



SHARP NEWS

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Autumn 2003

SHARP CLAREMONT 2003

Four tantalisingly different views of the recent SHARP conference presented by some of our international correspondents.

The 11th annual SHARP conference at the Claremont Colleges in Claremont, California, 9-12 July 2003 provided many insights into the eclectic historiography of authorship, reading, and publishing. The 36 conference panels and 109 presenters showed that print culture continues to be an international and interdisciplinary field, firmly rooted in the empirical and case study approach, yet struggling to explode the positivist paradigm. The best work in the field engaged theoretically informed interpretive frameworks based in documents and material culture. While the focus on the materiality of the book defines the field, historians of the book show that the book is a blurred genre: books are visual texts, carriers of ideas, and objects embedded in the culture of commodities. In all of these aspects, they provide the material facts for developing an 'objective' cultural description.

The number and variety of papers devoted to the study of reading indicate that this is one of the dominant areas of investigation for book historians. A common ground for these studies — regardless of their methodology, whether they are dealing with reading in institutional contexts of the library, or the circulation of texts in the literary marketplace — is the premise that reading is the basis for social action and that readers are socially determined actors. The typology of readers presented in the studies included rural/urban, male/female, adult/adolescent readers. The professional and recreational context, and the historical transformation of reading practices were also used to localize reading. Elspeth Findlay explored the phenomenon of 'silent reading' in the late 17th and early 18th century. As an emergent form of reading among the urban élites, reading silently is a combined effect of leisure, book ownership and acquisi-

tion of reading competence early in life. These were the conditions in which a reader could assume the role of 'notional reader' instead of 'the role of text's utterer.' Larry Sullivan focused on convict authors and religious conversion to explore the nexus of production and reception.

Gender and race are now established analytical categories in the field, if we may judge by at least six panels devoted to these perspectives. Colonial and transnational perspectives, on the other hand, were not as common, with the exception of the panel titled, 'Reading and Literacy' (Caroline Davis, Lydia Wevers and Jacqueline Samples). Frances Smith Foster presented a study of the origins of the African-American press, pointing to a diversity and multiculturalism within an arena seen as culturally homogeneous.

The tradition of 'histoire du livre' approach in the panel titled, 'Books, Censorship & Religion in France' (François Dupuigrenet-Derousilles, Jean-Yves Mollier, and Dominique Varry), provided balance for the Anglo-American research tradition that has traditionally been best represented at SHARP meetings. Hopefully, the Lyon conference will provide an outlet for more debate and dialogue around the methodological implications of cultural history and the bibliographical tradition in the study of the book. This panel was of particular interest for researchers who practice cultural history in the Annales tradition, and to all of us who are influenced by the work of Natalie Zemon Davis, Roger Chartier, and Robert Darnton.

Five panels were explicitly devoted to visual research, ranging from interpretation of optical aspects of literary prose, illustration in printed works, to typography and book design. The Getty treasures were highlighted in the papers presented by Marcia Reed (on texts illustrated by representations of gems) and David Brafman (who focused on visual memory and visual diagrams as models for organizing knowledge).

Alison Scott and Amy Thomas highlighted the importance of serial publishing as the site

of literary production, and pointed to the need to re-theorize the role of the (monographic) book as the primary carrier of ideas and agent of change in the literary marketplace.

Papers presented by graduate students deserve special mention. Standing out among them is Atalanta Myerson's study of the publishing activities of the Oxford University Press during World War II. In a methodologically astute paper, she focused on a little known side of this firm's publishing (such as the publishing of geographical handbooks) that constituted a vital part of intelligence work. This paper exemplifies the ideal research paradigm for book history: to be practiced in the context of significant historical arguments while shaping these arguments in the studies of individual genres, figures and texts.

Amid serious intellectual discourse, the community that convened in Claremont, California forged a distinct identity shaped by common experience of nature, art, local life, and conference facilities. Southern California's sunshine and lush landscape, as well as the treasures of the Getty and the Huntington Library, provided a memorable backdrop for our eleventh annual meeting.

Marija Dalbello
Rutgers University

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1 June
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1 December

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FELLOWSHIPS

Library & Archives Visiting Fellowships, 2004-2005 King's College London

King's College London is pleased to invite applications for three short-term visiting fellowships to promote scholarly use of its Special Collections and Archives. The fellowships will be worth up to £2,000 each and are intended to meet the cost of travel to, and accommodation in, London during the tenure of the fellowship, which will normally be for one month.

The closing date for applications is **15 January 2004**. Awards will be made by 1 March 2004 and must be taken up by 1 March 2005. Further details of the fellowship scheme and the application procedure are available at: www.kcl.ac.uk/depsta/iss/library/speccoll/news.html

This year we will be giving preference to applications in the following fields: travel and discovery, the history of science, the history of medicine, English and American literature, Hellenic studies. We also welcome applications from historians of the book or of publishing in these fields.

King's College London, established by King George IV in 1829, was one of the founding colleges of the University of London. It is now a multi-faculty institution with over 17,000 students, occupying a leading position in higher education in the United Kingdom and enjoying a world-wide reputation for teaching and research. For information, contact:

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APHA 2004 Fellowship in Printing History

The American Printing History Association is delighted to announce a 2004 fellowship award worth up to US\$2,000 for research in any area of the history of printing in all its forms, including all the arts and technologies relevant to printing, the book arts, and letter

forms. Applications are especially welcome from those working in the area of American printing history, but the subject of research has no geographical or chronological limitations. It may be national or regional in scope, and biographical, analytical, technical, or bibliographical in nature.

APHA fellowships are open to individuals of any nationality. Applicants need not be academics and an advanced degree is not required. The fellowship can be used to pay for travel, living, and other expenses.

Applicants are asked to submit an application form, a resumé, and a one-page proposal. Two confidential letters of recommendation specific to this fellowship should be sent separately by the recommenders. Submission of materials by electronic mail or fax is not acceptable.

The deadline for receipt of applications and letters of support is **1 December 2003**. An announcement of the award will be made at the APHA annual meeting, to take place in New York on 24 January 2004. An application form is available at the APHA website: www.printinghistory.org. To receive an application form by mail, contact:

Fellowship Committee, APHA
PO Box 4519
Grand Central Station
New York, New York 10163

STOP PRESS

The Collaborative Graduate Program in Book History and Print Culture at the University of Toronto has just passed its three-year probationary review with flying colours. Students in the Program register for Master's or Doctoral degrees in established faculties or departments — so far, Comparative Literature, English, Information Studies, French, History and Philosophy of Science and Technology, or Medieval Studies — and on satisfying the requirements of the Program receive an additional certification on their transcripts. The Program is limited to 15 Master's and 15 Doctoral students and at present has 13 and 12 respectively. The Program is housed at Massey College, which provides classroom and office space, administrative assistance, a library strong in bibliography, and a roomful of nineteenth-century presses. Students in the Program ran a conference in 2002; several of them are also involved in the History of the Book in Canada project. For further details, see the website, bookhistory.fis.utoronto.ca.

THE SHARP EDGE

Book History in Calcutta: A Few New Developments

Book history in the tropics faces a number of difficulties that are unique to this region and climate, and nowhere more so than in Calcutta, or Kolkata as it has been renamed (for the non-Bengali speaker, 'coalcutter' is a fairly good approximation of how it's said). The climate places every convenience in the way of organisms, from mould to termites to browsing cows, out to make a snack of unprotected records, while the economics of paper dictate that today's set of working records becomes tomorrow's paper bags. While it would be wrong to say that the practice of record-keeping is alien to Indian culture, it is certain that the preservation of the past has, until now, not been granted a high priority in society's allocation of resources.

There has been a small but growing movement since the mid-1990s to place book history on the academic map in Calcutta. This builds upon a half-observed, older tradition of history-writing, which was in fact book history without a name. There have been, in the past, studies of indigenous print culture and textual production, primarily in Bengali, which can be thought of as the forebears of book history in Bengal. Bengal has had a flourishing print industry since the early 1800s. The Bat-tala area of Calcutta was the home of cheap popular Bengali presses that produced everything from encyclopaedias to pornography, while College Street became the centre for school and academic books. There was also a brisk trade in lithograph artwork and pictures, some of which were sourced from Germany. Studies of this trade have until now been lumped under art history, urban history, and cultural studies, or been carried out as portraits of significant individuals, like Ishwar Chandra Vidyasagar and Upendrakishore Ray, who also happened to be printer-publishers.

There is thus a rich field waiting to be mined by scholars, provided of course that primary sources can be located and preserved. The main problem is that most printing/publishing firms were small and undercapitalized, and their small stock of records usually vanished with them. Some details of the more nationalist (or seditious, depending on your point of view) firms can be found in state archives, but there was a partition of these archives at

the time of Independence, with a significant proportion of collections held by the government going to London and the British Museum. To consult these records is expensive but not overwhelmingly difficult, while the gathering, housing, cataloguing, and studying of records in Bengal has been and is, both difficult and expensive.

