

## SHARP 2014 Liaison Reports

Compiled by Eleanor F. Shevlin, Coordinator of Liaisons to Affiliate Societies

This document provides the individual reports submitted by SHARP various liaisons to SHARP affiliate societies.

### American Historical Association Report 2014

Prepared by Robb Haberman and Jessica Linker

The SHARP Affiliate Panel *Comics and the History of the Book* took place at the American Historical Association Annual Meeting in Washington D.C., January 2-5, 2014. The roundtable panel met on January 4 and included the following participants:

**Chair:** Georgia Higley, Library of Congress

**Panel:** William Boerman-Cornell, Trinity College at Palos Heights  
Gail Edwards, Douglas College  
Sylvain Lesage, Université Versailles Saint-Quentin en Yvelines of Illinois at Urbana-Champaign  
Donna White, Arkansas Tech University

Informed by recent scholarship that investigates the significance of comics and graphic novels for book history, the panel explored how a book history approach to comics, broadly construed can enrich our understanding of this medium. The speakers emphasized the evolution of comics since the early twentieth century. Additional topics of interest that were discussed include: authorship, circulation and distribution, advertising, comics and gender, audience, legitimacy of the medium, production technologies, non-linear reading, aesthetics and format, censorship and copyright. The panel was attended by approximately ten AHA participants and generated a lively discussion and question and answer session in its aftermath. The co-liaisons were also pleased that we had an interdisciplinary and international panel with speakers representing History, Cultural Studies, and English Departments and hailing from Canada, France, as well as the United States.

The co-liaisons also scheduled a tour of the Library of Congress for AHA members on the morning of January 3. Georgia Higley, the head curator at the Library, led the tour group. The nine people who joined the tour found it both highly informative and entertaining. They spent the time exploring the comics and graphic novel holdings located in the Library's Serial and Government Publication and Prints and Photographs Divisions.

For the January 2015 AHA Annual Meeting in New York City, we will stick with the roundtable format. Our chosen theme will be "The Practice of Book History: Between and Beyond Disciplines." Keeping with the conference theme of "History and the Other Disciplines," this roundtable will explore the close relationship between interdisciplinarity and book history. With practitioners in this field claiming

affiliations throughout the humanities and social sciences, book history casts a broad intellectual net, incorporating a mix of methodologies, concepts, and interpretive schema from such diverse fields as literary criticism, journalism, sociology, and cultural studies, as well as history. Panelists are therefore invited to reflect on the ways that book history can initiate conversations across scholarly boundaries and to consider how interdisciplinary approaches have shaped their own work in the field.

Our panel lineup is as follows:

*"The Practice of Book History: Between and Beyond Disciplines."*

**Chair:** Thomas Lannon, New York Public Library

**Panel:** Meredith McGill, Rutgers University  
Jessica Rogers, University of Iowa  
Jonathan Rose, Drew University  
Robert J. Scholnick, College of William & Mary  
Jonathan Senchyne, University of Wisconsin-Madison

In conjunction with the panel, the co-liaisons have also organized a tour of the New-York Public Library's Rare Book & Manuscript holdings. Thomas Lannon, assistant curator of the Rare Book & Manuscript Division has graciously agreed to co-ordinate and lead the tour.

Before, during, and after the conference we maintain a social media presence on Twitter and Facebook, Facebook being the more popular of the two platforms. The SHARPatAHA accounts are used to remind members of events, post images of SHARP activities and items of interest, and expand the audience for our panels. Reach is highest during the AHA Annual Meeting, with some Facebook posts receiving more than 200 views.

Facebook: <http://www.facebook.com/SHARPatAHA> Twitter:  
<http://www.twitter.com/SHARPatAHA>

We purchased and maintained an affiliate display table, which has proved useful for recruiting and advertising purposes. We recommend requesting a table for 2015, and, if the budget allows, would like some sort of freebie to give away at the table. The SHARP coasters are always popular. The SHARP banner, which we use at the table and at the panel, continues to be a worthwhile investment.

The American Historical Association held a meeting of affiliated societies, in which we discussed capping the number of panels affiliates are entitled to host. After the meeting,

the AHA instituted said cap for the upcoming Annual Meeting. This appears to be a permanent change. In conjunction with this decision, the AHA also changed the way affiliates are charged for panels. In the past, societies were charged by how much program space they required. This year, we are being charged a rate based on the number of rooms we request, which we believe will include a reduced A/V charge. We should receive the program listing free of charge. The AHA decided to change the policy because specific societies were requesting too many rooms and advertising directly to their members. As a consequence of this practice, space for general pool applicants was severely limited, and the AHA was forced to pay for an additional hotel to accommodate the affiliate requests while receiving inadequate funding from program space sales. These changes should not affect SHARP in any substantial way, since we never approach the cap, let alone exceed it. The changes may, in fact, reduce our overall cost for the panel next year.

Debbie Doyle is the new contact for all things affiliate-related at the American Historical Association. She created an online group on the AHA site for affiliates to communicate with the AHA and each other in advance of the conference. They encouraged affiliated societies to collaborate.

The AHA requests that we not encourage our members to seek hotel accommodations outside of the conference hotels because they are not meeting hotel quotas. This is largely an issue with unregistered panelists; one is not required to pay the conference fee to present, but the only way to receive the blocking rate is to register for the conference. Unregistered panelists usually seek alternative lodging. This may not be a reasonable request if the cost of the conference is too burdensome for our panelists.

**Photographs from AHA 2014, New Orleans:**

**[see following pages:**

- 1. *Comics and the History of the Book* panelists**
- 2. The SHARP affiliate table display**
- 3. Samples of items shown during the Library of Congress tour, led by Georgia Higley.**

**[Additional photographs appear on our social media pages.]**





## American Printing History Association (APHA)

Prepared by Casey Smith, APHA/SHARP Liaison

APHA is different from most organizations that have a liaison with SHARP in that its membership isn't solely academic. Many APHA members are printers and artists who don't follow academic culture closely (or at all). SHARP and APHA have enjoyed a healthy but somewhat distant relationship for years. APHA supports SHARP's programs and conferences (as SHARP does for APHA) through online announcements and conference-

packet handouts and flyers. In the coming year, I'd like to see closer scholarly interaction. The newish APHA website ([www.printinghistory.org](http://www.printinghistory.org)) would provide a great platform for a review of SHARP's Antwerp conference, especially on papers having to do with printing history. APHA's annual conference takes place in San Francisco this October. The theme is "Paper on the Press," and it is a joint conference with the Friends of Dard Hunter. I'm certain that SHARP members would be interested in a conference review in the pages of SHARPNews. Looking past this year's conferences, in the future we ought to consider sponsoring panels, perhaps reciprocally.

APHA greatly values its relationship with SHARP and looks forward to working together in the future.

