



SHARP NEWS

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CONFERENCE REPORT I

The Colonial & Postcolonial History of the Book

A short seminar series in London this spring served to launch a major new interdisciplinary research project and, if the record attendances are anything to go by, it promises to be a busy and exciting three years. Funded by a substantial Arts and Humanities Research Board Grant and led by Dr Robert Fraser of the Open University, the *Colonial and Postcolonial History of the Book* project brings together two disciplines in order to explore the material conditions of book production and distribution in South Asia and South and West Africa between 1765 — the beginning of the East Indian Company's effective control of Bengal — up to the present day.

As one might expect the approaches taken by the four speakers in the pilot series were varied, ranging from the empirical to the autobiographical. What was surprising, though, was the frequency with which different approaches turned up the same critical questions. How can one begin to unpack the politics of colonial publishing when the evidence is so frequently compiled by the colonisers? What is the relationship between indigenous skill and metropolitan money? Is the widening post-independence dissemination of African or Indian writers in Britain a form of neo-colonialism? We currently have no satisfactory answers to these questions. But over the next three years Dr Fraser will be attempting to address some of them through intensive research in publishing archives both in the UK and in Africa and India, many of which have not been examined before. It is hoped that his findings, to be the subject of a monograph at the project's conclusion, will make a significant contribution to our understanding of many of the issues to which the pilot series drew attention.

Caroline Davis (Oxford Brookes University) began the series with a thought-provoking tour through the history of Oxford Uni-

versity Press's *Three Crowns Series* (1962-1976). The Three Crowns was an important milestone in Anglo / African publishing relations, marking both a serious and successful attempt to gain wider acceptance for post-independence African writers such as Wole Soyinka (first published by the Three Crowns in 1963), and a move away from OUP's previously text-book dominated African operations. Tracing the history of the series through its several editors, Davis demonstrated that in the general scramble to publish African writers in the early 1960s, OUP were seeking to secure a new market share of what was once their own profitable preserve. But she also suggested that in some senses their continued — and altered — presence in Africa represented a form of neo-colonialism, in that their list 'mined' cultural raw materials and recast them as exotic products for a Western audience. Two weeks later one of the former series editors had the opportunity to defend his editorial policy in person. James Currey, now a publisher in his own right, spent many years both at OUP and at Heinemann where he founded the *African Writers Series*. Talking us through the development of and problems associated with the two African series, he argued that while both were controlled by a London office they relied heavily upon local expertise in the selection, production and distribution of their books. Chinua Achebe was appointed editorial advisor in 1962 and, steering the AWS around Heinemann's anxieties about sexually explicit material, helped to give African writers the sense that they could get published. As books in the AWS begin to win literary prizes, the reputation of black writers was increased worldwide — a situation welcomed by writers such as Nuruddin Farah and Ngugi wa Thiong'o who, Currey suggested, were keen to break out of the 'ghetto' of African writing. These conflicting opinions created an intense and illuminating discussion, indicating how much work still needs to be done in archives both here and in Africa if we are to approach a true understanding of the relationship between colonialism and publishing practice.

The third seminar paper shifted the series focus from Africa to Asia. It was provided by Graham Shaw, Head of the Asia, Pacific and Africa Collections at the British Library. He began by reminding us how well established book censorship was in Raj-controlled India, beginning with the Post Office Act, and reinforced by the Sea Customs Act which regulated supply at the point of entry. Devious were the methods by which author and publisher evaded these restrictions, one of which was simply to lie low. Imperial legislation from 1867 made registration of all titles compulsory, so the 1881 census for the Punjab lists one editor in Delhi, and just one poet. Another method was to issue your books in territory exempt from such provisions, a ploy in which the early Baptist missionaries, who published their translations of the Bible from Danish-controlled Serampore, were pioneers. In the lead-up to independence, not even these tactics could evade the vigilance of the authorities. Whole publishers' lists were banned. The grand old man of Indian letters, Mulk Raj Anand, had his early novels accepted by Lawrence and Wishart in London, only to find that this publishing firm under its notoriously Marxist editor Edgell Rickword, was tabooed in India altogether. As a result Anand's work was not freely available in the sub-continent until 1953.