The lack of protection for most printing and publishing archives means that even what is left (or what is being generated) is disappearing as I write, as firms close down, families part or sell their houses, trunks are cleared out, leases expire, shelf-space overflows or people die. The great cost of keeping an archive is enough in most cases to dissuade small private libraries from having anything to do with them, and the state machinery is usually indifferent to requests to find room for non-government collections. So mostly they end up on the weighing scales of the *kabadivala*, the rag-and-bone man who is very much alive all over India and carrying on a brisk trade in waste paper, old clothes, junk, and odds and ends. The paper is used to wrap raw produce in markets or made into bags in small workshops for sale to shopkeepers. A liquidating firm might in fact make a respectable sum of money by selling their piles of paper to a *kabadivala*, and the fact that bankruptcy is an all too common fate of publishers the world over makes this option even more attractive. Since the study of archives has not been standard academic practice in Indian literary history until now, most publishers do not see their records as valuable to scholars and would be astounded to be told they are. Very often the sale is considered to be good business practice and only a few heads are shaken at the loss of bunches of letters by famous people. There is no indigenous antiquarian market in these artifacts either — if letters, pictures, and objects are sold at all, they are usually sold to Western collectors.

The electronic revolution has both obviated and aggravated this problem, even in Calcutta where hand-set letterpress is still a living industry (though perhaps not for much longer). It is easy to archive electronic files — and even easier to throw them away. No publisher that I know of in Calcutta consciously archives files over the long term. Usually, the end of sales entails the deletion of all relevant files, unless there is a chance of a reprint. Unedited MS files are overwritten by copyedited ones, and when the camera-ready copy is done, all the intermediate copies are disposed of to prevent embarrassing mixups. Machine fail-

ures and virus attacks further endanger the e-archive.

These realities have been cause for concern for Calcuttan scholars for a long time now, and many noble efforts have been made by individuals from time to time to create historical repositories of records. For instance, the Centre for Studies in Social Sciences, Calcutta, has a huge visual archive of the 19th and 20th centuries, which contains records of temples, puja pandals, lithography, popular chapbooks, cinema billboards, matchboxes, ad copy, family photographs, and traditional Kalighat paintings. Book history provides an additional impetus to such preservation, and also keeps archives alive by providing a framework wherein scholars can express and organize their research proposals. At Jadavpur University, where book history has been a half-paper option for MA students since the late 1990s, we are now seeing the first crop of graduate students who wish to work on book history-related topics that are mostly about the popular press in the 19th century. This is a very encouraging sign.

However, these students immediately come up against a difficulty. In most universities in the West, young graduate students are told that one of the primary tools of a beginner in research is the *Short Title Catalogue* — but there is no complete Short Title Catalogue for Bengali literature. There are a few handlists prepared by various people and bodies, but nothing like an authoritative or even remotely serviceable resource.

Moreover, until now there has not been a body to promote awareness or expertise on how to go about creating such a catalogue, given the peculiarities of Bengal's print culture. Scholars, not having an institutional umbrella under which to shelter, have merely catalogued what they required for their work, from scratch, for their own use. This results in a good deal of duplication of labour, as well as the use of variant and sometimes irreconcilable methodologies. Over time, this problem grows.

It is a combination of these concerns that has led Jadavpur University in Calcutta to draw up plans for a School of Cultural Texts and Records. This was partly to bring together existing projects being undertaken by various departments of the university, and partly to provide a platform for future projects. It will also facilitate interdisciplinary work, since texts are omnipresent in all disciplines; for example, documentation of medical books would

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require personnel from both medicine and book history. There will also be the advantage of a pool of resources, in one place, for large documentation projects.

Four, large-scale areas of endeavour have been identified, and there are people in the University willing to take these up as soon as the infrastructure is put in place. They are: the nineteenth-century *Short Title Catalogue of Bengali Literature*, the database of texts in the Sylheti-Nagri script (a script found in North Bengal), compiling bibliographies of post-Independence Bengali literature, and cross-modal documentation of the first (1905) partition of Bengal.

Independently, a number of publications on book history will be coming out soon. One of these is the October issue of the quarterly Bengali literary magazine *Abobhash*, which will be dedicated to aspects of book history such as the College Street retail market, private collections, editorial practice, archive loss, and library science.

Abhijit Gupta and Swapan Chakravarty of Jadavpur University have edited a forthcoming book, *Print Areas*, which is to be published in October by Permanent Black of New Delhi. This is an international collection of essays on book history in the East and South, and will be the first volume in a series that plans to take in a wide range of topics in the field.

Two short courses on publishing and editorial practice, primarily intended for young entrants to book history/publishing, have also been held recently. Last year, the short course by Seagull also covered the history of publishing in India, and dealt with such issues as the relations between British and native firms before Independence and the recent re-entry of multinationals into Indian publishing. The other course was run by the School of Adult and Continuing Education at Jadavpur, and was longer and more technical. This treated the actual processes of printing and publishing in more detail, with hands-on workshops and practice sessions.

Book history in India is likely to develop along slightly different lines than in the West. Many stages of technological history tend to coincide in India, where in the West they succeed each other. Many markets, too, are laid one on top of the other in a cultural sandwich that is hard to find outside the third world. Orality also affects the way people regard and consume texts. In this way, perhaps some of our experience will be closer to countries of the African continent, or of Australasia. Fur-

thermore, India possesses many languages, and nearly every language has a literature and, however small, a print culture. All of these demand study.

Recent experience has shown that resources are not entirely unavailable, but the momentum of scholarship in the area has to grow a lot more before serious results will be visible. There is, for example, as yet no history written of an Indian publishing firm, and without archives such a history is almost impossible. There is also a great deal of material, some of it extremely important, scattered across the globe. A small start has been made in the tremendous work of getting all these treasures sorted out. After that, with our cultural inventories in order, we can hope to see new and exciting book history scholarship emerge.

Rimi B. Chatterjee
Calcutta, India

SHARP CLAREMONT 2003

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One of the pleasures of the diverse discipline of book history is its attention to the local. All the papers in the 'Gender and Reading on the Home Front' session gave the SHARP visitor to California vibrant slices of wartime library history. Cindy Mediavilla's account of Carma Russell Zimmerman's prodigious effort in maintaining a country library service in San Bernardino during the war not only brought into poignant relief the role of books and reading in wartime, but also mapped the 'largest county in 48 states,' 90% of which is desert. She described with some vividness how Zimmerman drove out to libraries servicing the troops training in the Mojave desert. Families living in trailers in the desert came into libraries for something to do, and Zimmerman literally covered the earth to help them. Snowden Becker's paper on the redoubtable Clara Breed of San Diego was also a highlight. Breed kept in touch over a twenty year period with the Japanese-American population she got to know when they were interned after Pearl Harbour and she had circulated discarded books to the camps. In another look at wartime book history, Jane Potter's paper on war as literary commodity analysed the history of three publishing houses during the Great War. A further highlight was Marija Dalbello's paper on the city as spectacle in French photography in print texts.

Her discussion of the way the city was staged as a pageant of types and a fictional character, establishing a popular culture from which the avant-garde emerged, was richly illustrated and theorised. Moving firmly into the present — another of the joys of book history is its capacity to investigate the contemporary — Sarah Brouillette's paper on Dave Eggers and the deconstruction of bibliography raised interesting questions about the extent to which Eggers, professedly dedicated to maintaining a "trade in things that have no price," can be accused of selling out to a "heart breaking tale of mega success." The force and shape of the market is always a powerful presence in book history, and Brouillette's paper unfolded layers and counter-layers of resistance to, and engagement in, consumerism. Laura Miller, Lynne McKechnie and Paulette Rothbauer provided another look at purchase and consumption in their study of book superstores in Canada, especially the public profile of the sofa, which was provided for customers. The sofa became a significant way-station for amorous encounters and was consequently threatened with abolition. However, the bookstore sofa had such a powerful presence that a website, Save Our Sofas, was established by resistant readers/browsers in protest. The resistant reader has seldom been so successful!

As usual, SHARP had a wide range of colonial and post-colonial offerings. Both Caroline Davis, talking about cultural production in post-colonial Africa and Jacqueline Samples, discussing Cherokee literacy in the 1830s, delineated the effect of the book on oral traditions and its role as a tool in cultural colonisation.

Lydia Wevers
Victoria University of Wellington



Like its illustrious predecessors, the 2003 SHARP conference in Claremont, California, offered an impressive and convivial array of presentations, conversations, and gatherings. Although we seemed a smaller than usual bunch this year, all of the sessions I witnessed enjoyed an attentive and ample audience — some to the point of overflowing rooms and crowded floor space. As always, SHARP audiences received the wide-ranging presentations with intelligent, informed, and enthusiastic appreciation.

During the conference I heard more than twenty papers, whose subjects spanned five

centuries and a global range of national, ethnic, and cultural focuses. This brief report on some of the highlights can only suggest the richness and cogency of the presentations. But it illustrates one of the great strengths and attractions of our organization — our diverse approaches into the complex scope of all that encompasses the history of print and textual culture. In that spirit, here is a sampling of what I heard.

In the panel devoted to 'Print Culture in the U.S. before 1900,' all three papers focused on periodical rather than book publications. In their paper describing the highly successful serialization of E.D.E.N. Southworth's *The Hidden Hand*, which was published before the book version, Alison Scott and Amy Thomas resisted what they called the "invidious hierarchy of literary authority;" they argued that the periodical, not the book, was the prime mover of nineteenth-century American literature. The other panelists similarly stressed the importance of periodical publishing. Frances Smith Foster pointed to the diverse, multilingual, and often church-sponsored variety of African-American publications to refute common impressions that black literary activity primarily addressed abolitionist interests. Ellen Gruber Garvey discussed the popularity of slave ship narratives in late nineteenth-century highbrow magazines. She termed the stories a nostalgic re-masculinization of white slave shippers, characterized as brave and resourceful heroes who forged manly bonds with each other "across the prostrate body of the Negro." Garvey saw this literary sub-genre as a force for reuniting white Americans, northern and southern, in the context of the war with the Spanish.