Respectfully Submitted,



Casey Smith  
 APHA/SHARP Liaison  
 APHA Membership VP

**American Society for Eighteenth-Century Studies**  
 Prepared by Eleanor F. Shevlin, SHARP liaison to ASECS

**Panels for 2014 Annual Meeting**  
**American Society for Eighteenth-Century Studies**  
**Williamsburg, Virginia**

Both sessions were well-attended—especially the roundtable—and inspired lively conversation.

**Sponsored by the Society for the History of Authorship, Reading & Publishing (SHARP)**  
**Panel 1: Colonial Printing in the Wider World of the Eighteenth Century**

Overview

As book historians such as David D. Hall have argued, the eighteenth century saw a dramatic increase in domestic publishing in the American colonies, particularly after the political events of the 1760s.<sup>1</sup> Enabling this growth in domestic publication were, of course, immigrant printers whose operations, at first, primarily served the needs of the political entities governing the Atlantic colonies. The printers who set up shop in the population centers in the early half of the century also found a ready readership for imported books and newspapers. Book historian James Raven points out that "With some notable exceptions, for most American booksellers non-London alternatives of supply were impossible or unattractive until the final decades of the century."<sup>2</sup> Newspapers, perhaps, were more readily produced by the domestic printer than books, but the "freshest intelligences" from the mother country were nevertheless in great demand, most often by the elite and at a relatively high price. Historian Charles E. Clark focuses on the experience of Boston printer John Campbell, in particular, when he states, "The American publishers' chief source in the earliest

years, of course, was the London press. As postmaster, Campbell and his successors received bundles of the various London newspapers covering several weeks in every arriving ship that had sailed from London a minimum of six weeks earlier.”<sup>3</sup> Until domestic newspapers eventually garnered the market due to the widespread desire for independence from Britain, however, avid readers very often preferred to wait for the bundle of British papers to arrive at the docks. Such an avid reader was New Yorker Abigaill Levy Franks, who in the mid-1730s looked forward to receiving copies of *The Craftsman*, sent by her son, who was living in London.<sup>4</sup>

The purpose of this session will be to explore fresh connections between the colonial printer and his or her European antecedents and contacts. Possible topics (with much overlap) include the relationships between suppliers and American colonial printers, the market for imported matter in the colonies, legalities and debt, individual printers who had financial dealings with British and/or continental companies, the readership of imported newspapers and books, reading habits of colonials, topical connections between domestic and European newspapers, borrowings, translations, multi-national printing and networks, collaborative printing systems, the reprinting of British publications in the colonies, popular re-printings, the reputations of European authors in colonial America, equipment purchases and transfers, and other related areas of investigation.

Chair: A. Franklin PARKS, Frostburg State University

Megan WALSH, St. Bonaventure University, “Muddling the Marbled Page in Colonial America”

Sean MOORE, University of New Hampshire, "Irish Books and Colonial Booksellers: The Influence of Irish Literature and Political Thought in America"

Leah ORR, Dickinson College, “John Bull and the American Revolution”

Calhoun WINTON, University of Maryland College Park, ““What Did the Colonists Pay for Those Books They Bought: A Problem?”

Respondent: Carla MULFORD, Pennsylvania State University

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<sup>1</sup> Hall, David D. "The Atlantic Economy in the Eighteenth Century." In *The Colonial Book in the Atlantic World*, edited by Hugh Amory and David D. Hall, 152-62. Chapel Hill, North Carolina: University of North Carolina Press, 2007.

<sup>2</sup> Raven, James. "The Importation of Books in the Eighteenth Century." In *The Colonial Book in the Atlantic World*, edited by David D. Hall, 183-98. Chapel Hill, North Carolina: The University of North Carolina Press, 2007, 185.

<sup>3</sup> Clark, Charles E. "Early American Journalism: News and Opinion in the Popular Press," *The Colonial Book in the Atlantic World*. Eds. Hugh Amory and David D. Hall, 347-66. Cambridge UP: 2000, p. 354.

<sup>4</sup> Gelles, Edith B., ed. *The Letters of Abigaill Levy Franks: 1733-1748*. New Haven and London: Yale University Press, 2004: 51-2.

## Second 2014 SHARP-ASECS Session

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ASECS 2014  
Williamsburg, VA  
March 20-23 2014

Wormius in the Land of Tweets: Archival Studies, Textual Editing, and the Wiki-Trained Undergraduate (roundtable)

(SHARP – Society for the History of Authorship, Reading, and Publication)

Chair: Katherine M. Quinsey, University of Windsor

Discussants:

Eleanor SHEVLIN, West Chester University, "Teaching Textual Matters in the Digital Age"

Stephen CARR, University of Pittsburgh, "Reading the textual field"

Stephen H. GREGG, Bath Spa University, "What is a digital text anyway?"

Emily C. FRIEDMAN, Auburn University, "Teaching the Literary Marketplace: An Editing Project"

Evan DAVIS, Hamden – Sydney College, "Why English Courses Need Labs"

Lisa MARUCA, Wayne State University, "The Cheap, No-Frills Digital Humanities Classroom: A Beginner's Guide"

Anne H. STEVENS, University of Nevada – Las Vegas, "Teaching the 18th-Century Novel in the Digital Age"

For next year's conference we have only issued one call, but we hope to run multiple sessions.

**CFP for SHARP Panel at ASECS 2015:**

Buy, Borrow, or Steal: Finding Books in the Long Eighteenth Century (Sponsored by the Society for the History of Authorship, Reading, and Publishing--SHARP)

Hannah Doherty Hudson, Department of English, The University of Texas at San Antonio

The study of eighteenth century reading culture rests on two basic beliefs: first, that the century saw a proliferation of printed books; second, that people often read them. This panel seeks papers that explore the points of connection between these two commonplaces; that is, the ways that eighteenth-century readers actually obtained the books that they read, and the mechanisms that might have led a reader to choose one book, or kind of book, rather than another. Possible topics include—but are not limited to—booksellers and circulating libraries; literary advertising; books published by subscription, lent, or given as gifts; literary fads and fashions, and book recommendations (whether by professional reviewers or well-meaning friends). How did readers navigate the increasingly large pool of books from which to choose, and how did authors,



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publishers, and booksellers ensure that their wares found their way into readers' hands and libraries?

Please send abstracts of approximately 250 words to Hannah Doherty Hudson at [hannah.hudson@utsa.edu](mailto:hannah.hudson@utsa.edu).

