



SHARP News

Volume 6. Number 4

Autumn 1997

Publisher Backs The Book

The first annual Macmillan Lecture in the Sociology of the Text is to be given on 27 March 1998 by Professor John Sutherland of University College London, author of a number of books on publishing including the recent 'Can Jane Eyre Be Happy?' The topic for his lecture will be, appropriately enough, 'The House of Macmillan 1843-1998'. Macmillan Press Ltd has generously sponsored this lecture series as a mark of its support for the work of the Scottish Centre for the Book based at Napier University in Edinburgh. The Scottish Centre for the Book acts as a focus for research into the past, present and future of the printed word, its creation, diffusion and reception. Its co-director Professor Alistair McCleery claimed: "Issues of literary production and book publishing, print culture and the sociology of the text represent the most exciting work going on in the humanities at the moment. This growing field attracts the best scholars internationally and provides the opportunity to reintegrate the literary and the historical, the theoretical and the empirical approaches to the written word."

The Scottish Centre for the Book houses the SAPPHIRE Project [Scottish Archive of Printing and Publishing History Records], a major research initiative to document through collection of archival and oral history sources the Scottish book trade in the twentieth century. SAPPHIRE was in receipt of a Glenfiddich Living Scotland Award in October 1997. Other current research projects underway in the Scottish Centre for the Book include the history of the book in Scotland in the twentieth century, author-publisher relations in the nineteenth century, the economic and cultural value of contemporary Scottish publishing, Gaelic publishing and Gaelic cultural identity, the UK publishing history of James Joyce's *Ulysses*, multimedia essays on the history of printing and publishing, and electronic archiving of literary journals and periodicals.

The Scottish Centre for the Book has initiated in collaboration with the National Library of Scotland the John Hill Burton non-stipendiary visiting research fellowship. This Fellowship is primarily intended for those who have sabbatical leave from their own institutions and who wish to research at the NLS and Napier in an area relevant to the work of the Centre. Some funding is available for travel within the UK during the period of the Fellowship and office accommodation and facilities are provided within the Centre.

The Scottish Centre for the Book also organises seminars and conferences on the sociology of the text and the history of the book, including the Edward Clark Seminars, a regular series of

lunchtime discussions and lectures. In July 1998 the Centre will host the Sixteenth Seminar on the British Book Trade of the Provincial Book Trade History Group.

For further information about the Scottish Centre for the Book, surf through its web site at <http://www.pmpc.napier.ac.uk/scob/scob.html> or contact either of its co-directors Dr David Finkelstein & Prof Alistair McCleery at Napier University, Craighouse Campus, Edinburgh, Scotland EH10 5LG – Email: d.finkelstein@napier.ac.uk or a.mccleery@napier.ac.uk

Thirty Years of Macmillan Archives

On 29-30 October 1997, the British Library and the Centre for English Studies at the University of London held a conference to celebrate the thirtieth anniversary of the British Library's acquisition of the archives of Macmillan Publishers. Described by one participant as the most complete archive of publishing records in the world, the Macmillan archive has provided scholars, academics and literary biographers with a wealth of detail and information relating to British and international literary production and publishing processes over the past two centuries.

The conference began with an evening reception on the 29th, held in the King's Library of the British Museum, where participants viewed a display of significant items from the archive. The conference took place the following day in the Beveridge Room auditorium in the University of London. Professor Warwick Gould, co-organiser with Dr Elizabeth James of the British Library, introduced the day's proceedings with a brief account of the acquisition of the archive in 1967, noting how the collection, "one of the finest publishing archives in the world", has since become an invaluable source of research material for those involved in the history of the book. Nine sessions followed, in which various speakers from a variety of disciplines illustrated how material from the archive had enriched their understanding of the production, distribution and reception of books and texts in the nineteenth and twentieth centuries. Dr David McKitterick from Trinity College, Cambridge, spoke on the nineteenth-century connections between Macmillan and Cambridge University Press, illustrating how interaction between the two enabled Cambridge University Press to survive and prosper during otherwise difficult times. Dr Bill Bell from the University of Edinburgh utilised sales and financial records to track changes in Matthew Arnold's relationship with Macmillan's, noting at the same time the role such material can play in demonstrating changes in literary worth and market value throughout the latter half of the nineteenth century. In similar vein, Professor Michael Millgate from the University of Toronto traced Thomas Hardy's often stormy relationship with the firm, utilising

archival material to explore the role of the publisher and editor in controlling and prompting literary production, while Professor Warwick Gould of the University of London delved into the publishing connections between W.B. Yeats, Macmillan and the Shakespeare Head Press during the war years of 1914–1917. The morning concluded with a personal reflection by Professor John Sutherland of the University of London on the varying uses of publishing archives in recent publications in the field of publishing history.

Following lunch, Professor Donald Moggridge from the University of Toronto spoke on the abundance of Macmillan material on economic history that has remained relatively unexploited, using as a case study Maynard Keynes's publishing connections with Macmillan. Dr Priya Joshi from the University of California, Berkeley discussed the nature and extent of British literary impact in India between 1850–1901, utilising statistical information gleaned from records of Macmillan's Colonial Library Series. Michael Wace, former children's editor at Macmillan's, gave a witty paper on Macmillan's history and role in producing classics of children's literature over the past century. The final session involved a roundtable presentation on Macmillan material currently available in the British Library, Reading University and the Macmillan offices. The conference concluded with a reception hosted by Macmillan at their London offices, where the guest speaker was the crime novelist Colin Dexter.

In Visible Language

The third annual conference of the **History of Print Culture in New Zealand Programme** was held in Wellington at the end of August. The conference featured Esa Saarinen (Helsinki) and Anthony Smith (Oxford) as keynote speakers, and Robert Bringhurst (Canada) and Ross Gibson (Australia) as invited participants. There were over 70 registrants and 25 speakers. The conference was organised into 6 sessions over two days – Print and National Identity, Mapping the Land, Children's Book Illustration and Publishing, Architecture and Print, the Artist and the Book, and Contemporary Pacific Publishing. Opening events included a celebration of fifty years of *Landfall*, New Zealand's leading and oldest literary journal, and the launch of the History of Print Culture Programme's first publication, *Book & Print in New Zealand*, a Guide to Print Culture in Aotearoa (Victoria University Press) edited by Penny Griffith, Ross Harvey and Keith Maslen. Highlights of the conference were the keynote addresses. Esa Saarinen's lively and engaging presentation of "The Death of Print Culture, The Rebirth of Print Culture" which argued for a rethinking of the academy, 'expert' cultures, and the role of print media in the electronic age, set the tone for debate, and was replied to by Anthony Smith's elegant "Textual Revolution – Perceptual Revolution". Robert Bringhurst's "Speaking to Paper: A Survey of Native North American Writing Systems" opened up new areas for most conference goers, and brilliantly suggested the interactions of cultural imperialism and literacy, while Ross Gibson's "Negative Truth: reading the past lives of a city in the forensic photographs left behind by police" widened the concept of visible language in provocative ways. Many papers focused on print and its role in national identity formation, from early pamphlets, to typography,

mapping, architectural books and children's book illustration. New Zealand as a postcolonial print culture came sharply into focus in the Contemporary Pacific publishing session, both in the range of papers presented and in the discussion which followed. Loimata Iupati's paper on publishing the Bible in Tokelauan which described the introduction of the Bible and literacy to Tokelau through the Samoan language, powerfully suggested the multiply colonised palimpsest of the Pacific. It vividly reminded his audience of New Zealand's regional context and the flows of print culture like ocean currents which have moved through it, illustrated in another local way by Elizabeth Webby's paper on the Australian versions of *Punch* magazine. In *Visible Languages* finished on an upbeat note, with a sense of considerable progress having been made in mapping the investigative field, and suggesting some of its boundaries and dark spots in Book and Print. It has just been announced that the History of Print Culture in New Zealand programme has been awarded a research grant by the Marsden Fund administered by the Royal Society of New Zealand, which will allow three projects on Print Culture to develop. Next year's conference, to be held in the Waikato, should see further expansion, especially into the area of Maori oral and print traditions and interfaces.

Lydia Wever, Victoria University of Wellington

Loose Gowns for Mackerel – Making, Distributing and Reading Books

Over the last thirty years the study of the social history of Britain, particularly outside London, has been transformed into a scholarly discipline. This is perhaps most evident in the study of the provincial book trade – in all its manifestations – where a fusion of academic and amateur scholars have raised both the standard and profile of the subject. This was reflected in the range and quality of papers delivered at the fifteenth annual Seminar on the History of the Provincial Book Trade held at the University of Kent on 15–17 July. Over recent years the standard of papers delivered to this extremely friendly gathering has increased in a way which reflects the depth of research given to various aspects of provincial print culture. This year's seminar was no exception but it would be fair to say that the overall standard was more uniformly high than heretofore.

SHARP News is the quarterly newsletter of the Society for the History of Authorship, Reading and Publishing, inc. Annual membership in SHARP, which includes a subscription to SHARP News, is \$35 in the United States and Canada, £25 in Britain, \$40 elsewhere. Address editorial correspondence to the Editor: David Finkelstein, PMPC Department, Napier University, Craighouse Road, Edinburgh EH10 5LG Scotland Email: d.finkelstein@napier.ac.uk Send membership dues and changes of address to the Associate Editor, Linda Connors, Drew University Library, Madison, NJ 07940 USA Email: lconnors@drew.edu The Book Review Editor is Fiona Black at Information Services, Regina Public Library, PO Box 2311, Regina, Saskatchewan S4P 3Z5 Canada. Email: fblack@rpl.regina.sk.ca

The proceedings were started with a local topic, as surely is appropriate. Richard Goulden of the British Library delivered a paper on *Print Culture in the Kentish Weald* which drew on a multitude of sources, most particularly on church wardens accounts, to evaluate a rural area as a viable environment for members of the provincial booktrade. The Kentish theme was continued by David Shaw of the University of Kent who discussed the work of *James Abree, Canterbury's first 'modern' printer*. His paper was further enhanced by a handout of a provisional list of books printed by or for Abree. This list illustrates the enormous contribution the ESTC is making to the study of the provincial book but also highlighted the importance of consulting local collections which frequently contain material not, as yet, recorded in ESTC and keen interrogation of advertisements for books in local newspapers. The local theme was carried further by Sheila Hingley, Librarian of Canterbury Cathedral, who discussed the precedents, history and depredations of *Elham Parochial Library* and traced the contribution of local families to its collection. The subject of parochial libraries received further consideration from Michael Perkin of Reading University Library who surveyed the founders and readers of a number of such libraries.

