advised to follow the path of early modern readers by "imaginatively reconstructing" the meaning of a text by bringing outside information to their reading of it (203). Dramatic texts, like other texts, she argues, require a "theory of relationships among different kinds of evidence and different kinds of truths" (204). Using evidence from dramatic texts involves the ability to comprehend new information by means of what one already knows.

Both portions of the book engage with the work of historians and literary scholars who have attempted to understand and interpret similar texts or who have discussed problems relating to evidence and interpretation. Dolan criticizes both for the ways in which they have used dramatic texts for evidentiary value and offers an alternate method of interpretation: texts are to be interpreted in the context of other texts and information. The interpreter or reader is thus viewed as crucial to the meaning of a text, and readers are characterized as active rather than passive when they engage in practices of selection and connection.

Both those interested in the history of reading practices and contemporary literary theory will find Dolan's efforts interesting.

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Sally Dugan. *Baroness Orczy's "The Scarlet Pimpernel": A Publishing History*. Ashgate Studies in Publishing History. Farnham, Surrey and Burlington VT: Ashgate, 2012. xviii, 296p. ill. ISBN 9781409427179. £60. ISBN 9781409427186. £60 (ebook).

When Graham Law and I were drafting our chapter on "The Serial Revolution" for *The Cambridge History of the Book in Britain*, vol. 4 (1830-1914), I instanced as one example of the radical changes in publishing before WWI the history of Baroness Orczy's *Scarlet Pimpernel*.

The play, starring Ellen Terry's brother Fred, preceded publication of the novel, and the series of novels, dramatizations, and films that succeeded made the native Hungarian Baroness a wealthy woman, with the singular identity of "The Author of *The Scarlet Pimpernel*." We weren't sure my hunch that the French Revolution adventures of Sir Percy Blakeney were a good example of the proliferating opportunities for serial writers at the turn of the century was correct. Sally Dugan demonstrates in fulsome and admirable detail that indeed the history of the *Scarlet Pimpernel* league, rescuing French aristocrats from the tumbril, provides an extensive view into a large set of interlocking historical and cultural forces at play in the first half of the twentieth century.

This is an admirable study, noteworthy for the thoroughness of its research and the scope of its undertaking. Dugan sets Orczy's initial efforts, magazine thrillers largely about middle-European revolutionaries, in a rich context of late-Victorian history, adventure stories, the Boer war, and Orczy's immigrant identification with British, later more specifically English, civilization. In some ways this is more reception history than book history. Reception must, in this case, be understood to include the Baroness Orczy's own absorption of (1) mythological (primarily ancient Greek), (2) chivalric (Arthurian romances), (3) nationalist (the English gentleman, Baden-Powell's *Scouting for Boys*), (4) literary/historical (Carlyle, Dickens, Michelet), (5) imperialist (siege of Mafeking, upper classes, newspaper rivalries), (6) artistic (Franz Hals' *Laughing Cavalier*, Orczy and her husband Montagu Barstow's arts training), and (7) detective (Sherlock Holmes) predecessors, and the global response to her hero's exploits that reinterpreted him for modern times. She transformed the Polish nihilist of her earliest periodical thrillers into a Regency gentleman, plucking "traditional aristocracy from the historical dustbin," as Len Platt puts it. Orczy then manages - if only partially - to control the evolution of Sir Percy from a Regency fop understood after Wilde as homosexual to a witty and resourceful English cavalier, then on to the embodiment of British *sang froid* in wartime, and eventually, especially in films, to a swordsman and pistol-packing international superman.

The *Scarlet Pimpernel* was as much a theatrical as a book phenomenon. Orczy and Barstow took her serial "The Sign of the Shamrock," first published in the *Daily*

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*Express* in the summer of 1903, and turned it from a European spy story into a historical drama about Marguerite St. Just, a French aristocrat hunted by Armand Chauvelin—based on the original Marquis de Chauvelin, an associate of the Jacobins. She is rescued and transported to England by Sir Percy Blakeney, who marries her but remains suspicious as she betrays his secret identity. But that misstep is cleared up, and he enrolls her in his league of noble knights. (Gradually “the cleverest woman in Europe” disappears from the sequels, until in the last, 1940, novel, her only assignment is to look after two orphans. After Orczy’s death, C. Guy Clayton rehabilitated Marguerite in three novels where she impersonates both herself and her brother.) The unpublished drama was adapted in 1903 by Terry, who played Sir Percy opposite his wife Julia Nielson as Marguerite. It proved evergreen through their 2,000 performances and unnumbered tweaks to the original script. The first edition of the novel came out two years after the theatrical premiere, in 1905. Costumes and props, especially Sir Percy’s quizzing glass, transferred to the screen by the 1930s and marked the *Scarlet Pimpernel* as a type of upper-class hero spare of effort, master of disguise, expert strategist, and scrupulous intriguer. His elitist heirs, I suggest, include such figures as Dorothy Sayers’ Lord Peter Death Bredon Wimsey (motto: “as my Whimsy takes me”) and the younger son of a Viscount, Albert Campion (real name Rudolph K----, sporting a flower pseudonym and horn-rimmed glasses), brainchild of Margery Allingham.

Early on, Dugan notes that book historians don’t necessarily adhere to chronological exposition. She follows that precedent. After a substantial introduction covering all the themes of her study, she offers a chapter on the development of her protagonist from Polish anarchist to English knight. The “germ” of the *Pimpernel* series was the idea that the heroine would betray her beloved husband because she believes he is a member of an anarchist league whose recognition sign is a flower (the red carnation, then the shamrock, before Marguerite [Fr. daisy], and *pimpernel*, a variety of English primrose). The rise of Sir Percy, the dilemma of Marguerite, a type of the New Woman backdated a century, and the relocation of nationalism to Britain, are all foreshadowed in the 1903 *Daily Express* serial, “The Sign of the Shamrock.” Next Dugan analyzes the original, and subsequent, stage productions, and the metamorphosis of

Sir Percy to swashbuckling hero in sequels through 1939. Chapter four details Orczy’s struggle to make her dandy rescuing French aristocrats in the 1790s relevant to British valor during WWI, when France was an ally. This is a fascinating account of refashioning a legend for contemporary consumption, and it is extended in a fifth chapter delving further into the ways the *Scarlet Pimpernel* helped create an imagined community for which millions of non-British soldiers died. His upper class privilege and values had to be rendered relevant and sympathetic to the “other classes.”

And in this chapter the Hungarian backdrop reappears. Alexander Korda (1893-1956), a Jew born in Hungary, founded, in 1932, London Films, which produced a great hit with *The Scarlet Pimpernel* (1934), starring Leslie Howard. Himself the son of a Hungarian Jew, Howard gave the iconic portrayal of Sir Percy as an unflappable and unimpeachable high culture Anglican who quotes John of Gaunt’s speech about “This other Eden, demi paradise” while on his way to meet death by a firing squad. (A sidebar: Howard turned his hero into an everyman when he produced, directed, and starred in *Pimpernel Smith* (1941). WWII made the patriotic connections among these Jewish *émigrés* even stronger: the movie inspired Raoul Wallenberg to rescue Hungarian Jews from Nazi concentration camps. Howard was killed in 1943 when the Germans targeted the plane flying him back from war work in Portugal to England - perhaps because they believed Winston Churchill was on board; there is a further theory that Howard knew the flight was doomed and embarked anyway so that the Germans would not know their code had been broken. *Pimpernel* to the end.) A final chapter tracks the post-war reinvention of the *Scarlet Pimpernel* in everything from a Frank Wildhorn musical and *Blackadder* parodies to BBC productions and a famous Warner Brothers cartoon in which Daffy Duck is the *Scarlet Pimpernickel* (1950). Nelson Mandela delighted in the journalists’ nicknaming him the “Black *Pimpernel*” for his anti-apartheid campaign.

The scholarship behind this study is exemplary. Dugan has explored archives in Bristol, Oxford, London, New York, Evanston, Austin, and Chapel Hill. She has read over 200 of Orczy’s publications, compared the manuscript of her autobiography to its posthumously published book, reproduced numerous images of dust jackets, theatri-

cal posters, and celebrity photographs, and traced – through the various threads of her intricately woven tapestry – insights by the major theorists of culture and book history. She brings out the impact of many paratexts, including type fonts designed to modernize the *Pimpernel* mythology; she emphasizes the impact made by the various illustrations, wrappers, and cover designs; and she locates Orczy in the line-ups of newspapers, publishers, colonial and school editions (the original novel is a spoonful of sugar to students learning about the French Revolution), and Lord Chamberlain’s Plays Collection. Above all, the breadth, depth, complexity, and cultural resonances of Orczy’s Regency hero that this study discloses make it a model of book history, more comprehensive and historically impacted than most.

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Konrad Eisenbichler. *The Sword and the Pen: Women, Politics, and Poetry in Sixteenth-Century Siena*. Notre Dame, Indiana: University of Notre Dame Press, 2012. xiv, 378p. ISBN 9780268027766. US \$32 (paperback).

This book contributes to the work of rediscovery, now in process, of the extensive participation of women in the literary culture of sixteenth-century Italy. This participation was on an entirely different scale to that of any other European country. In 1549, Siena was visited by the English nobleman Thomas Hoby, who noted in his diary that “most of the women are well learned, and write excellentie well both in prose and verse” (161). Eisenbichler’s book demonstrates that Hoby spoke no less than the truth.

Scholars in the past have often assumed that women poets were learned maidens: by contrast, these Sieneese women were young married women. Noble matrons could evidently accompany their husbands to literary occasions (evening meetings called *veglie*). This explains how Hoby, as a foreign visitor with literary interests, encountered their verse. These women could exchange and circulate verses with other poets (male as well as female) through literary networks; they were admired and recognised by contemporaries, and nobody seems to have suggested that their public profile in any way compromised their social identity as chaste wives.

Eisenbichler’s first chapter is on five women who, together with three men, responded

to a poem by Alessandro Piccolomini on visiting Petrarch's tomb, an exchange which survives in four manuscripts. One of the poems, by Virginia Salvi, deplors her inability to travel and expresses envy of Piccolomini's freedom, but though these women were physically circumscribed, they were evidently free to form literary friendships.

