



SHARP NEWS

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MUNBY FELLOWSHIP

An Antipodean Affair

The Munby Fellowship this year has been a very antipodean affair. The electors found themselves unable to choose between two candidates: Felicity Henderson, whose PhD in English Literature is from Monash University in Melbourne, and myself, a graduate of Victoria University of Wellington and Oxford. So Felicity and I found ourselves in adjacent offices on North Front, Floor 4 of Cambridge University Library for the academic year 2004 to 2005.

The Munby Fellowship was founded in memory of Alan Noel Latimer Munby, a former Librarian of King's College, Cambridge, a Syndic of Cambridge University Library, and a well-known and respected scholar of the English book trade. The first fellow was appointed for the year 1977-78, and the first antipodean, Keith Maslen, came for 1979-80. Since then a great many bibliographers – most of them near the beginning of their careers – have enjoyed the extraordinary resources that the fellowship makes available.

Felicity Henderson has spent this year at work on a first-line index of poetry in seventeenth-century manuscript miscellanies of Cambridge provenance. My own work takes a long look back from the 1600s to medieval book production. I have started work on a hand-list of medieval books annotated or handled by John Stow, an irascible Tudor antiquary, a paid chronicler for the City of London, and an editor of the 1561 *Works* of Chaucer. Stow was an associate of many a 'Renaissance man', from Spenser and Jonson to William Camden and Archbishop Matthew Parker, and he dealt with many books, from Anglo-Saxon Psalters to fifteenth-century civic records and printed collections of the monk John Lydgate's poems and John Fisher's sermons. I hope to publish my hand-list, so that information about Stow's books will be available to those interested in early mod-

ern civic and cultural history. I also plan to develop my work into a study of what Umberto Eco describes as the modern 'dream' of the Middle Ages and its inception in early modern London.

Meanwhile, I could not have dreamt up a better beginning for my project on Stow than this year as Munby Fellow. I came to Cambridge knowing that only a limited number of manuscripts and rare books linked to Stow were to be found in the university or college libraries. I have made some more discoveries as I have wandered the stacks (to which the Munby Fellow has a key!) and spent time in the reading rooms of colleges with particularly rich sixteenth-century collections, Corpus Christi and Trinity in particular. A couple of weeks ago, for instance, I established a connection between Stow and the University Library's prize 'Canterbury Tales' manuscript, CUL Gg.4.27, sometimes described as the first manuscript 'works' of Chaucer. This book appears to have circulated more widely among Renaissance readers, editors, and writers than has previously been supposed. And I have spent some happy afternoons cross-legged on the floor in the select section of the Rare Book department, reassembling the (now separately-bound) parts of pre-Reformation printed *Sammelbande* in which I think I have spotted Stow's hand.

More often, however, I return to Cambridge having looked at books elsewhere – in London (just 50 minutes on the train), Oxford, or Glasgow, or further abroad in New York or San Marino, California. The Munby Fellowship provides a generous grant towards my travel expenses, and the University Library has so far supplied every secondary source I have wanted to consult as I have tried to make sense of the results of my peripatetic researches.

Felicity and I have yet (I 'think') to disgrace ourselves or our respective homelands, so there is no reason to think that the Munby electors will not look favourably upon applications from yet more Australian or New Zealand bibliographers (B. J. McMullin and Harold Love also held fellowships in the 1980s), as

well as SHARPists in general. There is good reason to apply, especially for those early in their careers, or with a suitable project near completion. The fellowship is a wonderful opportunity to learn a huge amount about books, to meet fellow bookish sorts, to enjoy a year in Cambridge, and to get a lot of work done quickly. I am extremely grateful for the year I have had. It would be nice to think that that ours will not be the last antipodean accents to be heard in the offices in North Front 4 ...

Alexandra Gillespie
Munby Fellow 2004-2005



Alexandra Gillespie takes up a position as an Assistant Professor at the University of Toronto in September. Her book, *Print Culture and the Medieval Author*, is forthcoming from Oxford University Press and she has just edited a special issue of the *Huntington Library Quarterly* entitled "Manuscript, Print, and Early Tudor Literature." She recently co-edited the book *John Stow and the Making of the English Past*, published by the British Library.

pls consult page two for Munby Fellowship application information and page ten for an inspiring list of past fellows – Ed.

CONTENTS

MUNBY FELLOWSHIP	1
SHARP 2006	2
PRIZES & FELLOWSHIPS	2
THE SHARP EDGE	3
NEW BOOK REVIEWS EDITOR	4
BOOK REVIEWS	5
FORTHCOMING EVENTS	9
CALLS FOR PAPERS	9
MUNBY FELLOWS 1977-2005	10
SYMPOSIUM REPORT	10
SHARPIST HONOURED	11
BIBLIOGRAPHY	11

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COPY DEADLINES

1 March
1 June
1 September
1 December

SHARP WEB:

<http://sharpweb.org>

SHARP 2006

The organizing committee preparing for SHARP 2006 in The Hague welcomes input from fellow SHARPists about several aspects. Book historians working outside the English-speaking world are still under-represented in SHARP. We wish to encourage their participation in the 2006 Conference by targeted invitations; for this reason, we encourage you to send us information, in whichever language, about scholarly networks, web lists, or individual research institutions in Continental Europe or in other regions. In order to attract scholars with restricted financial means, we plan to offer about 4-6 scholarships for Eastern European researchers to present papers in either German or English and to bring printed versions in English. We would be glad to hear suggestions from SHARPists about which colleagues in Poland, the Czech Republic, Slovakia, Hungary, Russia, and elsewhere, we could send an invitation to apply for such a scholarship. For the pre-conference program, we plan to hold one or two seminars where graduate students from both the English-speaking world and from continental Europe discuss their current work, and receive comments from two senior researchers. Please give us names, in Lyons or at a later date, of your talented students whose work will be ready to present in this forum. We appreciate all other kinds of suggestions for the 2006 meeting and look forward to meeting you in Holland.

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PRIZES & FELLOWSHIPS**Jo Ann Boydston Essay Prize**

The Association for Documentary Editing seeks nominations for the sixth biennial Jo Ann Boydston Essay Prize. The prize, in the amount of US\$300, will be awarded in October 2005 for the best review or review essay that deals with the scholarly editing of works or documents. To be eligible, the review must have been published between 1 June 2003 and 30 May 2005. Submissions should include three copies of the published

review with the source clearly identified, and the name, address, and phone number of the author, and should be sent by **1 August 2005** to:

Dr. Marta L. Werner
Department of Liberal Arts
D'Youville College
320 Porter Avenue
Buffalo, NY 14201 USA

**Munby Fellowship in Bibliography**

Cambridge University Library invites applications for the 2005-2006 Munby Fellowship, tenable for one year from 1 October 2005. The Fellowship is open to graduates of any nationality, and is linked to a non-stipendiary Research or Visiting Fellowship at Darwin College. The stipend will be £19,279 (under review). The closing date for applications is **17 September 2004**. An election will be made in December.

