



SHARP NEWS

Volume 18, Number 4

Autumn 2009

SHARP TORONTO 2009

Tuesday 23 June 2009. Settling into his seat in Alumni Hall of St. Michael's College before the opening plenary lecture by Natalie Zemon-Davis, he reads through the SHARP 2009 program, inking stars beside sessions he most definitely wants to attend and question marks beside others that pique his curiosity. He then thinks back to nearly one year ago when, he admits silently, he heard of SHARP for the first time at another conference.

"You should look into SHARP. It's at Toronto next year," one Nikki Hessel of Massey University in New Zealand had told him. That night he searched for and found SHARP on the web. "How did I not know about this before?" he said to his laptop's screen. Reading about the society, he felt the excitement of a revelation. "I need to go to that conference."

Now actually part of and at SHARP, he is eager for the sessions to start, eager to fit his own work into this field. He plans to attend mostly sessions about the nineteenth century, but he also hopes to attend talks on the theory and practice of book history (what he later calls the 'science' of book history – the statistics of print runs and economics and readerships; the charts and graphs that detail publishers' activities over several years and what this information reveals about cultural practices and ideologies).

When Zemon-Davis begins her plenary lecture and speaks of the book as a "shaped product" and a "creator of relationships," of the book's role in the evolution of English communication, he feels a sense of anticipation. She discusses her interest in the book as a gift, "flowing" among family and friends and institutions. Yes, he thinks, I need to consider that sort of framing for one of my projects. She closes by reminding us all that "holding" a physical book makes a connection to the past, for we hold "what others before have held." He agrees and smiles; he thinks, I am in the right place. He

understands then that he is witnessing book history in action, and he looks forward to the next three days, wondering what might surprise him, might introduce him to something to new, or might affect his own work.

First things first, though. Off to the reception at the Thomas Fisher Rare Book Library for wine and conversation, where he must introduce himself to Sydney Shep and talk about his eventual conference report

Wednesday 24 July to Friday 26 July 2009. Cycling home west along College Street after the final session on Friday, he reflects upon what he witnessed over the past three days. What strikes him most is book history's flexibility and inclusiveness, its invigorating interdisciplinary range. He considers how the papers he attended showed him the variety of 'histories' available for the field to mine, carry to the surface, sift through, and interpret – particularly in view of what seemed like the conference's predominant concern, transnational book history.

"Is this the imminent trend in the field?" he wonders. "The tracing of connections, relationships, and networks between nations and across borders to establish how books and the information they contained and the ideologies they expressed moved around the world, whether literature or science or education or politics?" If so, the possible number of book histories waiting for their narratives appears nearly infinite, perhaps especially in their ability to explain and map out the making of culture[s] through texts of all kinds.

Stopped at a red light, waiting to go south and enjoying the late-afternoon sunshine and rush-hour bustle, he considers some of the fascinating histories revealed to him. The links between London's Grub Street and Amsterdam's Devil's Corner during the eighteenth century (Jeroen Salman). The publishing and translation of Shakespeare in France of the 1700s. (Ronald Tetrault). Edward Petherick's significance to the international book trade in the 1870s, particularly between England and Australia (Alison Rukavina). The Victorian-era

publishing of the classics, English literature, and dictionaries by Clarendon Press (Simon Eliot). Networks of communication for exchanging scientific knowledge developed by nineteenth-century scientists in Canada, America, England, Australia (Bertrum MacDonald). How books written by British medical missionaries in China during the nineteenth century influenced and were influenced by the typographical elements of Chinese medical texts (Liangyu Fu). The 'imperial book trade' between England and colonies such as South Africa and India from the nineteenth into the early twentieth century, specifically as seen in education textbooks (Ian Willison, Francis Galloway, Swapan Chakravorty). Colonial and county/local histories as distinct traditions in America's developing idea of itself as a nation (Lindsay DiCuirci; Lee McLaird). The publishing of 'forgotten fantasy' in the 1970s by reprinting works of Victorian writers such as William Morris to attract readers and legitimize the genre (Yuri Cowan). Each such history is discrete, true, but also defined by a wider array of (social, economic, political, geographical) relationships and meanings beyond a single book or individual.

Green light now. Time to go.

Riding down Shaw Street, appreciating the old maple trees lining its sidewalks, he feels grateful for all that he experienced and all the people whom he met at the conference. He also feels a sense of conviction: book history

... / 2

CONTENTS

| | |
|------------------------|----|
| SHARP TORONTO 2009 | 1 |
| PRESIDENTIAL WELCOME | 3 |
| ICONIC BOOKS | 5 |
| EXHIBITION REVIEWS | 7 |
| BOOK REVIEWS | 9 |
| SHARP MEMBER SURVEY | 20 |
| ANNOUNCEMENTS | 21 |
| BOOK HISTORY IN MEXICO | 22 |
| NEWS FROM JAPAN | 23 |
| DATLINE 30 NOVEMBER | 23 |
| BIBLIOGRAPHY | 24 |

SHARP NEWS

EDITOR

Sydney Shep, Wai-te-ata Press
Victoria University of Wellington
PO Box 600, Wellington, New Zealand
editor@sharpweb.org

REVIEW EDITORS

Fritz Levy, Book Reviews – Europe
University of Washington, WA, USA
reviews_europe@sharpweb.org

Barbara Walden, Book Reviews – Americas
University of Wisconsin-Madison, USA
reviews_usa@sharpweb.org

Simone Murray, Book Reviews – Asia/Pacific
Monash University, Melbourne, AUS
simone.murray@arts.monash.edu.au

Lisa Pon, Exhibition Reviews
Southern Methodist University
Dallas, TX, USA
reviews_exhibs@sharpweb.org

Katherine D. Harris, E-Resources Reviews
San José State University, CA, USA
kharris@email.sjsu.edu

BIBLIOGRAPHER

Robert N. Matuoꝛꝛi
Washington State University Libraries
Pullman, WA 99164-5610 USA
matuoꝛꝛi@wsu.edu

SUBSCRIPTIONS

The Johns Hopkins University Press
Journals Publishing Division
PO Box 19966, Baltimore, MD 21211-0966
membership@sharpweb.org

SHARP News [ISSN 1073-1725] is the quarterly newsletter of the *Society for the History of Authorship, Reading and Publishing, Inc.* The Society takes no responsibility for the views asserted in these pages. Copyright of content rests with contributors; design copyright rests with the Society. Set in Adobe Garamond with Wingdings.

COPY DEADLINES: 1 March, 1 June,
1 September, 1 December

SHARP WEB:

<http://sharpweb.org>

... / 1

is definitely the right place for him, definitely where he would like his work to live for a long time. SHARP 2009 gave him the opportunity to immerse himself in the passion for everything related to books; it let him see first hand the vibrancy and value of doing book history – of connecting to the past by holding its books.

He crosses Dundas, almost home, and speeds up a little. He must write down some ideas before they slip away on him. Did Wordsworth's *Prelude* reach India during the Victorian period? If so, how, who read it, and ...

Michael Johnstone
University of Toronto



SHARP Toronto was my first SHARP conference, and I attended on the recommendation of my advisor, Dr. Marija Dalbello. I am a doctoral student at Rutgers University, studying publishing, librarianship, and points of intersection between these two fields, such as literary awards. Of the presentations that I attended, three themes emerged that resonated with my own work: Awards and Marketing; Transnationalism; and Women Leaders in Children's Literature and Librarianship.

On Awards and Marketing: About a year ago, I read Claire Squires's book on literary awards in Britain called *Marketing Literature*, and was delighted to meet her during one of the breaks and chat about her work-in-progress. Squires's presentation compared the British Booker Prize with the French Prix Goncourt. I was especially interested in the important role of "scandal" within the Booker, the early nationalistic spin on the award (an early name was the Britannia Award), and the perspective of the Booker as an industry award. Squires expanded upon James English's theme of "journalistic capital," illustrating how it leads to the commodification of books

Susan Pickford's paper was also about the Goncourt and Booker Prizes, introducing the concept of "cultural spectacle" of prize winners. The prestige of these awards is constructed differently: the Goncourt is equated with highbrow, literary prestige, whereas the Booker, with its prize money, is related to economic prestige. Like Squires, Pickford also wrote about the role of scandal, from the nepotism of the French awards (jury members serve lifetime terms, tend to be

employees of the top three publishers in France, which perhaps not entirely coincidentally, also happen to publish most of the award winners), and in Britain, where the Booker is more of a middlebrow "man-of-the-street" award, the associated scandals parallel those of tabloid celebrities. Pickford describes scandal as an intrinsic part of the Booker Award, creating the machinery of legitimization around authors from Yann Martel to Martin Amis.

Carol Tilley's paper described how the National Comic Company used *Superman* to get children to read books, much as Popeye had been used to promote eating spinach. While comics were certainly never considered haute reading material, perhaps in response to Felix Adler and the Ethical Culture Movement, one of Superman's superhero qualities was an agile mind, and book review sections in the comics promoted reading as a way to get such a mind. According to Tilley, Josette Frank, whose reviews appeared in *Superman*, called herself the most widely read children's critic, because of the comics' wide readership. The National Comic Company even paid children \$5 to review books, which seems to be early evidence of literary peer-to-peer marketing.

Transnationalism: I expected papers presented at SHARP to be embedded in history, but was surprised to find that most were also refreshingly transnational in scope: from Jeroen Salman's paper comparing the early mass-market book trades of London's Grub Street and Amsterdam's Devil's Corner in eighteenth century, to Simone Murray's paper on the role agents play in dividing territories. While some in Australia view the work of British and American literary agents as being neo-imperialist, others argue that this split can actually serve to enhance the role of local (including Aboriginal) publishing culture. With his research on European bestseller lists, Miha Kovac's paper served to break his own initial theory that most European bestsellers are published by international conglomerates (especially Anglo-Saxon publishers). By analyzing the lists of seven European countries, he and his co-author found that European bestsellers originate not only from a variety of languages beyond English (including Swedish), but also from a range of different-sized publishers.

Strong women in publishing and children's literature: In researching a paper-in-progress about New York's first children's librarian, Anne Carroll Moore, I have encountered

PRESIDENTIAL WELCOME

Thank you, members of SHARP, for your confidence in electing me as President. I'm looking forward to working with a wonderful team on the Executive Committee and the Board of Directors, and to seeing many of you at our 2010 conference in Helsinki.

When I was asked to speak at the end of the conference in Toronto last summer, I began to think about how the study of book culture is well known to be interdisciplinary and international, and how those two elements are part of the composition and management of SHARP. I suggested that we should add a third "inter" to complicate and enrich that mix, and recognize and reconstitute ourselves as explicitly intergenerational.

The first two dimensions – of discipline and nation – criss-cross each other in complex ways. In France and the Netherlands, for example, the history of the book is more likely to be based in the study of history *per se*, whereas in America it's more likely to be attached to scholarship in English and American literature. The themes of reading and of libraries are of great interest in both traditions, too, but they are addressed in rather different ways; and differently again in Africa and in India. The discipline of bibliographical study can stand alone, or it can collaborate with literary or historical study. That bibliographical tradition is associated with Anglo-American scholarship, but the way that D. F. McKenzie expounded it to colleagues in France has enriched the way that reading, as well as authorship and publishing (and libraries and bookselling) have been studied in that country. And in return, the project of a national *histoire du livre* was first undertaken in France and later adopted elsewhere. Because we were in Toronto, I added that this admixture of disciplinarity and nationality is flourishing in Canada, where the two traditions worked out their differences in the project of researching and writing the *History of the Book in Canada*.

SHARP has engaged with both interdisciplinarity and internationality – our members come from several academic and professional backgrounds, and from many nations. That cross-fertilization includes the transnational element in book history, the way in which we see books working in a postcolonial and global culture, where nationality is no longer the defining dimension

that it once seemed to be. Next year in Amsterdam, at the quinquennial conference of the International Committee of the Historical Sciences, an English-language panel organized by SHARP, will examine how the historical discipline engages with the history of the book; and one in French (organized by Jean-Yves Mollier and Martyn Lyons) will address transnational issues.

We've held a SHARP conference now in every continent except South America and Antarctica (and I hope we will be able to check off one of those in the next few years!). The bilingual 2009 Toronto conference demonstrated that we can handle presentations and panels in languages other than English. I'm confident that the next few years will see us expand in terms of national cultures of the membership. At the same time, we will continue to be a useful and lively forum for the many members who still work in the nineteenth or twentieth century, on English-speaking literary cultures.

I think we'll expand in terms of discipline, too, because we are addressing contemporary as well as past issues in the culture associated with the replication of the written word. The people we attract from digital humanities, from cultural studies, from anthropology and ethnography and law and elsewhere, will be people who are stimulated by connecting their own approaches with scholarship focused on similar enterprises located in different times and places.

I would also like to add a third "inter" to inter-disciplinary and inter-national. It seems to me that the study of the material book and its place in human cultures has also become inter-generational. When I was introduced to bibliography and book history, I was already a graduate student, and that was the usual point of entry 25 years ago – in many places it still is. You had to have already passed through the filter of an undergraduate degree (with all the social and personal 'filtering' that implies) before you were introduced to the study of books as material objects. You had to be pretty well-off financially (able to pay to travel to distant libraries, for example) and pretty mature (able to handle a conversation with a formidable scholar-librarian, to continue the example). It helped if you were studying in a city with a great research library holding rich reserves of rare and specially-collected books and manuscripts. If you were really fortunate, as I was, you got to meet and to learn from the people who were the leaders of our field – in my case, people like Natalie Davis and

Germaine Warkentin. And in order to appreciate all those advantages, you probably already knew and loved books.

But that method of producing scholars is not the way in which most universities today address the project of education. Book history is already being introduced to undergraduates – to young people who are "digital natives" but may still feel like immigrants to the country of print.

It's being taught in lecture classes, with few opportunities for those transformative, individual, hands-on experiences with old and rare books that so many of us enjoyed, and through which so many of us were converted to the study of the book and its place in history. Few campuses can boast a world-class Rare Book/Special Collection library, where students can see numerous examples of rare and precious books. In some parts of the world, there is not even any reliable internet access, or enough teachers or books or time or money.

Not only that. Many of our students are going to engage with the scholarship of reading and literacy, of manuscripts and print, and publishing, and writing and authorship – and turn all that to the study of *Superman* comics, rather than of Shakespeare. And they do it brilliantly. They also take a global history of the book for granted, and are deeply – and rightly – suspicious of the Eurocentric assumptions that so many authorities take for granted. So just as the book and book culture are changing in the twenty-first century, the way we study the book is also changing – and so is the way we introduce students to that study. And one of those ways is that people are starting younger, with fewer of what have traditionally been deemed to be the essential basic resources.

In undergraduate courses (and programs) in the history of the book for undergraduates, students will receive a solid grounding in the materiality as well as the textuality of the book form. Although such programs won't produce professional bibliographers or book historians, they will turn out educated people with skills in critical thinking – which is the object of most undergraduate degrees in the arts and social sciences.

Some of them will go on to graduate study, in one discipline or other, and they will take the lore of book history and the study of book culture with them. Perhaps they'll have to go to Rare Book School, in Virginia or London, or somewhere else, to learn the technicalities – but their undergraduate

... / 3

education will have given them an appreciation of what those technicalities are about.

I think that SHARP is in a good place to foster this intergenerational aspect of our field of because our conferences, our publications and our on-line discussions are a rich combination of the cosmopolitan and the collegial.

Leslie Howsam
University of Windsor
SHARP President

SHARP TORONTO [CONT]

... / 2

several trail-blazing matriarchs. Kirsten Bluemel's paper on P.L. Travers, and Helene Ehriander's paper on Astrid Lindgren describe two matriarchs who were contemporaries of Moore, and were equally influential and strong-willed.