The session devoted to 'Religious Writing and Publishing' also featured three strong papers. One of the conference highlights was Ian Gadd's provocative and entertaining "Covering God's Ass: New Light on the Wicked Bible of 1631." Gadd argued convincingly that the 1631 Bible, dubbed "wicked" because of its famous misprints, was not merely poorly proofread but in fact sabotaged by agents for the printer's spiteful former partner. Gadd's most intriguing, though elusive, evidence is the substitution in at least one copy of the phrase "God's great asse" for "God's greatness." The second panelist, Matt Brown, discussed the roles of religious ritual and "interpretive play" in early modern reading practices and textuality, focusing on the interplay between seventeenth-century American printed sermons and the mingled freedoms

and constraints of devotional literacy. Finally, George Williams described how John Wesley used magazine publishing in his efforts to both make new converts and to sustain and guide his followers. Wesley's magazine, *The Arminian*, was instrumental in placing him at the center of the Methodist movement and in reinforcing and clarifying the messages of Wesley's many lay itinerant preachers.

Other highlights included Jane Greer's paper on the Moonlight Schools for rural, semi-literate adults in Kentucky during the early decades of the 20th century. She described how the printed materials designed to teach literacy also bore strong social and cultural messages that paradoxically celebrated traditional agrarian lifestyles even as they subtly undermined the 'neighborly' interdependence that often supported those communities. Elizabeth Webby offered a fascinating portrait of the vagaries of modern book jacket design, particularly among editions intended for different national readerships. She showed how one major contemporary Australian novelist's work has been literally repackaged with very different 'looks' for British, U.S., and other markets.

On a more theoretical plane, Gary Frost offered an intriguing presentation on the "Haptics and Habitats of Reading." He examined the "ergonomics of interpretation," or how the study of touch might help us better understand how we gain knowledge through our hands as well as our eyes when we read. Similarly, in exploring the sensual dimensions of textuality, Pat Crain and Lisa Gitelman both discussed technologies of authorship. Crain considered Henry James's practice of dictating his fiction to a hired typist, whose intervening presence and the spoken "veil of sound" distorted James's sense of his own creative activity as an author. Gitelman described Mark Twain's fascination with the typewritten page as an image of the text ("Twain's .pdf") in which the author's presence is effaced, as in print. Gitelman called for closer attention to the visual culture of textuality.

Christine Pawley's paper on "Reading Identities Inside and Outside the Academy" provoked particularly animated audience discussion. Drawing in part on Michel de Certeau's description of readers as poachers, Pawley examined the ways in which both scholarly readers and 'common' or unprofessional readers understand and describe what reading entails. Based on her interviews with unprofessional readers in a rural Wisconsin county, Pawley reported that many of them simply do not care

about the distinctions many academics make between 'serious' reading and reading for pleasure. Many in the audience confessed their own difficulties in navigating, socially and intellectually, between the two kinds of reading.

Megan Benton

Pacific Lutheran University



Scripps College in Claremont provided a beautiful setting for SHARP's eleventh conference, and it is testament to the quality of the programme that I did not get the chance to acquire a Californian suntan. Some historians of reading suggest that the reader remakes the text in his or her own image, searching for topics that reconfirm the beliefs that they already hold. The same argument can, undoubtedly, be applied to a conference, but while I chose sessions at SHARP that suited my own research interests (reading, the history of libraries, text distribution), a range of stimulating papers constantly challenged my views and beliefs.

'Reading,' 'the reader' or 'readers' featured in the title of 7 of the 36 panel sessions at this year's conference, and the fact that a large number of the other papers attempted to deal with at least some aspect of text consumption, suggests that this once marginal topic is now central to the history of the book. If, as Cyndia Clegg has recently suggested, book history is a discipline united by an interdisciplinary approach, then Robert Darnton's ground-breaking essays on the reader are part of its shared literature, and many of this year's papers on reading directly echoed his interdisciplinary methodology. For example, Elspeth Findlay (Strathclyde University) offered a stimulating reinvestigation of the growth of silent reading during the period 1660-1720 in a paper on books as consumer goods that drew on autobiographical writings, discussions of children's education, and literary texts in order to suggest that a new kind of writing, aimed at the wealthy, 'competent' reader, emerged during this period. That this paper was given as part of a panel on 'Silent Reading' that also looked at reading practices in some contemporary Japanese schools (Kazumi Tsuda, Newport University, read by Jim West) and those of convict authors (Larry Sullivan, John Jay College), suggests that SHARP's reputation for a programme that is as diverse in approach as it is

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historically broad, was well maintained in California.

The papers on the Victorian child reader and the late Victorian reading public by Kristen Sipper and Mark Fairbanks (both University of Nottingham), indicate that a consideration of the reader has become central to the investigation of popular texts, and the session on 'Books in Series' was framed by a concern for the way in which 'the common reader' was constructed by editors and publishers during the late 19th and early 20th centuries. As part of this panel, the paper by Melanie Brown (University of Minnesota), "The Heroic Performance of Reading: Rhetoric's of Emanuel Haldeman-Julius in the Little Blue Books," provided some fascinating evidence of readers' responses being used to form the public image of this enigmatic publisher of magazines and abridged texts.

Papers on the history of libraries/text distribution were more difficult to find in the programme than those on reading, but one on ladies' reading rooms in British public libraries during the period 1875-1914 by Chris Baggs (University of Wales, read by David Stoker) was well placed as part of a panel on 'Victorian Readers.' Despite being interrupted by a multitude of young children, who entered the room unannounced and attempted to retrieve a set of music stands from the corner (a panel of SHARP Situationists perhaps?), this paper detailed the emergence and decline of a gendered space for reading. Equally stimulating were the papers on "Literary Magazines in American Libraries, 1802-1830," by Christine Modey (University of Delaware), which used a wealth of surviving catalogues to demonstrate the importance of magazines to the development of 'book culture,' and on book distribution networks in Finland, by Jyrki Hakapää (University of Helsinki), which recovered the complex links between the German book trade and the Finnish market in the period before text distribution was transformed by the introduction of railways.

Unfortunately, I missed what sounded like fascinating panels on 'American Libraries,' 'The Readers Write' and 'Reading and Literacy' because they clashed with other sessions (or my own paper), but the conference as a whole suggests that our undisciplined discipline is in a good state of health. Key themes in book history, such as author/publisher relations, publishing history, copyright and the material book were well covered, and an impressive panel on 'Three Bibliographic Projects,' which included the *Incunabula Short-Title Catalogue*,

provided a useful reminder of the major research tools that book historians have helped to create. The session on 'Distributing Books in Europe' was an encouraging sign of SHARP's ability to look outside of the North American/British context, and like all of this year's delegates I left the conference with next year in Lyon very much in mind.

Stephen Colclough
University of Reading

BOOK HISTORY PRIZE

The winner of the SHARP Prize this year is Elizabeth McHenry, for *Forgotten Readers: Recovering the Lost History of African American Literary Societies*. Honorable mention goes to the runner up, Priya Joshi, for *In Another Country: Colonialism, Culture and the British Novel in India*.

Forgotten Readers is a carefully researched book that examines a neglected aspect of black history, literary history, and reading history. It traces changing assumptions about the function of literacy and literature among free blacks in the urban North, before and after the Civil War. McHenry not only provides a mine of information about black readers and reading communities, but also explores the cultural meanings of literacy and raises questions about the relationship between literature and politics. The book will be invaluable to anyone interested in black history, American cultural history, nineteenth-century reading practices, generic and interpretive conventions, or the history of literacy.

A final feature of the book deserves special mention: McHenry emphasizes the diversity of black experience and the need to recuperate the experience of middle and upper-class black society. This emphasis is especially valuable, for it complicates our understanding of black literacy and literariness in important ways. The story of urban northern literary societies becomes, in McHenry's words, a "counterweight to the history of southern slaves and [to] the literary tradition of the slave narrative."

We are delighted to welcome Elizabeth McHenry to the list of SHARP Prize recipients.

SHARP LYONS 2004

The twelfth annual SHARP conference will be held in Lyons, from Tuesday 20 July through Saturday 24 July, at the Ecole normale supérieure lettres et sciences humaines, one of the members of Institut d'Histoire du Livre, with Ecole nationale des chartes, Ecole nationale supérieure des sciences de l'information et des bibliothèques (enssib), Lyons City Library, and Lyons Printing Museum.

The main topic of the conference will be *Crossing Borders*: cultural transfers between the old and the new worlds, on both sides of the Atlantic and Pacific. Presentations of European archival sources for the history of the book are also encouraged. As always, SHARP welcomes proposals for papers dealing with the creation, diffusion, or reception of the written or printed word in any place or historical period.

Proposals for individual papers and entire sessions are welcome. Each panel lasts 90 minutes and consists of three papers; each paper should last a maximum of 20 minutes to allow for discussion. Proposals for individual papers, 400 words in length, should give the paper title, a short abstract (if possible in English and in French), and biographical identification of the scholar. Session proposals should include a cover sheet explaining the theme and goals of the session, with separate abstracts for each paper. Both proposals should indicate their audio-visual needs.

The conference languages will be English and French.

A limited number of travel grants will be available to PhD candidates now engaged in writing their theses, and to independent scholars (those unaffiliated with institutions, which normally support travel to conferences). If you wish to be considered for such a grant, please so indicate at the end of your proposal.