Further particulars are available from:

The Deputy Librarian
University Library, West Road
Cambridge, CB3 9DR England

The University is committed to equality of opportunity.

**BSANZ Travel Grants**

The Bibliographical Society of Australia and New Zealand welcomes applications from postgraduate students currently enrolled fulltime at an Australian or New Zealand university, or individuals within three years of the award of their Masters or Doctoral degree but not yet in fulltime employment in their chosen profession, who wish to present a paper at the SHARP Regional Conference in Wellington, NZ in January 2005. The two successful applicants will receive AUS\$300, plus a year's subscription to BSANZ which includes the flagship journal, *Bulletin*. For further information and to submit an abstract by **3 September 2004**, contact conference organisers on stout-centre@vuw.ac.nz or check the website www.vuw.ac.nz/stout-centre/events/conferences.aspx

THE SHARP EDGE

From Book Development to Book History – Some Observations on the History of the Book in Africa

The story of book history in Africa is at present largely unwritten and exists only in small pockets. It is necessarily a vast field. Stretched across millennia in a continent with some 1,000 languages, it would entail an often simultaneous engagement with a range of media: oral, manuscript, print and electronic. The idea that this diverse cultural production can be contained under one rubric – ‘the book in Africa’ – is of course problematic.

However, the fact that there is little work on the history of the book in Africa equally presents opportunities. The field is open and allows one to experiment with different conceptualizations: there are no set boundaries or sacred cows. This openness means that one can also ask what implications a book history of Africa holds for ‘mainstream’ scholarship.

In order to assess these possibilities, a historiographical overview of existing scholarship on the book in anglophone Africa becomes necessary. Research into books and print culture in Africa has generally been pursued under the rubric of book development (for example, Altbach). Because of this orientation, there is an extensive scholarship on literacy and reading. This scholarship has a long history stretching back to missionaries and shows interesting continuities between religious emphases on ‘salvation’ and ‘civilization’ to secular idioms of ‘development’, ‘empowerment’ and ‘upliftment’ (for an overview of debates see Street). Libraries as a research topic have also generated a strong tradition of scholarship, much of it cast in the development paradigm (Marton). The scholarship on publishing has likewise been development-oriented and has tended to turn repeatedly to a narrow set of presentistic concerns around state publishing, the dominance of educational publishing (Seeber and Evans), publishing in indigenous languages, the challenge of small markets (Kotei), and the ways in which multinational companies have shaped publishing profiles (Paren).

This scholarship has been useful in sketching out a picture of the contemporary publishing landscape, forms of state-sponsored distribution such as libraries, and questions of reading and literacy. There are, however, considerable lacunae in the field. Some of these include printing; apart from some work on mission printing (Peires) and on the printers involved in producing Onitsha Market Literature (Obiechina), there is little on the history of printing and the forms of social and labour relationships that it brings into being. Another gap relates to distribution. There is currently a limited understanding of what exactly the sites of book distribution were. Given the colonial context of anglophone Africa, these sites are not self-evident. Shops in colonial towns were generally racially segregated and Africans had to acquire books from trading stores, book depots, and colporteurs. The study of these sites has hardly begun. A further gap pertains to readership and consumption. The existing scholarship is strong on *reading* but has little to tell us about *readership* and associated themes of public spheres, publics, and audiences. The development-oriented research favours particular profiles of readers, namely neo-literates, whether adults or children. Beyond this grouping, we know little of where, why, and how readers acquired and consumed texts and what social relationships they forged through them.

A further problem with the developmentalist approach is that it is ahistorical and national in orientation. Because this scholarship evinces a low interest in history, there is little curiosity about how print culture has been ‘baptized’ in African intellectual and spiritual traditions. In situations of early encounters between mission and convert, where literacy is generally acquired outside formal institutions, the phenomenon of ‘miraculous literacy’ where Africans acquire the ability to read – and sometimes to write – through divine intervention is not uncommon (Hofmeyr “Metaphorical Books”; Hodgson). In such conceptualisations, the idea of the printed text is radically reinterpreted: it becomes an object that circulates between heaven and earth and an object that ‘speaks’ through immersion in oral traditions. Such understandings open up novel conceptualizations of how books might be imagined, and such insights could throw light on areas of ‘mainstream’ book history. One such area would be the question of print culture and pre-modern European traditions of magical reading and how their interaction feeds into evangelical theories of reading in

late eighteenth-/early nineteenth-century Europe. Many contemporary theories of textuality which stress how we are discursively constructed attest to the lingering influence of these evangelical theories of reading, in which texts can seize and utterly change those they encounter (Hofmeyr “Transnational Textualities”).

The national orientation of book development approaches presents a different order of problem. Under this rubric, Africa and its component nations come to be seen as a place upon which outside influences impact and into which ‘foreign’ influences flow. The question of how intellectual developments in Africa may figure in a broader transnational arena does not register. This concept of the outside world impacting on Africa dovetails as well with the older ‘area studies’ model of examining the continent. In terms of this paradigm, the continent becomes a discrete and separate zone, the place to which things happen, the ‘colonial periphery’ to the ‘metropolitan centre.’ Intellectual influences travel in a one-way flow from north to south.

These models of center/periphery and metropole/colony have been supplanted by revisionist understandings in which the Imperial and post-Imperial world are understood as an intellectually integrated zone (Cooper and Stoler; Van der Veer). Forms of influence consequently flow in more than one direction and developments are shaped in multiple sites, not only center and periphery. Joshi’s recent work on the colonial publishing market in India has demonstrated the analytical power that such an integrated approach may render.

A consideration of book history from the point of view of Africa could open up such transnational possibilities, which could feed back into ‘mainstream’ book history. Much of this latter field remains national in orientation. Where a more transnational framework does exist, it tends to take the form of analyzing patterns of book exports, mainly from England to colonial North America (Bell, Bennett, Bevan; Bell; McDougall), and/or examining the creation of national markets in a colonial economy (the approach taken, for example, by the Australian History of the Book project [Lyons and Arnold]). Much book history, then, implicitly relies on a model of center and periphery.