The second chapter is on the beautiful, short-lived, and much-mourned patrician Aurelia Petrucci, and the third on the interesting Laudomia Forteguerri, who chose to present herself as the Platonic admirer of Margaret of Austria. She was intellectually ambitious, according to Alessandro Piccolomini, and mourned her lack of knowledge of astronomy. Eisenbichler gives the impression that women were barred from scientific study, but the Perugian astronomer Egnatio Danti acknowledges his aunt Teodora Danti as his teacher in mathematics and astronomy in his translation *La Sfera di Messer Giovanni Sacrobosco* (1571). It might be more appropriate to see both Piccolomini's and Danti's translations as contributions to a new vernacular literature of science, accessible to women. The last chapter is on a politically-minded poet, Virginia Salvi, a forceful voice for the Siense pro-French party.

As Diana Robin showed in *Publishing Women* (2007), contemporary noblewomen were circulating their verse and otherwise participating in the public life of their locality in Naples, Venice, Rome, and Florence. This is a distinctive feature of Italian culture, but Siena was unusually open to friendships between men and women, carried on through literary discussion, debate and conversation. Robin devoted a chapter to them, but they well deserved a book of their own. Eisenbichler has clarified his subjects' biographies and their literary, social and political context. He also provides extensive translations. The writing is not always felicitous (terms such as 'moniker' (169) or 'politically savvy' (8) sit strangely in a discussion of sixteenth-century poetesses), but for all that, this is a useful volume and a worthy contribution to the ongoing recovery of women's unusual place in Italian public life.

Jane B. Stevenson  
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Danielle Fuller and DeNel Rehberg Sedo. *Reading Beyond the Book: The Social Practices of Contemporary Literary Culture*. New York and Oxon, Oxfordshire: Routledge, 2013. xix, 349p, ill. ISBN 9780415532952. US \$130 (hardback). ISBN 9780203067741. US \$130 (ebook).

Extensively researched via surveys, focus groups, interviews, and observation across the UK, the US, and Canada, and using Bourdieu's work on cultural production as a framework for interpretation, Fuller and Rehberg Sedo's critical examination of mass reading events (MREs) contributes to work on reading such as Janice Radway's *A Feeling for Books* and *Reading the Romance* and Elizabeth Long's *Women and the Uses of Reading in Everyday Life*, and to work on publishing such as John Thompson's *Merchants of Culture*, or Laura Miller's *Reluctant Capitalists: Bookselling and the Culture of Consumption*. *Reading Beyond the Book* is an excellent addition to work on reading during the shift from print to digital formats, and on neoliberalism's impact on the shrinking book trade. Rather than "just" examining the "publishing industry," the authors take a broader view, studying impacts on the overarching and encompassing "reading industry."

Chapters are organized around one-word titles, 'Reading,' 'Television,' 'Radio,' 'Money,' 'Worker,' 'Reader,' and 'Book,' which summarize the content, yet the boundaries of these containers are not as clearly drawn as the table of contents might have us believe. As reading goes digital, MREs obfuscate the boundaries between television, radio, and book.

Starting in 1996 with *Oprah's Book Club*, MREs broadcast via television and radio presented new ways of studying readers and reading, and while these events are intended for "everyone," not everyone wants to participate. Televised MREs, like *Oprah's Book Club* in the US or *Richard and Judy's Book Club* in the UK, are hosted by non-professional reading "guides" presenting literary fiction to the masses, and constitute a shared entertainment experience that is immersed in popular culture and represents a way of "doing of culture." This creates conflict for "serious" readers who prefer not to be associated with a mass audience seeking "merely" entertainment. By contrast, in the 'Radio' chapter, the authors discuss a radio show considered more upmarket than television equivalents: *Canada Reads* presents the complexities of Canadian communication systems, as this program forges a separate Canadian identity, emphasizes Canadian linguistic and cultural diversity, and

reacts against US cultural domination.

The chapter on 'Money' encompasses both how MREs are shaped, and how the profits they generate shape the reading industry. Corporations like the Ford Motor Company earn symbolic capital for token sponsorship, such as a donated car. Compared to such firms' modes of participation in more lucrative cultural industries like film or television, corporations inadvertently assign MREs to a sub-status within an overarching field of cultural production. Yet unlike film or television, books are packaged as "special commodities." Participating readers and underpaid and overworked cultural workers (usually women) tend to focus more on the meaning associated with these events. These workers are motivated by their own beliefs in reading as a transformative experience, as an agent for social change, and as an inherently valuable cultural activity – all values traditionally held by librarians and other reading experts. Some MREs cross into the realm of social work; the authors describe how the *Get Into Reading* program in Liverpool takes reading to populations not usually associated with literati, such as the elderly, addicts, and those with mental disabilities.

Participants in MREs get to demonstrate their own intellectual capital as they engage in high-culture activities around books. By participating, readers gain community membership and connections to authors. A signed book symbolically connects reader to author via the materiality of the book, and as texts shift into new containers, the authors illuminate readers' appreciation of physical books, which illustrates why print books may extend beyond ever-changing technologies around reading. Regardless of format, the authors fully expect shared readings to continue, and the book presents convincing arguments in support thereof.

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Stephen Guy-Bray, Joan Pong Linton, and Steve Mentz, eds. *The Age of Thomas Nashe: Text, Bodies and Trespasses of Authorship in Early Modern England*. Farnham, UK and Burlington, VT: Ashgate, 2013. viii, 208p. ISBN: 9781409468059. £60 (hardback).

Thomas Nashe is increasingly seen as a seminal figure in early modern literature. The editors of this new collection sum up

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his career as that of “a jobbing playwright, occasional poet, a ‘man in print,’ a polemicist, an amateur theologian, and an enthusiastic pornographer” (1), a list which does not even include his more traditional titles: proto-journalist, proto-novelist, and satirist. Nashe is situated at the overlap of “print, stage, and manuscript cultures” (5), and his works are, among other things, restless enquiries into the status of the author and the pleasures of readership. For this reason, a new volume of essays on this chronically underrated figure deserves a warm welcome.

After a brief introduction by Steve Mentz, this volume consists mainly of nine critical essays. The first of them, by Georgia Brown, argues that Nashe “plays a crucial role in unlocking the cultural and political potential of urbanization for his contemporaries” (21), relating his work to, in particular, Ovid and *The Taming of the Shrew* in its exploration of the urban condition. An excellent piece by Jonathan Crewe, “This Sorrow’s Heavenly: *Christ’s Teares* and the Jews,” offers an entirely fresh angle on *Christ’s Tears*, reading the cannibalistic Miriam as “the Jewish counterpart to Mary” in a “hyper-parodic Eucharist” (41), and arguing that in doing so she enacts a Renaissance fantasy in which Jewishness consumes itself. Also highly stimulating is Steve Mentz’s exploration of *Lenten Stuff*, in which the “limitless extra-urban economy” of sea fishing (64) offers Nashe an escape from feminized narratives of romance. Mentz’s piece is in dialogue with Jennifer Andersen’s “Blame-in-praise irony in *Lenten Stuff*,” which offers an impressive amount of historicist fact in the course of arguing that the work is more hostile to the capitalist workings of the herring industry than has generally been recognized.

Elsewhere, John V. Nance describes Nashe as “slashing through orthodoxy with the meticulous scalpel of prose” (116), an expression which one might charitably hope to be deliberate catachresis, in the course of an attempt to identify the Cutwolfe of *The Unfortunate Traveller* with the figure of Vesalius. Karen Kettlich studies Nashe’s relationship with the figure of Tarleton, and Melissa Hull Geil analyses images of monstrous birth in Nashe and the Marprelate pamphlets. Writing on Nashe and poverty, David Landreth makes the intriguing observation that Nashe is fascinated by voids, froths, and bubbles, as phenomena on the border between something and the “nothing” that C. S. Lewis saw as central to Nashe’s work. Corey McEleney

considers Nashe’s constructions of literary pleasure. The book concludes with a survey of Nashe’s current profile in undergraduate and postgraduate teaching, based on a questionnaire conducted in 2010.

The book could occasionally benefit from more precision. For instance, when Nashe praises Homer’s poem about frogs and mice, he is thinking not of the lost *Margites* but the extant *Batrachomyomachia*. Latin is a recurrent Achilles heel (41, 112, 124, 184); critics are misnamed (99, 126), or misquoted (130); in one or two contributions, the Nashe quotations are startlingly inaccurate, and even the titles of Nashe works are occasionally subject to substantive misquotation (*Have at You to Saffron Walden; Pierce Penniless and his Supplication to the Divell*). This run of minor blemishes should not, however, detract from the importance of the volume as a whole. These essays are a celebration of the richness, complexity, and continuing novelty of Nashe’s works.

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Kai Lohsträter and Flemming Schock, eds.  
*Die Gesammelte Welt: Studien zu Zedlers Universal-Lexicon*. Wiesbaden: Harrassowitz Verlag, 2013. viii, 332p., ill. ISBN 9783447065702. €64 (hardback).

Printed encyclopedias are rapidly dying out and Wikipedia now dominates the “market” for universal knowledge. This development, however, has led to a heightened interest in the history of printed encyclopedias. In the eighteenth century, the Leipzig-based publisher Johann Friedrich Zedler (1706–1751) established a *Universal-Lexicon* (universal encyclopedia; abbreviated as *U-L* here) for German readers – a gargantuan project, spanning over 20 years (1732–1754) and culminating in a 68-volume folio publication with about 300,000 entries. The volume *Die Gesammelte Welt* – the proceedings of a 2010 conference on Zedler in Wolfenbüttel – begins with an introduction by the editors, followed by 15 chapters that cover impressive ground from meticulous case studies of individual entries to more general observations on the representation of complex topics in the *U-L*. This review will attempt to group the chapters according to their focus to give an overview of the extensive content.

The first two contributions deal with the

framework for Zedler’s project. Ina Ulrike Paul makes general observations about the status of encyclopedias during the eighteenth century. Encyclopedias had become available to a wider public, no longer published in Latin for “the happy few.” Kai Lohsträter discusses encyclopedic publications and their close relationship with general interest periodicals for Enlightenment readers. At the time, journals and periodicals were ubiquitous, and they were valuable sources for the authors of encyclopedia entries. There were probably more than 1,000 different periodicals at the time – an impressive number, though some had an extremely short lifespan. This compares to an estimated 220 handbooks and encyclopedias available in 1791. A third contribution by Werner Telesko discusses the “visual strategies” employed in the *U-L*; sixteen full-page illustrations emphasize Telesko’s point that the engravings stand alone, without a direct relationship with the text.

Three contributions deal with individual entries: Claire Gantet’s close reading of the entry “dream” offers insights into Enlightenment ideas at the University of Halle. Peter König analyzes the entry “cruelty,” a vice which is given more attention than for instance “greed” or “mercilessness.” The concluding article of the volume by Jutta Nowosadtko is a meticulous study of the biographical entry on Theodore of Corsica (1694–1756).

