

SHARP BUSINESS

The Prez Speaks

A few months ago, we asked members to respond to a series of questions about SHARP's characteristics, activities, and ambitions. This marked the start of a consultation process designed to help us draw up a strategy for the next decade. The responses we received directly informed a meeting of the 'SHARP Futures' committee, comprising past and present members of the Executive Council and the Board of Directors as well as others from the membership at large, who met in Washington DC a few days before the Philadelphia conference. (That group produced a document circulated to all members for further comment.) The responses were wide-ranging, and included refreshingly candid assessments of how we might improve the Society. However, one common refrain was that there is no other organisation quite like SHARP. And so while there are things that we as an organisation can do better, it is clear that we must not lose those qualities that make us distinctive.

Unlike many other scholarly organisations we do not serve a specific occupational sector. We are archivists, academics, administrators, booksellers, curators, digital humanists, independent scholars, librarians, publishers, and students, providing a plurality of experiences, perspectives, and voices. Personally, I think this makes us as a society very well placed to intervene in many key debates that are facing scholars and organisations across the world, whether it's open access, the impact of digital technology, or, to pick a recent example, the proposed sale of four Shakespeare folios by the University of London. Informed advocacy is something I hope will form part of SHARP's future.

Our diversity of interests and backgrounds also underlines the need to know more about ourselves as an organisation. Older members will remember that we used to produce a

printed membership directory every year or so, while all members will doubtless share my frustration about the limited ways that our membership form attempts to record our research preferences. Johns Hopkins University Press, who handle membership services for the Society, have been working hard over the past few months to overhaul their database software to improve how they handle this kind of data, and I am hoping that in the coming weeks that we will be have access to a fully searchable online membership directory.

SHARP is also different because of what we do. The Society was primarily built around the twin pillars of annual conferences and an email discussion list. Both remain central to the Society's activities but each has expanded considerably: conferences are more numerous and varied while our email list is now supplemented by a substantial website and various social media accounts. The Philadelphia conference reminded us just how well SHARP 'does' conferences, and we are looking to build on the experiences of the organisers and the delegates to make future conferences even better. Philadelphia also showed how we rely on the energies, enthusiasm, and abilities of local conference organisers, and we really are most grateful to David McKnight and his stalwart team for all their work in delivering such a splendid event.

I'm also grateful to David for insisting that I organise the closing plenary and to the late night recklessness that prompted me to devise the 'guerrilla plenary' format, but mostly to the twelve participants who embraced the concept with gusto and delivered one of the most thrilling sessions I have ever experienced at any conference. To quote one member, "I've never seen anything quite so smart," but, as he and others have pointed out, it's important that we follow up on what was said. To that end, I'm already in discussion with the participants about organising something that would not only build directly on their contributions but also show that SHARP really does do things differently. Watch this space...

SHARP's distinctiveness is also reflected in our publications and it is with sadness that

I announce that Ezra Greenspan is to step down next year as editor of *Book History*, in order to pursue other projects. From the first volume in 1998 that announced itself as "a new journal for a new kind of history," Ezra and his co-editor Jonathan Rose have toiled tirelessly to bring us the best of book history scholarship, and have successfully established *Book History* as a highly respected journal. (I have a particular soft spot for volume 1, as it opens with Ian Donaldson's "Destruction of the Book," which he gave as an evening talk at the first SHARP conference I attended; Ian was also my undergraduate tutor and helped foster my first tentative forays into what I didn't then know could be called book history.) An advertisement for a new editor or editors appears elsewhere in this issue, and also will be circulated on SHARP-L and beyond, but I want to put on record here the Society's considerable gratitude to Ezra for his editorial and intellectual labours over the past decade and a half.

In closing, I want to congratulate the most recent recipients of the SHARP sponsored scholarships for the Digital Humanities Summer Institute: Lisa Jaillant, Arnold Lubbers, Casey Brienza, and Molly Hardy.

Please do not hesitate to contact myself or any of my Executive Council colleagues if you have any comments, queries, or suggestions about the Society or its activities.

Ian Gadd, Bath Spa University
<president@sharpweb.org>

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SHARP NEWS

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

SHARP WEB:

<http://sharpweb.org>

Editor(s) Needed

Book History, the annual journal of the Society for the History of Authorship, Reading, and Publishing, was established in 1998 as “a new journal for a new kind of history,” to quote the introduction to the first volume, and its intention was to “offer new perspectives and innovative methods.” The founding editors were Professor Jonathan Rose (Drew University) and Professor Ezra Greenspan (Southern Methodist University), both of whom have continued in their posts ever since. In 1999, the journal was selected as the ‘Best New Journal’ by the Council of Editors of Learned Journals.

Professor Greenspan will step down as editor in 2014 and the Executive Council of SHARP is consequently seeking one or two editors to work alongside Professor Rose. Applicants should have an established expertise in the field of the history of the book, broadly defined, and share SHARP’s commitment to expanding its international character, including *Book History*’s ambition to publish the best scholarship in the field of the history of the book from across the globe. We welcome applicants who are willing to embrace innovative publishing solutions and align our flagship publication with our other digital initiatives.

As this marks the first time that the Society has appointed a new editor for fifteen years, the Society is keen to solicit applications from both senior and junior scholars. Ideally, we are looking for both a senior scholar with experience in journal publishing, and an emerging scholar who has particular interest in developing his or her editorial skills. Experience of editing is essential; experience of using an editorial management system would be desirable. Fluency in English is a requirement; fluency in other languages would be an advantage. Applicants will need to demonstrate that they have sufficient institutional support (release time and incidental expenses) to take on the role.

Professor Greenspan will see the 2014 volume through to publication next summer. However, we anticipate a period of overlap with the incoming editor(s), to allow for an easier introduction to the journal’s procedures ahead of the start of the 2014–15 publishing cycle. (The deadline for article submissions for the journal is 31 August.)

Editors will be expected to provide an annual report to the SHARP Executive Council.

Application procedure

Applications will be assessed by a committee, chaired by Professor Claire Squires, SHARP’s Director of Publications and Awards, and including senior members of the Society. Informal queries should be directed to Professor Squires in the first instance at <publications@sharpweb.org>.

Applications should consist of a curriculum vitae and a covering letter, to be sent by email to Professor Squires to arrive no later than 5pm (UK time) on Friday 29 November. The candidate should also ensure that two letters of recommendation, specific to the post, are supplied to Professor Squires by the same deadline. On a day-to-day basis, the responsibilities of the editors will be divided by topic, region, and period; consequently, the cover letter should indicate which subfields the applicant feels qualified to handle. Candidates will be notified of the committee’s decision in January and would be expected to be able to take up the role with immediate effect.



Bibliographer Needed

SHARP News’ sterling bibliographer, Meraud Ferguson Hand, is handing the job on to a new enthusiast.

One of Meraud’s particular legacies is a LibraryThing collection at <<http://librarything.com/profile/sharporg>>. This collection consists of all the *SHARP News* bibliographies in a standardised and searchable format. She has this to say about her efforts for *SHARP News*:

“It’s a quietly enjoyable job, being the Bibliographer for SHARP. I’ve very much liked the perspective it brings, showing the breadth of research that is going on in SHARP’s areas of interest, all over the world. On top of that, the SHARP committee members have been unfailingly friendly, helpful, and willing to discuss new ideas for the bibliographical side of things. A nicer group of people you could not hope to meet. I’m stepping down because, with our twins starting school, I’m going to be spending more time working with my husband Tim on the production of concerts, tours, and other events. I wish the best of bibliographical luck to the new incumbent!”

If you are interested in helping to shape the bibliography of the future, please contact Sydney Shep on <editor@sharpweb.org> or <sydney.shep@vuw.ac.nz>. Get in quick...

DeLong Book History Book Prize 2013

Nearly sixty books in the fields of the history of the book were entered for consideration for the George A. and Jean S. DeLong Book History Book Prize this year. That number indicates the lively nature of scholarly activity in this area, but still more impressive is that, of these roughly sixty books, the overall quality was so high that potential honorees included a surprising number of those sixty entrants. The judges for the award were Francis Galloway, senior lecturer and coordinator of the program in publishing studies at the University of Pretoria, whom we thank for her service on the panel over the past three years and for serving as its chair this year; Marie-Françoise Cachin, Professor emerita at the University of Paris-Denis Diderot (Paris VI); and Daniel Traister, of the University of Pennsylvania Libraries. The panel is also indebted to the organizational skills of Mariclaire White, now working towards her M.Litt. in Publishing Studies at the University of Stirling; and to the patience and tolerance of Claire Squires, Director of the Centre for International Publishing and Communication also at Stirling, and SHARP's Director for Publications and Awards, who had to put up with a slightly refractory panel facing too much that was too good. One result of this plenitude is that we're delighted to find ourselves for the first time this year making two "highly commended" awards in addition to naming a winner.

The first highly commended award is made to Dr Sachiko Kusukawa, Fellow in History and Philosophy of Science at Trinity College, Cambridge, for her book *Picturing the Book of Nature: Image, Text, and Argument in Sixteenth-Century Human Anatomy and Medical Botany*, published by the University of Chicago Press.

Picturing the Book of Nature is both a lucidly-written study of an intellectually significant topic and a lavishly-illustrated and beautiful material object. It discusses the uses of illustration in printed books of medico-scientific botany and anatomy in the sixteenth century, early years of both print culture and the scientific revolution, thus reconstructing a scholarly argument by "reading pictures." A sense of the nuanced complexity of the relationship between pictures and words in the early modern period illuminates Kusukawa's history while casting a raking light on our own time. Students of print culture,

whether historians of science or not, should take notice.

The second highly commended award is made to Professor Mary Franklin-Brown, Associate Professor in the Department of French and Italian at the University of Minnesota, for her book *Reading the World: Encyclopedic Writing in the Scholastic Age*, also published by the University of Chicago Press.

The author focuses on the emergence and printing of encyclopedias in the thirteenth century, at a time when the development and increase of knowledge made it necessary to organize its presentation in order to render it more easily available for education and for libraries. She modifies and extends our means of seeing how literal, allegorical, and tropological readings took place, both from the perspective of writers and readers. It is a powerfully provocative, strikingly well-written book, which is exciting in a multitude of intellectually distinguished directions.

Finally, out of what was an even more crowded field than these commendations suggest, the winner of the 2013 George A. and Jean S. DeLong Book History Book Prize is Dr Helen Smith, of the Department of English and Related Literature at the University of York, for her book *"Grossly Material Things": Women and Book Production in Early Modern England*, published by Oxford University Press.

The book reconceptualises early modern books as the interface at which numerous agents coincide, skilfully applying the circuit approach (in a network context) to the contributions made by women to early printed books at each stage of their production, dissemination and appropriation. Its examination of the role of women in the book world – from authorship to printing office to patron to editorial and authorial work to reading – and illuminates and complicates the more ordinarily masculine (or perhaps merely masculinized) *milieux* of print culture that have been for a long time seen as characteristic of early modern England. Her book thus pushes twenty-first century readers to re-think conventional views of early English authorship, reading, and publishing. The result, a fresh and complex view of early modern English literary and print cultures, reveals its quality of research through the many primary as well as printed sources she has exploited. Her study, both remarkable and original, is a very worthy winner of the George A. and Jean S. DeLong Book History Book Prize.

About the DeLong Prize

SHARP annually awards a \$1,000 prize to the author of the best book on any aspect of the creation, dissemination, or uses of script or print published in the previous year. Owing to the generosity of the DeLong family in endowing the prize, from 2004 it has been known as the George A. and Jean S. DeLong Book History Book Prize. Previous winners include Barbara Hochman's *"Uncle Tom's Cabin" and the Reading Revolution: Race, Literacy, Childhood and Fiction, 1851-1911* (University of Massachusetts Press, 2011), John B. Hench's *Books as Weapons: Publishing, Propaganda, and the Battle for Global Markets in the Era of World War Two* (Cornell University Press, 2010), Catherine J. Golden's *Posting It: The Victorian Revolution in Letter Writing* (University Press of Florida, 2009), Matthew Kirschenbaum's *Mechanisms: New Media and the Forensic Imagination* (MIT Press, 2008), James Raven's *The Business of Books: Booksellers and the English Book Trade* (Yale University Press, 2007), and Rimi B Chatterjee's *Empires of the Mind: A History of Oxford University Press in India During the Raj* (Oxford University Press, 2006). Details of the 2014 prize submission process will be made available on <<http://www.sharpweb.org/>>.