Emerging as it does in a postnationalist moment, book history in Africa may be able to capitalize on intellectual developments that

... / 3

have moved beyond 'centre' and 'periphery' toward more integrated forms of transnational analysis. An example of such an approach would be the case of nineteenth-century evangelical Protestant mission publishing. Like all evangelical ventures, this one was avowedly transnational in orientation and sought to bring a global 'universal' audience into being. Such a task could not be driven solely from the 'centre,' and necessarily involved the intellectual labour of numerous readers and intellectuals across the Empire who involved themselves in book production and consumption. The shape and form of this transnational audience was in turn wrought in the reading formations and practices that emerged in a range of different places. This transnational audience in turn played a key role in nineteenth-century book history. As Howsam has demonstrated, the book-binding industry was modernized by the unprecedented demand for Bibles that arose as a result of the work of the British and Foreign Bible Society and its transnational audiences.

The possibilities for book history in Africa are thus conceptually rich. It can draw on, modify, and hopefully enrich a well-developed body of scholarship clustered around book development. It can likewise chart new paths, some of which are already starting to be opened. In South Africa, for example, several scholars have worked, or are starting to work with a specific focus on book history (Galloway; Hofmeyr, Nuttall and Michael; Van der Vlies). A conference entitled *Colonial and Postcolonial Cultures of the Book* was held in 2001 at Rhodes University, Grahamstown. Two postgraduate courses on book history are being taught at South African universities. Beyond South Africa, work on popular culture is starting to direct our attention to the printing and production of popular texts. Karin Barber, a leading scholar on popular culture in Africa, has suggested that a useful way to think about book history in Africa is via the concept of *printing* culture rather than the term *print* culture, which implies vast and reasonably homogenous publics interpellated by print commodities. In anglophone Africa, printed matter often emerges from small scale jobbing printers with a small and variegated reach. One approach, as Barber suggests, is to undertake an anthropology of a printing press to understand the types of relationships that it brings into being.

By pursuing these types of approaches, it may be possible to produce a book history that would start to make a decisive interven-

tion in the book development scholarship and reflect back on 'mainstream' scholarship.

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NEW BOOK REVIEWS EDITOR

I was thrilled to be appointed the new North America book review editor for *SHARP News*. It will be difficult to fill Chuck's shoes! My specific interests include periodicals, 18th century literature, and literary criticism; I am the associate editor of *Menckenianna*, and the owner of a publishing company, Wolf Den Books. My Ph.D. is in English, from the University of Miami, Florida. For all of us who share an interest in the history of books and periodicals, this is a prolific and rewarding time. Book history, with its deep commitment to understanding the past, represents a new and fertile foundation for discerning, fact-based, genuine scholarship in all humanities disciplines. I can't think of a more enthusiastic collection of scholars and professionals than SHARP members, and I look forward to hearing from you with offers to review books, and suggestions for books to review.

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Gail will work with Chuck for the next issue, then take over the position on 1 December. All SHARPists warmly thank Chuck for an invigorating three years! Welcome aboard, Gail!

BOOK REVIEWS

Janine Barchas. *Graphic Design, Print Culture, and the Eighteenth-Century Novel*. Cambridge: Cambridge University Press, 2003. xvi, 296p., ill. ISBN 0521819083. £45.

Janine Barchas's approach in *Graphic Design, Print Culture, and the Eighteenth-Century Novel* promises to reveal an additional layer of textual interpretation, based on a renewed awareness of the original visual context of the novel in relation to the text. This is a salutary development at a time when web-based collections of books, such as the Gale *Eighteenth Century Collections Online*, are improving accessibility to early editions, making it possible for readers to see and compare, if not actually hold, books in their original forms.

Barchas's study progresses through the physical structure of the eighteenth-century novel, treating selective paratextual elements, including the frontispiece and title page, and concluding with a discussion of the list and index. Absent from this study is any extended discussion of Sterne's graphic manipulations; the author instead focuses on earlier novelists who "smoothed the way for a Sterne" (215) by shaping readers' understandings of how the visual components of the novel contribute to the meaning of the work.

The book is at its most compelling when addressing the broader picture of how graphic elements function in the trajectory of the developing novel form. Barchas persuasively argues for the interpretive function of the frontispiece portraits of putative authors, in the process tracking the protean transformations of Lemuel Gulliver, Robinson Crusoe, and others in relation to the narratives they 'authorise.' The liberal inclusion of well-reproduced illustrations amply supports Barchas's exploration of her themes. The appearance of genuine author portraits and signed title pages after the mid-century point to the increasing assurance of the professional author, while the novelistic impulse towards lists of all kinds, culminating in Richardson's interpretive index for *Sir Charles Grandison*, is read as a reflection of the culture's preoccupation with inventory and system.

When the scope of the study narrows in its middle chapters to specific graphic 'moments,' the interpretative weight that is placed on individual features becomes, at times, over-

loaded. Barchas's discussion of music as a sign of female community in *Clarissa* is illuminating, but too much is made to rest on the insertion of a single sheet of music into the book. Likewise, Richardson's use of character-specific printer's ornaments, or *fleurons* – a pattern of asterisks for Lovelace and rosettes for Clarissa – to indicate temporal breaks in the epistolary narrative seems more printerly affectation than coherent sign system. Such a sign system cannot both "enact the dissolution of Lovelace's integrity" (140) when the correlation between symbol and character breaks down in the first two editions and, in the third edition, where it remains more or less stable, "attest to a letter's authenticity" (148).

The chapter on Sarah Fielding's extensive use of the dash throughout the text of *David Simple* is also somewhat problematic. Barchas argues that Fielding employs the dash interpretively "as a visual sign both of conversation and silence" (160); if her use of the dash does indeed, however, "echo the non-verbal world which the women of her novel increasingly come to inhabit" (154), it would have been useful to have placed her practice more clearly in the context of contemporary usage, particularly in relation to the work of other female novelists.

Despite the limitations of the case studies, Barchas's discussion of the interpretive role of these graphic features, particularly in relation to the novel's formal development, is nuanced and savvy; in recalling attention to the visual context and materiality of the early novel, it opens the way to a potentially rich new area of discussion.

Catherine Diller
University of Birmingham



Marie-Françoise Cachin and Claire Parfait, eds., *Histoire(s) de livres: le livre et l'édition dans le monde anglophone*. (Cahiers Charles V, n° 22.) Paris: Institut d'Études anglophones de l'Université Paris 7 – Denis Diderot, 2002. 254p. ISSN 01841025, ISBN 2902937326. 12 euros.

Two previous volumes in the Cahiers Charles V series – n° 10: *Le Livre aujourd'hui* (Grande-Bretagne, Irlande, États-Unis), 1988, and n° 14: *Lire en Amérique*, 1992 – have dealt directly and exclusively with matters of concern to members of SHARP; *Histoire(s) de livres* is,

therefore, a continuation of a long-established effort. The editors' foreword and Roger Chartier's preface put a little too much emphasis on the novelty of the present collection, but this is perhaps excusable when one is seeking to persuade literary scholars to give their due to contextual questions. As in the earlier volumes, some of the contributors are British and American, so that there is a mixture of articles in French and in English, with brief summaries in both languages.