Chapbooks, ballads and similar examples of street literature are subjects often touched upon at this seminar. Barry McKay traced the descent of a number of images from London printed Ballads of the mid-to late-seventeenth century to versions which appeared on Cumbrian and Newcastle chapbooks in the late-eighteenth and early-nineteenth centuries. John Morris of the National Library of Scotland continued this close examination of the chapbook and traced the descent of a 'collected' version of a bothy ballad, 'The Bonny Lass of Fyvie', from its earlier chapbook source.

The theme of print culture in Scotland was continued by Iain Beavan of Aberdeen University Library who discussed the library of Thomas Reid – 'the best library that ever the north pairtes of Scotland saw' – and its incorporation into Marischal College, Aberdeen. An uncommon source of history of the book trade in the Anglo-Scottish border was the subject of Bill Bell of the University of Edinburgh who illustrated contemporary credit ratings and personal opinions concerning a great many booksellers in the region culled from the record book of Oliver & Boyd's travellers in the 1820s. The Scottish book trade's north American connections were analysed by Fiona Black of Regina Public Library who presented an extremely detailed paper comparing and contrasting *Book Distribution to the Scottish and Canadian Provinces* and once more highlighted the importance of newspapers as a source for the dissemination of information about book availability.

Scholars of the book in Wales, like their contemporaries in Scotland and Ireland, have made significant contributions to the study of the book in the British Isles and members of the staffs of the national libraries and academic institutions have been notable supporters of the seminar since its inception. On this occasion Philip Henry Jones of the University of Wales went beyond purely bibliographical confines to examine the business history of an early-nineteenth century Welsh Wesleyan printing house.

It is almost a truism of the provincial bookshop in the seventeenth and eighteenth centuries that it was one of the principle

means of distributing proprietary medicines. Peter Isaac, Convener of the British Booktrade Seminar and recent president of the Bibliographical Society, discussed the distribution of Spilsbury's Antiscorbatic Drops and his business relations with Charles Elliot. One area of the distribution of print which has been somewhat neglected, largely due to a lack of first-hand sources, is that of the street selling of books. Terry Wyke of Manchester Metropolitan University went some way towards reducing this gap in our knowledge with an account of the nineteenth century Manchester street-stall bookseller James Weatherley. Drawing on Weatherley's manuscript autobiography an informative, and often amusing, account of the problems of this branch of the trade was brought to light. The connections between apparently small provincial booksellers and the intellectual life of the great metropolis was discussed by Margaret Cooper in her paper on Benjamin Maund of Bromsgrove, bookseller, publisher and printer 1790-1864 and his involvement with the leading botanists of his day.

The overall impression left by this seminar is that the study of print culture, outside London, in previous centuries is in a very healthy state and in the safe hands of extremely competent scholars. The importance of the place of print within the wider framework of the social and economic history of these islands (and their overseas colonies and dependencies) is no longer in any doubt. The papers delivered at this fifteenth seminar raised new areas for study in other parts of the country, suggested new methods of interpreting such information as has been brought to notice and provided a stimulating, informative and entertaining three days. David Shaw, Sheila Hingley and Sarah Gray are to be congratulated for their organisation of the seminar and they, together with the presenters of papers, have once again set demanding standards for next year's organiser and contributors to follow.

The proceedings of this seminar, entitled *The Reach of Print* will be jointly published by St Paul's Bibliographies and Oak Knoll Press in July 1998 in time for the sixteenth seminar which will be held at Napier University, Edinburgh. Proceedings of the fourteenth seminar *Images and Texts* edited by Peter Isaac and Barry McKay are now available priced at £25.

SHARP Book History Prize

The SHARP Book History Prize will be awarded each year to the best book-length monograph on the history of the book, broadly defined as the history of the creation, dissemination, and uses of script or print. The prize is \$1,000. The 1996 award was given to Ellen Gruber Garvey for *The Adman in the Parlor: Magazines and the Gendering of Consumer Culture, 1880s to 1910s*, published by Oxford University Press.

Books must have a 1997 copyright date. Deadline for submission is **1 March 1998**. One copy of each submission should be sent to each member of the 1997 prize committee. Their names, and the addresses to which submissions should be mailed, are: Prof. G. Warkentin, Chair, Pratt 303, Victoria College, 73 Queen's Park Crescent, Toronto, Ontario M5S 1K7, Canada; James Raven, 51 Sherlock Close, Cambridge CB3 0AG, UK; Peter Shillingsburg, 1080 Shakespeare Drive, Beaumont, TX 77706.

Chartier Interview

This interview was conducted and recorded by Sue Waterman on April 25, 1997 in the French Seminar Room at Johns Hopkins University. Roger Chartier had just finished teaching a 6-week seminar in the French department on "Histoire/Littérature", which examined, among other things, the relationships between printed texts and the literature of the 17th and 18th centuries. He graciously agreed to participate in the interview and spoke for just under an hour.

1. *Traditionally, there has been a kind of dichotomy in the field of book history. There is the French *histoire du livre* and Anglo-American "history of the book". However, lately there seems to be a rapprochement between the two, a coming together of methodologies and issues. Do you see a rapprochement?*

I hope so, because I think the great weakness of the French tradition is an ignorance, and it's either a literary or an historical ignorance, not only of the technique of analytical bibliography but of the concept of textuality and of the materiality of texts. And it's still true that there are not many Frenchmen interested in this knowledge, because I think first of all it's a technical knowledge.

But it seems to me, as McKenzie has demonstrated, that you can enter this intellectual field in which the problem is to understand the appropriation of texts by different communities of readers or spectators either beginning with the study of a specific work or genre or class of texts, and here you need the expertise of textual criticism and of the more classical history of the text. Or you can enter this problem on the side of what was traditionally defined as a social/cultural history in which the French *histoire des mentalités* transformed the theory into another form of cultural history, by starting with a definition and delineations of the communities of interpretation and by constructing, socially and culturally, their mental equipment, in two dimensions; one more anthropological, paying attention to the gestures, the practices and manners, and another more intellectual, paying attention to the systems of representation and classification of the written word.

So you can approach the history of the book from the technical knowledge of bibliography, but only if you believe that bibliography is something that can be used beyond its first purpose, that is to say the description of editions or copies of certain texts. And if you think that the mediation between a reader and a text is always a form, an object, a performance, whether written or unwritten, then what bibliography or codicology or paleography can bring to bear on the understanding of the text which exists independently of all these specific forms, but which is always appropriated through one of these specific forms, is absolutely fundamental.

So for me it's not only the dichotomy between the *histoire du livre à la française* and bibliography in the Anglo-American tradition. It's something broader, a broader approach in which textual criticism, analytical description of the forms, object or performances, and the socio-cultural reconstruction of the publics and audiences are necessarily linked in order to produce an understanding of what happened when reader met text.

2. *Given the fact that an historian must, as you have said, deal with both the materials themselves, archival and otherwise,*

*and with the theoretical background, do you see the two approaches to the history of the book as reflecting this duality; that is, the Anglo-American tradition of analytical bibliography dealing with the materials and the French *histoire du livre* dealing with mentalités or the intellectual background?*

No, because I think the real dichotomy is that the traditional *histoire des mentalités* deals more with the reader and the traditional field of bibliography deals more with the text in its inscription, as an object. And it's not a question to say that one is more theoretical than the other, because it seems to me that, conversely, it's from the discussion in the more technical field of bibliography of Shakespeare's Quarto and Folio editions, a discussion completely ignored in France, that we can explore all the historical variations of the concept of text, of the concept of a work, of the concept of author.

Where is the text in Shakespeare? There is one King Lear? Two King Lears? Three, four? Where is the work? Because there are many editions of the Quarto which bear the name of Shakespeare, but which now are considered as not belonging to the work of William Shakespeare. And conversely, in the Quarto, the major works by Shakespeare lack his name on the title page. What is the definition of, who will define the work by Shakespeare? So the question of text, the work, but also the author, and here we can follow all the discussion about the construction of the author, which is something completely different from the existence of an individual who has written a certain number of texts, is being formulated by the technical questions of editions, manuscripts, printed texts. So you see, this is dealing with the very concrete problem – if I want to edit King Lear, what do I have to choose in terms of the texts? Or if I want to make the complete works of William Shakespeare, what is the legacy from the past which defines my preconception of what a Shakespeare work was? And yet all this is theoretically very strong, very rich.

And in this sense, it seems to me that the more technical discipline can involve and bear the more interesting and theoretical issues. And I shall further add a parallel with paleography, with codicology as practiced by my Italian colleagues, in the first rank, Armando Petrucci, who also examines technical issues leading to the question of the definition of a book – what is a book, a manuscript book? What is it? The object? But this object can bring together texts which were not necessarily copied at the same time. And these texts, even if they were copied at the same time, are not necessarily from the same period. So when you speak about the manuscript, what do you mean? It's a specific text, in a series of texts, in an object? So you see that technical problems are immediately involved in the conceptual definition of what is a book, or what is a text, what is a manuscript. What was written by the author, a specific text inside a manuscript book, or the book itself, but referring back to texts which belong to different traditions, dates, authors, and so on. So it seems to me that there is a very strong conceptual potentiality in the more technical discipline.

Conversely, although not necessarily, cultural history *à la française* is by definition more theoretical, intellectual and conceptual, but still you can have a very narrative, descriptive, empirical *histoire des mentalités*. So I don't think that it's possible to put the conceptual issue on one side and the descriptive discipline on

the other side. It's true that it's in the description of the material dimension of written culture that I find the more interesting conceptual issues being raised. Perhaps this makes me a poor Frenchman, but I am more interested by what is now being discussed in the field of textual criticism, understood in all its dimensions. The technical issues interest me, in order to understand how the reader is socially constructed, how the systems of representation, perception and classification are always socially rooted, how the reader is not an abstract, universal subject but always a socially constructed individual belonging to a community, which shares abilities, competencies, codes, conventions – norms governing its relationship with the written word.