Kirsten Bluemel's paper used the metaphor of "professional illustrator as servant" to describe the relationship between P.L. Travers and her illustrator Mary Sheppard. I was especially interested in her description of P.L. Travers, the Australian author of *Mary Poppins* (1934), as a woman with an unheard of amount of agency in the publication of her work, from selecting (and essentially art-directing) her illustrator, Mary Sheppard, to choosing elements of book design. As such, she exercised an enormous amount of power in the publishing process of her own work at a time when this was unheard of, especially for a woman.

Helene Ehriander's paper on Astrid Lindgren described Lindgren's work not only as Sweden's best-selling children's author, but also of her work as chief editor at the Swedish publishing house Raben & Sjögren from 1946 to 1970. Lindgren wielded a staggering influence on Swedish children's literature, from setting up competitions for new authors, creating the rules, and then judging the entries. She even used her own fame to market books by other authors, starting letters to booksellers with: "Astrid Lindgren calling . . ." Prior to the 1970s, the job of the author and publisher was to defend security and harmony in books for the young, and Lindgren certainly upheld this role, as both an author and an editor. But this sentiment would change in the 1960s, largely due to social influences.

Lynn McKechnie, Paulette Rothbauer, Melanie Kimball, and Christine Jenkins' panel 'Playing Library: Representation of Libraries and Librarians in Picture Books for Young Children,' covered the portrayal of libraries in children's books, and the role of children's librarians, such as Beverly Cleary, as authors. Clearly, like Astrid Lindgren, this shows the often over-lapping roles of librarians as authors, editors, and critics, bringing the themes back full circle to awards. In the realm of children's and young adult literature in the United States, the most prestigious literary awards (such as the Caldecott, Newbery, and Printz Award) are those presented by the American Library Association, which happen to be primarily juried by librarians.

Helene Ehriander and I did manage to visit Toronto Public Library's Osborne Collection of Children's Literature (thanks to Kate McDowell who told me I had to go), and the Merrill Collection of Science Fiction, Speculation and Fantasy, where Library Assistant Mary Cannings treated us to a private tour of the stacks and a special collection of vampire stories set in Toronto (who knew there were so many!). On Thursday evening, my Rutgers colleague Ellen Pozzi and I went to the Bata Shoe Museum which houses an amazing collection of historical artifacts related to footwear, from Napoleon's socks, to chewed Inuit sealskin boots, to Marilyn Monroe's candy-red stiletto heels. And of course we found time to eat at Bloor Street's transnational buffet, and roam the gorgeous campus of University of Toronto. The only thing left to do now, is to answer the CFP for SHARP Helsinki!

Marianne Martens
Rutgers University



Delegates gathered in Toronto for the 17th annual SHARP conference in June 2009, in what turned out to be Ontario's stickiest week of the year. Leafy St Michael's College provided the venue, and the conference theme *Tradition and InnovatioN: the State of Book History* was addressed by three plenary speakers and 59 panels who sweated their way through four days of papers and discussion. Natalie Zemon Davis was an inspirational first keynote, talking us through the shifts in her own lifetime of thinking about the relationships between texts, readers, meaning and historical/geographical location and demonstrating both her own extraordinary

versatility and the ways in which innovation can re-shape intellectual traditions, even or maybe especially one's own. So this year, in search of inspiration and humbled by Natalie's professional range, I decided to seek out panels on topics I knew little or nothing about, and in so doing was forcibly reminded both how much SHARP conferences (and my own thinking) have developed since I first attended back in 1999, and conversely how much we both still have to learn. The first panel I attended was 'Blurred Boundaries: The Interactions Among Established and Emerging Media,' a topic whose belated and well-attended appearance at SHARP I particularly welcomed since adaptation specialists have tended to have a lonely time of it in preceding years. Paul Hjartson and Kristine Smitka examined post-war Canadian mass-market publishing as a challenge to the increasing domination of American TV while Christine Pawley's exploration of women's reading, writing and radio broadcasting in 1930s Shenandoah Valley likewise made a persuasive claim for authorship and reading of all sorts as key factors in the creation of communities. Mary Murrell provided an interesting account of the legal complexities of digitization, reminding us that the emerging media of our own time are leading us into uncharted waters which will challenge SHARPists of the future in currently indefinable ways. The session on Web 2.0 applications to Book History which followed put some definition on current thinking about how we might rise to that challenge.

As the days grew hotter and the delegates collectively began to wish St Michael's' traditional architecture had succumbed at some point to the innovation of effective air-conditioning, the scholarship on offer continued to evaporate old prejudices. If it was encouraging to see the terms 'authorship,' 'reading' and 'publishing' taking on their full rich meanings this year, challenging the dull old hegemony of the codex in SHARP's collective consciousness, it was equally encouraging to see the old dominance of American and Eurocentric book history melt away in the face of exciting new work on India, Asia, Africa, and Australasia. The organisers had sensibly spread these disparate locations and approaches out across all the sessions, enabling us to attend our choice of traditional or innovative book history, sessions on new or old media, and on Anglo-American or alternate locations. Encouragingly, almost all these sessions were well attended: perhaps we

really are becoming a truly interdisciplinary and transnational body. If there was a slight bias towards the nineteenth-century Anglo-American, to my mind it was less marked than in recent years; a provocative panel called 'Creative Crossings: Inter-Media Journeys and the Printed Word in Modern Japan' given by Sari Kawana and Jonathan Abel attracted only four people, but that was most likely because it competed with the very well attended panel 'Educating the Empire: Beginning a Transnational Book History Project,' proof positive that we're taking global book history very seriously indeed these days.

There were a number of other highlights for me. In 'Migrant Printers and Transnational Printing Networks 1840-1918' David Finkelstein, Sydney Shep and Eli MacLaren collectively, although apparently without prior orchestration, presented us with an exciting series of possibilities for tracing migrant print workers' movements across the globe. In the most theoretically sophisticated panel I attended, 'Uses of Books,' Minna Ahokas used conceptual history to explain Finnish garrison officers' reading practices during the Enlightenment, Ian Desai found a highly effective network of support behind the Gandhi phenomenon leaving its traces in the books they shared while in prison, and Shafquat Towheed posited a 7-point model for analysing marginalia. Theory made another appearance in the final plenary session, Dominique Kalifa's "The Printed World and the History of Social Imaginary," and it engendered some heated responses. The talk was not to everyone's taste, but for me its positioning of French detective fiction within a context of urban change which enabled nineteenth-century readers to 'write' criminal urban spaces for themselves was thought-provoking, but maybe that's because I was trained in literary and cultural analysis rather than book history and I still find their convergences useful.

On balance, this was a highly successful conference and it persuaded me that SHARP is worth attending again. The organisers are to be congratulated on a stimulating and innovative programme and the generous hospitality which oiled its wheels. The wine reception in the Thomas Fisher Rare Book Library in particular was a treat for the mind as well as the senses; sipping cold wine while examining the collection of rare Bibles in their glass cases was a privilege. One thing marred my enjoyment of this conference a little: the primitive nature of the accommodation.

Those of us who elected to stay on site ended up on prison mattresses with a single scratchy blanket and a bare ceiling bulb, sharing dirty leaky bathrooms two floors away, sleepless if we didn't have air conditioning and enduring a unit as loud as a tractor if we did. It would have been funny if the weather hadn't been so hot; we all got used to meeting eminent colleagues for the first time while semi-naked, queuing for a trickling shower and clutching a towel the size of a biscuit. I made many new friends. But a little warning on the conference website would have gone a long way.

Mary Hammond
University of Southampton

ICONIC BOOKS

The second Iconic Books symposium was held at Hamilton College, 4-6 September 2009. The aim of these symposia is to inaugurate a new discourse about iconic books and texts. By "iconic book," we refer to a text revered primarily as an object of power rather than just as words of instruction, information, or insight.

Jim Watts (Syracuse University) reviewed the nine-year history of the Iconic Books Project. The last symposium put six significant issues on the table: the appropriateness of the terminology of "icon" and "iconic"; the methodological problem of making comparisons between unrelated cultures and traditions; the validity of making a distinction between iconic religious and secular texts; the functional relationship between iconicity and the other dimensions of texts; the socio-political location of iconic book practices; value-judgments about iconic book practices. Watts proceeded to discuss materials in his own field. Surviving texts from the ancient Near East exhibit four kinds of iconicity: tablets and scrolls serve as marks of status and expertise in portraits of scribes; monumental texts demonstrate royal and temple power and wealth; kings and priests displayed old texts to legitimize ritual performances; myths describe heavenly texts in which the gods write human fates. This last category includes Mesopotamian stories of battles among the gods to possess such "Tablets of Destiny" and thereby become king of the gods. These myths reflect the politics of textual production and possession in many ancient Near Eastern courts.

Brent Plate (Hamilton College) pointed out that written words *are* images. He illustrated this point by noting how the shape of handwritten script or printed typefaces has been used in advertising, in Qur'anic manuscripts, and in graffiti. Page layout also influences how readers receive the image of the text, thus interpretation is also emotional and affective. As a result the three dimensions of texts (semantic, performative and iconic) cannot be separated and always influence readers. Dan Moseson (Syracuse) observed that differences in script and font are the visual equivalent of differences in tone and inflection in speech. Zeev Elitzur (Ben-Gurion) remarked that we should distinguish between iconic 'texts' by virtue of their script or font and iconic 'books' by virtue of their physical form.

Timothy Beal (Chase Western Reserve) asked, "Is the medium the icon?" He distinguished between the cultural iconicity of the idea of the Bible and particular iconic Bibles, and wondered how the idea of the Bible can contain such a variety of different forms of Bibles, ranging from traditional, leather-bound codices to children's bibles, Bibles in magazine format ("biblezines"), and graphic novel format. Beal argued that the combination of tech culture with marketing capitalism is deconstructing the Bible as iconic book. But Beal also noted that the Bible has never been as unified and singular as popular notions of it suggest. He wondered if, in fact, as a 'cultural icon' the idea of the Bible gains its power from its amorphous boundaries.

Kristina Myrvold (Lund) pointed out that traditions usually exist in tension between efforts to establish eternal and unchanging practices and beliefs on the one hand, and the constant need to re-perform and recontextualize them on the other, something anthropologists have long observed. Tazim Kassam (Syracuse) observed that the Qur'an, in book form, plays little role in either worship or art. Instead, it is performed orally, best from memory, and its visual impact comes from its verses inscribed on mosques and elsewhere. In contrast to the Bible as described by Beal, the Qur'an is not pluriform, but singular: one text, one language. Even the Qur'anic pages that frame the text with elaborate borders described by Plate also include elements that point off the page to indicate that scripture cannot be contained by the page. It is "a book that resists being a book" and is therefore in an

... / 5

important sense aniconic. Only in modern times have Qur'ans begun to play iconic roles when portrayed on monuments or held high during protest demonstrations.

Gurinder Singh Mann (U.C. Santa Barbara) reviewed the manuscript history of the Sikh scriptures, *Guru Granth Sahib*. Fully canonized in the early 1700s, manuscripts of older precursors now serve as relic texts, cherished and preserved but not ritually recited and interpreted. The ritual treatment of the text has remained basically the same over three centuries, though details vary. The founding gurus served as the medium for the text and were subservient to the transmission of the text; once it was complete, it replaced the gurus. Therefore, Mann argued that *Guru Granth* is not primarily a visual symbol but personal: that which is prayed to and which answers through its text. The exchange is not primarily visual, as in Hindu practice, but rather aural in nature.

Kristina Myrvold (Lund) described four types of text ritual among contemporary Sikh communities: rituals of recitation, transmission and interpretation; using recitation to accomplish specific results, e.g. to create nectars for healing; rituals in which the scripture plays a central role in social life, e.g. weddings; veneration of scripture as the living guru. She drew attention especially to "life-cycle" rituals in which the creation, preservation and disposal of the *Guru Granth* are ritualized on analogy with the rituals that mark human life transitions. The scripture functions for Sikhs less iconically than indexically, i.e. as a marker of identity. Joanne Waghorne suggested that this exemplifies also the function of human gurus in Indic traditions as mediating between iconicity and semantic teaching, between the ruler (maharajah) and the ascetic. Mann responded that Sikhs, however, distinguish sharply between the *Guru Granth* and God, just as they clearly distinguish the historical human gurus from God.

Lisa Gitelman (NYU) described her research interest in "the social life of paper," more broadly, "how the instruments and practices of knowledge production work to construct the practices by which knowledge is defined." Echoing Watts' observation that a realistic picture of a text is a text, she wondered what other kinds of pictorial subjects are equivalent to their own image. Gitelman presented two books as examples: a nineteenth-century volume that reproduces examples of job printing (receipts, playbills,

invitations, etc.) and a twenty-first-century art book that reinscribes the entire *New York Times* for 1 September 2000 in book (novel) format. She asked if such books make ephemera iconic. Is ephemerality the opposite of iconicity? The ensuing discussion noted that collector's use of the very category of "ephemera" changes the status of such items into something worth collecting and so no longer ephemeral at all.

Patrick Graham (Emory) described the Digital Image Archive of Pitts Theological Library at Emory University, which contains an especially large collection of Reformation-era woodcuts and prints. Searching for 'book' in the Archive produced 800 results, 'scroll' 150 more. The results fall into several different categories: books and scrolls appear as representations of actual liturgical scenes from the time of the artists; attributes in portraiture; weapons of polemical satire; and title-page borders.

Phil Arnold (Syracuse) gave two examples of the impact of conquest and colonialism on book culture. Because of a traumatic history with book-oriented cultures, many indigenous people now exhibit attitudes that are anti-Bible, anti-book and, often, anti-text-based education. Aztecs produced native papers that were used in power relationships within their own culture. Collected and catalogued by anthropologists, those same papers become tools for power relationships in Western academic culture.

Zeev Elitzur (Ben-Gurion) argued that a major transition in the scriptural function of Torah occurred in Judaism between the second and fourth centuries C.E. Only in the later period were scriptures limited to the Hebrew language alone. Then interpretation increasingly focused on visual aspects of the Hebrew text. Earlier sources obscure the story of Moses receiving scrolls of Torah at Mt. Sinai, while later ones emphasize it. In the later period, the elevated statue of the oral torah enhanced by contrast the significance of the material form of written torah, emphasizing the sign more than what it signifies.

Jason Larson (Syracuse) pointed out the importance of inscriptions as sites of politicized memory in the ancient Roman empire. By contrast, early Christians developed sites of memory in relics and Gospel books which had the advantage of being portable. When Emperor Diocletian attacked Christian books to suppress the movement, many people cut off the iconic Christian bindings

and stuffed them with other contents before giving them to the Romans. The consequence of such persecution was to elevate books as sites of memory to a status equal to bodily relics.

Dori Parmenter (Spalding) pointed out that Eastern Orthodox Christianity emphasizes not just the visual aspect, but also the material nature of icons. She therefore echoed Elitzur in distinguishing icon (= books as art, material objects, manipulated in book rituals) from iconicity (= books in art, visual objects, symbols). She also emphasized that Orthodox icons as well as many scriptures derive their significance from both ritual and myth.

Yohan Yoo (Seoul National U.) reviewed academic studies of scripturality to show that lay practices and beliefs have been ignored. In Korean Buddhism, monks monopolize the performative and interpretive dimensions of Buddhist scriptures, but they support the iconic rituals of the laity. Koreans and Japanese use Buddhist scriptures written in classical Chinese. The Buddhist canon was published on a monumental scale and sutras given royal parades from the eleventh century on to guarantee military protection for the country. Rotating prayer turrets and walking sutra mazes allow lay people to 'pray' the sutras through physical activity. Technological changes have recently contributed to a democratization of sutra recitation and writing.