The British Isles and North America are, as before, the main focus of the studies. With the exception of Ian Willison's conspectus of work on book history in English-speaking countries in general, the Southern Hemisphere is virtually ignored. Although Australia, for example, is no longer absent from French interest in literature in English, there is little indication here – and not much more elsewhere – that the potential for exploring publishing, bookselling, and reading in Britain's former colonies in the Pacific has been recognized in Paris. Alexis Tadié's brief presentation of the history of books and reading in India is a welcome addition to the range of countries covered, but it has been overtaken by a number of more recent publications.

As far as the United Kingdom and the United States of America are concerned, there is a varied choice of topics and approaches. The value of publishers' archives to researchers is brought out both in Marie-Françoise Cachin's interview with Michael Bott on the University of Reading holdings, and in her study of the preoccupations of Macmillan's readers' reports. Journals on both sides of the Atlantic are examined in Françoise Bort's account of the ambitions and short life of the anachronistic *Orion* just after the Second World War, and in Ellen Gruber Garvey's well-documented plea for closer analysis of the work of women periodical editors in the nineteenth and early twentieth centuries. French curiosity about African American literature and themes is abundantly served by three articles with different emphases: Cécile Cottenet looks at the publishing history of Charles Chesnut's *The Marrow of Tradition* of 1901, while Christopher Mulvey sets out the problems of creating an online edition of the four versions of William Wells Brown's *Clotel*, produced between 1853 and 1867; Claire Parfait scrutinizes the evolution of the paratextual material of *Uncle Tom's Cabin* and what this tells us about the novel's reception and interpretation over a century and a half of American history. One paper – Carole Cambray's on

Aubrey Beardsley's illustrations for Oscar Wilde's *Salome* – offers theoretically informed reflections on the relationship between text and image. The last two tackle translation in divergent ways. Lucile Trunel follows the fortunes of the French incarnations of Jane Austen's *Sense and Sensibility* through two centuries, whereas Claire Bruyère proposes a wide-ranging and comparative meditation on 'foreignness in fiction' (her equivalent for 'Du prestige de l'étranger en littérature').

Despite the fact that several contributions are sketches or summaries of more elaborate research results and that there is an overall desire to demonstrate the relevance and usefulness of book history methods, the volume can stand on its own as a carefully documented and stimulating overview of some prominent features of an Anglo-American literary world that cannot be cut loose from all the constraints dictated by trade, society, and material realities. The argument for an alliance between *l'histoire du livre* and literary history is once again effectively put.

Wallace Kirsop

Centre for the Book, Monash University



David Finkelstein. *The House of Blackwood: Author-Publisher Relations in the Victorian Era*. University Park: The Pennsylvania State University Press, 2002. 208p., ill. ISBN 0271021799. \$55.

David Finkelstein's excellent study of the Blackwood publishing firm between 1860 and 1910 is the result of more than a decade of work with the Blackwood papers at the National Library of Scotland. William Blackwood and Sons was a major force in nineteenth-century British publishing, home to *Blackwood's Magazine* as well as to some of the century's most important authors. It was also, as Finkelstein emphasizes, the publisher of texts, from Acts of Parliament to three-decker novels, hymnals to legal statutes, primers to military training manuals, that shored up a variety of Victorian institutions.

To explain how the House of Blackwood could contain this multitude of texts and still be characterized by "a unique and identifiable 'house' identity" (20), Finkelstein employs Janice Radway's notion of 'planes' of textual production. He argues that the Blackwood firm was "not simply a manufacturer turning

handwriting into print, but also a complexly integrated commercial enterprise that 'made' and 'remade' authors and texts, exploited certain niches in the market and forwent others, and inflected its practices through consultation within and outside the organization" (153).

The book begins with a brief history of the Blackwood firm, from its founding in 1804 by William Blackwood, to its successful reorganization in 1861 under the leadership of his son, John Blackwood, to the firm's gradual decline in the late 19th and early 20th centuries under William Blackwood III, John's nephew. This chronological approach continues throughout the book, but is interlaced with case studies of authors including Joseph Conrad, Charles Reade, and John Hanning Speke, as well as a number of micro-chapters on the ways that contemporary debates shaped, and were shaped in turn, by the production and reception of various works.

Finkelstein's book is studded with fascinating stories mined from previously unpublished sources. His discussion in chapter seven of the rise of the literary agent balances accounts of figures such as Alexander Pollock Watt and James Brand Pinker, who represented a number of 'name' authors between them, with descriptions of lesser-known agents and authors. One such agent was Sophia Jex-Blake, a physician and suffragist who represented the interests of her longtime companion, Margaret Todd, a writer of medical novels for the Blackwood firm. One wonders to what extent gender may have played a role in her relations with the firm, which Finkelstein characterizes as "frequently abrasive" (136). Indeed, I found myself wishing that Finkelstein had been more attentive to issues of gender throughout his work; although he devotes a chapter to Margaret Oliphant's authorship of the first two volumes of the Blackwood house history, he doesn't address the gendered implications of, for instance, the Blackwood firm's decision not to employ her as an editor or literary adviser.

Still, Finkelstein's book is a must for anyone interested in Victorian authors, publishers, and literary culture. *The House of Blackwood* is an engaging and extremely valuable piece of research that will benefit literary scholars and publishing historians for years to come.

Karen Carney

University of Illinois at Urbana-Champaign

Louise Henson, Geoffrey Cantor, Gowan Dawson, Richard Noakes, Sally Shuttleworth, and Jonathan R. Topham, eds., *Culture and Science in the Nineteenth-Century Media*. Aldershot, Hants: Ashgate, 2004. xxv, 296p., ill. ISBN 0754635740. £47.50.

A group of six distinguished scholars has edited this volume, which consists of twenty-two articles about science in the periodical press of Britain during the 19th century. It should come as no surprise then that the title of the volume and its organization into subsections (eg. 'Women, Children, and Gender') have a done-by-committee feel. To be fair, this *ad hoc* quality just as likely stems from the subject of this volume as from its methods of production. As the editors and contributors are at pains to remind readers, the print forms of the nineteenth century were legion. Far from presenting a unified expression, 'the nineteenth-century media' in question ranged from almanacs and other annuals to dailies, weeklies, and quarterlies of every stripe, available to – as well as partially constitutive of – a hugely varied reading public.

This collection developed from a conference at the University of Leeds called *Science in the Nineteenth-Century Periodical*, held in April 2000. Arising from the conference papers, each of the twenty-two chapters develops a single, clear idea based upon a reading-in-context of one, two, or in some cases several nineteenth-century publications that exemplify the nineteenth-century circulation of scientific knowledge. There are three chapters on the magazine *Nature*, two on *Punch*, and also a dizzying, but welcome, assortment of other subjects, like devotional reading, juvenile literature, proto-environmentalism, Irish nationalism, and the occult.