So the dichotomy is not between a technical discipline dealing with textual materials and a theoretical discipline dealing with conceptual issues. It is rather that the field of bibliography deals with the text and cultural history with the reader. Both raise theoretical questions; both treat technical issues.

3. *I wanted to talk now about technology. In some of your writings, you have touched on the question of the relationship between computers and printed texts. I'm struck by the growth in the field of the history of the book paralleling this growth in technology. I'm wondering if you see any parallels there. Is there an increased interest in books as objects as they become perhaps something of the past?*

I think the history of the book, *histoire du livre*, was established in a context where this new technology did not exist, so there's not a direct relationship. But it's clear that there are now questions of the effect produced by the form given to the text. This questioning is very widespread among historians, among literary critics, at least some of them, and among bibliographers who were always conscious of it, but now explicitly so.

If all these convergences exist, it's clearly because there is a perception now that the dominant mode of inscription, of transmission, of appropriation of texts will be shifted from the codex to the screen, to the computer, and that the electronic text is progressively imposing itself as a dominant form of that communication, either in the framework of interpersonal communication, or in the framework of the transmission of the works. And immediately one must think more precisely, not only about the competition between one form and another, or the articulation between one form and another, electronic texts – printed texts, but also to reflect upon the effects produced by each form, when they are conveying "the same text". This sameness is in fact destroyed because it's not the same text if you read it in the newspaper or printed book and if you apprehend it on a screen.

So yes, it seems to me that perhaps the fields of the history of the book and of bibliography per se did not directly address this very deep, fundamental and perhaps worrisome mutation. But the current widespread interest in the form given to the text, which could be labeled as cultural materialism, as a sociology of texts, which could also be described as one branch of cultural history, at the core of cultural studies, parallels the concerns of bibliography, of the history of the book. So yes, in this respect, you are right.

4. *Do you see a second communication revolution coming, something like what happened after the invention of the printing press? Do you think it's going to be that drastic of a change?*

Gutenberg's revolution was not necessarily a revolution because finally he did not change the form of the book, in the more structural sense, because a manuscript book, like a printed book, was also composed of folded sheets, with quires, with pages, with leaves. The transformation of the technique of reproduction of the text was inscribed in an object whose fundamental structure did not change.

The only change comparable to what is occurring now is perhaps the invention of the codex, which took place in the second or third century after Christ. It is this invention, this shift from the scroll to the codex, that is now being questioned. It was a classical topic for the historian of late Antiquity, but if you read the history of the book, the traditional history of the book, it's something which is absolutely secondary, which is not discussed, which is considered as something less important than Gutenberg. But now, it's curious with this revolution of the electronic text there is new importance, even outside the world of the erudite and the historian of late Antiquity, given to the problem of the effect produced upon the reader and on the construction of meaning by the structural differences between the scroll and the codex.

In both cases you have a transformation of the structure of the support of the text and a transformation of the gesture, technologies, categories required by this structure, given to the text in the reader's mind. And it's clear that perhaps what is specific in this revolution of the electronic text is the link between transformations which were previously disconnected, revolution in the technique of production and reproduction of the text, revolution in the structure of the vehicle, the support of the text, and revolution in the reading practices understood as gestures and categories.

Gutenberg was a revolution fundamentally in the technique of production and reproduction of the text, not in the fundamental structure of the written object, and not in a certain sense, in reading practices. The codex was a revolution in the structure given to the text, was a profound revolution for reading practices, but was not a revolution in the technique of reproduction because texts continued to be hand-written. So the revolution of today is linking, is articulating elements which have constituted the two main historical revolutions in written culture – the invention of the codex, the invention of the printing press. But if we are thinking about the relationship between the form or the structure of the text and the reading practices, it's clear that the legitimate comparison is the invention of the codex and development of the electronic text.

5. *I wanted to ask you about the project of L'Histoire de l'édition française, a national project that's decades ahead of other national projects. Why do you think the French were so well-prepared to undertake this history of l'édition française, while the British and the Americans are only now beginning to discuss such a massive project?*

I think this project was possible because there was a tradition of a certain form of *l'histoire du livre*, established by Lefebvre and Martin's book in 1958. They accumulated quantitative data and provided an analysis of the production of the book, using the inventories after death and other sources, which gave a glimpse, and more than a glimpse, of the private library. And also because there was a series of monographs devoted to the book trade – to the printers, the booksellers, and both as publishers, to the book

binders – to a social history of the trades involved in the production and the commerce of the book.

And when the project began, the first volume was published in 1982, the history of reading practices, of a cultural and anthropological history of reading, was also beginning. So the description in terms of a quantitative, serial, statistical approach of production and consumption, the analysis of the trades which were involved in the production and commerce of the book, all were in place. What was missing was the bibliographical dimension, and although Henri-Jean Martin tried to incorporate something of this, it's clear that it was the weaker part of the project.

What was done between 1958 and the late 1970s provided the material, but you have to read the work as proposing new inquiries. It's not a synthesis in terms of something achieved. There are a lot of holes, a lot of ignorances, which we tried to indicate. It was a project that resulted from all the work begun by *The Coming of the Book* in 1958, but it was also an appeal for new development, and particularly for 19th and 20th centuries. After the first edition, a lot of work was done on 19th and 20th centuries which appears in the re-edition, published in a more affordable format between 1989 and 1991. We added an essay by Jean-Yves Mollier which gave a kind of survey of work done on the 19th century.

And now there is a project which could be understood as a fifth volume; it's not really the fifth volume but *Le Cercle de la Librairie*, wants to publish a book on the 20th century, starting from where we stopped, that is to say, just after the Second World War, including all the developments of the 1960s up to the present.

So the project of the history of the book in Britain or the history of the book in America could be, with this difference in time, more comprehensive, more synthetical, and stronger in the sense of integrating all the results of the immense amount of recent work, bibliographical work, on one hand, and also textual criticism. Such projects could be more literary in the sense of including more developed discussions about authorship, copyright, and textual analysis.

Conference Announcements

The University of Tulsa will be hosting a conference entitled **The Sociomaterial Turn: Excavating Modernism** from 5–7 March 1998, sponsored in large part by the National Endowment for the Humanities. This interdisciplinary conference will focus on the recent interest in the social and material dimensions of literary production, and topics to be explored will include censorship and obscenity laws, copyright and intellectual property, the social mechanics of publishing and bookselling, the conditions of reception. For further information, contact Robert Spoo at the Department of English, University of Tulsa, 600 S College Ave, Tulsa, OK 74104, USA.

The New York Public Library announces a one-day conference to consider the past, present, and future of the **English Short Title Catalogue**, to be held in New York City on 21 January 1998. Seating is limited, so early bookings are advised. For more information, and/or to reserve a space, contact Henry L. Snyder, Director,

English Short Title Catalogue and Professor of History, University of California, Riverside, CA., tel. (909) 787 5841

Call for Papers

Proposals for 20 minute papers are solicited on the general theme of print culture and writing as a professional activity for **Scenes of Writing 1750–1850**, an international conference examining the conditions of literary production during this period of social and cultural change, jointly organised by Sheffield Hallam University and University of Wales, to be held from 20–23 July 1998 at Gregynog Hall in central Wales. Abstracts of approximately 500 words should be sent by **15 December 1997** to Dr. Emma Clery, English Subject Group, Sheffield Hallam University, 32 Collegiate Crescent, Sheffield S10 2 BP, Email: E.J.Clery@shu.ac.uk

Book, Text and Image: Great Britain, 18th–20th Centuries, a conference organised under the auspices of the *Centre d'Etudes et de Recherche sur la Littérature Anglaise*, will be held at the Université Paris VII, UFR d'Etudes anglophones from 5–6 June 1998. Conference paper abstracts of 200 words max, in French or in English, can be sent for consideration before **5 January 1998** by mail or Email, for the attention of: Professor Marie-Francoise Cachin, UFR d'Etudes anglophones, Université Paris VII-Denis Diderot, 10 rue Charles V, 75004 Paris, France Email: cachinmf@paris7.jussieu.fr

Paper proposals are invited for **Expertise Constructed: Didactic Literature in the British Atlantic World, 1500-1800**, to be held 9–10 July 1998 at Newnham College, Cambridge. Papers exploring English language didactic literature are welcomed, with some of the following as suggested themes and topics: readership profiles, audience reception, publishing strategies, circulation and distribution and illustration. Queries and proposals of around 300 words should be submitted by Friday **19 December 1997** either by mail or Email to either: Natasha Glaisyer, Darwin College, Cambridge CB3 9EU UK. Email: nafg2@cus.cam.ac.uk or Sara Pennell, Newnham College, Cambridge CB3 9DF. Email: smp26@cus.cam.ac.uk

Paper proposals are invited for a panel on “Accommodating that ‘Hideous Wish for Pictures’: American Magazine Illustration and the Cultural Politics of Literacy, Print, and the Visual”, to be presented at the **American Studies Association** in Seattle, WA 19–22 November 1998. Papers examining the intersection of the material forms of magazine illustration and the ideological debates about literacy, ‘print’, and the visual from 1870 to about 1920 are welcomed. Preference will be given to papers which analyze how specific magazines positioned their readerships in relation to these debates. Send a one-page abstract and a one-page CV by **5 December 1997** to: J. Arthur Bond, Department of English, Indiana University, Ballantine Hall 442, Bloomington, IN 47405 Email: jbond@indiana.edu

The Research Society for Victorian Periodicals will hold its thirtieth annual meeting in Vancouver, British Columbia from 21–22 July 1998 (immediately following the meeting of the Society

for the History of Authorship, Reading and Publishing). RSVP is seeking proposals for individual papers or panels dealing with any aspect of Victorian periodicals including their cultural significance, theoretical bearing, and uses in teaching. Proposals in the form of a 200 word abstract accompanied by a one page cv should be sent by **30 January 1998** to Christopher Kent, Department of History, University of Saskatchewan, Saskatoon, SK, S7N 5A5, Canada. Tel: 306 966 5798 Fax: 306 966-5852, Email: hist.dept@usask.ca

The AEJMC Magazine Division, participating with the History, Law and Newspaper divisions in the Southeast Colloquium, invites submissions for the New Orleans Conference at the Landmark Hotel on 12–14 March 1998. Papers on all aspects of magazine research are eligible. Papers that emphasise historical and legal aspects are especially welcome. Top papers will be recognized. In addition, the conference registration fee will be waived for the author of the top graduate paper. Graduate students should be aware that papers presented at this conference may be revised based on comments received at the colloquium and submitted for presentation at the national AEJMC conference.