Proposers need not be members of SHARP to submit, but panelists must be members of both ASECS and SHARP in order to present. For questions about SHARP membership, please direct inquiries to Eleanor F. Shevlin, Membership Secretary, at [eshevlin@wcupa.edu](mailto:eshevlin@wcupa.edu)

## **American Studies Association 2013 – 2014 Liaison Report**

### **Prepared by Erin Smith, SHARP liaison to ASA**

The SHARP panel at the 2013 American Studies Association annual meeting in Washington DC was called "The Book and the Bottom Line." SHARP liaison Erin Smith chaired. Michael Winship (U of TX) offered the comment. Panelists included Bert Emerson (CSU Fullerton), Cathy Turner (U of Pennsylvania), Evan Brier (U of MN-Duluth), and Corinna Lee (Marquette U). We had the last slot of the conference, so a small audience (6-8 people, some of whom brought their suitcases and had to leave early to catch flights). It was a GREAT panel, and we had good questions and discussion. 2 people came to talk to me about SHARP membership afterward. I got Bert Emerson to organize the SHARP panel for 2014, which has been accepted. Panel proposal and participants are below:

#### **The Pleasures and Pains of the Book**

Sponsored by the affiliate organization of SHARP  
(Society for the History of Authorship, Reading, and Publishing)

#### **Panel Titles and Participants**

Chair: D. Berton Emerson, California State Polytechnic University, Pomona

"The Pain and Pleasure of Sympathy: William Hill Brown and the Early American Novel" Amanda Stuckey, The College of William and Mary

"Melville's Untimely Pleasures: The Temporality of Reading in *Typee*" Matthew Rebhorn, James Madison University

"Picturing the Page: Tableaux Vivants and Performing Middle-Class Literature in Victorian America" Michael D'Alessandro (Boston University)

"Story Boards: Play and the Practice of Living in Twenty-First-Century Books" Stefanie Sobelle, Gettysburg College

Respondent: Christopher Hunter, California Institute of Technology

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**Panel Abstract (500 words)**

Sponsored by affiliate organization SHARP  
(Society for the History of Authorship, Reading, and Publishing)

This panel explores the physical, psychic, and affective experiences associated with the pleasures and pains of books in U.S. literary history. We are concerned with material and immaterial experiences of book production and consumption and the capacity of such experiences to engender myriad modes of feeling.

Stuckey's paper examines the ways William Hill Brown's *The Power of Sympathy* (1789) addressed negative assessments of novel-reading and -writing in the early republic by deploying sympathy as a generic corrective that converted the pains of ailing bodies into the pleasures of the readers of these bodies. Rebhorn's paper delves into the publication history of Herman Melville's *Typee* (1846), specifically the author's response to editors who would censor the pleasures that abounded within the narrative, and argues that Melville's text unleashed alternative temporalities of reading that pleasurably subverted his publishers' imperialistic overtures. D'Allesandro's paper addresses the emergence of numerous guidebooks for home tableaux vivant performance published between 1860 and 1875; he considers the ways such texts converted the solitary practice of book-reading into communal experiences of fun while also fostering communal reading practices that came to define a middle-class canon of literature. Sobelle's paper analyzes the ways a variety of 21st-century books drew from domestic architecture to perform experiments in book design and the ways that readers' playful experience with such texts can either replicate or challenge domestic monotony.

The papers assess how leisurely experiences with novelistic, dramatic, and architectural literature promote both inclusion and exclusion in their respective historical moments. Stuckey reconstructs the vexed position of the novel in early national culture and draws from literary and medical discourses to read Hill's novel as eliding differences between able bodies ready for the responsibilities of citizenship and disabled bodies excluded by constitutional discourse. Rebhorn argues that Melville's novel pleasurably pushes back against imperial discourses by forcing readers to engage multiple, divergent temporalities instead of the monolithic, organized, measured time of the nation. D'Allesandro shows how the parlor stage allowed middle-class citizens to convene and celebrate their common valuations of literature together while also shielding middle-class readers and performers from the postbellum public's mixed society. Sobelle appraises the ways various authors recast domestic space through their book-making acts and reckons how readers pleasurably engage and refract authorial intention.

The papers also address the book on both production as well as consumption sides. Stuckey and Rebhorn focus on authors and publishers and the ways their assessment of dominant cultural traditions inflect their productions and produce alternative routes to pleasure. D'Allesandro and Sobelle look to the impact of reading practices in constructions and divisions of space, paying careful attention both to bodily interactions and inhuman practices.

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Together, these papers use books as pivots from which all manner of pleasures and pains might emerge. They show how the often-playful experiences with books have and continue to produce alternative ways to stage as well as interpret identities of both individuals and collectivities.

**Keywords:** Book History, Authorship, Reading Publishing, Affect, Disability, Temporality, Performance, Architecture

## Dictionary Society of North America

Michael Hancher has returned as liaison until we find a replacement.

Hancher wanted to note in this report that *Dictionaries 31* (2013) includes quite a few authoritative articles about the history of the *OED*, and also several takes on digital lexicography and digital dictionaries -- worth publicizing in some way to the SHARP membership. The table of contents is at [http://mac10.typepad.com/Dictionaries%2034\\_2013%20TOC.pdf](http://mac10.typepad.com/Dictionaries%2034_2013%20TOC.pdf). Online access is available to DSNA members, of course -- but also to anyone via institutional subscription to Project Muse (<http://muse.jhu.edu/journals/dictionaries/>).

There have been no joint panels sponsored.

## Modern Language Association

Prepared by Greg Barnhisel, SHARP liaison to MLA

SHARP at MLA 2014

By Greg Barnhisel and Eleanor Shevlin

SHARP, whose affiliate-organization status with the Modern Language Association was renewed for another seven years, sponsored three panels at the Modern Language Association conference in Chicago in January. Typical of SHARP, the panels' topics stretched from the earliest days of printing to the 21<sup>st</sup>-century digital humanities; together, they conveyed to the attendees and presenters alike the continuing importance of book history even as the profession increasingly welcomes digitally based scholarship.

SHARP's official panel, on "Books and the Law," surveyed several different aspects of the regulation of books. Andrew Bricker of Stanford University described what he called the "artfull means" used by participants in the illicit book trade in the eighteenth century to get their books out, and to let potential purchasers know where (and how) they could find this material. Often, Bricker showed, these books hid in plain sight: *A Treatise on the Use of Flogging in Venereal Affairs* wasn't a medical study.

Robert Steele, law librarian at George Washington University, moved forward to the nineteenth century to talk about the French poet and lyricist Pierre-Jean de Béranger. Béranger's songs, "focused widespread opposition" to the Bourbon monarchy and circulated "by word of mouth, in manuscript, and in print." Convicted of "outrage against public and religious morality" for circulating

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his banned works, Béranger served a three-month sentence—but then, while still in jail, “published the complete trial transcript, which included all the condemned poems.”

Columbia University rare-books librarian Karla Nielson concluded the panel with a discussion of Random House’s first (authorized) American publication of James Joyce’s *Ulysses*. Nielsen recovers the contemporary controversy about Samuel Roth’s “pirate” publication of the novel in his *Two Worlds Monthly* and showed how that flap (and the copyright problems that allowed Roth to print *Ulysses*) influenced Bennett Cerf’s design of his edition and inclusion of such “paratexts” as a foreword by attorney Morris Ernst, Judge Woolsey’s decision, and a letter by Joyce authorizing the edition.