The category of 'science' rightly remains as unstable in these pages as in the periodical, although with varying degrees of self-consciousness across chapters. For some authors, science is a universal: an intertextual object, but one which serves as a fixed point from which to measure the chaos of industrial print production in the Victorian period. For other authors, the constructedness of science is more readily apparent, and the periodical press becomes the mutual object of its construction. Authors in the first camp find science popping up in unexpected places, while authors in the second, look at publication contexts to map the ongoing production of scientific authority as such. Where all author

... / 6

share common ground is in the largely unselfconscious assumption that, at some level, nineteenth-century British periodicals both reflected and produced their audiences.

Whether or not SHARP members agree with Aileen Fyfe, that “book history and periodical history are too often pursued separately” (73), any with an interest in nineteenth-century print culture will find something to enjoy in this volume. In particular (and at the risk of sounding like Amazon.com), if you finished reading James A. Secord’s masterful *Victorian Sensation* (2000) and are hungry for more, then you’ll like this book.

Lisa Gitelman
Catholic University, Washington, DC



Elizabeth McHenry. *Forgotten Readers. Recovering the Lost History of African American Literary Societies*. Durham and London: Duke University Press, 2002. (New Americanists Series), ix-xiv, 423p., ill. ISBN 0822329956 (paper), ISBN 0822329808 (cloth). \$18.95 paper / \$54.95 cloth.

Compared to the increasingly large amount we know about the print history of Europeans and their descendants throughout the world, we know very little about how non-Europeans have interacted with printed materials. Elizabeth McHenry performs the invaluable service of showing how large numbers of African Americans, members of various literary societies and clubs, have actively interacted with print over the last 175 years. This ambitious work, for the first time, recovers the history of these organizations; but it also attempts to do much more. For one thing, it refutes the common misconception that African American culture, until recently was almost exclusively an oral one. It also contends that African Americans “used these forums for collective reading, writing, and discussion to combat charges of racial inferiority, validate their call for social justice, and alert their audience to the disparity between American ideals and racial inequality” (41).

McHenry argues that, whether they were active in the 1830s or the 1920s, these literary societies provided safe places in which members could work out issues of racial identity and, by participating in the group’s activities, learn to be better, more thoughtful readers, as well as learn how to speak and write effectively about issues of concern to African Americans.

The chief desired result was that members would become more confident citizens who would, by their example, counteract common stereotypes about African Americans’ supposed intellectual inferiority. Key to the latter project were these societies’ publications, ranging from club papers delivered to outside groups, to pamphlets widely distributed, and, most prominently, to newspapers.

McHenry successfully demonstrates how much participation in these societies meant to their members. As she ably documents, African Americans who were disempowered in the larger American society definitely found their voices – and used them well – in group discussions and written productions. In addition, by assiduously examining these groups’ archives and African American newspapers, McHenry provides a very full picture of what the various goals of these groups were, including the desire to influence the larger American society.

What is often lacking, however, is evidence that these groups’ activities actually did have any impact outside their own circles. Only in a few isolated instances – such as when the protests of the Boston Literary and Historical Association led D. W. Griffith to authorize cuts to the offensive *Birth of a Nation* in 1915 – does McHenry document that the groups’ rhetoric influenced actual behavior. More often, no evidence of concrete effects is provided. Most significantly, there is no evidence given to show that the societies achieved their goal of proving to white Americans that African Americans were intelligent people worthy of respect and full citizenship. For example, McHenry states, regarding the address of one African American woman to a gathering of white club-women (a situation that McHenry acknowledges very rarely happened), that she was “able to alter the audience’s perception of black womanhood through the paper she delivered” (212). The only evidence presented, though, is a report that “Her paper was well received, and she was ‘frequently applauded’” (212). Applauding a paper, I would suggest, does not always signal that one is ready to change one’s long-held attitudes on race. To prove her points about how effective these groups were in changing whites’ racial attitudes, it would have been helpful to cite evidence from books and diaries written by whites, from the records of white-dominated reading clubs and societies, or from white-controlled periodicals. Otherwise, one is left agreeing with McHenry’s own conclusions about the ineffectiveness of these groups outside

their limited arenas of influence. As she writes of antebellum African American literary societies, “regardless of the sophistication of their [the members of African American literary societies] literary endeavors and accomplishments, the white community remained largely unable to see black Americans as anything but mentally inferior, servile, and fundamentally unworthy of equal access to American society” (83).

McHenry concludes with a strong epilogue about the activities of very recent African American reading groups such as those that influenced sales of Terry McMillan’s books, the ‘Go On Girl! Book Club,’ and ‘Oprah’s Book Club,’ in which she does provide commentaries from various people about the impact they have had on the publishing industry and on their members. This is, of course, owing to the fact that there is much more documentation of these modern readers’ commentaries available. McHenry thus highlights a major task for future historians: to find the evidence necessary to make more strongly supported hypotheses about the ‘cultural work’ performed by earlier literary societies. Until such scholarship is done, any assertions about the tangible effects of these groups’ activities outside of their own arenas should be qualified. Ultimately, though, *Forgotten Readers* is a very important contribution to American print history, one upon which I hope many future scholars will build.

Charles Johanningsmeier
University of Nebraska at Omaha



Charles E. Rosenberg, ed., *Right Living: An Anglo-American Tradition of Self-Help Medicine and Hygiene*. Baltimore: The Johns Hopkins University Press, 2003. x, 236p., ill. ISBN 0801871891 (cloth). \$40.

This essay collection originated in a symposium in 1998 that accompanied an exhibition at the Library Company of Philadelphia, co-sponsored by the College of Physicians of Philadelphia. In his preface, Charles E. Rosenberg – the symposium’s key organizer and a leading scholar in the history of American medicine and science – observes the growing interest in two fields of scholarly enquiry: the social history of medicine (studies of patients and non-elite practitioners) and the his-

... / 8

... / 7

tory of books and reading. Books, pamphlets, and broadsides for readers who wished to treat themselves, to preserve their health, and to raise healthy children have thus attracted scholarly attention, but Rosenberg maintains that they still represent “relatively neglected” printed materials. *Right Living*, therefore, aims to increase our understanding of such “linked genres of health-oriented print.”