Send three blind copies, an original and a 250-word abstract. The original should include a title page listing all authors' names, as well as the title, affiliation, address, office and home telephone numbers, fax number and Email address for each author. Each copy should have the title at the top of the first page (no cover page) and nothing to identify the authors. Papers must be postmarked by **5 December 1997**. Authors of accepted papers will be notified by 3 February 1998. Send papers to: Dr. Tracy Gottlieb, Department of Communication, Seton Hall University, South Orange, N.J. 07052. Tel: (973)275-2778; Email: gottlitr@shu.edu

Early Book Society is pleased to announce its sponsorship of sessions at the **33rd International Congress on Mediaeval Studies** at Western Michigan University, Kalamazoo, Michigan from 7–10 May 1998. There will be sessions on: Traditions of Glossing Visual and Verbal Regional Production of Books and Mss; Portraits and Places Real and Imagined; Lesser-Known Collections in Public Institutions: A Round-Table Discussion. Abstracts (1–2pp), letters of commitment, and a-v requests should be sent to Martha Driver no later than **15 September 1997**. Papers for the Round-Table Discussion should not exceed 10 minutes and, in this case only, participants may also wish to give a longer paper in another Kalamazoo session. Abstracts may be sent to Pace or to the Early Book Society, PO Box 732, Murray Hill Station, New York, NY10156–0602. Email queries are welcome: please send to Driver@Pace.edu

The 1998 conference of the **Seminar in the History of the Book to 1500: Fragments and their Problems** will be held from 10–12 July 1998 in Oxford. Papers can be up to 40 minutes long. One-page abstracts should reach Peggy Smith by **1 December 1997** at Dept of Typography & Graphic Communication, The University of Reading, 2 Earley Gate, Whiteknights, Reading RG6 6AU, UK or Email: m.m.smith@reading.ac.uk

The **16th Seminar on the British Book Trade** will be held at the Craighouse Campus of Napier University, Edinburgh from 21–23 July 1998. Papers to last up to 45 minutes are invited for this seminar; shorter reports of work in progress are also most welcome. If you would like to offer a paper please send title and 20–100 words outlining topic (or if you would like to have details of the seminar in due course) Contributions by **10 February 1998** to Dr David Finkelstein, PMPC Department, Napier University, Craighouse Road, Edinburgh EH10 5LG. Email: d.finkelstein@napier.ac.uk

Calls for Book Contributions

Contributors are sought for a collection of essays on popular mass-produced literature, for juveniles or adults, which was scorned by librarians and other custodians of high culture and published in the United States from 1860 to the present. The study will include (but not necessarily be limited to) such genres as literary erotica, literature from the evangelical Christian right, story papers, dime novels, series books, pulp magazines, comic books, and romances. (Mysteries, Westerns, and science fiction are excluded unless they were scorned.). *The Chicago Manual of Style*, 14th Edition will be used. Please send two hardcopies of each manuscript submission by **1 June 1998** to Lydia C. Schurman, 3215 North 22nd Street, Arlington, VA 22201-4338. Inquiries are welcome on Email to either Lydia Schurman at schurman@erols.com, or Deidre Johnson at djohnson@wcupa.edu

Special Issue of Victorian Periodical Review on The Cornhill Magazine. Papers between 5 and 28 double-spaced pages, on any aspect of periodicals research, including authors, editors, printers, readers, thematic continuity, etc, in any discipline or across disciplines should be submitted by **25 May 1998** to: Barbara Quinn Schmidt, English Department, Box 1431, 6 Hairpin Drive, Southern Illinois University at Edwardsville, Edwardsville IL62026. Any questions may be directed to bschmid@daisy.ac.siue.edu

Makers of Western Culture is intended to be a practical tool to assist scholars in tracing the literary/cultural influences of several hundred of the most significant figures responsible for the general cultural development of Europe, Great Britain and the United States between 1800 and 1914. Articles between 500 and 850 words will be needed by **June 1998**. For a complete prospectus, list of subjects and notes for contributors please contact: (for 'continental' and American subjects) Dr John Powell, Division of Humanities, Penn State-Erie, Station Road, Erie PA16563 (Email drjpowell@aol.com) For British and Irish subjects contact the Department of History, Box 1062, Washington University, One Brookings Drive, St Louis MO 63130 (Email derek@csab.wustl.edu)

Essays are sought which deal with the intersection of typography, publishing history and the reading experience. All time periods, genres and methodologies welcome. Essays should be no longer than thirty pages and are due **1 December 1997**. For more information and a complete set of submission guidelines please contact: Paul Gutjahr, Department of English, Indiana University,

Ballantine Hall #442, Bloomington IN 47405-6601. Email pgutjahr@indiana.edu

Mackenzie Trust Appeal -Errata

Due to an electronic transmission error, the amount reported as having been raised by the Mackenzie Trust Appeal in the last SHARP News was incorrect. The sentence in question should have read, "As of June this year, the Trust had raised some £18,500 toward its goal of £25,000," not £318,500 and £325,000 respectively. Apologies to the Trust for the unplanned income inflation.

Fellowships

The Friends of the Princeton University Library offer up to ten short-term Visiting Fellowships to promote scholarly use of the research collections of the Library. The Fellowships, which have a value of up to \$2,000 each, are meant to help defray expenses in travelling to and residing in Princeton during the tenure of the Fellowship. The length of the Fellowship will depend on the applicant's research proposal, but is normally one month. Fellowships are tenable from May 1998 to April 1999. The proposal should address specifically the relevance of the Princeton University Library collections to the proposed research. The applicant must also arrange for two confidential letters of recommendation to be sent to the Committee. Application form, resume, brief research proposal not exceeding three pages, budget form and two confidential letters of recommendation must be postmarked by **15 January 1998** to Fellowship Committee, Princeton University Library, One Washington Road, Princeton, NJ 08544. Email: mgruscil@princeton.edu Fax: (609) 258 3385 Awards will be made before 1 April 1998.

The John Carter Brown Library will award approximately twenty short-term and long-term Research Fellowships for 1998-9, to carry out work in areas relating to its collections. Application forms may be obtained from the Director, John Carter Brown Library, Box 1894, Providence, R.I. 02912, or by Email from JCBLFellowships@Brown.edu Deadline for submission of applications is **15 January 1998**. Announcements will be made before 15 March 1998.

Lectures and Seminars

The University of London, Centre for English Studies announces its autumn 1997 series of seminars on the Sociology of Texts. The Victorian Book and its Industry (organizers: Simon Eliot and David McKitterick)

- 10 November 1997: Dr Joanne Shattock (Leicester University), "Nineteenth Century Bibliographical Research in an Electronic Age"
- 17 November 1997: Ms Clare Hutton (Oxford University), "Book Production in Dublin during the Irish Literary Revival: The Extraordinary History of the House of Maunsel"
- 1 December 1997: Dr Peter McDonald (St Hughes College, Oxford), "Yeats, Meaning and the Publishing History of The Lake Isle of Innisfree in the 1890s"

- 8 December 1997: Dr David Finkelstein (Napier University), "The Development of the Literary Agent in the Later Nineteenth Century".

All Seminars run 3.00 – 5.00 pm at the Centre for English Studies, Senate House, Malet Street, London WC1 7HU. Coffee will be available from 2.30 pm and everyone is welcome.

The Centre for English Studies will also be running, in conjunction with the Institute of Historical Research, a series of seminars devoted to aspects of the history and theory of reading. These will be held from 5 – 7 pm at the Institute for Historical Research in Senate House, Malet Street, London.

- 28 November 1997: Michael Perkin, "Ecclesiastical Libraries."
- 12 December 1997: Keith Manley and Robin Alston, "Circulating and Subscription Libraries."

For further information, contact Professor Warwick Gould, Programme Director, Centre for English Studies, Senate House, Malet Street, London WC1E 7HU Email: wgould@sas.ac.uk

The Scottish Centre for the Book at Napier University announces its autumn term 1997-8 series of Edward Clark Seminars on the history of the book and sociology of texts. All seminars will take place in NC516, Craighouse Campus, Edinburgh at 12.15.

- 19 November 1997: Valerie Holman (University of Westminster), "Imagined Readers Overseas: Publishing for France and Her Colonies in the 1940s"
- 3 December 1997: Dr. Graham Law (Waseda University, Tokyo), "Before Tillotsons: Novels in Provincial British Newspapers in the 1850s and 60s"
- 18 February 1998: Professor Peter Isaac (Past President, Bibliographical Society), "Pills and Print: Proprietary Medicines and the Book Trade"

For further information contact Dr. David Finkelstein, Scottish Centre for the Book, Napier University, Craighouse Campus, Craighouse Road, Edinburgh EH10 5LG Email: d.finkelstein@napier.ac.uk

A lecture by Alastair Johnston, type historian and co-proprietor, Poltroon Press, on "Musings on the Vernacular: a survey of letter forms in public and private signage in the first and third worlds" will be hosted by American Printing History Association, New York chapter, at The Grolier Club, 47 East 60th Street, New York at 6 pm. on **26 January 1998**. Further information is available from Lowell Bodger, APHA, at the above address, or on 212-777-0841.