The remaining nine contributions deal with complex concepts and their representation. Sabine Todt analyzes the representation of body image and sexuality throughout the encyclopedia, offering close readings of the entries “self-maculation” (masturbation) and “body as machine”. Tobias Winnerling looks at Buddhism in the *U-L*, whereas Nathanael Riemer considers the portrayal of Jews, Judaism and other minority cultures. German Penzholz examines the *U-L*’s rendering of peace through its entries on peace treaties. Florian Kerschbaumer deliberates whether the *U-L*’s description of slavery can be interpreted as an apology for or an indictment of the slave trade. The arts and sciences are dealt with by Karsten Mackensen (music and its status as “ars” or “scientia”), Ira Diedrich (the representation of literary authors), Sergio Nobre (mathematics), and Karol Sauerland (cameralism – the German science of administration).

Just as the editors admit that an introduction and 15 chapters cannot do justice to an encyclopedia with 300,000 entries, this review

is only able to scratch the surface of this fascinating volume. The book offers a wealth of new scholarship to readers interested in book history, encyclopedias and the history of knowledge, and will surely be an inspiration for those working in the field. Lohsträter and Schock stress the fact that there is much work yet to be done – perhaps a SHARPist will continue on the path they have paved.

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Wolfgang Lukas and Ute Schneider, eds. *Karl Gutzkow (1811–1878). Publizistik, Literatur und Buchmarkt zwischen Vormärz und Gründerzeit*. Wiesbaden: Harrassowitz Verlag, 2013. 240p. ISBN 9783447069809. €46 (paperback).

The bestselling German author Karl Gutzkow (1811–1878), active during the Young Germany movement, has received increasing attention not only for his substantial *oeuvre*, but also for his role(s) in a changing literary marketplace. In 2010, a conference in Exeter focused on his relationships with other authors. In 2011, an interdisciplinary conference was held in Mainz; the proceedings have now been published. The volume begins with an overview of previous Gutzkow research and the rest of the book is divided into four parts (thirteen contributions overall).

Part one deals with professional authorship. Gert Vonhoff explains the intricate relationship between Gutzkow's *oeuvre* and the nineteenth-century literary marketplace. Carsten Kretschmann then sketches an image of Frankfurt's *bourgeoisie* – Gutzkow spent some time in Frankfurt in the 1830s and 1840s. Kretschmann argues that popularization of knowledge was a key element for the *bourgeoisie* of the period; Gutzkow held a number of well-received lectures for the natural history society "Senckenbergische Naturforschende Gesellschaft."

The next part focuses on Gutzkow as a contributor to and editor of periodicals. Anna Ananieva offers a close reading of "Justus Max Schottky, Professor" (1834), which was published in *Zeitung für die elegante Welt*. Madleen Podewski and Gustav Frank both examine Gutzkow's immensely popular family magazine *Unterhaltungen am häuslichen Herd* – the longest-running periodical he initiated (1852–64). Picking up on Kretschmann's observations, Stefan Scherer reflects on the role

of journals within the process of knowledge popularization, presenting Gutzkow's failed project *Deutsche Revue* (1835) as a forerunner of the national cultural periodical *Die deutsche Rundschau*, founded in 1874 by Julius Rodenberg.

Part three brings together four chapters on Gutzkow as a literary author between materialism and aestheticism. Dirk Götsche offers a postcolonial perspective on Gutzkow's work, choosing the novella *Der Prinz von Madagaskar* (published in two versions) as a case study. The 1834 version describes French colonial policy and daily life in Madagascar; this is missing in the 1846 update. Michael Ansel's contribution deals with Gutzkow's poetry. Ansel admits that Gutzkow's poetic "experiments" are mostly mediocre and conventional. Nonetheless, Ansel proves that Gutzkow experimented with free verse and montage. Janice Hansen discusses Gutzkow's play *Uriel Acosta* (1846), showing how it ties into his pedagogical concept of educating his audience. Gutzkow managed an "Ideenschmuggel" in his work to propagate liberal ideas. Kurt Jauslin completes part three with a discussion of the contemporary paradigm shift from philosophy to science on the basis of Gutzkow's major works *Die Ritter vom Geiste* (1850–51) and *Die neuen Serapionsbrüder* (1877).

Part four discusses Gutzkow's work as a critic. This area of Gutzkow research is much further advanced than those presented in parts two and three. Nikolas Immer analyses Gutzkow's criticism of Schiller versus his positive accounts of Goethe's work. Bernd Füllner scrutinizes the 1830s literary feud between Gutzkow and Wolfgang Menzel (1798–1873), focusing on the early period of the feud. Last but not least, Anja Peters' contribution reviews the existing correspondence between Gutzkow and the author Levin Schücking (1814–1883) with particular emphasis on Gutzkow's and Schücking's views regarding the writing process and creativity.

Scholars working on Gutzkow will have already heard about this volume and its unique interdisciplinary approach. In addition, this volume will be of interest to scholars of German literature and those working more generally on issues of European nineteenth-century book history. Readers will gain excellent insight into the literary marketplace of the time. In order to appeal to a wider audience, abstracts in English would have been a helpful addition.

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Donald C. O'Brien. *The Engraving Trade in Early Cincinnati: With a Brief Account of the Beginning of the Lithographic Trade*. Athens, Ohio: Ohio University Press, 2013. ix, 194p., ill, bibl. US \$39.95.

In just under 200 pages, Donald O'Brien has compiled a descriptive catalog of every engraving company, artist, and printer in the Cincinnati area from the time of its settlement to 1860. This book traces the evolution of engraving, printing, and publishing companies in Cincinnati, including artists hired and used, publications produced, distribution, and readership.

In the six central chapters, O'Brien covers early engravers; Doolittle & Munson [fl. 1830s–1840s]; banknote engraving from the predecessors of the American Bank Note Company, (est. 1858) until the industry moved to New York City in 1873; the *Ladies Repository* and the Methodist Book Company (the most extensive chapter); wood engraving; and finally lithography centering upon Strobridge (1850s–1971). Biographies and company histories are gleaned from city directories, early periodicals, newspapers, and books. These biographies range in length from a paragraph to pages with an illustration or example of the work of each engraver or company. Footnotes at the bottom of pages entice the reader to delve deeper into the subject to learn more about specific printers, engravers, and collections. The selected bibliography includes books and articles on the field as well as the publications that included the engravings. This bibliography overlaps and expands upon Sutton in bringing the literature up to date, with few omissions of important studies.

Where Sutton's history, now 50 years old, concentrates on the history of the printing and book trade in Cincinnati for the whole of the nineteenth century, and Peter Marzio's *Democratic Art* traces the history of lithography, O'Brien's new work concentrates on a narrow aspect of the printing trade in the Queen City. Cincinnati, the gateway city in the gateway state, became an early trans-Appalachia commercial center because of its location on the Ohio River, the concentration of printers, and the early construction of paper mills. Printers arrived just after the Revolutionary War from the main printing cities of the East, Boston, NYC, and Philadelphia, moving west along the Ohio River, practicing their trades in Cincinnati and either settling down or moving on. Readers

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expecting a discussion of the evolution of the engraving process will be disappointed, for O'Brien's focus is on the careers of the many men and a few women who participated in this dynamic industry.

*The Engraving Trade in Early Cincinnati* is printed on clay coated paper with reproductions of the engravings and lithographs printed using half-tone four color printing processes. In a twist of irony, many of the engravings in the book were reproductions of popular oil paintings copied and adapted by skilled engravers. Almost every page holds an illustration of an engraving. Captions include artist, engraver, printer, title, and the institution that holds the engraving today.

Drawing from collections from all over North America, particularly Cincinnati, Toronto, Cleveland, and the American Antiquarian Society, O'Brien's work, while comprehensive and aimed at the historian of the book, is accessible for anyone with an interest in the evolution of the engraving and printing industry.

Miriam Kahn  
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Patricia Pender. *Early Modern Women's Writing and the Rhetoric of Modesty*. Houndmills, Basingstoke: Palgrave Macmillan, 2012. x, 222 p. ISBN 9780230362246. £50 / US \$80 (hardback).

By listing in her introduction critical texts from the 1980s that argue we should not take early female authors' declarations of modesty at face value, Patricia Pender anticipates the reader opening this book in the first place: hasn't the rhetoric behind such modesty been already, adequately demonstrated? Her answer is that such scholarship, even while refusing the simplicity of modest declarations, has largely misinterpreted them, "reading women's modesty tropes as evidence of their subscription to patriarchal mores" (4), rather than as evidence of a more complex and assured range of rhetorical stances.

In an enjoyable and frequently humorous style, Pender explores with confidence and sagacity the classic tropes employed at "the complex moment in which the early modern woman writer denies her own authorial agency" (2). Following an effective explanation of the traditions she identifies in a chapter titled 'From Self-Effacement to *Sprezzatura*: Modesty and Manipulation,' Pender engages with the achievements of Anne Askew, Kath-

erine Parr, Mary Sidney, Aemilia Lanyer and Anne Bradstreet. Each of these chapters deserves a review of its own (for example the section leading up to the sentence: "If Philip Sidney was the ghost in a machine of Mary's making, a machine that produced the English author function, the very success of this venture would eventually obscure to later generations her crucial role in its development" (121). With each examination Pender balances close reading and the complexities of time long past.

Anne Askew's tragic story of eloquent Protestant martyrdom is enriched with Pender's analysis of the knowingness behind Askew's recorded words. Katherine Parr's public testimony of religious convictions after her marriage to Henry VIII is shown to be "not circumscribing...literary endeavours to a socially sanctioned backwater, but rather boldly entering and claiming a space in the most heated political debates of the period" (69). Mary Sidney's reimagining of her brother and her own role in the triangle that contained him and Queen Elizabeth is ingeniously re-read. Here especially the reality of women writing not against or in spite of men, but with them, shines out from the past.

Aemilia Lanyer's sophisticated gendering of "the distinction between Art and Nature" allows Pender to engage in the excellent close-reading that characterizes the book, as when she later unpacks the rhetorical falseness in Bradstreet's claim to be like a schoolboy, for "[f]rom School-boys tongue, no rhetoric we expect." As Pender reminds us, "historically ... it is precisely early modern school-boys from whom we would expect rhetoric" (165). Particularly fascinating is Pender's take on Adrienne Rich's dismissal of Anne Bradstreet, and the damage as a result to Bradstreet's legacy in American literature (similar to the disservice Henry Louis Gates Jr. pointed out has been done to Phillis Wheatley).

