



SHARP NEWS

Volume 18, Number 3

Summer 2009

SHARP PRIZES 2009

SHARP DeLong Book Prize

With each passing year, SHARP's George A. and Jeanne S. DeLong Prize for the best monograph in the history of the book has added another name to its increasingly illustrious roll-call of landmark scholarship in the field. Past winners include Ellen Gruber Garvey, Adrian Johns, Scott Caspar, Kevin Sharpe, Jonathan Rose, Elizabeth McHenry, Janine Barchas, Simone Murray, Heather Andrea Williams, Rimi Chatterjee and James Raven. Now in its twelfth year, winning the DeLong Book Prize marks an important point in the achievement of an individual scholar, as well as in the development of book history as a discipline. Reading titles submitted for consideration for the SHARP DeLong Book Prize constantly refreshes one's understanding of the range, breadth, methodological diversity, and sheer creativity of scholarship in the history of the book. There were thirty-six monographs submitted in this year's competition. Topics ranged from a history of index makers, to a history of the publishing firm of Longmans; from the authorial economies of antebellum America, to the book collecting culture of *belle époque* France; from Tagalog bestsellers to the rise of children's writing; and from postcolonial book history to a history of burning books. Together with my fellow jurors Prof. Alexis Weedon (University of Bedfordshire), and Prof. Marija Dalbello (Rutgers University), we diligently read our way through this embarrassment of riches; we sifted, considered and deliberated; we re-read the titles on the final shortlist, and eventually, we came to a decision. Thank you, Alexis and Marija, for your selfless dedication to the task at hand. This is my third and final year serving on the SHARP Book Prize judging panel. Choosing a winning title is rarely, if ever, an acrimonious business; the final tallying up of points usually confirms the collective instincts of the jurors, but something

remarkable took place in this year's judging panel: from our final shortlist, we had a unanimous decision for the winning title. This year's winner is quite simply, a stunningly original work, and one that is clearly opening up an entirely new area of scholarly attention for book historians. It combines the analytical and interpretative approaches of current scholarship in print culture, with a highly evolved understanding of the implications of data storage in new media. Using the broad thrust of forensic science, it examines the complicated narrative trace of data storage in our increasingly digitised world, offering for example, a grammatology of the process of mechanical inscription in computer hard drives, as well as a highly sophisticated reading of the electronic dissemination of William Gibson's materially evanescent poem 'Agrippa.' Drawing upon the work of print textual scholars (especially W.W. Greg, and Jerome McGann) and applying this to interpret data storage and retrieval, this is the first work that I have come across that meets the challenge that every book historian must face in an increasingly digitized and immaterialised twenty-first century, namely, the future of the history of the book as a discipline in an electronic era beyond that of the printed book. It is a thought-provoking, intelligently argued and brilliantly conceived work. Without further ado: the winner of the George A. and Jeanne S. DeLong Prize for the best work in the history of the book for the copyright year 2008 goes to Matthew G. Kirschenbaum for *Mechanisms: New Media and the Forensic Imagination*.

Shafquat Towheed
on behalf of the judging panel
The Open University, UK



Graduate Student Essay Prize

The winner of the Graduate Student Essay Prize for 2009 is Elizabeth Yale for her article "With Slips and Scraps: How Early Modern Naturalists Invented the Archive." Her

audacious but solidly documented argument is that natural scientists in the seventeenth century could not do their work without accessible collections of documents. They were therefore driven to invent the modern archive, and they were the first to give the word "manuscript" the meaning it has today. If we as book historians define "book" to include any kind of written or printed document, then our research agenda must inevitably lead us to the history of archives. And in her first piece of published scholarship, Elizabeth Yale has produced what promises to be a landmark essay in this emerging academic field. It should be required reading not only for historians of books and archives, but also for historians of science and historians of historiography. Elizabeth Yale is now at Harvard University, where she is a postdoctoral fellow in the Department of the History of Science.

SHARP ELECTIONS 2009

Voting opened on 22 April and closed on 26 May (online votes) and 8 June (postal votes). 158 members voted; there were no requests for postal ballots. The positions of President, Vice-President, Recording Secretary, Treasurer, Membership Secretary, and External Affairs Director were uncontested. The following positions were contested: Director of Electronic Resources; Director for ... / 2

CONTENTS

SHARP PRIZES 2009	1
SHARP ELECTIONS 2009	1
SHARP AGM ADDRESS	3
SHARP HELSINKI 2010	5
OUT OF SOUTH AFRICA	6
CONFERENCE REVIEWS	8
NEWS FROM JAPAN	11
EXHIBITION REVIEWS	11
NEW FELLOWSHIP	12
BOOK REVIEWS	13
BIBLIOGRAPHY	20

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. Matuoꝛꝛꝓ
Washington State University Libraries
Pullman, WA 99164-5610 USA
matuoꝛꝛꝓ@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>

Publications and Awards; Member-at-Large; Board of Directors (4 vacancies). The final results are:

Executive Council 2009-2011

From the constitution

III.1 The Society shall be managed by the Executive Council, elected and voting membership of which will consist of the President, the Vice President, the Treasurer, the Recording Secretary, the Membership Secretary, the External Affairs Director, the Director for Publications and Awards, the Director of Electronic Resources, and one Member-at-Large.

III.5 Elected members of the Executive Council serve terms of two years. The President, Vice-President and Member-at-Large may serve a maximum of two terms in these positions; all other elected members of the Executive Council may serve an unlimited number of terms.

President :: Leslie Howsam
(president@sharpweb.org)

Vice-president :: Ian Gadd
(vp@sharpweb.org)

Treasurer :: Jim Wald
(treasurer@sharpweb.org)

Recording Secretary :: Jyrki Hakapaa
(secretary@sharpweb.org)

Membership Secretary ::
Eleanor Shevlin
(members@sharpweb.org)

External Affairs Director ::
Claire Parfait (publicity@sharpweb.org)

Director for Publications & Awards ::
Claire Squires
(publications@sharpweb.org)

Director of Electronic Resources ::
Lee N. McLaird
(electronic@sharpweb.org)

Member-at-Large ::
Bertrum MacDonald
(atlarge@sharpweb.org)

Board of Directors 2009-2011

From the constitution

11.1 The Board of Directors, which shall consist of no fewer than fifteen and no more than twenty directors, will advise and oversee the work of the Executive Council.

II. 2 Each director shall normally serve for a term of eight years, and the Nominating

Committee shall nominate a sufficient number of new directors to keep the total at 15 to 20.

The following are the SHARP Board of Directors arranged by their terms of office:

2003-2011

Elizabeth Eisenstein
Francis Galloway
Abhijit Gupta
Barbara Hochman
Miha Kovac

2005-2013

James Barnes
Jonathan Bengston
David Carter
PriyaJoshi
Fritz Levy

2007-2015

Robert Cagna
Ellen Gruber Garvey
Alistair McCleery
Bob Owens
Gail Shivel
Paul Wright

2009-2017

Lisa Kuitert
SydneyShep
Alexis Weedon
Evelyn Ellerman

Thanks to all of you who agreed to putting your name forward. Thanks to the Nominating Committee for organising the slate of candidates. Congratulations to all those joining the Executive Council and Board of Directors. And many thanks to all SHARPists who took the time to vote in this, our first election under the new constitution.

NEW RBS DIRECTOR

Congratulations to long-time SHARP-ist Professor Michael F. Suarez, S.J. on his recent appointment to the Directorship of the Rare Book School based at the University of Virginia in Charlottesville, VA. As the formal announcement noted, "The search committee was greatly impressed by Suarez's insight into the part that RBS has played in humanistic research over the past 25 years. We liked his ideas about continuing RBS's traditions while expanding the ways in which the school can be useful." Michael assumes his position on 1 September 2009. Well done!

SHARP AGM ADDRESS

SHARP has now been in existence for eighteen years. It was 'founded' at the weekend conference of the Dickens Project at the University of California, Santa Cruz, in August 1991: Simon Eliot and Jonathan Rose proposed the organization as part of the conference's focus on *Masterpieces in the Marketplace*; Patrick Leary joined them in publicizing and planning SHARP's activities. Two years later, SHARP had a provisional constitution and by-laws, a designation from the US Internal Revenue Service that membership dues and other contributions would be tax exempt and that the organization qualified as a 501c.3 entity under US law. That permits us to accept grants from individuals and foundations in the United States; it does not exempt us from filing an elaborate income tax report each year. Besides accounting for all our revenue and expenditures and documenting that no officers of the organization received any remuneration beyond expenses, the IRS requires us to itemize the amount of time each officer spends in volunteer work for the organization. I reckon that in the last four years the Executive Committee, the Board of Directors, the members of *ad hoc* committees, and the organizing committees of our annual and focused conferences have contributed at least 10,000 hours of service. Thank you all.

Four years ago, when I was elected president, it was clear that SHARP had outgrown its founding structures. Volunteers could not keep pace with memberships, subscription fulfillment, financial records, and publication commitments. We needed to redesign ourselves as a professional, international organization – something we intended from the outset. We took on five major initiatives. Under the leadership of our then most recent president, Beth Luey, a Handbook Committee comprised of Frank de Glas, Michael Hancher, Barbara Hochman, Jim Kelly, Bertrum MacDonald, and Claire Parfait wrote up the policies and procedures we had learned about, and adopted, over the preceding decade, as they related to planning and administering conferences. This *Handbook* helps institutions thinking of proposing an annual or focused conference to comprehend the scope of such an undertaking, what kinds of facilities (housing, meeting rooms, dining venues, Internet connections, registration

sites, etc.), receptions, plenary sessions, concurrent panels, and so forth are required. We are now able to inform potential hosts about the challenges they will face; and heartningly, this *Handbook* has encouraged proposals, not discouraged them. Since 2004 SHARP has sponsored two conferences back-to-back in Kolkata, and one each in Lyons, Cape Town, Wellington, Halifax, Venice, Den Haag and Leiden, Copenhagen, Minneapolis-St. Paul, and Oxford. We meet for this year's annual conference in Toronto, next year in Helsinki, and we are already in discussions with SHARPists in Australia, Washington D.C., Florida, Ireland, Japan, Germany, and Eastern Europe about future annual or focused conferences in those locales.

The second initiative was to reform our Constitution. Aably led by our then Vice President, Leslie Howsam, abetted by Mary Lu MacDonald, David Stam, Elizabeth Webby, and Alexis Weedon, we made our provisions for election more open and democratic, sanctioned electronic voting, increased the membership on the Executive Committee, and regularized procedures that had been adopted on an *ad hoc* basis during previous administrations. These revisions were accepted overwhelmingly by the membership, and for the first time in SHARP's history we conducted elections for the Executive Council and Board of Directors by on-line ballot, having solicited nominations from members, notified all members of the candidates through *SHARP News*, and set up procedures for on-line voting or for obtaining and casting paper ballots. Not one single paper ballot was requested, so we believe on-line voting has not deprived any members of their franchise. With all this care and forethought, we never imagined that we might have a tie to break. Since the Constitution carefully prescribes a timetable for elections that starts sixty days before the AGM, we have at present no way of breaking a tie except by a coin toss. We'll go back to the drawing-board about this, but in the meantime we are especially grateful to both of the candidates for Board of Directors who agreed to this method of settling the election. Ian Gadd informs us that in Britain a coin toss is often used to break ties. This fact does nuance the notion that the secret ballot originated in the British Isles!

The third initiative, which I headed with extensive help from the Executive Council, especially our Membership Secretary Eleanor Shevlin, was to establish a presence in the periodicals division of Johns Hopkins

University Press. After considering a number of alternatives, the Executive Council selected JHUP, which offered to handle all membership subscriptions and renewals, taking credit charge cards for payment. We had been unable to process those charges readily and inexpensively when we stood alone. JHUP also contracted the printing and distribution of *SHARP News*; since it already kept an up-to-date membership list our mailings became more timely and accurate. It still takes too long for some overseas deliveries; we're going to re-examine our postal choices and consider on-line publicity. JHUP already distributed *Book History*, so splendidly edited by Ezra Greenspan and Jonathan Rose, for Penn State University Press, which has a Book History series to which our third president, James L. W. West, has contributed so much. Beginning with the 2010 issue, *Book History* will be printed and published by JHUP; it has been digitized and made searchable on JHUP's Project Muse since the beginning. Back copies of all paper volumes will be sold by JHUP. And in the near future, digitized, fully-searchable back issues of *Book History* will also be available in JSTOR. Project Muse and JSTOR have overlapping but separate subscription bases; between them, they reach virtually every country in the world with digital renditions of our journal. The efficiencies JHUP has introduced into our membership and publications sectors have offset higher costs of production and mailing and allowed us to keep dues at the same level for four years.

A fourth initiative, considered four years ago, is at last about to come to fruition. Under the leadership of our first and only webmaster and Director of Electronic Resources, Patrick Leary, and the collaboration of incoming Vice President Ian Gadd, with vigorous assistance by Sydney Shep and George H. Williams, we will unveil at our last plenary session the new SHARPweb. I urge you to come: these kinds of unveilings are legendary for the disasters that occur, and you wouldn't want to miss SHARP's contribution to the legends. Maybe it will be the first time a *beta* program works flawlessly; in which case, once again the SHARPweb will have earned the commendation of critics who declare our web the first place to go for information about book history and print culture. Many individuals have contributed to the matchless content of this website over the past decades, but we should especially recognize the tireless devotion of Patrick Leary. SHARPweb is in

... / 3

many ways his most influential publication, and one that enriches all of us immensely.

