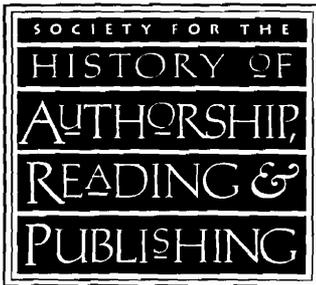




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SHARP News

Volume 9. Number 1

Winter 1999-2000

Major Award for Book History

SHARP's very own Book History has won the prestigious 1999 Best New Journal of the Year Award from the Council of Editors for Learned Journals. From a very substantial and solid field of nominations, Book History proved the unanimous choice of the three member awards panel. "This is a fine new journal with an impressive range of topics covered in its articles", noted one judge, "that should enjoy real staying power on the academic landscape." Book History was also praised for its focus on material history, its handsome and effective graphics and its choice of hardback format, which the panel felt "deftly communicates the long-term archival value of the publication." Finally, the editors of Book History were commended for the focus and diversity of the journal material, its sustained engagement with the subject, and the range in methodology. SHARP member Patrick Leary received the award plaque on behalf of the editors at the annual CELJ meeting at the Modern Language Association conference in Chicago on Monday, 27 December 1999. Congratulations to both Ezra Greenspan and Jonathan Rose for this achievement, which honors their hard work and validates what we knew all along - Book History is a premier publication from a premier organization!

New Editors, New Addresses

As announced in the last issue of SHARP News, a new team will be taking over SHARP News duties from the next issue.

Fiona Black will become the new editor. Contact address until May 2000 is Fiona Black, Visiting Assistant Professor, School of Library and Information Science, University of South Florida, 4202 E. Fowler Ave. - CIS 1040, Tampa, Fla., U.S.A. 33620-7800 (Email: fblack@chuma1.cas.usf.edu). After May, contact her at 4510 Montague Street, Regina, Saskatchewan, S4S 3K7, Canada, Email (home): fblack@rpl.regina.sk.ca. The book review section will be expanding to accommodate two editors.

Ian Gadd, currently a Munby Fellow in Bibliography at Cambridge University, will take over responsibilities for UK and Continental European publications. He can be contacted at Darwin College, Cambridge, CB3 9EU, England, Email: iag21@cam.ac.uk. **Paul Gutjahr**, currently a visiting fellow at Princeton, will be responsible for American, Australasian, Asian, and other publications (and can be emailed at pgutjahr@princeton.edu). From next academic year his address is Department of English, Indiana University, Ballantine Hall #442, 1020 E. Kirkwood Ave., Bloomington, IN 47405-7103, USA. Email: pgutjahr@indiana.edu

Linda Connors remains as Associate Editor, and **Barbara Brannon** continues as Membership Secretary.

Major Funding for Canadian Book History

Major funding has just been announced for "A History of the Book in Canada/Histoire du livre et de l'imprimé au Canada". This cross-institutional project will receive up to 2.3 million Canadian dollars as a Major Collaborative Research Initiative from the Social Sciences and Humanities Research Council of Canada. The five-year grant will support a project office at the University of Toronto (Patricia Fleming, project director, co-general editor, and co-editor Volume I); research sites at Dalhousie University (Bertrum MacDonald, editor of electronic resources), Université de Sherbrooke (Jacques Michon, co-editor Volume III), and Simon Fraser University (Carole Gerson, co-editor Volume II); an editorial office at McGill University (Yvan Lamonde co-general editor and co-editor Volume II); the work of Fiona Black in Regina (co-editor Volume II) and Gilles Gallichan of the Library of the National Assembly in Quebec City (co-editor Volume I). Opportunities will be available for student assistants to work with all of the editors. Post-doctoral fellows will be recruited early in the development of each volume to conduct research, to write, and to share in the management of the centres at Toronto, McGill, Sherbrooke, and Simon Fraser.

The primary objective of the project will be to research and write an interdisciplinary history of the book in Canada from the sixteenth century to the present. Texts will be written by collaborators in English or French then translated for two editions: three volumes in English and three volumes in French, to be published by the University of Toronto Press and les Presses de l'Université de Montréal. The active collaboration of scholars and researchers will be promoted across Canada by means of conferences for each volume and through support for research travel. News of the project will be disseminated widely in both electronic and print formats. Electronic resources will also be created to support collaborative research and to develop an infrastructure for ongoing studies in Canadian book history and for comparative work with colleagues from other countries. For an outline of each volume and further details about the organization of the project, please consult the website at <http://www.hbic.library.utoronto.ca>

German Book History Network Founded

On 25 March 1999, German researchers and scholars in book research, print culture, and the media founded the non-profit Deutsche Buchwissenschaftliche Gesellschaft E.V. (DBG) in order to collaborate and coordinate scholarship, teaching, and information exchange on the book medium (past, present, and future). The DBG has issued a call inviting those who are interested in scholarly collaboration and information exchange to join them.

Scholars based in North America can receive further information regarding membership by contacting Prof. Mark W. Rectanus, Dept. of Foreign Languages and Literatures, 300 Pearson Hall, Iowa State University, Ames, IA 50011, Email mwr@iastate.edu. European based professionals can contact Prof. Dr. Werner Faulstich, Angewandte Kulturwissenschaften, Universität Lüneburg, Scharnhorststr. 1, 21335 Lüneburg, Germany, Email: faulstic@uni-lueneburg.de. The DBG have also set up a website at www.buchwiss.de.

Mainz Registration Opens

Registration information and the registration form for SHARP's July 2000 conference in Mainz, Germany is now available for downloading on the conference Web page. To get to that page you can either follow the link "SHARP 2000" from the SHARP Web page at <http://www.indiana.edu/~sharp> or point your browser directly to this address: <http://www.uni-mainz.de/FB/Geschichte/buwi/sharp%20index.htm>. If you have any questions for the conference organisers, send them to sharp@uni-mainz.de.

University of Toronto Announces Book History Programme

The graduate departments of English, French Language and Literature, the Faculty of Information Studies, the Institute for the History and Philosophy of Science and Technology, the Centre for Medieval Studies, and the Centre for Comparative Literature, in conjunction with Massey College, have developed a Collaborative Programme in Book History and Print Culture. Designed to bring together graduate students from a variety of disciplines based on their common research interest in the physical, cultural, and theoretical aspects of the book, the programme will accept applications for September 2000. Students register first for a master's or doctoral degree in their home units and then apply to the Collaborative Program. For more information consult the BHPC website at: <http://www.fis.utoronto.ca/programs/collaborative/bhpc/index.htm>, or contact: Patricia Fleming, Director, Collaborative Program in Book History and Print Culture, Massey College, 4 Devonshire Place, Toronto, ON M5S 2E1, Email: book.history@utoronto.ca

In My View: Putting 'Sexy' and 'Trade Archives' into the Same Sentence

Many Sharpists have heard by now that, in the spring of 1999, the American Booksellers Association closed its library in Tarrytown to outside researchers. Chief Operating Officer Oren Teicher explained that, as a trade organization, the ABA could no longer afford the genteel luxury of acting (or pretending to act) as a historical repository. The library's closing has direct, practical implications for scholars who might have used its collections. Equally important, however, it raises a host of conceptual issues about research in twentieth-century publishing history. These conceptual issues are inextricably tied to the logistics of finding and using twentieth-century

book trade organization archives. With the twenty-first century now upon us, SHARP needs to face squarely the issues that confront historians of the twentieth-century book. As a first step towards doing that, let me explain a little bit more about the situation in Tarrytown.

I had planned to use the library in Tarrytown to do research on the workings of the American Book Publishers Council (ABPC), a trade organization that began in 1946 and continued until 1970, when it merged with the American Educational Publishers Institute to become the current Association of American Publishers (AAP). Why would the library of the ABA have the records of the ABPC? No good reason. I had begun my search for the records of the ABPC at the Washington offices of the AAP. Staff there informed me that when they moved offices sometime in the 1980s they donated old papers (they were pretty sure there had been some, although no one really knew what was in those old boxes!) to the New York University library. The NYU library had no record of any such gift, nor any collection that would logically house such holdings. But Robert Bench at the NYU Center for Publishing Education suggested to me that the AAP staff might have confused NYU with City University of New York. It would have made some sense in the mid-1980s to donate the ABPC papers to the Crouse Center for Publishing Education, a graduate program that CUNY was starting up in those flush times. At CUNY, no one could tell me whether they had ever acquired the papers of the ABPC, but they did know that the entire Crouse collection had been donated to the ABA library in 1989, after the Crouse family discontinued funding for the program and the library reclaimed the shelf space for other purposes. Shelley Markowitz, the former librarian of the ABA, told me that she remembered her predecessor telling her that they had received a large donation from CUNY, which was very likely the Crouse collection. But there had never been staff at the ABA to accession it, and Ms. Markowitz had never seen what was in the boxes she assumed housed it during her years there. I went to Tarrytown this summer with my hopes for doing research scuttled, but curious to find some evidence of the fugitive archive, and to learn more about the state of their library. In a basement room were stacked several hundred moldering boxes, clearly of different ages and provenances. No one currently on

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the staff was clear on where they had come from, or when they had arrived there, much less on what they contained.