Joanne Waghorne (Syracuse) reported her observation in Singapore of a "Gita Jayanti," a birthday party for the Bhagavad Gita. The celebrations included party invitations, ritualization of the Gita's semantic dimension through scholarly panels and lay quizzes, the performative dimension in a chanting competition for boys and girls, and the iconic dimension through the havan-fire pit ceremonies for each chapter. This ancient Vedic ritual has been popularized and made inclusive of women, children and people of many backgrounds. In the havan, the Gita's words are recited over the fire to transform them so that their essence accumulates in water that is then poured on the image of Krishna: thus returning the divine words to the god who spoke them. Afterwards, worshippers drink the water, thus imbibing the words into their bodies. The following discussion noted how the political and social context of Singapore has been imprinted on the ritual, including sponsorship by a government official, the requirement of open access to temples, etc.

The concluding roundtable discussion ranged across issues of terminology (icon, iconicity, relic, and textual practices that fall somewhere in between), the socio-political location of iconic book practices (lay vs. elite, the effects of politics, colonization, modernization and globalization) and the role of value judgments in their analysis (how theological assumptions bias assessment vs. the importance of paying attention to emic descriptions of how books and scriptures function). Additional issues that should factor into analysis of iconic books include how texts can function as or in place of persons, and how digital texts are being ritualized.

For more information on Iconic Books and the symposia, please go to <http://iconicbooks.net>.

Jim Watts
Syracuse University

EXHIBITION REVIEWS

The Persian Sensation: The Rubáiyát of Omar Khayyám in the West

The Harry Ransom Center
The University of Texas at Austin
3 February – 2 August 2009

Two years after it had been published, a first edition of Edward Fitzgerald's *The Rubáiyát of Omar Khayyám* was rescued from the remainder pile, and perhaps from oblivion, by a friend of the painter Dante Gabriel Rossetti. The excitement it caused in Rossetti's coterie (which included Algernon Swinburne and William Morris) would spread over the next fifty plus years into a worldwide sensation, the scope of which might be difficult for us to imagine today. For if Fitzgerald and his *Rubáiyát* have not quite fallen back into remaindered oblivion, they have certainly settled into decidedly minor status in both the critical and popular minds.

The Ransom Center's beautiful, multi-faceted exhibition, commemorating the 150th anniversary of the publication of Fitzgerald's translation, recreates the explosion of this poem's popularity through a stunning array of original manuscripts and illustrated editions, as well as a wealth of parodies, adaptations, and appropriations testifying to the various, strange ways in which the *Rubáiyát*

made its way into the Western cultural imaginary.

The exhibition is divided into four sections. "The Poet's *Rubáiyát*" provides a fascinating look at English-Persian relations in the nineteenth-century, and the origins of Fitzgerald's interest in the poetry of the eleventh-century mystic and astronomer Omar Khayyám. "The Cult of Omar" documents the birth of a true literary and popular sensation, showcasing the proliferation of illustrated and boutique editions of Fitzgerald's translation, as well as the rise of Omar Khayyám dining clubs (one of which boasted Yeats, Gissing, Hardy, Conan Doyle, Henry James, and J.M. Barrie as members). The *Rubáiyát* phenomenon prompted an exasperated essay in the *New York Times*, which asked in its headline, "Is There Too Much of Omar Khayyám?" Apparently not, for the third section, "Everybody's *Rubáiyát*," displays an incredible efflorescence of allusions, appropriations, and parodies of the poem, featuring such memorable knock-offs as *The Rubáiyát of a Bachelor* and *The Rubáiyát of Omar Dog-Yam*, in addition to the more high-minded references in *Finnegans Wake* and Ezra Pound's *Pisan Cantos*. The final section, "In Search of Khayyám," features two short films discussing the poem's place in modern Iranian culture.

The exhibition is above all an investigation into the work of translation in the widest sense of that term. Beginning with Fitzgerald's Victorianized *Rubáiyát*, the poem plays host to an astonishing range of interpretations and appropriations: of East by West, of ancient by modern, of 'high' culture by 'low,' of words by images, and of literature by new technologies, marketing strategies, and mass production techniques. One of the many virtues of the curators' work here lies in the way in which the conjunctions among all of these different forms of translation are developed and allowed to breathe, and never offered tendentiously.

If it sounds as if the poem itself could get drowned out by the noise of its own reverberations, it is an issue the curators have addressed in a creative and satisfying fashion. The exhibition is elegantly structured around three large 'close reading stations,' each featuring one *rubáiyát* (quatrain) in large, bold lettering, and a console below that discusses the structure and meaning of the stanza, and showcases a number of key artists' illustrations. There is also a computer terminal with a program that allows users to compare the differences among Fitzgerald's five editions

of the poem, and add his or her own annotations. Such a set-up allows the visitor to engage as closely as she likes with the actual poem while demonstrating yet another way in which a text can be modified and appropriated by new ages and new technologies.

The Persian Sensation is a marvelous display of the Ransom Center's holdings and resources, and the intelligence and imagination of curators Michelle Kaiserlian and Molly Schwartzburg is everywhere in evidence.

Allen MacDuffie
The University of Texas at Austin



Prayers in Code: Books of Hours from Renaissance France

The Walters Art Museum, Baltimore
25 April – 19 July 2009

This small but ambitious exhibition displayed printed books and manuscripts mostly of French manufacture and dating from ca. 1490-1550. Comprised of only 24 volumes mainly drawn from the Walters' collection, plus the wings of an altarpiece by Jean Bellegambe, *Prayers in Code* had at its heart a number of books of hours associated with the workshop of Noël Bellemare, who was active in Paris from 1515. The illuminations in these manuscripts demonstrated a range of artistic influences including the prints of Albrecht Dürer, the paintings of the Antwerp Mannerists and classicizing Italianate decorative motifs. However, it was a subset of these works that this exhibition highlighted, namely a group of manuscripts produced for Jean Lallemand the Younger (†1548) from Bourges. Holding an important place in the royal financial administration, Jean Lallemand would appear to have had a predilection for the commissioning of illuminated books of hours with extremely idiosyncratic iconographies. Four of the six extant books of hours associated with Jean were included in this exhibition and they incorporate into their unusual symbolism Jean's mottos, allusions to his life, and numerous references to his name saints, St. John the Baptist and St. John the Evangelist.

The rest of the works in the exhibition both provided context for the books of Jean Lallemand and explored some of the tensions

... / 7

and cross-currents which were present in French book and manuscript production in the first half of the sixteenth century. These were organized and displayed in three groups: French books of hours with a more conventional iconography illuminated by Jean Poyer and Jean Pichore, French books of hours printed on parchment (often with extensive handcoloring), and a number of (largely) printed books of an emblematic nature, which explored the relationship between text and image in the thought of the period. The inclusion of all three of these classes of objects raised a number of interesting issues, both in relationship to the Bellemare group and on their own. The illuminated books of hours presented points of stylistic and iconographical comparison to the Bellemare group, the emblematic texts (which included both the *Hypnerotomachia Poliphili* and the *Rationarum Evangelistarum*) were a foil to the related visual techniques in the books of Jean Lallemente, and the printed books proved the desirability of mass produced, but luxurious, books of hours devoid of the personal iconography of Jean's patronage.

However, although the organizers clearly wanted the viewer to make such connections, the segregation of the various classes of objects into their own separate vitrines did not encourage the non-specialist to consider such issues. It might have been interesting to directly juxtapose the printed metalcut of the Immaculate Virgin together with her metaphorical epithets (from a book of hours printed by Thielman Kerver) with both one of the illuminations from the books of hours of Jean Lallemant and the page from the printed book of hours by Germain Hardouyn that presented the names of the Virgin as a series of rebuses. Through such a juxtaposition, a whole variety of issues regarding facture, meaning, use and patronage might have been addressed. While it is true that many of these issues (as well as others) are discussed in the thoughtful and engaging catalog, this otherwise excellent exhibition of fascinating objects might have been more effective thematically if these ideas had been more strongly present in the wall text and the organization.

Barnaby Nygren
Loyola College in Maryland

Estrelas de Papel Stars of Paper: Books of Astronomy from the Fourteenth to the Eighteenth Century

National Library of Portugal, Lisbon
29 April – 31 July 2009

As part of the International Year of Astronomy, *Estrelas de Papel / Stars of Paper* takes you on a multimedia journey through five centuries of manuscript and printed books from across Europe. The history of astronomy is not just a history of advances in scientific knowledge; as this exhibition exemplifies, it runs hand-in-hand with advances in the accurate representation and replication of visual diagrams and with the advances in printing. The exhibition guides you through these advances.

The books on display are accompanied by five information boards, which explain the key events and works of the “revolução científica.” Multimedia screens allow the visitor to see more than just one page of a book on show: something all too lacking in many exhibitions and impressively included here. Peter and Georg Bennewitz's edition of Petrus Apianus' *Astronomicum Caesarum* (1540), for example, has each page of the text scanned and shown on-screen, allowing you to view the text in its entirety, rather than just the *verso* and *recto* chosen for display. The pages displayed in front of you change automatically fairly quickly though, so you'll have to go through the whole texts (some forty pages) if you want to look at a page again though. This is the same for the other two texts shown this way and for the texts projected against a wall in the exhibition.

A personal favourite from viewing this exhibition is the 1485 edition of Hyginus' *Poeticon Astronomicum*, printed by Erhard Ratdolt in Venice, open on display at signatures d3^v-d4^r. This book contains the earliest woodcut illustrations of the constellations, signs of the zodiac and the planets. It was a delight to see this gem on display here. Yet perhaps the stellar attractions are, for many visitors, the manuscript notebooks, primarily from the seventeenth century, due to their sheer size, complexity, density of illustration, and the grandeur of their coloured astronomical charts. They proliferate across the exhibition and are well worth taking some considerable time to examine.

There are sixteen display cases of books, with between one and five texts displayed in each. There are also instruments from Europe's past astronomical endeavours, such as the particularly impressive late eighteenth-century telescope, crafted by Edward Naime and Thomas Blunt. The room is relatively small but the curator has made great use of this space. The number and range of texts and artefacts on display, as well as the level of information provided about each text, is highly commendable.

Just as impressive, if not more so, is the accompanying catalogue (of the same name as the exhibition, ISBN 9789725654422, •25.00). This catalogue is organised into four sections, each covering different aspects of the rise of astronomy, of its works in print, and of the history of astronomy in Portugal in particular. The illustrations in this catalogue, like the accompanying essays, are both excellent and well presented, showcasing, like the exhibition, some of the finest works in the collections of the Biblioteca Nacional de Portugal, Biblioteca da Ajuda, Observatório Astronómico de Lisboa, and Biblioteca Pública de Évora. Each bibliographical entry is accompanied by a commentary by the curator of the exhibition, Henrique Leitão.

This is one of the most impressive exhibitions I have seen in some time. It is certainly well worth a visit to Lisbon to see it. But, if you can't, I would strongly recommend purchasing the truly excellent accompanying catalogue. The catalogue is impressively detailed and beautifully printed. (It even comes with a charming exhibition bookmark.) Professor Leitão has created an excellent exhibition, the insightful research for which lives on, most aptly, between the covers of its impressive accompanying printed text.

For more details, please consult the exhibition website:

http://www.bnportugal.pt/index.php?option=com_content&view=article&id=362:estrelas-de-papel&catid=138:2009&Itemid=416

Elizabeth Evenden
Brunel University, London, UK

BOOK REVIEWS

David Allan, *A Nation of Readers: the Lending Library in Georgian England*. London: The British Library, 2008. 288p. ill. ISBN 9780712349673. £45.

In a confessional passage in this excellent book's Acknowledgements, David Allan admits that it emerged out of research for another project (subsequently published as *Making British Culture: English Readers and the Scottish Enlightenment 1740-1830*) when he realised there wasn't a substantial monograph study describing the various "mechanisms by which borrowed books circulated" during this period (ix).

As the introductory chapter on 'Readers and Reading in Georgian England' acknowledges there has been a great deal of recent work on the English library context in this period including the second volume of the *Cambridge History of Libraries in Britain and Ireland* (2006) published just before this book went to press. Allan makes good use of this existing research, often drawing on the pioneering work of Paul Kaufman, whilst noting that the latter's self-enforced chronological boundary (1800) often stopped him from making important discoveries about the way in which individual institutions of reading developed over time. This book often extends Kaufman's research into the early nineteenth century with enlightening results, while at the same time drawing on more recent case studies such as those completed by Keith Manley and Jan Fergus to provide context. Fergus's study of Samuel Clay's commercial library, *Provincial Readers in Eighteenth-Century England* (2007), proves an interesting companion to this volume. One of Allan's major achievements is to place all of this material within the context of broader studies of the "associational world" of the eighteenth century (14). His argument that the new libraries of the eighteenth century provided social as well as intellectual sustenance is convincing throughout.

The main body of this book reflects the traditional taxonomy of libraries, with chapters on 'Book Clubs and Reading Societies,' 'Subscription Libraries,' 'Circulating Libraries,' and 'Other Institutional Collections' (the last including short sections on ecclesiastical collections, philosophical societies and mechanics' institutes). Each of

these chapters defines the characteristics of the specific type of institution being dealt with (with frequent examples that refuse to obey the strict rules laid down by some library historians) and the reasons for its emergence and popularity, before going on to discuss 'typical' practices and structures, and the kinds of reading material that they made available. The breadth of material that Allan is able to draw on helps to dispel some persistent myths. Book clubs were not dominated by works on contemporary political and religious controversies (as John Brewer has argued), but often contained "an impressively undifferentiated mixture of the serious, the polemical, the diverting, the enduring, the particular and the ephemeral" (47).

Allan is particularly good on the way in which individual institutions reflected the needs of the communities that created them. However, some of the chapters would have benefitted from the inclusion of extended case studies of individual clubs or libraries. It is fascinating to learn, for example, that members of the Harlington Union Book Society (located in rural Derbyshire) had access to Adam Smith and Hume alongside many novels and ephemera, but without a discussion of the actual texts acquired (does ephemera here include political pamphlets?) it is difficult to understand what reading meant to this community.

Allan acknowledges in his conclusion that "given what was probably their absolute dominance of book lending" commercial libraries are underrepresented in this as in earlier studies because less evidence of how they operated has survived (211). By using the *Library History Database* to discover previously unexplored catalogues and searching neglected manuscripts, however, Allan has created an excellent overview of the kinds of commercial venues available during this period, alongside important insights into their contents and customers. His discussion of those libraries that charged relatively low subscription fees and which allowed non-subscribers to pay to borrow a single book suggests that more work needs to be done on this fascinating area of text provision.

The concluding chapter argues persuasively that "the contagious spread of book lending facilities across the Georgian cultural landscape" allowed some urban readers to create very individual reading histories by choosing texts from a range of different institutions (218). More room could perhaps have been given to the actual readers whose testimony informs

this final chapter, but this is a fine book that deserves to find a place on the library shelf.

Stephen Colclough
Bangor University, Wales



Sarah Brouillette. *Postcolonial Writers in the Global Literary Marketplace*. Houndmills, Hants: Palgrave Macmillan, 2007. 240p. ISBN 9780230507845. £49.99.

Several years ago Mary Hammond and Robert Fraser remarked that, having paid ample attention to North American and Western European histories, scholarship on book history is only beginning to turn to colonial and postcolonial contexts. Now there are two major monographs on the topic. One is Fraser's own *Book History Through Postcolonial Eyes. Rewriting the Script* (2008). As he remarks in the Preface, no one person can write a comprehensive history of the book from a postcolonial point of view: the subject is too protean, the readjustments required too radical for this moment in time. However his book does establish just how thoroughly the field is reconfigured from the perspective of 'postcolonial eyes,' and although Fraser's claims are modest, the extensive knowledge (geographical, historical, literary, technological) and expertise that produces this 'essay in method' is daunting. It challenges not only the Eurocentric concerns of book history to date, but also the generalisations about, for example, 'the African book' that have persisted in postcolonial scholarship. Fraser calls for not only a broader approach to issues such as production, distribution, exchange, readership, audience and verbal authority, but also a radical questioning of what we mean by a book or a text. His detailed case studies of print cultures in sub-Saharan Africa and South Asia elaborate a 'conflict model' for book history where technologies slog it out, voices strain to be heard, and economics, commerce and politics vie and conspire.