Finally, a fifth initiative has been developing over these past four years: to make SHARP into the first destination for students, scholars, institutions, and governing agencies concerned with global book history and print culture. No one has spoken more often, more eloquently, nor more effectively than Ian Willison, our 'Minister without Portfolio,' who has educated generations of SHARP officers about the principles and strategies requisite to becoming a truly international organization for the study of authorship, reading and publishing. That goal will be realized next year, when SHARP is formally accepted as an affiliate member of the International Committee on the Historical Sciences [CISH]. For countries with centralized planning and funding for education, this recognition will be especially important in recruiting programs, faculty, students, and financial support, and it will make the task of hosting meetings around the world both easier and even more necessary. We are indeed fortunate that our new President, Leslie Howsam, will represent SHARP at the quinquennial meeting of CISH in Amsterdam immediately following the SHARP Helsinki conference.

So, at a bureaucratic level, SHARP has been transformed. This housekeeping serves only one valid function: to enable you and others to continue to study book history, to communicate your discoveries, and to labor on the ceaseless task of writing the story of writing. We believe that the support SHARP supplies to these endeavors has been instrumental to many. We are immensely grateful to the major benefactions we have received in recent years: the endowment for the George A. and Jean S. DeLong SHARP Book History Book Prize, the grants from the Gladys Kriebel Delmas Foundation for the Venice and Helsinki conferences, the income our Treasurer, Jim Wald, has secured by making SHARP the agent for funding the very distinguished on-going *Index of Images in English Manuscripts from the Time of Chaucer to Henry VIII, c. 1380-c. 1509*, and the generous contributions of members, above and beyond dues, to enhance travel subventions and our endowment. To the hosts of our recent conferences, we extend once again our deep gratitude for their labors and their outcomes: memorable meetings that are transforming our understanding of literate culture.

And finally, I want to say that no one ever enjoyed more faithful, professional, and considerate colleagues than I have done over these past four years. All of our lives have been touched by their collective and individual efforts. No one has benefited more than I. Their knowledge, their wisdom, their devotion to SHARP, and their unceasing and unfathomably charitable support have meant everything to me and to our organization. SHARP is today what its members and officers have made it: the international center of print studies. Thank you all.

Bob Patten
outgoing SHARP President
24 June 2009

✎

Some words of recognition

Bob is retiring from the Executive Council. Most of us haven't realized quite how long he's been a member of that hard-working body. But in fact he's been part of the leadership of SHARP since its inception.

Apart from our society, he is best known for his Charles Dickens scholarship, and everybody who works on the nineteenth century knows and turns constantly to that work; I used it in my teaching last year, and it provided my students with a wonderful *entrée* into the world of the periodical press and publishing in parts. It's no coincidence that momentum for the foundation of SHARP began to gather at a conference on Dickens and the literary marketplace, and even less of a coincidence that Bob was in attendance at that meeting. I suspect that when the history of SHARP comes to be written, and the confidential documents revealed, we might find that he had a role even more crucial than the one we already know.

I do know that he was a member of the inaugural board of directors. The first board was elected in a group of twenty, and of course they couldn't all serve for the same length of time. I'm not sure whether they drew straws or cards, but an equitable way was established to see who would serve for only four years, and who for a longer time. Guess who drew the card for the longest period of service on the Board of Directors? Bob Patten has been running SHARP ever since there was a SHARP.

He was pressed into service as Treasurer for a few years, and then in 2003 he was elected to serve as Vice President when Beth Luey was President. Two years later, at the Halifax conference, he became President and set about

getting us into shape as a mature scholarly organization with an international reach.

Bob and I promised each other at dinner last night that this wouldn't go on and on, so I don't have time to tell you all his achievements. I'll just mention a few: the transfer of our membership management from volunteer hands to the professional services of Johns Hopkins University Press; and the transfer of the publication and printing management of our newsletter and journal to JHUP. SHARP has benefited enormously from the fact that Bob is also the editor and publisher of the journal *Studies in English Literature*, which puts him at the centre of conversations in the United States and the English-speaking world about scholarly publishing. SHARP has benefited enormously from that wealth of experience. In addition to the publications and distribution, he has helped SHARP to raise funds from a variety of sources, mostly notably the Delmas Foundation. He kick-started the revision of the constitution by charging a committee with that task; same thing with the redesign of SHARPweb. And those are just the highlights.

And Bob is generous enough to say that he's benefited a good deal from SHARP, too; he likes our collegiality, our enthusiasm, our generosity. He doesn't exactly notice that he has been the model for those attributes, and we've all learned them from him. Thank you, Bob, and welcome to your new job as Past President of SHARP; we can't do without you.

Leslie Howsam
incoming SHARP President
24 June 2009

NEWS FROM IBERIA

Exhibition: *Stars of Paper: Books of Astronomy from the Fourteenth to the Eighteenth Century*, National Library of Portugal, Lisbon (Portugal), 29 April – 31 July 2009. Curator: Henrique Leitão

Exhibition: *Christopher Columbus: The Admiral's Books*, Palacio de la Isla de Burgos, Burgos (Spain), 22 June 2009. Organized by: Instituto Castellano y Leonés de la Lengua

Summer Course: *Makers of Bibliophilia: Editing and Binding for Book Lovers*, El Escorial (Spain), 3-7 August 2009. Directed by: M^a Luisa López-Vidriero Abelló, Real Biblioteca and Pedro M. Cátedra, University of Salamanca.

SHARP HELSINKI 2010**Book Culture from Below**

Helsinki, Finland
17-21 August 2010

The eighteenth annual conference of the Society for the History of Authorship, Reading, and Publishing (SHARP) will take place in Helsinki, 17-21 August 2010. It is being organised by a team from the University of Helsinki, The Society of Swedish Literature in Finland, The Nordic-Baltic-Russian Network on the History of Books, Libraries and Reading, The Nordic Centre for Medieval Studies, and The Finnish Literature Society. Funding from these organisations as well as the Delmas Foundation has been generous.

The conference is pleased to present two keynote lecturers: Professor Martyn Lyons (University of New South Wales, Australia) and Professor Ruth B. Bottigheimer (Stony Brook University, New York). The conference will also include three panel discussions concentrating on aspects of the main theme *Book Culture from Below*: conceptual re-evaluations from below; exposing the oral and literary background of fairy tales; how the aspect 'from below' changes book history

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 the 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. We invite not only researchers of print culture but also those studying manuscripts (whether medieval or the modern era) to the conference. Some of the themes to be explored are, for example:

* How can the 'from below' perspective be applied to book history? How does this perspective intersect with class, race, gender and ideology?

* Who are the readers, writers, publishers and distributors 'from below'? Which forms of authorship and educational practices have been available to them?

* How can differences and interactions between educated, autodidactic and uneducated readers, writers and publishers be outlined?

* How can the various forms of literacy and illiteracy be recognized and analyzed?

* Which kinds of writings and publications are relevant for studying book culture 'from below'? Which bibliographical and book history methods and approaches can we use to study them?

* How can the complex interaction between folklore and book culture, orality and literacy be re-evaluated? What are the functions of the manuscript medium in relation to the oral and the printed media?

* What are the intersections of subaltern and post-colonial studies with book history?

* In which ways does the 'from below' perspective challenge hegemonic national histories? What are the possibilities of transnational studies in this field?

The conference is open to both individual presentations as well as to complete panel proposals (including three speakers and a chair person). 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 on-line proposal form given on the conference website: <http://www.helsinki.fi/sharp2010>. The official on-line submission process will be opened on 15 September 2009. The deadline for submissions is 30 November 2009. No proposals will be considered after the deadline.

Participants must be members of SHARP in order to present at the conference. It is the responsibility of presenters to ensure that they are members by the time of the registration. For information on SHARP membership, please visit: <http://www.sharpweb.org>. SHARP is able to provide a limited number of travel grants to graduate students and independent scholars. If you wish to be considered for such a grant, please state this when submitting your proposal. For more information, please visit the conference website at: <http://www.helsinki.fi/sharp2010>.

All inquiries concerning the conference, especially its academic program and the presentation proposals, should be sent to: sharp-2010@helsinki.fi The conference organisers include:

The University of Helsinki, established in 1640, is the oldest and most versatile research university in Finland, with teaching based on top research. The conference's organization committee includes researchers and lecturers from the Department of History, the Department of Church History and the

Department of Folklore Studies. More information at: <http://www.helsinki.fi/university/index.html>

The Society of Swedish Literature in Finland is a scientific organization founded in 1885 for preserving, developing, researching and mediating the Swedish cultural heritage in Finland. For more information, please see: <http://www.sls.fi/doc.php?category=1&language=eng>

The Nordic-Baltic-Russian Network on the History of Books, Libraries and Reading (HIBOLIRE) research group is a multinational and multi-disciplinary network of scholars in the fields of book history, history of libraries and history of reading. Read more about them at: <http://www.helsinki.fi/historia/hibolire/index.html>

The Nordic Centre for Medieval Studies (NCMS), established in 2005, consists of medievalists from four Nordic universities. Its main goal is to create co-operation between the strong but distinct Nordic medieval research traditions. More information at: <http://www.uib.no/ncms/>

The Finnish Literature Society, founded in 1831, is an international research institute, national memory organization and national cultural organization. Its primary functions are the research and promotion of Finnish oral tradition, the Finnish language and literature. More information at: <http://www.finlit.fi/index.php?lang=eng>

**Book History Up North**

<http://bookhistoryupnorth.blogspot.com/>

This new blog aims to inform its readers about book history events and publications in Nordic and Baltic Countries. Book history has long traditions in Northern Europe: for many countries the rise of nationalism and national culture during the nineteenth and twentieth century meant an effort to create and study the local print culture and its achievements. For the last twenty years modern book history's methodologies and results have renewed these local traditions and led to further co-operation both in regional and international settings.

The arrival of the Society for the History of Authorship, Reading and Publishing to the Baltic Sea Region – first at the thematic conference *Published Words, Public Pages* in Copenhagen in September 2008 and soon at

... / 5

the 18th annual SHARP conference *Book Culture from Below* in Helsinki, 17-21 August 2010 is a major sign of Northern Europe's book historians' efforts to operate on the international level.

However, the local researchers and their studies are still rarely presented in global settings, as the language barriers have been set high. Therefore, to provide information about Nordic and Baltic book history and prepare all book historians for the forthcoming SHARP conference in Helsinki, we have decided to open this blog. During the next 15 months, we aim to give you news and reviews on recent book history activities in the region. Once you arrive at the *Book Culture from Below* conference, you will have already familiarized yourself with Nordic and Baltic book historians, their projects and results. If you are not able to participate, we hope that this blog as such will give you a good starting point for further exploration and collaboration.

Jyrki Hakapaa

Chair of the Organising Committee
Book Culture from Below

OUT OF SOUTH AFRICA

During December 2008 and January 2009 two boundary-shifting book history related events took place in South Africa. The first was *Written Culture in a Colonial Context: 16th – 19th Centuries*. The French Institute of South Africa and the History Department of the University of Cape Town co-organised this conference on the relation between written culture and European expansion during the Early Modern Era. The conference, which took place from 2 to 3 December 2008 at the University of Cape Town, gathered researchers from Southern Africa, Latin America and Europe. The conference considered the specificity of practices related to writing rooted in colonial contexts by focusing on the different semantic, literary and material inscriptions of texts produced in the context of colonial contacts. The intention was to explore the extent to which the control over the materiality of writing has shaped the numerous and complex processes of cultural exchange from the sixteenth century onwards. On the one hand, the circulation of images, manuscripts and printed books between the continents played a major role in the European expansion process. The Portuguese Estado da Índia, the Spanish Carrera de Indias, the

Dutch, English and French Indian Companies, as well as the Company of Jesus, all had to mobilise several forms of writing (letters, manuscripts, books, etc.) and to regulate and control, with different degrees of efficiency and resistance, the circulation and reception of this material (the construction of archives, censorship, control of publications, secrecy, etc.). On the other hand, the introduction and appropriation of writing into societies without alphabetical forms of writing also contributed to major changes in the very function and meaning of written culture. Discussion hinged around five main issues: the semiological issue of non-textual forms of writing (orality, the alphabet, images, etc.); the writing strategies put in place by colonial organisations (writing, control, censorship, etc.); literary genres specific to colonial writing (travelogues, stories, fiction, etc); the introduction and appropriation of written culture in societies devoid of traditional forms of writing; and the circulation of texts and the shifts in meaning resulting from this. Each of the five sessions gathered American (Mexico, Columbia, Peru, Chile and Argentina) and African (Ethiopia, Mali, Angola, South Africa) specialists who illustrated the many things these contexts have in common although they were artificially separated until now. The conference programme can be viewed at: <http://www.ifas.org.za/research/written-culture.php>

With the envisaged publication of a book by the University of Cape Town Press during 2009, based on the conference papers and other contributions, the organisers of the conference hope to pursue the readjustment of the history of written culture which, for far too long, has been characterised by Eurocentrism. [Based on information provided by Adrien Delmas, EHESS/IFAS]

The second conference was *Print Cultures, Nationalisms and Publics of the Indian Ocean*. This first of three international conferences, organised by "The Indian Ocean as Visionary Area" network project, was held at the University of the Witwatersrand, Johannesburg, from 15 to 17 January 2009. The convenors were Isabel Hofmeyr and Preben Kaarsholm. The outline of the conference focus refers to a range of scholarly work, which is starting to demonstrate that the imperial cities of the Indian Ocean sustained a distinctive public sphere that flourished from the 1880s until the First World War. The Indian Ocean was the site of several overlapping Diasporas whose educated classes gathered in the ports around the ocean. These

cities constituted a network of textual exchange and circulation which built on, sustained and invented forms of universalism across the Indian ocean, including religious movements; transnational social organisations; beliefs in 'colour-blind' imperial citizenship; and transnational networks of publications and debates. Such diasporic universalisms and notions of public-ness have fallen outside studies of the empire and studies of the nation. From the interwar years, 1920s onwards, significant elements from these public spheres became incorporated in national public cultures, moved inland and came to encompass not only coastal cities, but also the hinterlands and interior urban centres. Increasingly politics, ideas and genres that were generated through flows across the ocean moved ashore and came to influence, contest and compete with more localised political and cultural expressions. The texts and ideas emerging in this way were far from 'colour-blind,' but often explicitly critical and subversive of the hegemony of empire. With the transnational turn in the humanities and social sciences, networks of these various kinds are moving to the fore, and the study of them is helpful in revising understandings of colonial encounter as not only the interaction of the local and the global, but also as an encounter of different universalisms and their localised political inputs and the forms of expression they came to take through local appropriations and inflections. One key feature of the intellectual circuits was a rich flow of print materials: newspapers, letters, pamphlets, journals, debating society reports, etc. This conference probed this world of Indian Ocean print culture and the interactions of different movements and ideologies of universalism and nationalism within them. Some of the themes addressed in the papers included: new modes of printing; translation and multilingualism; genres and modes of address; circuits of credit; print culture and reform; universalisms and nationalisms; and religion and politics. Abstracts of papers delivered can be downloaded from: http://www.ruc.dk/isg_en/IndianOcean/activities/. The second of the three conferences, *Connecting Histories Across the Indian Ocean: Religion, Politics and Popular Culture*, will take place in Goa, 19 to 21 November 2009. The final conference will take place at Roskilde University, Denmark, in May 2010.