In recent years SHARP has partnered with other MLA affiliate organizations to present joint panels. This year the International Virginia Woolf Society teamed up with SHARP to offer three papers on “Woolf and Book History.” Beth Daugherty of Otterbein University described the contents of the young Virginia Stephen’s library (now held at Washington State University) and speculated on how the books she owned and read as a young woman shaped her later work as a writer.

University of Pittsburgh graduate student Amanda Miller—ably giving her first presentation ever—and Stanford University’s Alice Staveley then turned to Woolf’s work with the Hogarth Press. Miller offered a careful bibliographical description of one of Hogarth’s first titles (*Monday or Tuesday*, a story collection including “Kew Gardens” and “The Mark on the Wall”), focusing particularly on Vanessa Bell’s woodcut illustrations as an early example of the sisters’ enduring collaboration. Virginia and Leonard, novice printers, tended to over-ink these woodcuts, as Miller showed, thus leaving ink stains bleeding through and staining opposite pages.

In a challenging, beautifully written paper, Staveley moved away from the smudged page and called attention to the ways that Woolf’s work, like that of so many other women printers and publishers, has been effaced from the history of printing and publishing. Staveley excavated buried traces of Woolf’s work as a printer from her own texts and argued that her work as a handprinter has a profound, unacknowledged presence in her novels and stories. Finally, Karen Kukil of Smith College offered a response to the three papers, drawing them together and pointing out resonances that the panelists themselves may not have seen.

Lise Jalliant organized the final SHARP-sponsored session, “Book History and Digital Humanities.” Six presenters—Greg Hickman, Michael Gavin, Andrew Stauffer, Matthew Lavin, Hannah McGregor, and Elizabeth Wilson-Gordon—offered stimulating looks at digital projects whose topical focus spanned from the age of incunabula through the twentieth century and whose methodologies often invoked the next generation of the digital if not bibliographical, too. Full details of the roundtable appear in an Early Modern Online Bibliography post (<http://wp.me/xiTA>) and on [sharp.web](http://sharp.web).

It wasn’t all work. SHARP held its first “cash bar”—an MLA-sanctioned social hour—on the conference’s opening night. A small but convivial group of book historians had the opportunity to socialize, meet new colleagues, and exchange ideas.

Book history, in both “analog” and digital forms, is increasingly visible at the MLA conferences: and a good thing, too. In 2015 in Vancouver, SHARP will again offer several panels, including a collaborative panel with the Milton Society of America.

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## Panels for MLA 2015

### SHARP MAIN Panel

Thursday, 8 January

#### **69. Into the Digital Future: Amazon, Apple, and Google Make Book History**

*1:45–3:00 p.m., West 121, VCC West*

Program arranged by the Society for the History of Authorship, Reading, and Publishing

*Presiding:* Greg Barnhisel, Duquesne Univ.

1. "The Book Trade from the Perspective of Its Businesses: Recent Developments," Daniel Raff, Univ. of Pennsylvania
2. "Amazon et Alia: Self-Publishing and the New Intermediaries," Timothy Laquintano, Lafayette Coll.
3. "Cocreating Fictional Worlds Online: Hugh Howey and Kindle Publishing," Carrie Sickmann Han, Indiana Univ., Bloomington

*Respondent:* Greg Barnhisel

For abstracts, visit [sharp.web](http://sharp.web).

The following audiovisual request(s) was/were made for your session: Projection equipment for a computer

*keywords:* book history; digital humanities; bibliography; sociology

### Jointly sponsored session with the Milton Society:

Friday, 9 January

#### **347. Milton and Book History**

*3:30–4:45 p.m., West 204, VCC West*

Program arranged by the Society for the History of Authorship, Reading, and Publishing and the Milton Society of America

*Presiding:* Sharon Achinstein, Johns Hopkins Univ., MD

1. "Milton's First Book and the Making of a Print Author," Blaine Greteman, Univ. of Iowa
2. "Who Printed *Areopagitica*? The Press and Milton's Paperwork," Nicholas von Maltzahn, Univ. of Ottawa
3. "Milton's *Areopagitica*: A Speech to the World," Angelica Alicia Duran, Purdue Univ., West Lafayette

*Respondent:* Stephen B. Dobranski, Georgia State Univ.

This collaborative session, proposed by the Society for the History of Authorship, Reading and Publishing and the Milton Society of America (both MLA allied organizations) highlights the fertile intersection of book history and Milton scholarship and shows how the material forms of Milton's texts are inseparable from the meanings produced by their readers and consumers. The meaning of Milton, these panelists demonstrate, is produced not simply out of technical industry, but by social forms, ideologies, political and intellectual dispositions, as well as the creative energies of writers, translators, and book producers. The three panelists identify the various kinds of agency involved in these transactions, building on recent new understandings of the histories of reading, authorship

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and publishing that have challenged the view of Milton as a lonely writer. If Milton is a social writer—one of the earliest to see the potential of the printing press to expand cultural and political inclusiveness—most recent work on Milton and the history of the book has focused on ideas of authorship and on the role of the author himself. This panel highlights how the media and circumstances of dissemination constitute the meaning of Milton's works; it thus contributes to an understanding of authorship and cultural bibliography, and it also adds original historical findings to a sociological account of Milton's early networks.

This panel brings together three Milton scholars who apply the tools of book history and bibliography to investigate and elucidate Milton's life, career, and works. The first paper, Blaine Greteman's 'Milton's first book and the making of a print author,' explores the first work Milton had printed, the *Epitaphum Damonis*, an elegy that has rarely been discussed in a print context. Yet, as Greteman argues, the poem carefully affirms, reconstitutes, and expands the social, poetic network that Milton had established in during his schooling in England and his travels abroad during the 1630s. Greteman, drawing on both archival work and his ongoing digital project, maps the circulation and production of both print and manuscript texts to illuminate the ways that the *Epitaphum* inaugurates Milton's investment in the book, in print authorship, and in the poet's robust social involvement with his world.

Nicholas von Maltzahn's paper, 'Who printed *Areopagitica*? The Press and Milton's Paper Work' proposes to announce a major discovery, one based on scholarship von Maltzahn is undertaking for his volume in the Oxford University Press *Complete Works of John Milton* (forthcoming). Although *Areopagitica* has enjoyed great fame as Milton's defense of the press from pre-publication licensing, its printer has still, until now, not been identified. Von Maltzahn will identify the printer, and on that basis will revisit Milton's conception of the press's work in the English Revolution, with special reference to the conceptions of the labour and literary genres involved in that publication within the underground print networks for such illicit publication. Both printer and author, it will be shown, shared a pattern of commitments that were both literary and political.