Nevertheless, as revealed by the title, the preface, and most of the nine essays, the goal of this collection remains conventionally historical: to add the ‘invisible’ subjects of these print materials to traditional historical sources, thereby ‘illuminating’ medical practice and the experiences of sickness, birth and death (viii). Five essays thus offer fascinating studies of dietetic advice in early modern England and attitudes to disease in the American South (Steven Shapin and Steven Stowe, respectively), and of popular works such as *The Maternal Physician* (Kathleen Brown), *Esoteric Anthropology* (Jean Silver-Isenstadt), and *Plain Facts about Sexual Life* (Ronald L. Numbers). In her contribution, Mary E. Fissell sketches the publishing history of *Aristotle’s Masterpiece* but then uses this important example of cheap print to elucidate early modern understanding of the body. Thomas A. Horrocks analyzes the early American almanac genre with helpful references made to distribution, readers, and publishers.

Finally, essays by Rosenberg and William H. Helfand – both revised from the exhibition catalogue entitled *Every Man His Own Doctor* – focus more precisely on print culture. In “Health in the Home: A Tradition of Print and Practice,” Rosenberg surveys the mass market for self-help medical publications in nineteenth-century America. Handbooks published for ‘everyday consultation’ included those representing the many sectarian medical practices that flourished in antebellum America, such as homeopathy, hydropathy, and other botanically based systems, along with books and pamphlets outlining maternal duties and health preservation. In “Advertising Health to the People: The Early Illustrated Posters,” Helfand describes broadsides and trade cards that promoted proprietary medicines, paying particular attention to chromolithographic design features. Ironically, however, owing to the publishing practice of placing glossy plates in the middle of a book, his colorful illustrations are embedded in Horrocks’s essay on almanacs and not in his own. Those interested in such illustrated print materials will find many more in Helfand’s

recent book, *Quack, Quack, Quack: The Sellers of Nostrums in Prints, Posters, Ephemera & Books*, based on his 2002 Grolier Club exhibition of printed images of the medicine seller.

Right Living will primarily interest historians of medicine, but it does suggest significant links to the health-related print trade. Its recognition of book and print culture studies reveals their impact on other historical fields, while marking a potentially productive new direction for scholars in both medical and book history.

Jennifer J. Connor

University of the Sciences in Philadelphia



Reinhard Würffel. *Lexikon deutscher Verlage vom Anfang der Buchdruckerkunst bis 1945*. Adressen–Daten–Fakten–Namen. Berlin: Verlag Grotesk, 2000. 1056p., ill. [2800 publishers’ logos] ISBN 3980314715. 80.78 euros.

A new lexicon of German publishing houses was definitely overdue. Looking through these pages, one is amazed at the abundance of information included here, from the foundation of each firm, with details about the kinds of work in which each firm specialised, to details of related acquisitions and takeovers up to and beyond 1945. Würffel has obviously put a great deal of painstaking work and energy into this enterprise; he paints a very colourful picture of the ever-changing history of German publishing history.

There are, however, some drawbacks and irritations. Since it is obvious that not *all* German publishing houses could be included from the beginning of printing to 1945, one looks for an explanation. But the editor tells us nothing about the criteria upon which he has based his selection. Nor does he define what he means by ‘German publishing houses’: German-only ones, or Austro- and Swiss-German firms as well? As it turns out, the latter are excluded, unless they were bought by German firms (such as Zsolnay by Hanser). Despite the volume’s title, the early period is not covered at all. One looks in vain for German publishers of the 16th, 17th and 18th centuries, unless they happened to have later successors, as with Cotta or Gleditsch. All the prominent houses of this early period – Endter, Felßegger, Feyerabend, Hohmann, Merian, Varrentrapp and others – are conspicuous by their absence, an absence which in-

cludes, for the later period, the Buchhandlung der Gelehrten in Dessau, Himgurg or Unger in Berlin. Even some important and relatively modern firms such as Adolph Russell are missing, even though Russell was the publisher of the previous *Gesammt-Verlags-Katalog des deutschen Buchhandels* (1881-1894). In order to obtain accurate and comprehensive coverage, it would have been better to plan a separate volume for this earlier period.

However, anyone seeking information about publishing houses in the 19th and 20th centuries is well served. All the big companies – Bertelsmann, Brockhaus, S. Fischer, Herder, Insel, Langenscheidt, Parey, Rowohlt, Springer, Tauchnitz, Kurt Wolff and many others – are here, with lengthy, well-organised articles. In addition, there are numerous others, including smaller firms about which little is otherwise known; in many cases, Würffel’s lexicon is the only source of information about them. Of particular interest are publishers that were either run by, or had a close affiliation with, the Nazi regime, such as Eher, the publishing house of German ‘Rassenkunde’ J.F. Lehmann, and Theodor Fritsch’s anti-Semitic Hammer-Verlag. The entries for Jewish publishing houses such as Schocken-Verlag, or the Jüdische Verlag, all document the growing threat of extinction or exile.

Würffel’s summary of sources includes the *Börsenblatt*, address books, the *Archiv für Geschichte des Buchwesens* and the *Dokumentation deutschsprachiger Verlage*. Surprisingly, however, he does not mention works similar to his own lexicon: Rudolf Schmidt’s *Deutsche Buchhändler, Deutsche Buchdrucker* (1902-1908), or Karl F. Pfau’s *Biographisches Lexikon des deutschen Buchhandels der Gegenwart* (1890). Moreover, he must have tapped a considerable number of secondary sources for each firm, but it is regrettable that he does not list these at the end of each entry. The publisher’s logo is displayed in the margin alongside each entry, and there are plans to publish these logos separately. The volume includes an index of firms and names, with minor flaws, as in the case of Eher. The text is printed in a good, readable type on good-quality paper, and the binding is excellent.

Despite its limitations, Würffel’s lexicon is the most comprehensive and useful handbook of German publishing houses to date. It is a must for larger reference libraries and for anyone interested in the history of books in Germany.

Peter R. Frank

Heidelberg

FORTHCOMING EVENTS

Popular Science: Nineteenth-Century Sites & Experiences

This conference, organised by Bernard Lightman and Aileen Fyfe, is hosted by York University in Toronto (**2-3 August 2004**). It sets out to ask how something now conceived of as 'popular science' developed in the nineteenth century. We start from the assumption that what people meant by the term 'popular science' changed over the century, and that, even at any one time, it carried different connotations for different social groups and for people experiencing it in different contexts. The emphasis will be placed on sites and experiences in an effort to extend our understanding of the history of popular science beyond the popularisers themselves. We will not ignore the writers, publishers, and curators who created popular science products, but we want to examine larger questions about the ways in which popular science emerged and was transformed over the century. Speakers will consider the different media and physical locations which could be involved, from printed items through conversations, to museums and aquaria. They will also try to develop methods for investigating the ever-elusive problem of audience experiences. The conference aims to broaden our understanding of popular science in a time when it became far more widespread as a form of entertaining instruction. Speakers to include: Vicky Carroll, Ann Shteir, Jon Topham, John van Wyhe, Aileen Fyfe, Iwan Morus, Anne Secord, Jim Secord, Sofia Akerberg, Sam Alberti, Graeme Gooday, and Bernard Lightman. Jonathan Rose and Sophie Forgan will offer commentaries. For further information, contact Jessica Poole at <jmfpoole@yorku.ca>. The conference website is at: <http://www.yorku.ca/popsci/>.