Francis Galloway
Independent Researcher, South Africa

Part T. Mgadla & Stephen C. Volz (translators and editors), *Words of Batswana. Letters to Maboko a Betswana, 1833-1896*. Cape Town: Van Riebeeck Society, 2006: II-37.

Jeff Opland and Abner Nyamende (translators and editors), *Isaac Williams Wauchope. Selected writings, 1874-1916*. Cape Town: Van Riebeeck Society, 2008: II-39.

With their volumes 37 and 39 (second series) the Van Riebeeck Society for the publication of Southern African Historical Documents are not only continuing their tradition of producing high quality source publications, they are also breaking new ground – and hopefully setting a new trend. For a long time now the society's publications have proven the value of approaching the collection, selection and presentation of source material as a collaborative effort between two or more scholars who could either supplement one another's different skills or focus their similar capabilities on one and the same subject, thus multiplying the veracity of the outcome. The VRS's patronage has long since also included the translation of documents into English, the unofficial *lingua franca* in Southern African historical writing. But what is new about these latest two books, *Words of Batswana* and *Isaac Williams Wauchope*, is that they are the result of collaborative work in multi-language publishing. In these books documentation of historical and literary value written a century ago in two African languages (Setswana and Xhosa respectively) were rescued, in the words of VRS chairperson Howard Phillips, “from the crumbling pages of long-forgotten newspapers” (*Wauchope*, xiv). Each transcription from the newspapers is accompanied with a complete translation into English. True to VRS style, the collections are contextualised with comprehensive and insightful introductions and annotations.

As far as the presentation of the publications is concerned, Mgadla and Volz went further than Opland and Nyamende and even wrote the introduction in both languages. In the book *Words of Batswana* all the equal numbered pages are written in Setswana, while the unequal numbered pages offer the equivalent in English. Even for an ignoramus like myself, who can recognise only certain Setswana words on paper, this proved to be a worthwhile strategy, constantly alerting one to the fact that translation in itself is an act of interpretation – as the irregularity of the blank spaces at the bottom of each page suggest: sometimes more words were required to say

in English what substantially less had accomplished in Setswana, and sometimes the English translation could convey in a few lines what the Motswana writing a century earlier had needed several more words for.

In its scope *Words of Batswana, letters to Maboko a Betswana, 1833-1896* is a contribution to southern African cultural history and a reminder that the South African–Botswana border is a fairly recent and arbitrary thing. It is indeed also the product of transcontinental collaboration. Part Themba Mgadla is from the Department of History at the University of Botswana and Stephen Volz, who holds a doctorate from the University of Wisconsin-Madison, is Professor of History at Kenyon College in Ohio. His involvement in this project tacitly comments on our South African callousness towards the formal study of African languages (note the dismally low student numbers) compared to the assumption amongst Africanists in the United States that one should learn the language of the people whose history one intends to write.

The letters in Setswana selected for this volume are all from the *Maboko a Betswana*, a monthly paper edited by the missionaries of the London Missionary Society and printed on their press at Kuruman. Mgadla and Volz go to great lengths to consider the varying strengths of the successive editors' censoring hand. They grant the possibility that there may have been occasions where that which this volume aims to represent, may have been the very type of writings the missionaries would not consider fit for publication: “those addressed to fellow Africans, dealing with issues that may have been of little interest to Europeans then but which were of great importance within African communities” (xiii). Besides content, there was also the obstacle of style, which prompted one of the early editors to reprimand writers for sending in letters failing to ‘say something.’ But then again, a disclaimer included by a later editor that the letters “have been printed simply as they were written,” provides for the possibility that a wider range of styles and issues could have been reflected in the newspapers under this missionary's editorship. As with all source publications, this collection, and the individual contributions, should also be read for what they are not saying. The readers of this collection are nevertheless more fortunate than most thanks to Mgadla and Volz's openness about their selection process and their alertness to difference: “The main indication that the letters were indeed ‘words of Batswana’ is the frequent disagreement that appeared between

writers and editors. It is true that the majority of the published writings expressed views largely in accord with those of missionaries, indicating a possible bias on the part of the editors, but the editors also published a significant number of letters whose views clearly differed from those of the missionaries and from one another. Rather than ignore such contrary viewpoints, the editors took it as an opportunity to express their own opinions ... in addition to publishing the responses of Batswana whose views approximated to their own” (Mgadla & Volz, xxxv).

The selection of letters, which comprise forty per cent of the total number published in the newspaper during its existence from 1883 to 1896, are divided into four chapters, dealing with the ‘Standardisation of Written Setswana,’ ‘Mission Work,’ ‘Cultural Change,’ and ‘Government’ respectively. The chapter on writing in Setswana is divided into two sections, one on language issues raised at the start of the newspaper in 1883-1884 and one on the issues raised at the restart of the paper in 1889. Batswana's own comments on the orthography give remarkable insight into issues around the ownership of the language, recognition of the complexity of capturing the spoken word in letters, and a need for pragmatism. The following letter was written by Bannani Diphafe on 17 October 1889 and it appeared in the paper of January 1890: “in the future we might find ourselves speaking the one language only used in books, which would not be our original language but the language of those who find it difficult to speak Setswana. Please understand me well, my teacher. I am saying that this Setswana is comprehensible, but we seem to be returning to a state of confusion. Those people who pronounce ‘Modimo’ as ‘Morimo’ are not speaking well; they are confused. These are my words. I will keep on trying to explain myself even though I don't know how to write. I am, Bannani” (Mgadla & Volz, 35).

The chapter on ‘Mission Work’ is divided into: Schools and literacy, Reports from Tswana evangelists, Behaviour of church members and Biblical interpretation, and Bible versus European science. Under chapter three, ‘Cultural Change,’ the letters have been arranged under the following sub-headings: General challenges of European culture, Bridewealth, Beer and other alcoholic beverages, and Other beliefs and traditions. This last section opens with a discussion on witchcraft, but also includes contributions on

... / 7

stories, music and proverbs, as well as debates on funeral practices and initiation. Lastly, under 'Government,' the letters in chapter four are divided into categories for Church-state relations, Tswana politics and history, and African-European relations.

Who were the letter writers? A list of the missionary editors and the Tswana correspondents appear at the back of the book, with a brief biographical sketch on many of them. Just as many remain unidentified, however. The fact that they are representative of the whole range of opinions held by the Batswana mission educated elite who participated in newspaper correspondence at the time, seems to outweigh the need to link a particular opinion with a particular correspondent. Herein of course lies the major difference between the approach in this publication and that of Opland and Nyamende. The binding factor in their compilation of newspaper-published material is the fact that it all originates from one particular individual.

Jeff Opland and Abner Nyamende's work constitutes a biographical source publication of congregational minister, political activist, historian and poet: Isaac Williams Wauchope – a single member of a different African elite, that of the Eastern Cape. Opland (SOAS & UNISA) and Nyamende (UCT) reconstructed the *oeuvre* of Wauchope from the following newspapers: *Isigidimi samaXosa*, *Imvo zabantu* and *The Christian Express*. Unlike the Tswana men whose writings were compiled by Mgadla and Volz, Wauchope also wrote in English, and when he did, his intention was also to speak out, to address and educate English-speaking audiences. This is clear from his 1908 Lovedale publication, *The Natives and their Missionaries*, included in its entirety in the book. By the way, the decision of the editors of the Wauchope edition not to translate his English writings into Xhosa, is a clear clue as to their anticipation of who the readers of their book might be: a reader like myself, who is grateful that something I would neither have been able to access nor to understand, has been passed on to me in Times New Roman English. But is there in this assumption, that those who can read Xhosa, will be able to deal with the English texts as well, an underlying concession that Xhosa will eventually no longer be read in future? I cannot help but think that Mgadla and Volz's commitment to producing the publication bilingually as completely as possible was a forceful confirmation of the existence of a community of Setswana readers

out there – and an affirmation of their entitlement to reading material in this language. The difference between the Setswana/English and the English/Xhosa publications might have had a lot to do with the fact that the Setswana language (with the independent state of Botswana as its guardian) had a different history in the twentieth century than South Africa's Bantu languages (in 'Bantu education'). It is not up to historical source publications to reverse the current trend of aversion to a study of the mother tongues of South Africa, but if, with books like these, we are reminded what a rich tool of self-expression they had offered previous generations of Africans, then at least their past role has not been obliterated. And to those who do take up the study of the languages of Southern Africa here and now and acquire the skill to translate them into English, the wisdom of the decision is apparent in the richness of the material and the possibilities it offers for altogether fresh understandings of a cultural historical landscape far more dense than former monolingual research could have anticipated. In Wauchope's letters, reports, poetry, travelogues, lectures, obituaries, histories and folklores unfolds not only one man's extraordinary life. His writings offer 'launch pads' from which a wide range of topics and other individuals can be encountered. Opland and Nyamende used similar organising principles as Mgadla and Volz. The six chapters of Wauchope's writings cover 'Religion and mission work,' 'History and biography,' 'Politics and social affairs,' 'Lore and language,' 'Poetry,' and lastly, 'Biographical articles on Wauchope and his family.'

It is useful that the editors of both volumes account for the scattered whereabouts of the original papers from which the selections for the two publications had been made. However, with the dense offering in the two publications so carefully and richly contextualised, these are indeed two examples of primary material in printed form that deserve excavation in their own right. What we need most are more readers who can read the Setswana and Xhosa texts in their new easily accessible form, and who will engage with the translators' interpretations, comment on whether they concur with the particular choice of words in the translations, and perhaps even offer alternative or complementary possibilities. Honours and MA students should be encouraged to delve amongst the pages. They will acquire vast quantities of new knowledge in unexpected

nuances, their interpretative tools will be sharpened in the process, and they will definitely come up with unanticipated insights. After all, who can be left uninspired by the 'urgent voices' of men like Wauchope? Standing on the deck of the sinking Mende in 1917 he had proven that with words one can exact dignity, and will a world that endures beyond the self.

Lize Kriel

Historical and Heritage Studies

University of Pretoria

[First appeared in the May 2009 issue of *Historia*, the Journal of the Historical Association of South Africa]

CONFERENCE REVIEWS

Expanding Literacy Studies

Columbus, Ohio

3-5 April 2009

The *Expanding Literacy Studies* international, interdisciplinary, graduate student conference drew participants from over 66 institutions and 6 international sites to the Ohio State University from 3-5 April 2009. Because of the interdisciplinary focus of the conference, participants were able to share their research with students in departments as diverse as Art History, English, Teaching and Learning, Near Eastern Languages and Cultures, Design, Library Science, and New Media Studies. The wide range of participants and interests evident in the program reflected the conference's aim: To expand the conversation about literacy's disciplinary boundaries and to create a space where graduate students share research and insight into all aspects of literacy. Reading, authorship, and book history were represented in both the plenary keynote panels and in individual presentations, roundtables, performances, and workshops.

The theme of 'expanding' literacy studies was reflected in the range of methodologies and approaches to book history and the history of reading represented in the panels. One panel entitled, 'Research and Reading: From the Old West to the Electronic Frontier, from the Regional to the Global' explored how particular printed and digital texts impact community reading practices. Kate Vo Thi-Beard of the University of Wisconsin-Madison presented on Asian-American women's lifestyle magazines, focusing on how a specific periodical, the *Aubrey Magazine*, shaped readers' values and cultural identities.

Irene Hansen, also from UofW, examined Arizona Territorial newspapers published between 1863-1912 for references to reading, libraries, booksellers, and voluntary clubs. Hansen argued that such references can help trace how the newspaper “promoted, and helped maintain a culture of print as part of the cultural norm in the West.” Another panel considered ‘Historical Issues of Literacy in Europe’ and featured two presentations on literacy in Medieval Europe. Sarah Kernan, a graduate student in History at the Ohio State University, presented her current research on cookery books of late medieval France and England. Kernan’s presentation emphasized the relationship between book history, history of reading, and literacy studies. “My work is focused on texts and their contexts,” Kernan said, “I research medieval manuscripts as both material objects, and as transmitters of culture. Although not all of my research includes explicit discussions of definitions of literacy, how conceptions of literacy have changed over time, the act of reading, and learning how to read in medieval societies, are all important to understanding and studying historical texts.”