In a generous cover blurb Fraser enthusiastically welcomes Sarah Brouillette's *Postcolonial Writers in the Global Literary Marketplace* to this scholarly project, and he suggests in *Book History* what contribution it makes: it takes up questions of the branding of contemporary postcolonial fiction, and its relation to the positioning of writers in this lucrative global market.

... / 9

At the outset *Postcolonial Writers* returns to one of the first materialist analyses of postcolonial writing as a global industry, Graham Huggan's *The Postcolonial Exotic* (2001) to both critique and elaborate its argument about the marketing and consumption of literary fiction from the 'Third World.' Like Fraser, Brouillette is concerned to open up scholarly work on the materiality of postcolonial writing. Unfortunately the first section of her book is preoccupied with a laboured critique of Huggan's argument to establish her own concept of a "touristic conscience." This is perhaps a relic of an earlier incarnation of the book as a thesis, and it is a relief when a more relaxed and generous critical voice enters to wonder, explore and surmise in the more relaxed prose of later chapters.

Through a series of case extended studies and detailed readings of specific fictions and essays by Salman Rushdie, Derek Walcott, J.M. Coetzee and Zulfikar Ghose, Brouillette focuses on what a materialist and postcolonial approach to authorship and authorial self-consciousness might entail. In exploring the consecration of these authors, Bourdieu's concerns with the development of authorship and the construction and consumption of authorial identity are used to consider what Brouillette envisages as the particular anxieties about commodification that arise around and about postcolonial writing. These anxieties are, to be sure, played out differently in each of the contexts that are developed, nevertheless her argument remains that there is a distinctive postcolonial authorial self-consciousness played out in the constraints and opportunities that arise in this niche market.

Issues related to the perceived authenticity, locality and biographical specificity of the text are central here. Drawing on critics in world literature (Pascal Casanova's 'polar' characterisation of literary space) and postcolonialism (Timothy Brennan's work on cosmopolitanism) Brouillette maps the tricky terrain of postcolonial authorship in a global marketplace, where postcolonial writers are celebrated for a biographical affiliation to underdeveloped locales which is highly problematic. As the case studies of Rushdie and Coetzee suggest, they run the risk of being pinioned between two different publics which receive their work very differently: a local literary community, and a larger global market.

The case studies each develop this argument in very different postcolonial contexts, and one of the pleasures of this

book is the meshing of careful textual analysis with the larger architecture of Brouillette's specific characterisation of the conditions of postcolonial authorship, and the devices by which these authors claim a modicum of agency. Like *Book History Through Postcolonial Eyes*, *Postcolonial Writers in the Global Literary Marketplace* defines a new and potent space for work in postcolonial criticism and book history, and Brouillette's study has the advantage of suggesting how this might proceed through case studies that are accessible to scholars who lack Fraser's formidable grasp of the technology of print and the deep history of postcolonial cultures. This is Brouillette's first book, and obviously so. Equally apparent, there will be others.

Gillian Whitlock

The University of Queensland

Doug Clouse. *MacKellar, Smiths & Jordan: Typographic Tastemakers of the Late Nineteenth Century*. New Castle, DE: Oak Knoll Press, 2008. 176p. ISBN 9781584562320. \$65.00.

With the ascendancy of personal computers in the late twentieth century, the once narrowly followed, if not arcane, field of typography became the domain of anyone producing a school term paper, yard sale flyer, or office memo. With that technology has come a stunning proliferation in the design options available to us via digital typefaces. A similar typographic explosion marked the nineteenth century, when thousands of new type designs explored the furthest reaches of novelty and legibility. Then as now, typography was driven by a complex web of technological, commercial, and cultural forces.

In *MacKellar, Smiths & Jordan: Typographic Tastemakers of the Late Nineteenth Century*, Doug Clouse offers a clearly written history of the Philadelphia firm that by its peak period, 1867-92, reigned as the nation's preeminent type foundry. As the book's title and relative brevity indicate, Clouse focuses on "the formation and workings of a particular nineteenth-century, design-based business," and his critical objectives aim only to provide "background necessary for rebutting later criticisms of nineteenth-century typography." Given these limited parameters, he succeeds admirably.

The work is partly a company history, interesting as a profile both of early American

business practices and of the evolution of the nation's type-founding industry. Clouse tracks the development and permutations of what in 1867 became MacKellar, Smiths & Jordan (MS&J). Founded in 1796 by Scottish immigrants Archibald Binny and James Ronaldson, the company grew and its name changed over the decades to reflect new leadership, until 1892 when it merged with twenty-two other foundries to form the American Type Founders Company, hoping that together they might better compete with the new Linotype machine. Clouse chronicles this welter of changing company names by describing how each successive owner/management team steered the developing strengths and character of the company.

The book's subtitle highlights its primary value, as a window into MS&J's role in the proliferation of ornamental typefaces, for which the Victorian era is so well known and often scorned. Clouse traces the rampant copying of faces, largely by Americans of European designs until roughly 1867, when the trend reversed direction. American punch cutter/designers apparently grasped the burgeoning commercial appetites of Victorian audiences more avidly or astutely than their European counterparts. Throughout the book Clouse provides a fascinating wealth of illustrations, particularly of the company's own patented type designs. What may at first seem an overwhelming array of curlicues, distortions, and pictorial convolutions slowly take on pattern and significance as Clouse tracks changing tastes and uses of the lively decorative faces. He ties them to both the century's explosion in advertising, ostensibly driven by popular preferences, and the fashion for "artistic printing," by which letterpress printers sought cultural prestige through decorative prowess that rivaled lithographers' art. He also wisely points to the technological advancements in stereotyping, type-casting, inking rollers, and coated papers that made such designs viable.

Clouse's discussion of the cultural and aesthetic implications of MS&J's work is tantalizingly brief. He argues that MS&J and nineteenth-century typography more generally have been unjustly maligned and hence undervalued. He refutes prevailing twentieth-century derision, rooted first in the preindustrial ethic of Ruskin, Morris, and others, which pronounced it degenerate and effeminate, and later in modernist contempt for exuberant ornament as bourgeois and decadent. All the moral invective flung at Victorian typography,

Clouse contends, is irrelevant: MS&J's demise in the 1890s was due simply to its inability to adapt swiftly enough to changing tastes and technologies (the Linotype, in particular). Theirs was a business failure, he asserts, not a moral one. For the most part, however, Clouse leaves meatier interpretive work to other scholars. Fortunately, this book's handsome production, clear and focused narrative, and generous illustration render it a valuable tool for that enterprise.

Megan Benton
Pacific Lutheran University



Anne E. B. Coldiron. *English Printing, Verse Translation, and the Battle of the Sexes, 1476-1557*. Surrey, England and VT, USA: Ashgate, 2009. xv, 264p. ill. ISBN 9780754656081. \$99.95.

Anne E. B. Coldiron's *English Printing, Verse Translation, and the Battle of the Sexes, 1476-1557* is part of a new generation of research that discusses print as a way of bridging medieval and early modern literary culture. Coldiron recovers a group of sixteenth-century English translations of French poems concerned with women to argue that these texts teach us how early print's revolutionary nature created a free space within which printers and translators repackaged French texts into a unique body of literature on gender relations standing between the earlier French *querelle des femmes* and the later English pamphlet wars. This alternative line of noncourtly, antiromance, and nonclerical continental imports dominated the English print scene before English Petrarchanism, and thus marks an important phase in English literary culture.

Coldiron announces her thesis in her preface and first chapter, which also outlines the features of the poetry under discussion (10). The book proceeds through five comparative close readings of English translations and their French sources. Chapter two reads the English versions of Christine de Pizan's works to suggest how reprinting entails a process of remaking. Chapter three looks at Wynkyn de Worde's 1525 *Interlocucion*, Richard Pynson's 1526 *Letter of Dido to Eneas*, and Richard Fawkes' 1525/1540 *Beaute of Women* to demonstrate how these printers brought a muted *querelle* to the

English market. Chapter four reads de Worde's 1509 *The Fyftene Joyes of Maryage* as combining Chaucerian and antifeminist traditions. Chapter five includes the complaint genre in this synthesis through a reading of de Worde and Robert Copland's paired set of pro- and anti-marriage pamphlets, the 1518 *Complaynt of them that to be soone maryed* and 1535 *Complaint of the to late maryed*. Chapter six concludes the study with the so-called first Tudor drama, John Heywood's *A Mery Play* (printed by John Rastell in 1533), a translation that Coldiron argues makes the play's French origins invisible. *English Printing* is illustrated with fifteen images and the appendices present transcriptions of *The Letter of Dido*, *The Beaute of Women*, the prologue and prohemyme to the *Fyftene Joyes*, and the two complaints.

The implications of Coldiron's argument are potentially far reaching. Her comparative project not only charts the complex interplay between English and French literary traditions, but works through a truly beautiful sense of poetic and visual formalism. Indeed, her readings encounter the totality of the book and thus explore the creative power of the printer and the translator, as well as that of the author. Still, *English Printing* remains surprisingly committed to an understanding of print culture as revolutionary while clinging to the idea of a Tudor Renaissance. This creates a tension between the argument's emphasis on literary contingency, and its overall reliance on form and period to define its parameters. The case study approach, too, allows Coldiron to pass over competing evidence without comment, such as the complexity of English manuscript production (and its enduring nature) or women translators involved in printing like Margaret of York and Margaret Beaufort. At times Coldiron broadens her scope, but ultimately she returns to introductory analysis. Perhaps the neglected nature of these texts demands such an approach; the result, however, is a narrowness that somewhat undercuts the book's potential.

In *English Printing, Verse Translation, and the Battle of the Sexes, 1476-1557* Anne E. B. Coldiron encounters a wealth of ignored texts and reads them eloquently, moving between languages with sensitivity and nuance. In this, she advances the work of critics such as Martha Driver, Diane Bornstein, and Julia Boffey to demonstrate the fullness and complexity of early sixteenth-century literary culture in print.

William Kuskin
University of Colorado at Boulder

Jonathan Cutmore, ed. *Conservatism and the Quarterly Review: A Critical Analysis*. London: Pickering and Chatto, 2007. xiii, 280p. ISBN 13: 9781851969517. £60/\$99.

Jonathan Cutmore. *Contributors to the Quarterly Review: A History, 1809-25*. London: Pickering and Chatto, 2008. xiii, 260p. ISBN13: 9781851969524. £60/\$99.

Students of the *Quarterly Review*, of nineteenth-century periodicals and, indeed, of nineteenth-century political and literary history in general, must welcome these recent volumes, the fruits of years of archival research by Jonathan Cutmore, on the immensely influential conservative periodical. We now have print companions to Cutmore's *Quarterly Review Archive*.

These volumes, part of Pickering and Chatto's History of the Book series, contain historical and critical essays on the founding and operation of the *Quarterly Review* from its beginning in 1809 to the editorship of John Gibson Lockhart in 1825. *Conservatism*, edited by Jonathan Cutmore, is a collection of critical essays by prominent scholars in literary and political history. *Contributors* is a monograph containing Cutmore's account of the founding and fortunes of the *Review* up to 1825. Both volumes also contain valuable reference material; for instance *Conservatism* includes a list of letters exchanged between the key figures in the early years of the journal culled from Cutmore's unpublished collection, as well as transcriptions of some key letters. *Contributors* includes a complete list of articles published in the *Review* from the first number (1 March 1809) to number 65 (29 December 1825), with identification of contributors. This volume also includes publication statistics, including the *Quarterly's* initial print run, selected figures on profit and loss and printing and paper costs, and publication dates for numbers 1-65.

The resounding success of the *Edinburgh Review* in representing Whig political opinion and providing a steady diet of literature and commentary stung a small group of conservatives into founding a rival journal. George Canning, John Murray, bookseller and publisher, and Walter Scott, star contributor to the *Edinburgh*, worked in secret to set up the journal and to attract William Gifford as its founding editor. The importance of Walter Scott in co-founding and guiding the *Review* is perhaps not as well known as it should be. Scott had grown increasingly alienated from

... / 11

the *Edinburgh* and the breaking point seemed to be his disgust with its radical position on the war in Spain. Scott's decision to bring his immense knowledge of periodical reviewing, plus his intimate knowledge of the workings of the rival periodical, not to mention his Scottish connection, were what enabled the *Quarterly* to succeed. As both Cutmore and Sharon Ragaz (a contributor to *Conservatism*) note, even though Scott remained active with the *Review* for only a short time, until 1811, he set the political and literary standards, as well as tutoring Gifford on the art of editorship.

The *Quarterly* and the *Edinburgh* could each be said to have had "politics as its right leg, literature as its left." Finding the right balance between politics and literature and between "collective discourse and individual authorship" was a challenge, but both publications tended to see the literary contributions as attracting readership which would then be enlightened and reassured by the correct ideology. Boyd Hilton, in a nuanced examination of the complex world of early nineteenth-century ideology, quotes *Quarterly* publisher John Murray's strategy: "If we can once fix ourselves upon public attention, honnied [sic] drops of party sentiment may be delicately insinuated into the unsuspecting ear." The political purpose of the *Quarterly* was to broadly represent the liberal Tory views of the Canningites, defending, as did all Tories, the idea of Britain as a Christian nation, along with its "national establishments," but at the same time prepared to see "freer markets and sound money" (the better to restore the economy to a natural state) and wishing to see the State "operating neutrally according to rule" rather than in line with the protectionist and managerial approach to government favored by High Tories. A new political biography of Canning notes that liberal Tories were committed to "a balancing act between unthinking reaction ... and heedless radicalism." The new journal assured readers that they had access to political and administrative movers and shakers, while avoiding any impression that the journal was simply a government mouth-piece. This aim was not always attained, as the journal's ideological coherence was often warped by the agendas of incompatible sets of contributors.

The relationship between publisher Murray and editor Gifford was remarkably durable but occasionally fractious. Gifford saw as his main task guarding the journal's ideological health and felt Murray frequently compromised this, while Murray's main

concern for the business side of things often led him to despair over Gifford's neglect of administrative efficiency (particularly over the chronic lateness of the *Review*). Still, as Cutmore shows, Gifford was often unfairly judged by Murray and Scott (and perhaps also by posterity), especially in the first year, when "Gifford proved to have a keen sense of the journal's purposes and how best to win the attention and loyalty of some of its natural constituents, notably conservative clerics and academics." Overall, the archives show the two men "having jointly contributed to the *Quarterly*'s success: Murray because he creatively managed the business end of reviewing and kept its mainstay contributors primed with books, cash and plaudits; Gifford because he ensured that the *Quarterly* remained true to its original purposes and, by applying the genius of his pen, sustained its quality."

As well as Cutmore's and Wheatley's detailed descriptions of the founding of the journal and the relationships between the founders, other contributors to the edited collection provide chapters on the importance of classical articles (Christopher Stray) and on key reviewers: Walter Scott (Sharon Ragaz), John Barrow (J.M.R. Cameron) and Robert Southey (Lynda Pratt and W.A. Speck). The importance of John Barrow (traveler, author, colonial administrator, scientist and for forty years Second Secretary to the Admiralty) as a major contributor of more than 200 articles between 1809 and 1841 will be a revelation to many readers (not least those working in the area of colonial networks). Unlike the other reviewers discussed in these volumes, Barrow had no interest in interfering with editorial policy; he parlayed the reputation of the journal into promotion of exploration, supporting government naval policy and encouraging the expansion of empire. From the pages of the *Review*, Barrow helped shape the early nineteenth-century view of Britain in the world.

Both Pratt and Speck make a strong case for the powerful influence of Robert Southey in the *Quarterly*'s early history. Author of nearly 100 contributions, Southey had the unique distinction of both writing for and being written about in the review. A liberal Tory in political economy, Southey veered drastically to the right on religious issues because of his vehement opposition to Catholic emancipation. Derided by Wordsworth and Coleridge as a "professional critic," Southey nonetheless produced some of his best work in the *Quarterly*, the pinnacle probably being his *Life of Nelson*.