On the surface, this narrative suggests little that we don't already know about archival preservation. Organizations outside the academy have no historical consciousness; they overlook and lose and waste materials that are of great interest to scholars. The book trade is chronically underfunded and understaffed, and this financial constraint further exacerbates the naive carelessness of for-profit workers. Valuable materials are relegated to the dustbin of history because no one (but us) knows enough or cares enough to make sure that they are preserved. There is some truth to these truisms. At the same time, however, the disappearance of the ABPC papers, like the closing of the ABA library, suggests that it is not merely the 'usual suspects' that thwart research into the history of the twentieth-century book trade.

Both the ABPC and the ABA are national trade organizations of the sort that began to proliferate around the turn of the twentieth century. As Bernard Bledstein has noted in *The Culture of Professionalism*, the establishment of such organizations was an integral part of the professionalization of what had previously been artisanal, locally-organized trades. The book trade -like medicine, law, engineering, advertising, etc.- began vigorously to organize itself around the turn of the century. The functions of book trade organizations varied. Some, like the ABA, took it as their mission to facilitate communication among members and between points in the communications circuit. Others, like the Joint Board of Booksellers and Publishers (1931-1949), worked to regularize standards and practices among the industry. Still others, like the ABPC and current AAP, saw lobbying as their main purview. In every case, however, trade organizations were interfaces for individuals and groups within the book industry and between the industry and other sectors of society, like education, philanthropy, manufacturing, and government. The workings of such organizations -not only the policies and practices they brought about, but also the philosophy and the rhetoric that undergirded and articulated them- are an integral part of twentieth-century book history.

But what do we actually know about these organizations? Almost nothing. Tebbel's treatment of them in *A History of Book Publishing in the United States* is, with a few notable exceptions, fragmentary and inconclusive, drawn primarily from second hand evidence in *Publisher's Weekly*. But Tebbel can hardly be faulted here, for these organizations typically have almost no archival presence. Why is this? In a word, sexism. Now that I've said the word, let me qualify it. The work of book trade organizations, and the records of that work, falls between the cracks of the charismatic personalities and monolithic institutions that determine the shape of much twentieth-century book history. Trade organizations are comprised of delegates and built around committees, and most of their work is done in meetings; these are not the venues for the articulation or documentation of heroic personalities. The minutes of the executive committee meeting of the American Book Publishers Council's Committee on Reading Development will never read with the same flair as an exchange of letters between Max Perkins and Scott Fitzgerald, or even pack the same narrative punch as the history of a notable house, or the diary of a casual reader. These latter forms offer us characters, action, rich and witty language -romantic pleasures

markedly absent from the dry creakings of organizational bureaucracy. Scholars working retrospectively can't be held solely responsible for this romanticizing tendency, however. Judging by their memoirs, even the book industry workers most active in trade organizations valued their committee work there less than the nurturing of authors, or the cultivation of bestsellers, that occupied their working lives at other, more clearly demarcated points on the communications circuit.

I asserted earlier that it wasn't merely the usual suspects who were responsible for the chain of events culminating in the disappearance of the ABPC papers and the closing of the ABA library. Rather, the perceived 'unsexiness' of twentieth-century book trade organizations has been a project collaboratively achieved. Reinforced by a persistent romantic strain within book culture at large, our own scholarly biases about the structure of institutions, the definition of authorship, and the boundaries of texts contribute subtly but directly to the discrediting of labor that goes on outside of easily recognizable categories. The culture industry structure of the twentieth-century book trade exacerbates this tendency. Longing for recognizable human figures within a sea of information structured by impersonal bureaucracy, we ignore the individuals who are not quite authors, not quite editors, or who are those things and something else besides. Once this casual discrediting begins, such workers and their work are easily lost to history, as that crowded basement room in Tarrytown makes clear.

Trysh Travis, Southern Methodist University

Eighteenth-Century Dutch Reading Culture

SHARP News readers may be interested in the following summary of recent research by José de Kruif into reading patterns in The Hague, as revealed by a detailed examination of book collection records, booksellers' accounts and estate inventories. The work has come out of her PhD, completed in early 1999 in Dutch entitled *Amateurs and habitual readers: The culture of reading in eighteenth century The Hague*, since published by Walburg Pers (ISBN: 90-5730-080-X).

The development of the demand for books in The Hague during the years under investigation was reconstructed by sampling estate-inventories from three periods: 1700-1710, 1750-1760, and 1790-1800. Reference samples from The Hague burial registers covering the same periods were used to check the reliability of such data. Applying this method meant being able to make reliable reconstructions of book ownership in every household in the town during these periods.

As it turns out, the results of investigating the developments in the size of book collections over the years are at variance with the assumption that the second half of the eighteenth century saw a rising demand for books. Between the first and second sample periods, the number of book-owning households and the size of the collections in each did grow. In the last sample period, though, stagnation had set in, suggesting that a decrease in the demand for books occurred toward the close of the century. The eighteenth-

century book trade in The Hague also rose and fell in correlation with the statistical results. Most likely the demand for books did not increase during the second half of the eighteenth century. This is indicated not merely by the 43 bankruptcies of booksellers that took place during this period, but even more clearly by the fact that after a time of explosive growth in the early part of the century the number of booksellers decreased after 1750. This trend can probably be interpreted as a sign that the rate of market growth was diminishing. The idea favoured by many Dutch scholars that this branch of commerce was hardly touched by the breakdown of the French trade in the first half of the century (because this coincided with a revival of the national book trade), is thus probably incorrect.

Nor can the internationally favoured thesis of the reading revolution, which suggests a rising demand for books, notably during the second half of the eighteenth century, remain completely unchallenged. Most likely, this thesis resulted from a perspective distortion caused by the above mentioned characteristics of the eighteenth century book market: blinded by phenomena like the growing number and variety of available titles, the appearance of new kinds of literature and the new, increasingly efficient distribution channels, many scholars took it for granted that the demand for books continually rose. Rises in production of texts, however, are not necessarily paralleled by rises in the demand for books. More plausible than the assumptions mentioned above, therefore, is the hypothesis worked out in this study: in the typographical ancien regime, books too, were subject to the life-cycle model which governs production of commodities. According to this model, stagnant sales led to a different and varying production and consumption levels at different periods. Thus within this model of varying production/distribution/consumption, the eighteenth century book market could be said to have risen and fallen. The phenomena observed on the side of both production and distribution could be interpreted as symptoms specific to this phase of the life-cycle of commodity production. The indicators listed above, which gave rise to the misconception of a reading revolution but are inexplicable when checked against the outcome of earlier research into consumer data, appear to fit much better into what is known about production behaviour in a satiated phase of commodity production than into the concepts of a 'reading revolution' as reconstructed by R. Engelsing, or a 'consumer revolution' as suggested by J.H. Plumb for England.

The results of earlier investigations carried out by others provide additional arguments for applying this life-cycle to the book market. From the second half of the fifteenth century, a distinct expansion phase can be reconstructed, albeit of much longer duration than the time allotted to its counterpart in the modern industrial era. It can be argued that stagnation in the book market in the Low Countries occurred at some point after this and probably lasted until new process innovations in the second half of the nineteenth century brought about a major drop in production costs. This study is the first to apply the technique of cluster analysis to the field of Dutch historical readership research. The overall picture is that of citizens who, regardless of social rank or status, shared

a common body of information. What this study ultimately makes clear is that the book collections of the Dutch probably bore a much greater resemblance to the contents of German bookshelves from the same period.

José de Kruif, Instituut voor Geschiedenis, kamer 2.16, Kromme Nieuwegracht 66, 3512 HL Utrecht, Holland, The Netherlands

18th Century Irish Print Culture Resource Now Available

SHARPists may be interested in the following web resource, which relevance for those undertaking research in eighteenth century Irish print culture. It is the Belfast Newsletter Index 1737-1800. The Belfast Newsletter, an Irish newspaper that began publication in Belfast in 1737 and continues in business until this day, has good claim to being the oldest continually-published English-language newspaper. This is the first such index to be completed for an Irish newspaper. The Belfast Newsletter was published thrice-weekly during the 18th century, in issues of four pages each. During its time, the Newsletter was seldom equalled in the breadth and quality of its coverage of local and international events.

Every significant word and date in the 20,000 surviving pages of the newspaper was indexed, but not all of the newspapers are still available. In fact, only about one-quarter of the newspapers for the years from 1737 to 1750 have survived, although the run of newspapers is nearly complete from 1750 through 1800. The final database of information contains nearly 300,000 items of news and advertisements. It is now available for searching at <http://www.ucs.usl.edu/bnl/>

1999 International History of the Book Projects Roundup

Since the SHARP annual conference at Cambridge, England, the writers of this summary have co-chaired informal, pre-conference "reporting" sessions about history of the book publishing projects and educational programs now underway around the world. (See SHARP News, *Winter*, 1998-99 for the summary following the 1998 Vancouver conference). Most of the publishing projects are national in scope. As a leading international association for the history of the book, we think it is important for SHARP to monitor, encourage, and publicize such projects and programs.

We view collaborative national publishing projects as steps towards a de facto world history of the book. We recognize that what follows covers only a portion of the world, and that the emphasis is on projects in English. We hope to expand coverage further at the Mainz 2000 conference, but need knowledgeable volunteers to help. If you are willing to make a report or can recommend someone, please contact one of us.