Unsurprisingly, such limitations had little effect on Rudyard Kipling, who, however, as

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COPY DEADLINES

1 March
1 June
1 September
1 December

SHARP WEB:

<http://sharpweb.org>

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Dr Shafquat Towheed of the University of Nottingham reminded us in the last paper of this stimulating series, had his own commercial naivety to contend with. In his autobiographical works Kipling portrays himself as a hardheaded realist, yet his negotiations over his early title *Departmental Ditties* displayed a braggadocio and innocence he would long live to regret. After putting out the first edition himself, he sold the copyright on the third to Thacker, Spink and Co. of Calcutta for a mere five hundred rupees and, on the eve of his departure from India, flogged a further three titles to A.H. Wheeler for a similarly ludicrous sum. As a result, once he had established himself in Europe, his agents A.P. Watt had to buy back the rights at many times this amount. Kipling also proved vulnerable to pirating in the USA before the negotiation of Anglo-American copyright agreements in 1891. As many as 132 publishers may have pirated Kipling. Given these facts, his later cynical attitude to the business is easy to understand.

The seminars were part of a long-established Inter-University Post-Colonial Studies seminar held at the University of London and organised by the Open University. The discussions were lively and wide-ranging, spilling over into the bar afterwards and reverberating for days in emails. This augurs well for the project, and we look forward both to a second mini-series this time next year, and to our major international conference, *Reaching the Margins: the Colonial and Postcolonial Lives of the Book, 1765-2005*, which will be held in London 3-5 November 2005.

Mary Hammond & Robert Fraser
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ELECTRONIC RESOURCES

Researchers of 19th-century publishing will be interested to learn that the *Image of France* project is now the beneficiary of an Andrew W. Mellon Foundation award to Binghamton University. Over the next two years, accordingly, the project will extend its presentation of the record of prints — lithographs, engravings, photographs, etc. — authorized for publication in France to cover the entire era of 1811-1880. It is estimated that the resulting database will contain the official record and date of publication of close to half a million prints, all of which have been, in principle,

conserved at the Département de l'Estampe of the Bibliothèque Nationale de France. The project may be consulted without fee to the user in English and French versions at a new address: <http://www.lib.uchicago.edu/efts/ARTFL/projects/mckee/>. It continues to be directed by George McKee at Binghamton University Libraries, with the support of the ARTFL Project; and its continuation will be assisted by the editorial collaboration of Régine Bigorne, an affiliate of the Musée Goupil in Bordeaux. The *Image of France* forms the basis of a recent article by George McKee, "La Surveillance officielle de l'estampe entre 1811 et 1830", *Nouvelles de l'Estampe* 188 (2003), 22-35, with erratum, 189 (2004), 69.



Founded three years ago, <http://www.rarebooks.info> is a rapidly growing database of key reference books on books available online in facsimile to institutions and individuals by subscription. There are already nearly 55 facsimiles of important reference works of more than 600,000 pages. The subject categories are very diverse, updated annually, and include: incunabula, early printing, costumes, fishing and angling, hunting, Americana, Newton, botany, heraldry, maps and globes, Bibles, classical literature, magic, China, Japan, gastronomy, medicine, music, Caxton, erotica, the occult, Hawaii, Hebraica, children's books, and mathematics. There is also a selection of difficult-to-find sales catalogues from the nineteenth century. Researchers can browse or search transversally online reference books by keyword and/or date. In addition, a newly expanded bilingual glossary in English and French includes informative drawings illustrating key terms of books on books. A Reference Gateway of bibliographical sources for more than 100 subject categories is frequently updated and offers a further valuable tool for research. The British Library, the Koninklijke Bibliotheek, and many national and university libraries in Europe and North America already subscribe to www.rarebooks.info, along with many individual scholars and bibliophiles. The site was recently reviewed in *The Book Collector* (Winter 2004) and was named "Website of the Month" in the *Antiquarian Book Review* (February 2003). SHARP members will receive a **20% discount** to the annual subscription fee for the site if they subscribe online, indicating that they are members of SHARP.

Sandra Hindman
Director of International Operations

THE SHARP EDGE

Future of the Booke

Introduction

The traditional paper book is now a product of digital production and digital access systems. Paper output from digital sources is exemplified by the print-on-demand industry which now promises to dominate the future of book publishing. In a few decades, most people will imagine that the codex is an invention of digital technologies. And that will be somewhat true.