The keynote panels, consisting of three graduate students and a noted scholar in the field, connected new research in literacy studies to work by leading scholars Harvey J. Graff and Shirley Brice Heath. David Olafsson of the University of St. Andrew, Department of History, spoke as part of Harvey J. Graff’s Keynote Panel celebrating the 30th anniversary of Graff’s *The Literacy Myth*. Olafsson presented research on scribal culture and scribal publication in Iceland during the nineteenth century. The presentation emphasized that print, far from over-taking scribal publication in this period, contributed to the creation and circulation of local hand-copied manuscripts. Maria Bibbs addressed Graff’s *Literacy Myth* directly by exploring the investment of African Americans in the ideals of literacy as a means of economic development and social uplift. Bibbs argued that literacy persists as an ethical imperative that arises from the material conditions of reading and writing in African American history.

The conference also featured a series of roundtable discussions on topics like community building in academia, University writing centers, and promoting literacy outside of the classroom. One roundtable panel entitled, ‘Reading Revolutions: Interpreting Intersections of Literacy and Social Change’ featured four participants from Southern Illinois University-Carbondale. The group led

a discussion on how the history of authorship and reading is historically entwined with social and political change. Specifically, they considered how two revolutionary female British authors redefined the meaning of traditional literacy, the way becoming literate made possible slave narratives that promoted abolition, and examples of social and political repression that might be applied to modern models of discourse. Through an interrogation of reading and writing as historically situated and socially significant acts, this roundtable raised compelling questions for researchers interested in books and their readers.

For more details on the conference, including the full program, visit the conference web site, www.literacystudies.osu.edu/conference. The site features an audio archive of the plenary presentations and Graff’s responses to the panel’s work. Also featured are comments by socio-linguist Shirley Brice Heath on presentations by graduate students whose work reflects Heath’s own interest in literacy and schooling.

Lindsay DiCuirci & Shawn Casey
The Ohio State University, Columbus, OH



Tipping Points: Pivotal Moments in Victorian Culture

Richmond, Indiana
17-19 April 2009

How do small intellectual organizations sustain their existence and ensure their growth? They offer gatherings on relevant topics, forums for intellectual and professional growth. They accept fascinating papers from graduate students, full professors, and all in between. They select stellar work to be honored. They create friendly, collegial environments in which scholars are encouraged to share. And they listen to one another. For thirty-two years, the Midwest Victorian Studies Association (MVSA) has been such a community. Founded in 1977 by a group of professors, led by Larry Poston, MVSA is dedicated to the study of the Victorian era in multiple disciplines.

The third weekend in April, the MVSA convened in Richmond, Indiana to turn scholarly attention to pivotal moments in Victorian culture. Hosted by Indiana University East, MVSA scheduled presentations from historians, musicologists, and

literary scholars, including panels on Charles Darwin, to celebrate his publication, one hundred and fifty years ago, of *On the Origin of Species*. To commemorate this important publication, conferences have been held around the world focused on this work, the publication of which functioned as a tipping point in scientific thought, a “moment of critical mass, the threshold, the boiling point” (see Malcolm Gladwell, *Tipping Points*).

A highlight of the MVSA conference is always the variety and quality of presentations. Its commitment to a single stream rather than parallel sessions is a feature valued by participants from experienced scholars to graduate students. Outgoing President, Professor Linda K. Hughes, in her welcoming remarks said her yearly visits to the MVSA conference allow her to watch “individual successes emerge out of social structures.” And in such a setting, individual successes do emerge, and they engender lively inquiry and conversation. Indeed, there were many successes to celebrate at this year’s conference.

The first panel of the conference on ‘Tipping Victorian London’ explored advertising representations (April Toadvine, St. Joseph’s College), the British Library (Jennifer Warfel Juszkiewicz, Notre Dame University), and children’s board games as tools for enjoyment, instruction, as well as imperial propaganda (Meagan A. Norcia, SUNY Brockport). Warfel Juszkiewicz, won the Burgan Prize for the Outstanding Presentation by a Graduate Student at the MVSA Annual Meeting. The award “recognizes a graduate student who exemplifies the qualities of an excellent teacher as well as a capable scholar.” Her presentation, “The Iron Library: Victorian England and the Creation of the British Institution” traced the establishment and development of the British Library. Another panel, ‘Darwinian Tipping Points,’ opened with a dynamic presentation by Erik L. Peterson, also of Notre Dame University, that reviewed Darwin’s lack of impact on the development of anthropology – an intriguing look at Darwinian influence that roamed the fields of literature, politics, eugenics, ethno-biology – and which elicited multiple questions from attendees probing the differences/similarities between the biological sciences and the social sciences. The next two papers of this session covered the work of Darwin on barnacles (Justin Prystash, Wayne State University) and examined Ruskin’s *Proserpina* (Laura E. Tabbat, Middlebury College).

... / 9

Jonathan Smith, author of *Charles Darwin and Victorian Visual Culture*, gave the first keynote address. Smith, also a guest editor of a forthcoming issue of *Victorian Studies* on 'Darwin and the Evolution of Victorian Studies,' gave a talk entitled "1859: A Tipping Point for Evolution?" that reviewed the publication of Darwin's *Origin of Species*, the centenary celebration in 1959, and posited that a possible tipping point for natural selection (as opposed to evolution) be placed in the early 1940s with Julian Huxley, the grandson of T.H. Huxley. Early in the talk Smith noted the question mark included with the title; it was explicitly included to interrogate ideas of how evolution 'tipped' and to open debate about the difference between the concepts of evolution and natural selection which may have, as Smith suggested, 'tipped' much later than we thought.

On the second day, conference attendees met at the Wayne County Historical Museum, built in 1839 and originally used as a Quaker meeting house. Surrounded by artifacts from the nineteenth century and more – including an Egyptian mummy that felt very Victorian indeed – the morning panels commenced. The first panel, 'Competing Spirits of the Age,' explored changes through Newman's conversion (Julie Melnyk, University of Missouri), Charlotte Brontë's *Villette* (Micael M. Clarke, Loyola University, Chicago), and an economic tipping point related to Browning's *The Ring and the Book* (Julie M. Wise, University of South Carolina). Focused on the 1830s and 40s, the second panel, 'Tipping Points in the Literary Marketplace,' included papers on silver-fork novels and modern marketing (Cheryl A. Wilson, Indiana University of Pennsylvania), the importance of the year 1824 to Victorian publishing (Larry Poston, University of Illinois, Chicago), and a review of the impact of the changes in copyright law from 1842 (Linda H. Peterson, Yale University). These speakers were particularly well placed together and elicited multiple comments and queries from the audience.

This session was followed by a lovely lunch served in the museum with the second keynote address given by Ivan Kreilkamp. "Victorian Studies Unbound" focused on the future of *Victorian Studies* (the journal) and Victorian studies (in general). Professor Kreilkamp suggested that we may be in the midst of, or on the cusp of, a tipping point for Victorian studies in which scholars will need think beyond boundaries previously established by disciplines. Making connections between literatures, or among literatures and

histories, or across eras can lead to innovative, forward-looking scholarship, that will find a place in journals such as *Victorian Studies*. Indeed, such a philosophy seems particularly pertinent to the study of the Victorian era when so many periodicals flourished in that period which published poetry and serial novels alongside text centered on politics, science, geography, exploration, war, civil/human rights, and much more. Professor Kreilkamp was the winner of the inaugural MVSA First Book Prize. This year's winner was William McKelvey from Washington University, St. Louis, who generously donated his \$500 award to benefit the Arnstein Prize for graduate student achievement. Professor McKelvey had previously won the Walter L. Arnstein Prize for Dissertation Research in *Victorian Studies*. The 2009 Arnstein Prize winner was Joseph Stubenrauch from Indiana University, Bloomington.

After lunch, a panel on 'Changing Narratives' included Shakespeare's women characters as interpreted by Mary Cowden Clarke (Sarah Barber, University of Missouri), an insightful connection between Sarah Grand's 'New Woman' novels and the suffragette movement (Morgan Fritz, Indiana University, Bloomington), and a look at *The Moonstone* through the lens of military events and imperialism (Patricia Frick, Otterbein College). A later session explored 'Musical Tipping Points.' The excellent papers by Phyllis Weliver (St. Louis University) and Alison Mero (Indiana University, Bloomington) were enhanced by performances of vocal artists accompanied on piano by past MVSA president, musicologist, Nicholas Termperey who also served as the moderator and respondent. Some of the music performed was heard for the first time by modern listeners (no previous recordings had been found): a special treat indeed for those in attendance.

A walking tour of historic downtown Richmond after this session allowed participants to stretch their legs and minds before settling into a dinner created from Victorian recipes served in a local nineteenth-century home (the cream of celery soup was voted 'the best ever' at one table). After dessert, diners gathered in the home's entrance and front rooms for a musical concert: "Playing with the Popular: Songs in the Novels of Charles Dickens" sung by Indiana University East vocal students, conducted by their voice professor, and featuring the MVSA secretary, Professor Alisa Clapp-Intyre, who also was among the earlier singers and one of the

conference organizers. Songs included those mentioned or used by Dickens in *The Old Curiosity Shop*, *David Copperfield*, and *Our Mutual Friend*. The concert ended spectacularly with "Auld Lang Syne."

Sunday's sessions focused on 'Men in Transition and Women in Transition.' The first session included papers about men and their various occupations (or lack thereof and the resultant onset of social/mental/physical maladies detrimental to all). Papers presented by Mark King (Gordon College) and Elizabeth Bleicher (Ithaca College) were well-paired in their exploration of male characters in Anthony Trollope's novels. Courtney Salvey (Baylor University) presented a paper on the "Victorian Engineer," a label popularized thanks to Samuel Smiles's work, especially his wildly popular 1859 publication, *Self Help*. One paper from the last panel of the conference traced strains of the Married Property Act in Sherlock Holmes stories (T.J. Morris, University of Indianapolis). Two papers in this last session broached topics dear to anyone's heart interested in women and education. Florence Boos (University of Iowa) presented research on the Education Act and how this legislation affected women's actual educational opportunities. Christine D. Myers (Lourdes College & Franklin University) concluded with a riveting paper on the admission of women into the universities of Scotland; her handout featured something of a 'before & after' sketch. Before too much education, a woman was depicted as delicate, perfectly arranged in clothing and manner, coquettish even (with just a hint of danger perhaps – was that a jump rope or a whip in the background?), yet at peace, with a single book of music nearby, and tiny, tiny feet. After too much education, a woman was shown to be physically distorted with an angry visage, clothes and hair askew beneath a mortar board, books on Greeks and geography on a bookshelf nearby, a massive twenty-first-century-like cup of coffee placed by her overly large feet just in case the exhausted scholar (whose looks were ruined!) should need one more sip.

Professor Thomas Prasch (Washburn University), the incoming MVSA President, closed the conference with congratulations to all presenters and invitations to gather again for the 2010 conference on "Victorian Diversity." This conference exemplified the MVSA charge to "foster new understandings and appreciations of the Victorians by hosting an annual conference and by otherwise encouraging and facilitating scholarly exchange,

collaboration, and publication.” MVSA certainly did, and continues to do, just that.

Elizabeth D. Woodworth
Auburn University at Montgomery

NEWS FROM JAPAN

The Japan Society of Publishing Studies (JSPS) this year celebrates 40 years of studying the many aspects of publishing culture. On 9 May 2009, I attended the one day annual general meeting and research conference held at Kokugakuin University in Tokyo. Both events were designed to commemorate this auspicious occasion.

The research presentations by JSPS members were made at several venues in the morning and the general meeting was held in the early afternoon. Society president, Professor Ryosuke Kawai of Tokyo Economics University, noted that the society continues to attract young scholars as shown by the number of presentations by PhD candidates. The topics ranged from historical perspectives to the latest developments in electronic books.

The special commemorative lecture was given by Koichi Kabayama, Director of the Printing Museum Tokyo. In keeping with the anniversary theme, he spoke on “Publishing History Viewed Through Printing History” (*Shuppan-shi toshite no insatsu-shi*).

A commemorative volume about the society, *Shuppan-gaku no genzai - Nihon Shuppan Gakkai 1969 - 2006 nen no kiseki* (Publishing Studies Today: Tracing the Path of the Japan Society of Publishing Studies from 1969 to 2006), which appeared in 2008, was on sale at a special discount for participants at the research conference.

Amadio Arboleda
Josai International University, Chiba, Japan

EXHIBITION REVIEWS

Grand Scale: Monumental Prints in the Age of Dürer and Titian

Philadelphia Museum of Art
31 January – 26 April 2009

Renaissance prints were ordinarily private images, single leaves to be seen and studied

by one or two people, easy to handle, simple to store in albums. The forty-seven prints in the exhibition, *Grand Scale: Monumental Prints in the Age of Dürer and Titian*, however, would not fit into the usual bounds of a single sheet of paper. They all needed at least two blocks or plates to make their visual statements. The biggest work on display does not even fit into the usual print gallery at the Philadelphia Museum of Art. “The Triumphal Arch of Maximilian I” (cat. 20), designed and executed by Jörg Kölderer and Albrecht Dürer with a team of collaborating artists between 1512-1517, requires a two-story-high hallway to accommodate its 192 blocks, reaching almost 12 feet high and 10 feet wide. The Philadelphia Museum instead shows the smaller 1799 Bartsch reprint edition of forty-two woodcuts and two etchings. At the second venue of the exhibition at the Yale University Art Gallery (the exhibition had opened at Wellesley College’s Davis Museum and Cultural Center), no wall was tall enough: “The Triumphal Arch” had to be laid out like a carpet on a platform, and – as a colleague reported – the impact was sadly diminished.