Detecting the Text: Fakes, Forgery, Fraud, & Editorial Concerns

The 40th Conference on Editorial Problems, convened by Marie Korey (Massey College) & Richard Landon (Thomas Fisher Rare Book Library), will be held on **5-6 November 2004** at University College, University of Toronto.

Fakes, forgery, and fraud have been an integral part of our cultural and intellectual traditions, from ancient times to the present day, complicating the documentary evidence. The Fortieth Conference on Editorial Problems will explore the implications of fakes, forgery, and fraud on the editorial process. The papers will engage with issues of authenticity in editing ancient, medieval, and modern texts, employing specific examples of textual corruption and its influence on scholarly editorial endeavours. The detection and exposure of fraudulent literary practices is a lively topic encompassing a wide range of academic interests.

Speakers include Seth Lerer, Susan Whitfield, Alan Somerset, Kathryn Temple, and Mark McGowan. Special guest, Alberto Manguel, will present "Faking the Faker: The Apocryphal Writings of Jorge Luis Borges," looking at Borges' brilliant inventions of authors and books, as well as a number of 'unknown' posthumous works.

Those planning to attend are encouraged to register in advance. For more information, see <<http://www.chass.utoronto.ca/cep/cep2004.html>>

Reaching the Margins: The Colonial & Postcolonial Lives of the Book, 1765-2005

The Colonial and Postcolonial and Book History research groups at the Open University, UK, in association with the Institute of English Studies, University of London, will hold an international conference at the IES, Senate House, London, **3-5 November 2005**. Keynote Speakers: John Sutherland, Harish Trivedi, Sydney Shep. The primary focus will be on Asia, Africa, and Australasia, although papers dealing with any aspect of colonial and postcolonial publishing and reading history within the specified period, as well as methodological or comparative papers across more than one region will be included. Highlighted themes to be: publishing and the colonial system; missionary publishing houses; distribution and the transport network; British publishers in the Empire; local publishing; publishing Commonwealth literature; censorship and copyright; imperial archives and current research; postcolonial publishing opportunities; globalisation, print, and the nation state. Further particulars including accommodation details may be obtained from: ics@sas.ac.uk.

CALLS FOR PAPERS

Material Cultures & the Creation of Knowledge

Location: University of Edinburgh

Dates: 22-24 July 2004

Proposals for 20 minutes papers are invited on the following and similar topics: Libraries and the Order of Knowledge, Publishing the Enlightenment, Reading Communities, The Revolutionary Press, Censorship and Regulation, The Creation of Disciplines, Typography and Meaning, The Intellectual and the Circulation of Ideas, The Cultures of Collecting, The Knowledge Industries, The History of Science and the History of Ideas, The Imperial Press, Humanism & the Book, Radicalism in Print, The Electronic Revolution, The Cartographic Imagination, Geographies of the Book. Guest speakers to include: Peter Burke, Roger Chartier, and Robert Darnton. 200-300 word abstracts should be submitted, in electronic form, if possible, to materialcultures@ed.ac.uk, to arrive no later than **1 November 2004**.

Maintaining the Heritage

Location: Rhodes University, Grahamstown & University of Fort Hare, Alice, South Africa.

Dates: 12-15 September 2005

An international indaba hosted by the National Literary Museum, National Heritage Cultural Studies Centre at the University of Fort Hare, and Rhodes University, on recording, collecting, archiving, editing and publishing Southern African oration and texts. The conference will address a wide range of issues relating to the identification, preservation and dissemination of, and access to, Southern African textual culture, at a time when the heritage of the past is threatened, and the outlook for the future is uncertain. The purpose is to bring together all stakeholders: academics working in the fields of Textual Studies, Book and Cultural History, the Media, Anthropology, and new and old technologies of the text, archivists, librarians, educationalists, publishers, public administrators, funding bodies and government. It is hoped that special attention will

... / 9

be given to the development of protocols for recording Southern African orature and performance art. The purpose of the conference is to examine the present and to plan for the future: how do we ensure that future generations have access to our past, present, and future textual cultural heritage? We would welcome the participation of international delegates whose experience elsewhere could inform our deliberations.

Through an engagement with questions of identifying and maintaining material resources, and enabling access to the continuing Southern African textual heritage, the conference seeks to investigate a broader set of theoretical themes around texts and textuality. Have particular configurations of South African society produced unique understandings of what texts are and how they might be used? Have there been styles of reading, interpretation and textual use in the past that have dropped from view? (For example, early African Christianity has produced interesting forms of divinely inspired reading and writing.) What kinds of different relationships, institutions, and communities have been built up in and through texts, and in what ways are they peculiarly South African? Are there analogues elsewhere? How might we understand such practices, and in what ways should they influence protocols for the maintenance of, and access to, cultural heritages?

Please send abstracts (500 words maximum) or proposals for sessions by **1 December 2004** to John Gouws, Department of English, Rhodes University, Grahamstown 6140, South Africa; or ideally by e-mail to J.Gouws@ru.ac.za. A preliminary programme should be announced by 31 January 2005.

MUNBY FELLOWS

1977-78: J. P. Feather, *The country book trade in 18th century England*.

1978-79: D. D. Eddy, *Various pieces of 18th century bibliographical research*.

1979-80: K. I. D. Maslen, *The Bonnyer Press printing ledgers*.

1980-81: H. Amory, *Selected topics in Fielding bibliography*.

1981-82: A. D. Barker, *Bibliographical and textual problems of The Gentleman's Magazine*.

1982-83: P. R. Robinson, *A catalogue of dated and datable manuscripts in Cambridge libraries*.

1983-84: B. J. McMullin, *Aspects of the Bible trade in Britain in the 17th and 18th centuries*.

1984-85: F. J. Korsten, *Thomas Baker (1656-1740) as book-collector and bibliographer*.

1985-86: J. P. Carley, *John Leland, the manuscripts of Glastonbury Abbey's monastic library and the libraries of Cambridge and East Anglia*.

1986-87: H. H. R. Love, *The persistence of scribal transmission of literature in 17th century England*.

1987-88: P. A. Hopkins, *The writing and publishing of Jacobite propaganda, pamphlets and books, in England during the reign of William III (1689-1702)*.

1988-89: No election.

1989-90: J. R. Raven, *The Culture of the Book in Britain 1750-1820*.