The Cascade of Reading Modes

Reading behaviors are also changing without changing traditional formats. A cascade of multiple and intermingling reading modes persists across time and cultures regardless of the technologies that intermingle them. Such an assumption positions interactions of parent modes of orality, writing and print throughout history and into the future.¹

The cascade² flows from the top of the page to the bottom, across time. Primary orality, or the verbal/visual mode, is the earliest parent mode. This page top position reflects a time before writing or printing, but such a circumstance has persisted in some societies into the present. Contemporary oral communications are illustrated by rapping and blogging. So the mode of orality is shown throughout the cascade. Specific historical episodes correspond to orality in a content of writing and printing, in a context of radio, television and telephone as well as in a post-modern setting. The second parent mode of reading transactions is the writing mode. Here again, the mode cascades in relation to surrounding communication economies. The writing to print relationship cascades from the manuscript era to the word processing era and continues into the time of e-mail. The third mode is print. This communication economy is known for its multiplication of copies and the various library arrangements of content to create important accessory meanings between books. Note how the print mode persists, pacing other developments, with the advent of print-on-demand and with a continuing trend to produce paper copy in highly computer connected societies. Finally, note the composite, on-line mode. This curious episode in the intermingling of the reading modes is specifically dated to our own time. The event appears to be distinct enough to differentiate the composite, screen based read-

ing mode as equivalent to the status of a parent reading mode. But is this new composite mode, which is able to mimic and intermingle each of the verbal, written and print modes, actually an equivalent of each? The contest between the booke vs. ebook indicates otherwise.

Booke vs. eBook in the Cascade

Advocates for the screen-based monograph, excuse the failure of ebook acceptance with the explanation that 'people just don't like to read from the screen.' Actually, people love to read from the screen, as the popularity of all types of digital connectivities illustrate. On the other side, advocates of the print monograph emote that nothing else will do in their reading temperaments of 'bed, beach and bath.' But, of course, reading needs and reading environments are everywhere and many exclude bookes. What is apparent is that two separate formats of bookes and ebooks are riding the cascade of the reading modes. Granting that, let's look at some authentic differences between the two reading devices.³ We will compare characteristics of legibility, persistence and haptic efficiency.

Legibility

The first consideration in the comparison of booke vs. ebook is legibility where legibility is measured in immediacy and clarity of the meaning of the content. Lack of legibility of the composite, on-line reading mode results from slow system transmission, broken links and browser errors. On-line presentations are authentically illegible as the reader, disconnected, watches a download monitor or waits as the browser fails to draw an overlaid text block. Other illegibilities are presented by interrupting sign-in or registration screens, to say nothing of unrequested pop-ups. Finally, navigational transactions continually interrupt reading. Such impediments to comprehension will be dismissed by on-line reading advocates as temporary deficiencies correctable by the advance of technologies of connectivity. But the reverse appears to be happening. Link rot, application up-grades, email congestion and system cut-overs all load further illegibility to on-screen reading. Meanwhile the booke maintains its well-refined legibility across immense technological advances.

Persistence

In the booke vs. ebook contest there are differences of persistence or pacing of the reading transaction. An on-line search result is expected in a fraction of a second, but Amazon.com is not concerned that the physical booke arrives the next day or even the sec-

ond day. It turns out that the reader of the booke is already reading another, and so is preoccupied enough for the waiting period to disappear. Differences in persistence of texts can be immense. Those reading in the composite, screen-based mode navigate to the most recent posting first and each discussion thread is posed in the present moment. The inherent persistence of a stored booke, though not considered in the transactions of the on-line reading mode, eventually becomes consequential if on-line research and digital scholarship aspires to book equivalence. The papyrus codex delivered Gnostic gospels to receptive researchers exactly on time, sixteen centuries later. The screen-based mode assures access over much shorter periods. Backward software compatibility expires in five years. In terms of reliable transmission of content across time, which technology, the papyrus booke or computer media, is more advanced?

The library, over time, illustrates changes in the persistence of access. Libraries of Antiquity were established for preservation of texts. Only later did libraries turn to accommodate reading. As reading and the use of libraries by readers increased, the original preservation function became less apparent. Ultimately, readers began to consume libraries and expect a continual renovation of library stock. Modes of access became dynamic as well. Finally, in an era of electronic reading, libraries of ephemeral, transient and mutable resources emerged. Fortunately, the preservation mission is embedded in library service. Unfortunately, a failure of libraries to preserve digital resources can discredit their preservation mission. The needed realization is that persistence differs in the print vs. screen-based reading modes.