While these first two papers emphasise the importance of cultural bibliographic context in Milton's own day, the third paper, Angelica Duran's 'Milton's *Areopagitica*: A Speech to the World,' chronicles the translations of *Areopagitica* in various languages and countries in recent or contemporary settings. After giving a brief history of *Areopagitica*'s translation or prohibition dates into various languages (twenty languages, including French, Hungarian, Japanese, and Polish), her paper then focus on two recent cases, Spanish and Chinese, chosen because the issue of censorship in each country produced complex response to Milton's powerful statement against pre-publication licensing. Duran explores the different cultural impacts of *Areopagitica*'s first publications in the vernacular in Spain (1941) and China (1991), highlighting the ways Milton's writing engages with topical debates over censorship. This paper brings the study of book history up to the present. The 370th anniversary of his anti-censorship pamphlet *Areopagitica* reminds us that Milton was not only a poet, he was an activist, deeply concerned about how ideas, in the form of printed texts, circulate in society.

Stephen Dobranski, a distinguished leading researcher in the field of Milton, authorship, and the book trade, will provide a response to the panel, putting the papers' wide chronological sweep (from 1630s England to 1990s China) in context for the study of Milton and of the history of the book.

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Greg Barnhisel (co-organizer) is Associate Professor and Chair in the Department of English at Duquesne University. He is the author of *James Laughlin, New Directions, and the Remaking of Ezra Pound* (Massachusetts, 2005) and the forthcoming *Cold War Modernists: Art, Literature, and American Cultural Diplomacy* (Columbia, 2014) and is one of the editors of the journal *Book History*.

Sharon Achinstein (co-organizer, presider) is Professor of Renaissance Literature, University of Oxford; she will take up her position as Sir William Osler Professor of English Literature at Johns Hopkins University in July 2014. Her books have explored the histories of political communication and literature in the early modern period, and include *Milton and the Revolutionary Reader* (Princeton, 1994), *Literature and Dissent in Milton's England* (Cambridge, 2003), and two edited collections, *Literature and Toleration* (Oxford, 2007), and *Gender, Literature and the English Revolution* (Cass, 1994), and she is currently on the Executive Committee of the Milton Society of America.

Blaine Greteman is Assistant Professor of English, University of Iowa, and is author of *The Poetics and Politics of Youth in Milton's England* (Cambridge, 2013), and has published articles on Milton, Jonson, and Donne, as well as long-form political journalism. He is currently working on a digital project, "Shakeosphere: The Early Modern Social Network," for which he earned seed funding in 2013.

Nicholas von Maltzahn, Professor of English at the University of Ottawa, is editing *Areopagitica* as part of his volume of Milton's tracts on religious liberty for the Oxford University Press *Complete Works of John Milton* (vol. 4, forthcoming). He has published numerous studies especially of Milton and Marvell, including a book-length *Andrew Marvell Chronology* (Palgrave, 2005); an edition of Marvell's *Account of the Growth of Popery and Arbitrary Government* (in *The Prose Works of Andrew Marvell*, Yale, UP, 2003); and a monograph on Milton's *History of Britain* (Oxford UP, 1991).

Angelica Duran is Associate Professor in English, Comparative Literature, and Religious Studies at Purdue University, author of *The Age of Milton and the Scientific Revolution* (Pittsburgh, 2007); editor of *A Concise Companion to Milton* (Blackwell, 2007); and is currently coediting *Milton in Translation* (under consideration). She has published articles on Milton's reception in Spain, and has coedited a volume in comparative cultural studies, *Mo Yan in Context: Nobel Laureate and Global Storyteller* (forthcoming, Purdue UP, 2014).

Stephen Dobranski is Professor in the Department of English at Georgia State University, and has authored significant contributions in book history to Milton studies, his *Readers and Authorship in Early Modern England* (Cambridge, 2005; pbk, 2009); and *Milton, Authorship, and the Book Trade* (Cambridge, 1999. pbk, 2009). Author of *The Cambridge Introduction to John Milton* (Cambridge, 2012), Dobranski has edited *Milton in Context* (Cambridge, 2010) and *Milton and Heresy* (Cambridge, 1998; pbk, 2008).

*keywords:* john milton, book history, bibliography, authorship, printing

Greg Barnhisel is stepping down as the liaison to MLA because of his new role as a co-editor of *Book History*. We have secured Lise Jalliant (University of Newcastle) to serve as the new SHARP liaison to MLA.

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## Renaissance Society of America

Prepared by Adam Hooks and Sarah Werner

### Details of SHARP-Sponsored panels at the Renaissance Society of America

All organized by Adam G. Hooks, University of Iowa and Sarah Werner, Folger Shakespeare Library

#### FRAGMENTS AND GATHERINGS I: POETRY

Chair: Steven W. May, Emory University

John Piers Brown, West Virginia University "Printing Rhapsody: Composite Poetry Manuscripts in Print"

When you print composite manuscripts, what traces of their original form are carried over into the new medium? In this paper, I will consider the printed poetry collections brought together by practices of what early modern readers described as rhapsody — "song-stitching" — a sometimes metaphorical and sometimes literal process of ordering and connecting poetic texts. I examine three examples — four editions of Francis Davison's *A Poetical Rhapsodie* (1602, 1608, 1611, 1621), the prefatory material to Thomas Coryate's *Crudities* (1611), and the first edition of John Donne's *Poems* (1633) — and show how the ordering and layout of their printed forms attest to the compilatory processes by which the copy-texts were gathered and the problems that posed for the printing.

Megan Heffernan, DePaul University, "Before Miscellaneity"

Early printed poetry collections have long been seen as incoherent, as mere "miscellanies" compiled by enterprising publishers. This paper will offer an alternative perspective on the multi-author volumes that flourished in Tudor England, paying particular attention to how those collections associated poetic invention with the design of the material text. When publishers like Richard Tottel and Richard Jones regathered extant poems, they wrote imaginative fictions of production and circulation into the organization of their books. In the titles that metaphorize the volumes as physical structures and the headings that link discrete lyrics into sequences, we can glimpse how the expediencies of the press were conditioned by an imaginative attention to poetic form, style, and influence. This inventive use of paratexts urges us to rethink the coherence of the multi-author collections, showing the diverse ways in which early printed books could function as provisional wholes drawn together by material features.

Jason E. Scott-Warren, Gonville and Caius College, University of Cambridge "Not single spies": Shakespeare's Ligatures"

This paper will explore the early fortunes of Shakespeare in print via the material practice of binding books together, in codices and collections. My starting point will be the journals of Richard Stonley (ca. 1520–1600), Shakespeare's first documented purchaser in print. These journals (now in the Folger) document numerous book assemblages, and strongly suggest that Stonley's *Venus and Adonis* was bound together with Eliot's *Survey of France*. The library into which this book was stitched reflected highly diverse interests; it was the creation of what I will call a "polyreader" (on the model of poligrafo, the writer across many printed modes). My paper will contrast Stonley's practice with that of other early readers of *Venus* who stitched Shakespeare's poem into more exclusively poetic assemblages and environments. My broader contention is that archaeologies of



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the book and of the library offer new ways of thinking about Shakespeare's early assimilation into textual culture.