Highlighting the critical prejudice against writings not intended for print, Pender frequently recalls Margaret Ezell's *Writing Women's Literary History* (1993). A surprising omission, though, is any mention of Germaine Greer's *Slipshod Sibyls* (1995), which sparked debate with her partial dismissal of early women writers in 1995.

The conclusion of the book is somewhat abrupt; a more generous synopsis involving all of the authors Pender has dealt with would be welcome. This reader's desire for more, however, follows upon the author having fully delighted already in the richness and depth of

these women's histories. In illuminating the extent to which "the ... relationship between actual and rhetorical power in prefatory professions of modesty is a strategically and self-consciously inverted one" (35), Pender offers us a fuller appreciation of the remarkable intelligence of the writers we have admired – or refused to admire intelligently – in our own time.

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Maria Teresa Micaela Prendergast. *Railing, Reviling, and Invektive in English Literary Culture, 1588–1617*. The Anti-Poetics of Theater and Print. Farnham, UK and Burlington, VT: Ashgate, 2012. xii, 246p., ill. ISBN 9781409438090. £54 (hardback).

This is a fairly lengthy study of a short but fascinating episode in English literary history: the "railing" vogue of the late sixteenth and early seventeenth centuries. Early in her study, Maria Prendergast quotes C. S. Lewis's comment that "nothing in our period is so surprising to a modern as the readiness with which a Lyly, a Nashe, or even a Greene, will at any moment launch out into moral diatribe of the most uncompromising ferocity" (1–2); and indeed the abandoned, ranting style of the prose pamphlets that comprise the bulk of this literature is disconcerting, novel, and short-lived. On Prendergast's account, "railing" makes its first clearly identifiable appearance in the Marprelate controversy of the 1580s (involving Thomas Nashe, John Lyly, Gabriel Harvey, and the pseudonymous "Martin Marprelate"); it finds a second wind in the protracted pamphlet war between Nashe and Harvey in the 1590s, and reappears in the 'Poetomachia' plays of Ben Jonson, John Marston, Thomas Dekker (and perhaps Shakespeare) in the 1600s, from which it spills over into three of Shakespeare's least-loved plays, *Troilus and Cressida*, *Coriolanus*, and *Timon of Athens*. Its last, slightly anti-climactic, gasp, apart from some echoes during the Civil War, is heard in the railing responses of two (presumably) women pamphleteers – Jane Sharp and Constantia Munda – to a wave of misogynist writings in 1617.

Prendergast argues that railing is a distinctive style of utterance – abusive, aggressive, hyperbolic, insulting, scurrilous, and packed with outlandish and elaborate tropes of excrement, dirt, animals, bodily effluvia and diseases, especially of the more repulsive

skin and venereal varieties, and a preoccupation with “perverse” sexuality. Readers not steeped in the railing pamphlets themselves will nonetheless recognise the scabrous ranting of Shakespeare’s *Thersites* in this description, and be interested to learn its provenance. Paradoxically, but I think persuasively, Prendergast wants to insist that railing, for all its superficial offensiveness, functioned as a source of pure pleasure for its readers and spectators, a vicarious exhilaration in the essentially playful experience of a fierce contest in which, for a time, the constraints of decency and decorum were removed, and a discursive space created in which the deep and widespread sense of crisis in England through these years – social, religious and political – could actually be enjoyed.

Drawing particularly on the brilliant work of René Girard on desire, rivalry and envy, and on Queer Theory, Prendergast extends and complicates this argument in the later chapters on Shakespeare, for whom railing becomes a vehicle for a more deep-seated existential pessimism. But of particular interest to book historians, surely, will be the examples she provides in earlier chapters of the ways in which the emerging print economy was itself embroiled in the railers’ quarrels. Alternately reviled for its indiscriminate outpouring of trash for the market, and worshipped for the freedom and power it conferred on the writer, print became an object of loathing and desire.

The book is slightly marred by errors: *Timon of Athens* was not excluded from the First Folio (145); there is no etymological connection between ‘scan’ and ‘scandal’ (198); and ‘Supererogation’ (Pierce’s) is misspelt throughout. But these do not detract significantly from what is certainly an ambitious and interesting study of a remarkable cultural phenomenon.

Patrick Buckridge  
Griffith University, Australia



Julie Rak. *Boom! Manufacturing Memoir for the Popular Market*. Waterloo, Ontario: Wilfrid Laurier Press, 2013. viii, 249p. ISBN 9781554589395. CAN \$29.99.

Julie Rak’s *Boom! Manufacturing Memoir for the Popular Market* begins with a memoir of her own, a recollection of the readerly life and death of her grandmother, a enthusiast of biography whose body was found, face down, on page four of a book about Queen Victoria.

Nonetheless, Rak advises her readers, *Boom!* is not about the readers of memoir, but about its makers. The problem to which she directs her scholarly attention is this: “the popularity of memoir, or at least the high visibility of some of its texts, is largely unexplained except as the result of unhealthy obsessions by a vaguely described ‘mass’ of common people” (17). Thus begins a study that covers genre, industry, and the contemporary market for memoir. Rak seeks to elaborate the connections among these themes and to reveal the memoir as a means of connecting contemporary readers to others and to ideas.

Although her discussion of the historical development of memoir as a genre traces its origins to international texts like Rousseau’s *Confessions* and her theoretical framework cites scholars from Bourdieu to Todorov, her study focuses on memoirs by English-language publishers HarperCollins and Random House. She describes the US as a particular site of interest because she sees, in this country, the belief that “anyone can tell a story of his or her life and connect the story to American ideals” (32). Rak evokes Barack Obama’s *Dreams From My Father* and his 2004 speech at the Democratic National Convention as an exemplar of this phenomenon. Yet, at the same time that she scrutinizes US attitudes and bestsellers, she bases some of her conclusions about how memoirs are created and consumed on interviews with Canadian booksellers. While Rak contends that memoirs in general function in support of “public belonging,” by constructing citizenship as a “lived experience rather than as a formal system of obligations and rights” (155), this broad aim is grounded in an analysis of non-fiction published in 2003.

Rak employs a mixed methodology, ascribing her interest in 65 titles from 2003 to random selection and describing the reading and coding of “paratextual elements such as whether the protagonist was famous or unknown, the nature of the back matter printed on the copies, whether the book was hardcover or paperback, and the cover design” as part of a quest for “hard data” about the genre (34). Elsewhere, Rak refers to her own reading of “paratexts about these books to see how the reception of certain memoirs...did in fact link larger political events to the unfolding of individual lives” (35–36). While she insists on a need to move “away from books as literary objects” (47), Rak nonetheless relies on “close-readings” as part of her methodological repertoire (35). The combination of approaches produces

different dimensions of an understanding of how memoirs are made.

This is a timely topic worthy of scholarly scrutiny. Researchers interested in bookselling and in specific works like James Frey’s *Million Little Pieces* and Marjane Satrapi’s *Persepolis* will find material germane to their subjects here. Those who study linkages between reading and social interactions will recognize the concerns articulated in this title.

In some respects, this book could be said to respond to Adams and Barker’s contention that publication is the beginning point for the study of print culture. In others, this book might be understood as a microcosm of the types of questions explored in John Thompson’s *Merchants of Culture*. The author herself notes several questions not addressed in this volume. To these subjects for further study, this reader wishes she could add, *Tell me more about your grandmother and her books*.

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Ursula Rautenberg and Ute Schneider, eds. *Archiv für Geschichte des Buchwesens*. Vol. 68. Berlin: De Gruyter, 2013. vi, 242p., ill. ISBN 9783110298017. €149.95 (hardback).

The sixty-eighth volume of *Archiv für Geschichte des Buchwesens (AGB)*, published by de Gruyter for the historical committee of the German Booksellers and Publishers Association (Historische Kommission des Börsenvereins des deutschen Buchhandels), brings together a wealth of scholarship from early career researchers and established names within the field, with topics spanning over five centuries. The volume contains three main sections: first, articles based on new research findings (seven contributions overall); second, a research report; and third, book reviews (three contributions). Except for one book review, the contributions are in German, usually with brief English abstracts.

The first three articles based on new research findings deal with the economics of printing and publishing. The volume begins with Randall Herz’s insights on a 1490 business contract between Johann Sensenschmidt and Sebald Schreyer regarding the commission of 21 vellum missals for the parish of St Sebald in Bamberg, Germany. Herz is known for his meticulous research and this contribution is no exception. The

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contribution is heavily illustrated, including four fabulous colour reprints of illuminated pages. Wolfgang Schellmann focuses on seventeenth-century production processes on the basis of accounting records from the “Lüneburger Offizin der Sterne,” a famous printing shop. Schellmann offers detailed insights into the production processes, including types of paper ordered as well as sales figures and pricing. Schellmann’s contribution is followed by Marcus Conrad’s brief article about the economics of the eighteenth- to nineteenth-century encyclopedia project “Allgemeine Welthistorie” (transl. “general world history”), published by Gebauer.

The following four contributions cover library history and publishing history from the eighteenth to the twentieth centuries. Matthias Bollmeyer analyses the private library of the mayor of Jever and botanist Georg Heinrich Bernhard Jürgens (1771–1846). The library consisted of 1,244 volumes which are today preserved in the library of Jever’s Mariengymnasium. It was clearly the working library of a *bourgeois* and scholarly family, comprising 50% legal texts and over 20% botanic texts. Cartography is the topic of Nils Güntler’s contribution, which deals with the hand-colourists employed by the cartographical publisher Perthes in the nineteenth century. Sandra Oster’s excellent article about publishers’ portraits is a “Visual History.” She argues that publishing historians tend to focus on textual sources, but images can be extremely revealing as well. Michael Schmalholz rounds off this set of four contributions, discussing the collecting strategies and management of the Bavarian State Library (BSB) during the First World War.

In the research report, Christina Lembrecht deals with the development of the academic publishing sector in Germany in the nineteenth and twentieth centuries. Lembrecht gives readers an overview of the field and has chosen to group the relevant research by methodology, which is a sensible approach. She covers a lot of ground, showing that while the last years have brought forth new scholarship on the history of German academic publishing, there is still much work to be done.

The final section includes two reviews of individual books – Pia Holenstein Weidmann on Jonathan Green’s *Printing and Prophecy* and Malcolm Walsby on Jeffrey Freedman’s *Books Without Borders in Enlightenment Europe* – and the volume concludes with an extensive review essay by Günther Fetzner, covering

seven publishing histories published between 2002 and 2013. Understandably, there are no English abstracts in the review section. However, Fetzner’s comprehensive and critical overview of newer publications would deserve an abstract.