At the pre-conference session in Madison on July 15, the first report came from the United States. John Hench of the American Antiquarian Society (AAS) described progress on the five-volume *A History of the Book in America* project sponsored by AAS. In particular, he noted that the first volume, *The Colonial Book in the Atlantic World*, ed. by Hugh Amory and David D. Hall, would be published in the fall of 1999 by Cambridge University Press. An advance proof copy was shown at the conference. Wayne

Wiegand of the School of Library and Information Studies, University of Wisconsin and one of the conference co-chairs, brought participants up-to-date about the University of Wisconsin's Graduate School Ph.D minor in Print Culture History, a joint program of the University of Wisconsin-Madison and the State Historical Society of Wisconsin. The degree is sanctioned by the university's Center for the History of Print Culture in Modern America, which Wiegand co-directs with Jim Danky of the Wisconsin Historical Society, the other conference co-chair. Jonathan Rose then described the M.A. program in Book History offered at Drew University.

Fiona Black of Regina discussed recent progress on the six-volume *History of the Book in Canada*. The next step is an application for major funding. Richard Landon of the University of Toronto described that university's innovative, interdepartmental graduate school program in book history and print culture.

A report on activities in Australia emphasizing progress on the three-volume *A History of the Book in Australia* (HOBA) was presented by Paul Eggert of University College in Canberra, who relied primarily on a summary prepared by Wallace Kirsop of Monash University. It is expected that all three volumes of HOBA will be published in 2001, with volume 1 (to 1890) and volume 2 (1890-1945) going to the publisher, University of Queensland Press, by the end of 1999.

Programs in New Zealand were described in a written report from Keith Maslen of the University of Otago, one of the editors of *Book & Print in New Zealand: A Guide to Print Culture in Aotearoa* (Victoria University Press, 1997). Work on the *History of the Book in New Zealand* continues, largely on a sectional basis. Several projects framed by the Humanities Society of New Zealand and funded by the government (Marsden Fund) are underway. The latest is a three-year project to analyze 19th century Maori newspapers.

Early steps towards a history of the book in South Asia were described in a written report from Vasudha Dalmia of the University of California. An international working group is being formed based on discussions held last year at the 14th European Conference of Modern South Asian Studies and to be continued at a meeting in Berkeley in September 1999.

Marieke van Delft of the Royal Library of The Netherlands submitted a written report describing *Bibliopolis*, a new book history research tool. An interactive academic information system based on World Wide Web technology, *Bibliopolis* started in March 1998 with a four-year grant from the Netherlands Organization for Scientific Research. The goal is to provide a basis for an overview of the history of the printed book in the Netherlands.

Ian Willison reported that the first volume of the Cambridge *History of the Book in Britain* to be completed (Volume III, 1400-1557) would be published at the end of the year. Planning for the four-volume *History of the Book in Scotland* will include a one-day conference dedicated to Volume 3 (1800-1880), to be held at the University of Stirling in the spring of 2001. A final conference proposing a five-volume *History of the Irish Book*, to be submitted to the Oxford University Press, would be held at the University of Ulster Coleraine in August (the proposal has now been accepted by the Oxford University Press). A conference on "Colonial and Post-Colonial Cultures of the Book," including the hitherto largely

unexplored area of Anglophone Africa, is being organized by Dr. Peter McDonald of St. Hughes, Oxford, and planned for Rhodes University Grahamstown in August 2001.

The Madison pre-conference meeting concluded with brief reports about three projects underway for the year 2000. Mary Lu MacDonald, a member of the Organizing Committee, described plans for the May 9-13, 2000 international colloquium at the University of Sherbrooke on "Worldwide Changes in Book Publishing from the 18th Century to the Year 2000." John Cole noted the forthcoming (Oct. 23-26, 2000) Library of Congress international symposium on "National Libraries of the World: Interpreting the Past: Shaping the Future." David Stam, editor of the *International Dictionary of Library Histories*, to be published by Fitzroy Dearborn, distributed information about entries that still need authors and described the project itself. The long-range goal is an online date base of library history.

Three developments seem to us to stand out. First, in the wake of the publication last year of the *History of the Book in Wales*, the publication of the first British and American volumes marks the take-off of the two national projects central to the emerging de facto history of the book in the English-speaking world. Indeed the second development, the announcement of plans for South Asia and Anglophone Africa, finally confirms such a prospect. In the English-speaking world we now have a virtual full-house.

The third development is the completion of the plans for the Sherbrooke Colloquium, in which speakers concerned with the history of the book in Latin America and the Far East, as well as French Canada, the English-speaking world, and Europe will participate. This, together with the meeting of SHARP in Mainz next year, invites SHARP to continue going beyond the emphasis on projects in English. In particular, by bringing in speakers about publishing systems independent of the West—the Arab world, China, and Japan—the Colloquium aims to help involve the history of the book in the whole grand project of comparative cultural history on a world-wide scale. This seems a suitable agenda for the launch of a new millennium.

Ian R. Willison, University of London

John Y. Cole, Center for the Book, Library of Congress

Awards and Fellowships

The Hill Monastic Manuscript Library at Saint John's University, Collegeville, Minnesota, USA, invites applications for research stipends, made possible by the A. A. Heckman Fund. Up to ten stipends in amounts up to \$1,500 are awarded yearly. The stipends may be used to defray the cost of travel, room and board, microfilm reproduction, photo-duplication and other expenses associated with research at the Library. Length of residency may range from two weeks to six months. Undergraduate, graduate, or postdoctoral scholars (those who are within three years of completing a terminal master's or doctoral degree) are eligible. The program is specifically intended to help scholars who have not yet established themselves professionally and whose research cannot progress satisfactorily without consulting materials to be found in the collections of the Hill Monastic Manuscript

Library. Please see the Heckman Stipend web page for further details: <http://www.csbsju.edu/hmml/resources/stipend.html> Deadline for applications is **15 April 2000**.

The American Philosophical Society Library is accepting applications for short-residential fellowships for conducting research in its collections. The fellowships, funded by The Andrew W. Mellon Foundation, the Grundy Foundation, the Isaac Comly Martindale Fund, and the Phillips Fund, are intended to encourage research in the Library's collections by scholars who reside beyond a 75-mile radius of Philadelphia. The fellowships are open to both U.S. citizens and foreign nationals who are holders of the Ph.D. or the equivalent, Ph.D. candidates who have passed their preliminary exams, and independent scholars. Applicants in any relevant field of scholarship may apply. The stipend is \$1,900 per month, and the term of the fellowship is a minimum of one month and a maximum of three, to be taken between 1 June 2000 and 31 May 2001. Fellows are expected to be in residence for four consecutive weeks during the period of their award. Deadline for applications is **1 March 2000**. Address applications or inquiries to: Library Resident Research Fellowships, American Philosophical Society Library, 105 South Fifth St., Philadelphia, PA, USA 19106-3386

Calls for Contributions

Contributors are sought for short biographical pieces on subjects connected with the Book Trade for the *New Dictionary of National Biography*. Anyone interested in such contributions can view the subjects still unassigned at the New DNB website at <http://www.oup.co.uk/newdnb/connect/appeal/>

Comitatus: A Journal of Medieval and Renaissance Studies, published annually under the auspices of the UCLA Center for Medieval and Renaissance Studies, invites the submission of articles by graduate students and new scholars (within three years of obtaining the Ph.D.) in any field of medieval and renaissance studies; they particularly welcome articles that integrate or synthesize disciplines. In addition to critical articles they publish original translations of medieval or renaissance poetry and prose and reviews of recent scholarly works. For further information, email Blair Sullivan at sullivan@humnet.ucla.edu. Double-spaced manuscripts should not exceed thirty-five pages in length and should conform to the Chicago Manual of Style, 14th edition. Please give your name and affiliation on a separate cover page and include an email address. Submission deadline for the next volume (2000) is **15 February 2000**. Send submissions to: Dr. Blair Sullivan, Managing Editor, *Comitatus*, UCLA Center for Medieval and Renaissance Studies, 302 Royce Hall, Box 951485, Los Angeles, CA 90095-1485. The editorial board will make its final selections by early May.