New Directions for SHARP News

This past year, we have experimented with two delivery modes for *SHARP News*: a downloadable .pdf available through the sharpweb.org members' pages immediately upon completion, and the regular hard copy postal version available six weeks thereafter. For the near term we will continue with this arrangement. However, under the guidance of your Editor, Sydney, Publication Assistant, Sara, and Director of Electronic Resources, Jason, we are currently exploring new scholarly communication platforms and innovative distribution methods for *SHARP News*. In the spirit of keeping SHARP at the leading edge of research and practice, we invite anyone who is interested to join a virtual working party to discuss container-less and mobile digital publishing, with a view to developing a research project using *SHARP News* as our case study; if this is you, please contact <editor@sharpweb.org>. We'll keep the membership informed of these discussions in future issues.

SHARP 2012 Annual Report

2013 marks two decades since SHARP's founding conference in New York City, in 1993. But it was only three years ago that we started producing an Annual Report, in which the Executive Committee of SHARP presents updates to the membership on the activities of our organization. More detailed reports on all these matters are available on request.

List of SHARP's Elected Officers

Nominating Committee: Carole Ger-son, Patrick Leary, James Raven

Board of Directors: Board members are elected for 8-year terms; dates shown are retirement dates.

Kevin Absillis, 2019
Robert Cagna, 2015
David Carter, 2013
Anne Coldiron, 2021
Evelyn Ellerman 2017
Mike Everton, 2021
Ellen Gruber Garvey, 2015
Lisa Kuitert, 2017
Martyn Lyons, 2021
Alistair McCleery, 2015
Bob Owens, 2015
Ruth Panofksy, 2021
Shef Rogers, 2019
Sydney Shep, 2017
Gail Shivel, 2015
Alexis Weedon, 2017
George H. Williams, 2019
Paul Wright, 2015.

Executive Committee:

Past President, Leslie Howsam
Past Vice-President, Ian Gadd
Departing Director Electronic Resources,
Lee N. McLaird (retiring)

President, Ian Gadd
Vice-President, Sydney Shep
Treasurer, James Wald
Membership Secretary, Eleanor Shevlin
Recording Secretary, Corinna Norrick-Rühl
External Affairs Director, Simon Frost
Director Publications/Awards, Claire Squires
Director of Electronic Resources, Jason Ensor
Member-at-large, Bertrum MacDonald

Report of President and Vice-President

Leslie Howsam and Ian Gadd are happy to report that our organization remains strong, flexible and solvent – we thank our EC colleagues, as well as our listowner and editors, review editors and reviewers, archivist, bibliographer, and all the others who volunteer valuable hours of their academic lives to be part of SHARP's activities. During the past few years, SHARP has become more international in terms of membership and conference venues, though we still need to reach out further, in linguistic, geographical, and disciplinary terms. We are also in a better position to offer financial support to the development of book history. Here are a number of current and future initiatives:

SHARP Futures. At our meeting in Dublin last year, the EC and Board decided to engage in strategic planning for SHARP's next decade. A meeting took place in Washington, DC, just prior to the conference, and a draft report and recommendations will be circulated this fall.

Translation grants. We have agreed in principle to the idea of contributing to the cost of translating key works of scholarship in the history of the book (into English as well as into other world languages), and at this year's meetings we began to work out the details of this ambitious initiative, chaired by our Regional Officer for France, Susan Pickford.

SHARP-RBS and DHSI Scholarships. Our partnership with Rare Book School at the University of Virginia continues, and has been expanded to include the California Rare Book School in Los Angeles. In 2013, for the first time, we became a sponsor of the Digital Humanities Summer Institute at the University of Victoria in British Columbia.

Book History Online. This valuable online bibliography, formerly based at the Royal Library of the Netherlands, has been dormant for some time, but SHARP is collaborating with the European publisher Brill to revive BHO on a new platform. The editorial work is happening at St Andrew's University in Scotland.

Postage fees outside North America. Dropping the postal surcharge has reduced the disproportionate cost to some members of belonging to SHARP.

Other investments. SHARP paid for design and production of a new brochure; we have contributed to the expenses of a number of initiatives taken by our Regional Officers; we allocated a sum of money to substantially

increase the travel grant fund for this year.

Treasurer's Report

The full financial report is available on request.

What follows is a snapshot of our financial situation. The figures for fiscal/calendar year 2012 show that SHARP is in a comfortable position. During that year, in terms of regular revenue and expenditure, we had income of about \$46,200 and spent about \$30,000. Income was a combination of membership dues (62%) and royalties (37%) that we receive for publishing *Book History* (these are payments from JSTOR and MUSE via Johns Hopkins University Press, for online usage of articles). The customary expenditures included production and editing of *SHARP News*, the book prize, maintenance of <sharpweb.org>, professional affiliations, etc. In addition there were costs associated with both the 2011 Washington and 2012 Dublin conferences which will not apply in 2013. We have over \$220,000 in the bank.

Apart from the prudent management of past and present officers, we find ourselves in this position for two main reasons; the revenue from royalties, and the fact that the organizers of some conferences have been in a position to let SHARP share in the benefits of their stewardship of funds. Otherwise, membership income has remained steady, and the costs of publishing *BH* (\$20 per copy including postage) and processing memberships (\$8 per head) have not changed. Nor has the cost of printing and distributing *SHARP News*, which works out at about \$6.60 per member, per issue.

Funds flow in and out according to the cycle of the membership year and the timing of annual conferences. Membership fees are collected by JHUP, who deduct a fee for their services and also deduct their charges for the publication of *Book History*, and pass the balance on to the organization. Similarly the money for the Conference Travel Grants is collected by one year's conference organizers and forwarded, through SHARP's books, to the next year's group. Apart from the Conference Travel Grants, each conference is self-contained and managed by the sponsoring institution.

As Treasurer, Jim Wald is working with the rest of the Executive Committee and Board of Directors to keep SHARP sustainable while it grows. We are now in a position to invest in studies of book history and book culture, as the preceding report outlines.

Membership Report

A full range of membership statistics may be requested from Membership Secretary Eleanor Shevlin by email. Here is a snapshot of our membership situation.

In 2012–2013, our last full year (since membership begins and ends at the first of July), we had 1028 members, down slightly from the previous year. Almost 80% of these are individual members, some of whom are paying higher fees as supporting or sustaining members; another 18% are students (whose fee does not include *Book History*). There are a handful of institutional members (mostly libraries).

Another way to break out membership is by geographic region. We have members in 39 countries: about 60% are in the United States; 10% each in Canada and the United Kingdom; the remaining 20% are scattered across the globe, with substantial numbers in Australia, Belgium, Finland, France, Germany and the Netherlands.

Members are surveyed from time to time about what SHARP does for them, and what they can do for SHARP. But in between these formal questionnaires, members are urged to keep in touch with the organization. Eleanor asks both new and longstanding members to renew as soon as the notice appears from JHUP. Timely renewals make it possible for us to print just enough copies of *SHARP News* and *Book History*, and allow us to report more robust numbers to the institutions who collect subscription statistics.

Report of the Director for Electronic Resources

As Director for Electronic Resources, Lee McLaird is responsible for SHARP's rich website, <sharpweb.org>, and for our brisk and lively listserv, SHARP-L. The daily supervision of SHARP-L continues to be handled by Patrick Leary, although we are actively seeking a successor to this challenging job. Our new Social Media Liaison, Jason Ensor, has enhanced SHARP's presence in the world of Facebook, Wikipedia, and so forth. Jason will be succeeding Lee as DER, beginning from the Annual General Meeting.

The website is up to date, in more ways than one. Members may have been troubled by some hacking issues, which resulted in the insertion of malware into our website and the diversion of searches to other sites. Our technical team (Matthew Young and Todd Ed-wardson) have begun transition to a new web content management system, WordPress.

Report of the Member-at-Large

Bertrum H. MacDonald works closely with the President and Vice-President in advising those who are considering a proposal for a SHARP conference, either focused on a regional or thematic subject, or the annual general meeting conference.

In addition to the Philadelphia conference in 2013, there was a SHARP-focused conference held in May, at Université du Maine, Le Mans, France on the theme *Texts, Forms and Readings in Europe, 18th–21st centuries*.

The next SHARP-focused conference will be *The Lettered City: Readings and Identities in Latin America*, at the Universidade Federal Fluminense (UFF), from 5 to 8 November 2013.

Next year in 2014, SHARP will be in Antwerp, Belgium for a conference sponsored by the Flanders Book Historical Society, 17–21 September. The date is later than usual, in order to take advantage of the re-opening of the Museum Plantin-Moretus, one of the world's great printing museums. The theme will be *Religions of the Book* (broadly interpreted).

For 2015, the EC has approved an application for a conference in Montreal, sponsored by l'Université de Sherbrooke, McGill University and the Bibliothèque et Archives nationales du Québec. Dates will be 6–11 July.

Also in 2015, SHARP will hold sessions in Jinan, China, as an Affiliated International Organization of the International Committee of Historical Sciences. Dates will be 23–29 August.

At our Philadelphia meeting, SHARP's EC is considering a proposal for the annual conference for 2016 in Europe.

Meanwhile, Bertrum and the rest of the EC welcome any advice from the membership about conferences. Should we perhaps be thinking of conferences limited to graduate students? Are there certain locations, or particular themes, which are ripe for a visit from the world's book historians?

Report of the Director for Publications and Awards

Claire Squires reports that our annual journal, *Book History*, continues to attract and publish quality scholarship. *SHARP News* also flourishes, with a rich quarterly array of reviews, co-ordinated by a team of review editors. Those most concerned with *SHARP News* are looking into the possibilities of eventually moving its content to an online platform.

Last year's SHARP-DeLong Prize for Book

History was won by Barbara Hochman for *Uncle Tom's Cabin and the Reading Revolution*, published by University of Massachusetts Press in 2011.

The members of this year's panel for judging are Francis Galloway, Dan Traister and Marie-Francoise Cachin. They received almost 60 volumes, and selected a winner. For the first time this year, two other books have been named "Highly Commended" by the judges. Details of this year's award are reported elsewhere in this issue of *SHARP News*.

Liaison and External Affairs Report

SHARP has a strong team of liaison officers. Some work with scholarly societies, mostly in North America, and others (now called regional officers) connect SHARP with book history in their country or region.

Liaisons with Scholarly Societies

Eleanor Shevlin, as part of her task as Membership Secretary, manages about two dozen liaisons with affiliated societies in various disciplines and interdisciplinary groupings, many of which host SHARP-sponsored panels that provide opportunities for outreach. In addition to long-term liaisons like the MLA, AHA, and ASECS (18th-century studies), we have five new affiliates this year: the Bibliographical Society (London); the College Book Art Association; INKE (Implementing New Knowledge Environments); the Rare Books and Manuscripts Section of ACRL; and the Reception Study Society.

The work of liaison officers is vitally important to increasing SHARP's reach beyond our own annual and focused conferences. Often they can propose a SHARP-sponsored panel to be held in the context of a larger conference – something we are not able to do in return because our conferences are differently organized. They also circulate brochures and sometimes host receptions to bring SHARP's name and activities to the attention of scholars who may wish to join.

External Affairs: Regional Officers

Simon Frost's portfolio relates to the regional officers who do everything from simply supplying brochures and other promotional material for local events, to mounting full-fledged focused conferences with the SHARP stamp of approval. They now number eighteen individuals, from 20 countries; we have two officers for Japan, while one person handles both Spain and

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Portugal.

Conference-goers saw and heard the impressive Regional Officers in action at the “Dream of Ferdinand: SHARP’s Impossible Global Ambitions” plenary.

It was the Regional Officers who identified the need to put together a committee to oversee the translation of key texts from and to English. This group has now been formed and is chaired by Susan Pickford (Université de Paris 13).

Thanks to Archie Dick and colleagues in South Africa, SHARP was represented at two events: *Print, Publishing and Cultural Production in South Africa* in Pretoria on 13 May and a *Colloquium on Textual Commodities in Empire* at Witwatersrand on 10–11 June 2013.

Last year the EC decided to provide some seed funding to events organized on behalf of SHARP by the regional officers (see “Other investments,” preceding). These small contributions have helped facilitate some very exciting colloquia. Some of the highlights:

Corinna Norrick-Rühl worked with colleagues at Freiburg to organize a *Network Conference for German Scholars of Book History and Print Culture*, which was held in Freiburg 9–10 May. Delegates came from the USA, Israel, Germany, Switzerland, and Scotland.

Benito Rial Costas organized a colloquium on *Book History and Bibliography in Spain* at the Biblioteca Histórica Marqués de Valdecilla in Madrid; it was held 3 July.

Geraldine Rogers has organized an *Inaugural Symposium on Periodicals* in Argentina, which will take place 5–6 December 2013 at La Plata Buenos Aires.

Kirsti Salmi-Niklander and colleagues in Helsinki have organized *Reading and Writing from Below: Exploring the Margins of Modernity*, held 20–22 August 2014.