Submissions should be sent by
30 November 2003 to :

Mr Dominique VARRY
ENSSIB
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LOCAL INITIATIVES

Washington Area Group for Print Culture Studies

In the Spring 1993 issue of *SHARP News*, the suggestion to organize regional subgroups within SHARP was put forward, and by the next issue, Summer 1993, it was announced that the groundwork for two such regional chapters — one in New York City and the other in Clayton, Victoria, Australia — was underway. A little less than seven years later, the Washington, DC area heeded the call. Although this area's regional group, Washington Area Group for Print Culture Studies (WAGPCS), is not officially a SHARP chapter, it nonetheless shares ties with SHARP through its members, visiting speakers, and interests. WAGPCS held its first meeting in February 2000 at the Library of Congress, Washington, DC. The founders and organizers, all members of SHARP, had participated the previous fall in Elizabeth Eisenstein's Folger seminar on early modern attitudes towards print. That experience, coupled with the exchange and fellowship found at SHARP annual conferences, created a desire for a regular, local forum dedicated to ongoing conversations about histories of the book and print culture. Ever since Steven Zwicker's inaugural talk on early modern reading, the group has welcomed a wide variety of speakers addressing an equally wide range of topics related to the study of book history and print culture of any time or place. WAGPCS has sponsored talks on book arts in Cuba, histories of non-print media, French pulp fiction, poetry in print and manuscript, the effects of upper and lower case letters, Emily Dickinson's manuscripts, antebellum readers in New England, and many more. The group has also held a roundtable on Adrian Johns's *The Nature of the Book*, visited the National Museum of American History for demonstrations of typesetting and handpress printing by Stan Nelson, and met at the Folger Shakespeare Library for a special tour of 'The Reader Revealed,' an exhibit curated by WAGPCS co-founder, Sabrina Baron. Local SHARP members, including Elizabeth Eisenstein, William Sherman, Carol Armbruster, Lydia Schurman, and Marilyn Barth have given talks, and SHARPists such as Robert Gross, Jonathan Rose, and Ronald and Mary Zboray have come from farther away to deliver presentations to

the group. One meeting every academic year is devoted to works-in-progress presentations by WAGPCS members. Like SHARP's membership, WAGPCS's core base consists of academics from a variety of fields, librarians, book dealers, administrators of scholarly and public institutions, independent scholars, students, and others who have an interest in print culture issues.

While WAGPCS has no funding and exists solely through volunteer efforts, from its inception it has received the encouragement of John Cole, director of the Center for the Book at the Library of Congress. Its meeting space is provided by the Division of Scholarly Programs at the Library of Congress through the efforts of Les Vogel. On occasion, the Center for the Book, Office of Scholarly Programs, and the John W. Kluge Center at the Library of Congress have co-sponsored WAGPCS events such as Wayne Wiegand and Kendall Larson's 'Main Street Public Library: Book Availability in the Rural Midwest, 1890-1970' talk and database demonstration in March 2001. This past March, Paul Boyer's WAGPCS talk, 'Moral Guardianship and First-Amendment Rights: Reflections on Censorship in America from the Gilded Age to the Internet Age,' was followed by a book-signing and reception sponsored by these three Library of Congress divisions.

For the 2003-2004 schedule, WAGPCS will meet the first Friday of each month from 3.30pm to 5.00pm in the Woodrow Wilson Room (LJ-113), in the Jefferson Building of the Library of Congress. The monthly meetings will run from September through December, and then from February through April. On Friday, 5 September 2003, Ann Kelly will open this year's WAGPCS series with a talk entitled 'Jonathan Swift: Myth, Media, and the Man.' Other speakers for the fall include Christopher Kyle (7 November) and James West (5 December) — titles to be announced. The spring schedule begins with the 6 February 2004 meeting, and will feature several WAGPCS members discussing their current projects. On 5 March 2004, Matt Kirschbaum will deliver a talk entitled 'Extreme Inscription: New Media, Magnetic Media, and the Limits of Writing,' and at the 2 April 2004 meeting, Roger Chartier and Peter Stallybrass will offer a joint presentation, 'Writing in Print.'

The meetings are open, and reservations are not necessary. If you live in the area, we hope that you will join us on a regular basis; those visiting Washington, DC are equally encouraged to attend. Following most meetings,

we continue the conversation over dinner and drinks and extend an open invitation for all to join us. For more information about the group, including past presentations, please see our website: http://www.wcupa.edu/_academics/sch_cas.eng/wagpcs.htm.

If you wish to be added to our reflector list (used primarily for announcements) or have additional questions, contact Sabrina Baron, Eric Lindquist, and Eleanor Shevlin at booksumcp@umail.umd.edu.

CONFERENCE REPORT

SHARP at ISECS

SHARP marked its eighth year as an affiliate of the American Society for Eighteenth-Century Studies (ASECS) by hosting a session at the *International Society for Eighteenth-Century Studies (ISECS) Eleventh Congress on the Enlightenment*, held 3-9 August 2003 at the University of California, Los Angeles. Organized and chaired by Eleanor Shevlin (West Chester University), the SHARP panel was entitled 'The Global Trade in Books, Periodicals, and Other Forms of Print in the Long 18th Century,' and featured four papers. In the first paper, 'The Circulation of Forbidden Books in France: Going Beyond Darnton,' Paul Benhamou (Purdue University) demonstrated that the establishment of the 'cabinet de lecture' (an institution akin to British subscription libraries) gave French readers, from about 1760 on, access to large numbers of forbidden books without attracting (initially at least) the attention of the authorities. Benhamou drew his evidence from both the few surviving catalogs of these 'cabinets de lecture' and the correspondence of the managers of these 'cabinets' with the Société Typographique de Neuchâtel. Ann Kelly (Howard University) spoke next on 'Phillis Wheatley and Methodist Publishing.' Kelly argued that Phillis Wheatley's international fame as a poet stemmed not only from her literary abilities but also from her choice of topics and patrons associated with the Methodist movement, which in turn enabled her work to benefit from the movement's print production and distribution networks. In 'Toward a Taxonomy of Literary Piracy: Within and Across National Boundaries,' Stephen Karian (Marquette University) examined the trade between Ireland and England;

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the very different trade relationship between England and Scotland post-Act of Union; and the differences in the practices of booksellers Edmund Curll and Henry Hills, in an effort to arrive at more precise understandings of piracy as a label for various activities. While focusing on eighteenth-century Britain, Karian nonetheless illustrated the need to recognize and explore the ways in which piracy as a term carries culturally specific nuances. Calhoun Winton (*Emeritus*, University of Maryland) concluded the session with a paper entitled "Problems on Writing the History of the Book in the West Indies." As his title suggests, Winton sketched the complications — the multiple languages involved, and the shifting socio-historical and political facets of this geographical region, to name two difficulties — involved in constructing such a history. Yet, his talk also underscored the significant gains that such work would yield, including a better sense of the links between the history of the book in the West Indies and other geographic areas. The session was well-attended, especially given the Friday 3:15pm time slot, and the questions following the presentations spoke to the interest they generated.

Eleanor Shevlin
West Chester University

NEW PUBLICATIONS

Your SHARP News book review editors urge authors and publishers to send only general book history volumes and those dealing with North American subjects to Chuck Johanningsmeier; please send all other material to Ian Gadd. Contact details on page two.



Dutch-based Brepols Publishers is about to launch three new journals in the fields of book history and manuscript studies:

Variants. The Journal of the European Society for Textual Scholarship, edited by H.T.M. van Vliet and Peter Robinson.

Manuscripta, a journal for manuscript research including paleography, codicology, illumination, book production, library history, reading & literacy, and textual criticism.

Segno e testo. International Journal of Manuscript and Text Transmission.

For more details, see the Brepols site at: <http://www.brepols.net/publishers/index.html>

BOOK REVIEWS

Susan Broomhall. *Women and the Book Trade in Sixteenth-Century France*. Aldershot, Hants. and Burlington, VT: Ashgate Publishing, 2002. viii, 282p. ISBN 0754606716. £40.00. E90.70. \$69.95.

While there are many scholarly studies on Marguerite de Navarre and Louise Labé, the most illustrious women writers of sixteenth-century France, a detailed examination of all aspects of female participation in the book trade during this period is a welcome addition to both literary and gender studies, as well as to print history. Previous studies of female writers have tended to concentrate on the 'content' of women's writing, but Broomhall sets herself the task of examining the 'context' and conditions of female participation in the book trade. This volume offers an in-depth analysis of women not only as authors but also as readers, printers, editors, patrons, scribes, collectors, and translators.

The strength of this study lies in its breadth. While admitting that the majority of the women who participated in literary and publishing activities of the time belonged to a small literate minority, Broomhall nevertheless opens up this small community to show women from many different backgrounds, in many different roles. In fact, the title of the book, containing the words "women in the book trade," is a bit disingenuous; Broomhall covers all aspects of publication culture, not simply the commercial realm of the book trade. Even the notion of 'France,' a term included in the title, is a broad one, considering the tendency in many historical studies of this period to focus on Paris and on the French dialect that was spoken there. Broomhall, however, carefully includes provincial centers of textual production: Lyons, Rouen, and Provence in particular, and thereby provides a more complete geographical, linguistic, and cultural picture of sixteenth-century France.

Breadth is also demonstrated in Broomhall's inclusion of both manuscript and print culture during this period — a transitional time beginning with the introduction of printing in France in 1470 and extending until the end of the following century. Broomhall nicely incorporates manuscript production, circulation, and appropriation into her study of the print culture that was slowly superseding hand production during this pe-

riod, effectively confuting the facile distinction between a 'private' manuscript culture and a 'public' print culture. The same 'gendered traditions' exist in both, according to the evidence of this study.