Haptics

An important difference between handheld reading devices, either booke or ebook, is haptic difference. The haptic feature most embedded in the booke is that of conveying concepts as if they were physical projectiles. The hominid species differentiated themselves by an innovative behavior of projectile predation or throwing of rocks. This one-arm behavior and its endless practice led to the bilaterally asymmetric development of the human brain. As a result, we are the only species that is either right- or left-handed and we are the only species with a resulting multiplicity of options for assignment of mental tasks. These cognitive capacities enabled the grasping and tossing of concepts. "Indeed,

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planning a throw has some nested stages, strongly reminiscent of syntax.⁴ Books do not fly across time and cultures; they are thrown. The author weighs each concept, calculates their trajectories, carefully aims and releases with the hope of stunning the target.⁵

Secondary haptic features of the booke follow as the hands prompt the mind in an ergonomic of comprehension. At first, it is odd that concepts should be conveyed by physical objects. Electronic transmission better mimics the neural connectivity of the mind, but the physical booke better engages the hands to prompt the mind. We always recall read precepts in their physical location on the page of a specific booke. Other fingerings of page turning and manipulations of booke structure work as prompts to our progression through content. In contrast to the manual punctuation of the page and the physical clock of content of the codex, the on-line page is manipulated with impaired haptic feedback. The 'previous/next' click, the cursor slider and scroll tabs utilize grip and finger motion directed to the mouse and keyboard, but not to the substrate of the text. At least two other layers of interruption intervene. There is the electrified, rather than manual, instigation and an indirect interfacing via the navigational software. With a booke, the reader is the interface.

Fixed Future of the Booke & the eBook

The contrasts that we have discussed are, perhaps, consistent enough to indicate a fixed future of the print mode as conveyed in a paper book. Another possible conclusion is that the composite, screen-based reading mode is still an accessory of the parent print mode, not the other way around.⁶ The scenario in which digital resources supplant print resources has not occurred. The explanation for the overlaps, including 'inside the book' engines, is that the digital resources integrate and therefore can mimic all the reading modes. But their superiority, beyond the technological achievement of simultaneously screening verbal, written and print modes into a readable matrix, is overrated. For one thing, the richness of expression of the visual/verbal mode is not approached, the conceptual exercise of the written mode is not fully required, and the permanence and systematic accumulation of the print mode are not achieved. Digital research is still an accessory of the parent reading modes.

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University of Iowa Library
Iowa Center for the Book

Notes

¹ For a narrative of changing and persisting reading behaviors see: Chartier, Roger. *The Order of Books, Readers, Authors, and Libraries in Europe between the Fourteenth and Eighteenth Centuries*, Stanford University Press, 1994.

² See *Future of the Book* website for hyperlinked diagram, [http://www.futureofthebook.com/pictures/viewer\\$609](http://www.futureofthebook.com/pictures/viewer$609)

³ For an expert analysis of relations of the booke and ebook see: Drucker, Johanna. "The Virtual Codex from Page Space to E-Space," (lecture, 2002), <http://www.philobiblon.com/drucker/>

⁴ Calvin, William. *A Brief History of the Mind*, Oxford University Press, 2004.

⁵ For neurological relationship between projectile predation and capacity for management of concepts see: Calvin, William. "The unitary hypothesis: A common neural circuitry for novel manipulations, language, plan-ahead, and throwing?" in *Tools, Language, and Cognition in Human Evolution*, edited by Gibson, Kathleen R. and Ingold, Tim. Cambridge University Press, 1993.

⁶ For longer discussion of booke vs. ebook and complete bibliography see: <http://www.futureofthebook.com>

AAS TURNS 21

The American Antiquarian Society's *Program in the History of the Book in American Culture* turns twenty-one this year. To mark the program's passage into adulthood, Philip Gura will assess its contributions to the development of the book history field in the twenty-second annual James Russell Wiggins Lecture, to take place at AAS on Friday 19 November 2004. The Wiggins Lecture will be Gura's second engagement at AAS in 2004. Earlier, from 20 to 25 June, Newman Professor of American Literature & Culture at the University of North Carolina, Chapel Hill will serve as leader of the Society's summer seminar, 'Enriching American Studies Scholarship through the History of the Book.' He will be assisted by visiting faculty members James N. Green of the Library Company of Philadelphia, and Eliza Richards, who has taught English at Boston University and is soon joining Gura at Chapel Hill, plus AAS staff members.