Geographies of the Book: SHARP Annual Conference 2013

University of Pennsylvania
18–21 July 2013

Philadelphia was my fourth SHARP conference and I’d like to share some impressions here, though my 750 words will not do justice to this great experience.

Roger Chartier held the opening keynote (my second “Chartier experience” this year – he also spoke at the Le Mans SHARP-focused conference in May). Chartier gave a succinct introduction to the “Geographies of

the Book”, focusing on allegorical maps. The opening reception was held in the beautiful Van Pelt Library Special Collections Center, overlooking UPenn campus. As a special bonus, there was a small exhibition in honor of Chartier that reception guests could view between drinks and snacks.

Two of Friday’s highlights were session a-5 (“Religion, Literature, and the Early Modern Book Trade”), which offered different European perspectives with a paper from Helsinki (Minna Ahokas), a paper on printing networks in Belgium and France “before and after Plantin” (Stijn van Rossem), and a paper on the Restoration book trade (Francis X. Connor); and panel b-4 (“Books in the Era of WWII”), which was an excellent mix of three individual papers (Miriam Intrator on UNESCO and post-war library habilitation; Brooke Sylvia Palmieri’s fascinating source study of the WWII “rare book emergency,” and Trysh Travis’s presentation on Catherine Turner’s well-argued paper on Roosevelt Era book policy).

Friday concluded with Michael F. Suarez, a SHARP keynote veteran (he also delivered an impressive keynote at SHARP 2011). In the Chemical Heritage Foundation, Suarez emphasized the necessity of transnational/postcolonial book history, presenting listeners with a flurry of images: versions of *Alice in Wonderland* or *Gulliver’s Travels*, for example, in a wide variety of formats. Twitter, the Q&A session, and the following reception were abuzz with debate about the keynote – which I took as good sign of the intellectual stimulation that a conference like SHARP should evoke.

Some Saturday impressions: The panel on text and migration experience (d-4) proved how fruitful transnational book history already is. Papers from Kirsti Salma-Niklander, Elizabeth Haven Hawley, and Marija Dalbello meshed very well, illustrating how twentieth-century letters, (handwritten) newspapers, or POW camp publications surpassed geographical boundaries. I felt our SHARP regional liaisons’ plenary titled “SHARP’s impossible global ambitions” offered a potpourri of perspectives. It also included an experiment in audience interaction (our chair Sydney Shep demonstrated her skills as a visual note-taker/moderator, highlighting common themes of the five talks). I regret that the session was over too fast – luckily, the important discussion about a “global SHARP” was continued in the similarly experimental guerilla plenary (see below). Saturday afternoon was a whirl-

wind of panels and the conference banquet, themed “A Taste of Philadelphia,” was a fun event; the traditional Philly music (Mummers and a Doo-Wop group) rounded off an intense conference day.

Sunday was similarly jam-packed, starting off bright and early with “Locating the Text” (g-6). Julia Panko’s and Alexander Starre’s literary perspectives made a great match, leading to an exceptional Q&A session, and Fiona Black’s interesting paper was a perfect introduction to the following keynote by Ian Gregory (“Towards Spatial Humanities”) on using GIS for textual analysis. The closing plenary, chaired by our incoming SHARP President Ian Gadd, would merit its own review. It surpassed structural and conceptual boundaries. There was a unique atmosphere in the room: 12 speakers (graduate students, newcomers to SHARP, etc.) spoke not from the front, but from their seats, about their experiences at SHARP 2013. All speakers used their time, not so much to “map book history” (cf. the plenary title), but rather to map SHARP as a society – our weaknesses (internationality, diversity, questions of definition, eg. between publishing studies and book history), but also our strengths (willingness to experiment, openness).

On Sunday evening, SHARP 2013 came to a close with a lovely picnic, which was a great way to continue conversations and make new SHARP friends. Overall, the picnic marked the end of a very intense and stimulating conference. SHARP 2013 was memorable not only for the variety of scholarly work that was presented, but in particular for the experimental forms of presentation (e.g. the lightning sessions and digital showcase I didn’t manage to fit into my conferencing schedule, the guerilla plenary, etc.). In addition, SHARP 2013 certainly set new standards regarding conference organization. Kudos go to conveners David McKnight, Lynne Farrington, and John Pollock as well as to the dedicated conference administrator Simran Thadani, who were on top of things from beginning to end: Starting with the keepsake save-the-date distributed in Dublin (beautifully designed/printed at UPenn’s Common Press), continuing during the conference (eg. the meticulous signage on UPenn’s campus – very helpful for out-of-towners!), and ending with the open-air picnic. Thanks so much – see you all in Antwerp!

Corinna Norrick-Rühl
Mainz, Germany

THE SHARP EDGE

I am a publisher by background. The books I researched and wrote about the industry entered the academy as set texts for the newly emerging discipline of Publishing Studies, and I followed them in. After a stint on Professor Iain Stevenson's new MA Publishing at City University, a colleague and I established one at Kingston University in 2007. From the outset our cohort has been both diverse and international.

Moving from industry to academia, one of the associated surprises has been its relative inflexibility. Not unnaturally, there has to be advocacy for a new discipline, but space can feel bounded by the palisades of more established subject areas. Profession- and practice-based disciplines can be useful for evincing industry engagement, or the employability of students, but their methodologies and research findings tend to operate well below the radar of both official sector documentation – and its wider understanding.

SHARP was for me therefore both eye-opening and affirming. Here I found a community of like-minded people, focussed on material that was consistently fascinating. The presentations were of a uniformly high standard and there was a persistent spirit of engagement and enthusiasm – and courtesy.

In which context I offer my response to a specific contribution; Professor Michael J. Suarez' wonderfully stimulating keynote, and in particular his thought-provoking assertions that "we cannot recover the reading experience" and "the angle of occurrence is not necessarily the angle of reflection." I would like to suggest that while the precise mechanisms of internal reading are fundamentally private, we are learning more about their operation all the time. It is perhaps helpful to marshal my reflections under two headings: my professional experience and my research into the role of the author.

Publishers spend a lot of time trying to establish readers' responses to what they present, and this is becoming more important as the route from publisher to reader becomes less mediated and opportunities for direct selling increase. Publishers have long experimented with descriptive copy, tweaking/reformatting to promote interest, carrying out market research to establish optimum presentation – and measuring the associated response, whether between edi-

tions, sequential releases, or seasons. Today they increasingly use new technology to enlarge their understanding, and in addition to monitoring sales through traditional outlets, can measure results online, review how Search Engine Optimisation (SEO) of key words within descriptive copy and titles can impact on browsing habits, use social networking to explore how long readers engage with content, and in the process establish the words/phrases that makes content 'sticky.' New methods of sharing ideas about what people are reading – through social media, reading circles and media opportunities – are all impacting on publishers' understanding of the market, and what and how people want to read. Enhanced understanding of how readers use what they choose is leading to new methods of content delivery, such as the insertion of questions for reading groups at the end of novels, or additional character information and subplots on linked websites. Digital suppliers are meanwhile amassing information on how long people read for – and where they give up.

The second fundamental change is in the role of the author. Time was when an admiring reader would write a respectful letter to the publisher of their favourite author. A response might result, but if the author was sufficiently important to the house, correspondence might be managed on their behalf. Today the reading public tends to expect a much more direct relationship. They can gain access at literary festivals (and publicly disagree with authorial understanding of the characters they created), learn more through their near-obligatory websites or blogs, or follow them on Twitter.

Not all authors are comfortable with this change, and many find they have to maintain a persona that gets wheeled out in support of this enlarged 'need to know.' But literary festivals represent one of the few chances to sell a book at full price, and with the recent fragmentation of the media, it can be very hard to know how best to reach the buying public – hence all avenues must be pursued, and author cooperation is important. Publishers today are generally unsympathetic of author reticence. Authorial involvement in self-publishing, today by no means the exclusive preserve of the untalented or unpublished, has similarly expanded authors' understanding of reader responses. My recent research, reported in Philadelphia, has shown that self-publishing is being used to develop work in new ways: to allow creative fulfilment, support genre experimentation, revive availability of

out-of-print titles, and influence the commissioning policies of the traditional industry. Self-publishing promotes a direct relationship between author and reader, and many writers are taking this further, experimenting with team writing and even 'live' writing on websites, with lots of opportunities for readers to offer views on how a work feels – and how it should progress.

In the long run, both trends are promoting the rise of the author-entrepreneur, engaged with their readership and conscious of that readership's requirements and preferred delivery mechanisms. While we may regret that their feedback is not always as elegantly expressed as that of Amelia Peabody in her letters to her niece, we may perhaps take comfort in the way it is expanding the constituency for books and reading. In conclusion, we are currently witnessing a vast increase in the number of content providers competing for readers' attention, and many new means of disseminating work. Who will spot what readers may like, and then develop and curate content to meet anticipated demand, is still undecided; there is jostling for this role from both traditional stakeholders and new commentators. But it is clear that both publisher and author awareness of reader responses will guide the process – indeed a main difficulty may be steering a path through the mass of information available. With its emphasis on scholarly research, historical perspective and informed observation, the SHARP membership is surely well placed to report and comment on the debate.

Alison Baverstock
Kingston University, United Kingdom

SHARP @ JINAN 2015

SHARP is hosting three panels at the five-yearly conference of the International Committee for Historical Sciences (CISH) to be held 23–29 August 2015 in Jinan, China: Martyn Lyons (m.lyons@unsw.edu.au) is organising a session on the history of writing practices and scribal culture; Sydney Shep (sydney.shep@vuw.ac.nz) is looking at portable books, travelling texts and entangled histories; Jean-Yves Mollier (jean-yves.mollier@uvsq.fr) is exploring l'histoire internationale du livre. If you are interested in participating, please contact the above organisers by **30 November 2013** with a 350-word paper proposal and a brief c.v./bio.

BOOK REVIEWS

Lara Langer Cohen and Jordan Alexander Stein, eds. *Early African American Print Culture*. Philadelphia: University of Pennsylvania Press, 2012. vii, 422p., ill. ISBN 9780812244250. US \$55.

In the opening chapter of Lara Langer Cohen and Jordan Alexander Stein's soberly titled *Early African American Print Culture*, Joseph Rezek demonstrates how the material features of Phillis Wheatley's *Poems on Various Subjects, Religious and Moral* (1773) and Ignatius Sancho's posthumous *Letters* (1782) shaped the ways in which Wheatley and Sancho were received in their time. Their writings were used as serious evidence in the debate over slavery only after they had appeared in book form; for bound books, as opposed to more ephemeral forms, have a "heft" that instantly establishes the cultural authority of what lies between their covers (23). At over four hundred pages, Cohen and Stein's collection of essays is a hefty book. As such, it should play a major role in establishing the academic relevance of African American print culture as an area of research.

The seventeen chapters in *Early African American Print Culture* aim at bridging the long-standing gap – pointed out by Leon Jackson in his 2010 state-of-the-discipline essay in *Book History* – between early African American literature and print culture studies. The story they tell is one of expansion: to think critically about African American print culture is first and foremost to expand our horizons beyond the genres and geographies on which we have focused our attention until now. Consequently the essays deal with a vast and fascinating array of written as well as visual materials – from the poetry chapbooks of Frances Ellen Watkins Harper to the poems of the New Orleans-based *Les Cenelles* circle, from black gallows literature to black-owned newspapers in the American West, from "Bobalition" broadsides to pro-colonization daguerreotypes. Emphasis is laid on the materiality of these documents, with some essays skillfully weaving discussions of format, dissemination, or even engraving techniques into more strictly literary readings. What emerges is a powerful set of paradigms – neatly summed up in Cohen and Stein's excellent introduction – for reading and un-

derstanding (mostly) antebellum print culture insofar as it related to African Americans. Unoriginality, for instance, is shown to be a defining feature of early African American print culture. Through the example of William Wells Brown's "patchwork" novel *Clotel*, Lara Langer Cohen convincingly argues that the practice of citation (one among other like practices: copy, reproduction, adaptation, cliché) has for too long "gone unrecognized" and should now be regarded "as an important technique of African American print culture" (164). Interestingly, the editors have taken especial care that all chapters reference if not cite one another, creating the sense of a fruitful dialogue between the different contributors.

One remains perplexed, however, as to the presence on the (otherwise beautifully designed) dust jacket of the book of black male students bustling about in the printing office at Hampton Institute. For all their insight and respective merits, the essays in the collection deal with texts and images rather than actual people – with printed matter rather than the men and women who produced, printed, published, circulated or consumed it. The actors of the early African American communications circuit are everywhere present and yet never seem to come under close scrutiny as embodied objects of study; the Hampton students, incidentally, are nowhere to be found. But perhaps this is beyond the scope of the book. Be that as it may, *Early African American Print Culture* will be of great interest to specialists of antebellum print culture and African American literary historians alike, and is likely to be a landmark in the burgeoning field of African American print culture studies.