So successful did the *Quarterly*'s heady mix of insider political news, travel and quality literary reviews prove that by the early 1820s it had "reached a summit of popularity, infamy and commercial success unprecedented for a periodical journal." The journal had achieved its maximum circulation under Gifford of 13,000; incidentally making Murray a fortune.

Even though the two volumes are obviously closely connected, just how they are connected is not made clear in their introductions. Thus the reader might feel that there is quite a lot of overlap of material. The non-specialist might encounter more information about the Murray-Gifford partnership than he or she wants. Also, for a work which focuses on periodicals in the context of conservative politics, it would have been interesting to include some discussion of the relationship between the *Quarterly* and its High Tory rival, Blackwood's *Edinburgh Magazine*.

However, these are minor points. Jonathan Cutmore is to be congratulated for carrying this project through, providing researchers with valuable archival material and recruiting such a stellar group of contributors.

Michael Michie
York University, Toronto



Anne Dunan-Page & Beth Lynch (eds.), *Roger L'Estrange and the Making of Restoration Culture*. Aldershot and Burlington: Ashgate, 2008. xvii, 236p. ill. ISBN 9780754658009.

The long struggle for the freedom of the press has been much studied but cannot fully be understood without an appreciation of the career of one of its most implacable opponents, Roger L'Estrange – a man of many parts, remembered for his zeal as both controller of the press and Royalist propagandist. One of a handful of historical figures to have appreciated exactly how to make use of the printing press in pursuit of their cause (Erasmus and Luther spring to mind as early examples), L'Estrange complemented his pamphleteering with relentless opposition to 'dissenting' publications through his official position as Surveyor and (later) Licensor of the Press. Although usually tolerant of Catholic literature (and accused of being a closet Catholic himself) he made enthusiastic use of his power to search the premises of printers and booksellers on the slightest whiff

of suspicion of producing or distributing proscribed texts.

L'Estrange has been the subject of some impressive modern scholarship: Harold Love's extensive knowledge is brilliantly summarized in his Oxford DNB contribution, while younger scholars, notably Peter Hinds, continue to explore this fascinating and enigmatic figure. Love and Hinds are among the contributors to this collection of essays, stronger than the sum of its impressive parts and a model of the interdisciplinarity so vital to the history of print culture. All credit to its editors for pulling the work of a diverse team of international scholars into a volume which provides as well-rounded a picture of its subject as one would expect from a monograph.

Each essay gives a specialist view of one aspect of L'Estrange's multifaceted life. Beth Lynch discusses how his early career shaped nonconformist identity, while his antagonism towards Milton and Marvell is addressed by Nicholas von Maltzahn and Martin Dzelzainis. Mark Goldie examines L'Estrange's newspaper, *The Observer*, and its vicious attacks on the Whigs, and Peter Hinds judiciously uses examples of his relationships with book-trade people and political informers to explore the credibility of information in the late seventeenth century. L'Estrange was also a competent translator and editor, roles reflected in his dealings with continental Protestantism, discussed in Anne Dunan-Page's essay, and in his celebrated translation of Aesop: his educational use of fable is studied by Line Cottegnies. Known as 'Noll's Fiddler' (following an accusation that he had used music-making as a smokescreen for secret discussions with Cromwell), L'Estrange was a skilled player of the viols (not the violin) as well as a competent composer; his musical life is ably discussed by Andrew Ashbee. Perhaps only the much missed Harold Love (to whose memory this volume is dedicated) could have pulled off enlisting the help of James Joyce (a CD of *Finnegans Wake*) to illuminate his idea of 'the printed voice' in relation to L'Estrange, suggesting that *The Observer* was expressly designed for reading aloud in coffee-houses and suchlike. Love's short essay on "L'Estrange, Joyce and the Dictates of Typography" is a minor masterpiece. The essays are complemented by Geoff Kemp's annotated bibliography of L'Estrange's many works: an invaluable research tool.

In his Oxford DNB contribution, Harold Love describes Roger L'Estrange as "the most

important link between the controversialists of the civil war period and the newspapermen of Queen Anne's reign" – an accurate and important assessment borne out by this timely volume of essays, which indicates not only the wide-ranging work already completed on L'Estrange but also, as the editors freely acknowledge, much research still waiting to be done on this key figure in the history of print culture and the emerging 'public sphere.'

John Hinks
University of Leicester



Laurie Ellinghausen. *Labor and Writing in Early Modern England, 1567-1667*. Aldershot: Ashgate, 2008. ix, 155p. ill. ISBN 9780754657804. \$99.95.

In famously declaring that Shakespeare "never blotted out line," Ben Jonson suggested both that Shakespeare was a fluid, easy writer and that he did not put enough work enough into his writing. Jonson's comment highlights one of the main cultural contradictions that Laurie Ellinghausen explores in her recent monograph: if most Tudor/Stuart discourse tends to devalue manual labor, "why does labor become such a common way of imagining writing" (5) from the mid-sixteenth to the mid-seventeenth century? Using this question as a way to explore the history of authorship, Ellinghausen focuses on "examining the texts of non-aristocratic authors who represented their own writing as material work and claimed labor as a positive value for writing." (1) Admirably, Ellinghausen does not try to resolve the contradictions she uncovers, but rather attempts to make manifest the disjunctions and inconsistencies that helped form what, following Weber, she calls the vocation of writing.

Jonson, the stepson of a bricklayer, functions as the center of gravity in her study, a figure who "articulates a newly emergent standard of composition ... in which work is embraced over casual sprezzatura" (91). Because of his great success at court, though, Jonson stands out in this book, which focuses mostly on less-canonical authors and their paths to new forms of authorship. The book features chapters on Elizabeth Whitney, Thomas Nashe, Jonson, John Taylor, and George Wither. In each chapter, Ellinghausen

focuses on how the writer in question used metaphors or images of labor to describe and authorize his or her writings. Over and again, she finds that these writers capitalized on their own marginality to fashion a new sense of the professional writer as virtuous, industrious, and thrifty.

Readers of Ellinghausen's book will find thoughtful analyses of individual passages and works; her exploration of the Parnassus plays is especially illuminating. However, those looking for a larger literary or cultural argument will be disappointed. Ellinghausen's book does not mean to challenge in any significant way the histories of authorship, writing, and labor as they have been articulated in the last decade or so. Rather her project intends merely to extend to specific authors the work that has been done by critics such as Wendy Wall, Alexandra Halasz, and Joseph Loewenstein.

Perhaps as a result, Ellinghausen does not provide a fully fleshed-out context for the claims she makes. For example, her depiction of Tudor/Jacobean discourses on labor – what she classifies simply as "the stigma against labor" (2) – comes across as unsatisfyingly thin. She provides no discussion of the medieval ideology of labor for all and very little about the precarious distinction between manual, intellectual, and spiritual labor. She wants to argue that because labor was culturally devalued, it was strange and risky for writers to present their writing as work. However, an argument could easily – more easily, in fact – be made that labor was so valued, even among the country's elites, that writers would have been foolish not to present their writings as labor. Of course certain aristocratic authors (most notably Sidney) eschewed the image of labor for his writings, but that hardly means there was a stigma of labor or even that there was a monolithic aristocratic attitude against work or writing. A thicker description of this issue would have considerably contributed to the depth of this volume. So too would have a clear elaboration of Ellinghausen's own theoretical and methodological propositions.

Ellinghausen's work is useful and necessary. And while her book does not provide a sufficiently deep analysis of the project she proposes, it does serve as a valuable guide to challenges that early modern professional writers faced as they began to envision writing as a vocation.

Joshua Phillips
University of Memphis

Lori Anne Ferrell. *The Bible and the People*. New Haven: Yale University Press, 2008. xiii, 271p. ill. ISBN 9780300114249; ISBN-10: 0300114249 \$32.50.

The last ten years have seen an explosion of scholarship on the evolving nature of the Bible as its core text has traveled through various historical moments and cultural contexts. Notable works in this ever-expanding corpus include: Ruth Bottigheimer's *The Bible for Children*, David Katz's *God's Last Words*, Penny Schine Gold's *Making the Bible Modern*, and essay collections such as *The Bible in the Renaissance*, edited by Richard Griffiths, and *The Bible as Book*, edited by Kimberly Van Kampen and Paul Saenger. Space limitations here forbid a fuller list, but rest assured that it would be easy to double this number of titles with little effort. Lori Anne Ferrell's new book, *The Bible and the People*, places itself firmly in this scholarly tradition of the past decade. Ferrell lays before her readers a study of the Bible from the eleventh century to the twenty-first, paying special attention to the Bible's material nature and its ever-changing textual elements as a means of exploring what changes in Scriptural presentation and content tell us about the history of Christianity and the text's readers through the ages. Thus, the book is about both about a collection of specific manifestations of the biblical text and the people who produced and read those particular manifestations.

Ferrell's project is an ambitious one. She is interested in the evolution of the biblical text over a one-thousand-year time-frame, and to make such an impossibly large endeavor manageable, she focuses her study on a specific set of books held by the Huntington Library in San Marino, California. (The idea for the book emerged for Ferrell as she served as a guest-curator for an exhibition on the Christian Bible at the Huntington Library in 2004.) As a result, the book does have a slight air of being a rather sophisticated exhibition catalog, as the first selection criteria of the texts to be studied involves a connection to the Huntington's collections.

The great strength of the book is the range of Bibles it examines. Other studies of the Bible have most often limited themselves to studies a particular country or a much narrower time frame. Ferrell begins with an extended discussion of the Gundulf Bible, the oldest Bible in the Huntington collections, a Bible which first appeared in a Cathedral library in

southern England in 1130, and then moves in her ensuing chapters through the centuries all the way up to the current New Testaments in a magazine format that have proved to be immensely popular among American teenage Bible readers in the twenty-first century. Ferrell excels at giving her readers quick, easily understandable snapshots of the historical moments, doctrinal conflicts, and cultural shifts which served to catalyze various Bible editions. Her chapter on biblical "extra-illustration" is particularly good as she explores how various Bible owners in the nineteenth century went to great lengths to collect all manner of illustrative (and interpretive) material to insert into their Bibles, often transforming the Bible from a single- to a multi-volume work. If one needs a ready text to begin an exploration of the rich diversity of Bibles through history, Ferrell's book is a perfect choice. It should also be noted that the book includes more than fifty illustrations of various Bible editions which enhance one's appreciation for how the book has metamorphosed over time.

The book's massive scope is also its weakness. Ferrell simply does not allow herself time to offer convincing, sustained arguments on the four points she promises to prove in her introduction (11). Then again, Ferrell's book must be admired for its ambition and the wealth of insights it does offer on a book that has indeed changed thousands of times over the past thousand years.

Paul Gutjahr
Indiana University

John Hinks and Catherine Armstrong, eds. *Book Trade Connections from the Seventeenth to the Twentieth Centuries*. New Castle, DE and London: Oak Knoll Press and the British Library, 2008. x, 265p. ill. ISBN 9780712350648 (British Library) and 9781584562290 (Oak Knoll).

It may seem odd, but it is certainly not inappropriate, to open a review of a work that explores the many dimensions of bookmaking with a brief comment on the cover image, part of a jacket design by Shereen Deemer. James Green's color illustration, "The Library," originally published as part of *Poetical Sketches of Scarborough* (1813), is well chosen, forging connections to several of the essays. For example, this view of browsers in a

Regency-era library reminds us that book sales are not the only indication of book use, much as Frank Felsenstein does in his essay examining the circulation records of a nineteenth-century American library. Furthermore, the illustration's original inclusion in a collection of poetry points to the importance of graphic design, a theme that links to Angela McShane's assessment of the role of typography in signaling subject matter and potential audiences in seventeenth-century broadside ballads. Images are methodologically significant in this collection as well: Eddie Cass and Paul Smith, in two distinct but overlapping studies of folk plays and chapbooks, use woodcuts (among other evidence) to trace relationships among generations of these chapbooks and their printers. Perhaps most importantly, however, the chief symbolic weight of the cover illustration lies in that it is not merely another image of the London trade.

Provincial book networks represent just one of the research areas John Feather claims have been "neglected, misrepresented or marginalized" (2). In his opening essay, "Others: Some Reflections on Book Trade History," Feather, arguing that scholarship in the field of British book history has often been far too parochial, urges readers to "ask some uncomfortable questions" (1). He calls for more research into places such as Ireland, Wales and Scotland, not just to fill gaps in our understanding of the broader network of the trade, but to re-evaluate assumptions that emerge from an overly narrow London perspective, such as the labeling of eighteenth-century Irish reprinting as "piracy." He also points out the need for more studies of publishing outside the mainstream, such as the dissident press, the pornographic book trade, and British publications in languages other than English.

The following essays take up his challenge with mixed success. Certainly, several of them focus on now obscured individuals who in their lifetimes played key roles in under-examined regions or genres. Victoria Gardner, for example, traces the life and work of Newcastle's John White (1689-1769), "the most influential Northern newspaper printer-entrepreneur of his generation" (72). Stephen W. Brown explores the tumultuous eighteenth-century career of an eccentric Edinburgh outsider, Peter Williamson, who parlayed his captivity by North American natives into story-telling capital that funded his ultimately failed newspaper businesses,

including the city's first penny post. Elaine Jackson uncovers the scandalous magazine writing career of a pseudonymous mid-twentieth-century romance novelist, Marguerite Jervis. Despite the strong scholarship evident in these intriguing and well-detailed case histories, however, the focus on so many individuals is itself somewhat odd in a book on "networks." It would have been useful to see more essays devoted to relationships. The emphasis on biography also risks privileging personal psychology over the at least equally important larger social forces and political currents that shape individuals.

Ironically, of all the essays' descriptions of individual participants in print culture, it is a study of one of publishing's most famous sons that best escapes these limitations. James Caudle, though he writes on the long celebrated and researched James Boswell, manages to provide a fresh perspective by examining his subject as an inexperienced and commercially unsuccessful author. Carefully deciphering Boswell's often cryptic diaries and memoranda, Caudle illuminates his negotiations with the marketplace, especially the collaboration and conviviality what Caudle aptly calls "extramural sociability" (96) within coteries of writers and booksellers.

While Caudle's essay has us detour into canonical territory, most of the essays in the collection focus on popular forms: newspapers, periodicals, ballads, chapbooks. In addition to the essays mentioned above, there is also Susannah Randall's compiling of statistical data to show how seventeenth-century newspaper output skyrocketed during political crises; Johanna Archbold similarly looks at the effects of 1798 Rebellion and 1800 Act of Union on the development of monthly periodicals in Ireland. Another take on politics and the press, by Lisa Peters, shows how Lloyd George emerged from obscurity, even deep unpopularity, through the writings of Wales's Liberal newspapers. Taken together, these accounts of the relationship between the public and the press – whether official or popular, traditional or counter-cultural – potentially shed light on our competing forms of journalism today, the possible demise of the news on printed paper and its eclipse by new digital forms. It is useful to remember that blogs, too, flourish during moments of crisis and political debate.

Most writers in this collection, however, do not refocus the historical lens to highlight present concerns. Indeed, many of the essays collected here might benefit from a framing

of their microcosm with a "big picture" approach that highlights the individual person or form in a larger picture of trends or issues. This is especially important in a book covering four hundred years of history, meant to attract readers in a variety of specialties. Perhaps because of the potential "outsider" status of his American project in a British book history collection, Felsenstein provides a model of how to do this well, showing how one small town library reflects both broader American trends and relates to British antecedents. He also usefully contextualizes the study within a larger research project and poses as yet unanswered questions that whet readers' appetites for future work.