Broomhall shows that whatever the role a woman played in literary life — author, printer, translator, editor, and whatever her contribution — poetry, preface, conduct manual, political writing, translation, the most apt description of her place in textual culture is 'marginal.' Broomhall includes interesting, but not surprising, statistics. Women's writings account for less than 1% of the first editions printed in sixteenth-century France, and of this tiny percentage more than half were editions of works not completely their own. This tiny percentage of textual production forms the archival background against which Broomhall writes. Her use of archival sources from the period is exceptional, and her wonderfully detailed appendix, where she lists 'First or Significant Editions Containing Work by Women by Half-Decades, 1488-1599,' is a valuable resource in and of itself. In addition, her bibliography, which includes manuscript sources, primary printed sources, studies of individual women writers, microform sources, unpublished theses, and printed general sources, is a veritable wealth of research resources.

One cannot escape, however, the seeming marginality of these women's work, and if the study falters in any respect it is in this restricted scope. Although the archival sources are carefully quoted (and conveniently all translated into English), they represent such a tiny proportion of all sixteenth-century writing that one is left wondering about the other 99%. Perhaps a bit more context would have been helpful. What was the broader background against which this tiny group of women was writing? What did male contemporaries think of this group, and how did they view it? What were the visual images of women as authors or as participants in the book trade? What exactly was the historical development of the book and the book trade in the 16th century? While Broomhall has carefully highlighted the many and varied roles of women in sixteenth-century book culture, she has perhaps lifted them from a cloth to which they needed to remain attached. Her discussion of translation and intertextuality within sixteenth-century culture during her examination of women as translators is a welcome inclusion. One desires a bit more of this widening of the picture.

Susan Broomhall has given us a detailed and in-depth study, one that opens up, as she herself states in her conclusion, “a range of new research areas concerning women and their writing.” Scholarship is much the richer for it.

Susan Waterman

Eisenhower Library, Johns Hopkins University



Stephen B. Dobranski. *Milton, Authorship, and the Book Trade*. Cambridge: Cambridge University Press, 1999. xiv, 245p. ill. ISBN 0521641926. £40.

In 1634 John Milton wrote to a friend that he was soon to be “in London among the booksellers” and, as Stephen Dobranski argues in this study of Milton’s relationship with the English book trade, it is among those seventeenth-century booksellers that we should continue to look for the writer and his works (66). Milton has long been mythologised as a “solitary genius” who disdained the book trade, but it is the central argument of this book that the success with which Milton was able to fashion himself as a public and independent author figure depended on — and ironically has helped to obscure — his collaborative relationship with that trade (62). Drawing on the bibliographical approaches of Jerome McGann and D.F. McKenzie, Dobranski aims to reveal the nature of Milton’s “conversation” (155) with printers and booksellers and to recover him as a “social writer who depended on others...to construct the perception of his autonomy” (2).

Dobranski presents a persuasive argument. Milton published prolifically, his works bore the imprints of over thirty printers and booksellers, and he wrote one of the most famous tracts on censorship in the language — yet, according to Dobranski, scholarship has for the most part “ignored the material circumstances of Milton’s writing and publishing” (2). Moreover, “bibliography provides a window into [Milton’s] biography” (10); understand Milton’s role in the production of his texts, Dobranski posits, and you discover more about Milton and his works. Understandably perhaps, Dobranski does not seek to engage with the Miltonic canon as a whole but instead provides a sequence of case studies. Of these, the chapter on *Samson Agonistes* is the most subtle and nuanced, demonstrating persuasively how the 1671 edition’s ‘Omissa’ critically complicate the reading of

the text. The chapter on *Areopagitica* draws welcome attention to its bibliographical language and imagery, although the comparison between paper pulp and semen — linked by Milton’s phrase “the pretious[*sic*] life-blood of a master spirit” (120) — is a little tenuous. Chapters on the 1645 and 1673 editions of Milton’s poems offer effective counter-responses to the traditional views that valorise the earlier edition as “an expression of authorial autonomy” and that dismiss the other as “entirely a product of the printing-house” (155). The least satisfying analysis concerns the vexed case of Milton’s time as a licenser in the 1650s, although Dobranski’s argument that ‘authorial consistency’ is in fact an artificial straitjacket that later critics have imposed on Milton (albeit as a result of the poet’s own self-fashioning) is well-made.

A book-length study of Milton’s relationship with London’s printers and booksellers is very welcome, but this one does have a few shortcomings. I would, for example, have liked Dobranski to have offered a sustained application of his thesis to *Paradise Lost*. Peter Blayney’s important essay on the playbook publication, with its information about early modern publishing practices, probably appeared too late for it to be incorporated by Dobranski, but the omission of McKenzie’s essay on the book trade in 1644, which focuses specifically on Milton and *Areopagitica*, is surprising. More significantly, it is a shame that only two members of the trade are discussed in detail. Also, much more could have been made of the trade’s own highly collaborative nature, not least as it may have prevented a misunderstanding of what the Stationers’ Company meant by the term ‘community’ in the chapter on *Areopagitica*. Nonetheless, this volume represents a convincing and cogent coupling of Milton scholarship with the history of the book.

Ian Gadd

Bath Spa University College



Adam Fox and Daniel Woolf, eds. *The Spoken Word: Oral Culture in Britain, 1500-1850*. Manchester and New York: Manchester University Press, 2002. x, 286p. ISBN 0719057469 (cloth); 0719057477 (paper). £49.99 (cloth); £14.99 (paper).

A message recurs throughout this substantial collection of essays: that oral communication and oral culture cannot wholly be sepa-

rated from print and print culture. The editors define ‘oral culture’ not as ‘an identifiable social unit,’ but as “a collection of communicative habits and practices” (11). The definition demands a kind of particularism, and most of the essays comply with this, exploring a single characteristic of oral culture through a narrowly focused theme or source.

Daniel Woolf and Adam Fox’s introduction is a generous survey of the methodological issues and recent research in this area: it provides a useful entry to the essays in the volume, and more generally, a good introduction to the subject and its literature. Richard Suggett and Eryn White write about the role of print in invigorating the Welsh language during the early modern period. In a second contribution, Suggett looks at the place of minstrels in sixteenth-century Wales and their prosecution as vagabonds as part of the process of state formation. Donald Meek considers the role of written and spoken Gaelic, particularly translations, in religious culture in the Scottish highlands, in the late 16th and through the 18th centuries. His essay is one of several that reveal the importance of religion in any attempt to construct an overview of communication in early modern Britain: a factor too often sidelined in the more formalistic accounts of speech, manuscripts, and print.

The volume also stresses the multi-directional nature of exchanges between the various modes of communication. Woolf’s essay looks at the use of history, especially printed histories, in conversation in post-Restoration England. Martin Macgregor’s minutely detailed account of genealogical histories in Scottish Gaeldom reveals the interaction between written and elite oral traditions. Alexandra Walsham also explores this boundary in an essay that discusses Protestant suspicion of oral traditions in religion, which many associated with Catholic superstition, despite the creation of a realm of Protestant folklore in the form of cautionary tales and wonder stories. A similar lesson can be found in Nicholas Hudson’s essay, which seeks to offer a more general overview of the relationship between oral and written traditions. He suggests that the very concept of orality is itself a literate one, forged during the Enlightenment, when commentators, especially in the Anglophone world beyond England, identified differences between speaking and writing, and between oral and literate societies. However, they did not exclusively privi-

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lege the latter, but associated orality with the verbal intensity and expression of emotions that characterised poetry.

Bob Bushaway's concluding essay sits uncomfortably with the rest of the volume. While the other essays are close reconstructions based on detailed engagement with sources, he offers a nostalgic and rose-tinted account of a popular and oral culture preserved in Merry England by memory and custom. Neither the evidence he offers nor the alleged oversights of historians justifies his polemic in rhetoric redolent of the UK's Countryside Alliance.

The Spoken Word is a useful and reliable array of essays that collectively cover considerable ground. While its contribution to ongoing debates concerning the organisation of oral culture, and its relationship to print and print genres, is of necessity a fragmentary one, the empirical approaches are often refreshing and impressive. Its recurrent message is well presented, even if we stand in need of further reminders of the real and perceived limits of speech, as for example, when exchanging news, conversants often anticipated confirmation in print. The volume invites us to go beyond the commonplace that speech and print are not exclusive or independent modes, and to begin to characterise the dynamic relationships between various modes of communication.

Joad Raymond
University of East Anglia



Robert J. Griffin, ed. *The Faces of Anonymity: Anonymous and Pseudonymous Publication from the Sixteenth to the Twentieth Century*. London: Palgrave Macmillan, 2003. xii, 260p. ISBN 0312295308 (cloth). \$59.95.

Marcy L. North. *The Anonymous Renaissance. Cultures of Discretion in Tudor-Stuart England*. Chicago and London: University of Chicago Press, 2003. xii, 309p. ISBN 0226594378 (cloth). \$37.50. £26.50.

Each of these books argues that prior to the 19th century (and for some genres much later), anonymous and pseudonymous publication was normative rather than anomalous. James Raven's finding, in his contribution to the Griffin volume, that over 80% of novels published in Britain and Ireland between 1750 and 1790 fall under this category is qualified by his acknowledgement that many were the

contemporary equivalent of Mills and Boon; but his tracking of changes in the ratio of signed to unsigned raises fascinating questions. A dip to under 50% in the first decade of the 19th century had been reversed by 1830; yet, over the same period, the ratio of declared male and female authors had also changed, with female names increasingly predominant, though not always in full or on the title page.