Indeed, it is only the first in what promises to be a series of thought-provoking studies on the subject, along with George Hutchinson and John K. Young's other recently published collection of essays, *Publishing Blackness: Textual Constructions of Race Since 1850* (University of Michigan Press, 2013), as well as a conference on *African American Expression in Print and Digital Culture* at the University of Wisconsin, Madison, in 2014, and a special issue of *MELUS (Multi-Ethnic Literature of the United States)* on "African American Print Cultures" in 2015.

Michaël Roy
Université Paris 13

Christopher Hilliard. *English as a Vocation: The Scrutiny Movement*. Oxford: Oxford University Press, 2012. 298p. ISBN 97809695171. US \$99 / £57.

More than twenty years ago, when SHARP was in its launch phase, I tried to persuade a skeptical MLA person to run a book history panel at their annual convention. For a topic, I suggested the history of English studies as an academic discipline. "BORE-RING!" he explained thoughtfully.

Perhaps the subject hit too close to home, but at any rate, that left the job to historians like Christopher Hilliard, who shows just how fascinating it can be. In this volume he focuses not so much on F. R. Leavis as on the Leavisites as an institutional movement. "Being in an archive is, for me, one of the defining pleasures of being a historian" (vii) Hilliard affirms, and in contrast to other writers on this subject, he has intensively mined 37 archival collections, closely examining such documents as Downing College entrance examination papers and notes from Richard Hoggart's Workers' Educational Association class. The result is an analysis far more textured, detailed, and complex than the usual dismissive treatments of the Scrutineers: Hilliard faults in particular Terry Eagleton's superficial first chapter in *Literary Theory: An Introduction*.

Hilliard constructs a socioeconomic profile of Leavis's Downing College English graduates (there were more than 300 of them). They were not-quite-insiders, educated at grammar schools, private day schools, and recently founded public schools, not the ancient 'Clarendon Nine.' Their fathers were mainly middle-class professionals, but a growing minority had roots in the working class. Though the 'Nonconformist' label was stuck on the Leavisites, a surprising number were Catholic. And almost all of them were English. That reveals a lot about the Scrutineers, who tended to be insurgent, ambitious, intellectually serious, and militantly evangelizing, though also insular.

We always knew in a general way that Leavis's students and followers were influential, but Hilliard documents their cultural impact with unprecedented thoroughness. They flooded into and transformed secondary schools, though surprisingly few worked in adult education. Several found teaching posts at redbrick, Commonwealth, or foreign universities, though none (before Leavis's retirement) at Cambridge. Quite a few worked

for the establishmentarian cultural institutions that Leavis reviled: the British Council (which bought at least 10% of *Scrutiny's* print run) and the BBC (including a script editor for *Doctor Who*). Some of Leavis's boys went over to the dark side, pursuing careers in advertising and marketing. Others occupied key positions in educational publishing (Heinemann, Penguin, Oxford), while Karl Miller dominated the realm of book reviews, editing the *Listener*, the *London Review of Books*, and the literary sections of the *Spectator* and *New Statesman*. Although Leavis almost entirely ignored theater as performance (as opposed to plays as literary texts), he profoundly influenced Peter Wood, Trevor Nunn, Peter Hall, and Jonathan Miller. The *Pelican Guide to English Literature* was largely a vehicle for Leavisite criticism, as was Hoggart's *The Uses of Literacy*. For a brief interval in the 1960s the University of Sydney (where Hilliard teaches) had in effect two departments of English, one pro-Leavis and one not. (You begin to see why Cambridge was reluctant to hire his students.)

When Leavis drafted his assault on C. P. Snow in 1962, he had only to pick up the telephone to arrange for its publication in next week's *Spectator*. Though he continued to play the Angry Old Man, he had become a celebrity with easy access to the posh papers. And then, along with everything else in the 1960s, it all swiftly fell apart. Leavis's sweeping rejection of popular culture, his insistence on a great gulf fixed between good and bad literature, his narrow and dogmatic canonizing, and his Anglocentrism rendered him obsolete almost overnight. Leavisites found it difficult to explain the artistry of *The Goon Show* and the Beatles. Leavis himself excoriated Jimi Hendrix, though his knowledge of Hendrix's music may have been limited to the latter's *Times* obituary. As the British academic left grew ever harder, it frowned upon *Scrutiny*, which had criticized capitalism only on a cultural plane, and had never been Marxist.

It is all an enthralling rise-and-fall story, grounded in solid scholarship.

Jonathan Rose
Drew University, New Jersey

Belinda Jack. *The Woman Reader*. New Haven: Yale University Press, 2012. x, 329p., ill. ISBN 9780300120455. US \$30 [cloth].

Belinda Jack, a Tutorial Fellow in French at Christ Church, Oxford University, does not lack courage. She has embarked on a quest for women readers, past and present; a quest that seems to strike out in a direction distinct from her previous scholarly endeavors.

Jack's journey of exploration takes her from Europe to Asia and the shores of America. She proffers glimpses of women readers vastly distant from each other in time and place, both familiar, such as Sappho of ancient Greece, and unfamiliar – at least to most of us – such as Dhuoda, married to a cousin of Charlemagne, who in 843 completed a book for her son that extolled the moral power of reading and books. Other women readers include Eleanor of Aquitaine, whose effigy on her tomb (circa 1210) depicts her seemingly reading in bed (Jack's book is richly illustrated), and Lady Bradshaigh, whose correspondence with Samuel Richardson included her reaction, in 1749, to reading his *Clarissa*: she would put the book down, then pick it up, “walk about the room, let fall a flood of tears, wipe my eyes, read again” (198), before flinging the book down again to repeat her tearful performance.

Most of the women, as well as being avid readers, are writers, particularly writers who were successful in achieving publication in script or print. Were that not the case, we would not know about their reading. For example, we know from her writings that Dhuoda was familiar not only with biblical material but with the works of grammarians and poets. We mostly encounter women of a high socio-economic status. In opportunities for literacy acquisition, class has traditionally triumphed over gender.

Jack has certainly succeeded in one aspect of her tale. She interprets reading (correctly, in this reviewer's opinion) as a transaction between the reader and the author of the text, with the text susceptible to interpretation, inspiration, and interrogation. She identifies reading, potentially secretive as well as silent, as a key aspect of what she calls “the woman question” – the disparate treatment of women legally, sexually, economically, and politically across time. Men have all too often explicitly or implicitly sought to keep women's minds under male control. Jack's evidence highlights women's struggle to win access to books and to exercise freedom of choice over what

they read.

Nonetheless, a price has been paid for such an ambitious book: it has odd gaps in its grasp of secondary sources on readers and reading. For instance, Jack cites no standard sources (eg. Saenger, 1997) on the issue and dating of silent reading; and she accepts without question the validity of a signature to denote literacy acquisition. The topics of reading methodology or of the prevalence of reading instructional schoolbooks are virtually ignored. Sweeping generalizations are not supported by references to earlier scholarship. Perhaps, future engagement with the wider community of scholars devoted to the history of reading may open a conversation that extends the work Jack has begun.

E. Jennifer Monaghan
Brooklyn College, City University of New York



Bonnie Mak. *How the Page Matters*. Toronto: University of Toronto Press, 2011. 160p. ISBN 9781442615359. CA \$24.95.

Many SHARP members are aware of the excellent University of Toronto Book and Print Culture series, edited by Leslie Howsam. This 2011 monograph revisits the consideration of the page that was previously explored in the 2000 conference and the 2004 collection, *The Future of the Page*, also in the series. Bonnie Mak is a faculty member in Library and Information Science at the University of Illinois, with a cross-appointment in Medieval Studies. In this study, she explores the idea of the page, and more broadly, the interrelations of the manuscript, printed book, and digital book, with a specific consideration of the 1428 work *Controversia de nobilitate* by Buonaccorso da Montemagno.

Mak's perspectives as both a medievalist and an information specialist qualify her to provide valuable insights on the history and the future of the book. Specific aspects examined include the architectures of the page, the contributions of paratext, the place of the library, and the potential of the digital page. Mak discusses both the historical role of the page and its continued relevance in the architectures of digital constructions.

Her approach of basing a consideration of the role of the page, past and present, on the 1428 work unifies Mak's study, in contrast to the varied perspectives found within the

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2004 collection. She insists that the form of a work contributes as much to its experience as does the text it contains. It then follows that the structure of the page has significance even for works without physical form. Mak argues further that each form imposes interpretations on the text. Such mediation characterizes digital as well as manuscript and printed versions. She concludes that the conception of the page is not inextricably linked to any specific medium.

This work Mak chose would seem an excellent basis for her study, given the multiple manuscript and printed variants. I was disappointed, however, with the limitations of the digital forms. Mak mentions two digital versions: the Early English Books Online inclusion of the 1481 William Caxton publication of an English translation (*Declamacyon de noblesse*), and the Royal Library of Belgium CD-ROM series, *e-Librarie des ducs de Bourgogne*, which includes manuscripts of a fifteenth century French translation (*La controverisie de noblesse*).

The first is a complete transcription and digitization of a microfilm copy, which reduces the images to black and white – not even gray-scale. Among other issues, this state de-emphasizes the details added by hand in red ink to the Caxton edition. This contrasts with the colour plates Mak includes of single pages of various printed and manuscript versions. The second example is even more problematical: it only comprises a selection of digitized pages. Such digitizations do not remotely approach current possibilities of representing the experience of a physical work, much less the developing possibilities of more complex digital constructions.

The author, of course, is not responsible for the weaknesses of these digital representations, but they reduce the effectiveness of the work chosen as a basis for her study. Were there a complete high-quality digitization – ideally of multiple manuscript and printed variants – a broader and even more nuanced discussion of the interrelations between the three states would be possible. Despite this reservation, I welcome this succinct and elegant study, which I recommend to those with interests in the architecture of the book.

David Sume
McGill University

Catherine M. Parisian. *Frances Burney's Cecilia: A Publishing History*. Burlington, VT: Ashgate, 2012. xxii, 363p., ill. ISBN 9781409418207. US \$119.95.

In this recent addition to Ashgate's Studies in Publishing History, Catherine Parisian traces the history of Frances Burney's *Cecilia, or Memoirs of an Heiress* (1782) from its inception through its publication in multiple countries over two centuries. In so doing, she suggests how the "biography" of this book can tell us much about bibliography and book history (1). She constructs her history with meticulous research of this novel's 51 editions, research presented in lucid prose and supported by seven tables and 81 black-and-white illustrations.

Parisian's first chapter focuses on *Cecilia's* composition, revision, printing, and publication, bringing more precision to our understanding of this novel's history until the copyright expired in 1809. Parisian then turns, in chapter two, to post-copyright editions of *Cecilia*. This chapter documents shifting views of *Cecilia* and the ways in which it was presented to readers from 1809 to 1998, from part of a series fashioning a canon of British literature, to serializations accessible to low-income readers, to a textbook in modern classrooms. Clear and cogent, it will be particularly useful to Burney scholars.

The last three chapters will be of special interest to bibliographers and book historians as well as Burney scholars. Chapter three examines 25 foreign editions of *Cecilia*, situating this novel within its global context and using it as a case study to examine how books were transmitted abroad. As Parisian argues, these editions "provide windows into multifarious aspects of the book trade as it operated in various locales at different times" (67). Chapter five, easily the longest section, presents a superb descriptive bibliography of *Cecilia* 1782–1998. To assist readers, Parisian includes an index of entries in chronological order as well as an index of the entries organized by the categories discussed in her first three chapters (copyright, post-copyright, and foreign editions).

As Parisian observes in her Preface, however, it is chapter four which may prove the most useful. This chapter focuses on the illustration history of *Cecilia* and includes a catalogue of 71 images, many extremely rare or held in private collections and therefore not previously available to most scholars. Parisian persuasively argues that these illustra-

tions exemplify "how readings of *Cecilia* have moved away from an emphasis on sentimentality ... toward an interest in the dynamics of the characters and plot" (94). In her final section, she then discusses multiple images of the most frequently illustrated subjects: the masquerade, Cecilia with Fidel (Delvile's dog), and Cecilia herself. A detailed semiotic analysis is beyond Parisian's scope, but this discussion indicates the kind of study her catalogue makes possible for future scholars, a goal indicated in her preface (xix).

Readers might wish that Parisian's superb scholarship had been matched by more careful editing of the text, which has a series of distracting errors ranging from misspellings to omitted italics to confusing sectional numbers. Overall, though, *Frances Burney's Cecilia: A Publishing History* is a brilliantly executed study that will be essential for scholars of book history as well as those of Frances Burney.