As usual, the scholarship in the *AGB* is of excellent quality. This volume will certainly be of interest to a number of SHARPists, in particular those specializing in German book and publishing history.

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Jane Spirit, series ed. Sue Asbee, Mary Joannou, and Claire Nicholson, volume eds. *The Women Aesthetes: British Writers, 1870–1900*. 3 vols. London: Pickering & Chatto, 2013. 1184 p., ill. (vol. 1: liv, 346p.; vol. 2: x, 374p.; vol. 3: vi, 394p.). ISBN 9781848932272. £275 / US \$495 (hardback).

The editors of *The Women Aesthetes: British Writers, 1870–1900* have done an extraordinary job compiling rare, out-of-print texts from the British Library and Cambridge University Library. In three volumes, totalling over 1,000 pages, general editor Jane Spirit and the editors of each volume, Sue Asbee, Mary Joannou, and Claire Nicholson, have rescued hundreds of texts from oblivion, and this is a tremendous achievement.

However, the set’s value is significantly undermined by certain editorial and printing practices. First, Spirit uses the “General Introduction” to try to sum up the readings, which is hardly possible in a collection of this size. Consequently, the introduction keeps bogging down in minutiae. The opening three paragraphs, for instance, compare Lucy Crane’s aesthetic judgments with those of Walter Pater, William Morris, Margaret Oliphant, George Eliot, Algernon Charles Swinburne, John Ruskin, Théophile Gautier, and Robert Buchanan – an approach that, I fear, will simply bewilder those students who come to the book trying to get a basic grounding in the field. Rather, I wish Spirit had used this space to give readers a basic history, moving from Pre-Raphaelites and Arts and Crafts in the 1870s–1880s through aestheticism in the 1880s–1890s to decadence in the 1890s–1900s, explaining who the major figures in each period were, why the movement altered, what was going on in the literary and cultural world at the time, and what kinds of material culture, political

events, and publishing developments helped shape these changes.

I also wanted Spirit to use the introduction to justify her sometimes idiosyncratic editorial choices. Why did John Oliver Hobbes (Pearl Craigie) get a hundred pages and Edith Nesbit only seven? Why publish the table of contents from Olive Custance’s *Opals* – is there some sense that it reads like a poem in itself? (Quite possibly it does, but I would have liked to have heard about it.) Why publish an obscure unperformed one-act play by Michael Field, rather than any of Field’s celebrated lyrics? The set includes Rhoda Broughton, almost never associated with aestheticism, but leaves out whom I would have assumed to be central women aesthetes: Ada Levenson, Elizabeth Robins Pennell, Alice Dew-Smith, Mathilde Blind, and arguably Mary Ward. I don’t understand why Lucy Crane is included but not equally famous aesthetic sisters Clara Pater and Lily and Lolly Yeats. I know that editors have to make hard decisions, and I am certain that Spirit had good reasons for these choices, but I would like to know what they were.

The volumes do have extensive endnotes and biographical headnotes that speak to real research challenges, triumphantly surmounted. The headnotes on Florence Farr and E. Nesbit are especially worth reading, since these subjects led such extraordinary lives. However, I was most impressed by the headnotes on Una Taylor and Olive Custance. Taylor’s entry recovers original reviews and places interesting emphasis on her career as an embroiderer and supporter of the Donegal Industrial Fund and medievalist craft activities. This fills out Taylor’s life in a way that is, I believe, unprecedented. Custance’s entry offers an appropriately enlightened account of her same-sex desire and meditates on her style and reception, going beyond the biographical into a real critical analysis. Not all the headnotes achieve this level, however. The headnote on Vernon Lee reproduces, without remark, a disorientingly homophobic remark on her lesbianism, and the headnote on Lucas Malet ignores Patricia Lorimer Lundberg’s biography, which would have saved the writer from erroneously calling two of her 1920s novels best-sellers.

Moreover, certain formatting decisions simply seem baffling. The editors have listed writers according to their pseudonyms, regardless of how the writers were generally known. Why publish Meynell’s work under A. C. Thompson, when virtually everything she wrote was published under the name Alice

Meynell? Why list Ella D'Arcy as Gilbert H. Page, a pseudonym that nobody knows, but that she apparently used once for a single story in 1891? Was this a Pickering & Chatto house rule? Was the same rule responsible for the practice of referring to every contemporary critic cited by first initial and last name, regardless of the name under which the person actually published? In a book like this, the reader will mainly be engaged in looking up writers. Thus anything that makes it harder to find people is aggravatingly counterproductive.

However, the most profound problem with *The Women Aesthetes* is that every primary text in this set is disfigured by a sprinkling of random slashes. The slashes occur in poems and in prose, in the middle of sentences, at the end of lines. Did nobody copyedit this book? The slashes render the excerpts unusable. They are utterly distracting and, especially in the case of poetry, misleading, as they seem to indicate line breaks. The slashes obviously make it impossible to distribute copies of the readings in a classroom and would certainly make anyone hesitate before using it for scholarship. All the editors' work to procure first editions of these rare texts in premier libraries has therefore been rendered pointless.

I am very saddened that good scholars spent so much time and effort on a project that evidently had no oversight, no copyediting, and no proofreading. It is simply mindboggling that Pickering & Chatto would charge £275 / US \$495 for a set whose primary texts have been irretrievably compromised, particularly in an era when free online scans of these texts are increasingly available. If Pickering & Chatto continue to put out volumes like this, they will not survive the digital revolution.

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James W. Watts, ed. *Iconic Books and Texts*. Sheffield and Bristol, UK: Equinox Publishing, Ltd., 2013. vi, 436p. ISBN 9781845539856. £60 / US \$99.95.

Despite the marked increase of interdisciplinary study into the history and materiality of the book over the past few decades, the 22 essays in this hefty volume, as its editor, James W. Watts, explains in his introduction, focus on a topic that has so far received surprisingly little formal attention: namely, the talismanic

value and ritual significance of books across diverse historical eras and cultures. This fascinating and useful collection grew out of a series of three symposia held at Syracuse University (2007 and 2010) and Hamilton College (2009) dedicated to exploring the extensive religious, socio-cultural, economic, commercial, political, and intellectual implications of studying the "iconicity" of texts. The volume's contents were all previously published in two issues of the journal *Postscripts*, but their reissue in book form conveniently assembles them all in one place in an attempt to facilitate cooperative and comparative readings and reach a wider audience.

Watts deliberately avoids organizing the essays by historical period or culture, instead arranging them according to five broad themes that encourage readers to recognize how the iconic power and ritual uses of books – despite fine differences in time, place, and philosophy – nevertheless speak to each other across temporal, geographical, and cultural boundaries. The essays in the first section set the stage by modelling how iconic books can be identified and categorized. Watts kicks things off with a useful examination of the three-dimensional nature of "scripture" by defining its "semantic," "performative," and "iconic" ritual connotations. Iconic texts are meaningful not solely, or even primarily, on account of their content, he argues, but because they are distinct symbols of power and cultural and political consequence that can be used actively and ritually to manipulate both public and private belief and behavior. William A. Graham's essay extends this exploration further by analyzing the division and differences between texts deemed either "cultural" or "religious" classics, while Deidre C. Stam's piece offers a more granular approach toward considering iconic texts by discussing the historical development of the systematic specialized terminology created and used by dealers, readers, librarians, and scholars to attempt to define the qualities that make a book "iconic." Together these three essays introduce the dynamic multiplicity of ways that readers activate and ritualize the texts they read and provide a solid foundation upon which the volume's other studies can be built and contextualized.

Section two focuses on the intersection between image and text, with particular emphasis on how a book's outward material form and inner textual and illustrative layout can operate as a visual "portable locus" of power (Parmenter, 66) that defines the image of the

book as a multivalent signifier of authority, tradition, ritual, and teaching, regardless of its textual content, place of origin, or community of users.

The third section considers the ways that the physical qualities and methods of manufacture, sale, and distribution of books all directly impact their iconic meaning. Whether examining the difference between manuscript or printed copies of the Qu'ran, the bespoke nature of different copies of the Wiccan *Book of Shadows*, or the social meaning of duct-taped Bibles, these essays all articulate how the book's materiality influences and mediates our understanding of its ritual significance.

The essays in section four discuss what Joanne Punzo Waghorne calls "the ultimate iconicity" (283) or, those books that do not just symbolize religious ideas or ideals but instead actually make them materially manifest. This ultimate iconicity sees books become the embodiment of divine power – as illustrated through British folk belief in the Bible's ability to ward off sickness, or Korean Buddhists' possession of scriptural extracts as a means of appropriating the power of sutras – or take on the personification of divinity itself, such as the Sikh *Guru Granth Sahib* or the Hindu holy text, the *Gita*, as a manifestation of Krishna during the ritualized celebration of the *Gita's* birth.

The final section examines the larger issues of establishing the canonicity of iconic texts. Wampum, fourth-century Gospel books, Jacques Derrida, and the notion of "scholarly expertise" all coalesce here to show how public and private, individual and collective, and religious and political approaches work together to shape our understanding of the iconic and ritual power and utility of books.

Although incredibly varied in scope and content, together the 22 essays in this volume creatively and effectively draw together different historical epochs, varied religious and cultural traditions and ritual practices, and diverse scholarly methodologies to create a finely woven tapestry depicting the enduring, transcultural, and mutually supportive significances of iconic books and texts. In addition to giving these previously published essays a wider audience, this collection will help foster meaningful cross-disciplinary conversation between readers interested in all aspects of the history of the book.

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## EXHIBITION REVIEWS CONT.

**Extraordinary Women in Science  
& Medicine:****Four Centuries of Achievement**

The Grolier Club, New York City  
18 September – 23 November 2013

As Marilyn Bailey Ogilvie writes in her introductory essay to the print catalogue for The Grolier Club's recent exhibition *Extraordinary Women in Science & Medicine*, women have encountered strong opposition to participation in the sciences throughout history. Their accomplishments have not been well documented outside of the highly specific disciplines in which they worked – if they were documented at all – resulting in a supposed “lost” history of female scientific achievement. Marie Curie (1867–1934) stands alone as one of the few names that many people are able to recall when asked to identify a female scientist, probably due to the rare recognition she received from winning the Nobel Prize in both physics and chemistry. If the goal of this exhibition were merely to facilitate a greater awareness of the number and variety of women who participated in scientific activities over the last four centuries, it would clearly be fulfilling a need. However, as the title of the exhibition states, this is not simply a list of names. We are being offered a glimpse into the lives of “*extraordinary*” women who overcame greater obstacles to participation in the sciences than their male counterparts. Restricted by a lack of education, barred from membership in scientific societies, and offered few professional outlets to share their work, these women not only contributed significant knowledge to the fields of chemistry, physics, mathematics, astronomy, computing, and medicine, they did so in spite of tremendous discrimination.