Some anonymity is accidental — information once current has failed to survive — while some arises from authorial shyness or social repression. In Mary Shelley's case, perceptively explored by Susan Eilenberg, there was not only her own "invincible objection" (173) to seeing her name in print but the fierce opposition of her father-in-law. Yet the withheld name could also be a marketing strategy. Margaret Ezell argues that the Restoration pseudonym, 'By a lady,' should not be seen as an evasion but as a considered appeal by author or publisher to a particular readership. Raven reaches a similar conclusion. For many readers, the anonymous or pseudonymous text was more enticing than the named one. For others, names may not have been of much concern to begin with.

What did it feel like to be an anonymous or pseudonymous author? Shakespeare is represented by Marcy North, in discussing scribally transmitted versions of the sonnets, as having regarded even his own name as an 'unstable marker.' Holly Laird investigates the 'self-mythologizing' gestures that accompanied the 'co-authored' pseudonym, Michael Field (Kathleen Bradley and Edith Cooper). Leah Price finds the death of the anonym and the concurrent birth of his/her lineal descendant, the ghostwriter, metaphorically represented in fictional accounts of the late 19th century replacement of the male clerk by the female typist. Kristine Haugen uses the 17th century Temple-Bentley-Boyle debate over the authenticity of the epistles of Phalaris as a way of exploring the reliance of late humanist authorship on imitation and citation. Brian McHale reviews a series of cases where fraudulent authorship has become involved with issues of ethnic and national identity. He also offers a useful taxonomy of 'genuine' hoaxes, which were never meant to be exposed, trap-hoaxes, where the believer was to be humiliated by the revealing of the hoax, and 'mock-hoaxes' that were meant to be seen through all the time (236). Applying this to Haugen's findings we could say that Bentley treated 'Phalaris' as a 'genuine' hoax when it was originally a

'mock-hoax,' and turned it into a 'trap-hoax' in his refutation of Temple. Bradley and Cooper, on the other hand, did not see themselves as hoaxers at all, regarding Michael as a mutually crafted artistic creation.

Specific attribution problems are considered by Susan Lanser in an account of 'The Travels and Adventures of Mademoiselle de Richelieu' (1743), and Vincent Carretta in his discussion of pseudonymous letters to newspapers, which may or may not be the work of Olaudah Equiano. The Duke of Wellington, when informed of some problem in the battlefield, would bark, "I will get on my horse and look at it." Lanser disappoints by being more concerned to frame questions than to get on her (metaphorical) horse and find answers. Her paper, while highly readable, must hold some kind of record for frequency of question marks — perhaps a stylistic marker for identifying anonymous work by this author! Such criticism cannot be made of Carretta who has clearly covered many saddle-sore miles in his search for Equiano material. Early letters to the editor were doubly problematical through often being staff-written with any fraudulent name attached that was judged likely to attract readers. Sensibly, his paper concludes with the texts themselves, allowing interested scholars to make their own judgments.

While the Griffin volume offers a wide spread of periods and approaches, Marcy North's enlivening solo study has the advantage of close concentration on a particular topic and period. The topic is the significance the uncredited text had for its original readers. Rather than anonymity being seen as a problem to be solved by the discovery of an author, she presents it as a textual complication to be accepted and interpreted like any other.

Thoughtful and subtly argued, this book has many fresh insights to offer. Its method is unavoidably speculative. If the search for authors' names is difficult, that for contemporary readers' responses to the absence of such names is even more testing — or has been until now. Working from case studies, North concentrates on instances where an author's or publisher's reasons for withholding a name have been given or betrayed or where those of a reader or coterie can plausibly be reconstructed. Ecclesiastical disputes figure largely because the withholding of a name was itself often an issue of contestation. Women's writing is the subject of a carefully argued chapter focusing on the construction of the female voice in anonymous texts. Anonymity

so considered ceases to be a single, uniform entity and becomes a rich repertoire of practices and poses.

North's discussion raises a number of terminological questions of concern to SHARP members. At times she does not seem at home in book-trade history or the technical side of descriptive bibliography. (On p.138 a printer is described as using a "set of type.") She understands that most printers of her period worked on contract for booksellers rather than as publishers in their own right but wavers uncertainly between terms for the agent primarily responsible for a work's transmission from author to retailer. Yet is there any generally agreed term? Since publishers of the modern kind only appeared in the early 19th century, that word is best reserved for the post-Murray era. 'Trade publisher' has a specific meaning assigned by the late Michael Treadwell, which should not be tampered with. 'Printer-publisher' and 'bookseller-publisher' are accurate when we have certain evidence of prime responsibility, but a printer's name in an imprint does not supply that evidence. 'Stationer-publisher' avoids the difficulty but is not in current use. The Elizabethan 'adventurer' and 'undertaker' have lost their earlier meanings. I also question North's use of 'attribution' for the pre-publication assigning of a name to a work: that term is better reserved for the scholarly, evidence-based determining of authorship. The pre-publication activity might then be distinguished as 'crediting'. 'Social authorship' should be reserved for the sense established by Ezell and not used, as on p.39, as a synonym for collaborative authorship.

While both these books are to be warmly welcomed, it must be noted that each has been written either in ignorance or in wilful disregard of the huge recent literature on the identification of authors by statistical and stylometric means. One sometimes wonders where literary students of authorship have been for the last twenty years. The field is surveyed in chapter eight of Harold Love's *Attributing Authorship: An Introduction* (Cambridge: C.U.P., 2002).

Lorah D. Vole
No Sham University

Author's note: Lorah D. Vole is the pseudonym of a scholar whose real name contains the same letters in a different order.

Lotte Hellinga et al., eds. *The Bookshop of the World: The Role of the Low Countries in the Book-trade 1473-1941*. 't Goy-Houten: HES & De Graaf, 2001. 332p. ill. ISBN 9061940397. E72.15.

Consisting of approximately half of the papers presented at a London conference of the same name in September 1999, this volume has a distinct bias towards the Dutch 'Golden Age,' although Simons's heartfelt contribution on the rise and fall of printing in Flanders ranges across a wider period than even the book's title suggests.

The theme of 'exchange' runs throughout, starting with Hellinga's contribution, which considers the ebb and flow of cultural exchange across Europe via the example of typography and type, and also with Ciutacu's, which traces the corridors along which Caxton's revolution initially spread. Rizza and Goris also focus on the early period: Rizza considers how *Mary of Nemmegen* may be used to trace the history of *Mariken van Nieumeghen*, while Goris suggests that printers in Nuremberg (1473) and Ghent (1485) first introduced Boethius's *Consolatio Philosophiae* in bilingual (Latin and vernacular) editions in response to existing manuscript traditions. The exchange of 'subversive' ideas through the medium of print is explored by Delsaerdt, Israel and van Galen Last. Louvain's authorities concentrated on the dissemination of books in their fight against Lutheranism: an analysis of the 1543 inventory of Cloet's bookshop illustrates the range of new humanist texts available in the Low Countries' only university town. A century later, 'livres de Hollande' and particularly forbidden philosophical works were considered a danger to the authoritarian society of Louis XIV, while in the 1940s, *Hollands Glorie* and *Le Silence de la Mer* became symbols of a resurgent national culture.

Hoftijzer, in the section specifically on the Golden Age, discusses the elusive influence of things English in seventeenth-century Holland despite the lack of sources that makes it difficult to prove the presence of English books in private Dutch libraries. (As Dongelmans suggests, the project to make rare Dutch book sales' catalogues available via microfiche may prove useful in this respect.) Keblusek, in her paper on Royalist exiles, confirms Hoftijzer's point that Dutch-printed English texts were often produced for the English market, while books imported from England were destined for libraries of Englishmen. Korsten calculates that around 6%

of the total output of the Elzeviers was by 'English' authors. The English influence was such that, as Bostoën convincingly explains, a text on Lady Jane Grey could still be published in the Netherlands 50 years after the event. A more general argument is made by Wintle who demonstrates how cartographers from the Low Countries were renowned for their art and played a role in the formation of a European identity.

During the Eighty Years' War, a few Dutch pamphlets were translated into English, but Dunthorne rightly asks how much the average Englishman would have understood of the situation on the Continent without further explanation. Arblaster emphasises the dependence of the English newspaper press on sources from the Low Countries, while contact between England and the Netherlands in the field of engraving is shown by Veldman and Astington in their papers on the London activities of the Van der Passe family and Thomas Jenner. Again, reliance on Dutch printing material is shown by Richard Whitacker's borrowing of botanical woodblocks from Plantin-Moretus for his editions of Gerard's *Herbal*. Two papers explore intellectual exchange across Europe: Nutton focuses on Dutch medical authors who supported Harvey's theory of blood circulation, while Munt discusses the influence in Germany of medical texts in the vernacular.

International commercial links predominate in papers discussing the post-Golden Age era. By accepting foreign books in exchange for products of the Cambridge University Press, McKitterick argues, Cornelius Crownfield acquired the stock that led to him becoming a bookseller and provided the financial basis for further printing work. Anfält demonstrates how mail order from Dutch booksellers enabled a naturalist in rural Sweden to build up an impressive library, while Kuitert traces the impact of an eccentric Englishman on the sober Dutch remainder trade. The wheel that started with Fell taking type from Holland to Oxford in the first paper in this collection has come full circle by the end of the 19th century, when the scanty evidence preserved in Dutch archives leads Dongelmans to conclude that it became England that supplied Holland.