Scholarly Liaisons

SHARP is seeking papers for the American Historical Association convention, which will meet 7-10 January 1999 in Washington, DC. Please send a one-page abstract and a short cv by **15 December 1997** to Jonathan Rose, History Department, Drew University, Madison, NJ 07940, email: jerose@drew.edu

The Book Trade History Group with the Centre for English Studies at the University of London is in the process of setting up a network of postgraduate book history students. The aim is to bring together people to discuss their work and share experiences, as well as to build up a register of research in the History of the

Book. An initial one day seminar to discuss issues and plan future activities is planned for February 1998 at the Centre for English Studies. For further information book history students, teachers and independent scholars are invited to contact Gail Chester, Book History Postgraduate Network, Centre for English Studies, University of London, Senate House, Malet Street, London WC1E 7HU, fax 0171-502-7516, Email 101561.3476@compuserve.com

Book Reviews

J. Don Vann and Rosemary T. VanArsdel, eds. *Periodicals of Queen Victoria's Empire*. Toronto: University of Toronto Press, 1996. x, 374 p. ill. ISBN 0-8020-0810-0 (cloth). \$Can80.00.

This companion volume to Vann and Van Arsdel's *Victorian Periodicals and Victorian Society* (1994) consists of five essays on the major nineteenth-century British colonies—Australia, Canada, India, New Zealand and southern Africa—and a sixth labelled “Outposts of Empire”. As the editors point out in the Introduction, the essays vary in length, quality and sophistication, largely depending on the state of research and the resources available in each area. They are at pains to remind readers that this volume is merely the first stage in the investigation of colonial periodicals, an indication of some opportunities for further research.

The problems in studying old periodicals are well known even to scholars not working on the far corners of the world: patchy publishing information, broken runs, irregular issuing, vague numbering, poor physical condition, lack of deposit copies. The problems are clearly magnified when dealing with physical territory the size of Canada or Australia, and yet those very distances were often the reason why the periodicals were started, spreading information, advertising goods and land, strengthening the very process of colonisation, shaping the new national identity. Politics and religion were more or less important as shaping influences in the various colonies: early Australian periodicals avoided politics as being too divisive, whereas in post-Mutiny India the growth of nationalism was reflected in the press. Missionaries often arrived with presses and the financial support to make them flourish: the support they gave to native-language periodicals in Canada being a good example.

Each essay begins with an historical Introduction, usually followed by an account of the growth of publishing and the press, numbers and places of production, types of publication, guides to research and bibliographies, and suggestions for areas of further research. Without meaning to do an injustice to the other contributors, it is Merrill Distad's work on the Canadian periodical press which not only makes the greatest impression but which makes this volume. That said, it is only fair to point out that Canada has more resources, in the form of basic reference aids, bibliographies, indices, and biographies than most of the other colonies put together. Through the support of the Canadian Library Association and the Canadian Institute for Historical Microreproductions, there are union lists and extensive microfilm collections of early periodicals. Nonetheless, Distad's essay and annotated bibliography are a model for other researchers. He gives an historical overview, attempting to account for the particular character of the Canadian periodical press: the scale of

the country, the importance of the local, not always urban press, and, a bonus not available in Cyprus, Ceylon or Singapore, the opportunity freely to plagiarise and pirate the neighbouring and readily-available American press. He looks at changing technologies, the changing market, illustrators, advertising, editors, journalists and women writers. He surveys the periodicals by subject, summarising in separate sections and in tables. They make interesting reading: *Fin, Fur and Feather* clearly knew its market, less so perhaps the *Winnipeg Sporting and Dramatic Review*. The annotated bibliography is preceded by a Bibliographic Essay, including a section on preserving and locating Canadian periodicals. The chapter is, altogether, a meticulous, exemplary piece of scholarship.

What none of the authors deal with in any detail is the importance to national periodical presses of competition from imported British journals, and in particular from the specifically colonial imports, for example, George Smith's *Overland Mail* and *Homeward Mail*. If the information were available, it would be interesting to know too which British periodicals made their way out to the colonies, if only to private individuals, or what library holdings there are and dating back how far.

A minor inconvenience is the Index: it is almost exclusively a name index. To look up railways and their importance in, literally, the spread of periodicals, is impossible. Another dissatisfaction concerns the maps, which vary widely in clarity, suitability, and level of detail. Such penny-pinching, if that's what it is, spoils an otherwise fine volume.

Gillian Fenwick, Trinity College, University of Toronto

James Boyle. *Shamans, Software, and Spleens: Law and the Construction of the Information Society*. Cambridge, MA: Harvard University Press, 1996. xvi, 270 p. ISBN 0-674-80522-4 (cloth). \$35.00/£23.50.

Paul Goldstein. *Copyright's Highway: From Gutenberg to the Celestial Jukebox*. New York: Hill & Wang, 1994. 261 p. ISBN 0-8090-5381-0 (cloth). \$21.00. ISBN 0-8090-1591-9 (paper). \$12.00.

These two books—both by law professors writing for a lay audience, both concerned with the recent history and future of intellectual property doctrine—could hardly reach more starkly opposed conclusions. Paul Goldstein, drawing on the model of Benjamin Kaplan's 1967 classic, *An Unhurried View of Copyright*, combines theory, doctrine, and anecdote in his treatment of the case law. However, this account is marred by its reliance on a set of unexamined economic assumptions that emerge most clearly near the book's end, when Goldstein proposes to strengthen the rights of copyright-holders and, correspondingly, to diminish the public domain. James Boyle addresses more rigorously and thoughtfully the supposed rationales for intellectual property, bringing together recent scholarship in law, economics, and the history of authorship. His title refers to various domains (folk knowledge, computer and medical technology) that have recently provoked debate over sources of information and the property rights they entail. His passionate, incisive, and often witty analysis examines the “social theory of the information society” (x)—a theory that depends, in part, on the research of scholars such as Martha

Woodmansee and Mark Rose concerning the myth of the solitary, creative author and its function in certifying works worthy of legal protection. Boyle shows how this paradigm overprotects those forms of intellectual property that look authored (such as cell lines mined by doctors from a virus-infected spleen) while underprotecting those forms that do not (such as folk tales). In effect, Boyle argues for an expansion of the public domain and, more fundamentally, he proposes to re-examine its means and ends. Along the way, he considers our unacknowledged assumptions about the sharing of information and interrogates the reigning economic theories that purport to justify its conservation or diffusion.

In Boyle's longest chapter, focused on the rhetoric of creative authorship and its role in international political economy, the author demonstrates that when property claims depend on some minimal level of "originality" or "transformative use" (passim), as our patent and copyright laws do, those who supply the raw materials are effectively deprived of any entitlements. Such an arrangement, Boyle argues, is not only unfair but economically inefficient. On the one hand, when the material comes from a culture struggling to survive, the lack of compensation effectually destroys the untapped potential that remains, and on the other hand, such monopolistic privileges often give the developer too much, closing off access to huge amounts of material in exchange for a negligible contribution. Boyle goes on to document the erosion of the public domain on a number of fronts—the General Agreement on Tariffs and Trade, software patenting practices, recent decisions concerning the photocopying of course readers—and to argue for a reconceptualization of intellectual property that departs from the authorship paradigm. To that end, he concludes by reprinting the Bellagio Declaration on Cultural Agency/Cultural Authority (March 1993), a collaborative manifesto on property rights, fair use, and the public domain which counted Boyle among its drafters.

Despite the broad range encapsulated in his title, Goldstein devotes most of his attention to a pair of comparatively recent US Supreme Court cases. He moves in a single chapter from Gutenberg to the formation of the American Society of Publishers, Authors, and Composers in 1913, providing a readable if not entirely reliable account of copyright's origins in eighteenth-century England. While he recognizes that the lapse of the Licensing Act in 1695 eviscerated the regulations of the Stationers' Company and ended their censorship practices, Goldstein claims that the 1709 copyright act "unleashed a free market for literature and for ideas" (p. 43), as if protective regulation were the only means of producing such desirable results. Goldstein begins his historical survey by inquiring into the law's rationale: "Is copyright an author's right, giving the originator a claim on every market in which consumers will pay for copies? Or is it a user's right, entitling the user to enjoy a copy free unless the author and his publisher can show that, if they are not paid, they will have no incentive to create and publish new works?" (37). One might imagine that these wildly opposed alternatives are meant to encourage us towards a middle ground, but in fact Goldstein opts decidedly for the rights of "authors" (actually media corporations), and his interest in the conflict between producers and consumers guides his choice of court cases in the book's two central chapters.

Goldstein first discusses the history and personalities behind *Williams & Wilkins v US* (1971), which affirmed the National Library of Medicine's right to photocopy the plaintiff's medical journals *en masse*; the next chapter focuses on *Sony v Universal* (the 1983 "Betamax" case), in which the Hollywood studio unsuccessfully alleged that Sony's videocassettes were partially responsible for the copyright violations of those who taped television shows for later viewing. These two case studies in the expansion (or maintenance) of fair use lead to Goldstein's most explicitly theoretical chapter, "The Two Cultures of Copyright", which questions both legal decisions, arguing that the rights of artistic integrity protected under the European *droit morale* and the more utilitarian Anglo-American copyright tradition converge to restrict fair use: "The logic of property rights dictates their extension into every corner in which people derive enjoyment and value from literary and artistic works. To stop short of these ends would deprive producers of the signals of consumer preference that trigger and direct their investments" (178-79). The licensing of derivative rights, however, hardly provides the only means of collecting such information, though of course it remains the most lucrative means for the publisher. Boyle points out that economists tend to flip-flop arbitrarily between claims that monopolies interrupt the efficient exploitation of information and claims that producers of information require monopolistic protection (35-36). Goldstein's account provides a textbook illustration of this latter approach. After all, it might just as plausibly be argued that declining to extend property rights into every corner—hence diminishing the cost of each derivative use—would increase sales all around, further heightening the demand for the publication that gave rise to those derivative products.

I dwell so insistently on this question because Goldstein's argument seems ultimately to treat books as purely instrumental place-holders, convenient tools for grounding a property right that translates indiscriminately across media. By directing producers toward those books that bid fair to become profitable in other formats, in other markets, his analysis suggests that publishers should strive to turn the literary marketplace into a source of movies, toys, and video games – an argument that hardly seems conducive to the rights of authors. After all, while Goldstein's view may well answer the desires of publishers—and especially the conglomerates involved in several different media markets—authors would be better served by an analysis that gives them credit for selecting the most appropriate form for their creations and values them on those grounds. Any theory of intellectual property must address the question of derivative rights, but a theory designed specifically to promote adaptable material will devalue effectively the much wider range of material that does not metamorphose quite so readily from paper to the silver screen to the computer screen.