1990-91: A. D. S. Johns, *Science, philosophy and the book-trade in early modern England*.

Jo-Ann E. McEachern, *Bibliography of eighteenth-century editions of the works of Jean-Jacques Rousseau*.

1991-92: Alain Arnould, *Flemish manuscripts and incunabula in Cambridge collections*.

1992-93: J. R. Topham, *Scientific publishing at the Cambridge University Press under John William Parker, 1829-1854*.

1993-94: D. K. Money, *Neo-Latin poetry in Cambridge*.

1994-95: F. M. Lewis, *The transmission of indulged texts and images in manuscript and printed books of hours for English use*.

1995-96: A. C. Buchanan, *The Cambridge influence of Robert Willis*.

1996-97: D. A. J. Cockburn, *Joseph Mead, his pupils and the Cambridge book trade*.

1997-98: S. Avery-Quash, *The irresistible rise of colour printing from wood-blocks: a reassessment of the middle period 1850-70*.

K. A. Lowe, *Charter scribes at the Abbey of Bury St. Edmunds: Evidence for the East Anglian variety of early middle English*.

1998-99: C. L. Hutton, *The rise of catholic nationalism: A study of Irish textual culture in the 1840s*.

1999-2000: I. A. Gadd, *Ecclesiastical law and the early modern English book trade*.

2000-01: P. A. Botley, *Learning Greek in Western Europe, 1471-1529*.

2001-02: S. West, *Living with books; the Norfolk elite and their libraries, 1660-1830*.

2002-03: J. S. Craig, *An inventory of books in English parish churches, 1530-1640*.

2003-2004: A. Gillespie, *The books of John Stow (1525-1605)*.

F. C. Henderson, *An annotated finding-list of manuscript miscellanies of Cambridge provenance, 1600-1700*.

2004-05: S. C. Reynolds, *A Catalogue of the Manuscripts of Latin Classical Authors in the Library of the Earl of Leicester, Holkham Hall*.

SYMPOSIUM REPORT

The French Place in the Bay of Islands

It was under the aegis of the singular historic place now named after Bishop Pompallier that the Pompallier Symposium took place 4-6 April 2004, in Russell, Bay of Islands, New Zealand. Today, this print workshop is the sole surviving building of the headquarters of the first French Catholic mission to Western Oceania. Now managed by the New Zealand Historic Places Trust, this printery produced religious texts in the Maori language through the formative, turbulent 1840s.

The Symposium set out to explore relations in the Bay of Islands between Maori and the French; the French and the British; Catholics and Protestants; and more – from the French explorer Marion du Fresne to the time of Treaty-making and subsequent war and rapid change.

Papers were presented by academics from diverse disciplines, including anthropology, ecology and languages as well as history. Theologian Paul Morris from Victoria University of Wellington discussed the clash of Imperial theologies in the context of Pompallier while Phil Parkinson, Alexander Turnbull Library Curator, explored the Catholic-Protestant conflict in pioneer New Zealand through their printed publications. Historian Peter Lineham compared the Catholic-Protestant competition for Maori souls while Henare Tate, Vicar for Maori, presented a paper on traditional Maori spirituality in encounter with the incoming Christianity. Manuka Henare, Senior Leader in Business Studies, discussed Maori literacy in the making of the nation. The tradition of printing for missions at Lyons, the city in France from whence came the Catholic missionaries, was propounded by Dominique Varry, Senior Lecturer at the École Nationale Supérieure des Sciences de l'information et des bibliothèques at Lyons. Dominique Varry traced printing there from the late 15th century to the production of Maori language texts in the late 19th century and early 20th centuries.

The Symposium organizers are now preparing to publish these and the other equally intriguing papers that were presented. For further information, see www.pompallier.co.nz

Kate Martin
Pompallier House

SHARPIST HONOURED

Congratulations to Professor Jacques Michon who was recently awarded the Marie-Tremaine Medal 2004 from the Bibliographical Society of Canada for his exceptional contributions to Canadian bibliography and his various publications which have developed this area of study. Professor Michon is on the Faculty of Arts and Social Sciences at the University of Sherbrooke, Québec and co-editor of volume three of *Histoire du livre et de l'imprimé au Canada/History of the Book in Canada*. This is the first time the medal has been offered to someone in the field of literature. The Press release about his award is reprinted below. Félicitations!

La Société bibliographique du Canada honore le professeur Jacques Michon de l'Université de Sherbrooke

Sherbrooke, le 23 juin 2004 – Le Conseil de la Société bibliographique du Canada annonce que la Médaille Marie-Tremaine 2004 sera décernée au professeur Jacques Michon, titulaire de la Chaire de recherche du Canada en histoire du livre et de l'édition, de la Faculté des lettres et sciences humaines de l'Université de Sherbrooke. Le prix, remis pour la première fois cette année à une personnalité du monde littéraire, souligne la contribution exceptionnelle de Jacques Michon à la bibliographie canadienne et ses publications qui se démarquent dans le domaine. Le récipiendaire, dont le mérite se mesure à l'excellence, recevra l'hommage le dimanche 27 juin dans le cadre du Congrès annuel de la SBC, à l'Université McMaster à Hamilton, Ontario.

Au cours de sa carrière, le professeur Jacques Michon a contribué à l'avancement des connaissances dans deux grands domaines de recherche : la poésie moderne et l'histoire du livre et de l'édition littéraire. Jacques Michon est l'initiateur des champs de recherche sur l'édition littéraire au Québec qui lui ont valu une reconnaissance nationale et internationale. Au sein du Groupe de recherche sur l'édition littéraire au Québec, un centre d'excellence de l'Université de Sherbrooke qu'il a fondé en 1982, le professeur Michon participe activement à la formation d'une relève en histoire du livre et de l'édition et à développer une discipline d'enseignement. De ces travaux d'équipe, nommons l'incontournable *Histoire de l'édition littéraire au Québec au XX^e siècle*, publiés en deux volumes chez Fides (1999 et 2004); les travaux de recherche et de rédaction d'un troisième et dernier volet de l'histoire sont en cours. Jacques Michon dirige, en collaboration avec Carole Gerson de l'Université Simon Fraser, le troisième volume de *l'Histoire du livre et de l'imprimé au Canada/History of the Book in Canada*.

La Société bibliographique du Canada vise à promouvoir les publications d'ouvrages bibliographiques, à soutenir la conservation des imprimés et des manuscrits, en particulier ceux se rapportant au Canada. Dans son rôle pédagogique notamment, la SBC facilite l'échange de renseignements sur les ouvrages rares, coordonne l'activité bibliographique et établit des normes en la matière. Marie Tremaine (1902-1984), la doyenne des bibliographes canadiens, est la première récipiendaire de la récompense qui porte son nom depuis 1970.

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