The price/quality ratio once made it difficult to sell English books in the Low Countries, so it is ironic and unfortunate that the Dutch publishers of this book, which is in-

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tended for the English-speaking market, could not have made a greater effort with what is not a cheap book: the first paper alone contains four footnotes with gaps where cross-references should have been inserted. As with any collection of papers by multiple authors on a wide range of subjects, the interest and quality of the papers vary, but many are excellent while the underlying broad theme of 'exchange' through the printed word means that this book will appeal to a wide readership.

Ann Veenhoff

Bièvres, France

Marja Smolenaars

Boskoop, The Netherlands.



Kristian Jensen, ed. *Incunabula and Their Readers: Printing, Selling and Using Books in the Fifteenth Century*. London: British Library, 2003. x, 291p. ill. ISBN 0712347690. £35.

This volume of papers given at a conference on the printing of incunables held in December 2000 under the auspices of the British Library has been edited by Kristian Jensen, the then newly appointed British Library Head of Incunabula. Jensen leads from the front with a study of Bible printing in the 15th century. He explores various perspectives: textual, commercial, devotional, and intellectual, to construct an absorbing cultural analysis of the implications of this new medium. Equally valuable is Christina Dondi's examination of the evolution of printed Books of Hours and the ways in which textual examination of them can shed light on the nexus of relationships between printers, commissioners and booksellers. Another wide-ranging paper is John Flood's examination of "Printed Books as a Commercial Commodity." This is an astute study that assesses the various factors involved in establishing (or not) printing as a sustainable economic process.

A number of other studies examine specific aspects of incunabular printing. Two bear directly on typographical evidence. Lotte Hellinga re-dates a number of Wynkyn de Worde's early publications as a foretaste of her forthcoming catalogue of British Library English incunables. Blaise Aguera y Arcas, in an unusual study based on digital analysis, reaches some new conclusions about Gutenberg's DK type in the 1456 *Bulla Thurcorum*. His conclusion is that Gutenberg was not using conventional matrices but 'tem-

porary' ones. The question of how such matrices were created remains unresolved. But the paper offers a new approach to typographical analysis that invites wider application.

One particularly welcome element in the volume is the emphasis on woodcuts and decoration. These are explored in two admirable articles, one by Mary Beth Winn on the repertoires of illustrations in Parisian Books of Hours, and one by Lillian Randall, on the illumination of Venetian Bibles. Together they suggest how much fruitful work remains to be done on illustration and decoration in this period.

Other papers focus on neglected forms of printing and related topics. Falk Eisermann examines the complex question of broadsides in a pioneering study of importance. And Holger Nickel, in a brief but suggestive paper, considers the publication of orations. Bettina Wagner studies the incunable catalogue of St. Emmeram, Regensburg, made in 1501. The weakest paper is Mary Kay Duggan's "Reading Liturgical Books." It swiftly veers away from its ostensible topic into a discussion of a mid-fifteenth century painting by Rogier van der Weyden. It is a pity that so many of the handsome coloured plates in this book are devoted to this article, none of which relate at all helpfully to its subject.

This summary account cannot do full justice to this extremely valuable collection. It contains a number of important papers, and is generously illustrated and handsomely produced. It also affirms, by editor and imprint, the crucial role of the British Library in the study of incunabula, showing how well, with proper leadership, the role can be filled.

A.S.G. Edwards

London



Roy Millington. *Stephenson Blake: The Last of the Old English Typefounders*. New Castle and London: Oak Knoll Press and The British Library, 2002. i-xii, 248p., ill. ISBN 158456086X (US); 071234795X (UK). \$49.95 (Oak Knoll). £35 (British Library).

Recently, as I was proofing a letterpress broadside, I began thinking about industrial typefoundries: when I had to replace individual letters with more legible specimens, I wondered how I could get extras, if necessary. Beyond tapping into the haphazard and dwindling reserves of letterpress aficionados, could I (or anyone) call up a working company and

order some type to be cast? In this age of digitized textual production (when my word processor's spell-check program does not even recognize the word 'typefounders'), where have all the foundries gone?

Some answers to these questions can be found in Roy Millington's *Stephenson Blake: The Last of the Old English Typefounders*. Millington's book chronicles the business history of Stephenson Blake from its origins two centuries ago, through the heyday of letterpress printing, and to the present day, when it is the only remaining traditional foundry. The story of Stephenson Blake, in Millington's account, traces the trajectory of the typefoundry business in England. Even this illustrious firm, once known for its durable metal alloys and its high quality letter-crafting, has been forced to diversify its products and minimize type production — it now only sells type for "hot foil blocking and case-bound print-finishing" (209).

Millington reveals in his acknowledgements that his project arises as a labor of love, "as a result of some fifty years personal contact with Stephenson Blake and Company Limited... as honorary curator-archivist" (vii). His familiarity with the firm's personnel, records, and facilities allows him to detail how the key players responded to shifts in production technologies, changes in the company's focus (such as the sale of wooden type cabinets in addition to metal type), and fashions in typographic style. Millington also provides contextual information, such as the health hazards of foundry work and the practice of 'laking,' in which the cutters — the most skilled and stressed workers — could nurse hangovers on Mondays while the management turned a blind eye.

In his account of the company, Millington provides occasional glimpses into the cultural circumstances that have influenced type production, such as the effects of the two World Wars and of 20th century printing technologies. He mentions ideologies that have permeated the business, such as "[t]he company's policy of patriarchal benevolence" (143) toward its workers, the role of women in the factories, and the hierarchy of employees. More information about these aspects would make the book better suited to readers interested in the history of print culture in general. The 20th century also deserves increased attention: Millington glosses over the battles about sans serif fonts, the competition posed by new printing technologies, and the increasingly intense international scene.

Overall, the book reads as a festschrift for the Stephenson Blake company. As such, it can be read as the most recent installment in the story of the age-old rivalry between Stephenson Blake and the foundry owned by the Caslons. As part of their rivalry, both published books championing their own firms. Though the Caslons' business was folded into Stephenson Blake in 1937, this volume forms a final jewel in the Stephenson Blake crown.

The appendices give the history of this rivalry in an excellent chart of Stephenson Blake's ancestry. It shows Stephenson Blake's descent from all the other English typefoundries, dating back to William Caxton. Although there are other fascinating appendices, the glossary lacks many basic terms that could make the book more accessible for readers new to printing history. For example, it would help to define a term such as 'jobbing type,' which appears often in the text, instead of repeating the definition of 'laking.'

The text also contains many distracting infelicities, such as oddly placed or extraneous commas, occasional problems with plurals, an excessive use of the word 'whilst,' and some outright mistakes and misspellings. Quoted text is not marked with punctuation, but with italics. Still, fans of letterpress printing, and those curious about the foundry business, will find much of interest in this history.

Karen Schiff

School of the Museum of Fine Arts, Boston



Joad Raymond. *Pamphlets and Pamphleteering in Early Modern Britain*. Cambridge: Cambridge University Press, 2003. xviii, 403p. ill. ISBN 0521819016. £50.

The golden age of British pamphleteering, as 20th century exponents such as George Orwell recognised, was the period from the late 1500s to the late 1600s. Setting aside whether it is worthwhile to seek a Habermasian public sphere during this period, the 'long' 17th century nonetheless clearly witnessed an explosion (or, more accurately, several explosions) in the production of pamphlets, which proliferated in a bewildering variety of shapes, sizes, and forms. These pamphlets covered politics and religion — high and low, radical and reactionary — as well as an astonishing array of subjects from the more esoteric fringes

of early modern culture. They both enthralled and appalled those readers who encountered them. This volume, by a scholar who has done more than most to explore this field in recent years, does admirable justice to the growing prominence of pamphlets in early modern public life and to their wonderful variety, but rather less justice to their historical importance.

Faced with a familiar quandary for the monograph author — whether to adopt a thematic or a chronological structure — Raymond attempts to do both, but not altogether successfully. After introducing readers to the concept of pamphlets and pamphleteering, his chapters cover a range of topics: popular print in the age of the Marprelate Tracts of the late 16th century; the nature of printing practices and the book trade; the rise of printed news; the Scottish print revolution before the civil wars; the developments in pamphlet form and public culture in the revolutionary decades; and the nature of female authorship and pamphleteering. He concludes with a survey of popular print culture after the Restoration. This approach successfully offers a means of introducing readers to this booming historiographical field, in terms of the numbers of tracts, the ways in which they were produced, and the variety of literary and physical forms that they took. Such aspects of pamphlet culture are illuminated by useful and clear graphs displaying press output, as well as by plentiful illustrations, for which both author and press are to be commended.

However, the coverage is somewhat fragmentary outside the mid-seventeenth century, and even some authors crucial to civil war pamphleteering, such as Henry Parker and William Prynne, receive barely a mention. More problematic is the way in which the chronological structure seems to conspire against the development of themes and arguments and, in what is probably a disservice to Restoration print culture, the final chapter adds little new to the book's general thrust. A work of this size, in this fine series, ought perhaps to have been more rigorously argued and to have been based upon more well-developed research. Pamphlets from this period deserve detailed literary analysis, thorough engagement with the political ideas of early modern tracts, and careful engagement with issues surrounding authorship and readership; the subject also demands greater scrutiny of the interaction between pamphleteers, political life, and market forces, as well as of authorial processes. That Raymond engages with these issues in rather a cursory fashion demonstrates how this book

falls somewhere between what is required of either an introductory survey or a scholarly monograph.