Contributions are sought for *Reading the Writing on the Wallpaper: Pedagogical Approaches to Charlotte Perkins Gilman's "The Yellow Wallpaper"*, a collection of essays focused on methods of teaching with Gilman's famous short

story in the college classroom. Of particular interest are approaches taken and student responses. Abstracts should be sent by **15 April 2000** to: Dr. Jeffrey Andrew Weinstock, 97 Stage Harbor Road, Marlborough, CT, USA, 06447. Email inquiries may be addressed to: drjeffrey@hotmail.com

Submissions are invited for single-authored book-length studies and multi-authored essay collections on the theory and/or pedagogy of travel writing as part of a series edited by Dr. Kristi Siegel entitled *Travel Writing Across the Disciplines: Theory and Pedagogy*. This series invites book-length manuscripts as well as multi-authored essay collections from various disciplines and all periods of literature. For further information about the series and for the submission of manuscripts, please contact: Dr. Heidi Burns, Senior Acquisitions Editor, Peter Lang Publishing, Inc., 516 North Charles Street, Second Floor, Baltimore, MD, USA 21201, or email hburnsplp@aol.com

For the Summer 2001 issue of *American Studies*, the editors seek papers that analyse the American library as an agency of culture. They welcome papers that bring new methodological, theoretical, geographic, and cultural perspectives to the American library in its past and present forms, and that evaluate in new ways the cultural agencies performed by libraries in American life, including: concepts of the library; libraries as contested sites for the production, storage, and dissemination of "cultural capital" (private and public libraries, archives, bookmobiles, the USIA, special collections, etc.); the social and psychological history of reading facilitated by libraries; the material history of libraries (design, architecture, furniture, impact of new technology, etc.); the library's interface with particular communities (prisons, hospitals, churches, factories, etc.); the organisation and sociology of knowledge; the use and appropriation of libraries by particular; and the representation of librarians in literature, film, television, the arts, etc. Submissions should: conform to style conventions found in *American Studies*; not exceed 6,000 words (excluding endnotes); and be accompanied by a 100-word abstract. Authors are asked not to put their names on the manuscript. All inquires should be addressed to issue editors. Deadline for Submission: **1 February 2001**. Send ONE copy of the manuscript to EACH of the issue editors: Wayne A. Wiegand, Professor, School of Library and Info. Studies, 207 Lind Hall, University of Wisconsin-Madison Madison, WI 53706, Email: wwiegand@facstaff.wisc.edu and Thomas August, Assistant Professor, Dept. of English, University of Minnesota, Minneapolis, MN 55455, Email: augst002@tc.umn.edu Also send **Two** copies and a **Computer Hard Disk** to: Editors, *American Studies*, 2120 Wescoe Hall, University of Kansas, Lawrence, Kansas 66045, Email: amerstud@ukans.edu

Eighteenth-Century Fiction (ECF) is planning a special number, "Fiction and Print Culture," for which submissions are invited. Considerations of any aspect of the impact of print culture upon the fiction of the period are welcome: print and technology; the history of the book; printers and booksellers; bibliographical history; serial publication; translations; book illustrations (and other graphic illustration); satire and caricature; newspapers and pamphlets; patronage; censorship; silent reading; circulating libraries; canon formation; literary piracy and forgeries; Grub

Street. Manuscripts should reach the editor by **1 July 2001**. Publication will be in the July 2002 issue. Address all correspondence to: David Blewett, Editor, *Eighteenth-Century Fiction*, McMaster University CNH 421, Hamilton, Ontario, Canada L8S 4L9

Calls for Papers

The Popular Culture Library of Bowling Green State University and the Maumee Valley Romance Writers of America will co-host 'Romance in a New Millennium', a symposium to bring together academics, librarians, romance writers, and readers to exchange ideas and critically examine various aspects of the genre. The event will take place at Bowling Green State University 4-5 August 2000. All are invited to submit proposals for the panels, which are central to the symposium discussion. Two copies of a 250-word abstract for 20-minute presentations (hardcopy or e-mail) are requested from potential speakers. All proposals on topics relating to the reading, writing, publishing, teaching, history, and all other aspects of the romance genre are welcome. Please include return regular mailing address if you submit via e-mail. Proposals should be sent to either: Alison M. Scott, Head Librarian, Popular Culture Library, Bowling Green State University, Bowling Green, OH 43043 (email alisonms@yahoo.com or ascott@bgnet.bgsu.edu) or to Rosemary Johnson-Kurek, English Dept., The University of Toledo, 2801 W. Bancroft, Toledo, Ohio 43606 (email: rjohnso@pop3.utoledo.edu). Deadline for submissions is **15 February 2000**. Notifications of proposal acceptance will be sent by 10 April 2000.

Proposals are invited for the annual EC/ASECS conference, to be held in Norfolk, Virginia from 5-8 October 2000. The conference theme will be "Connections and Correspondences", and papers are welcomed on topics relating to the affinities and links between social and cultural connections and relations and the resulting expressions of these in correspondence of all sorts. Deadline for submission of one-page abstracts is **1 April 2000**. Please address correspondence to: Marie E. McAllister, EC/ASECS 2000 Program Chair, E.L.S. Dept., Mary Washington College, 1301 College Ave., Fredericksburg, VA 22401, or visit their website: <http://www1.mwc.edu/~mmcallis/ASECS2000>

Coventry University will be hosting a conference entitled "Living in a Material World 2000: Consuming (in) the War Zone," from 4-6 July 2000. Papers are invited that address, among other things, the information economy, knowledge as commodity, information and communication convergence, copyright and the artist/writer as commodity. Submit one-page abstracts by **24 March 2000** to: Peter Playdon, (LIAM2) School of Art & Design, Coventry University, Priory Street, Coventry, CV2 5FB or by email to p.playdon@coventry.ac.uk

The next conference of the **European Society for the Study of English (ESSE)** will take place in Helsinki, Finland between 25-29 August 2000. The three conveners of the workshop on "Textual Transmission and the History of the Book" welcome short contributions on a variety of topics related to 'textual transmission' and 'the history of the book.' Abstracts should reach one of the conveners before **1 June 2000**. Each convener is responsible for one specific sub-section as follows: 1) Participants

who wish to contribute a paper on the history of the book as such (history of publishing and book-selling; promotion and reception of books, best-sellers; relationship between authors and publishers; author and audience relations, text and paratext, etc.) are invited to send their abstract to Prof. Marie-Françoise Cachin, Université Paris VII, email: cachinmf@paris7.jussieu.fr; 2) Participants who wish to contribute a paper on textual transmission and textual editing (from manuscript to publication, publishing history of texts and their various editions; publishing history of authors, etc) are invited to send their abstract to Prof. Geert Lernout, University of Antwerp, email: lernout@uia.ac.be; 3) Participants who wish to contribute a paper on the interaction and the relationship between authors and periodical publications (periodical publications and the market place; serialisation; gender and periodicals, etc.) should send their abstract to Prof. Marysa Demoor, University of Gent, email: marysa.demoor@ac.be

MWASECS, the Midwest Section of the American Society of Eighteenth-Century Studies, invites proposals for papers and panels for its 31st annual conference, to be held at the Kellogg Center, Michigan State University from 3-5 November 2000. One-page proposals focusing on the theme of "Formation of Identity and Taste in the Eighteenth-Century World" are welcomed. Deadline for submission of abstracts is **15 April 2000**, and should be addressed to: Agnes Haigh Widder, Michigan State University, 100 Library E221, East Lansing, Mich. 48821-1048, email: widder@mail.lib.msu.edu

The Center for Print Culture in Modern America will be hosting a conference on "Women in Print: authors, publishers, readers, and more since 1876" in Madison, Wisconsin from 14-15 September 2001. The conference will address the world of print that women have inherited, constructed, and consumed over the last 125 years. Papers are invited that focus on and illuminate the interaction between the reader and printed materials (e.g. books, periodicals, newspapers, comic books, etc.) aimed at or produced and read by women. Studies dealing with class, religion, journalism, feminism, immigrants, racial and sexual minorities, radicals, etc., are especially welcome. Studies of single group experiences and studies that compare the historical sociology of print in the lives of women located at the periphery of power are also of great interest to the organisers. Proposals for individual papers or entire sessions (up to three presentations) should include a 250-word abstract and a one-page curriculum vitae. If at all possible, submissions should be made via email. Deadline for submission is **2 January 2001**. For information contact: James P. Danky, Co-Director, Center for Print Culture in Modern America, State Historical Society of Wisconsin, 816 State Street, Madison, WI 53706, email jpdanky@mail.shsw.wisc.edu

Papers are invited for a special session at the 2000 MLA Convention in Washington, D.C. Entitled "Reading Women: From Literary Figures to Cultural Icons", this special session will explore images of women readers, both visual and textual, from any period. Of particular interest are papers that discuss the significance of women reading, including how such

representations reflect attitudes towards women's literacies, reading practices, and roles in society. Please send 1-page abstract and c.v. by **15 March 2000** to Jennifer Phegley, Department of English, University of Missouri-Kansas City, 106 Cockefair Hall, 5100 Rockhill Rd., Kansas City, MO 64110

Conference Announcement

The **Cambridge Project for the Book Trust** announces its 4th Biennial Conference to be held **15-17 September 2000** in Magdalene College, Cambridge. The theme is "Lost Libraries". The conference will explore the often neglected circumstances of the disappearance of a great library and consider the consequences of that loss or destruction. Presentations will range from ancient times to the present day and offer a series of comparative case studies, each of which broadens out to consider broader consequences, especially, in the case of famous scholarly or great national collections, to later cultural development. For further information, please contact: Lost Libraries, Conference Administrator, CPBT, The Malting House, Newnham Road Cambridge GB-CB3 9EY

Lectures and Seminars

The following speakers will be speaking in Munby Fellow Seminar Series at Cambridge, which this year has as its New Voices, Old Books. All sessions will take place on Fridays, 4-5.30pm in the Morison Room in Cambridge University Library. The general public is welcome to attend.