Caroline Breashears
St. Lawrence University, New York



Megan Sweeney, ed. *The Story Within Us: Women Prisoners Reflect on Reading*. Urbana: University of Illinois Press, 2012. x, 273p. ISBN 9780252078675. US \$25.

There are moments when historians of reading cannot help but feel a twinge of envy for colleagues who work on contemporary reading tastes and practices. The evidence they have to draw on seems so rich and abundant, and they are able to pose questions to solicit further information from their subjects, a task which is impossible when you are largely studying dead people. Megan Sweeney's *The Story Within Us* is a prime example of the rich evidence of reading for which many historians would be tempted to trade their nearest and dearest.

In this edited collection, eleven women, all of whom are incarcerated in correctional institutions in North Carolina, discuss the role that reading plays in their lives. They have been selected from a group of 94 women with whom Sweeney conducted interviews and discussions of books for her ground-breaking study of women prisoners' reading, *Reading is My Window*, published in 2010. While *Reading is My Window* gave us snatches of the women's comments about their reading pep-

pered throughout a sophisticated academic commentary, by reproducing the lightly edited transcripts of a select number, *The Story Within Us* allows the women to speak for themselves. These transcripts, or narratives, are framed by an introduction and afterword in which Sweeney pulls out common themes while also producing a critique of American penal policy. This editorial material largely, though unavoidably, repeats many of the conclusions made in *Reading is My Window*. Despite the significant restrictions of the penal environment – declining funding for libraries and educational programmes, limits placed on access to reading material through censorship, and the noise of exposed physical spaces – women prisoners demonstrate remarkable resourcefulness and creativity in the way they approach the reading materials available to them. They make use of a variety of genres (self-help, true crime, urban fiction, and biography, to name a few) to help them rescript their lives, or to come to terms with past experiences and carve out new plans for the future. At the same time, they use their reading experiences to construct powerful critiques of society and imprisonment, while reasserting their place as members of that society.

These are, no doubt, powerful conclusions. However, what distinguishes *The Story Within Us* from *Reading is My Window* and makes it significant in its own right is the way in which the book throws attention on the evidence of reading and the interpretation of it. Sweeney is both open about her methodology and aware of the potential pitfalls of her evidence. As she writes, “the women inevitably filtered and shaped their stories for me ... and our interactions were inevitably inflected by my position as a white, middle-class literature professor”(5). While it is crucial to recognise problems of evidence, it is far too easy to be sceptical and dismissive of individual accounts of reading, especially those given by the disenfranchised (e.g. autodidacts in nineteenth-century Britain) and those denied a place in society altogether (prisoners) – with groups such as these we too quickly presume there are motives which encourage the telling of falsehoods. Sweeney’s book presents us with a new way of engaging with such evidence and understanding it. First, these narratives show that women prisoners do not digest approved reading materials uncritically but use such literature as a coping mechanism *on their own terms*. Second, and more importantly, the separation of the reading narrative

from the life narrative (compiled through separate interviews), demonstrates that the “rescripting” process was not contrived, but spontaneous and genuine. Especially given the growing interest in the historical dimension of prison reading, this book will help to facilitate dialogue between those working on reading practices in the past and the present, and shape crucial methodological discussion in an area of study which is still relatively recent.

Rosalind Crone
The Open University



Eva Hemmungs Wirtén. *Terms of Use: Negotiating the Jungle of the Intellectual Commons*. Toronto: University of Toronto Press, 2008. xii, 206p. ISBN 9780802090461. US \$75.

In this provocative interdisciplinary study, Eva Hemmungs Wirtén not only explores the connections between the public domain and the commons (terms that are often used interchangeably), but she also undertakes an historical analysis showing that current understanding of these terms is deeply influenced by the use of land. Wirtén’s analysis extends the legal definition of the public domain to include Julie E. Cohen’s metaphor of the “cultural landscape.” In the chapters that follow, Wirtén draws upon the cultural landscape of the jungle in order to suggest productive ways of analyzing the public domain, because such an untamed space offers an alternative to the well-established view that private property will be misused and wasted if it is held in common. However, as Wirtén aptly points out, a thoroughly historical analysis of the enclosure system in England, in which the land that was once held in common was eventually closed off, suggests that the current debates on intellectual property have had a similarly complicated trajectory. This argument is at the center of the first chapter, ‘Customary Rights, Rites of Custom.’ Wirtén surveys over 400 years of the enclosure system, beginning with a review of the Statute of Merton and continuing to the first Digger Manifesto in 1649, the agricultural practice of gleaning (eg. the 1788 court case *Steel v. Houghton et Uxor*), and the establishment of the Commons Preservation Society which represented and acted on behalf of the public interest. In offering an overview of how debates regarding tradition and the rights of users permeate the information commons (just as these issues shaped

claims about the enclosure system), Wirtén notes that control over the resources afforded by the information commons depends on geopolitical power relationships.

While the first chapter offers a wide-ranging historical background and theoretical framework, the next three chapters examine the ways in which specific natural resources were transformed into commodities in the cultural landscape of the Victorian period: specifically, the second chapter examines the appropriation and use of plants as medicinal herbs; the third chapter focuses on the taming, display, and commodification of wild animals; and the fourth chapter demonstrates how Disney’s use of Kipling’s stories, previously under copyright protection, is prominently displayed in the 1967 animated film *The Jungle Book*. Throughout these historically-grounded chapters, Wirtén shows that the struggles over the use and appropriation of knowledge in the information commons are deeply rooted in the tense relationship between public and private needs and the transformation of resources into commodities.

Although some may find Wirtén’s use of the jungle metaphor questionable as a cultural landscape, she readily admits that her study does not address the implications of how the figurative and the real jungle are related. That she leaves this area largely unexplored is a minor issue, in relation to the book’s other contributions to the study of the history of authorship, a concept that is bound by the cultural context. By analyzing the uses of resources in real and symbolic spaces, Wirtén provides forays into the ongoing intellectual property debates created by new technologies and how these new spaces will affect the production of information. Wirtén also raises important questions about the impact of power relations in deciding what counts as part of the public domain and the commons or as intellectual property. Finally, Wirtén’s call for further transnational scholarship analyzing intellectual property beyond the Anglo-American tradition, coupled with interdisciplinary dialogue between members of the scientific and cultural heritage communities, recognizes the value of collaborative work in the information commons.

Cecilia Bonnor
Houston, Texas

IN SHORT

Lukas Erne. *Shakespeare as Literary Dramatist*, 2nd ed. Cambridge: Cambridge University Press, 2013). 323p., ill. ISBN: 9781107685062. US \$29.99 [paperback].

Ten years ago, Lukas Erne's *Shakespeare as Literary Dramatist* generated a storm of discussion by arguing that the playwright was a conscious literary craftsman whose texts were intended to be read as well as played. By insisting that, at least in some instances, Shakespeare was writing for the press as well as for the stage, Erne found an explanation for the existence of quite different texts for the same play without resorting to theories of piracy by unscrupulous publishers or faulty and partial recollections by a few actors. He also changed the focus of Shakespeare criticism and editing from an over-emphasis on performance. Not everyone agreed. In a substantial preface to the second edition of his book, Erne responds to his critics and paves the way for a companion volume, *Shakespeare and the Book Trade* (Cambridge University Press, 2013).

Fritz Levy
University of Washington, WA

EXHIBITION REVIEWS

Preparing the Biblia Políglota Complutense: The books of knowledge

Biblioteca Histórica Marqués de Valdecilla
Universidad Complutense, Madrid
24 April – 30 June 2013

2014 will be the fifth centenary of the publication of the first volume of the Biblia Políglota Complutense. It will be celebrated with various academic and commemorative events, the first of which has already taken place: the exhibition *Preparando la Biblia Políglota Complutense: Los libros del saber*, curated by Elisa Ruíz García, professor emerita of the Universidad Complutense, Madrid.

The exhibition brought together a selection of books that most probably were part

of the first library of the Colegio Mayor de San Ildefonso, nucleus of the Universidad Complutense, whose growth was fostered by Cardinal Francisco Jiménez de Cisneros (1436–1517). All the books on display belong to the Biblioteca Histórica, which keeps the manuscripts and printed books that form the collections of rare books of the Universidad Complutense. For this reason, this is the second most important historical library in Spain, after the Biblioteca Nacional.

The selection of the books was made according to three fundamental criteria: that of recreating the diversity and richness of the knowledge of the second half of the fifteenth century and the beginning of the sixteenth century; the quality of the items; and their relevance in the process of edition of the Biblia Políglota, the great bibliographic endeavor of Cisneros and of his time.

After becoming personal confessor to Queen Isabella of Castile in 1492, Cisneros played a fundamental role in the process of reform undertaken by the Catholic monarchs in order to renovate their kingdoms. In this sense, the foundation of the Colegio Mayor de San Ildefonso was understood as essential in the process of civil and religious reform. At the same time, the birth of the Colegio was accompanied by the creation of a library that should live up to these expectations, by the furtherance of manuscripts and printed books and especially by the patronization of the edition of the most rigorous and, for that very reason, the most right version of the Bible.

Although the process of the founding of the Colegio is well known, that is not the case for the creation and growth of its library. In fact, the aim of this exhibition has been to reconstruct that creation and growth, a task that has been made possible thanks to the study of two new documents. The first of these is an itemized list of the expenses incurred on behalf of Cisneros in order to acquire and print books for the Colegio Mayor. It is dated between 1496 and 1509 and kept at the Biblioteca Nacional de España. It lists 799 acquisitions and many of these books have been identified, some of them even located in the current collections of the Biblioteca Histórica. The document also reveals that Cisneros wanted the Colegio and its library to be a temple of wisdom that would serve the process of reform of social and religious life and be an essential instrument in the critical edition of the Bible. Several of the books listed and on display were used by some of

the most important Spanish humanists, and many of them show their marginalia.

The second document is kept at the Archivo Histórico Nacional de Madrid. It is dated between 1510 and 1512 and it is an inventory of the books of the Colegio, showing approximately 1,075 items.

The exhibition also illustrates the way in which knowledge was conceived by the humanists at the time. In this regard, the organizers made an attempt to reconstruct the physical space of the original library, where a series of bookcases were displayed in the center of a rectangular room. Logically, the “spinal cord” was devoted to the books on religion, theology, and philosophy, and ended with those devoted to medicine. Juridical books were displayed in one of the side walls while those of rhetoric were on the opposite wall. At both sides of the entrance door were the books published in romance languages and classical Greek and Latin literature.

Amongst the most outstanding items on display were a ninth/tenth-century Latin Bible, an astonishing Hebrew one from the thirteenth century, the *Cosmography* by Claudius Ptolemy (1486), the *Canon Medicinæ* by Avicenna (1479) and a beautiful incunabulum of Plotinus's *Opera* (1492).

The colophon to the exhibition was a set of nine manuscripts, bought by Cisneros in 1505 at the posthumous sale of Queen Isabella of Castile, that would later enrich the Tesoro of the Alcázar de Segovia. The exhibition also included the sculpted portrait of Cisneros by Felipe Vigarny, the prototype for later effigies of the Prelate – some of which were displayed in the first section – and a posthumous one painted by Eugenio Cajés in 1604. The show included a *Christ on the Road to Calvary* by Juan de Flandes, the strongbox of the Colegio Mayor, and a modern copy of its banner made after the sixteenth-century original.

Hopefully, the lack of physical space and the meagre economic resources that have imposed limitations on this exhibition will not mar the commemorations scheduled during 2014 to celebrate the extraordinary bibliographic undertaking that was the Biblia Políglota Complutense.

José Riello
Universidad Autónoma de Madrid
[Translated by Lucía Villarreal Gato]

Byron and Politics: “Born for Opposition”

Maughan Library, King’s College London
24 June – 25 September 2013

Of the many events that coincided with the week-long festival that was the 39th Annual International Byron Conference (1–6 July 2013, London), this exhibition was a highlight. Bringing together fifty objects, including political manuscripts, personal correspondence, printed ephemera, and poignant personal effects, it explores the relationship between the literary, political, and personal facets of the life of George Gordon, Lord Byron (1788–1824). The exhibition draws on the collections of the National Library of Scotland (which lent about three-quarters of the exhibits), King’s College London, and private collectors, and many of the objects are on show for the first time. As individual items, many are of great interest; together, they bring the conference theme, *The Poetry of Politics and the Politics of Poetry*, to life. The exhibition is accompanied by a free (and downloadable) catalogue, which, like the exhibition, is structured around five chronological and geopolitical themes: Byron’s parliamentary career (1812–1816); Byron’s fascination with Napoleon (1814–1816); Byron’s time in Italy (1816–1823); and Byron in Greece (1823–1824).