Many of the women in this exhibition would need to overcome severe disadvantages in their early education to obtain some level of influence in their field. Marie-Sophie Germain's (1776–1831) theory describing the vibration characteristics of elastic surfaces has implications today in fields such as structural engineering and electrical device manufacturing, but her work would not have been possible if she had not arranged for a male student to smuggle her notes from mathematical lectures at the École Polytechnique in France,

where she was barred from attending classes as a woman. Sophie Kowalevski (1850–1891) eloped as part of grand plan to defy her father and enroll in mathematics at university, only to discover that most universities would not accept her. She would eventually become the first female PhD in mathematics in Europe, producing a theory of partial differential equations largely through private tutorials. In the early twentieth century, not much had changed for most women seeking higher education. Helen Taussig's (1898–1986) contributions to pediatric cardiology would never have happened if a supervisor had not been willing to oversee her training at Boston University, leading to a degree at Johns Hopkins after Harvard Medical School would not permit her to matriculate. A returned copy of the form letter she sent home with patients' families following her pioneering “blue baby” operation reveals her impact on so many lives with a simple phrase: “she scampers to and fro like any normal child.”

Taussig's form letter is only one example of several unique artifacts that have been gathered for display alongside the many PhD theses and scientific journals, revealing how these women felt about their place in the world. An enlargement of Hertha Ayrton's (1824–1923) angry scrawling across a census sheet – “*How can I answer all these questions if I have not the intelligence to vote between two candidates for parliament?*” – reveal that not only was she a woman of great intellectual capacity, but a powerfully opinionated one too. Ayrton was not content to be ignored simply because of gender, and she successfully lobbied for the right to present her own papers on electrical engineering at the Royal Society of London despite being denied membership. Ayrton would likely have found an ally in Chien-Shiung Wu (1912–1997) had the two existed in the same century, although while Ayrton was active in the suffragette movement, Wu did not necessarily consider herself a feminist. A transcript of a speech she gave hangs in her display case, describing the new paradigm by which she hoped twenty-first-century women would be judged: contributions to science will be measured as the achievements of scientists, not as the triumphs of women.

The new female pantheon of scientific endeavor put forward by the Grolier Club covers the achievements of women in the seventeenth century through to the twentieth. It is a narrow slice of what must comprise a wider pool of candidates in other centuries and other scientific subjects, but parameters

necessarily had to be imposed on the time period and scope of the subject matter. Different criteria were also adopted for pre- and post-nineteenth century offerings in order to capture a larger selection of women who contributed to the scientific discourse in the earlier centuries, while offering a tighter focus on those women who made important breakthroughs in knowledge in the twentieth century. The split around the nineteenth century mark reinforces the idea that women have always been involved in the pursuit of knowledge, but it also effectively disguises the fact that women are increasingly *more* involved. As gender parity has nearly been reached in university enrollment in the physical sciences and medicine today, it is all the more important to acknowledge that the contributions of women are growing exponentially. Exhibitions that highlight the work of women alone will hopefully not be needed in the future.

Elizabeth Knazook  
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**La piel del libro.  
Encuadernaciones históricas en  
la Biblioteca Lafragua  
[The Skin of the Book.  
Historical Bindings in the  
Biblioteca Lafragua]**

Biblioteca Histórica “José María Lafragua,”  
Benemérita Universidad Autónoma de  
Puebla, Puebla, Mexico  
12 August – 10 October 2013

The title of the exhibition *La piel del libro* alludes to the outer covering of a book as its “skin.” Martha Romero, curator of the exhibition, selected eighty-six books from the sixteenth century to the present to show features representative of the types of bindings, both Mexican and European, that can be found in Mexican historic collections. The exhibition focuses on bindings used for everyday books, without considering either the books' textual content or their beauty, though the books on view make it possible to follow the changes in both the material and the decorative practices used in book binding. As the books are exhibited in a chronological sequence, it is also possible to follow the history of the book trade, the book market, and

book production in Mexico, since the books shown in the first cases are mainly European, while in the last cases mainly Mexican books are exhibited.

In the first case, a number of examples show the possible variations of European limp parchment bindings, either with or without decoration. In this group of books, there is one with its title written in manuscript along the spine from head to tail, a common practice in Mexico during the Colonial times. The case also includes some samples of books bound in boards, made of either bare wood or board covered with leather and blind-tooled, decorated with small tools and rolls.

There is a selection of four seventeenth-century bindings shown in the second case. Although limp parchment bindings were in common use in Mexico and abroad until the end of the eighteenth century, the use of boards in this type of binding was introduced in Mexico in the seventeenth century. In this case, parchment bindings both with and without boards are shown together. Changes in the direction in which the title is written on the binding can be seen in one of these samples, which has the title written from left to right across the width of the spine, a consequence of storing books vertically, a practice that was well established in Mexico during this period.

In this small group of four books, there are two bound in boards and covered with leather, one of which has the title gold-tooled over a red leather label on the spine, while the other one was decorated with a centrepiece, gold-tooled with a single oval tool. Apparently, gold tooling was introduced in Mexico during this period, and the comparison of techniques used on leather covers can be easily made between the two sets of examples shown in each case.

In the next two cases we see a number of variations of eighteenth-century bindings, mainly Mexican but with some European ones also included. We can see the use of half bindings, either in paper or parchment with decorated paper covering the boards. Full leather bindings, with leather dyed in different colours and styles, such as *piel de Valencia* and *piel española*, with gold-tooled decoration on the spines, are also on display. Among these books, there is the interesting example of a European book, printed in Spain and bound in limp, plain-paper binding, a practice that was not common then in Mexico. This might suggest that the book arrived in colonial Mexico already bound.

The next case features examples of Mexico's golden age of bookbinding in the nineteenth century that demonstrate the diversity of materials. *México 100 años de independencia*, for example, is bound in boards, covered in *percalina*, a Mexican binding cloth made of cotton covered with a thick layer of paste, and given a leather spine, in the traditional binding style of early-nineteenth-century Mexico.

The final part of the show's chronological display includes books produced during the twentieth and twenty-first centuries, mainly in Mexico, but also of foreign origin. These examples show how paperback bindings are preferred over those bound in boards. Various authors and artists of that period designed the covers used to bind this type of books. As an example, the work *Forja Colonial de Puebla* is exhibited. In this section are also included examples of the traditional style of Mexican artisanal bindings that are fully covered in *kerato*, which replaced the *percalina* used before. This material is also incorporated into half leather bindings, and used to cover boards. In both cases the titles are gold-tooled on the spine.

Finally, there is one case, placed outside of the chronological order of display, which shows three examples of historic Mexican archival bindings. It is possible to see that either parchment or leather could be used for this type of binding, which has a front lap folded over the front board, following European styles.

The exhibition allows the audience to easily follow a quick history of bookbinding through the bindings of the books shown. *La piel del libro* is also a good sample of the diversity of materials and bookbinding techniques that can be frequently found in a Mexican library with a historic collection.

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### Edgar Allan Poe: Terror of the Soul

The Morgan Library & Museum, New York  
City

4 October 2013 – 26 January 2014

No less an acerbic critic than George Bernard Shaw enthused of Edgar Allan Poe that he “constantly and inevitably produces magic where his great contemporaries produced only

beauty... Poe is great because he is independent of cheap attractions, independent of sex, of patriotism, of fighting, of sentimentality, of snobbery, of gluttony, and the rest of the vulgar stock-trade of his profession.... In him American literature is anchored, in him alone, on solid ground.” Or listen to Arthur Conan Doyle, who based his Sherlock Holmes character on Poe's Arsène Dupin: “Where was the detective story until Poe breathed the breath in it?” Alfred Hitchcock mentioned in 1960 that: “It's because I liked Edgar Allan Poe's stories so much that I began to make suspense films.” If we take such comments to heart, we wonder why we have relegated this American master to cheap thrills, pulp fiction, the French, and Vincent Price horror movies. Many Americans looked on Poe as did Nabokov, who “claimed to overcome his adolescent delight in Poe.” But have we perhaps always secretly admired the genius of Poe's themes and prose, as well as his literary skills? Yes, most of us have continued to read Poe, if only in a solitary room, with dim light, but still with delight. Nabokov himself most likely, as the exhibit proposes, has allusions to Annabel Lee in *Lolita*, and adopts the theme of the *doppelgänger* in *Pale Fire* from Poe's influential semi-autobiographical short story “William Wilson” (1839–40).

The great French poets, such as Mallarmé, Baudelaire, and Valéry, to mention a triadic poetic pantheon, took Poe as a great inspiration, whereas Americans were avoiding or denying his influence on their work. Only another outlier, Walt Whitman, attended his re-burial and memorial service in Baltimore in 1875. The Morgan Library, in conjunction with the Berg Collection of the New York Public Library, and great Poe collector Susan Jaffe Tane have combined their collections to resurrect the memory, greatness, and influence of this tormented genius in an extraordinary exhibit that lays the claim to Poe's mastery and lasting influence on literature and the arts. In slightly over one hundred manuscripts, books, drawings, photographs and other material, we follow Poe from his early poetic works through his major contemporary influence as a literary critic, to his horror tales, and finally his influence on other artists.

To take only a few examples of treasures displayed, we see the only surviving autograph manuscript containing any surviving part of “The Raven.” Of course, when we think of “The Raven” we think of the word “nevermore.” Poe was fond of the terms

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“nothing more,” and “no more,” the predecessor to “nevermore.” But did Poe get his inspiration from Pope’s first “Pastoral”: “And vanquish’d nature seems to charm no more”? We think so. All authors have influences and we see that Poe’s early Shakespearean sonnet “To Zante” was inspired and even based on a passage from Chateaubriand’s “Itinéraire de Paris à Jérusalem.” His adolescent, Byron-inspired first collection of poems *Tamerlane and Other Poems by a Bostonian* (1827) is represented in three copies (of only twelve known), as well as an autographed manuscript.

Poe’s literary criticism made him famous in his time and also caused grief for this troubled soul; consider his accusation of plagiarism against Longfellow. We see an autographed manuscript of his 1846 “Rationale for Verse,” where he proposed a theory of poetics based on natural law, which would “guide poets through the technical challenges of composition, chiefly scansion....” Whether he was serious in this endeavor or not, his poetry greatly influenced the best of the French poets of the day, who in turn influenced such notable American poets as T.S. Eliot, Ezra Pound, Wallace Stevens, and William Carlos Williams. And the best-known Beat poet, Allen Ginsberg of “Howl” fame, wrote: “everything [in American literature] leads back to Poe.” Not so secret delight?