- 21 January, Martin Moonie (University of Edinburgh), "New Light on Alexander Barclay (1475-1552) and Scottish Printing?"
- 28 January, Paul Arblaster (Katholieke Universiteit Leuven), "Informing the Public: Europe's news in the Thirty Years War"
- 4 February, Stacey Gee (University of Liverpool), "The printers, stationers and bookbinders of York before 1557"
- 11 February, Kate McGowran (University of Hull), "The Art of the House (1897): Books, interior design and aestheticism in the late Victorian period"
- 25 February, Joseph Marshall (University of Edinburgh), "Recycling and Originality in British Pamphlets 1640-1648"
- 3 March, Meraud Grant Ferguson (Jesus College, Oxford), "The Prehistory of Copyright in England, c.1515-1530"
- 10 March, Alexandra Gillespie (Corpus Christi College, Oxford), "'His werkis shall his name conueye & bere': Chaucer, Lydgate and Caxton's *Sammelbande*"

The Graduate Program in Book History at Drew University is continuing its series of free public lectures, made possible by the Gladys Kriebel Delmas Foundation. All lectures will be held at 8 p.m. in Learning Center 28, Drew University, Madison, NJ. This spring's schedule of speakers is as follows:

- 3 February, Trysh Travis (Southern Methodist University), "Reading, Recovery, Rebecca Wells: Explaining *The Divine Secrets of the Ya-Ya Sisterhood*"
- 2 March, Paul Gutjahr (Indiana University), "Left Behind: Amazon.com, Reader Response, and the Making of Sacred Texts in America"

22 March, Gene Sosin (Radio Liberty), "Samizdat in the Radio Liberty Archive"

10 April, David Finkelstein (Queen Margaret University College), "Print Culture Meets Shop Floor Politics: A Study of Scottish Publishing 1860-1880"

Prizes

The Program in Early American Economy and Society of the Library Company of Philadelphia is pleased to announce two prizes to recognize the best book and journal article published in 1999 relating to an aspect of early American economic history, broadly defined, up to about 1850. The awards committee welcomes submissions in such fields as the history of finance, business, commerce, agriculture, manufacturing, technology, and economic policy-making. The author of the winning book will receive a cash award of \$2,500 and will present his or her work during an awards ceremony. The author of the winning article will receive \$1,000. Nominations for the award should be made by someone other than the author; complete entries consist of three copies of the work and a nominating letter explaining the work's importance to the field of early American economic history. Submission deadline is **15 March 2000**. Please send nominations and entries to: PEAES, Library Company of Philadelphia, 1314 Locust St., Philadelphia, PA 19107. Questions may be directed to Cathy Matson, Director of the Program, on email at economics@librarycompany.org.

Scholarly Liaisons

SHARP will sponsor panel sessions at the 2001 annual convention of the American Historical Association, which will meet in Boston from 4-7 January 2001. For further information, contact Professor Jonathan Rose, Department of History, Drew University, Madison, NJ 07940, email: jerosed@drew.edu

As our organization has since 1996, SHARP will host a panel at the annual meeting of the American Society of Eighteenth-Century Studies (ASECS). This year's meeting will be held in Philadelphia, PA, from 12-16 April 2000. Betty A. Schellenberg (Simon Fraser University) has organized and will chair the panel entitled, "Geographies of Print Culture." The panel features papers by Thomas Lockwood (University of Washington), "Bottom Feeders in the Ocean of Print"; Graham Jefcoate (Early Printed Collections, British Library), "'German Booksellers in the Strand': German Printers and Booksellers in the Eighteenth Century"; and Fiona A. Black (School of Library and Information Science, University of South Florida), "The Geography of Book Availability in Canada: A Method for Defining Regional Characteristics in the Eighteenth Century."

SHARP members who are also members of the American Society for Eighteenth-Century Studies (ASECS) are urged to submit an entry describing their recent and current work on authorship, reading, and publishing projects for the year 2000's list of ASECS/SHARP research projects. The Recent and Current Research Projects for the Year 2000 will be distributed at the American Society of Eighteenth-Century Studies meeting in Philadelphia, PA, 12-16 April 2000. This list will be mounted on the SHARP website by the week of the conference. (The 1998 handout is currently available for viewing on the SHARP website, URL: <http://>

/www.indiana.edu/~sharp. The entries from the 1999 list, with any changes submitted, will be added to the electronic version of the 2000 list.) One-paragraph entries describing your projects and related publications should include a title and your name and affiliation. Please send entries, preferably by e-mail, by **1 April 2000** to: Eleanor Shevlin, 2006 Columbia Road, NW, Washington, DC 20009 Email: es65@umail.umd.edu

Book Reviews

Peter Kornicki. *The Book in Japan: A Cultural History from the Beginnings to the Nineteenth Century.* Leiden: Brill, 1998. (Handbuch der Orientalistik/Handbook of Oriental Studies, pt V, Japan, ed W.J. Boot. Vol 7). xviii, 498 p. ill. ISBN 90-04-10195-0 (cloth). 97.00 DEM

Dr. Kornicki's history of the book during the Japanese ancient regime is the first survey in English since David Chibbett's *History of Japanese Printing and Book Illustration* of 1977. Whereas Chibbett offered an introduction for the general reader and connoisseur interested in Japanese art, as represented by the major art form of book illustration, Kornicki's invaluable monograph examines the history of the Japanese book in the broadest cultural context. It benefits from the substantial increase in sophistication in the study of the history of the book in the last two decades, both in Japan and, most significantly, at large.

Kornicki integrates the study of technical book printing and publishing with that of authorship, reading, censorship, book collecting, catalogues and bibliography, based on his own researches as Reader in Japanese History and Bibliography at Cambridge, as well as on the intensive work in Japan itself (he cites well over fifty Japanese items that have appeared since 1977). Moreover, his command of the archive is enlivened by sensitivity to the big issues: noticeably the fundamental difference between reading a Western alphabetic text set in movable metal type, with its desacralising, reductive, 'public' resonance, and reading a Sino-Japanese character text embodied in calligraphically carved wood-blocks, with its more individuated, inward, artistic resonance, thereby accounting for the deep symbiosis of text and image characteristics of the great tradition in Japan presented by Chibbett. One of Kornicki's most telling achievements is to demonstrate how the rapid and pervasive commercialization of printing and illustration in Japan, from the sixteenth century onwards, enabled the new, vernacular and popular genre of 'tales of the floating world' *ukiyo-zoshi* (established by the racy but streetwise *Saikaku*) to rise and enter into the central canon, and archive, of Japanese literary culture alongside the genre of Sino-Japanese court romances (established by *The Tale of Genji*).

Even so, Kornicki is able to use his command of the archive to emphasise the overall hegemony within Japan of Sino-Japanese, as distinct from vernacular, literary culture, not only throughout the early and middle ages but during the whole ancient regime of the Tokugawa Bakufu from the sixteenth century to the mid-nineteenth century Meiji Restoration. For the Westerner this is perhaps most clearly shown by the vague needs of censorship in Japan, due to the sheer indifference of the neo-Confucian Bakufu, and its elite, to vernacular texts – apart, that is, from the initial suppression of subversive Christian texts and a continuing mild disquiet at the more pornographic reaches of 'the

floating world.' On the basis of his analysis of the essential inwardness of calligraphic woodblock printing (and illustration) Kornicki is able to point up the absence of any text-based 'public sphere' of discussion and action under the Tokugawa, due to the virtual inability of the commercial book trade and its readership to generate the genre of newspaper and periodical which underpinned the public sphere of the Grand Siècle onwards in the West (based on the extrovert logic of the alphabet and movable type). Newspapers and periodicals were only effectively introduced, essentially from the West, with the Meiji Restoration, in their way transforming rather than eliminating the traditional fracture in the Japanese cultural nation.

Indeed Kornicki is able to talk of the essential 'colonial experience' of the book in Japan vis-à-vis China: to see Japan, in this respect as in others, as part of the Chinese informal empire. An equally invaluable contribution to the study of the history of the book is his intention to place the Japanese experience in a cosmopolitan and comparative context, suggesting, for example, analogies and contrasts with the Arabic world as well as Russia and the West. From such comparisons he draws out a doctrine of the 'intertextuality of book cultures,' and the essential 'contingency' of national and local histories of the book, contrasting that with the exceptionalist, Eurocentric 'technological determinism' to which he finds Elizabeth Eisenstein's 'celebrated study' coming 'perilously close' (in much the same way as Adrian Johns found it, in his *The Nature of the Book* – reviewed in the last issue of SHARP News by John Feather). Kornicki's Introduction and opening section, like Johns's obiter dicta, should be made required reading for any course in the history of the book.

Dr. Kornicki is an impressive representative of the Cambridge school of Japanese history and bibliography, which has grown from the pioneering work of Eric Ceadel in developing the Cambridge collections after the last war (see for example Hayashi and Kornicki, *Early Japanese Books in Cambridge University Library*, 1991). His contribution next May to the Sherbrooke Colloquium on Worldwide Changes in Book Publishing will be eagerly anticipated.

I.R. Willison, London

Penny Griffith, Ross Harvey, and Keith Maslen, ed., with assistance of Ross Somerville. *Book & Print in New Zealand. A Guide to Print Culture in Aotearoa.* Wellington: Victoria University Press, 1997. 352 p. ill. ISBN 0-86473-331-3 (paper). \$39.95 NZ

With a population of about 3.8 million New Zealand is one of the smaller countries among the growing number now giving attention to the history of their print culture. The size of the country does not diminish the importance of print culture, however, a point easily confirmed by this volume.