The exhibition is anchored by a number of manuscripts in Byron’s hand that are held by the NLS. Like many authors, he occasionally struggled with the phrasing of introductions; in a draft of the second of his three parliamentary speeches (1812), the only words in the first nine lines that survived his neat crossing out are “My Lords.” Other exhibits show how thoroughly and tidily he revised material before publication; he annotated roughly half of a draft of three stanzas of his poem “From the French” that had been written out by his half-sister Augusta Leigh (1815), and there may be more annotations than printed material on the fragment of the proof of the first edition of *Marino Faliero* (1820; published 1821). The exhibition presents an unusual opportunity to compare how Byron developed different kinds of texts.

The exhibition also includes vivid indications of the contemporary reception of Byron’s life and work. A copy of Thomas Medwin’s *Journal of the Conversations of Lord Byron* (1824), a controversial memoir published several months after Byron’s death,

points to the extent of his fame, and Sir Walter Scott’s annotated copy of Byron’s “Detached Thoughts,” no. 112, indicates the extent to which Byron influenced his contemporaries (1825). Ephemera related to his plays suggest the controversy that surrounded their staging: they announce that the shows will go on despite legal concerns (playbill for a performance of *Marino Faliero*, 1821) and “in defiance of an Injunction of the Lord Chancellor” (public notice about a performance of the *Doge of Venice*, 1821).

Some of the most evocative exhibits are the most personal. Spoils that Lord Byron gathered from the battlefield of Waterloo during his visit on 4 May 1816, which may have inspired him to write an astonishing 26 stanzas for *Childe Harold’s Pilgrimage* that day, and that he later gave to his publisher John Murray, make his enthrallment with Napoleon tangible. One of Byron’s own swordsticks is on display, opened to expose the sword inside the cane; it is aptly pointed out that this object exemplifies the contrast between his physical limitations (his lameness) and his great ambitions (as a freedom fighter, as it were). Combined with the literary and cultural objects, these items allow for a holistic representation of Byron.

The final section includes relics of his last months: his final poem, which was the only one he completed in Greece (“On this Day I Complete my Thirty-Sixth Year,” 1824); the commission appointing him Colonel and commander of an artillery brigade, which he was offered due to his generous financial donations to support the cause (5 March 1824); and part of a letter inviting him to the Peloponnese, which had a more amenable climate than cold, damp Missolonghi (21 or 22 March 1824). He did not leave; he died from a fever at Missolonghi on 19 April 1824. A published translation of his funeral oration (1836) contrasts with more intimate and private documents to remind exhibition goers that his life was performed on a global stage.

The exhibition bridges academic research and the cult of celebrity and personal quirks, suitable to the celebration of the life of a man who was one of England’s greatest poets, a prominent Romantic, and an extraordinary character. Although its scope is ambitious, it is kept focused by the informed selection of material and the balance of drafts, correspondence, published works, ephemera, and artefacts. It is valuable to scholars in many fields, not just literature and politics, and the generous decisions to make the catalogue

open-access and to put the exhibition online after it closes will make the material it presents available to all.

L. Elizabeth Upper
University of Cambridge

David McClay, Stephanie Breen, Katie Sambrook, Roderick Beaton and Christine Kenyon Jones. *Byron and Politics: ‘Born for Opposition.’* London: School of Arts & Humanities, King’s College London, 2013. 38p., 29 colour ill. ISBN 9781897747254 [paperback]. Free on-site. Available to download at <<http://www.kcl.ac.uk/library/collections/archivespec/docs/Byron-Catalogue-2013-webonly.pdf>>.



A Death Greatly Exaggerated: Canada’s Thriving Small and Fine Press

Thomas Fisher Rare Book Library,
Toronto
22 May – 30 August 2013

Taking its title from the popular misquotation of Mark Twain’s response upon hearing that his death had been falsely reported, *A Death Greatly Exaggerated: Canada’s Thriving Small and Fine Press* showcases the continuing presence of the Canadian printed book in light of predictions that electronic forms of publishing will soon entirely dominate the book trade. Curator John Shoesmith is the outreach librarian at the Thomas Fisher Rare Book Library in Toronto, the venue of the show, and the items on display are drawn from the holdings in the library’s Canadian literature collection. Shoesmith chose to focus on small and fine presses because of their commitment to design and the aesthetic potential of the physical book. The exhibition focuses primarily on material produced since 2000, but there are also several exciting pieces from earlier periods in Canadian small press publishing history.

The first section of the exhibition is devoted to some of “The Veterans” of the small press tradition in Canada, including Coach House Press (now Coach House Books) and House of Anansi Press. Both of these presses were established in the mid-1960s in Toronto, Ontario, with the aim of providing an alternative to mainstream publishing houses. They quickly became

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important outlets for literary experimentation and countercultural writing, with the publishers, most of whom were writers themselves, working closely with authors and poets on design concepts. The show features the first imprint from each of these presses alongside more recent ventures, such as House of Anansi's 2004 edition of Michael Ondaatje's poem *The Story*. Designed by Coach House founder Stan Bevington and illustrated by the late David Bolduc, the book includes reproductions of Ondaatje's handwriting beneath each typed line.

"The Newcomers" are represented in the second section, and the books from Gaspereau Press, founded by Gary Dunfield and Andrew Steeves and currently based in Kentville, Nova Scotia, are the most impressive among these pieces. Tim Bowling's 2008 poem *Refrain for Rental Boat No. 4* is designed as an accordion book and is presented so that Jack McMaster's illustrations stretch across the display case. Shoemsmith then explores "Illustrated Works and Artists' Books" and devotes an entire case to the small press output from the West Coast province of British Columbia, to suggest that this enthusiasm for the printed book is a countrywide phenomenon.

The final part of the main show, entitled "Micropresses, Chapbooks and Self-Published," makes a poignant statement about the relationship between archival collections and the survival of these extremely limited edition and often handmade books and zines. These volumes are rarely carried in bookstores or offered in public libraries, so, outside of private ownership, they are only preserved in special collections and archives. Furthermore, many Canadian writers publish their first works through this avenue. To illustrate this point, Shoemsmith includes Margaret Atwood's first publication in this display case. The catalogue notes that Atwood typeset the book herself and designed its cover with John Robert Colombo's Hawkshead Press. She made 220 copies and sold them for fifty cents each.

Atwood's chapbook draws attention to the economics of the small press scene, a publishing option that privileges artistry over economic considerations and requires much energy and initiative from the writer and publisher, who must hawk their wares at small press fairs and festivals. The real counterpart to digital publishing is mainstream print publishing, which is suffering in Canada, and the small press provides an alternative to both of these spheres. Because economic

matters are so central to the theme of the show, it would have been interesting to see them explored even further in the catalogue and display. General audiences might not be aware of the costs associated with each publishing route.

Perhaps some of the lingering questions will be addressed at the Small Press Fair that accompanies the show. On September 7, representatives from the presses will gather at the Thomas Fisher Library to sell their products and discuss their experiences in book-making. The fair will provide visitors with the opportunity to make the link between these beautiful books and the people who devote their lives to creating them.

Norah Franklin
University of Toronto



Henri Labrouste:
Structure Brought to Light
Museum of Modern Art (MoMA),
New York
10 March – 24 June 2013

Henri Labrouste (1801–1875) made library history - aside from being one of the most important French Romantic architects. In the lofty reading rooms of the Bibliothèque Sainte-Geneviève (BSG) and the Bibliothèque nationale at the site Richelieu (BNF), Labrouste ingeniously employed some of the most recent technological inventions, in particular cast iron, plate glass, central heating, and gas lighting, to create humane public spaces where men, and later also women, would read books during any time of the day, in every season. Two illustrations published by the contemporary French press after the libraries' openings in 1851 and 1868 respectively show book-lined halls with tables, as well as much empty space where men wander around, or mingle and chat; the BSG's large windows are even equipped with heavy curtains. The BSG was a project of the July Monarchy (1832–1848), though completed only after the Revolution of 1848. In 1838, the BSG in the Latin Quarter had been the first public library in Paris to admit patrons, primarily students, during nighttime hours to a heated and lit reading room. Since its quarters in the Collège Henri-IV were not well suited to these upgrades, a new building at the Place du Panthéon became necessary.

In contrast, Labrouste designed his BNF buildings as the Bibliothèque impériale of the Second Empire (1852–1870). When the government commissioned the new buildings because the national depository was running out of storage space, Labrouste was asked to study Panizzi's Library of the British Museum before designing a library housing the intellectual capital of the Grande Nation.

A Franco-American project that accompanied the recent renovation of Labrouste's BNF buildings, the exhibition opened in Paris in fall 2012 at the Cité de l'Architecture et du Patrimoine. Works on view in the New York venue under review here included drawings with architectural models, photographs, digital media, and ephemera, such as Labrouste's traveling drawing kit from the 1820s and the laurel wreath of his Rome Prize. It also included digital media: photo montages, audio files, the BSG scene from Martin Scorsese's movie *Hugo* (2011) in the 3D version, and a small digital database of buildings that share structural characteristics with Labrouste's masterworks.

At MoMA, the exhibition was divided into four chapters. The hallway leading into the gallery explored Labrouste's drawings until 1840, while the gallery itself was divided into three sections, dedicated to the BSG, the BNF, and the impact of Labrouste's work. Since the small boxy gallery space on the third floor was an uncongenial backdrop for the soaring reading rooms of grand public buildings, the exhibition cases were arranged as echoes of their respective floor plans, providing the visitor with at least one physical experience: two rows for the long double-vaulted *salle de lecture* of the BSG, and a perfect square for the nine half-domes of the *salle de travail* of the BNF. The BSG was described as a first-floor entrance and a second-floor reading room which provided access to most of its holdings; there was more information about the central heating in the basement and its stunning roof construction with its exposed iron beams than about the uses of the ground floor for special collections and storage. But Labrouste's inventive use of a cast-iron skeleton for the BNF's central stacks was explored in some detail, because effective storage and retrieval is of crucial importance to a depository library. The curators celebrated Labrouste's libraries as a rational, and therefore modern, architecture which combines form with function so that decoration is never an end in itself. For example, the garden frescoes in the entrance to the BSG and in the reading

room of the BNF were interpreted as a realization of Labrouste's concept of a "healing architecture." The curators were much less at ease with Labrouste's Beaux Arts eclecticism, which extended, beyond Etruscan references, to his Orientalist appropriation of the hypostyle mosque with half domes in the BNF's reading room.

The construction of public libraries is a political decision, but the curators were reticent about politics. Labrouste was born during Napoléon's Consulate (1799–1804) and died during the early years of the Third Republic (1870–1914). He came of age during the Bourbon Restoration (1814–1830), and witnessed the revolutions of 1830 and 1848, the Franco-Prussian War of 1870–1871, and the Paris Commune of 1871. From 1832 until his death, the architect served successive governments in a range of offices; one of these was his contribution to the planning of Napoléon's funeral in 1840. Labrouste's commitment to a socially conscious architecture, associated with Fourierism, was repeatedly mentioned, though it was stressed that Labrouste himself was not a Fourierist. Labrouste's historical studies in Italy were presented as the foundation of his later masterworks; the 1829 controversy about his interpretation of the Temple of Paestum as a Romantic disagreement about progress in history. Aside from the surprising dismissal of any connection with the *querelle des anciens et des modernes* of the seventeenth century, their approach did not address the fact that during the Bourbon Restoration France was continually confronted with the legacy of the French Revolution. Arguably, this tension also informed the visceral responses to Labrouste's reconstruction of ancient Greek history on the basis of architectural remains.

The English version of the accompanying book is not a scholarly catalog. The individual essays are informative, but the volume provides nothing even remotely resembling a checklist of the exhibited artifacts; moreover, it lacks indices and a timeline of Labrouste's life. The list of Labrouste's major projects and buildings (256–259) does not include the BSG and BNF, and the reader has to create her own marginalia tracking their construction history across the different essays. The pale green captions are inconsistent with regard to the provided information (eg. the original size of artwork is sometimes missing), hard on the eye, and difficult to match with their images. Labrouste's large drawings and construction plans are mostly reproduced on such a small

scale that details are invisible. Two of Candida Höfer's large-scale photographs of the reading rooms open the MoMA exhibition, and three of her BNF photographs (12-13, 254, 255) visually separate the text from paratexts and appendices. While she is mentioned in passing in the introduction (20), her work can only be verified by consulting the Photography Credits (271). The economic rationale of producing a modestly priced book about the exhibition is understandable, but in the age of web-publishing and e-books, what is the point of a poorly designed printed book useless to specialists and condescending to lay readers?