One final note seems especially relevant in a volume focusing on modes of publication and distribution. The (quite traditional) three-year gap between the 2005 Print Networks Conference on the History of the British Book Trade and the 2008 publication of this collection of essays seems like eons in our tweeting and blogging world. While the essays do not seem dated – a useful reminder that relevant scholarship need not operate at the speed of the Internet – it does seem a shame that they could not reach beyond the confines of the face-to-face conference even earlier. Given that this is an edited collection (one editor even did the typesetting), what would be the risk in publishing these online? I hope to see similarly well-researched set of essays at, say, "PrintNetworks.org" in the future.

Lisa Maruca
Wayne State University

Daniel Hobbins. *Authorship and Publicity Before Print: Jean Gerson and the Transformation of Late Medieval Learning*. Philadelphia: University of Pennsylvania Press, 2009. xii, 335p. ill. ISBN 9780812241556. \$49.95.

Daniel Hobbins has undertaken a study of Jean Gerson (d. 1429) as an author concerned not just with theology but with the distribution of his works. Gerson, Chancellor of the University of Paris, as Hobbins notes, was not just an academic. He was what we would now call "a public intellectual" (see especially Chapter 5). The Chancellor began writing during a period of increased demand for texts combined with a greater supply of manuscripts written rapidly on paper. Gerson was, as Hobbins shows, of a divided mind

about his authorial role. He worried about the moral aspects of becoming a writer but was concerned with the permanence of his legacy.

Gerson began writing during a period of changed academic genres. Some, especially the commentary on Peter Lombard's *Sentences* and the *quodlibetal* question, were passing out of favor. Others, particularly the tract on a specific topic, were becoming more popular. Just how popular Hobbins shows with a table (137-139) listing many of the topics addressed by theologians and jurists from the late-fourteenth through the mid-fifteenth century. The table is not complete, but it shows how topics like usury and magic retained their popularity. Other topics, like the canonization of Birgitta of Sweden, received only sporadic attention. Gerson wrote on many of the topics listed while also writing poetry, spiritual works, and textual versions of his many sermons.

When assessing Gerson the author, Hobbins looks at a wide sample of his subject's many writings. (The most recent edition of Gerson texts, by Palémon Glorieux, contains eleven volumes of texts.) He pays particular attention to the later works and to the Chancellor's poetry (see especially Chapter 3). Most of the later works were written while Gerson was in exile in Lyon. His attack on the doctrine of tyrannicide had made him *persona non grata* with the Burgundian faction in France's violent internal politics. The Burgundians had seized Paris in 1418, and some of the Chancellor's friends had died in their effort to eliminate supporters of the rival Armagnac faction. Gerson's literary production in this period, as Hobbins notes, was both varied and prolix. Included are his poem *Josephina*, an epic about St. Joseph, *The Consolation of Theology*, a work of intellectual depth, and a harmony of the gospel texts about the life of Christ, the *Monotessaron*. Being removed from the public sphere seems to have unleashed his creativity rather than hindering it.

Some of the most interesting material in Hobbins' book is reserved for the last chapter. The author examines the means by which Gerson's works escaped from a narrow circle in France and became more widely circulated. He includes in this inquiry the geography of their diffusion. Why did Gerson receive much attention in Germany but much less in Italy? Hobbins points to three nodes of circulation. Two were church councils: the Council of Constance (1414-1418) and the Council of

... / 15

Basel (1431-1449). At both councils, books were copied and distributed. At Constance, Gerson was able to put his writings on ecclesiastical power into circulation. At Basel, he was an authority to be read and either embraced or rejected according to one's allegiance to council or pope. Diffusion of Gerson's works at the councils, however, was not limited to the tracts on the Schism and ecclesiological issues. Other works were copied as well.

For the third node of distribution, Hobbins points to the Carthusians as important agents in the distribution of the Chancellor's theological and devotional writings. The Carthusians provided each other with copies. Then, from Carthusian houses, other orders, especially those of a reforming inclination, secured copies of Gerson's works. Hobbins illustrates this process with maps and a rich appendix. Both the last chapter and the appendix also examine the lesser role of the Celestines, an order to which one of the Chancellor's brothers belonged, in the process of distribution. The evidence for the Carthusians is more complete, including references to extant manuscripts, and so it is more interesting. Hobbins also pays attention to the different intellectual currents in Italy that limited the penetration of his subject's writings in that part of Europe.

As the index of Gerson works cited (317-320) shows, Hobbins has cast his net wide. This, together with the index of manuscripts consulted, reveals how much work was done on this study. There is a weaknesses, tied directly to the author's ambitious agenda. The author frequently moves back and forth between the types of works Gerson wrote. Occasionally one loses sight of one type of writing, such as the works on the Schism, while another genre is discussed. On the whole, Hobbins is more comfortable with theology and devotional writing, plus Gerson's defense of Joan of Arc, than with the writings on tyrannicide and the power of the general council to resolve the Great Schism. This minor criticism aside, this reviewer read Hobbins' book with great interest and much profit. Our understanding of how books and the ideas they contained circulated before the coming of print is the richer for his efforts.

Thomas M. Izbicki
Rutgers University

Thomas A. Horrocks. *Popular Print and Popular Medicine: Almanacs and Health Advice in Early America*. Amherst: University of Massachusetts Press, 2008. 240p. ill. ISBN 9781558496576 [paper]; ISBN 9781558496569 [cloth]. \$29.95 / \$80.00.

It has long been a commonplace that the almanac, together with the Bible, comprised the reading matter of most early American households. And yet for all its ubiquity, the almanac has never received its due share of scholarly attention. In the past, this may have been a consequence of its lowly status. Moses Coit Tyler, the great nineteenth-century historian, called the almanac "the most despised, most prolific, most indispensable of books, which every man uses and no man praises; the very quack, pack-horse, pariah, and clown of modern literature, yet the one universal book of modern literature." Though he had a fine appreciation for the almanac, Tyler himself did not tarry long over it in his literary history. And few since Tyler's time have sought to overcome this neglect; George Lyman Kittredge (1904), Robb Sagendorph (1970), and Marion Barber Stowell (1977) are notable exceptions. But even in an age more disposed to the study of popular culture, the almanac is still something of a pariah. The reason lies partly in the nature of the almanac itself, a protean form, ever changing and adapting itself to new circumstances. A "little book," it nonetheless contains a vast amount of miscellaneous information within its pages. Whoever would master the almanac must be conversant with astronomy, astrology, and the calendar, as well as the history of economics, law, agriculture, commerce, transportation, politics, religion, statistics, domestic life, medicine, printing, and literature in all its forms. Not even the newspaper or the magazine can rival the almanac for generic diversity. Another deterrent is sheer numerical abundance. More than 3,000 almanacs were published through 1800 (Evans); more than 14,000 through 1850 (Drake). There are no reliable figures for the second half of the nineteenth century, but there is no doubt that the almanac continued to find printers, publishers, and readers. As indeed it does to this day. Life is short; the almanac never ends. As Nathaniel Ames expressed it in his almanac for 1744: "This little book serves well to help you date / And settle many petty worldly Things, / Think on the Day writ in the Book of Fate, / Which your own final dissolution brings."

This new study by Thomas Horrocks is a welcome addition to the field. Horrocks has wisely limited himself to one aspect – health –and to the period before the Civil War. Even with those limits, he had to perform a prodigious amount of research examining 1,785 almanacs (more than double the figure for his University of Pennsylvania dissertation of 2003, out of which this study has evolved). While obviously of interest to specialists in the history of popular medicine, this study is also very useful for those interested in cultural history in general.

In his introductory chapter, 'Almanacs and the Literature of Popular Health in Early America,' Horrocks places the almanac in the context of other popular publications that dispersed knowledge of health and medicine to a wide audience, including newspapers, domestic guides, medical guides, and the publications of medical sects and social reformers (especially prominent in the years prior to the Civil War). He then spends a chapter examining the role of astrology, 'Heavenly Guidance.' Another chapter is devoted to 'Advice for the Afflicted,' with specific analysis of cures offered for dropsy, the bloody flux, and rheumatism. 'Prescribing Prevention' traces the regimen and hygiene advice offered by almanacs. And finally, 'Health Advice with an Agenda' looks specifically at those almanacs motivated by social reform (such as temperance) or profit (the patent medicines), both of which were becoming more prominent in the years leading up to the Civil War. The book concludes with an epilogue, an appendix (with statistical tables), discursive notes, and an invaluable bibliography.

The clarity of the prose is admirable, as is the author's ability to weave into the narrative the often arcane therapeutic theories from Hippocrates to Galen to William Buchan, Benjamin Rush, and John Gunn, among others. Most illuminating throughout the study is Horrocks's exploration of the complex relationship between the almanac and other popular printed sources for health and medical information, both from the standpoint of publishing and reception. By 1860, Horrocks argues, almanacs were no longer the leading sources in print for health information. Yet as general almanacs devoted less and less space to "receipts" and medical advice, the proprietary almanacs (those promoting patent medicines) arose at about this time, becoming a dominant feature of the landscape later in the nineteenth century.

A colorful lot, they would be a fascinating subject in themselves.

Another subject for further research is the relationship between the almanac and its readers, often difficult to tease out of the evidence, though Horrocks offers several intriguing examples. For instance, Dorothea Christina Schmidt, a German immigrant in the late-eighteenth century to Georgia, recorded in her manuscript cookery and receipt book, "The famous American receipt for Rheumatism," which had appeared in the 1777 Georgia and South Carolina Almanack. While readers copied receipts from almanacs, almanacs also printed receipts submitted to them by readers.

Popular Print and Popular Medicine is compact, useful, and endlessly suggestive. Part of the acclaimed University of Massachusetts series, Studies in Print Culture and the History of the Book, it is a major contribution to our knowledge and should go a long way towards stimulating other almanac studies, not only in health and medicine but in all the other subjects served by our nation's "pack-horse." We need many more such, from essays to larger syntheses. With such recent tools as Robert K. Dodge, *A Topical Index of Early U.S. Almanacs, 1776-1800* (1997), and with the example of Horrocks, the lowly almanac may at last receive some of the acclaim it is due.

Andrew Ellicott wrote in the Maryland Almanack for 1783: "One year passeth away and another cometh – so likewise 'tis with Almanacks – they are annual productions, whose destination and usefulness is temporary, and afterwards are thrown by and consigned to oblivion ... it is no wonder, when they become old almanacks, that we frequently see them made use of by the pastry-cooks, or flying in the tail of the school-boy's kite." Historians, as well as cooks and kite-fliers, can also make good use of old almanacs. No other publication has been present on the American scene for so long a time, reflecting the passing years through the lens of popular culture. Intended to be temporary, almanacs remain enduring sources for many lines of inquiry, from the colonial period to the modern era. Thomas Horrocks has given us an indispensable book, like the almanac itself.

Russell L. Martin III
Southern Methodist University

Beth Quitslund. *The Reformation in Rhyme: Sternhold, Hopkins and the English Metrical Psalter, 1547-1603*. Aldershot: Ashgate, 2008. x, 322p. ISBN 9780754663263. US\$114.95.

Quitslund's text is the latest addition to Ashgate's St. Andrews Studies in Reformation History, a series offering various international and interdisciplinary approaches to the Reformation. With her attention to several overlapping contexts of the Reformation in Tudor England – historical, political, ecclesiastical, literary – over the span of a half century, Quitslund does the series proud. The focus of her study is *The Whole Booke of Psalmes*, one of the most published, revised, and consumed texts in Early Modern England and, until now, one of the most ignored and misread – in her words, "least understood" (8) – examples of Tudor devotional life. A study of the long, complicated history of this text, Quitslund argues, brings into focus the constantly shifting ideologies of the Reformation in England and the wider "English Protestant diaspora" (6). Through her chronological focus on numerous editions produced during the reigns of Edward, Mary, and Elizabeth Tudor, Quitslund draws attention to the shifting uses of the *Booke* for its various audiences: among them, a young king, exiles in Geneva, pious churchgoers, Elizabethan intellectuals, the wider English public at festivals or at school.

By situating the *Booke* firmly in its original Tudor context, Quitslund reminds us that the text that later would be classified as peripheral "Puritan" propaganda and "bad" poetry by writers and critics was popular, profitable, and politically and religiously influential in its early incarnations. As she stresses the interconnectedness of Tudor governmental policy, the use of scripture and devotional texts during the Reformation, and the emerging London print marketplace, Quitslund also draws attention to some of the important mediators who participated in the creation of this *Booke* – and the "book" in Early Modern England – including first "authors" and compilers Thomas Sternhold and John Hopkins and printer/editor John Day, known by many scholars of early modern print as one of the central figures in the Tudor book trade.

More familiar (read canonical) writers like Thomas Wyatt, William Shakespeare, and Ben Jonson also pop up in Quitslund's narrative of the *Booke*, demonstrating the ways that Tudor and Stuart writers responded to the religious discussions of the time and revised the form and content of these texts within

their particular literary and political contexts. Despite Quitslund's conscious reaching out to scholars in multiple disciplines and her skillful weaving together of an overarching socio-historical argument and detailed close readings, this work perhaps most importantly finds its place with an audience of scholars of the political and religious contexts of Tudor England. Certainly, this text is a key reminder for SHARPists of the need to continue to look toward popular and non-literary texts as we explore the history of the London book trade. At the same time, Quitslund's readings of the editions of the *Booke* primarily center on their shifting ideological and devotional purposes, with often only a nod to or a brief proposal about the intriguing changes in title pages and other editorial framings that interest readers in our organization (the significant exception being her detailed and provocative look at Day's role in the republication and re-organization of the psalms in Chapter Five). The absence of facsimiles or other images to supplement her argument about the changes in this text throughout its decades in print also suggests that these chapters might best serve as the necessary first step for scholars who have not yet considered looking at the connections or divergences between text and paratext.

Overall, *The Reformation in Rhyme* succeeds in highlighting the incredible interdisciplinarity necessary in any study of the Reformation, be it aimed at historians, scholars of literature or religion, or students of the early printed book. Quitslund asserts in the Introduction that *The Whole Book of Psalmes* "is an important anthology for both the history of printing and the history of English devotionality" (1). In the case of her own well-researched critical volume about this influential text, then, the audience necessarily will be wide.

Stacy Erickson
Manchester College



Stephanie Rahmede. *Die Buchhandlung der Gelehrten zu Dessau. Ein Beitrag zur Schriftstelleremanzipation um 1800*. Mainzer Studien zur Buchwissenschaft 16. Wiesbaden: Harrassowitz, 2008. 168p. ISBN 9783447056618. 48 Euros.

As the long tail grows, self-publishing is the rage today. As one critic recently quipped, soon there will be more people who want to

... / 17

write books than read them. For students of the eighteenth century, this should all sound very familiar.

Stephanie Rahmede has given us a clear and concise history of one self-publishing operation during the late eighteenth century when authors experimented as never before with such go-it-alone ventures. The most famous, or infamous, was Klopstock's *Deutscher Gelehrtenrepublik* (1773), which attempted to cash-in on the author's fame as one of the German language's best known poets – and which failed miserably. It was an age, as Rahmede calls it drawing on the work of Hansjürgen Haferkorn, of the emancipation of the writer, where a growing reading public enabled writers to sell more books and free themselves from the shackles of patronage, whether clerical or aristocratic. They wanted, then as now, a cut of the profits.

Drawing on the earlier work of German book historians such as Reinhard Wittmann, Helmuth Kiesel, and Paul Münch as well as a trove of archival evidence, Rahmede shows us how the Buchhandlung der Gelehrten zu Dessau [Bookseller of the Scholars of Dessau] was an important regional experiment in Enlightenment publishing. Its authors included Gleim, Herder, and Wieland and it served customers from St. Petersburg to Princeton. Founded in 1781, it was an outgrowth of the pedagogical institute, Die Philanthropin, created by the renowned educational theorist, Johann Bernhard Basedow. Despite its lofty aims, however, it was immediately boycotted by the booksellers in Leipzig, the center of German-language publishing. Led by the invectives of Philipp Erasmus Reich, booksellers were not excited to see authors try to make an end run around their work and the financial risks it involved. In the first year only twenty-seven titles were sold during the Leipzig fair.