There is much to commend this volume beside the fact that it is well printed with an excellent choice of photographs illustrating the text. Over 40 percent of the close to 1,500 publications listed in the bibliography were published in the last two decades, and like other countries more were brought out in the 1990s than the previous ten years. A number of

recent doctoral dissertations point to the development of this field of historical research in New Zealand. Even so, the editors state somewhat modestly that “print culture as an historical discipline may be judged not yet quite to be of age in this country” (p. 16).

The significant strengths of this Guide are the six chapters which discuss the publications listed in the bibliography. Forty-seven individuals, mostly literary scholars and librarians, contributed to the chapters. In some chapters attention is focused on describing the relevant sources while others highlight the historical context. Wisely, the editors did not impose a uniform standard of presentation on the contributors. The six chapters begin with “Transitions” from the Maori oral traditions to print culture, and then turn to “Printing and Production,” “Publishing,” “Distribution,” “Readers and Reading,” and conclude with “Print Culture of Other Languages” (other Pacific Island languages, and languages of emigrants, except for ancient Greek and Latin). Some chapters assume that readers will have little knowledge of this field of study, whereas others take for granted that the reader is already familiar with the subject. Both primary and secondary sources are mentioned, and a recurring theme running throughout the volume is the “many opportunities for further research and analysis” (197).

This Guide allows one to gain a grasp of the distinctive features in New Zealand’s print culture as well as serve as a source for comparative studies of characteristics shared with other countries, especially those with colonial history. The significance of Pacific Island aboriginal cultures and languages differentiates New Zealand from other nations. Yet, like other former colonies, New Zealand’s print culture was initially created and dominated by imports, a characteristic that continued into the late twentieth century. New Zealand has contributed significantly to print culture beyond its borders through the work of scholars like D.F. McKenzie and William J. Cameron, and through such inventions as Reading Recovery, a school-based literacy programme originating in New Zealand, that has spread world wide.

The editors of *Book & Print in New Zealand* claim that the “purpose in generating print culture items is that they are read” (212). Yet, the matter of readers is the section where the Guide is weakest. In compiling this volume the contributors took a strong bibliographic perspective on the history of the book focusing on the printed item as the object of study. Authors and readers are secondary possibly because the editors subscribed more to Thomas Adams and Nicholas Barker’s model for the history of print culture with its emphasis on the book as point of analysis than to Robert Darnton’s “Communications Circuit” where authors and readers have a prominent place.

Because there were “no overseas models” this Guide was pioneering in structure as well as in content. The contributors saw this volume as the beginning of a project to prepare a national history of the book for New Zealand; but the momentum to proceed to the fuller history has dissipated due to the belief that there is not sufficient extant research or specialist researchers to accomplish such a project at present [information from Sydney Shep]. Nonetheless, the Guide, and

a growing bibliographic database at Victoria University of Wellington (see p. 308), should stimulate scholars of a variety of disciplines to pursue many identified research possibilities, and if this occurs, the Guide will have met its prime objective.

Bertrum H. MacDonald, Dalhousie University

Philip Henry Jones and Eiluned Rees, eds. *A Nation and its Books: A History of the Book in Wales*. Aberystwyth: The National Library of Wales in association with Aberystwyth Centre for the Book, 1998. xvi, 432 p. 77 ill. ISBN 1 86225 009 X. (cloth) £35.00

The dust jacket has a layout that suits the subject. Above a charming painting of a Welsh academic’s study—books and manuscripts on every surface, a Welsh newspaper draped over a chair—the splashed title proclaims that this is a country with a distinct nationality. In the text, publications in English will get a look in, as in an essay on Dylan Thomas and Anglo-Welsh writers, but the main theme is the history of the book in *Welsh* and its support of the Welsh language and culture. There are 34 chapters arranged chronologically, a neat device that puts the theme to the fore: much new information is brought together, with sources and ideas opened up for future research, but the editors keep the reader engaged in a narrative. This begins with stones on the hillsides and the evidence of 8th century manuscripts, and continues through the medieval period, the Renaissance and Reformation, from the 17th and 18th centuries to the ‘golden age’ of Welsh publishing in the 19th, to the 20th century and reflections on the future of the book. The time line includes 1546, when the first book was printed in Welsh at London, the 1563 Act of Parliament allowing the use of Welsh in public worship, the lapsing of the Printing Act in 1695 which ended London’s dominance of Welsh publishing, the setting up of University Colleges in the 1870s and 1880s, the opening of the National Library of Wales at Aberystwyth in 1909, and the establishment of the Aberystwyth Centre for the Book in 1997. There are accounts of the clerics, laymen, bards, fiery ministers, booksellers, authors, antiquarians, bibliographers, librarians, university lecturers, and organisations that have spread the word in Welsh and promoted its study—beginning with Sir John Prise, who broke through with the first book, John Salesbury, the Denbighshire lawyer who followed from 1547, and including the energetic author-bookseller-printer-distributor Thomas Jones, whose twopenny almanacs in Welsh from 1679 to 1713 reached and created an extensive popular readership.

There are thematic studies on music publishing, ballads, leading publishing firms, the periodical press, private presses, the art of the book, and the public, academic and Miners’ Institute libraries of Wales. Thomas Lloyd presents beguiling images of country-house libraries in the 18th and 19th centuries. Kathryn Hughes describes women’s writing in the 19th century, and Menna Phillips writes about children’s literature in Welsh to 1950. Glenda Carr explores the activities of London-Welsh literary societies from 1751; their convivial members collected and published Welsh manuscripts and books and encouraged Welsh writing. D.H.E. Roberts contributes a valuable essay on Welsh publishing in the United States. Using the files of *Y Drych* (*The Mirror*), a weekly newspaper established in 1851, and mss. correspondence of its publisher, Thomas J. Griffiths, and others, Roberts gives a picture

of Welsh publishing and a Welsh book trade that prospered in the Welsh settlements in Scranton, Pennsylvania, and New York state between 1860 and 1880. Welsh printing died out with the Americanization of the settlers and their descendants. Astonishingly, it survived in Patagonia, Argentina, first settled by Welsh idealists in 1865. Gareth Alban Davies discusses the role Welsh printing played in the culture of the colony; the language declined, but a long-running periodical, *Y Drafod* (*The Discussion*), still prints the winning entries of the annual Eisteddfod in both Welsh and Spanish.

This is an excellent, well-edited edition. It's interesting that a history of the book, when done well like this, seems immediately to be part of its own process. Philip Henry Jones, Eiluned Rees and the authors are in the tradition of the Welsh book enthusiasts they describe, and their work is a landmark in the history of the book in Wales.

Warren McDougall, Centre for the History of the Book at Edinburgh University.

Venita Datta. *Birth of a National Icon. The Literary Avant-Garde and the Origins of the Intellectual in France*. New York: State University of New York Press, 1999. xii, 327 p. ill. ISBN 0-7914-4208-X (paperback). \$18.95

Some things are considered to be "quintessentially" French: wine, food, fashion, and of course the intellectual. Much has been written on the intellectual in France but Venita Datta successfully manages to revisit the issue, and to shed new light on what she calls a "collective biography of the fin de siècle intellectuals" (p. 13).

First, the author convincingly argues that the birth of the intellectual predates the Dreyfus Affair and that the literary avant-garde, through its petite revues (literary journals), played a key-role in the emergence of this figure. These revues or journals included *L'Ermitage*, *le Mercure de France*, *La Plume*, *Les entretiens politiques et littéraires*, *la Revue blanche*. Before 1898, the "political geography" of the petite revues was far more complex than one would think, the lines being blurred between the right, the left, the anarchists, the socialists, the nationalists, etc. The avant-garde shared common hopes, fears, and beliefs, like the decadence of contemporary French society or the social and political importance of the intellectual. The Affair hardened the positions, and forced writers, artists, and intellectuals to take sides, thus disrupting the fragile balance of the newly-formed intellectual community.

Second, drawing on an extensive survey of the petite revues, Datta shows that before the Affair, they were a locus for reflection and discussion on the nature and the place of an intellectual élite in a democratic society. She also shows that the avant-garde was not a closed milieu, and that a very lively dialogue between the various petite revues took place, making those sometimes ephemeral publications one of the primary witnesses of the era. A series of enquêtes were conducted by various petite revues, on a variety of subjects, and this information has been put to good use in the book, providing both the questions and the answers on the sujets du jour. Writers and intellectuals participated in these enquêtes – in other words, they were talking to each other, through their petite revues. Chapter 3 ("Aristocrat of Proletarian? Intellectuals and Elites in fin-de-siècle France") is particularly interesting from that point of view.

This book is of primary interest to the historian of print culture, as well as to scholars in the fields of cultural studies, literature, sociology or history. All quotations are accurately translated into English. An index and a series of biographical notes on key intellectuals provide useful information. The reader will also find a very good analytical description of some of the most important petite revues. Who was the bearer of the French identity at the turn of the century? The right or the left? The petite revues provide ample answer to this difficult question.