Dagmar Riedel
Columbia University, New York

Barry Bergdoll, Corinne Bélier, and Marc LeCœur. *Henri Labrouste: Structure Brought to Light*. New York: Museum of Modern Art, 2012, in association with the Cité de l'Architecture et du Patrimoine and the Bibliothèque nationale de France, with the special participation of the Académie d'architecture and the Bibliothèque Sainte-Geneviève. 272pp., ill. ISBN 9780870708398. US \$55.



Living by the Book: Monks, Nuns and Their Manuscripts

Walters Art Museum, Baltimore
13 July – 29 September 2013

This exhibition, housed in the intimate space of the Walter's Manuscript Gallery, immerses visitors in an engrossing overview of books as tools integral to western monastic life. Nineteen manuscripts with illustrations and decorated letters, alongside a few works in other media, are displayed in vitrines around the room. The introductory panel emphatically presents the books not as artworks, detached from the world of functional things, but as objects made, read, decorated, and used by monks and nuns.

The exhibition expands this point through five thematic categories: 1) "Transformation: Guidebooks for the Journey through Monastic Life"; 2) "Representation: Portraits and Parodies"; 3) "Innovation: Developing New Books and Imagery"; 4) "Education: Monks and Nuns as Scholars and Teachers"; and, 5) "A Living Culture." As a glance at these themes indicates, the exhibition is loosely organized

around the functions of books rather than being ordered around stricter categories, such as manuscript types. This has the advantage of yielding an open organization that avoids dictating any prescribed path through the exhibition, and allows the curators to showcase the diversity of the museum's collection. Such richness is best seen in the case dedicated to "Education," which demonstrates the centrality of literacy and learning in monastic tradition. Here a seventeenth-century *Liber Amicorum*, opened to a charming colored drawing of schoolboys playing at the monastery of Fulda, shares space with far more restrained Italian manuscripts of Aristotle and Virgil as well as a Russian manuscript *circa* 1800 that recounts the story of elder monks who resisted Orthodox religious reforms and suffered for their opposition.

"Transformation: Guidebooks for the Journey through Monastic Life" comprises a similarly interesting range of material, including a book on exorcism and a copy of Conrad of Hirsau's *Speculum Virginum* made by nuns at the abbey of Himmerode. The latter is opened to a riveting image of virgins climbing a perilous ladder toward salvation, exemplifying the nuns' own fraught spiritual journeys. "Innovation" examines the role of monastic scribes as creators of new types of texts and images, especially in response to evolving liturgical and devotional needs. Perhaps the exhibition's most important books when viewed in terms of their original function, the manuscripts in this case are also among the most visually stunning on view. Particularly striking is a homiliary, or book of sermons, that features a brilliant historiated initial with St. Matthew writing, which is paired with a drawing of nuns who crowd in prayer at the margin of a dramatic scene of Christ striding from his tomb.

At the center of the gallery is the case dedicated to "Representations," which focuses on portrayals of monks and nuns. A large late thirteenth-century choirbook from the convent of S.-Marie de Beaupré in Flanders contains a visual-verbal colophon showing a Cistercian scribe at the bottom of the first page with a scroll inscribed, "I, John, wrote this book." Most interesting for its human connection is the small portrait of St. Catherine of Bologna in a copy of her book *The Seven Spiritual Weapons*, made several years after her death by Catherine's friend, the scribe and artist Illuminata Bembo. Complementing these positive representations of individual monks and nuns are a pair of manuscripts

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that parody monastics as generic types. One, a Savoyard book of proverbs from the late fifteenth century, has a satirical drawing of singing monks, faces distorted with effort, butchering their chant. The historical individual most powerfully represented in the exhibition, however, is St. Francis. He appears not in an illustration, but fittingly – given the exhibition’s emphasis upon the function of books – through a missal that he is believed to have used in 1208 to divine God’s call to embark upon a life of piety. The book is thus a relic that embodies the saint’s presence, and many of the visitors who request to see it each year value it as such. The missal stands alone in a case dedicated to monasticism as a “Living Culture” extending into the present, a point that resonates with the emphasis in the introductory panel upon these books not as dead art, but as objects animated by the lives of monks and nuns.

The convergence of several thematic threads in the St. Francis Missal indicates how the open thematic structure of the exhibition invites viewers to make their own connections. For those wanting to explore more, a computer in the corner of the gallery offers complete digitized versions of eight books in the exhibition to flip through. A few others may be viewed online at the Walters website of digitized manuscripts, <www.thedigitalwalters.org>. Overall, this is a model small exhibition that effectively communicates the vital role of books in monastic culture, and includes a number of fascinating works of interest to both the general public and specialists.

Kerry Paul Boeye
Loyola University Maryland

CONFERENCE REVIEWS

Books on the Cutting Edge

| *Le livre à l'avant-garde*

Canadian Association for the Study of Book Culture | Association canadienne pour l'étude de l'histoire du livre, Ninth Annual Conference, University of Victoria
4–5 June 2013

Keeping with the general theme of the congress, “@ the edge,” the two-day conference of the CASBC was an opportunity to explore various themes, from printing and

literary innovations throughout history to the challenges of contemporary publishing. As program chair this year, I had the pleasure of welcoming scholars, including twenty-six speakers, from all across Canada and abroad.

Taking advantage of the many associations meeting simultaneously at the congress, the conference opened with a joint session with the Association canadienne des études francophones du XIXe siècle that explored the innovative publishers and booksellers of the nineteenth century (a panel which conflicted with my own for the Bibliographical Society of Canada). In the following session, the speakers explored how print culture was instrumental in fashioning a Canadian cultural and scientific identity at the turn of the twentieth century. To start with, Sylvia Nickerson convincingly demonstrated how the technical and financial limitations of print shops, for example at the University of Toronto Press, had a significant impact on mathematical practices and the dissemination of Canadian scientific scholarship. Gail Edwards then brought forth the role of the Canadian Authors Association, founded in 1921, in the promotion of a distinctive Canadian literature and identity, and in the establishment of an authors’ community eager to better connect with readers. In her turn, Kathryn Carter looked at the notions of “center” and “margins,” making parallels between the rivalry between publishing cities and its impact on distinctive literary themes.

With the ever growing sector of electronic publishing, what tools can we use to redefine the concept of “a book” and to analyse paratext in its digital form? This is the difficult question Nadine Desrochers and Patricia Tomaszek addressed with the help of an impressive, though complicated for the uninitiated, series of data. The new area of e-books also brings forth the matter of self-publishing via the internet, and the need to re-evaluate Darnton’s communications circuit, as Jen L. Pecoskie did in the following presentation. Also worth mentioning were Scott Schofield’s ambitious *ArchBook* project, meant as an encyclopaedic resource for book history (here analysed through the experience of “digital reading”), and the increasing role of e-books within university libraries, an important question – especially regarding example licensing issues and user access – explored here, though only in surface detail, by Marinus Swanepoel.

Presented in a joint session with the Bib-

liographical Society of Canada, the first day of the conference concluded with a keynote address given by Carole Gerson, who received the 2013 Tremaine Medal and Watters-Morley Prize for her outstanding scholarly contributions on Canadian women writers and literary history. In her serial analysis of the various forms of commemoration of Canadian writers – whether through museums, memorials, historical sites or collectible objects – Dr. Gerson explored the “cult of the author” and its Canadian specificities (notably in comparison with France where the establishments dedicated to famous authors abound), the erratic and unpredictable nature of commemoration, and the different motivations behind these endeavours.

The second day of the conference opened with three closely related papers exploring the material features of books in the Medieval and Early Modern periods. After the detailed analysis of a book of hours and its system of annotation and signs of ownership, demonstrated by Brent E. Burbridge, Stéphanie Favreau presented with admirable assurance the results of her Master’s thesis concerning the typographical innovations introduced by the printer Sébastien Gryphe, a true Renaissance humanist, in sixteenth-century Lyon. In the same vein, Goran Proot shared the results of his impressive and fully detailed material and typographical analysis of Flemish handpress books published between 1473 and 1800. With the help of multiple graphs and convincing textual examples, Dr. Proot demonstrated the cultural forces (for example the readers’ taste and the development of literary genres) behind gradual typographical changes, such as the shift from black letter to roman type in vernacular Flemish books, and the role of printers like the famous Plantin Moretus in those innovations.

The last panel featured three very different papers, though all related in one way or another to texts and illustrations. First, using specific analytical tools of literary theory (that could be somewhat hard to grasp for a non-literary specialist such as myself), Mary E. Leighton and Lisa Surridge explored the case of Dicken’s *A Tale of Two Cities* and compared the different illustrative strategies employed in the American and the British editions. In his well-researched – and entertaining – paper, Ofer Berenstein then demonstrated the challenges of defining what constitute American mainstream comic books. What sources can we use to measure the circulation of comics throughout the twentieth century? With

the help of detailed graphs and ample data, Berenstein convincingly showed the various cultural and commercial influences in the production and reception of this little studied literary genre. Finally, in their detailed analysis of the many different editions of Lewis Carroll's *The Mouse Tail*, Amanda Lastoria and John Maxwell asked very pertinent questions regarding authorship, authority, the creative license of publishers, and material textuality and its effect on reading.

The conference closed on a panel I was very much looking forward to. In the form of a roundtable, we had the pleasure of hearing six different scholars present on their experiences teaching the history of the book. As we saw during the seminar devoted to the same topic – partly organised by SHARP members at the Folger Library last December – more departments are now offering courses related to book history, a subject that also finds its way in a wide array of other history or literature classes. In this context, it is important to pool our resources together and share our own teaching experiences. For instance, Janelle Jenstad shared her successful experience of having students organise a rare book exhibition, a form of teaching that prompted the students to be more personally invested in our topic. While every speaker shared an interesting point of view on the matter, I found Leslie Howsam's intervention the most engaging. Beyond the issue of the available material resources that necessarily vary greatly from one institution to another – a situation that should never prevent the teaching of book history – Leslie called for a more ambitious teaching program, with materiality and historical context at the center of a well-defined pedagogical approach. We should indeed be “bolder in our claims,” says she, and situate the history of the books in a more globalising framework such as the history of knowledge, of the written word, and of communication.

Finally, on a more practical point, let us hope that – considering how expensive travel within Canada is and the lack of available funds from the Congress or the SSHRC – next year's conference, which will take place in Ontario, will attract even more scholars. It is also worth mentioning that, starting next year, the CASBC will be able to grant a modest, though very much needed and appreciated, travel fund for graduate students.

Marie-Claude Felton
McGill University, Montreal

Historia del Libro y Bibliografía en España: hacia una definición de sus fronteras y objetivos | Book History and Bibliography in Spain: Toward a Definition of Their Boundaries and Objectives

Biblioteca Histórica de la Universidad Complutense de Madrid
3 de julio de 2013

El 3 de julio de 2013, se celebró en la Universidad Complutense de Madrid el simposio *Historia del libro y Bibliografía en España: hacia una definición de sus fronteras y objetivos*. Con la generosa ayuda de SHARP y del Dr. Fermín de los Reyes Gómez (Asociación Española de Bibliografía), se logró reunir a destacados especialistas españoles en los estudios de literatura, biblioteconomía e historia para explorar el estado actual de la Historia del libro y la Bibliografía en España y los retos a los que estas disciplinas se enfrentan.

A pesar de que en los últimos años una variedad de nuevos y distintos intereses se han ido abriendo camino en el estudio de la cultura del libro, la imprenta y los textos en España, la disciplina 'Historia del libro' está todavía lejos de ser aceptada por los especialistas españoles. Además, los pocos estudiosos de la literatura y biblioteconomía que lo han utilizado, lo han identificado, en mayor o menor medida, con Bibliografía.

Sin embargo, la Bibliografía española, y la asociación que la representa, enormemente determinada por su larga y estrecha relación con los estudios literarios y de biblioteconomía, no parece representar los objetivos de muchos historiadores interesados en el estudio de la cultura del libro, la imprenta y los textos. Como consecuencia, las iniciativas y trabajos de los estudiosos de la literatura y biblioteconomía que se han empezado a desarrollar alrededor de estos nuevos intereses y líneas de investigación llamadas en foros internacionales 'Historia del libro' han sido presentadas por sus autores como 'Bibliografía.' Otras iniciativas y textos acerca de los mismos temas pero de historiadores han sido en cambio etiquetados como 'Historia' o 'Historia cultural.'

Reuniendo estudiosos de la literatura y biblioteconomía e historiadores españoles, *Historia del Libro y Bibliografía en España* deseó examinar el hecho de que, por un lado, los especialistas españoles no han fijado qué es Historia del libro – si realmente es algo – y

cuáles son las responsabilidades de dicha disciplina y, por otro lado, que la Bibliografía española no ha dado una respuesta teórica para integrar o excluir sin ambigüedades esos nuevos intereses y líneas de investigación, independientemente de quien las lleve a cabo.