Simon Stern, University of California at Berkeley

Vincent Newey and Philip Shaw, eds. *Mortal Pages, Literary Lives: Studies in Nineteenth-Century Autobiography*. Aldershot, Hants: Scolar Press; Brookfield, VT: Ashgate Publishing, 1996. xi, 259 p. ISBN 1-85928-206-7 (cloth). \$68.95/£40.00.

This collection of thirteen essays extends the boundaries of

autobiographical study by questioning the extent to which autobiography exists as a separate genre. A major theme linking the essays in this volume is that of intertextuality. The authors trace the autobiographical impulse across various literary forms – including travel writing, biography, and novels – and examine how nineteenth century critics and writers responded to and were influenced by the autobiographical writings of their predecessors and peers.

A related goal of the book is to historicize and contextualize the self-portrayals of American and British writers. In their introduction, the editors present William Wordsworth and Romanticism as touchstones in the development of nineteenth century literary culture. Peter Swaab picks up this theme with “Romantic Self-Representation: The Example of Mary Wollstonecraft’s *Letters in Sweden*.” In “The Shock of the Old: Wordsworth and the Paths to Rome,” Keith Hanley argues that Wordsworth informed autobiography and British literature generally into the 1880s. By century’s end though, writers were reaching for alternative models of self-representation. Vincent Newey in “Mark Rutherford’s Salvation and the Case of Catherine Furze”, and Diana Barsham in “Buried in Laughter: *The Memories and Adventures of Sir Arthur Conan Doyle*”, trace how Rutherford (William Hale White) and Conan Doyle rejected Romantic self-portraits for more modern identities.

Swaab argues that Wollstonecraft’s book of travel writing *Letters in Sweden* was both an expression of her central ethical and political concerns and an experiment in autobiography. David Amigoni also pursues autobiography across genres in “Displacing the Autobiographical Impulse: A Bakhtinian Reading of Thomas Carlyle’s *Reminiscences*.” Published after Carlyle’s death, these portraits of his family and friends quickly raised questions concerning whether they were in fact about the author himself. Amigoni argues that “in the autobiographical and biographical modes comprising the *Reminiscences* we witness both a generic quest through which social values are articulated and a ‘laying bare’ of the practice of life writing as a contestable and contested cultural activity” (p. 122).

Two essays deal with the problems autobiography presented for women writers uncomfortable with self-advertisement. “Victorian Women as Writers and Readers of (Auto)biography”, by Joanne Shattock, examines Margaret Oliphant’s responses to the autobiographical writings of Harriet Martineau and George Eliot. Shattock suggests that women writers created a literary community by reading and responding to each others’ work. Valerie Sanders’s subjects in “*Fathers’ Daughters: Three Victorian Anti-Feminist Women Autobiographers*” rejected this community of women. Charlotte Mary Yonge, Eliza Lynn Linton, and Mary August Ward idealized very feminine women, but adopted male paradigms for writing about themselves.

A number of these essays explore how writers craft their public selves. Nicholas Roe argues that Leigh Hunt’s autobiographical “‘feminized’ self”, associated with “ill- health, weakness and vulnerability”, was “an alternative Romantic identity” more influenced by Keats than by Wordsworth (72). In “Seconding the Self: Mary Chesnut’s Civil War”, Rosemarie Morgan examines the differences between Chesnut’s self-presentation in the

journal she kept during the American Civil War and the diary-style autobiography she prepared for publication in the 1880s. Nicholas Everett, in “Autobiography as Prophecy: Walt Whitman’s *Specimen Days*”, argues that Whitman carefully chose works for this prose collection that expressed his sense of himself as America’s prophet. “Whitman wanted to present himself and his life but only in a form that would identify them exclusively with his nation and its prospects” (232).

This volume is well worth reading because it historicizes effectively the construction of identity, showing the ways in which it can change over a lifetime and across a century. It also opens up the study of autobiography by tracing self-writing across literary genres and by taking into account how nineteenth century intellectuals read and responded to each other’s work. Plunging into current debates over autobiographical criticism and literary theory, and assuming familiarity with the nineteenth century intellectual world of William Wordsworth, Matthew Arnold and Anglo-Catholicism, this collection will prove most useful to readers conversant with its methods and subject.

Gretchen Galbraith, Grand Valley State University

Sandra McColl. *Music Criticism in Vienna 1896-1897: Critically Moving Forms*. Oxford: Clarendon Press, 1996. xiv, 246 p. ill. ISBN 0-19-816564-1 (cloth). \$65.00/£35.00.

Even today, the arid and pedantic character of Beckmesser in Wagner’s *Meistersinger* remains for most people, including professional musicians, the figure of the nineteenth-century Germanic music critic. Beckmesser was a cruel caricature of Eduard Hanslick, the Viennese conservative champion of Brahms in the late nineteenth century culture wars fought over the ground of musical modernism. The context of Hanslick’s writing, however, was a discourse in which some two dozen critics participated, and published in an equivalent number of papers and journals which ranged from the specialist music press at one extreme to sensationalist tabloids at the other. One of the most useful aspects of McColl’s monograph is the author’s identification of both journals and individuals, though her characterizations, based as they are on little more than a year’s run of prints, are inevitably limited in their suggestiveness.

Not only was music criticism central to Viennese cultural and intellectual discourse, it tended to take a very particular form – the *feuilleton*. In its French origin the term denoted the lower portion of a page, separated by a horizontal line, and devoted to literary or critical matter. In Vienna, where music criticism was frequently given great prominence on the front page, it came also to imply a certain style of writing – subjective, witty, with a provocative argument shaped to engage a non-specialist readership. Hanslick’s cultural authority derived not only from the substance of his musical aesthetics, but also from the manner of its delivery. Given that the style itself has been roundly condemned by both polemicists and scholars from Karl Kraus to Carl Schorske, McColl is less concerned with the genre as such, than with rescuing the actual content of what critics wrote about music and musicians.

For this purpose the period from October 1896 to December 1897 serves pretty well. These fifteen months saw the deaths of Bruckner and of Brahms, the appointment of Mahler as director of the Court Opera, significant Viennese premieres such as

that of Puccini's *La Bohème*, together with those of a number of important Czech works including both of Smetana's greatest operas *The Bartered Bride* and *Dalibor*, and Dvořák's Cello Concerto, his string quartets opus 105 and 106, and his symphonic poems *The Water Goblin* and *The Noonday Witch*. McColl has taken her technique, of using a very narrow chronological framework in order to render a synchronic section of the musical world, from an Australian exemplar: and while the metaphorical and theoretical implications of what is apparently called "slice history" (viii) just do not bear thinking about (society as sausage? in the thickness of time?), it does allow McColl to suggest "the richness of everyday life" (the subject of her second chapter). Or it would, at least, if her account was less listy, with more light and shade, point and profile.

Whatever their musical significance, however, the events of these months were also embedded in a social and political context in which questions of nationality and ethnicity were salient. If the funerals of Bruckner and Brahms were state occasions for the affirmation of national values, was it possible that *Lohengrin* could be adequately conducted by Mahler? Between them, Wagner and Nietzsche had made music a crucial cultural site for the working out of Germanic anti-Semitism, while Vienna in the 1890s was experiencing the first demonstrations of its political potency. And all those works by Smetana and Dvořák were being performed precisely at the time of the Badeni language laws (which made Czech a coequal official language with German in Slovakia and Moravia). McColl is careful to show that there was no obvious and predictable relationship between critics' political views and musical attitudes, but her discussion of the socio-political dimension simply lacks any real historical awareness of its weight (and is rather obviously reflected in the thinness of her bibliography).

Ultimately, McColl argues, the critics made judgements derived from a clear sense of the canon, and based on genuinely musical criteria, particularly those relating to structure and design (though they tended to privilege motivic or thematic coherence over harmonic planning). Whatever its deficiencies, this book is a genuine contribution to music reception history. And while the author never explains the gnomic sub-title she has taken from one of the better known of the critics, Robert Hirschfeld, she certainly does suggest a rich context for the way in which Strauss dealt with them in the musical autobiography that he was composing during precisely these months, *Ein Heldenleben*.

S.G.F. Spackman, University of St Andrews

Rodger Streitmatter. *Unspeakable: The Rise of the Gay and Lesbian Press in America*. Boston: Faber and Faber, 1995. xvi, 424 p. ill. ISBN 0-571-19873-2 (cloth). \$27.95.

For several years I've been looking for a sound piece of scholarship on America's gay and lesbian print culture communities during the last half century, to ground a lecture for my History of Books and Printing class. With *Unspeakable*, I've found it. Author Streitmatter documents the evolution of the lesbian and gay press from the hand-typed twelve-page *Vice Versa* that editor "Lisa Ben" stapled together for her Los Angeles friends in 1947, to the 850 gay and lesbian newspapers and periodicals circulating to 2 million readers in 1995.

In between those dates he relates a fascinating story that has received very little attention in modern American print culture studies. However, book historians still have a gap to bridge between his text and their own scholarship. Streitmatter's models come from the history of journalism's coverage of the African-American civil rights and women's suffrage and liberation movements in the past century. He makes no reference to works by print culture scholars such as Roger Chartier, David Hall or Joan Shelley Rubin.

For Streitmatter, the watershed in gay and lesbian press history since the Second World War was the Stonewall "Rebellion" of 1969. Before then, publications like *One*, *The Mattachine Review*, and *The Ladder* (all founded on the West Coast in the mid-1950s) generally advised their readers to conform to heterosexual society. After Stonewall, however, the press turned more militant. Publications like the *Los Angeles Advocate* (later *Advocate*), *Come Out!*, *Homosexual Citizen*, and *GAY* often became defiant, some even advocating violence. Then, as gays and lesbians gained political and economic strength, the social institutions they frequented began advertising in press pages thereby providing a steady income which previous publications had lacked. By 1980 many publications came to rely on revenue generated by gay bathhouse and bar ads. Most turned a blind eye in the early 1980s to the AIDS epidemic, to which bathhouses and bars were contributing so heavily.