Yannick Portebois, University of Toronto

Robert Carroll and Stephen Prickett, eds. *The Bible: Authorized King James Version*. Oxford, NY: Oxford University Press, 1997. 445p. ill. ISBN 0192835254 (paper). \$17.95

John Sharpe and Kimberly Van Kampen, eds. *The Bible as Book: the Manuscript Tradition*. London: British Library, 1997. 260p. ill. ISBN 1884718388 (paper). \$55.00

Paul Henry Saenger and Kimberly Van Kampen, eds. *The Bible as Book: the First Printed Editions*. New Castle: Oak Knoll, 1999. 208p. ill. ISBN 1884718922 (trade cloth).

Paul C. Gutjahr. *An American Bible: A History of the Good Book in the United States, 1777-1880*. Stanford: Stanford University Press, 1999. 256p. ill. ISBN 0804734259 (trade cloth). \$39.50

Ruth B. Bottigheimer. *The Bible for Children from the Age of Gutenberg to the Present*. New Haven: Yale University Press, 1996. 338p. ill. ISBN 0300064888 (trade cloth). \$40.00

One aspect of the History of the Book that much current research into reading has pushed into prominence is the effects books have upon their readers. It represents the restoration of an affective approach to the study of texts that has been absent from the academic toolbox for too long. And why did I bother to write *texts* there as if it were only the words and not, additionally or alone, the material and aesthetic qualities of the book which affect us? It is obviously both. And there is a third element as well, that is, of the associations particular books have for us, from childhood memories or from their religious significance, for example. The Bible, in particular, has possessed a privileged position for many in the English-speaking world as a text, as a physical object, and as a long-standing feature permeating our culture and upbringing.

I grew up in an intensely Calvinist culture in which the Bible, that is, the King James Bible, played many roles but, across of them all, attracted to itself a form of reverence as the *Good Book* that seems in retrospect to have made it almost an object of worship in its own right. The black-bound Bible, the words *The Holy Bible* stamped in gold-leaf on it, its edges often covered in gold as well, not a gaudy yellow, but a deep, reflective, almost liquid richness, was an object of power and authority. The only feature allowed to defile its pages was the record of family births, deaths and marriages carefully inscribed on the endpapers by my father's eldest brother and there the effect was to register our membership of the elect. A Bible could not be dropped without fear of some ill-defined consequence; its pages certainly could not be torn or ripped out; and more would be spent on a copy for a new communicant

than on any other form of the printed word. We were made to memorise many, diverse and long passages; we could rattle off all the books of the Old and New Testaments in order; and we took part in quick-draw contests to decide who could find a particular quotation the most rapidly. That is why I have always treated with some scepticism the Norton-based ready assent of student essays to the notion of Victorian faith and doubt culminating in a post-World War I secularism prefigured in Arnold's receding Sea of Faith: all too neatly pre-packaged and schematic, neither corresponding to my late-1960s experience nor even to that of many living through adolescence today.

Within that orthodox account of cultural history, however, the secularisation of society is partially explained by the dethroning of the Bible from its erstwhile position of ultimate authority through the operation of textual critics dealing with it as any other exercise in recension and literary critics dealing with it as any other anthology of myth, history and folk-tale. The culmination of this might be seen in the 1997 World's Classics edition of "The Bible, Authorized King James Version, with Apocrypha edited with an Introduction and Notes by Robert Carroll and Stephen Prickett," as its title-page reads: that, and its colourful cover, a detail from one of Michelangelo's panels on the ceiling of the Sistine Chapel, could provide no stronger contrast to the black, a blackness infinite, eternal and unchangeable, as the Shorter Catechism defined God, of the Bible of my youth, God's Word without need of preface or annotation. This is an edition of the King James Bible for those for whom it has no status beyond a central significance in the cultural, literary, and social history of Great Britain and the USA. That is not to disparage the Editors' achievement in condensing in their Introduction and other matter, particularly the section on the New Testament, a variety of historical and theological issues. They give a synopsis of the physical development of the Bible, tracing its move from the flexibility of a number of individual scrolls to the rigidity of order and selection imposed by the codex. The very format led to creation of the canon and the books became *the Book*. Carroll and Prickett also draw attention to the nature of the Bible as translation: unlike the Koran, the power of which can lie only in the original, God-inspired Arabic, the Bible originates in a diversity of languages and only gains consistency when translated, whether into the Latin of the Vulgate or the English, as here, of the King James version. This intrinsic feature of Christian scripture, therefore, itself draws attention to human mediation in the creation of the Holy Word and may account for the conservatism shown in resisting versions other than the assumed divinely-inspired Vulgate, which includes the Apocrypha, in the Catholic tradition, and the assumed divinely-inspired King James, which does not, in the Protestant. The coming of print, in stimulating new translations and new glosses, underlined further the human rather than the divine provenance of the Book.

Skilful though the work of Carroll and Prickett is in providing this introduction to the previous centrality of the Bible in Western thought and culture, and in offering a convenient and reasonably-priced edition of the text to student as well as

to general (secular) readers, it represents the synthesis of much effort, as I suspect they would be the first to acknowledge, undertaken by a number of scholars and textual critics over the past one hundred years. The British Library and Oak Knoll Press have jointly published the first two volumes of a series reviewing that effort and presenting current knowledge and understanding of the Bible as book: *The Bible as Book: the Manuscript Tradition*, edited by John Sharpe and Kimberly Van Kampen (1998), and *The Bible as Book: the First Printed Editions*, edited by Kimberly Van Kampen and Paul Saenger (1999). (A third volume, *The Bible as Book: the Reformation*, will follow in late 2000.) Both volumes originate in the proceedings of the annual Hereford Conferences sponsored by the Scriptorium, Center for Christian Antiquities.

The process of transmitting the text of the Bible, the Editors of the volume on the Manuscript Tradition emphasise in their Introduction, reflects over time the communities of the faithful for whom it held a central function. In this sense, the biblical text was "reincarnated," that is, its life and message were renewed and reaffirmed, with each new generation of scribes, artists, binders, and printers. Drawing on their own historical repertoire of talent and experience, each gave new expression, new shape, and new importance to the age-old realities contained within it. In the process of transmitting the text, each generation of artisans from the earliest of the biblical recorders has produced another cultural artifact and illustration of the devotion with which they carried out their work. With each new generation, a new image of the Word was born. This would seem to signal a successful integration of the twin perspectives of Bible as physical object and Bible as sacred text. Yet the contents, the individual chapters by experts in their fields and periods, are altogether more technical in their approach: to the point of pedantry in some cases.

Emanuel Tov's discussion of scribal practices reflected in the Dead Sea Scrolls, which opens the volume, offers, for example, a detailed and erudite description of the overlap between Aramaic traditions of copying and later Greek influences. The Dead Sea Scrolls provide the evidence for this through Professor Tov's point by point analysis but there is nothing to indicate that the same scribal practices were not also applied to secular texts. Similarly, Stephen Emmel's consideration of the emergence of the codex in the context of the Egyptian Coptic community of the third century AD may speculate on whether its invention was a Christian means of making the sacred texts more accessible, and distinct from the Jewish scroll tradition, but can conclude only that the relationship was coincident rather than causal. The further technological innovation of the adoption of parchment, rather than papyrus, as the medium for the codices may have enabled, as T.S. Pattie discusses, the production of the three Great Codices, the Codex Sinaiticus, the Codex Alexandrinus, and the Codex Vaticanus, but must be seen again as coincident with the triumph of Christianity in Western Europe, not the result of it.

The merger of faith and production moves to safer ground in Jennifer O'Reilly's discussion of the decorative elements of the Book of Kells, particularly its range of figural motifs that draw on Mediterranean as well as insular gospel-book traditions. Out of Ireland too comes Martin McNamara's detailed analysis of the Psalter of Charlemagne and its presumed Irish origin while Christopher Verey presses, through textual comparison between the Cambridge-London and the Durham Gospels, the claim of

the Northumbrian text tradition, a significant and distinct Anglo-Saxon role in the transmission of the Latin gospels, distinct from, that is, yet complementary to the Irish and Italian. All three of these chapters offer highly competent, technical accounts of particular manuscripts and their relationships and contexts: McNamara's, in particular, building on his earlier (1973) account of the Irish Psalter text and the study of the psalter in Ireland from AD600 to 1200. Other chapters offer more of an overview, providing a more general social, cultural and historical context for the manuscript tradition. Richard Marsden, for example, examines the role of the Latin Scriptures across the whole period of Anglo-Saxon Christianity, an examination that provides a background for the non-specialist reader to the earlier contributions. This is not to gainsay Marsden's own historical scholarship, exemplified in his Appendix listing all the manuscripts of the Bible in Anglo-Saxon England.

The overview of production processes comes through the chapters by Christopher Clarkson and Sylvie L. Merian. The former exploits his own experience as a bookbinder to recreate, technologists would call it a form of *reverse engineering*, the techniques of medieval binding. The latter examines specifically traditional Armenian methods of making books while acknowledging that the next step would be to interpret these observations further in view of the historical, religious, and political contexts in which these cultures found themselves, which could have had an important effect on the final form of their holy books. There is the book's strength and its weakness. It is an excellent collection of diverse and disparate, specialist and expert essays but, despite the valiant efforts of its Editors to create an overarching narrative for all the contributions, it is not a systematic guide to the topic as its title suggests. This characterisation holds true for its companion volume on *The First Printed Editions*. It is also a compendium of expert accounts that provides a sample of current research in the field without the editorial ambitions for inclusiveness.