El simposio, sin embargo, no ha querido ser simplemente una colección de conferencias. Los participantes fueron invitados a compartir su investigación y experiencias en conferencias de treinta minutos, pero también a participar en la discusión de la mesa redonda que las seguirá.

La conferencia de apertura, corrió a cargo del Dr. José Luis Gonzalo Sánchez-Molero (Universidad Complutense de Madrid) quien se centró en el interés que en la era digital existe hacia la historia del libro (“El nuevo interés por la Historia del libro en la era digital”). La conferencia de Gonzalo Sánchez-Molero fue seguida por la del Dr. Antonio Castillo Gómez de la Universidad de Alcalá de Henares (“Desde los márgenes del fetichismo libresco: menudencias y efímeros en la historia del escrito”), cuyas afirmaciones acerca del fetichismo del libro y de la Bibliografía fueron puntos importantes en la discusión. El tercer conferenciante, el Dr. Alberto Montaner Frutos (Universidad de Zaragoza) exploró las posibilidades de la emblemática como herramienta para los estudios bibliográficos (“Emblemática libraria: un recurso interdisciplinar para el análisis bibliográfico y la historia del libro”). Después de un breve descanso, la Dra. Marina Garone Gravier (Universidad Nacional Autónoma de México) se centró en las interrelaciones entre España y México en Bibliografía e Historia del libro (“La frontera líquida: intercambios entre España y México en torno a la historia del libro”). La última conferencia del simposio corrió a cargo del Dr. Fermín de los Reyes Gómez (Asociación Española de Bibliografía), quien ofreció una esclarecedora introducción a la actual enseñanza de la Bibliografía en España (“La Bibliografía en la Universidad: evolución, presente y futuro”).

Las conferencias fueron seguidas por una fascinante mesa redonda que se movió a través de la historia del libro, la bibliografía, los estudios literarios, la biblioteconomía, la cultura escrita y los textos digitales. Todos los participantes destacaron la necesidad de un mayor diálogo entre estudiosos de la literatura y biblioteconomía e historiadores con el fin de crear nuevas posibilidades de investigación, pero, la animada y, a veces, calurosa discusión mostró las contradicciones e incon-

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sistencias que actualmente marcan la Historia del libro y la Bibliografía en España, así como su silencioso pero existente enfrentamiento. Por ejemplo, Reyes Gómez, Presidente de la Asociación Española e Bibliografía, destacó orgullosamente la larga tradición de la Bibliografía y su interés en la historia del libro, sugiriendo que la Bibliografía tiene un cierto monopolio sobre ella. Por otro lado, Castillo Gómez, un destacado historiador de la cultura escrita en España, atacó la parcialidad de la Bibliografía, su estudio de ciertos textos y su desconsideración hacia otros.

Pienso que el simposio alcanzó sus objetivos y doy las gracias a todos los conferenciantes, participantes, y colaboradores por ello. Lamento, sin embargo, que su eco sea la existente confrontación en España acerca del estudio y enseñanza de la historia del libro y los textos entre Historia del libro y Bibliografía.

Espero que el simposio tenga un impacto en el acercamiento de los participantes a la historia del libro y los textos y que éste sólo haya sido un primer paso para reunir estudiosos de la literatura y biblioteconomía e historiadores. Futuras conferencias, mesas redondas o simposios tendrán que explorar qué significa estudiar Historia del libro y/o Bibliografía en España, intentar identificar sin prejuicios nuevas e innovadoras líneas de investigación en la historia del libro y los textos, y explorar desde un punto crítico las nuevas líneas de interés de la Bibliografía. Espero que estos nuevos pasos conduzcan, en España, a un acercamiento a la historia del libro y de los textos como un campo de estudio interdisciplinar lleno de oportunidades para el trabajo en grupo y el establecimiento de nuevas colaboraciones. Sin duda, dicho futuro parece mejor que uno con disciplinas obsesionadas con perder o haber perdido la conexión con sus fundadores, historia y tradición.

Benito Rial Costas

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On July 3, 2013, the University Complutense of Madrid hosted a half-day symposium entitled *Book History and Bibliography in Spain: Toward a Definition of Their Boundaries and Objectives*. With the generous support of SHARP and Dr. Fermín de los Reyes Gómez (Spanish Association of Bibliography), I was able to bring together leading Spanish literary

scholars, library scientists, and historians to explore the state of affairs in Book History and Bibliography in Spain and the challenges these disciplines are facing.

Despite the fact that, in recent years, a myriad of new and different interests have made inroads into the study of book, print, and written culture in Spain, 'Book History' denoting a discipline, is far from being accepted among Spanish scholars. Moreover, those few literary scholars and library scientists who have used the term have identified it, to varying extents, with Bibliography.

However, Spanish Bibliography, and the Scholarly Society that embodies it, greatly determined by its long and close relations with library and literary studies, does not seem to represent the aims of many historians interested in the study of book, print, and written culture. As a consequence, the initiatives and works of library scientists and literary scholars that have begun to develop around those interests and research trends, labeled as 'Book History' in international forums, have been presented by their authors as 'Bibliography.' Other initiatives and writings by historians on the same issues have instead been labeled as 'History' or 'Cultural History.'

Bringing together Spanish literary scholars, library scientists, and historians, *Book History and Bibliography in Spain* sought to examine the facts that, on the one hand, Spanish scholars have not clearly stated what Book History is – if it really is one thing – and what the responsibilities of the discipline are and, on the other hand, that Spanish Bibliography has not given a theoretical response for unambiguously integrating or excluding those new different interests and research trends regardless of who furthers them.

The symposium, however, did not want to be simply a collection of academic papers. Speakers were invited to share their research and experiences in 30-minute lectures, but also to participate in the roundtable discussion which would follow the lectures.

The opening lecture was given by Dr José Luis Gonzalo Sánchez-Molero (University Complutense of Madrid) on the new interest in the history of books in the digital era ("El nuevo interés por la Historia del libro en la era digital"). Gonzalo's lecture was followed by an absorbing lecture given by Dr Antonio Castillo Gómez from the University of Alcalá de Henares ("Desde los márgenes del fetichismo libresco: menudencias y efímeros en la historia del escrito"), whose claims about book fetishism and Bibliography were

key points for discussion. The third speaker, Dr Alberto Montaner Frutos (University of Zaragoza) explored book emblems as an interdisciplinary tool for bibliographic and book history analyses ("Emblemática libraria: un recurso interdisciplinar para el análisis bibliográfico y la historia del libro"). After a short break, Dr Marina Garone Gravier (University National Autonomous of Mexico) focused on the interrelations in Bibliography and Book History between Spain and Mexico ("La frontera líquida: intercambios entre España y México en torno a la historia del libro"). The last lecture of the symposium was given by Dr Fermín de los Reyes Gómez, who gave an illuminating introduction to the teaching of Bibliography in Spain today ("La Bibliografía en la Universidad: evolución, presente y futuro").

A fascinating roundtable followed the five lectures, moving through the history of books, bibliography, literary studies, librarianship, written culture, and digital texts. All speakers noted the need for a broader dialogue between literary and library scholars and historians in order to create new possibilities of research, but, the lively and at times heated discussion showed the contradictions and inconsistencies that currently shape Book History and Bibliography in Spain, as well as the silent but ongoing confrontation between them. For example, on the one hand, Reyes Gómez, President of the Spanish Association of Bibliography, proudly highlighted Bibliography's long tradition and interest in the history of books, suggesting that bibliography has a near monopoly on that history. On the other hand, Castillo Gómez, a leading historian in the study of Spanish written culture, argued against Bibliography's biases in studying certain texts and ignoring others.

I believe that the symposium fulfilled its aims and I feel very grateful to all the speakers, participants and supporters for that. I do, however, regret that the resounding note is the existing confrontation between Book History and Bibliography in Spain over the study and teaching of the history of books and texts.

Hopefully the symposium has an impact on the participants' approach to the history of books and texts, and has been only a first step towards bringing together literary scholars, library scientists and historians. Future conferences, roundtables or symposiums will have to explore what it means to study Book History and/or Bibliography in Spain, attempt to, without bias, identify emerging and

innovative research in the history of books and texts, and critically explore Bibliography's new lines of interest. I hope that these further steps will lead to an approach to the history of books and texts in Spain as an interdisciplinary field of study full of opportunities for collaborative work and networking. Such a future certainly looks better than one of a general anxiety about losing or having lost the discipline's connection with its founders, history, and tradition.

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Beyond the Text: Literary Archives in the 21st Century

Beinecke Rare Book and Manuscript Library, Yale University
 26-27 April 2013

The Beinecke Rare Book and Manuscript Library at Yale University recently held a symposium on literary archives as part of a year-long celebration of its fiftieth anniversary. The symposium, titled *Beyond the Text: Literary Archives in the 21st Century*, looked at literary archives broadly as the papers of authors, publishers, agents, and others involved in the literary marketplace.

The interdisciplinary symposium, which took place on April 26 and 27, brought together literary and information science scholars, historians, curators, archivists, writers, and publishers. Panelists discussed collaborations between library professionals and scholars in

the use of manuscript material in teaching and research, the intersections between archival and literary theory, and the impact of the changing shape of archives on institutional stewardship and scholarship.

Born digital archives, broadly defined as information created in electronic format, constituted a strong theme of the symposium. Born digital literary archives can range from drafts of writings written on a computer to electronic literature to email (where electronic literature is defined as "works with important literary aspects that take advantage of the capabilities and contexts provided by the stand-alone or networked computer," from the Electronic Literature Organization, <<http://eliterature.org/what-is-e-lit/>>). In many cases, a born digital archive is not merely the background to a publication that takes its final form in the printed medium, but instead is complete as an interactive and dynamic record.

For example, Lori Emerson (University of Colorado, Boulder), Matthew Kirschenbaum (University of Maryland), and Jessica Pressman (University of California, San Diego) provided insight into their scholarship with born digital artefacts, work that has required them to consider preservation and methods for continued access. In her presentation, Lori Emerson discussed Paul Zelevansky's artist book *THE CASE FOR THE BURLIAL OF ANCESTORS: Book Two, Genealogy* (1986), which included a floppy disk with "SWALLOWS," a videogame forming the first of three parts in the book. Emerson explained her work to maintain access through the original hardware and software in addition to preservation strategies such as emulation, which seeks to provide access to born digital

records by reproducing the functions and results of the original system. In his presentation, Matthew Kirschenbaum discussed William Gibson's poem "Agrippa," which was originally designed as an ephemeral piece. Kirschenbaum explained how "Agrippa" has been preserved through a scholarly Web site and a competition to crack the original electronic encryption. In addition, Kevin Begos, who published "Agrippa," has donated his archives relating to the production of the piece to the Bodleian Library, further extending the life of "Agrippa." Jessica Pressman then provided insight into her work teaching electronic literature. She argued that preservation is central to scholarship and teaching digital poetics. A theme that emerged over the course of the conference was the need to train students in how to access, preserve, and study born digital media, a necessity when working with the archives of late twentieth and twenty-first century thinkers.

As Assistant Archivist at the John Rylands Library (University of Manchester), Fran Baker shed light on the work of information professionals in preserving and providing access to born digital media. Baker focused specifically on the email archives of Carcanet Press, a publishing house renowned for its poetry publications. Baker elucidated the curatorial and technical challenges in handling a recent accession of 170,000 emails. Archivists, like scholars, are developing new skills in order to adequately handle born digital media.

In some cases, traditional, analog archives may have a digital afterlife, as seen in the Yaddo Archive Project of Micki McGee (Fordham University). McGee is using the corporate records of Yaddo, housed at the

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New York Public Library, in order to develop an interactive online tool for mapping the relationships between artists, writers and composers affiliated with the artist's retreat.

Literary archives can of course take many shapes and forms. In a session on sound archives, Al Filreis (University of Pennsylvania), Steve Evans (University of Maine), and Jason Camlot (Concordia University) discussed their projects to archive sound recordings. The speakers considered the "phonotextuality" of recorded poetry and how poets' readings can introduce textual variants that generate a new text differing from the printed version. An author may intentionally or unintentionally introduce variations; just as the handwriting of an author may deteriorate with age, sound recordings capture a shift as the author's body ages and their voice matures.

The symposium emphasized the need for creators, scholars, and information professionals to collaborate in the thoughtful care and use of literary archives. The symposium was unique in that it brought together professionals responsible for the stewardship and use of literary archives and provided a venue for comparing theoretical assumptions. Literary archives, whatever the medium and whether from individual authors or publishers, underpin scholarship and the production of knowledge.

The conference program can be found at <<http://beinecke.library.yale.edu/programs-events/events/beyond-text>>.

Heather Dean

Beinecke Rare Book and Manuscript Library

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