Unspeakable constitutes a pioneering work, with many of the strengths and weaknesses of the breed. Certainly the basic chronology is here, but at the same time Streitmatter's narrative sometimes reads like an encyclopedia article, and on occasion he is also given to hyperbole – we read that by the mid-1970s the post-Stonewall "revolutionary fervor" had run "its meteoric course" (p. 154); and that the nation's largest bathhouse chain "exploded" from a Cleveland facility after Ohio decriminalized sodomy (209). I also winced when Streitmatter refers to "fringe groups" in the lesbian and gay communities, "particularly drag queens" (152). But enough carping.

The author, writing from a history of journalism perspective, focuses almost entirely on the publishing of newspapers and periodicals. His research may encourage further scholarly work on the gay and lesbian book publishing industry that has grown so significantly in the past fifteen years. In the meantime, for my lecture on the culture of print created by American gays and lesbians during the last half century, *Unspeakable* provides an excellent outline, and I'm grateful to Streitmatter for providing it.

Wayne A. Wiegand, University of Wisconsin-Madison

Siegfried Unseld. *Goethe and His Publishers*. Translated by Kenneth J. Northcott. Chicago: University of Chicago Press, 1996. x, 372 p. ill. ISBN 0-226-84190-1 (cloth) \$24.95/£19.95.

When *The Sorrows of Young Werther* first appeared in 1774 its twenty-five-year-old author and his fictional hero were launched on a swelling tide of public acclaim. Werther's *cri de coeur* provoked a European craze. Suddenly there were Werther fashions, figurines, parodies, cults, and an outbreak of Werther-imitation suicides. We also learn from Siegfried Unseld's book that Werther was pirated, increasing its continental exposure and depriving its

author of royalties. Goethe went on to publish about seventy individual titles and multiple sets of his collected works in the course of becoming an enduring cultural icon in Germany and throughout the world.

Unsel'd has written an entertaining and well-informed book about Goethe's persistent love-hate relationships with his publishers. Among these was the resourceful and successful Johann Friedrich Cotta, whom Goethe, thanks to Schiller's adroit mediation, finally settled on as his chief publisher from May 1798 until his death in 1832. Unsel'd's study is important because it is the first contemporary book-length attempt to examine the publishing practices of Goethe's day in order, he says, "to interpret organically the existence of the writer, his world, his fellow men, the time in which he lives and which reflects his work" (x). Unsel'd achieves this aim because he combines thorough archival research with an appreciative grasp of Goethe's writings, his literary activities (including his important association with Schiller), and his cultural milieu. The book is rich with revealing anecdotal material from Goethe's personal life, supplemented with occasional accounts of his dealings with important writers.

During Goethe's career Germany was undergoing the oft-cited "reading revolution;" the move from a relatively small percentage of the population reading intensively to the gradual development of a much larger anonymous public which was beginning to read more, and a greater variety of, books and ephemeral literature. Although they still read intensively for moral uplift and knowledge, by the end of Goethe's life readers were increasingly seeking pleasure and amusement. The physical format of Goethe's works paralleled these trends: at various points during his career they appeared in uniform de luxe sets and in relatively affordable pocket editions. Unsel'd reveals that the writer had more than a passing interest in paper, typography, and bindings, and that he groused like any author upon discovering printed textual errors. Perhaps Unsel'd's most intriguing chapter is his account of Goethe's last publishing venture. Prior to taking bids in connection with the publication of the final authorized edition of his collected works, Goethe secured from authorities throughout the German Confederation an unprecedented 'privilege' for his writings. Unsel'd notes that, at that time, pirating in the German confederation "was not forbidden by civil or by cannon law" (p. 28). Goethe's carefully timed request, recorded in his letter to "The Esteemed German Federal Convention" of 11 January 1825, provoked consternation and resentment in some quarters. The privilege gave Goethe and his heirs indefinite protection from piracy, since the validity of the privilege was protected by the threat of punishment throughout the confederation. Unsel'd's dramatic description of the ensuing bidding war for exclusive rights to the final authorized edition of Goethe's work is a fine set-piece. What Goethe called "the most important thing in my life" (290) (for a time the subject of gossip among German literati) was finally resolved in 1826 in favour of Cotta, whose house retained these rights until 1867, when the copyright law changed again. Goethe and his impressive staff of servants and clerks were thus positioned to fulfill his most cherished intention, which was to secure the best possible circumstances for the production and editing of his literary legacy. At the time he referred to this task as "a National Matter"

(270). In bringing about this ambitious personal goal, Goethe had fundamentally altered the legal status of authors and publishers throughout Germany.

Robert N. Matuozzi, Washington State University

F. Postma and J. van Sluis. *Auditorium Academiae Franekerensis: Bibliographie der Reden, Disputationen und Gelegenheitsdruckwerke der Universität und des Athenäums in Franeker 1585-1843*. Leeuwarden: Fryske Akademy, 1995. lii, 706 p. (Minsken en boeken; 23.) ISBN 90-6171-760-4 (boards). 125 Gilders.

If any institution in pre-industrial Europe exemplifies the wisdom of the aphorism 'small is beautiful', it is the German and Dutch university. Such institutions enjoyed a formidable academic reputation which attracted students from far and wide. A good example of such an institution in the case of the Netherlands is Franeker, the subject of the volume under review. An essential part of the evidence for the intellectual vitality of institutions such as Franeker in this period is the dissertations, all written in Latin, defended in their faculties. These served the role performed later by written examinations and by specialised periodicals designed to disseminate the results of academic research. A close scrutiny of the subjects handled in the dissertations defended at the leading universities of the Netherlands and Germany reveals a range of subjects which gives the lie to the strictures of the dyspeptic Heinrich Heine on the topicality of teaching at German universities.

It was common to German and Dutch universities that many dissertations were conducted under a *praeses*, who was usually a member of the university's teaching staff. On one level the *praeses* was there to act as a referee, but he often had a more personal interest in the arguments put forward, as he may have provided at the very least the outline of the text. Therefore the problem of the authorship of printed dissertations is often difficult, if not ultimately impossible, to decide. Although useful work has been done on such dissertations defended at Dutch and German universities, much still remains to be done. Therefore students of tertiary education in Germany and the Netherlands owe a debt of gratitude to Postma and van Sluis for filling another gap in the jigsaw with this catalogue which is enhanced by an introduction and notes in German and by an additional introduction in Frisian.

Indexes are an essential feature of a catalogue such as this and the nature and content of those provided by Dr. van Sluis are of value, particularly that entitled 'Album studiosorum' which identifies the respondents in the university's matriculation register. However I am not convinced of the need to single out women mentioned in dedications, etc. Many of those so highlighted are identified only by initials, which tell us little, and we could surely have worked out for ourselves the gender of, for example, Frederica Ludovica Wilhelmina van Nassau. That is a small criticism, but a more serious one is the lack of interesting and important information which the compilers could have included. They could have given us a better indication of the areas from which the university drew its students by drawing up a list, even if expressed in terms of modern geographical boundaries, first of the country and then of the home town of each respondent named in the catalogue. This is not an unreasonable request, for the present reviewer has provided such a list in his catalogue of theological

dissertations defended at the University of Helmstedt (Doctoral dissertation, Strathclyde University, 1992). Another lacuna in the present catalogue is an alphabetical list of the subjects dealt with in the dissertations. This is a feature of such catalogues which researchers are increasingly requesting.

A particularly admirable feature of this catalogue is the attention Postma and van Sluis give to the presence of congratulatory verses in many of the dissertations. Not only are the names of the writers of these recorded after the bibliographical details of the relevant entries, but, even more interestingly, those verses written in languages other than Latin and to a lesser extent Greek are listed in an appendix. In over twenty years of dealing with this genre I cannot recall seeing a list of congratulatory verses written in such a variety of languages, a fact which not only increases my admiration for the intellectual achievements of Franeker University but also saddens me that they are so little known in the English-speaking world.

W.A. Kelly, National Library of Scotland

Peter P. Hinks. *To Awaken My Afflicted Brethren: David Walker and the Problem of Antebellum Slave Resistance*. University Park, PA: Pennsylvania State University Press, 1997. xvii, 301 p. ISBN 0-271-01578-0 (cloth). \$45.00/£35.95. ISBN 0-271-01579-9 (paper). \$17.95/£14.50

In 1829, David Walker published the first edition of his *Appeal to the Colored Citizens of the World*, a shrill and unprecedentedly hostile attack on the slaveholding system of America. Charged with the language of apocalyptic confrontation, and unflinching in its prediction of a war between the races, Walker's work scared white abolitionists almost as much as it did the advocates of slavery. Within weeks of its appearance, and without the backing of either a publishing house or an anti-slavery institution, copies of the *Appeal* began to appear in slaveholding states as far apart as Virginia and Louisiana. Southern slaveholders responded with vigour. Legislation was passed in several states to have seditious publications, and specifically Walker's, banned by law, and a price was put on Walker's head. Less than a year later Walker was dead. Although the *Appeal* is routinely mentioned in histories of anti-slavery agitation, Peter Hinks' new work offers the first full-length treatment of its author, and is a welcome addition to the social history of the crusade against slavery. Historians of the book will also welcome Hinks' study for its extraordinarily rich and detailed discussion of the *Appeal's* dissemination through the slaveholding South. Both as a case study and as a methodological exercise, his analysis of clandestine networks for the dissemination of anti-slavery material breaks new and exciting ground.

Using a variety of state, municipal, and local archives, Hinks traces the passage of individual batches of the pamphlet as they moved silently into the heartlands of the South. Some copies were mailed to black and white sympathizers, but most followed a less conventional route, Walker or his associates passing batches of the *Appeal* to southbound white sailors in Boston, who in turn delivered the packages to more or less informed agents in slaveholding ports. A good many of Walker's pamphlets were intercepted by Southern police and more were mentioned in the reports of both black and white informants. Hinks' analyses of

these police records shows the existence of a powerful apparatus of state censorship. More interestingly, they tell of a clandestine communications network comprised of free and enslaved African-Americans, through which Walker's *Appeal* percolated in the tense months leading up to Nat Turner's bloody 1831 uprising in rural Virginia.