### **FRAGMENTS AND GATHERINGS II: Drama**

Chair: Adam G. Hooks (University of Iowa)

Claire M. L. Bourne, Virginia Commonwealth University, "What Is a Play? Performance, Print, and the Stationers' Register"

Cyrus Mulready, SUNY, New Paltz, "Falstaff's 'Table of greene fields': Reading the Microgenres of the Early Modern Stage"

Vimala C. Pasupathi, Hofstra University, "Falstaff's Rump and Harry's Whole: A Seventeenth-Century Corpus of Henry IV's 'Wittiest' Parts"

### **FRAGMENTS AND GATHERINGS III: MAKING SENSE OF A FRAGMENTED PAST**

Chair: Sarah Werner, Folger Shakespeare Library

Meaghan Brown, Florida State University "International Gatherings: Fragmented News and Recombinant Armada Texts"

This talk presents the disjointed development, gathering, fragmentation, and regathering of important Armada-related pamphlets. William Cecil's *Copie of a Letter* (STC 15412–15414.6) — consisting of a letter, its postscript, its printer's epistle, and an additional pamphlet, *Certaine Advertisements Out of Ireland* — was produced in stages in the fall of 1588: an accumulative production attested to by both bibliographical evidence and governmental correspondence. The consolidated STC sequence and confusion regarding the content of the translations has, however, obscured the fragmented nature of these texts' transmission, as publishers across Europe adapted them in motivated ways between 1588 and 1593. From adding stories of ship-wrecked Spaniards to eliminating Protestant marginalia, downplaying the "treason" of the executed priestly "author," and cutting details of atrocities planned by Spanish invaders, this text — or texts — was torn apart and reassembled repeatedly to create new meanings in each publishing context.

Heather C. Easterling, Gonzaga University, "Books and Not-Books: Implications of the Material Life and of

Removed Materiality of the 1604 Royal Entry Texts"

This paper explores the materiality of a text and its fragmentation when this materiality disappears. The text in question is the royal entry of King James I. The event was ephemeral, but it was immediately rendered into three different printed books, each vying for authorship of the event. Working with these texts, I am compelled by questions of how the entry's existence in competing books shaped — even constituted — its meaning, in its time and today; this will be a central focus of the paper. But our interpretation of these texts is mediated, today, by their availability digitally, which distances us from their original, quite distinct, material forms. Thus a secondary inquiry of the paper involves this fragmenting impact of digital technology on our perception and interpretation of the entry and its texts, and on their relationship to each other.

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Helen Vincent, National Library of Scotland, “The Fragmentary History of the Early Scottish Printed Book”

The history of the Scottish printed book before 1550 is one of fragments and gatherings: of the twenty-three items listed for this period in “Scottish books 1505–1660 (Aldis updated),” sixteen survive in one copy only; excluding *Hystory and croniklis of Scotland* — of which twenty copies survive — thirty-four copies altogether have been identified of the other works, of which only thirteen are complete. The surviving physical items are as much a record of differing practices of preserving fragments as they are a document of their original reception: items have been detached and remounted; original bindings have been lost; a variety of microfilm and digital surrogates exist. In this paper I will explore this fragmentary record of dispersal and assembly and its effect on how early printing in Scotland is studied, suggesting how a more holistic early Scottish book history might be developed.

#### **FRAGMENTS AND GATHERINGS IV: PRINT AND MANUSCRIPT HYBRIDS**

Chair: Anne Lake Prescott, Barnard College

William H. Sherman, University of York; Jeffrey Todd Knight, University of Washington, “Archbishop Parker’s Patchwork History”

Archbishop Matthew Parker (1504–75) was his period’s preeminent collector of medieval fragments, and he has been both celebrated for preserving a large proportion of the Anglo-Saxon corpus and reviled for the manner in which he used his books. Perhaps the most interesting — and least studied — case in point is his *De antiquitate Britannicae ecclesiae*, a massive history of the English church based on the lives of bishops stretching from Augustine to himself. The book was printed by John Day in 1572 (STC 19292), but never found anything like a final form. Surviving copies show remarkable variation in content, order, and appearance; and Parker’s own working copy at Lambeth Palace Library (where it has been classified as a manuscript) not only contains much additional manuscript writing but also served as a veritable filing cabinet, with charters and other bits of medieval history pasted, tacked, and sewn in.

Heather R. Wolfe, Folger Shakespeare Library, “Hybrid Books at the Folger Shakespeare Library”

What happens when a group of books is dismantled, cut, trimmed, or fragmented, and then used to create an entirely new book that, bibliographically speaking, bears no resemblance to any of the original volumes? Are there certain types of books that lend themselves to this practice of plundering to create something unique, personal, and useful? In this paper I examine a range of books at the Folger that have been reconstituted or supplemented to the extent that they no longer resemble books that would be recognizable to their publishers. I will consider the motivations of the creators of such hybrid books, and explore what these objects reveal about reading and writing practices in early modern England.

#### **USELESS READING**

Chair: William H. Sherman (University of York)

Sarah E. Wall-Randell, Wellesley College, “Love and Old Books: Rereading and Reflection in Wroth’s *Urania*”

Louise Wilson, University of St. Andrews, “Read for Inaction: Pleasure and Prose Fiction in Early Modern England”

Adam G. Hooks, University of Iowa, “‘Wisely at home among his books’: Gabriel Harvey’s Useless

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Reading”

## Sixteenth Century Society and Conference (SCSC)

Prepared by Clayton McCarl, SHARP liaison to SCSC

SHARP will sponsor the following two panels at the 2014 meeting of the Sixteenth Century Society and Conference (SCSC), October 16-19 in New Orleans. SHARP will also hold an interest meeting at SCSC to promote the organization among scholars of the Early Modern world.