But it was not ultimately the resistance on the part of the book trade that did in the scholars of Dessau. Rather, it was the principle of open-access behind self-publishing: too many titles and too few readers. At the end of its five years, the association had listed close to 1,000 titles. As the book-trade critic, Johann Breilkopf, remarked, "Experience teaches us that not all books generate profits, but all do create costs" (137). One of the founding articles of the group's charter was that all writers had a right to publish through the association. Like self-publishers today, the rigorous selection process that belonged to publishers was given-up in favor of the idea

of writerly freedom and access to the market. Publishers don't just publish; they also keep people from publishing. The results proved fatal for the association. It closed in 1785.

Rahmede's history presents us with a useful microcosm of the dramatic changes that beset the German (and European) book market towards the end of the eighteenth century. She points us toward one of the variety of solutions that writers and publishers used to address changes in the nature of the reading public. Despite her subtitle, what Rahmede shows us is less the "emancipation" of the writer than the way writers were forced to negotiate new identities, new connections, and new modes of production to address changes in the literary market for books. Were you really any freer when you negotiated with a publisher instead of a prince? Ultimately, what Rahmede points us toward is a very important, and relatively understudied, aspect of the history of books – not just the history of self-publishing, but also the proliferation of vanity presses that began to flourish after 1800 as a response to the growing commercialization of the literary market and that continues today. We still await a more comprehensive history of such important phenomena.

Andrew Piper
McGill University



Claire Squires. *Marketing Literature. The Making of Contemporary Writing in Britain*. London: Palgrave Macmillan, 2007. ix, 237p. ISBN 13: 9781403997739; ISBN 10: 140399773X. £14.99 [paper].

This book is the adaptation of a PhD thesis [University of Oxford] about marketing methods in British publishing, focusing on fiction in the period 1990-2007. Its central proposition is that nowadays marketing plays a crucial part in constructing literary categories and literary value (167). The dominance of marketing in publishing is related to a rapid increase in scale and internationalisation. Since the 1990s books have faced growing competition from other media. Bestsellers receive more attention; writers on the Midlist are struggling. A process of commodification affects literary fiction as well as the commercial genres.

In order to describe the material context of text production and distribution, Squires

uses the tradition of the history of the book and the sociology of literature. She emphasizes the notion of genre, a major factor in the structuring of the book market. Genre does not only differentiate types of text but it also determines the material shape and context of books.

Squires' sociological definition of the literary book and the empirical nature of her research are admirable. The most interesting sections of the book are the analytic descriptions of the divergent marketing approaches to a series of recent bestsellers: Louis de Bernières', *Captain Correlli's Mandolin*, Martin Amis's *The Information*, Irvine Welsh's *Trainspotting*, Pat Barker's *The Ghost Road*, Arundhati Roy's *The God of Small Things*, Brett Easton Ellis' *American Psycho*, Helen Fielding's *Bridget Jones's Diary* and three children's books that are also sold as adult novels including J. K. Rowling's *Harry Potter* series. This is indispensable reading for anyone who wants to understand the tricks of the trade of contemporary publishing.

On a more critical note, I was somewhat disappointed by the lack of depth in Squires' treatment of Bourdieu's work. Her suggestion that Q.D.Leavis and Bourdieu have similar views [55] seems misleading. Her analysis of marketing campaigns, however interesting, is concentrated on the hardback editions of individual bestsellers. Only in the case of Pat Barker does she attempt a longitudinal analysis of the positions taken by or ascribed to the author. Squires mentions the practice of repurposing texts in the age of modern media, but her case studies shed little light on the relationship between exploitation of books and other media or the relationship between various works of fiction. In this respect, Bourdieu's theories about the relationship between material and symbolic production might have served as inspiration. Squires' remarks about the dynamic nature of literary prizes are interesting, but other literary institutions (book clubs, literary education) are hardly mentioned.

Finally, the chapter about the vicissitudes of Zadie Smith's *White Teeth* struck me as an inconsistent conclusion. In contrast to Squires' impartial approach at the beginning of the book, this final chapter contains all kinds of normative views of what literature is or should be, partly from the post-structuralist cauldron (182). In a sense, this undermines the central proposition of her book. Furthermore, it is disappointing that in this European contribution to the study of book

marketing, there is hardly any reference to French literature and none at all to German literature. In spite of these criticisms there can be no doubt that Squires has provided a compact and lucid study of important developments in the contemporary book market in the Western world.

Frank de Glas
Utrecht University, The Netherlands



Andrew van der Vlies. *South African textual cultures. White, black, read all over*. Manchester: Manchester University Press, 2008. xiii, 223p. ill. ISBN 9780719076145. \$US 79.95

This is a pathbreaking book. Several scholars have produced book length accounts of South African literary history but none up till now has explored both the production and reception of South African literature. Through meticulous and adventurous archival scholarship, van der Vlies illuminates the roles of publishers' readers and editors, government committees, marketing, critics and circulating libraries in creating the phenomenon of South African literature in English. This interdisciplinary research establishes van der Vlies as a first rate literary critic, historian and cultural sociologist.

If this book is a major contribution to the history of the book, it also contributes to the study of national cultural identities which in the case of South Africa are complicated by different colonial associations, and a history of racial domination that denied nationality to black South Africans until 1994. Van der Vlies's six chapters are case studies of internationally canonised white, black and 'coloured' creative writers: the late nineteenth-century Olive Schreiner; Roy Campbell and William Plomer in the 1920s and 1930s; Alan Paton in the 1940s (and onwards), Alex La Guma in the 1960s; J.M. Coetzee in the 1970s and 1980s; and Zakes Mda in the new millennium. Van der Vlies uncovers the variability and contingency of South African national cultures. He also brilliantly reveals the interconnections of national and international literary formation, by charting South Africa's literary transactions with the British metropole, the continent of Africa, and the USA. South African literature in English was, van der Vlies reveals, in important ways the creation of metropolitan publishing houses.

Van der Vlies illuminates the ideological dimensions of creative literature, demonstrating the different agendas which South African literature has been made to serve, and the socio-political contexts of these agendas. Thus we discover, for instance, the divergent constructions of Alan Paton's *Cry the Beloved Country* in the US, Britain and South Africa, and the novel's utility for Cold War US race relations, British educational programmes, and South African liberalism. Van der Vlies underscores the particular importance of the editor, as an agent of a text's reconstruction. Thus while he reveals the complexity of Paton's original account of Pan-Africanism, of African urban-rural dynamics, and black leadership, he also highlights the operations of different editors in omitting or reducing this complexity.

Van der Vlies also reveals the ways in which literary texts can exceed or contest the expectations of their publishers, and subvert the models of readership that publishers' readers are hired to provide. The manuscript readers of Olive Schreiner's *Story of an African Farm* repeatedly misjudged the potential readership for the novel by alleging its low market value. The novel went on to become a bestseller. It is not simply an error of judgement that van der Vlies highlights, but the complex and aleatory elements in the commerce of texts and readers.

Van der Vlies is insightful in his analysis of the South African Publications Committee, an apartheid-era organisation responsible for determining which books were sufficient of a political or moral threat to be banned. He has access to the Committee's deliberations on both La Guma and Coetzee, and these behind-the-scenes records are fascinating. "Literariness" emerges as a factor in censorship decisions; the more overtly a literary work displayed what its committee readers saw as aesthetic merit, the less of a political threat it was seen to pose.

This important book should stimulate further research into the book history of South Africa and into the global publication, translation and reception of South African books.

Laura Chrisman
University of Washington

Larissa P. Watkins. *Burnsiana: A Bibliography of the William R. Smith Collection in the Library of the Supreme Council, 33°, S.J.* New Castle, DE: Oak Knoll Press, 2008. vii. 170p. ISBN 9781584562467. \$65.00.

The bulk of the William R. Smith Collection in the Library of the Supreme Council, 33°, S.J, in Washington, D.C. consists of over 600 editions of Burns and 180 books about the poet; it also includes six Brash & Reid chapbooks. The introduction claims that the Smith collection is "the most complete collection of the literary works of Robert Burns and Burnsiana in North America" (vii), but it lacks several key editions such as the Kilmarnock edition of Burns's *Poems*, James Johnson's *Scots Musical Museum*, George Thomson's *Select Collection*, and Burns's *Merry Muses*. There also appear to be no manuscripts within the Smith Collection. The volume does not mention other competing Burns collections in the United States such as the G. Ross Roy Collection of Burnsiana and Scottish Literature at the Thomas Cooper Library in the University of South Carolina, which has several of the editions above. The introductory essays provide interesting (albeit unscholarly) discussions of Burns's relationship with Freemasonry. On the whole, this volume will appeal most to those with a general interest in "Burnsiana" rather than in current scholarship on the poet.

Corey E. Andrews
Youngstown State University

IN SHORT

Andrew Gurr, *The Shakespearean Stage 1574-1642*. 4th edition. Cambridge: Cambridge University Press. 358p. ill. ISBN 9780521729666 (pb); 9780521509817 (hb). \$29.99 / \$81.00.

Students of early modern theater should be grateful that Andrew Gurr has once again revised and updated his most useful summary and analysis of the situation and practices of the Elizabethan stage.

SHARP MEMBER SURVEY

This past spring SHARP conducted its first member survey using the popular online *Survey Monkey* tool. About a third of the membership – 334 members total – responded to the ten-item questionnaire. Several questions, including those addressing subject areas, chronological periods, and geographic focus, invited multiple responses. That responders could indicate as many choices as they wished within given categories should be kept in mind when considering the results. While the following offers the highlights of the survey results, we hope that the full breakdown of members' research and teaching interests can be posted on the new SHARP website once it is in place.

Not surprisingly, 83% of members checked “book history/history of the book” as a subject interest. The other topics selected not only affirmed the broad diversity of interests within SHARP but also indicated significant opportunities for members working on specific topics to find other colleagues engaged in similar research. For example, the topics of authorship, literary history, literature, book trade, reading, reading practices, libraries, bibliography, and author-publisher relations, all garnered responses of forty percent or higher. Also, roughly a third or more of members identified intellectual history, material culture, international history of the book, periodicals, cultural studies, book history methodologies, rare books, bookselling, or reception as a focus of their research or teaching. Newspapers, women's studies, editing, manuscripts, intellectual property, book collecting, or book arts were selected as interests by a quarter of the membership. Among the plans for the new SHARP website are tools for fostering exchange among members mutually interested in a given topic, and the survey responses for the question about research interests may well offer some direction about which subjects would warrant a forum. A desire for such forums, in fact, emerged in the survey's open-ended responses, and a few members identified specific groups they would like to see formed. The Middlebrow Research Network and discussion groups addressing the intersection between the history of the book and textuality in the digital age, or libraries and library-related issues offer examples of suggested topics.

While 72% of the membership reported an interest in the nineteenth century, the responses also indicated strong member interest in surrounding periods. Sixty percent of members, for example, reported working on twentieth-century topics, while 45% of members indicated the eighteenth century as a key interest. The twenty-first century (32%) and the sixteenth and seventeenth centuries (a combined 50%) accounted for the bulk of other chronological periods studied by members – although another 16% identified an interest in the period ranging from the fourth to eleventh centuries. Of the 334 members who responded to the survey, 55% said their focus was Britain and 52% indicated the U.S; 24% replied that they work on western Europe. All other geographic areas came in under 20%. These geographic results confirm a need to reach out to those working in countries beyond the Anglo-American world – especially since almost half of SHARPists who responded expressed an interest in either international or transnational work in book history. This need, moreover, was also mentioned in a number of responses in the open-ended section. Many noted a desire to spread SHARP's range beyond the Anglo-American world and western Europe – though some also expressed the need for more attention to Germanic and French book history.

As for the professional breakdown among SHARP members, these results were also illuminating. Out of the members responding, 19% were full professors, another 19% were librarians, 18% were associate professors, 12% were retired/emeritus, 11% were graduate students, 9% independent scholars, 8% assistant professors and another 8% lecturers. In addition, twenty-four members identified themselves as collectors, and one member checked printer. Archivists, booksellers, publishers, research fellows and others were also among the categories reported by respondents. While many members work in academic institutions and libraries, SHARP is a richer organization because it includes members engaged in pursuits such as publishing, printing, and collecting.

Seventy-three members offered comments in the open-ended section of the survey. Many praised *SHARPNews*, *Book History*, and SHARP-L. Some suggested that the newsletter become an electronic publication, while others stressed that it remain a print product. Similarly, a few asked for more book reviews and less detailed conference reports in

SHARPNews, while others expressed a preference for the reverse – more conference reports and fewer book reviews. While many also applauded the SHARP conferences, a couple of members requested more transparency in the process of how papers are selected, and one person appealed for feedback on rejected proposals. Competition over the years has been increasingly intense for spots on the program. A number of members also expressed serious concerns about the costs involved in attending conferences. Some focused on the travel costs, others on the registration fees, and still others on the closing banquet. The affordability of the conferences has been an ongoing concern of the Executive Committee and one that will continue to receive its attention. As for the survey results for conferences, Oxford 2008 was the meeting most attended by the respondents (21%), followed by a tie for Williamsburg 2001 and Halifax 2005 (16%), closely followed by Minneapolis 2007 (15.9%), London 2002 (15.6%), and Mainz 2000 (15.2%).

Among the other topics raised by members was a desire to embrace more fully both scholarly work in digital media and the tools it affords for enhancing communication among members. As noted previously, plans for the new website have involved discussion about incorporating social networking tools, podcasts, blogs, and the like. So for those members who advocated the adoption of such tools, take heart, for their introduction is already receiving serious attention. Others stressed the need for SHARP to adopt a greater presence in digital humanities, including more involvement in the design and execution of digital collections and digital publications.

We are grateful to all those members who participated in the survey. The Executive Committee and Board seriously value the feedback and suggestions that members offered. The survey results will be receiving close attention this year as SHARP officers work to strengthen SHARP, ensure its growth, and better meet its members' needs and interests. Members also have a role to play in ensuring SHARP's continued health and growth. While SHARP membership has been expanding globally, the Executive Committee and its Board of Directors have actively sought to increase greater international participation in SHARP through focused and regional conferences such as the ones held in South Africa, India, and Italy. Members can help by introducing our society to colleagues working in non-western areas and encouraging them

to join our society; by writing pieces for *SHARPNews* that address book-history work dealing with Africa, Asia and Latin America as well as Germany, France, Russia, Eastern Europe, and other geographic areas that they would like to see better represented; by organizing panels that bring a broader geographic range of work to our annual meetings; by proposing focused or regional SHARP meetings that would help develop attention to book history outside the Anglo-American world; by volunteering to translate SHARP materials into other languages; and by suggesting other ways that the society might try to expand its reach to under-represented geographies.

In her role as External Affairs officer, Claire Parfait has created a network of country liaisons to help promote SHARP outside of North America. Simon Frost is now building on Claire's work and would be delighted to hear from members interested in serving as a country or regional liaison for SHARP. These suggestions for ways members can advance greater global participation in SHARP also apply to strengthening the representation of certain subject fields such as book arts, illustration, digital humanities, and postcolonial studies within SHARP. For those in the United States who would like to see SHARP develop a relationship with another society, please contact Eleanor Shevlin who coordinates the affiliate society liaisons.

For members who did not respond to the 2009 survey, we urge you to do so the next time members are surveyed. Finally, the winner of the flash drive, randomly selected among those responding to the survey (using the tool at <http://andrew.hedges.name/experiments/random/>), is Jeffrey Makala (University of South Carolina).