Maximilian I took a personal interest in all the details of this paper glorification of himself, his ancestors, and the might of the Holy Roman Empire. He sent out seven hundred copies to his kinfolk, allies, and vassals, and it is easy to imagine the consternation of those noble households when the Emperor’s self-serving gift arrived. How were they supposed to assemble and mount the awkward bundle of woodcuts? Were the sheets supposed to be painted first? (Two hand-colored copies survive.) What if one of the leaves got damaged? What if Maximilian sent an inspector to see how prominently “The Triumphal Arch” was displayed?

And that was not the end: an equally impressive 200-block woodcut “Triumphal Procession” was intended to accompany “The Triumphal Arch.” On Maximilian’s death in 1518, Dürer turned his 8-block “Great Triumphal Chariot of Maximilian I” (cat. 21) – the centerpiece of the parade of contemporary, historical, and allegorical figures – into a memorial to the Emperor.

The fragments of that Procession and the many other Triumphs created by Italian, German, and Dutch artists demonstrate how readily the multi-block print could be adapted to this favorite Renaissance theme (cat. 4, 5, 12, 23, 26, 38, 40). In Andrea Andreani’s subtle chiaroscuro “Triumph of Caesar” (1598-99,

after Mantegna; cat. 12), the ingenious addition of separately printed pilasters simultaneously created the illusion of a relief frieze, disguised the seams, and gave an interior decorator leeway to adjust the print to a room’s dimensions.

The horizontal multi-block arrangement was well suited to other kinds of long views. The earliest image in the show, and the only one in a book, is a cityscape: Erhard Reuwich’s 8-block fold-out “View of Venice” in Bernhard Breidenbach’s *Peregrinatio in Terram Sanctam* (1486; cat. 19, from Speier edition, c. 1505). Hendrick Goltzius’s 3-plate engraving, “The Wedding of Cupid and Psyche,” incorporated both heavenly clouds and a distant landscape (1587, after Bartholomaeus Spranger; cat. 41).

Two prints – Jacopo de’ Barbari’s God’s-eye view of Venice (my own favorite) and Titian’s “Submersion of Pharaoh’s Army in the Red Sea” – used the grand scale to convey breath-taking expanses of sea and sky (6 blocks, 1500, cat. 3; 12 blocks, c. 1513-16, cat. 7). A much less sublime artist, Erhard Schön, exploited the extra-wide format in his anamorphic woodcut, “What Do You See?/ Was sichtst du?” (2 blocks, c. 1531-34; cat. 35). Only by standing close to the print’s lower left corner do viewers see the scatological humor of the image.

Artists continue to experiment with prints on the grand scale. Of the late twentieth-century multi-sheet prints flanking Maximilian’s Arch in Philadelphia, the most striking was Carl Fudge’s “Crowning of the Virgin Mary” (1994). Fudge enlarged Dürer’s woodcut, “Madonna Queen of the Angels” (1518) on a photocopier, cut up the pages, and re-constructed the pieces into a 4-sheet crazy-quilt screen print. Dürer’s subject vanishes, but his hand remains instantly recognizable. The curators are right to title the introductory essay in the accompanying catalogue, ‘Size Does Matter.’ The exhibition invites us to enlarge our view of the Renaissance printmaking enterprise and its audiences. Paradoxically, these most spectacular of prints were the most ephemeral, as quick to disappear as our own wallpaper, posters, and billboards. We are lucky to be able to see them at all.

Karen Reeds
University of Pennsylvania

Painted Prints: The Revelation of Color

www.artbma.org/paintedprints/html/home.html

Painted Prints: the Revelation of Color in Northern Renaissance & Baroque Engravings, Etchings & Woodcuts was a groundbreaking exhibition organized in 2002 by Susan Dackerman, then curator at the Baltimore Museum of Art. By assembling extraordinary objects and publishing a thorough and engaging catalogue, Dackerman set out to discredit the long-held prejudices against colored prints based, in her view, on a lack of understanding of their original importance and function. In fact, color was often integral to the conception and meaning of printed images. Far from a means to remedy technical deficiencies, as was suggested by scholars as early as Erasmus, colors in many cases worked to enhance rather than obliterate the printed matrix underneath. Visitors to the exhibition, presented with Dackerman's ample evidence in concert with technical analyses by BMA conservator Thomas Primeau, left with a freshly expanded context for our understanding and appreciation of Renaissance prints.

The exhibition catalogue that accompanies *Painted Prints* is to be celebrated, for such catalogues remain the best way to present and conserve new research by innovative curators. A second possibility for preserving these efforts is presented by digital technology. The *Painted Prints* interactive website provides an example of a digital component meant to exist long after the exhibition has closed.

While the *Painted Prints* catalogue is aimed at the specialist, the website is evidently intended for a general audience. Presented in an intuitive manner, its clear organization emphasizes the visual over the textual. The visitor is quickly guided, with representative images and text, toward three basic categories: process, makers, and purpose. Additional subject headings include the "research story" of the exhibition, focusing on the curator/conservator collaboration, an image gallery, and a thorough glossary of important printmaking and iconographic terms. A teacher's guide, presumably meant for use during the run of the exhibition, is also available.

The section on 'process' provides four examples of painted prints that were colored by different means, from crudely prepared stencils to elegant hand-painting. The viewer

clicks on each image to learn more about its making and iconography. While viewing Hans Burgkmair's "St. Veronica with the Sudarium," ca. 1505, one can activate an informative animation of the stenciling process. An illuminating comparison between two colored examples of Albrecht Dürer's "Portrait of Emperor Maximilian I" (1519), one with color contemporary to its printing and one with eighteenth-century coloring, illuminates the beauties as well as missteps of the painter's art. In the 'makers' section, three key examples of images show that colorists responded sensitively to their models, using transparent washes that allowed the graphic quality of lines to show through. One example of a colorist signing his work argues convincingly that their special skills were valued. The 'purpose' section attests to the primary role of color in creating meaning in prints. The most compelling example is the addition of blood to Christ's wounds in the "Christ on the Cross with Angels" by an unidentified German artist and colorist (ca. 1465-75). Finally, those with more specialized interests will find the "research story" section somewhat disappointing, as it provides little insight to the extensive testing of materials accomplished by Thomas Primeau. Such detailed information can, however, be found in the exhibition's comprehensive catalogue.

The *Painted Prints* website is a good example of the enriching way that technology can interface with the general public to teach about the early modern period. This type of interactive site is particularly helpful for studies of printmaking – a field whose appreciation is sometimes hampered by its mysterious technical processes – because it brings together demonstrative didactic materials with content. Unfortunately some of this particular website's best features are gnarled by now outdated technology. The images are of poor quality when zoomed, and are generally of such a small size as to make close study impossible. In the seven years since the exhibition, museums have become savvy in their use of digital imaging. We now see exhibition websites with sophisticated animations that guide viewers seamlessly from part to part. While this website cannot compete with such recent improvements, its focused didactic content does enhance the longevity and understanding of the knowledge produced by the exhibition.

Emily J. Peters
Rhode Island School of Design

NEW FELLOWSHIP

The Gale Dissertation Research Fellowship in Nineteenth-Century Media

The Research Society for Victorian Periodicals (RSVP) is pleased to announce a new fellowship for 2009, made possible by the generosity of publisher Gale, part of Cengage Learning, in support of dissertation research that makes substantial use of full-text digitized collections of nineteenth-century British magazines and newspapers. A prize of \$1,500 will be awarded, together with one year's subscription to selected digital collections from Gale, including *Nineteenth-Century UK Periodicals* and *Nineteenth-century British Library Newspapers*. The purpose of the Gale Dissertation Research Fellowship is two-fold: to support historical and literary research that deepens our understanding of the nineteenth-century British press in all its rich variety; and to encourage the scholarly use of full-text digitized collections of these primary sources in aid of that research. Any currently enrolled postgraduate student, in any academic discipline, who by the end of 2009 will have embarked on a doctoral dissertation or thesis that centrally involves investigation into one or more aspects of the British magazine and newspaper press of the nineteenth century is eligible for this award. Preference will be given to projects that are interdisciplinary in approach, and that propose to use methods of exploration that online collections uniquely make possible. The digitized collections used in this research may include those created by any publishers or projects, whether commercial or non-commercial. Applicants should send a *curriculum vitae*, and the names and contact information of two scholars who are familiar with the applicant and his or her dissertation project; it is expected that one of these will be the student's dissertation director. The project description (approx. 500-800 words) is the key element of the application. That description should concisely explain the aims of the proposed research and the expected role of full-text digitized collections in that research. Applications for dissertation research to be undertaken in 2009-2010 must be sent to galefellowship@rs4vp.org by 1 September 2009. Any queries about the application may be sent to the same address. Applicants will be notified by 1 November 2009.

BOOK REVIEWS

Anna Barton. *Tennyson's Name: Identity and Responsibility in the Poetry of Alfred Lord Tennyson*. Aldershot, Hampshire: Ashgate, 2008. viii, 166p. ISBN 9780754664086. £50.00, \$99.95.

Tennyson's Name probes the cultural, commercial, and poetic significance of one of Victorian Britain's best known authorial names. Rather than privileging poetry studies or publishing history, Barton seeks to demonstrate how formal analysis, literary history, and materialist publishing history can mutually inform each other. And in this she largely succeeds. Her theoretical underpinnings derive from poststructuralist and materialist analyses of poetry's role in commodity culture by Matthew Rowlison, Dino Felluga, Lee Erickson, and others and, intriguingly, from J. S. Mill's analysis of proper names in *System of Logic* (1843). Mill argues that a proper name (as Saussure would later argue of all language) is a signifier with an arbitrary, unstable relation to any signified meaning; children named after parents, for example, might rebel, decamp, or go to the bad. Barton perceptively links Mill's proposition to a poetic career, in which a name is meaningless until filled with associated meanings. Over a long career "Tennyson" ultimately came to signify poetic excellence, Britishness, and a reliable brand.

In the anonymous *Poems by Two Brothers* (1827), the teenaged Tennyson literally had no name, given absence of signature, unstable attribution, and lack of prior achievement. Barton fruitfully reads *Poems by Two Brothers* in relation to Byron's juvenile *Hours of Idleness* (1807), which could be signed since Byron's aristocratic name conferred meaning in itself, a point underscored by poems addressed to other nobles. Significantly, Tennyson never included poems from 1827 in his collected poems. Rather, Tennysonian poetry began only with the 1830 signed volume *Poems, Chiefly Lyrical*.

Whereas authority tends to reside in sources referenced in notes affixed to the 1827 poems rather than in the author, Tennyson's first notable poem, "Mariana" (1830), has a clearly identified source in Shakespeare which Tennyson then empties out and fills on his own terms. For his epigraph, "Mariana in the moated grange" – *Measure for Measure*, lacks a verb and so tilts the poem from Shakespearean

drama to Tennysonian lyric. Similarly, Mariana's repeated refrain, "I would that I were dead," functions paradoxically to remind us that she is very much alive rather than eclipsed by her Shakespearean dilemma of abandonment.

In later chapters Barton assesses *In Memoriam*, *Maud*, "Ode on the Death of the Duke of Wellington," *Idylls of the King*, "To E. FitzGerald" and "Tiresias" in relation to authorship, anonymity and responsibility. If anonymity allows freedom to invent, it permits lackluster or skewed performance, whereas a poet who builds an authorial name must live up to prior achievements and a readership's expectations.

Barton's high point is her chapter on *Idylls of the King*, in which the very code of knighthood, which confers "name and fame" based on stellar deeds, resonantly chimes with the condition of the poet laureate. Barton deftly shows, moreover, how Tennyson recurrently makes poetry out of names, as in the sonic interplay of m's and v's in the opening lines of "Merlin and Vivien," in which Merlin narrates the parable of use and name only to lose both when he is seduced and forever entangled with Vivien's malignity.


Barton's study is complex, deft, and consistently engaging. Her focus on authorship, poetry, and commodity culture, however, is limited strictly to books – or almost. Barton contrasts the inferior poetry and irresponsible politics of Tennyson's 1852 newspaper verse with his burden of paying superfluous tribute to a name (the Duke of Wellington) already defined by famous deeds, resulting in a dutiful ode notable for rhetorical embarrassment.

Otherwise Barton turns her back on periodicals despite Kathryn Ledbetter's important *Tennyson and Victorian Periodicals*, another Ashgate title issued in January 2007. Ledbetter's study complicates Barton's charge of Tennyson's irresponsible cowardice in attacking but not naming Bright and Cobden in anonymous newspaper verse, since Ledbetter shows that the poem's newspaper context, timing, and allusions made his frame of reference perfectly clear to readers.

Moreover, the dispersal of Tennyson's name for profit among periodicals puts rather a different cast on the more honorific, stable relation between name and signified quality that Barton traces among Tennyson's books. Alexis Easley's chapter on Christina Rossetti in *First-Person Anonymous* (2004), another Ashgate title, is likewise relevant to Barton's study and similarly ignored. Barton's merging of poetic analysis and publishing history

remains a fine study as a whole, then, but is a less complete study of authorship than it might have been.