Hinks deftly reconstructs the Southern anti-slavery communication networks and interprets the significance of various key players including the white sailors, the liberal black Baptist ministers, the maverick white editors and evangelists, and the escaped slaves who plotted militant action. The extent and diversity of these networks recalls strongly Darnton's *Literary Underground of the Old Regime* (1982). I suspect that there is a bigger story here that remains to be told.

The author is not a book historian, and his scholarship is devoid of reference to even the most basic sources in antebellum book history. This is unfortunate, for the techniques and resources of the discipline would have enriched his story. For example, Hinks used extant probate records to determine the likely printers of the *Appeal* but he did not utilize the North American Imprints Program catalogs or printers' files at the American Antiquarian Society to determine what else they had printed. Walker's dissemination of his pamphlet suggests obvious parallels with the networks of distribution established by itinerant agents and colporteurs across America, while his giving away his works calls to mind the aggressive non-profit dissemination campaigns waged by the various tract and bible societies. Reference to David Paul Nord's pioneering scholarship on evangelical non-profit textual dissemination would have provided a usefully illuminating context (for example, Nord's essay "Systematic Benevolence: Religious Publishing and the Marketplace in Early Nineteenth Century America" in *Communication and Religious Change in American Religious History*. Leonard I. Sweet, ed. 1993).

Hinks is an extraordinarily careful scholar who has made detailed use of unpublished sources. While his account of the *Appeal* is spotty in places and silent in others, historians of the book should welcome, and read carefully, this unique and important account of a man, his book, and the revolution it engendered.

Leon Jackson, Michigan State University

Bibliography

General

John Spencer Hill, *Infinity, Faith and Time: Christian Humanism and Renaissance Literature*. Montreal: McGill-Queens's University Press, 1997

Peter Isaac and Barry McKay (eds.), *Images & Texts, Their Production and Distribution in the 18th and 19th Centuries*. Winchester: St. Paul's Bibliographies; New Castle, Del.: Oak Knoll Books, 1997

Sally Ledger, *The New Woman: Fiction and Feminism in the Fin de Siècle*. Manchester: Manchester University Press, 1997

Giles Mandelbrote, Arnold Hunt and Alison Shell (eds.), *The Book Trade and Its Customers: 1450-1900*. Winchester: St. Paul's Bibliographies; New Castle, Del.: Oak Knoll Books, 1997

David Reed, *The Popular Magazine in Britain and the United*

States of America, 1889-1960. London: British Library; Toronto: University of Toronto Press, 1997

Douglas Robinson, *What is Translation? Centrifugal Theories, Critical Interventions.* Kent, Ohio: Kent State University Press, 1997

Paul Saenger, *Space Between Words: The Origins of Silent Reading.* Stanford: Stanford University Press, 1997

Leah Shopkow, *History and Community: Norman Historical Writing in the Eleventh and Twelfth Centuries.* Washington, D.C.: Catholic University of America Press, 1997

Kathleen Wheeler, *A Guide to Twentieth-century Women Novelists.* Oxford: Blackwell, 1997

Britain

Richard D. Altick, *Punch: The Lively Youth of a British Institution, 1841-1851.* Columbus: Ohio State University Press, 1997

Cyndia Susan Clegg, *Press Censorship in Elizabethan England.* Cambridge: Cambridge University Press, 1997

Robert DeMaria, Jr., *Samuel Johnson and the Life of Reading.* Baltimore: Johns Hopkins University Press, 1997

Juliet Dusinberre, *Virginia Woolf's Renaissance: Woman Reader or Common Reader?* Iowa City: University of Iowa Press, 1997

Christine Ferdinand, *Benjamin Collins and the Provincial Newspaper Trade in the Eighteenth Century.* Oxford: Oxford University Public Sphere in Early Modern England. Cambridge: Cambridge University Press, 1997

Steven Justice and Kathryn Kerby-Fulton (eds.), *Written Work: Langland, Labor and Authorship.* Philadelphia: University of Pennsylvania Press, 1997

Mary Rhinelander McCarl (ed.), *The Plowman's Tale: The c. 1532 and 1606 Editions of a Spurious Canterbury Tale.* Hamden, Ct.: Garland, 1997

Peter D. McDonald, *British Literary Culture and Publishing Practice, 1880-1914.* Cambridge: Cambridge University Press, 1997

Erin Mackie, *Market à la Mode: Fashion, Commodity and Gender in "The Tatler" and "The Spectator".* Baltimore: Johns Hopkins University Press, 1997

Peter Newbolt, *G. A. Henty, 1832-1902: A Bibliographical Study of His British Editions With Short Accounts of Publishers, Illustrators and Designers, and Notes on Production Methods Used for His Books.* Aldershot: Scholar, 1997

Ronald Reichertz, *The Making of the Alice Books: Lewis Carroll's Uses of Earlier Children's Literature.* Montreal: McGill-Queen's University Press, 1997

George Russell and George Kane (eds.), *William Langland's Piers Plowman; the C Version: Will's Vision of Piers Plowman, Do-Well, Do-Better, Do-Best.* London: Athlone, 1997

John R. Turner, *The Walter Scott Publishing Company: A Bibliography.* Pittsburgh: Pittsburgh University Press, 1997

Marcus Walsh, *Shakespeare, Milton and Eighteenth-Century Literary Editing: The Beginnings of Interpretative Scholarship.* Cambridge: Cambridge University Press, 1997

Joyce Piell Wexler, *Who Paid for Modernism? Art, Money, and the Fiction of Conrad, Joyce, and Lawrence.* Fayetteville: University of Arkansas Press, 1997

Canada

Robertson Davies, *The Merry Heart: Reflections on Reading, Writing, and the World of Books.* New York and London: Viking Press, 1997

Martha L. Foote (ed.), *Law Reporting and Legal Publishing in Canada: A History.* Kingston, Ont.: Canadian Association of Law Libraries, 1997

Cuba

Pamela Maria Smorkaloff, *Readers and Writers in Cuba: A Social History of Print Culture, 1830s-1990s.* N.Y.: Garland Publishing, 1997

France

Rosa Bobia, *The Critical Reception of James Baldwin in*

Begin your membership in SHARP, and you will receive the annual *Book History*, *SHARP News* and the *SHARP Membership and Periodicals Directory*, which is published each summer. Students and unwaged can opt for a rate that does not include a subscription to *Book History*. We accept Visa, MasterCard or cheques in American or British currency, made out to SHARP. Send this form to Linda Connors, Drew University Library, Madison, NJ 07940, USA.

Name:

Address:

Cheque

Visa

MasterCard

US \$35

Britain £25

Elsewhere \$40

Students and Unwaged

\$15

£10

\$20

Cardholder's Name:

Card Number :

Exp.date

Signature:

Institution:

Email:

Research interests:

I am donating

Check if you wish to donate to the SHARP Endowment Fund. Check here if you wish your gift to remain anonymous:

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

France. N.Y.: Peter Lang, 1997

Mary Seidman Trouville, *Sexual Politics in the Enlightenment: Women Writers Read Rousseau*. Albany: State University of New York Press, 1997

Ireland

Niall O. Ciosain, *Print and Popular Culture in Ireland, 1750–1850*. Basingstoke: Macmillan; N.Y.: St. Martin's, 1997

Japan

Peter Francis Kornicki, *The Book in Japan: A Cultural History From the Beginnings to the Nineteenth Century*. Leiden: Brill, 1997

U.S.A.

David A. Copeland, *Colonial American Newspapers: Character and Content*. Newark, Del.: University of Delaware Press, 1997

Kathleen L. Endres and Therese L. Lueck (eds.), *Women's Periodicals in the United States: Social and Political Issues*. Westport, Ct.: Greenwood, 1997

Kevin J. Hayes (ed.), *The Library of William Byrd of Westover*. Madison, Wis.: Madison House, 1997

Judy Hillrey, *Character is Capital: Success Manuals and Manhood in Gilded Age America*. Chapel Hill: University of North Carolina Press, 1997

Leonard J. Leff, *Hemingwa and His Conspirators: Hollywood, Scribners, and the Making of American Celebrity Culture*. Lanham, Md.: Rowman & Littlefield, 1997

Michael Newbury, *Figuring Authorship in Antebellum America*. Stanford: Stanford University Press, 1997

Janice A. Radway, *A Feeling for Books: The Book-of-the-Month Club, Literary Taste, and Middle-Class Desire*. Chapel Hill: University of North Carolina Press, 1997

Grantland S. Rice, *The Transformation of Authorship in America*. Chicago: University of Chicago Press, 1997

Tamara Plakins Thornton, *Handwriting in America: A Cultural History*. New Haven: Yale University Press, 1997

Sharpend

This issue ushers in another experiment in the production of SHARP News. With the approval of the SHARP committee, it was decided to temporarily expand SHARP News. With the society's membership now officially topping 1000 (1002 as of August 1997), it was felt that room should be made to take into account the expansion of the society and the information generated by and for its members. Until such time as circumstances dictate, however, only the Autumn editions of SHARP News will be in this new sixteen page format. All other issues will continue to be produced in the standard 12 page newsletter form. This annual expansion will allow us to feature longer items not normally possible within the usual space limitation, as well as allow the expansion of the book review section to accommodate more titles and special themes. We are especially pleased to feature in this issue an in-depth interview that took place this year between Sue Waterman and Roger Chartier at Johns Hopkins University. A response from SHARP's president Simon Eliot to points discussed will feature in a forthcoming issue. Also featured are several interesting reports on various conferences and meetings that have been held over the past few months.

We hope you'll find this issue of interest, and look forward to hearing your comments. I would like to start a letters column in future editions, but the dearth of feedback has not been encouraging, especially if we are to go by the following critical comment from one of the two letters received following Bob Patten's recent editorial: "As reflected in their verbiage, the members of this learned society...remind me of children posturing in grownup's clothes. They seem earnestly concerned with convincing themselves and their colleagues that what they do is worth while. So they publish lots of opaque material and then feel aggrieved that the general reader shows not the slightest interest." Perhaps some of you may wish to comment on this?

Dr. Linda Connors,
Drew University Library,
Madison, NJ 07940, USA

FIRST CLASS
US POSTAGE
PAID
PERMIT #1040
LEESBURG FL

FIRST CLASS MAIL