Eleanor Shevlin and Gail Shivel
Membership Survey working group

ANNOUNCEMENTS

Caroline F. Sloat informs us that *The Book: Newsletter in the Program in the History of the Book in American Culture*, formerly published by the American Antiquarian Society, has been discontinued after the publication of seventy-six issues extending from November 1983 through November 2009. The Society's book history program (PHBAC) will continue to offer annual summer seminars and the James

Russell Wiggins Lectures in the History of the Book in America. Announcements and summaries of these activities will continue to be made in *Almanac*, which will be published by the Society in a new and enlarged edition semiannually from the fall of 2009.

Another endeavor that took place under the aegis of PHBAC has been the preparation and publication of the five volumes of *A History of the Book in America* [HBA]. The fifth volume, *The Enduring Book: Publishing in Postwar America*, edited by David Paul Nord, Joan Shelley Rubin and Michael Schudson, will be appearing in late summer 2009. Volume Two, *An Extensive Republic: Print, Culture, and Society in the New Nation, 1790-1840*, edited by Robert A. Gross and Mary Kelley is in production and will be available in early 2010. All five volumes are now or will shortly be available from the publisher, University of North Carolina Press.

The research notes and book notes that highlighted the work of scholars associated with the American Antiquarian Society will not appear in the new publication, so it is with gratitude that AAS is able to find homes for three book notes in *SHARPNews*. As was customary, they had been commissioned by *The Book* from authors associated in various ways with the Society's book history program as fellows, summer seminar participants, and contributors to HBA. Russell L. Martin III (Peterson Fellow 1992-93, curator of newspapers and periodicals 1996-2001, and contributor to volume 1), is now director of the DeGolyer Library, Southern Methodist University. and Megan Benton (HBA 4) and Paul Gutjahr (HBA 3 and 5). Benton is affiliated with Pacific Lutheran University and Gutjahr Indiana University.

News of activities related to the history of the book at the American Antiquarian Society – its seminars, fellowships, and the annual Wiggins Lectures – will continue to be posted on the Society's website:

www.americanantiquarian.org

Historical Perspectives on Canadian Publishing is now live. The website is a joint project of three Canadian institutions: The William Ready Division of Archives and Research Collections at McMaster University Library, the Thomas Fisher Rare Book Library at the University of Toronto, and Queen's University Archives. These institutions hold significant

archival collections relating to Canadian publishing and authorship. Through case studies the site highlights selected topics relating to: histories of publishing houses and the periodical press; key players in the publishing scene; authorship; the business of publishing; book production (design, illustration, technology); and the relationship between publishing and Canadian identity. Check out: [<hpcanpub.mcmaster.ca/>](http://hpcanpub.mcmaster.ca/)



It was a unanimous decision by the Tremaine Medal committee to recommend to the Council of the Bibliographical Society of Canada that Dr. George L. Parker be awarded the Tremaine Medal for 2009.

A child of the Maritimes, George L. Parker was born in Charlottetown, Prince Edward Island on 10 December 1934, and schooled in Nova Scotia. He attended primary school in Lunenburg from 1940 to 1945, and subsequently finished his elementary and secondary education in Yarmouth. In 1952, he entered Mount Allison University in New Brunswick where he completed an Honours B.A. in English. He next ventured to the United States, undertaking a master's degree in English at Pennsylvania State University which included a thesis on Canadian literary humour. After finishing his M.A. in 1957, George Parker took on instructional positions, working one year as a high school teacher in Liverpool, Nova Scotia and then lecturing for several years at the University of Saskatchewan. In the early 1960s, he returned to graduate school, where he began a PhD in English at the University of Toronto. It was at Toronto that he embraced Canadian publishing history as a research subject, completing as part of his degree requirements a dissertation that examined the relations between McClelland & Stewart and the Canadian authors published by the company prior to the Second World War.

While a doctoral candidate, George held teaching positions at Ryerson Polytechnical Institute, Carleton University and University of Toronto. After graduation, he held posts at Queen's University and Royal Military College [RMC]. RMC hired him as an assistant professor in 1969, and once there he steadily rose through the ranks, becoming a Professor in 1982. At RMC, he also held the positions of Chair of the English department from 1986 to 1993 and served as Acting Dean of

... / 21

Arts from 1991 to 1992. Dr. Parker retired from RMC in 1997, and in 2005 the college recognized his achievements by honouring him with the title of Emeritus Professor.

During the course of his career, Dr. George L. Parker has published the groundbreaking monograph *The Beginnings of the Book Trade in Canada* (1985) and edited or co-edited five books, including two volumes in the *Evolution of Canadian Literature* series (1973), a collection of R.E. Watters' essays and speeches, and the CEECT edition of Thomas Chandler Haliburton's *The Clockmaker*, Series One, Two, and Three (1995). In addition, he has authored more than 25 articles and book chapters, and produced approximately 90 entries for printed and online dictionaries and encyclopedias. Dr. Parker is currently refining the manuscript of his forthcoming collection *The Publishing Industry in Toronto 1900-1970*.

George joins other illustrious SHARPists as recipient of this highest bibliographic honour in Canada including Sandra Alston (1988), Patricia Fleming (1992), Carl Spadoni (1999), Bertrum MacDonald (2000), and Jacques Michon (2004). Congratulations, George!



Le Groupe de recherche sur l'édition littéraire au Québec [GRÉLQ] lance la revue internationale *Mémoires du livre*. À l'ère du numérique et de cette « Troisième révolution du livre » qui touche tant les supports que les pratiques et les agents, la recherche en sciences humaines et sociales s'adapte elle aussi aux changements technologiques et emprunte de nouveaux canaux de diffusion. Les sites Internet et les listes de diffusion se multiplient: pensons à SOCIUS, liste consacrée à la sociologie de la littérature et à l'histoire culturelle, ou au site d'information Fabula.org. De même, le nombre de revues qui ajoutent une version numérique à la publication papier ou qui d'emblée optent uniquement pour la diffusion électronique ne cesse de croître, un phénomène qui se mesure entre autres au succès des portails spécialisés Érudit et Revues.org.

La recherche en histoire du livre suit aussi la tendance, le site Internet et la liste de diffusion de la Society for the History of Authorship, Reading and Publishing [SHARP] en étant des exemples probants. Accueillant chaque jour des centaines d'utilisateurs, SHARP Web [sharpweb.org] est devenu un

lieu incontournable où trouver de l'information, nouer des relations, savoir ce qui se passe dans le petit monde des historiens du livre. En France, le site de l'Institut d'histoire du livre, qui a pour partenaires l'ENSSIB et le Musée de l'imprimerie de Lyon, joue un rôle similaire. Ironiquement, l'histoire du livre semble néanmoins résister encore à la publication électronique, du moins dans le monde francophone. Si l'on trouve parfois des textes et des articles sur des sites personnels ou institutionnels, aucune revue spécialisée n'a encore vu le jour. C'est pour pallier ce manque que le Groupe de recherche sur l'édition littéraire au Québec [GRÉLQ] lance *Mémoires du livre*.

Dédiée à la diffusion de travaux d'histoire du livre, *Mémoires du livre* accueille des études portant sur tous les supports de l'écrit, du manuscrit à l'écran, en passant par l'imprimé. La perspective historique n'exclut pas ici les recherches portant sur des phénomènes contemporains, envisagés sous l'angle de la sociologie, de la bibliothéconomie, de la statistique et de l'analyse des professions. *Mémoires du livre* privilégie plutôt l'interdisciplinarité et le décloisonnement des objets. En réalité, *Mémoires du livre* entend s'ouvrir à tous les corpus et à toutes les approches qui permettent de mieux comprendre le système-livre, le mot « livre » étant pris ici dans son sens le plus large.

Dirigée par Marie-Pier Luneau et Josée Vincent, professeures à l'Université de Sherbrooke et directrices du Groupe de recherche sur l'édition littéraire au Québec, *Mémoires du livre* est publiée deux fois l'an, sur le portail Érudit. Soumis à l'approbation des membres du comité scientifique composé d'une vingtaine de spécialistes de l'histoire du livre répartis à travers le monde (Australie, Belgique, Canada, Espagne, France, Suisse), les textes répondent aux exigences d'une revue de recherche de haut niveau, à rayonnement international. Les articles en texte intégral sont publiés électroniquement et gratuitement; la revue ne diffuse pas de version papier. Les numéros répondent à une thématique précise, cependant quelques articles hors thèmes paraîtront dans la rubrique « Varia » de chaque livraison. Tous les appels à contribution sont lancés simultanément en français et en anglais. Les articles sont publiés en français ou en anglais; chaque article comporte un résumé dans les deux langues.

Le premier numéro, qui paraîtra à l'automne 2009, est dirigé par Karine Vachon et Björn-Olav Dozo et porte sur « La

publication électronique en sciences humaines et sociales ». Le second numéro, prévu pour le printemps 2010, sera quant à lui placé sous la direction de Marie-Ève Riel et Laure Miranda et aura pour thème « La lecture : agents, pratiques, usages et discours. »

<http://www.usherbrooke.ca/grelq/revue/index.html>

http://www.usherbrooke.ca/grelq/revue/index_english.html

BOOK HISTORY IN MEXICO

Hortensia Calvo, whom some of you met at SHARP Toronto, has alerted us to a one-day pre-conference workshop on the history of the book in Mexico. This workshop, to be held on 22 July 2010 at the John Carter Brown Library, Brown University, Providence, Rhode Island, will be taught by Ken Ward, Curator of Latin American Books. It will consist of four ninety-minute sessions: Introduction to the History of the Book in Spain and Latin America; History of the Book in Mexico; The Role of Women in Printing and the Book Trades in Mexico; and Future Research and Collection Development. A list of suggested readings will be provided, and each session will feature materials drawn from the collection of the John Carter Brown Library.

So far, the workshop is limited to 23 participants in order to keep the structure manageable and ensure the preservation of the rare books that will be featured. Once we reach the limit of registered participants, we will maintain a waiting list of interested participants in the event of cancellations or, if the waiting list is long enough, the same workshop may be offered again on 28 July 2010, the day after the 55th SALALM congress ends. The Seminar on the Acquisition of Latin American Library Materials [SALALM] is the foremost professional association of Latinamericanist research libraries and librarians/curators.

For further information, check out the SALALM website: http://dl.lib.brown.edu/salalm/pre_conference.html. For specific queries about the History of the Book in Mexico workshop, please contact: Kenneth_Ward@brown.edu.

Material Cultures, Edinburgh, 16-18 July 2010: Following the Material Cultures conferences which took place at The University of Edinburgh in 2000 and 2005, the third in the series is scheduled to take place in July 2010. The key theme of the conference is *Technology, Textuality, and Transmission*, though proposals relating to all aspects of Bibliography and the History of the Book are welcome. Guest speakers include Roger Chartier, Jerome McGann, and Peter Stallybrass. Proposals of 200-300 words should be sent to Material Cultures, Centre for the History of the Book, University of Edinburgh, 22a Buccleuch Place, Edinburgh, EH8 9LW or by email to materialcultures@ed.ac.uk

SHARP Helsinki, 17-21 August 2010: The conference theme *Book Culture from Below* emphasizes the book culture of peasants, the laboring classes and other under-represented and oppressed groups, especially their independence and initiative in creating, using and deciphering printed works and print culture. In keeping with the SHARP spirit, we welcome proposals on all aspects of book history, but especially those that address issues and questions related to the conference theme.

The conference is open to both individual presentations and complete panel proposals (including three speakers and a chairperson). Each speaker will be given 20 minutes for the presentation and 10 minutes for discussion. All sessions will last 90 minutes. The proposals should be sent in English, which is the main language of the conference. Proposals can be sent only by using the online proposal form, available through the conference website at:

http://www.helsinki.fi/sharp2010/call_for_papers.htm

NOTE OF THANKS

Alexis Weedon writes: "I would like to express my gratitude to SHARPists for their lovely gift. I received through the post: a beautifully presented crystal memento in the shape of a book, engraved with SHARPists' warmest thanks and the dates I was Publications Officer. It was a lovely thought and I am touched by your kind words. It has always been a pleasure to be part of the community of SHARP and exchange ideas, insights and encouragement. I look forward to continuing to serve the Society in my new role as Director."

BIBLIOGRAPHY

General

Marilyn Deegan and Kathryn Sutherland, eds., *Text Editing, Print and the Digital World*. Farnham, England and Burlington, VT: Ashgate, 2009.

Randy Duncan and Matthew J. Smith, *The Power of Comics: History, Form, and Culture*. New York: Continuum, 2009.

David M. Earle, *Re-Covering Modernism: Pulps, Paperbacks, and the Prejudice of Form*. Farnham, England and Burlington, VT: Ashgate, 2009.

Richard D. Katzew, *In the Country of Books: Commonplace Books and Other Readings*. Leicester, England: Matador, 2009.

Jean-Luc Nancy, *On the Commerce of Thinking: Of Books and Bookstores*. New York: Fordham University Press, 2009.

David Pearson, *Books as History: The Importance of Books Beyond their Texts*. London, England and New Castle, DE: Oak Knoll Press, 2008.

Andrew Piper, *Dreaming Books: The Making of the Bibliographic Imagination in the Romantic Age*. Chicago, IL: University of Chicago Press, 2009.

Rodney W. Shirley, *Courtiers and Cannibals, Angels and Amazons: The Art of the Decorative Cartographic Titlepage*. Houten, Netherlands: Hes & De Graaf, 2009.

China

Baotong Gu, *From Oracle Bones to Computers: The Emergence of Writing Technologies in China*. West Lafayette, IN: Parlor Press, 2009.

France

Paul van Capelleveen, Sophie Ham, Jordy Joubij, and C. de Wolf, *Voices and Visions: The Koopman Collection and the Art of the French Book*. Zwolle, Netherlands: The Koninklijke Bibliotheek, National Library of the Netherlands, 2009.

Leah L. Chang, *Into Print: The Production of Female Authorship in Early Modern France*. Newark, DE: University of Delaware Press, 2009.

Italy

Soko Tomita, *A Bibliographical Catalogue of Italian Books Printed in England, 1558-1603*. Farnham, England and Burlington, VT: Ashgate, 2009.

United Kingdom

Joseph Connolly, *Faber and Faber: Eighty Years of Book Cover Design*. London, England: Faber and Faber, 2009.

Gregory Frohnsdorff, *Early Printing in Saint Vincent: The Island's First Printers and their Work, with a List of Saint Vincent Imprints, 1767-1834*. New Castle, DE: Oak Knoll Press, 2009.

John Hinks, Catherine Armstrong, and Matthew Day, *Periodicals and Publishers: The Newspaper and Journal Trade, 1750-1914*. London, England: The British Library and New Castle, DE: Oak Knoll Press, 2009.

Leslie Howsam, *Past into Print: The Publishing of History in Britain 1850-1950*. London, England: British Library and Toronto, Canada: University of Toronto Press, 2009.

Muireann Ó'Cinnéide, *Aristocratic Women and the Literary Nation, 1832-1867*. Basingstoke, England and New York: Palgrave Macmillan, 2008.

Linda H. Peterson, *Becoming a Woman of Letters: Myths of Authorship and Facts of the Victorian Market*. Princeton, NJ: Princeton University Press, 2009.

United States

David P. Nord, ed., *History of the Book in America, Volume 5: The Enduring Book: Print and Culture in Postwar America*. Chapel Hill, NC: University of North Carolina Press, 2009.

THE SHARP END

If you're looking to escape to the sun this coming northern winter, join us in Melbourne, Australia for the 5th Australia and New Zealand Rare Books Summer School at the State Library of Victoria, 8-12 February 2010. Courses on offer are: Exploring Medieval Manuscripts: Traditional and Digital Techniques with Margaret Manion and Bernard Muir; The Italian Renaissance Book, and Afterward with Neil Harris; The Changing Image in Children's Books with Merete Smith and Juliet O'Connor; and Handpress Printing with Carolyn Fraser.

Applications close 11 December. Numbers are strictly limited, and early application is encouraged. For more information, contact <rbss@slv.vic.gov.au>