Linda K. Hughes
Texas Christian University

=====  =====

Jason Camlot. *Style and the Nineteenth-Century British Critic: Sincere Mannerisms*. Aldershot: Ashgate, 2008. 194p. ISBN 9780754653110. £55.00.

Jason Camlot's *Style and the Nineteenth-Century British Critic* analyzes selected essays by writers such as J.S. Mill, De Quincy, Ruskin, Pater and Wilde in order to trace a history of the critic's sense of authorial self-identity from the 1820s through the *fin-de-siècle*. Camlot develops this history through a dual focus on nineteenth-century theories of style and on these critics' awareness of a new, and often troubling, readership being formed through the expanding influence of the periodical press. The central issue in this historical narrative, as Camlot recounts it, is the nineteenth-century critic's anxiety about 'sincerity' as a viable mode of discourse: could the critic, whose writings typically were first published in magazines, hope to adopt a stance of "truth and sincerity" in addressing the multitudinous, largely unknown, and mostly middle-class readers that constituted the audiences for such journals? The answer arrived at by century's end, Camlot argues, is no. "One broad purpose of this book," he tells us, "is to trace the gradual end of sincerity as a self-consciously cultivated mode of [critical] discourse" (2). With this goal in mind, Camlot both begins and ends his study with discussions of Oscar Wilde, a critic for whom "style was a process of exploring an opaque signification of [his own] identity" (159) and "writing [was] always a form of deceit" (10).

This book considers nineteenth-century concepts of style and authorial identity in relation to the two factors which Camlot argues most informed those concepts: the dialogue between differing theories of rhetoric which competed with each other throughout the century (an older, yet continuing pragmatic tradition versus newer romantic theories of expression) and the impact which the burgeoning periodicals market had on ideas about reading and writing beginning in the 1820s. Early chapters show how critics prior to mid-century participated in an effort to reconcile these opposing

... / 13

rhetorical theories within the complicating environment of periodical publishing. An intriguing but disappointingly brief first chapter on 'The Character of the Periodical Press' in the 1830s precedes an interesting discussion of J.S. Mill's place in this history, focusing on his early correspondence with Carlyle and contributions to the *Monthly Repository*. The following chapter – richly suggestive though, again, disappointing in its brevity – considers the role played by 'New Magazines' of the 1820s and '30s as questions of authorial sincerity and truthful writing were debated in the periodical press of the day; specifically considered are John Wilson's *Noctes Ambrosianae*, which appeared in *Blackwood's* from 1822 to 1835, and Thomas Charles Morgan's contributions to the *New Monthly* and *Metropolitan* magazines. Each of four subsequent chapters focuses on a particular critic – De Quincy, Ruskin, Pater, and Wilde – and analyzes selected essays in which the writer formulated his response to an authorial "motive to sincerity" (1) at odds with the communication environment within which he necessarily worked: that is, publication in the periodical press. The last two chapters pay little attention to the magazines in which Pater and Wilde's essays first appeared, and for this reason scholars of nineteenth-century periodicals may be more engaged by Camlot's earlier chapters. One senses, however, that the true heart of this book – the material in which Professor Camlot is most invested intellectually – is the final two chapters. Chapter six, a version of which had previously been published in *ELH*, presents a fascinating discussion of style and critical identity in relation to developments in the field of philology in the late nineteenth century. Chapter seven analyzes Wilde's playfully deceitful stance with respect to his readers by contrasting it against contemporary scientific and popular theories which regarded style as the verbal embodiment of personality.

This book is important for those interested in the history of the author in nineteenth-century Britain. The arguments presented in the final chapters are perhaps the most thoroughly worked out, but earlier parts are equally stimulating; they are highly suggestive and even their brevity may prove to be a virtue since it provides ample room for others to develop further Camlot's significant insights.

Carol Bock
University of Minnesota Duluth

David Carter and Anne Galligan, eds. *Making Books: Contemporary Australian Publishing*. Brisbane: University of Queensland Press, 2007. xv, 416p. ISBN 9780702234699. \$AUD39.95.

Contemporary book publishing history is a curious discipline. To my knowledge, the first serious attempt to analyze book-related industries in contemporary society occurred in France in the mid-twentieth century when Robert Escarpit wrote *Sociologie de la littérature* (1958) and *Révolution du livre* (1965). However, these books – translated into many languages – left no lasting impression. Quite surprisingly, Robert Escarpit did not even make it into the English version of *Wikipedia*.

Interest in contemporary book studies has been re-ignited over the last two decades. Based on data collected by the Book Study Group, Albert Greco published *The Book Publishing Industry* in 1999; an updated version of this concise analysis of US publishing appeared in 2006. On the other side of Atlantic, the European Commission financed three studies of publishing industries in the European Union. Furthermore, a number of monographs appeared that tried to define contemporary book studies as a new research field. Of these, at least John Thompson's *Books in the Digital Age* (2005) and *The Future of the Book in the Digital Age* (2006) edited by Bill Cope and Angus Phillips should be mentioned.

In this context, *Making Books* represents one of the most serious attempts to analyze the book industry in a given geopolitical context (ie. Australia). The book is divided into three sections. The first section, "Industry Dynamics," analyzes the business culture and power relations in Australian publishing. The second section, "The Industry and New Technologies," deals with how new technologies impact upon the book industry and the third section analyzes a variety of industry sectors and genre publishing. It is worth stressing that even though twenty-six authors contributed to *Making Books*, it reads as a single focused and balanced study. The only two things missing are a chapter on the library sector (as the biggest single book buyer that plays an important role in establishing reading habits) and a chapter on reading habits (one of the critical factors affecting book sales).

When reading this comprehensive account, it is striking how similar are some processes in the Australian, European and American book industries. These similarities include the

growing importance of marketing departments compared to editorial departments, the emergence of media conglomerates, the disappearance of structural editing and the marginalization of literary publishing. On the other hand, besides these global processes, there exist a set of differences that can be grasped only if a given book industry is analyzed from a comparative perspective. For example, as observed by Mark Davis in 2005, 65 of the 132 books with the highest sales (according to Nielsen BookScan) originated in Australia. Of these, cookbooks and books about cricketers garnered the highest sales. There were only four Australian novels on this list.

The full meaning of these facts can be grasped only if we compare the structure of bestsellers in Australia to that of bestsellers in other countries. Comparisons with the US and the UK do not make much sense, as these two book industries are notoriously non-import oriented. Comparisons with the more open continental European book industries would be more productive. For example, an analysis of 2008 fiction bestseller lists in eight Western European book markets (published in the Spring 2009 issue of *Publishing Research Quarterly*) shows quite the opposite trend in fiction reading – namely, the domination of continental European books and a kind of retreat from books originating in the US and the UK. However, this data is not overly useful to compare with that found in *Making Books* because we do not know the sales rankings of non-fiction books in these countries (even for those countries where Nielsen operates, there are no publicly available analyses regarding the top 5000). In this context, a broad international discussion about how to analyze book sales in different countries would be very much welcome.

Nevertheless, thanks to its in-depth approach, *Making Books* might become an important tool for anybody interested in comparative book studies, analyzing local book markets and in finding possible methodological inspiration. How lively such discussions might become remains to be seen: the Society for the Contemporary History of Authorship, Reading and Publishing still waits to be born.

Miha Kovac
University of Ljubljana, Slovenia

Robert Fraser and Mary Hammond, eds. *Books without Borders. Vol. 1: The Cross-National Dimension in Print Culture. Vol. 2: Perspectives from South Asia.* Basingstoke: Palgrave Macmillan, 2008. ISBN 9780230217171. £80.00.

Even while newly-minted national histories of the book are launched and celebrated by their founders in countries around the world, scholars have begun to articulate an alternative, transnational, perspective. This way of thinking comes most easily to historians of ancient worlds, where oral and manuscript culture produced a 'book' that was, in the words of Mary Hammond and Robert Fraser, "blithely prenatal" (1:2). But even later, in the centuries when nation-states defined the shape of global culture, political identities still mattered little to a hybrid commodity whose textual raw material might be sourced in the literary salons of one nation state, its artefactual raw material felled in the forests of another, and its consumers captured elsewhere again. Because the study of book history has been colonized, however benignly, by the perspective of Gutenberg's western Europe and its successors, the transcendence of national identity in literary, historical and bibliographical studies cannot merely be stated; it has to be vigorously demonstrated. *Books without Borders* offers an indispensable body of scholarship and theory.

Fraser and Hammond present cogent introductions to both volumes of a wide-ranging and well-constructed collaborative work. They challenge the convention of the edited collection by allowing Sydney J. Shep's initial chapter to stand as a further authoritative essay, a sort of meta-introduction, which alternately muses and polemicizes on the transnational nature of the book. Shep shares with the editor a focus on two key themes. All of them insist on problematizing national boundaries in studies of the book; and they rigorously interrogate the related concept of print capitalism articulated by Benedict Anderson. The editors are skeptical of the value of bounded national book histories, referring to the labours of so many of their colleagues as "this spree of chauvinism" (1:3) and remarking that "book history is not the Olympic games, and flags look very out of place there" (2:9). But at the same time they recognize that to embrace a fully transnational history risks losing track of the experience of indigenous cultures in places like the Philippines (discussed by Patricia May B. Jurilla) or Assam in India (considered by

Hemjyoti Medhi). Many chapters introduce questions about orality, script and literacy, about provenance and cultural identity, and about global reach, that the national histories of the book might have been expected to foreclose.

Book historians are familiar with Benedict Anderson's concept of nations as imagined communities, and the related idea of 'print capitalism' – if everyone is reading the same novel, or the same newspaper, at more or less the same time, they have a commonality of national cultural identity, one that replaces a premodern religious identity. Shep points out that Anderson's ideas have been criticized more stringently outside book history than within the discipline, and several contributors take up the challenge. Medhi points out that Anderson's paradigm "advanced a fundamentally monolithic model of the evolution of national consciousness and its relation to print capitalism" (2:73). Tested against the transmission of knowledge and culture in India (or Bulgaria, in an intriguing essay by Matthew Gibson), the idea of imagined communities shaped by print capitalism begins to look quite seriously culturally bounded.

Comments on a couple of essays from each volume will give a taste of their impressive range. Robert Fraser's own essay for Volume One, "School Readers in the Empire and the Creation of Postcolonial Taste" shows how educational texts moved from centre to periphery and back again, as Scottish printers and bookbinders produced artefacts that shaped a Caribbean literary consciousness. This is a welcome demonstration of the importance of school texts as subjects for research in book history. And James Currey, publisher and former Heinemann editor, not only remembers his involvement with the "African Writers Series" from 1967 to 1984, but uses the archive at the University of Reading to add authority to the account. He shows how complex are the relationships of former colony and post-imperial capital in a context where "English was the lubricant of the English-speaking world" (1:159).

The second volume focuses on the history of the book in South Asia. Harish Trivedi offers an ambitious treatment of that subject under a heading whose very punctuation suggests its complexity: "The 'Book' in India: Orality, Manu-Script, Print (Post) Colonialism." He sketches three stages: a pre-colonial history of knowledge transmission; changing ideas of the book between the seventeenth and nineteenth centuries; and the juxtaposition of oral, script and printed forms

of 'the book' in India within a global context. Memory and the spoken word remain strong, jostling with an extraordinarily high rate of print production. Meanwhile Shafquat Towheed reflects on "Two Paradigms of Literary Production: The Production, Circulation and Legal Status of Rudyard Kipling's *Departmental Ditties* and Indian Railway Library Texts." Meticulously researched and full of ironic insight, this is an engaging account of Kipling's first, self-published and even self-bound, volume of verse.

A transnational book history has the potential to turn the discipline upside-down, the editors suggest, as a research focus on transit – the "supposedly passive angle of its successive vehicles and vessels of conveyance" (1:9) – comes to compete with the static perspectives of authors, publishers and readers, the people and institutions usually thought to be the book's agents.

Leslie Howsam
University of Windsor



David D. Hall. *Ways of Writing: The Practice and Politics of Text-Making in Seventeenth-Century New England.* Philadelphia: University of Pennsylvania Press, 2008. 248p, ill, index. ISBN 9780812241020. \$49.95.

Scholars troubled by the difficulties they may experience while dealing with the process of contemporary academic publishing need only read Hall's engaging text to find reason to be thankful for living and writing in the early twenty-first century. Part of the University of Pennsylvania Press's extensive "Material Texts" Series (most of which are concerned with textual practices in medieval and early modern England), Hall explores the vagaries of seventeenth-century New England writers, particularly the Puritans, faced in seeing their manuscripts published (both in scribal and printed form), including all manner of familiar typesetting errors, unsolicited printers' emendations, copyists' elaborations, as well as "illicit or inadequate" publication, all of which raised questions (religious, cultural, and often political) about a text's provenance and authenticity both during an author's lifetime and, most problematically, after an author's death.

The first chapter discusses why so many Puritans produced written texts, which he

... / 15

correctly attributes to their high literacy rates and to their deeply ingrained sense of duty to actively engage in the politics associated with the English Reformation, paired with an equally strong awareness of the implications of so doing. The chapter also examines the technologies of publication available to Puritan writers, which included the circulation of handwritten manuscripts and of printed publications, as well as access to printers on both sides of the Atlantic.

The second chapter explores in useful detail the circulation of handwritten manuscripts as a form of publication. Noting that “scribal publication was an everyday event in seventeenth-century New England” (30), the chapter examines “the commerce, culture, and materiality” of these texts, covering the most common genres (religious debate, poetry, conversion narratives, religious advice, cultural controversies, libels, and manifestoes), their purposes, and their typical audiences. Of particular interest here is Hall’s discussion of the difficulties writers had with controlling access to their scribal texts, particularly in cases where private communications began circulating to a wider public readership without the author’s consent.