### **Movement of Books in the Early Modern Hispanic World I**

1. “The Mediating Functionary: Bureaucracy, Knowledge, Culture and the Book in the Court of Philip II,” Felipe Ruan, Brock University
2. “Circulating Overseas Saints through Lisbon,” Rachel Stein, Columbia University
3. “The Seville-Veracruz Book Trade (1576-1605): Main Tendencies,” Nora E. Jiménez, El Colegio de Michoacán
4. “Dead Reckoning in a Sea of Books: León Pinelo’s *Epítome de la biblioteca oriental y occidental, náutica y geográfica* (1629),” Clayton McCarl, University of North Florida

### **Movement of Books in the Early Modern Hispanic World II**

1. “The Islamic Origins of Colonial Mexican Pharmacy: The Movement of Texts and Ideas from the Medieval Islamic World to New Spain,” Paula De Vos, San Diego State University
2. “Juan Bautista de Pomar, Diego Muñoz de Camargo, and the *Relaciones Geográficas* in the wake of the Spanish Crown’s 1577 Censorship of Indigenous Writings,” José Espericueta, University of Dallas
3. “Archives, Animal Souls, and Animalicity,” Zeb Tortorici, New York University
4. “Eugenio de Manzanos’ *Libro de enfrentamientos de la gineta*, sent to New Spain,” Aurora Díez-Canedo, Universidad Nacional Autónoma de México

Panels organized by SHARP Liaison to SCSC Clayton McCarl (University of North Florida)

## **The Society for American Archivists (SAA):**

Prepared by Alea Henle, SHARP liaison to SAA

The SAA session went very well. We had about 36 attendees at 8am, and more trickled in later. My overview of the SHARP session and the presentations ran just over 50 minutes, so we got over 30 minutes of discussion in. Both Andrew Stauffer & Jessica's presentations, which stressed the after lives of books and manuscripts, were very well received. One attendee suggested the session go "on the road" to the Rare Books and Manuscripts Section of ALA preconference. As it happens, Andrew said he would be speaking at the RMBS preconference next year anyway. I handed out some SHARP flyers and bookmarks before the session and announced at the start and end that they were available, and

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a dozen or so folk came up to take copies. I also handed some out at an earlier panel called "Rare Books in the Archive"—particularly to the panelists, several of whom were quite interested.

In addition, I had a quick talk with the SAA's director of publications and there's a very strong chance that I'll write a companion reflection piece for the Society's newsletter.

### **Roundtable at the Society of American Archivists.**

Chair: Alea Henle, Visiting Assistant Professor, School of Library & Information Science,  
University of Wisconsin-Madison

Vicki A. Mayer, Professor of Communication, Tulane University

Andrew Stauffer Professor of English University of Virginia

Jessica Linker, Ph.D. candidate in History, University of Connecticut

Zach Vowell, Digital Archivist, Dolph Briscoe Center for American History, University of Texas, Austin

Gina Costello, Digital Services Library, Louisiana State University

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Alea's new position at a public library has resulted in her need to resign. We are currently seeking a replacement.

### **Society of Early Americanists (SEA)**

Prepared by Franks Parks

### **Society of Early Americanists:**

June 18-21, 2015, in Chicago

Liaison Franks Parks Frostburg State University. Maryland

#### **Call for Proposals:**

#### **The Atlantic Exchange: The Two-Way Street of Reading and Publishing during the Eighteenth Century**

It goes without saying that colonial American printers, during the first half of the eighteenth century, filled their newspapers with "freshest intelligences" filtered through London periodicals and that they imported and occasionally reprinted standard English religious texts and works by popular British writers such as Richardson, Addison, Pope, and Swift. But the works of American writers also found their way into London printing houses—works by such writers as Cotton Mather, Anne Bradstreet, William Byrd, Elizabeth Ashbridge, Benjamin Franklin, Thomas Paine, Thomas Jefferson, and others. The purpose of this session will be to explore not only the influx of British publications into

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late seventeenth and eighteenth-century America but also the reverse flow outward from the colonies and the Republic to England.

Possible topics for seminar presentation include but are not limited to the reprinting of British publications in the colonies, scribal publication/manuscript circulation, popular re-printings, the reputations of European authors in colonial America, the printing and reprinting of works by American writers in England (also Ireland and Scotland), the reputations of American writers among the British, the relationships between suppliers and American colonial printers, the market for imported matter in the colonies, copyright issues, collaboration between printing houses on both sides of the Atlantic, and other related areas of investigation.

**Deadline: September 1, 2014**

**Last year Frank proposed the final panel, but it was late in the process, and he didn't receive the sufficient number to proceed. He had solicited various scholars individually, but the dates did not work, too.**

**"The Atlantic Exchange: The Two-Way Street of Reading and Publishing during the Eighteenth Century."**

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**South Atlantic Modern Language Association (SAML A)**

**Prepared by Melissa Makala, SHARP liaison to SAML A**

**SHARP Annual Liaison Report**

**South Atlantic Modern Language Association (SAML A)**

**July 2014**

**Liaison: Melissa Makala**

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Last year's SAML A Convention was held November 8-10, 2013, at the Atlanta Marriott Hotel and Conference Center. The convention theme was "Cultures, Contexts, Images, Texts: Making Meaning in Print, Digital, and Networked Worlds." Once again, numerous high-quality proposals were received and the following papers were accepted for the SHARP affiliate session, "Making Meaning in American Print Culture":

### 1. "Raising the Roof and Improving the Art of Paper War: Francis Hopkinson and the Performance of the Press in the Early Republic"

– Kevin Wisniewski, University of Maryland, Baltimore County

Abstract:

Emerging technologies in the digital age have transformed the ways in which we collect, process, and transmit information. Ideas of access, authorship, copyright, originality, and legitimacy are under scrutiny, here, as well as in education, business, law, and politics and in the larger cultural milieu. But these issues are not necessarily new ones. They were also of great interest and concern for those living in colonial America and the early republic. They, too, faced an information explosion, a host of new publishers and presses, a change in reading practices and increase in social networks, and a shift in politics. This paper investigates some of these issues by looking at the literary and political writings of Francis Hopkinson (1737-1791), lawyer, poet, composer, signer of the Declaration of Independence, and federal judge.

Hopkinson's use of satire and humor reveals the full potential of print during the eighteenth century: to unmask social, political, and epistemological structures and to pose new questions to evaluate political activities and everyday practices. While some contemporaries saw freedom of the press as an answer to the tyranny of the pulpit, Hopkinson envisioned that the press could also lead to such oppression. For Hopkinson, typeface, grammar and spelling become poetic and rhetorical devices for analysis. In *Perform or Else*, Jon McKenzie argues that the 21<sup>st</sup> century paradigm is moving towards performance and away from that of discipline, which dominated the past three centuries; however, Jay Fleigelman's appropriately notes that work like the *Declaration* were meant to be read aloud, performed.

This paper examines the performance of Hopkinson's pieces "A Plan for the Improvement of the Art of Paper War" (1786), "On the Learned Languages" (1786), "The New Roof" (1788) to demonstrate the range of Hopkinson's work and various degrees of performance. The first played with text and typography and page design to criticize both newspaper quarrels and readership. The second is a satirical lecture given at the University of Pennsylvania criticizing the classical language curriculum. Lastly, one of his most popular pieces, "The New Roof"'s seriousness slowly collapses until the last page completely collapses into a series of exclamatory "Oh's and Ah's", intended to poke fun of, what he deemed, the meaningless banter of anti-federalist propaganda during the Constitutional Convention of 1787.