The exhibit has a rich selection, both in manuscript and print, of Poe’s popular Gothic tales and detective stories. Poe’s Dupin is probably based on Voltaire’s *Zadig* (1747), and then by “transmission” to Arthur Conan Doyle, who modeled Sherlock on Dupin. Borges, in a lecture in 1978, stated that “to speak of the detective story is to speak of Edgar Allan Poe.” Interspersed with the literary items are visuals, such as the “Ultima Thul” daguerreotype of Poe, Manet’s illustration of Stéphane Mallarmé’s translation of “The Raven,” Mallarmé’s limited edition of his collected *Poésies*, with the poem, “Le Tombeau d’Edgar Poe,” and Baudelaire’s translation of *Histoire Extraordinaires*, with the French poet’s manuscript inscription and annotation.

Appropriately for the author of “The Masque of the Red Death,” the exhibition rooms are painted in blood red. Everybody interested in American and French literature should take yet again a closer look at Edgar Poe.

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City University of New York

## Tea and Morphine: Women in Paris, 1880–1914

Armand Hammer Museum of Art and  
Culture Center, Los Angeles  
25 January – 18 May 2014

This exhibition connects two seemingly disparate “random nerve soothers,” as the brochure essay refers to the beverage and the narcotic, in an exhibition at UCLA’s Hammer Museum. As it turns out, the two are in fact intimately connected. Victoria Dailey, one of the exhibition’s curators and the brochure essayist (there is no catalogue) outlines the tangled history: Britain’s fanaticism for tea in the nineteenth century caused such a huge trade deficit with China that Britain had to find a way to even the playing field. What it came up with was opium, grown in colonial India and sold illegally to a burgeoning population of Chinese addicts. Ultimately two wars were fought over the export, and China, overpowered by the huge might of Britain and its allies, capitulated, going so far as to legalize the drug and itself become a principal producer of opium (and its derivative morphine) for export. The resulting morphine craze attracted mostly women, many in London, but the drug had a much stronger impact in Paris. In both places the drug crossed class boundaries, luring the wealthy and the destitute into the orbit of the *morphinomanes*.

The typography of the exhibition’s title privileges the drug - Tea and MORPHINE - as does Dailey’s learned essay. This emphasis is understandable; not only is the use of morphine far less understood than the mania for tea, its connection to women is barely registered. The exhibition’s curators (Dailey and Cynthia Burlington, director of the Grunwald Center for the Graphic Arts at UCLA) deserve great credit for conceptualizing such a provocative and intriguing theme. Among the morphine prints there is the wild-haired, clenched-teeth image of a desperate woman injecting herself from a small vial in Eugene Grasset’s raw *Morphinomane*. Two other prints that capture the tension between the cruelty of the addiction and the “exquisite languor” sought by the *morphinomanes* are Georges de Feure’s *La Source du mal* (1894) and Victor Emile Prové’s *L’Opium*; in these, nude women are captured in either agony (de Feure) or ecstasy (Prové) amid art-nouveau poppies.

In contrast to these and other potent images of women struggling with addiction, prostitution, impoverished or dying children,

and life on the Parisian streets, the more quotidian images connected to that opposite nerve-soother, tea, understandably lack the power of shock. Here we have the idealized beauty with her combination of seduction and innocence (Paul Berthon’s poster for the 17<sup>th</sup> *Salon de Cent* exhibition of 1897), or Felix Valleton’s *La Modiste* (1894) in which women are both consumers and purveyors of the goods of capitalism. A particularly interesting pairing shows Edgar Degas’s etching of the expatriate artist Mary Cassatt on a visit to the Louvre next to a modest image by Cassatt (the only woman artist in the exhibition). Her *Tea* (ca. 1890) is a drypoint of a desultory young woman resting on a divan with a palm-leaf fan in her hand and her tea service at the ready, looking past the viewer with a gaze that could be as numbing as those of the sedated *morphinomanes*.

Overall, though, the depictions of the culture of tea, with its suggestion of both the social woman moving into the public arena (Cassatt at the Louvre, women patronizing *Le Divan Japonais*) and the private woman, the angel of the house, in her domestic quarters (in the bath, with her children) perhaps inevitably seem thin and scattered. The two images of women in domestic servant roles (the cook and the laundress) seem particularly isolated, as do the couple of prints having to do with women connected with the war effort. These images and others are placed in the final room of the exhibition, a space where the theme drifts to some inconclusive and ultimately unsatisfying end. It is in this room that the viewer can grasp the difficulty of the curators in identifying enough material in the collection to support the promise of the seductive title. (Sandwiched among these prints which already have only the most tenuous connection to the theme is, inexplicably (the label is silent on the intention), Alfred Müller’s proof of his print, *Dante au lys* (1897–98).)

What is exciting about this collection of prints is its focus on the themes and techniques of printmaking in the *fin-de-siècle*. Many of the prints demonstrate the impact of the Symbolist literary movement on the visual artists of the time period. We can trace the powerful influence of Japonisme on the color palettes and perspective viewpoints of many artists of the time. Cheret and Grasset are well represented here, as are important artists whose work is somewhat lesser known (Numa, Laurent Tailhade).

The exhibition is the first of what could be several to come that highlights the promised

gift of some nine hundred prints, all revolving around Parisian daily life from 1880–1914, from the collector Elisabeth Dean. While the demands of the theme might have been somewhat beyond the number and calibre of prints available to the curators, the exhibition uses a didactic approach that fits well with the mission of academic institutions such as the one at the Hammer.

Kathleen Walkup  
Mills College, Oakland, CA

## CONFERENCE REVIEWS

### European Middlebrow Cultures, 1880–1950: Reception, Translation, Circulation

The KVAB (Royal Flemish Academy for  
the Humanities and Art), Brussels  
17–18 January 2014

There is no field of study signified by the terms European Middlebrow. This inaugural conference on *European Middlebrow Cultures, 1880–1950*, organized by Kate Macdonald, University of Ghent, and co-hosted by a team of Flemish and Dutch scholars including Koen Rymenant, independent scholar, Mathijs Sanders, Radboud Universiteit Nijmegen, and Erica Van Boven and Pieter Verstraeten of Groningen Universiteit, Netherlands, began the scholarly conversation that will define the scope and methods of such a field. If the question, “What is middlebrow?” has aroused strong and divergent opinions in the context of Anglo-American literary and cultural studies over the past twenty years, the question “What is European middlebrow?” promises to be more complicated, and thus more intriguing, for researchers to answer. Speaking on literature, art, book arts, advertising, cinema, popular lectures, and radio produced in Estonia, Belgium, France, Italy, Spain, the Netherlands, and Germany, the scholars gathered in Brussels tested in vigorous and friendly discussion the extent to which their assumptions about individual national case studies could function as components of a broadly conceived pan-European middlebrow cultural phenomenon.

Held in the multi-lingual city of Brussels, this conference highlighted questions of language and terminology. Can there be middlebrow writing or middlebrow culture

in a national or linguistic community with no word for middlebrow? (Diana Holmes, art historian from the University of Leeds, argued that French has no equivalent word, but according to Christoph Ehland, Universität Paderborn, German does: “Mittelware”). Can cultural processes recognized as middlebrow in one national context be translated into a different cultural value system and vocabulary in another context? (Sally Dugan, University of London, reinterpreted the translation of conservative Gallophobic fiction about British aristocrats exported by a Scottish publishing house into the swashbuckling Scarlet Pimpernel known and loved in France). And what is the relation of the history of Anglo-American middlebrow to any newly defined European middlebrow? (Kristin Bluemel, Monmouth University, in a keynote address on region, illustration, and maps in English children’s and adults’ fiction, looked to Swiss literary geographers for a possible model for advancing theories of European middlebrow.)

Calling for a fixed methodology, a checklist of characteristics that could construct a corpus, a research team from Katholiek Universiteit Leuven of Dirk DeGeest, Pieter Verstraeten, and Bram Lambrecht, challenged participants from the outset with questions about theory and method. They pointed out that in Dutch and Flemish contexts, there was no interwar critical discussion of “middlebrow.” Rather, there was discussion of people’s or popular literature or “storytelling” and labels that were more descriptive and rather less judgmental than the “middlebrow” label in contemporary Britain or America. Arguing for the embrace of middlebrow as a “fuzzy” concept, these scholars highlighted themes in their case study of the Dutch text *De Witte [Whitey]* (1920) that would emerge in papers throughout the conference: the presence of modernist techniques in popular novels; the mediation of “middlebrow” texts between aesthetic, entertainment, and pedagogical functions; the presence in print culture of local forms and often regional cultures not allied with any one particular function of modernism or the middlebrow.

Book historians, print culture experts, film scholars, literary critics: all were represented at the European Middlebrow conference and all will be integral to any successful definition of a coherent field of European middlebrow study. Conference participants were united in affirming the value of this forum for initial networking and the importance of creating additional opportunities for cross-disciplinary,

transnational, and multi-media explorations of European middlebrow in the future.

The blog for the European Middlebrow project is at <<http://europeanmiddlebrow.wordpress.com/>> – follow it now, and stay in touch with future European Middlebrow news and activities.

Kristin Bluemel  
Monmouth University, New Jersey  
Kate Macdonald  
University of Ghent



### Primer coloquio sobre publicaciones periódicas argentinas

Sala Joaquín V. González del Rectorado de  
la Universidad Nacional de La Plata  
5-6 de diciembre de 2013

El *Primer coloquio sobre publicaciones periódicas argentinas* se llevó a cabo entre los días 5 y 6 de diciembre de 2013 en la Sala Joaquín V. González del Rectorado de la Universidad Nacional de La Plata (Argentina). Contó con la participación de 23 expositores y alrededor de 50 asistentes.