Anthony Kenny does offer, indeed, in his elegant and erudite Introduction a survey of the history of the Bible between 1450 and 1550 which, as he rightly states, is also in large part the history of the book *tout court*. The argument could be advanced further, moreover, to the effect that the book as a medium *created* the Bible: in the same way as the transition from scroll to codex established an order and canon of the books of the Bible, so too the transition from manuscript to print enabled the complete Bible to become the norm, rather than partial collections of various books. Nigel Palmer's chapter on Biblical Blockbooks indicates that these reworkings of individual books or parts of the Bible, for example the Apocalypse, were often intended to be bound together in a single *Sammelband* and that readers were aware that these part-works constituted only one element from a larger and conceptually unified whole. The printing of the Latin Bible produced affordable copies of that whole. Paul Needham, writing on "The Changing Shape of the Vulgate Bible in Fifteenth-Century Printing Shops," notes that eighty-one plain-text editions, and thirteen with commentary attached, of the Latin Bible were produced in the forty-five years after 1455, reflecting, in his words, a strong and steady demand for them. Printing brought relative cheapness, relative speed of reproduction, undoubted textual identity (within a single edition), and an ingenuity in incorporating

traditional manuscript of material such as the *Glossa Ordinaria* within its capabilities. This volume is as much a celebration of the skills of the typographers and printers who exercised that ingenuity, in dealing with the difficulties created in producing the first printed Hebrew Psalter or the Complutensian Polyglot Bible, for example, as it is an account of the editions themselves.

This volume on the Bible as book also brings onto the stage for the first time a character otherwise neglected to date in the narrative: the reader. Kimberly Van Kampen's consideration of the paucity of printed editions of the Bible, in whole or in part, in Latin or in English, in fifteenth-century England looks to the relationship of that lack of production to the climate of censorship bequeathed by the Oxford Constitutions of 1409. As William H. Sherman notes, as late as 1543 King Henry VIII prohibited women, husbandmen, and labourers from reading the Bible. Van Kampen acknowledges that, despite this climate and despite the resulting scarcity of indigenous editions, the Bible (or portions of it) was a relatively popular text in late-fifteenth-century England. The circle is squared by the existence of other forms of printed material, including imports from the continent and works of popular piety that drew on the Bible, of which *Dives and Pauper* is one of the most notable vernacular examples. The circulation of this material indicates the presence in fifteenth-century England of an orthodox, pious lay readership. William H. Sherman's contribution to this volume builds on this insight to explore how the Bible emerges from the manuscript tradition and, under the influence of the twin forces of printing and Protestantism, becomes a layman's book. His is a much-needed examination of reception and readers, necessary not only for the sake of completeness, but also because of their significance in any understanding of the sequence of events that culminated in the Authorised Version of 1611. The examination focuses on readers' marginal notes: over 20 percent of the volumes sampled from the period 1475 and 1640 contain significant marginalia; the proportion is higher for the incunable period, between 60 and 70 per cent; and even in the 1590s, 52 per cent of the volumes are annotated. The evidence from these can contribute to the picture of a individual reader, such as the case of a 1574 Bishops' Bible where a reader has systematically selected passages in the Apocrypha dealing with angels, prophesies, signs and tokens, or to a general profile, for example of post-Reformation readers censoring and commenting on surviving pre-Reformation Bibles and prayer-books. Both of these British Library/ Oak Knoll volumes contain a very generous number of illustrations and it is therefore possible to view examples of these marginalia among the plates. Both volumes set a high standard in book design and presentation that is matched by the high standards of the scholarship within their pages.

Paul C. Gutjahr's *An American Bible: A History of the Good Book in the United States, 1777-1880*, published by Stanford University Press in 1999, also merits recognition for both its scholarly qualities and for the efforts its publishers have expended on its production, particularly on the luxurious margins and abundance of illustrations. The book itself provides as much of an insight into the nineteenth-century

American book trade as it does into the social and religious contexts of Bible publishing. From many aspects, nineteenth-century America could be seen as a product of the Protestant Reformation and one of those aspects concentrates on the Bible's central position and status within its culture. Yet Gutjahr's work stresses that there never was any one Bible, as a book as opposed to a concept, but a number of different translations in different formats and packagings, buttressed by diverse commentaries, illustrations, prefaces and appendices. The appendices to this book, a valuable relic I presume from its previous incarnation as a thesis, provide statistical evidence of this. Gutjahr notes that, by his terminal point of 1880, there were nearly two thousand different editions of the Bible available to the American populace. The dethroning of the Bible from its position of preeminence within American print culture, a fall Gutjahr traces through the communication circuit from production to reception, was as much due to the efforts of those attempting to boost its status as it was to the scholars and critics of the Norton view of cultural history. Gutjahr categorically states: "In attempting to woo buyers and readers to their bible editions, American publishers helped erode the timeless, changeless aura surrounding 'the Book' by making it 'the books.'" Schisms within the dominant Protestant culture, itself the product of schism and possessing the right to dissidence as a key tenet, as my own native soil knows only too clearly, led to arguments over the validity of particular translations and the trustworthiness of the manuscripts lying behind them that were conducted with as much, if not more, fervour among the faithful as any secular scholarly or literary debate. The changing nature, too, of the American population, particularly through the large-scale immigration of Roman Catholics from Ireland, Germany and Italy, shook the confidence of the dominant Protestant culture, leading to an eventual reassertion of the distinction between Church and State and the secularisation of the educational system. It is of course not without irony that the latter has become again the focus for attempts to re-place, if not the Bible, then at least Christianity at the centre of American society and culture.

Yet children have always represented a group vulnerable to evangelists of all persuasions, and none. Ruth B. Bottigheimer in *The Bible for Children from the Age of Gutenberg to the Present*, published by Yale University Press in 1996, examines, with insight and great breadth of knowledge and reference, one of the principal tools in the battle for the faith of children, from the moralistic stories of my childhood to the comic book versions that echo the medieval blockbooks. The *soi-disant* timeless narratives turn out to be adaptations to fit prevailing social and cultural assumptions. The culture I grew up in is largely gone, a demise that is not an occasion for solely or exclusively either joy or regret. Much that was narrow-minded and self-congratulatory has gone but much that was valuable has been lost too. Among the latter, I would count a greater familiarity with the Bible, not as the focus of faith, but as a key to understanding our past. The books reviewed here attempt to use that key to do just that, not only for the history of the book, but for the history of the culture of Western Europe and North America.

Alistair McCleery, Napier University

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Sharpend

This issue marks the last one that I will have the pleasure of editing. I had hoped to get it out to you earlier, but due to circumstances beyond my control, it was not to be. It is with great sadness that I take leave of SHARP News. It has been part of my daily life for the last four years; not a day has gone by that I have not kept a close watch for material that I thought might be of interest to its readers. Wading through countless bulletin board messages looking for those nuggets of SHARP like information, for example, was a regular slot in my week's work, both a fun and frustrating experience, particularly on Monday mornings when I'd face hundreds of emails on SHARP-L sparked off by a minor request or a major insult (none, I hasten to add, sent out by me). I've enjoyed every letter sent to me, and benefited from every flyer that came my way. I hope that SHARPists were able to use what I found.

Being editor of SHARP News has also been a privilege for me. It has given me a chance to watch the nature of the organisation and what we do grow and develop. In 1996, when I took over editorship from Jonathan Rose, SHARP had just completed its first five years of existence. Almost a decade after he and several colleagues had mused at the annual Dickens gathering in Santa Cruz about starting an organisation dedicated to studying print culture and the history of the book, SHARP has gone from strength to strength. Membership now tops 1000, drawn from all parts of the world. SHARP has been instrumental in bringing book history to the forefront of academic endeavour. It has sponsored world class conferences; it has brought to life an annual that, as you will see from the front page, has just been

honoured as the best new academic journal for 1999; and it has grasped new technology (the Web, electronic bulletin boards) to create important spaces for debate and for creating important resources for book historians.

I have no doubt that SHARP News will continue to play a part in this revolution, keeping the SHARP community informed about developments in book history as it occurs. I am thrilled, for example, that this issue brings you news of the just announced coup for Canadian book history studies. Congratulations to the team who have secured major funding from the Social Sciences and Humanities Research Council of Canada to spend the next five years bringing "A History of the Book in Canada/Histoire du livre et de l'imprimé au Canada" to fruition! I look forward to seeing future issues of SHARP News recording similar triumphs in other parts of the world.

During my time as Editor I was allowed to experiment with bringing new features, columns and material to SHARP News's pages. I want to thank SHARP's presidents (past and present) and its board of directors for indulging me and letting me bumble along with such experiments. I am sure Fiona has a few ideas of her own she will bring to your attention in due course as the new editor. I want to thank her, Linda Connors and Barbara Brannon for helping me so much in lightening the editorial load and supporting the swift production and dissemination of copy. It was a team effort that I am sure will continue under Fiona's capable direction. I wish the new Editorial team of SHARP News every success in carrying forward the remit of keeping us informed and united. Now I can return to being a regular reader and sideline critic! David

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