Chapter three examines “social authorship,” which Hall, building on Margaret J.M. Ezell’s work, understands as the inherently collaborative nature of publishing printed texts. Such collaboration involves not only the author and the publisher/printer but also the authors’ patrons, booksellers, unsolicited editors (who may have had a scribal publication that they, unbeknownst to the author, decided to print), copyists and scribes, and so forth, all of whom may have had a hand in producing some part of the text. The chapter also surveys various practices related to the production of fair copies, dedications, and prefaces, carefully contextualizing these collaborative text-making practices in terms of Puritan ideology.

Chapter four develops Hall’s concept of social authorship further by looking at the cases of six authors (John Cotton, Thomas Hooker, Cotton Mather, Michael Wigglesworth, John Danforth, and Anne Bradstreet) and the collaborations that helped (or at times frustrated) them produce some of their most famous works. The book closes with an exploration of the often perilous issue of expressing dissent either through scribal or printed publication.

Hall’s cast of characters are readily familiar to most students of early colonial Anglo-

American writing and publishing, including Cotton, Hooker, Wigglesworth, Bradstreet, Anne Hutchinson, William Bradford, Roger Williams, Edward Taylor, the Mathers (particularly Increase and Cotton), Samuel Seward, and John Winthrop. A few less well-known authors, such as Danforth, Benjamin Tompson, Daniel Gookin, and John Dane, are included, but the bulk of Hall’s discussion are devoted to the usual Puritan suspects. This is both the text’s strength, and, to a certain extent, its weakness. Scholars and readers of these writers will certainly be edified by Hall’s discussion of how their texts circulated in both unpublished and published forms as well as by Hall’s teasing out the thorny issues of provenance and authorial authenticity. However, in selecting these writers, Hall perpetuates the hegemony of Puritan literature and the New England colonial experience in Early American studies, rendering yet again other colonial cultures such as the Spanish, French, Swedish, and Dutch, or even mid-Atlantic English culture completely invisible to American readers. It would have been interesting, for example, to consider, if at least briefly on a comparative basis, what early colonial Spanish writers and their texts had to endure, particularly in terms of the politics of translating and publishing Spanish-language texts for an English-reading public.

Hall does draw our attention to oft neglected Puritan texts, such as libels, political criticism of an often scandalous nature, that frequently were circulated anonymously in scribal form and never intended for public publication. Hall references several examples of such libels (often in the form of what someone reported about a libel), but does not provide any quotations of these intriguing texts (are there no surviving libels?). Such is also the case with other less well known Puritan texts. Moreover, the lack of a bibliography means readers will have to scan through Hall’s numerous endnotes in order to locate references. Given the number of relatively obscure texts, a good bibliography keyed to the authors he discusses (this is, after all, a book about text-making) would have perhaps facilitated access to such texts.

Despite these weaknesses, Hall’s discussion of the practices and politics behind writing, publishing, and circulating Puritan texts certainly calls for more careful readings of these texts as they have come down to us today.

David Peterson

University of Nebraska at Omaha

Elizabeth Kraft. *Women Novelists and the Ethics of Desire, 1684-1814: In the Voice of Our Biblical Mothers*. Aldershot, UK and Burlington, VT: Ashgate, 2008. viii, 199p. ISBN 978075466208. \$US99.95.

The rather bold experiment of Elizabeth Kraft’s *Women Novelists and the Ethics of Desire, 1684-1814* is captured in the book’s subtitle: *In the Voice of Our Biblical Mothers*. Kraft approaches the portrayal of (mostly sexual) desire by a range of women novelists of the long eighteenth century – Aphra Behn, Delarivier Manley, Eliza Haywood, Sarah Fielding, Charlotte Smith, Frances Burney, and Elizabeth Inchbald – through the narrative models offered by the stories of biblical matriarchs. Indeed, ‘approaches through,’ or perhaps ‘juxtaposes,’ is the closest technical term for a critical practice which Kraft explicitly distinguishes from influence study or trope-hunting; she invokes the experiences and speech of Sarah, Hagar, Rebekah, the Shulamite woman, Esther, Jael, Lot’s wife and daughters, and others as paradigms of female subjecthood in self-other relations. Thus the reader should not expect a detailing of the significance of these figures to the eighteenth-century writers discussed, or of the appearance of these stories in their plot patterns or allusions, although Kraft does note that the Bible was “the foundational religious text of their culture” (30). Her aim, rather, is to show that the narratives of the Hebrew scriptures and of eighteenth-century women novelists transcend their historical moment by engaging universal human themes of sexual desire, the need for self-preservation, and response to the “Other” (represented by the figure of chiasmus). In setting this goal, Kraft is offering a feminist application of the ethical theories of Levinas (as modified and elaborated by Irigaray, Derrida, and others), founded in the notion that “the essential ethical act is the opening of oneself to the demands of the other to momentarily escape the self, not in possession of the other, but in transcendent participation in the divine or the infinite” (14).

As a result, at least as much of this book is devoted to fascinating close readings of the biblical narratives, solidly supported by up-to-date Talmudic scholarship, as to readings of eighteenth-century novels. When it comes to the latter, Kraft’s aims seem more fragmented, and are less successfully achieved. One of these is the pursuit of a thesis that the libertinism of Restoration culture offered women writers the freedom to pursue an ideal

of heterosexual reciprocity that was subsequently denied them with the mid-century arrival of sentimentalism and the domestic ideal; from this episode women (and women writers) emerged into Romanticism and beyond as marginalized and silenced objects of compassion, only to be recovered in ethical encounters with those who have subsequently heard their voices. This is not a new argument, and the role of cultural forces like the bugbear ‘sentimentalism’ is more asserted than elaborated or nuanced here. Particularly puzzling is the evocation of Sarah Fielding, in a chapter on the appropriation of female desire by male voices, to exemplify the “perversity” (119) of forcing mid-century women to focus on mind rather than body, followed by discussion of her work as innovative in de-essentializing sexual difference and other coercive binaries, and even as “revolutionary” in its “emphasis on the woman’s duty or right to speak her desire” (126). Sub-themes of the relationship between desire and philosophical materialism, pastoralism, the use of language, and nationalism come and go but are not woven into a consistent or overarching treatment.

SHARP readers will find that, with the notable exception of a couple of published responses to the *Tatler* and to Richardson and William Warburton’s theory of hieroglyphics, as well as one very interesting footnote on versions of the Hagar story in Europe and America, neither contemporary theory and practice of reading nor reception of these texts figures in this account. That said, *Women Novelists and the Ethics of Desire, 1684-1814* retells with verve and conviction some remarkable stories about women and the ethical reciprocity of desire. It is in these individual readings, I believe, that most readers will find the interest and value of the book.

Betty Schellenberg
Simon Fraser University



Lara Jennifer Moore, *Restoring Order: The Ecole des Chartes and the Organization of Archives and Libraries in France, 1820-1870*. Duluth, MN: Litwin Books, 2008. xiii, 301p. ISBN 9780977861798. \$32.00.

Against the commonly held view that nineteenth-century France witnessed an orderly and steady move toward the organization of archives and libraries, Moore argues that the

notion of ‘order’ varied according to the succeeding governments. Moore’s examination of an impressive array of primary sources as well as her thorough knowledge of the history and historiography of the field allow her to interweave a history of the Ecole des Chartes (defined by Moore as “the state school for archivists, librarians, and historians” [17]) and the broader history of the period. The novelty of Moore’s approach lies both in her attempt to identify “connections between archival and library policies and national politics,” (16) and in her focus on the nineteenth century rather than the 1789 revolution. Moore also revisits the usual periodization of the five decades (1820-1870) covered in her work. Thus, while scholars usually focus on the 1830 and 1848 revolutions as defining events, Moore chooses the earlier dates of 1828 and 1840 as years of significant change, both in terms of political power and of library and archival policies, and Moore demonstrates how closely linked those shifts are.

The Ecole des Chartes was created in 1821 to train students in paleography (ch.1). To legitimize its 1814 Charter, the Bourbon restoration sought legal precedent in earlier charters, hence the need for scholars able to decipher medieval documents. The advent of Charles X in 1824 marked a return to the idea of absolute monarchy by divine right. This made the 1814 Charter less relevant to the legitimizing of the monarchy, which in turn made the school itself less necessary, and helps account for its being closed three years after it opened. When the school reopened in 1830, shortly before the advent of the July monarchy (ch. 2), its new mission was to work on archives and libraries in order to create an “authentic French history” (62) that would rally the French around the new regime. Chapter three focuses on the late July monarchy’s shift to the right and its attempts to classify the archives, a wish to put the past in order which Moore shows was closely linked to a desire to establish control over the past. Chapter four covers the Second Republic and the Early Empire. While the 1848 revolution triggered renewed interest in the events of 1789 and revived the early revolutionary desire to open libraries and collections to the public, both concerns were frowned upon during the early Empire, which embarked on a vast scheme to inventory and classify archives. As Moore points out, part of the task was to determine what was historically important, thus allowing “the administration to promote certain sources as historically

valuable while suppressing others completely” (181). Chapter five deals with the 1860s and the late Second Empire, when the regime became more liberal. The same decade saw the establishment of a clear distinction between libraries and archives, with the latter associated with original or primary sources to be used by historians, at a time when history was becoming more ‘scientific.’

This posthumous book – originally a dissertation completed in 2001 – is extremely clear and rich, and meticulously researched. The insights it offers into the uses of archives and history make it well worth reading beyond its primary public of specialists of French history and of archives and libraries. French librarian and book historian Michel Melot concludes his review of Moore’s book in *Bulletin des Bibliothèques de France* (Paris, vol. 53, n°6, 2008) with the wish that it be translated and published in France, perhaps by the Ecole des Chartes itself, a wish one can only wholeheartedly subscribe to.

Claire Parfait
Université Paris 13, France



Theodore Rosendorf. *The Typographic Desk Reference*. New Castle, Delaware: Oak Knoll Press, 2009. 137p. ISBN9781584562313. \$45.00

This brief compilation opens with a glossary of typographic terms which, like similar listings, faces the difficult task of what to include or exclude. TDR – as it wishes to become known – is somewhat idiosyncratic in this matter, explaining for example *boustrophedon* but no other form of ancient writing, and *daisy-wheel* but not alternative composition methods of the period. A section of useful basic information on *glyphs* follows this glossary, but it is bulked out with extensive extracts from international standards for esoteric languages and phonetics where a summary or references would have sufficed. Next is a vocabulary relating to features of typeface design and arrangement where the coverage is sketchy and many of the thumb-nail diagrams unnecessarily small.

The final section, on type classification and specimens, is only partially successful in bringing out the evolutionary processes which are at work in the design of text faces, or in showing the great variety and contrasts to be

... / 17

found in faces for display; in other words, what makes type so exciting. The ATypI-Vox classification does not serve the author well here, although he is right to stress that “the classification of type is a controversial subject” – but surely a topic which recedes in importance as the torrent of newly released fonts continues? There is a valuable list of further reading and resources. The degree of terminological divergence will tend to confine this work to an American readership.

Douglas Martin
Consultant Book Designer, Leicester



Bernard Shaw. *Bernard Shaw and His Publishers: Selected Correspondence of Bernard Shaw*, vol.7 ed. Michel W. Pharand. Toronto: University of Toronto Press, 2009. xxx, 246p. ISBN 9780802089618. CDN\$65.00.

After six volumes in a series of Shaw’s correspondence with particular and well-known individuals, from Wells to the Webbs, this volume deals with that wholly undistinguished class of humanity – publishers who, according to Shaw, “combine commercial rascality with artistic touchiness and pettishness, without being either good business men or fine judges of literature.” He was letting off steam to the bookseller Frederick Evans and, unsurprisingly, continued, “All that is necessary to the production of a book is an author and a bookseller, without any intermediary parasite” (28-9).

One might expect to find, therefore, in this collection of letters, about half of which are published here for the first time, evidence of a feud persisting over the sixty years of activity in the literary marketplace that they cover. What the correspondence actually represents, on the other hand, is evidence of the constant struggle to undertake much of the publisher’s function that must have diverted Shaw’s time and effort from the creative process of writing.

Shaw wished to retain control over if not all, then as many of the aspects of the publishing process as possible: text, design, production specifications, price, rights, marketing, advertising etc. After an initial experience with Grant Richards that served only to confirm his suspicions of publishers, their motivation and abilities, Shaw contracted directly with R&R Clark for the printing of his work and with Constable for its

distribution. He undertook the publisher’s role, paying for the production, and supervising intimately the details of typography, paper and binding, and selling on the finished product to Constable on a commission basis.

Shaw retained, therefore, all the profit on his investment rather than receiving only the royalties on sales. However, this did not prevent the constant need to press for prompter payment from Constable and Brentano’s (his publisher in the USA with whom he had a more conventional authorial relationship until its bankruptcy in 1933 when Dodd, Mead took over on an agency basis). The familiar cry still went out: “Where’s my money? How do you expect a poor author to live?” (122).

Shaw’s retention of copyrights, rather than assigning them to publishers, led to a skilful exploitation of them across a number of formats from colonial to continental to paperback editions. This enabled him, for example, to sell five hundred copies of a combined edition of *John Bull’s Other Island* and *Major Barbara* to The Times Book Club at a point where Constable and other members of the Publishers’ Association were boycotting it in defence of the Net Book Agreement. Shaw, as a life-long socialist, characterized the NBA as an oligopolistic constraint upon trade to the detriment of the author.