En el evento los especialistas discutieron con gran provecho los avances y resultados de investigación encuadrados en diversos ámbitos disciplinares: historia de las ideas, historia de los intelectuales, historia literaria e historia del arte. Las exposiciones versaron sobre distintas formas de circulación periódica, entre las que se contaron tanto publicaciones de llegada popular y masiva (folletos, diarios, suplementos literarios y culturales) como de circulación más restringida (revistas literarias, artísticas, culturales) así como provenientes de instituciones estatales. Varias ponencias se centraron en la incidencia de los avances tecnológicos y modos visuales de reproducción y difusión, considerando el papel de la litografía, la xilografía, el grabado, el huecograbado, la imagen a color y la fotografía en la apariencia de los textos y en los diversos modos de lectura. Otras ponencias abordaron el rol de la prensa como un recurso que – sobre todo en los primeros años del siglo XX – permitió no sólo una mayor democratización de la lectura sino también el acceso a la escritura de un nuevo público lector de clases populares. Se consideraron también las publicaciones periódicas como vehículos de intervenciones intelectuales con respecto a la política nacional e internacional. Se debatió el papel de la con-

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formación de redes intelectuales a partir de las relaciones entre publicaciones argentinas y extranjeras (entre ellos: los vínculos entre la revista *Archivos de psiquiatría y criminología* dirigida por José Ingenieros y las revistas francesas sobre criminalística; entre la *Revue Sud-Americaine* publicada por Leopoldo Lugones en París y las revistas que se publicaban en Francia en la misma época; entre éstas y las publicaciones periódicas dirigidas por Rubén Darío, ampliamente difundidas en América Latina; así como los acercamientos y disidencias entre intelectuales y gestores culturales como Samuel Glusberg, Waldo Frank y Victoria Ocampo, que tiempo después inspiraría el surgimiento de la revista *Sur*; en las similitudes y diferencias que las revistas surrealistas de lengua hispánica establecieron con el movimiento francés; en la latinoamericanización de la revista cultural *Los Libros*, y en los vínculos que estableció *La Gaceta Literaria* con revistas contemporáneas de Chile y Uruguay). Se plantearon cuestiones referidas a aspectos metodológicos y a la accesibilidad de los investigadores a este tipo de documentos, la conformación de archivos en bibliotecas y hemerotecas así como la creación y difusión de repositorios digitales de fondos archivísticos.

El evento contó con algunos de los directores y colaboradores de proyectos que incluyen digitalización o ediciones digitales de publicaciones periódicas, como el Centro de Documentación e Investigación de Culturas de Izquierda (CeDINCI) y la Biblioteca Orbis Tertius, además de un plan de trabajo en la Universidad de Ausburg (Alemania), vinculado con la conformación de una base de datos de publicaciones periódicas latinoamericanas. El coloquio contó también con la asistencia de público especializado en el tema: en particular, bibliotecarios y personal de la hemerotecas (de la Biblioteca Nacional de la República Argentina y de la Biblioteca Pública de la Universidad Nacional de La Plata), quienes se mostraron interesados en conocer los modos en que los investigadores abordan el material archivístico con el fin de colaborar mejor en sus búsquedas. En el debate cobró notabilidad la reciente sanción de la Ley argentina número 26.899 de Repositorios digitales institucionales de acceso abierto y gratuito a los materiales bibliográficos académicos pertenecientes a investigaciones nacionales, que concierne a estas cuestiones.

El encuentro abrió un nuevo y prometedor espacio interdisciplinario de reflexión académica sobre una parte relevante de la

cultura impresa argentina de los siglos XIX y XX, en torno a la incidencia de los cambios materiales y tecnológicos, la conformación de redes intelectuales y su contribución en la creación de nuevos modos de lectura y escritura en Argentina.

La versión final de los trabajos se publicará en 2014 en un libro de acceso abierto, con ISBN y propiedad intelectual registrada, en la web de la Facultad de Humanidades y Ciencias de la Educación de la Universidad Nacional de La Plata.

Geraldine Rogers  
UNLP-CONICET



Twenty-three presenters and about fifty attendants participated in the *First Symposium on Argentinian Periodicals* held 5-6 December 2013 in the Joaquín V. González Room of the Chancellors Office of the National University of La Plata (Argentina).

In this symposium, specialists discussed with great profit research progress and results in different disciplines: the history of ideas and intellectual, literary, and art history.

Presentations dealt with different forms of periodicals, including both popular or mass publications (brochures, newspapers and literary and cultural supplements) and more restricted ones (literary, artistic and cultural journals). Several papers focused on incidences of technological advances in image reproduction and diffusion, studying the role of lithography, xylography, engraving, intaglio, color images, and photography in the appearance of texts and reading habits.

Other papers dealt with the role of periodicals as a resource - mainly in the first years of the twentieth century - not only for a broader democratization of reading but also for the access to writing by a new lower class of readers. Periodicals as a vehicle for intellectual influence on national and international politics was another topic of study. The role of intellectual networks, specifically the relations between Argentinian and foreign publications, was also discussed (for example, the links between the journal *Archivos de psiquiatría y criminología* edited by José Ingenieros and French criminology journals, between *Revue Sud-Americaine* published by Leopoldo Lugones in Paris and the contemporary journals published in France, and between the journals published in France and the periodicals

edited by Rubén Darío that were broadly diffused in Latin-America); the commonalities and differences between intellectuals and cultural managers such as Samuel Glusberg, Waldo Frank, and Victoria Ocampo (who later inspired the establishment of the journal *Sur*); the commonalities and differences between Spanish and French surrealist journals; the Latino-Americanization of the cultural journal *Los Libros*; and the links between *La Gaceta Literaria* and contemporary journals of Chile and Uruguay. Several questions were posed regarding methodology, researchers' accessibility to periodicals, and the creation of archives in libraries and newspaper repositories, as well as the creation of archival digital repositories.

Some projects to digitize and edit periodicals, such as the Centro de Documentación e Investigación de Culturas de Izquierda (CeDINCI), the Biblioteca Orbis Tertius and the project of the University of Ausburg (Germany) to create a database of Latin-American periodicals, sent directors and partners to the event.

The attendants included many specialists on the topics, especially librarians and newspaper archivist personnel from the National Library of Argentina and the Public Library of the National University of La Plata, who were especially interested in knowing how researchers use archival materials.

Highlighted in the debate was the recently endorsed Argentinian Law number 26,899 on public digital repositories which allow open and free access to the academic bibliographical materials of national research projects regarding periodicals.

The symposium opened a new and promising interdisciplinary space for academic reflection on a relevant portion of nineteenth- and twentieth-century Argentinian printed culture, on periodicals' incidence in material and technological changes, on the creation of intellectual networks, and on periodicals' contributions to the creation of new forms of reading and writing in Argentina.

The proceedings will be published in 2014 on the website of the Faculty of Humanities and Educational Sciences of the National University of La Plata in a copyrighted open access volume with an ISBN.

translated by Benito Rial Costas  
*Universidad Complutense de Madrid*

**SCHOLARSHIP REPORT**

The SHARP-California Rare Book School scholarship was awarded in 2013 to two students: Hannah Alpert-Abrams, a PhD student in comparative literature at the University of Texas at Austin, and Madison Bush, a senior history major at Princeton University. Both students attended the course “History of the Book in Hispanic America,” taught by Daniel Slive and David Szewczyk. Starting with Juan Pablos’ printing press (established in Mexico City c. 1539), the course traces print culture in the Spanish colonies across the continent and through the centuries, considering content, methods, innovations, and aesthetics through the long nineteenth century. In addition to lectures, the class visited the archives at the Huntington Library, the Getty Research Institute, and UCLA Special Collections. The class also had the opportunity to examine selections from David Szewczyk’s personal collection brought from the Philadelphia Rare Books and Manuscripts Company.

A favorite document for Hannah was the first Spanish edition of William H. Prescott’s *History of the Conquest of Mexico*, fully illustrated, from the Getty archives. Her research involves the translation and publication of contemporary popular fiction across the US/Mexico border, with a particular emphasis on the Aztec trope. Prescott’s historical text is an obvious precursor, and its transnational movement is a fascinating counterexample to her objects of study. The course also introduced Hannah to efforts such as the *Primeros Libros* project, an online digitization project working with early print books from Mexico

and Peru. The project features travelling scanning equipment, reminiscent perhaps of the illegal playing-card presses that travelled along the Caribbean coast in the seventeenth century. Instead of producing pornographic images and Lutheran texts, however, these scanners are used by small libraries and archives to produce digital facsimiles of early books. The digitization project makes it possible, for example, to read the four extant copies of the *Speculum Conjugiorum* (printed by Juan Pablos, 1556) side-by-side. Like Juan Pablos’ press, these digitization efforts are changing the way we disseminate, curate, and access America’s literary past.

Madison attended the California Rare Book School with the hopes of continuing her independent research and developing a senior thesis topic. In the spring of 2013, Madison wrote an independent research paper on the first printing press in Mexico, focusing on the oldest extant book printed in the Americas, Fray Juan de Zumárraga’s *Doctrina Breve*. While Princeton’s William H. Scheide collection contains a copy of the book, not many people get to see two copies of this very rare piece of American history. Seeing another copy of the *Doctrina Breve* at the Huntington Library was incredible. The best part of the experience, however, was learning about early print culture in Spanish America from two experts in the field. David and Dan were wonderful instructors with seemingly endless willingness to answer questions. Madison left the California Rare Book School with a renewed desire to write about book history in sixteenth-century colonial Mexico. Her senior thesis examines the contents of conventual libraries, especially those that used *marcas de fuego* to show ownership. Madison will be travelling to Puebla, Mexico in January to continue her research.

**THE SHARP END**

**Moving On**

Volume 12, Number 1, Winter 2003. It seems only yesterday, but how much copy has flowed from SHARPists’ pens during that time! Over a decade later, I can say the publication is still in good heart and remains a wonderful flagship for our organisation. *SHARP News* would never have matured without the countless, volunteer hours from our various book review, exhibition, and e-resources editors as well as our doughty bibliographers, youthful publishing assistants, keen typesetters and perceptive proofreaders: I thank you all most warmly, most sincerely.

But, it’s time to move on, grow into my new role as SHARP Vice-President, adjust to being a ‘Reader in Book History’ at my institution, nurture a digital humanities interface with SHARP, and help support the good work we all undertake to bring book history onto the global stage.

To this end, we are calling for a new *SHARP News* editor to assume the reins of office, and support the transition of our publication into a new, online, interactive, Web 3.0 form. If you’re keen to help shepherd our flock into the digital age, please don’t hesitate to contact me at <sydney.shep@vuw.ac.nz>. I can guarantee that *SHARP News* is a rewarding experience. Bring on Volume 24!

Begin your membership in SHARP, and you will receive the annual *Book History*, *SHARP News*, and the *SHARP Membership and Periodicals Directory*, which is published each summer. Students and unwaged can opt for a rate that does not include a subscription to *Book History*. We accept Visa, MasterCard or cheques in American currency, made out to SHARP. Please send this form to The Johns Hopkins University Press, Journals Publishing Division, PO Box 19966, Baltimore, MD 21211-0966 USA.

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