Jason Peacey

History of Parliament, London



Jay Satterfield. *"The World's Best Books": Taste, Culture, and the Modern Library*. Amherst and Boston, Mass.: University of Massachusetts Press, 2002. ix, 240p., ill. ISBN 1558493530. \$29.95.

In this volume from the series "Studies in Print Culture and the History of the Book," Satterfield has given us a vivid and convincing portrait of the Modern Library and the reasons for its tremendous success in the American book market of the 1920s to 1940s. But what makes his account truly fascinating is that he sets this story in its cultural context: the class aspirations and anxieties of middle-class Americans, their view of intellectual culture, and the publishing world's ambivalence about advertising and commercialism.

Satterfield begins by placing the rise of the Modern Library in the context of the debate in American intellectual circles during the 1920s about what American culture was, and what it should be. Cultural critics such as Robert Duffus and James Truslow Adams saw the reading of serious literature as a democratizing force in society. The habit of serious reading, in their view, could make Americans better able to function as capable, independent-minded citizens; and reading was a practice accessible to all, regardless of social class.

The succeeding chapters describe how Modern Library publishers Bennett Cerf and Donald Klopfer brilliantly played on this cultural idealism, and on the aspirations and insecurities of the professional-managerial class that was their target market, to make the Modern Library the roaring success that it was between the World Wars. From the moment they bought the series from Boni & Liveright in 1925, Cerf and Klopfer presented it as an inexpensive way for ordinary Americans to acquire culture and thus 'class,' and they designed and marketed the books with a combination of genuine good taste and commercial savvy. Satterfield devotes chapters to the Modern Library series' establishment, its advertisement, distribution, packaging, title se-

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lection, and decline. Most fascinating is the chapter on its advertisement, which describes how the publishers played expertly on the mentality of each segment of their target market: academics, leftists, and non-academic professionals. Satterfield follows the series through its heyday and into its decline in the face of the paperback revolution in the 1950s, its rebirth as the New Modern Library in 1992, and its controversial list of the 100 best English-language novels of the 20th century in 1998.

Satterfield makes excellent use of a wide range of sources, including contemporary articles in publishers' trade magazines and, best of all, the Random House archive at Columbia University, which gives us an inside view of the publishers' strategies and the instructions they gave their salespeople. The book's argument does not have an explicit theoretical framework, and the chapter titles are rather plain, each ending with the phrase "The World's Best Books." But these are minor quibbles in the context of this intriguing, meticulously documented study. This book is a must-read for anyone interested in twentieth-century American publishing history, or modern cultural history in general.

Margaret Nichols

*Division of Rare & Manuscript Collections,
Cornell University Library*

REVIEW ROUNDTABLE

*An opportunity to continue the dialogue in the open,
insightful, & spirited manner characteristic of
SHARPists ...*

The much-appreciated review by Isabelle Lehuu of my *London Booksellers and American Customers: Transatlantic Literary Community and the Charleston Library Society, 1748-1811* (*SHARP News* 12:3), encourages further exploration of the history of the Atlantic book trade and early American libraries, although some of her cautions invite further comment. First, in focusing on the early years of the Charleston library, the book does not "cho[o]se to ignore" members' book donations. These are duly noted but, like others before me, I suggest that, compared to the huge and expensive London book orders, members' book donations were somewhat lack-lustre. Indeed, the point about such a social institution was that it was partly characterised by the commercial situation of these young

(and increasingly rich) merchants, contrasting with libraries formed by donation. In fact, a more debatable point (which I hope others will pursue) is how the library acquisitions related to the private collections of members.

Second, I share Professor Lehuu's caution in comparison with those who have assumed increased participation by women at the turn of the century. The earliest surviving borrowing records of the Charleston library do suggest increased usage, but my account suggests a greater feminization of the shelves rather than of the membership lists. Perhaps we should conclude that the term 'feminization' will no longer really do in our discussions of late 18th and early 19th century libraries. We need more subtle distinctions between library collection and participation, especially where female participation could be maintained via household membership taken in the male name, and where a collection was regarded as more 'feminine' by those writing about it at the time.

Third, the 1826 Charleston Catalogue is indisputably a landmark production, and by its use we can infer that various and important titles listed in 1809 and 1811 catalogues are American imprints — and I am also most grateful for the identification of Locke in the 1813 Catalogue. However, in the absence of accession records, the letters that demonstrate the enormous 1801-09 consignments from Lackington in London persuade me that the key history in the first decade of the 19th century is the continuing British trade. My account closes in 1811 and although I can claim no authority about the following 15 years, I would suggest that for Carolina, at least, those years proved the crucial turning-point in American supply. In any event, it is important that, where accession records do not survive, we do not assume that later catalogue appearances either of American imprints or of modern or antique London books necessarily imply an acquisition date close to that of the imprint. We could also speculate that the great volatility in the arrival of books to the library before about 1809 also changed in the next decade, when books (including some older American imprints) arrived less problematically. In addition to what this research has taught me about the mechanics of the transatlantic trade, one of the most stimulating new questions is the rethinking of notions of literary 'currency' in terms of different modes and incentives to book acquisition.

James Raven
University of Oxford

CALLS FOR PAPERS

Printing and the Worlds of Learning

Location: Downing College, Cambridge
Dates: 5-6 January 2004

The Printing Historical Society, together with the Cambridge Bibliographical Society and the Textbook Colloquium, is hosting a second conference. Speakers will explore printing history and institutions of learning and teaching, including universities and their printing and publishing activities in England and on the Continent, and printed books as vehicles for teaching at various levels. Paul Luna, of the University of Reading, will give the keynote address on types used for dictionaries.

Some participants will have the opportunity to visit the Rampant Lions Press, Trinity College Library, Downing College Library, and the printing collections at Cambridge University Library. Each of these visits has limited numbers, so early booking is important. For those who do not get onto the Rampant Lions visit, the Cambridge Museum of Technology has a small printing exhibition on Sunday 4 January. All the other visits will take place on Tuesday 6 January afternoon, after the papers have finished. There will be receptions on the evening of Sunday 4 January, and at the Cambridge University Press Bookshop on 5 January. Booksellers in the field of printing history will also be at the conference.

Full details are on the Society's website:
<http://www.printinghistoricalsociety.org.uk>

For a registration form, contact Judy Ivy, 27 Talfourd Avenue, Reading RG6 7BP, UK or Peggy Smith <m.m.smith@reading.ac.uk> Registration closes in early December.

Serious Pleasures

Location: University of Iowa
Dates: 1-4 April 2004

The nineteenth annual conference of INCS, Interdisciplinary Nineteenth-Century Studies, will be held at the University of Iowa, April 1-4, 2004. Proposals of 200-400 words are welcome on the theme "Serious Pleasures." Topics might include fiction, children's literature, magazines, libraries, pornography, theatre, opera, music hall, visual arts, photogra-

phy, collecting, food, celebrity, exhibitions, gossip, gambling, alcohol, magic lanterns shows, tourism, toys, fashion, railways, philanthropy, zoos, colonial exhibitions, flirting, dancing, spiritualism, minstrelsy, mesmerism, world fairs, and durbars, among others.

Please submit individual or panel proposals by **November 1** to:

<teresa-mangum@uiowa.edu>

For more information, please see www.nd.edu/~incshp/.

From the Outside In: The Library in the Life of its Historical Users

Location: Orlando, Florida

Dates: 23-30 June 2004

The Library History Round Table (LHRT) of the American Library Association (ALA) seeks papers for its Research Forum at the 2004 ALA Convention in Orlando, Florida.

While we encourage the submission of any paper that takes a cultural and historical perspective on libraries, we are especially interested in the submission of papers that address the library in the life of its historical users. Most scholarship in the history of libraries has focused on libraries as institutions, or on the lives and contributions of individual library leaders. By contrast, little attention to date has been paid to groups and individuals who actually made use of libraries. Most research that does take users as its focus has concentrated on the 'user in the life of the library'—that is, from 'within' the library—rather than the 'library in the life of the user.' Taking a view from the 'outside in,' we are

interested in research that explores the ways in which historically-situated groups and individuals have encountered public, academic, school, private and other types of libraries.

We anticipate examples of historically-situated user groups to be distinguished by their occupancy of a particular time period as well as social, cultural and geographic place. They might include, for example, ethnic minorities, immigrants, religious organizations, children, rural residents, interest groups, and members of the GLBT community.

Proposals for papers, 400 words in length, should give the paper title, a short abstract, and biographical identification of the scholar. Deadline for submissions is **30 November 2003**. Submit proposal or send inquiries to:

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phone: 319/335-5711
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The program will be publicized on or before January 15, 2004. Presenters must be members of ALA and LHRT before May 1st, 2004. See <http://www.ala.org> for membership details. Note: A forthcoming issue of *The Library Quarterly* will focus on "The Library in the Life of the User." We expect that papers based on submissions to "From the Outside In" will be considered for inclusion in this special issue. Please watch listserv postings for further details.

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THE SHARPEND

One year, four issues later, and all remains well with the *SHARP News* team. Thanks to Ian and Chuck, resolute book review editors, Padmini for her quarterly bibliographies, and the student interns from Whitireia Polytechnic who cut their editing teeth on this publication. Following on from discussions in Claremont, *SHARP News* will assume a new livery and scope from our next issue. Watch for *SHARP News & Reviews* in 2005!

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