### 2. "Delivery Failure': Networks of Anti-Slavery Pamphlet Circulation"

– Zachary Marshall, University of Wisconsin, Madison

Abstract:

During the anti-slavery pamphlet campaigns of the 1830s, T. D. Weld wrote a pamphlet titled "The Bible Against Slavery," a pamphlet that circulated widely enough to become known as "Weld's Bible argument." When Weld republished the pamphlet 27 years later in 1864, he included a preface that tells an incredible story of this pamphlet's original circulation—one in which the pamphlet escapes public burning in Charleston, South Carolina, and goes on to convert a slaveholder into an abolitionist pamphlet writer. However, the personal narrative of the reformed slaveholder, William Brisbane, contradicts some of the key details of the preface's story. It's true that Brisbane was from Charleston, that he was "converted" by Weld's pamphlet, and that he became an abolitionist, but Brisbane's testimony challenges the account of the pamphlet's circulation into Charleston and escape from public burning. Apparently, Weld, writing in 1864, incorrectly connected the public burning of the mail during the 1835 Postal Crisis (most famously in Charleston) with a version of Brisbane's story.

Weld's naively triumphant preface illuminates the ways that abolitionists allowed questions about the rights of slaves to become sidetracked by questions about the rights of white people, particularly the freedom of speech and the freedom of the press. Moreover, Weld's confusion and subsequent fabrication reveals the unwarranted faith that he and many members of the American Anti-Slavery Society had in the power of print and circulation

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networks; Weld held onto his faith in print and circulation networks (despite the many ways he had seen both fail during the 27 year interlude between his pamphlet's publications), and he easily appropriates the threads of Brisbane's story to reaffirm his faith in both.

Along with Weld's pamphlet, my paper uses a series of pamphlets, letters, newspapers, and AASS annual reports to examine the assumptions which abolitionists had about their ability to alter public opinion in geographically removed areas using the technologies and networks of print and circulation—such as the new steam-driven printing presses and postal steam packet ships.

### **3. “Wartime Printing: Soldier Newspapers, the Civil War, and the Instability of Meaning”**

– James Berkey, Duke University

Abstract:

An understudied realm of Civil War print culture remains the camp or soldier newspaper, the earliest appearing five weeks after the fall of Fort Sumter in the spring of 1861. Despite the hardships of internecine warfare, soldier papers were produced by Union and Confederate forces alike and the sheer diversity of papers suggests soldiers' deep investment in their own print output. This forgotten chapter in print culture history and the history of the Civil War offers a unique window on the way soldiers made meaning out of their martial experience and imagined its relationship to national ideologies. Engaging in what Ann Ardis has called “magazine dialogism”—a process by which meaning is created through the generative exchanges initiated by print technologies across the page and between print media—soldier-editors drew on a range of journalistic, military, literary, and advertising texts to create their own meaning out of their wartime experience. Papers like the First Minnesota's *First Minnesota*, published in the spring of 1862 from the offices of the *Berryville Conservator* in Berryville, Virginia, used the formal technology of juxtaposition to comment on and ridicule the *Conservator*'s earlier pro-South ideological stands, clipping editorial comments and then responding to them with scathing wit. Such moments of juxtaposition, however, could have unforeseen consequences, as seen in the April 25, 1863, wallpaper edition of the *Opelousas Courier*. Printed by Union troops after successfully taking Opelousas, this issue announces the formal occupation of the town, reprints a poem trumpeting the freedom and liberty promised by the Union, and pokes fun at earlier pro-Confederate articles in the *Courier*. However, given the time constraints under which the Union printers operated, the paper also includes several advertisements from earlier *Couriers*, two of which announce public sales of plantations and their slaves. Thus, at the moment the paper attempts to establish its new Federal outlook, the vicissitudes of wartime printing subvert the paper's ideological reorientation and complicate its message of Union emancipation and liberty. Examining soldier newspapers from the Civil War thus provides an opportunity to think afresh about the complex ways meaning is created during wartime.

### **4. “Networked Readers and Authors: Fan Letters in Serial Comics”**

– Leah Misemer, University of Wisconsin, Madison

Abstract:

Print culture concerns itself with expanding notions of authorship and with studying reception, though the two are seldom connected. Work on book history, such as Robert Darnton's “What is the History of Books?,” tries to capture the vast network involved in shaping books, while work on serial novels, such as Linda Hughes and Michael Lund's *The Victorian Serial*, focuses on reception in the form of published reviews. However, authorship and reception studies remain separate, mainly because reception often involves moving away from the original text to look at other kinds of publications. But according to Darnton's diagram of the history of books, readers and authors are connected. Because serial comics include letters from readers in the same magazines as the stories, looking at serial comics from the Silver Age (1956-1970) brings authors and readers together in order to think about how readers participate in authorship.

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This paper examines letters printed in the *Justice League of America (JLA)* serial between 1960 and 1987 to show how readers participated in the authorship of the stories told. In the letters, readers vote on which heroes become part of the JLA and frequently make suggestions or comments that shape the storyline, thus participating in authorship of the series. I suggest that the openness to reader input stems from the production structure of comics, where the comics house (in this case DC) owns a character that multiple authors within the house write, draw, ink, and so on. Authorship of comics is thus never tied to a single person (even the famous comics authors come in pairs) in ways that authorship of other texts, like novels, can be. I focus on the JLA series in particular because of the way the crossover form—the inclusion of heroes from many separate series together—allows for reader participation: the editors of the series encouraged reader input when making decisions about which characters from the DC Universe to include in the series. The study of serial comics in general, and the JLA series in particular, shows us much about how reception plays a part in authorship.

Each of the presenters became new members of SHARP. Zach Marshall also recently contributed an exhibition review, “Home Front: Daily Life in the Civil War North,” for *SHARP News* (Spring 2014).

Since there are many concurrent sessions at SAMLA, attendance for each session can be somewhat sparse, but the SHARP panel was well attended, with approximately 25 people in the audience. As moderator of the panel, Melissa Makala opened the session with a few words about SHARP and distributed promotional materials, including membership forms.

As soon as the SAMLA program is available (usually in late September), more information about panels of interest to SHARP members will be provided (for inclusion on SHARP-L, as well as our website’s “Networking” page).

To take advantage of social media, a Facebook group page dedicated to the SHARP affiliate session at SAMLA was created (<https://www.facebook.com/SHARPatSAMLA>). In addition to convention session information and photos from the session, the page also includes general information about SHARP, as well as information relating to the annual conference.

The 2014 SHARP affiliate session, “Old Books for New Audiences: Preservation through Reprinting,” is again in keeping with the convention theme, “Sustainability and the Humanities.” The session will be held in early November at the Atlanta Marriott Hotel and Conference Center.

The 2015 SAMLA Convention will take place November 13-15 at the Sheraton Imperial Hotel & Convention Center located in Durham, North Carolina. In addition to the annual SHARP affiliate session, which will be related to the convention theme, “In Concert: Literature and the Other Arts,” plans are underway for a SHARP-sponsored event (possibly a tour of the Rubenstein Rare Book and Manuscript Library at Duke University).