The one exception to his desire to exploit his work as widely as possible lay in the licensing of his plays for schools editions. His response to a request from Thomas Nelson & Sons to use a scene from *St Joan* in a school anthology is well worth quoting: “NO. I lay my eternal curse on whomsoever shall now or at any time hereafter make schoolbooks of my works, and make me as hated as Shakespear is hated. My plays were not designed as instruments of torture” (145). The production of his plays as Penguin paperbacks, particularly from 1946 onwards, fortunately placed editions within the price range of schools and indeed of individual students.

I have two quibbles about the book. I would like to read more about Shaw’s relationship with non-anglophone publishers and whether he tried to exercise the same degree of control over the design and promotion of translations of his work. I would like to read less in the editorial commentary that explicates the general (ie. the myth of Atalanta). The editor does well in explaining the specific context, whether biographical, printing or publishing, and the

work of clarification here is welcome. This is a handsome book, well designed with few trickling rivers of white, worthy of Morris, and well printed on good paper, worthy of Shaw’s pen.

Alistair McCleery
Edinburgh Napier University



Richard B. Sher. *The Enlightenment and the Book: Scottish Authors and Their Publishers in Eighteenth-Century Britain, Ireland and America*. Chicago: The University of Chicago Press, 2006. 815 pp. ill. ISBN 139780226752525. \$40.00.

Totalling 609 pages of analysis, this book on the nature of books provides a suitably exhaustive and authoritative account of how publishing practices, authorial communities, and national orientation in eighteenth-century Britain, Ireland and America, contributed to the Scottish Enlightenment in the second half of the century. What further adds to the book’s bulk is another 204 pages of back matter (including appendix, bibliography and index). Indeed, central to the discussion in the first 600 pages are the Appendix’s seven Tables devoted to extensive empirical data about the publishing and printing of the texts that constitute the Scottish Enlightenment canon. Like many of the encyclopedic texts it studies, Sher’s book embodies many of the Enlightenment values with which the eighteenth century is now (in)famously associated. It seeks a rational, systematic, empirical and skeptical explanation of how the material conditions of textual production helped determine the intellectual achievements of Scottish Enlightenment writers from David Hume, Adam Smith and Dugald Stewart to Hugh Blair, Adam Ferguson and Thomas Reid.

Using the numerical evidence he marshals in the Appendix, Sher addresses several interrelated issues. His broad targets are the longstanding assumptions that English rather than Scottish literature was preminent in the second half of the eighteenth century; that Scottish Enlightenment authors were less unified and cosmopolitan as a professional group than English ones; that eighteenth-century British book culture generally records a progressive shift from a system of aristocratic patronage to one in which mercenary booksellers exploited defenseless authors; that only London mattered much as a center of

Enlightenment publication; that Irish publishers of Enlightenment texts were, like the trade in general, principally interested in making books for illegal export into Britain through piracy and ‘copycat’ reprinting. Over the course of the book, Sher carefully dismantles each one of these assumptions by detailing the intricate personal, economic, and national interests that shaped the reception of the Scottish Enlightenment.

In the first section of the book, “Scottish Authors in a World of Books,” Sher claims that Scotland produced more Enlightenment authors than any other English-speaking state and was more equal to the French than the English were in promoting Enlightenment ideas. He also contends that Scottish authors employed a range of options from patronage and subscription to profit sharing and self-publication, and were largely well paid, suggesting a publishing industry that seemed to match Enlightenment principles of collaboration and egalitarianism. In the second section, “Publishing the Scottish Enlightenment in London and Edinburgh,” he documents the national pride, ideological motivation, and personal concern for many authors that Scottish publishers cultivated. To show how publishers acted as “cultural brokers” (360), Sher offers a series of detailed biographical accounts of the work and practice of key figures such as Andrew Millar, William Strahan, Thomas Cadell, and William Creech. As Sher notes, one of his primary tasks is “to connect publishers and the conditions of publication with authors and their books” (266). In the final section, “Reprinting the Scottish Enlightenment in Dublin and Philadelphia,” Sher dismisses the assumption, held from the eighteenth century to now, that there was “a vast clandestine importation of

books from Ireland into England” (464). He argues instead that, despite some genuine piracy, Dublin reprinters, by circulating printed material to the colonies, were chiefly advancing the “Atlantic dissemination of Enlightenment books” (502). This process, he further explains, is mirrored in the extensive transmission of Scottish thought and culture not only to America but also within it. He ends the book with a case study of Philadelphia as a particularly accommodating environment for the printing and diffusion of Enlightenment books because of its status as “the cultural and political capital of the new republic and a center of ethnic and religious diversity” (541).

For all it accomplishes, this is not a book for understanding the deeper relations between print culture and enlightenment principles. Most of the values that the Enlightenment proposed are implicit in Sher’s account, as he is more interested in the material production of enlightenment ideas than in their history or enumeration (except in one brief passage on page 16). The reader will learn a great deal about the practical and cultural dissemination of such ideas, but not so much what constituted the particular interrelations between the eighteenth-century publishing revolution and enlightenment ideas themselves. While he does refer to such theorists as Foucault, Habermas, and Chartier, his method is doggedly statistical and socio-biographical. Sher’s emphasis on the mechanisms for circulating ideas is justified by the plentiful amount of books devoted to the intellectual history of the Scottish Enlightenment, by scholars such as Alexander Broadie, Gladys Bryson, Michael Fry, Arthur Herman, and John Robertson, and the equally rich body of theoretical work on print culture. But, at times, one wonders if the extensive

detail on the publishing industry might not have been pruned to investigate some of these other ramifications. One of Sher’s claims is that his book is made to reach both a general and specialized audience, and to serve as both a technical study and a reference work (xxiii). This may, in fact, reflect one of the quandaries of our contemporary print culture, that books such as his must reach both specialist and a general audience (Sher even instructs each of these types of readers to concentrate on suitable parts of the book). I suspect, however, that this work will appeal more to specialists than generalists, particularly those drawn to the Anglo-American history of the book.

Sher is at his best then when he traces the frequently contradictory national, cultural and pragmatic motives underlying how books, as he puts it, “were put forth into the world”(xv). On occasion, he succumbs to polemical assertions of Scotland’s national superiority. He engages Roy Porter, for example, in a modern-day *querelle des textes* over the relative merits of English and Scottish intellectual achievements, generalizing that “for men of letters, Scotland, and especially Edinburgh, displayed a degree of intellectual vitality and excitement that London could not match” (119). There’s certainly an element of truth here, but Sher may be guilty of reverse snobbery and the kind of tendentiousness he accuses others of exhibiting. Similarly, he can, in his enthusiasm for the greatness of the Scottish Enlightenment, exaggerate its instrumental force, as when he observes: “If the Scottish Enlightenment as we know it is inconceivable without the publishing revolution, the reverse is also true” (609). But *The Enlightenment and the Book* remains a

... /20

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

		Students and Unwaged	
Name: _____	<input type="checkbox"/> Cheque enclosed	<input type="checkbox"/> US/Canada: \$55.00	<input type="checkbox"/> \$20
Address: _____	<input type="checkbox"/> Visa	<input type="checkbox"/> Elsewhere: \$60.00 + \$5	<input type="checkbox"/> \$25 + \$5 postage
	<input type="checkbox"/> MasterCard	<input type="checkbox"/> postage	
Institution: _____	Cardholder’s Name: _____		
E-mail: _____	Card Number: _____ Exp.date: _____		
Research interests: _____	Signature: _____		

I am donating _____ to the SHARP Endowment Fund. Check here if you wish your gift to remain anonymous:

Check if you prefer **not** to be included in the SHARP directory and SHARP mailing lists:

powerful, challenging and comprehensive study of “the disproportionately large Scottish component in Enlightenment book culture and the immense contribution of the book trade in cultivating it” (22). It is unquestionably a landmark contribution that will shape discussions of the Enlightenment, book history and Scottish intellectual advances for years to come.

Christopher Flint
Case Western Reserve University

BOOK HISTORY WORKSHOP

Several places are still available for three of the courses offered this year by the Lyon-based Institut d'histoire du livre's Book History Workshop. The courses, all in English, and taking place from 1-4 September 2009 are: Paper & Watermarks as Bibliographical Evidence (Neil Harris); Introduction to the Study of Incunabula (Kristian Jensen); and Printed Ephemera under the Magnifying Glass (Michael Twyman).

The Book History Workshop is aimed at book and printing historians and at the many other specialists who encounter questions related to book and printing history in the course of their work: researchers, teachers, archivists, librarians, museum curators, antiquarian booksellers, collectors, designers, etc. For detailed information, please visit: <http://ihl.ensib.fr/siteihl.php?page=3D6&aflng=3Den=20>.

Lyon in September -- how could anyone resist?

BIBLIOGRAPHY

General

Manfred H. Breede, *The Brave New World of Publishing: The Symbiotic Relationship Between Printing and Book Publishing*. Oxford, England: Chandos, 2009.

Daniel Coleman, *In Bed with the Word: Reading, Spirituality, and Cultural Politics*. Edmonton, Canada: University of Alberta Press, 2009.

Joseph A. Dane, *Abstractions of Evidence in the Study of Manuscripts and Early Printed Books*. Farnham, England and Burlington, VT: Ashgate, 2009.

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

Marilyn Deegan and Kathryn Sutherland, *Transferred Illusions: Digital Technology and the Forms of Print*. Farnham, England and Burlington, VT: Ashgate, 2009.

Amalia E. Gnanadesikan, *The Writing Revolution: Cuneiform to the Internet*. Chichester, England and Malden, MA: Wiley-Blackwell, 2009.

Daniel Hobbins, *Authorship and Publicity Before Print: Jean Gerson and the Transformation of Late Medieval Learning*. Philadelphia, PA: University of Pennsylvania Press, 2009.

William A. Johnson and Holt N. Parker, *Ancient Literacies: The Culture of Reading in Greece and Rome*. Oxford, England and New York: Oxford University Press, 2009.

Ian Maclean, *Learning and the Market Place: Essays in the History of the Early Modern Book*. Leiden, The Netherlands and Boston, MA: Brill, 2009.

John Miedema, *Slow Reading*. Duluth, MN: Litwin Books, 2009.

Barry B. Powell, *Writing: Theory and History of the Technology of Civilization*. Chichester, England and Malden, MA: Wiley-Blackwell, 2009.

Rex Winsbury, *The Roman Book: Books, Publishing and Performance in Classical Rome*. London, England: Duckworth, 2009.

Armenia

Lisa Khachaturian, *Cultivating Nationhood in Imperial Russia: The Periodicals Press and the Formation of a Modern Armenian Identity*. New Brunswick, NJ: Transaction Publishers, 2009.

Germany

Cynthia J. Cyrus, *The Scribes for Women's Convents in Medieval Germany*. Toronto, Canada: University of Toronto Press, 2009.

Italy

Lisa Pon and Craig Kallendorf, *The Books of Venice*. Venice, Italy: La Musa Talia / Biblioteca Nazionale Marciana and New Castle, DE: Oak Knoll Press, 2009.

The Netherlands

Laura Cruz, *The Paradox of Prosperity: The Leiden Booksellers' Guild and the Distribution of Books in Early Modern Europe*. New Castle, DE: Oak Knoll Press, 2009.

South Africa

Peter D. McDonald, *Literature Police: Apartheid Censorship and Its Cultural Consequences*. Oxford, England and New York: Oxford University Press, 2009.

United Kingdom

Antony Kamm, *Scottish Printed Books*. Dingwall, Scotland: Sandstone, 2008.

Leah Knight, *Of Books and Botany in Early Modern England: Sixteenth-Century Plants and Print Culture*. Farnham, England and Burlington, VT: Ashgate, 2009.

Alistair McCleery, David Finkelstein, and Jennie Renton, *An Honest Trade: Booksellers and Bookselling in Scotland*. Edinburgh, Scotland: John Donald, 2009.

Kathryn Ledbetter, *British Victorian Women's Periodicals: Beauty, Civilization, and Poetry*. New York: Palgrave Macmillan, 2009.

David McKitterick, ed., *Cambridge History of the Book in Britain, Volume 6, 1830-1914*. Cambridge, England and New York: Cambridge University Press, 2009.

Randy Robertson, *Censorship and Conflict in Seventeenth-Century England: The Subtle Art of Division*. University Park, PA: Pennsylvania State University Press, 2009.

Mark Schoenfield, *British Periodicals and Romantic Identity: The "Literary Lower Empire."* New York: Palgrave Macmillan, 2009.

Barton Swaim, *Scottish Men of Letters and the New Public Sphere, 1802-1834*. Lewisburg, PA: Bucknell University Press, 2009.

United States

David Dowling, *Capital Letters: Authorship in the Antebellum Literary Market*. Iowa City, IA: University of Iowa Press, 2009.

Theodore G. Striphas, *The Late Age of Print: Everyday Book Culture from Consumerism to Control*. New York: Columbia University Press, 2009.

SHARP UNZIPPED

Our Autumn issue will feature a host of conference reviews from SHARP Toronto as well as some words from our new President, Leslie Howsam. Please join me in heartily thanking our Past President Bob Patten for expertly guiding SHARP into the twenty-first century, and Patrick Leary for launching our vibrant community of scholars into cyberspace from its inception. Welcome to all the new faces and energies joining the Executive Council and the Board of Directors. Stay tuned for heady announcements about the new SHARPweb.org. And finally, many thanks to those of you who serve so well when shoulder-tapped or mildly elbow-twisted. *SHARP News* would not survive without you.