Perhaps no other activity of the AAS program has done more to introduce the book history field to scholars — junior, mid-career, and senior — than the summer seminars, which were inaugurated spectacularly in 1985 by the late Stephen Botein. The seminars, in essence, recruited a generation of scholars into the field. Many alumni of the seminars have produced important books and articles that have helped move studies in print culture onward and upward. The Society is proud of

its role in the development of many practitioners. This year's seminar is aimed particularly at providing tools and perspectives for researchers and teachers who might never consider themselves book historians, but want to learn how the field can provide them with productive new perspectives in the specialties they do profess.

The first volume of *A History of the Book in America* appeared in 2000. The pace of editorial work on Volumes 2 to 5 of the series, published by Cambridge University Press and AAS, has rapidly accelerated over the last eighteen months. We expect to deliver copy for all four remaining volumes to Cambridge by the middle of 2005. Those who are experienced in the production of large, multi-authored works, will appreciate the effort required to marshal the forces to bring such a project such to fruition, but we have been optimistic enough to develop a plan for a post-HBA future. Its keystone is a series of annual conferences, which will seek to put the history of the book in conversation with other disciplines, fields, and areas of research. The first such conference will take place June 10-12, 2005. The topic is 'Histories of Print, Manuscript, and Performance in America.' Notre Dame's Sandra Gustafson has served ably as chief organizer of the conference, which will feature invited papers by members of the steering committee as well as those chosen from a large number of excellent proposals. Effective with next year's conference, the annual Wiggins Lecture will move from the fall to the spring, to become the keynote address for the conference, with Gustafson serving as the 2005 lecturer. According to the plan, the conferences will be scheduled to precede or follow the summer seminars in order to facilitate attendance at both.

John B. Hench
American Antiquarian Society

SHARPIST HONOURED

Long-time SHARPIST and officer of the SHARP Board of Directors, Dr Elizabeth Webby of the University of Sydney, was recently named a Member of the Order of Australia "for service to the study, teaching and promotion of Australian literature, for support to Australian authors, and for fostering links between the academic and general reading communities." Congratulations!!!

CONFERENCE REPORT II

The 4th annual *Craft Critique Culture* conference was held 2-4 April 2004, on the lovely campus of the University of Iowa, in Iowa City. This interdisciplinary event focuses on the intersections between critical and creative approaches to writing both within and outside the academy. This year's conference organizers — University of Iowa English PhD students Jeffery Butler, Jessica DeSpain, and Dory Weiss — chose the broad theme of 'textual interactions,' providing an opportunity for conversations addressing all aspects of a text's creation and consumption. By looking at the various interactions between the network of authors, suppliers, producers, distributors, and readers involved in book creation, and the social, economic, historical, and cultural factors that influence a book's production, distribution, and reception, the goal of the conference was to include a variety of issues, including materiality, experimental textual forms, border-crossing, intermedia, hybridity, and the avant-garde. This thematic focus allowed the conference to easily step outside of the English department, with the intent of pulling in the resources found in the University's Center for the Book and the Iowa Writer's Workshop.

Johanna Drucker, Robertson Professor of Media Studies at the University of Virginia, gave two dynamic keynote talks. In a talk titled "Informed Practice," Drucker focused specifically on her career as a printer, experimental/visual poet, artist's book artist, and new media specialist. She described the progression of her work from her first artist's book to her future plans and the influences that have informed her work. Brad Freeman, master lithographer and editor of the now-defunct *The Journal of Artists' Books*, in a talk titled "Artists Books: Intermedia Device," spoke on his work as a book artist and editor of *JAB* and gave a brief overview of the artists and issues that *JAB* covered during its ten-year run. He also detailed his recent solo and collaborative work. In her second illustrated talk entitled "Books/Art/Now," Drucker argued that artists' books are representative of the concerns of all contemporary art. She traced the development of themes and techniques through a broad range of artist's books in order to demonstrate that such works are an attempt to address the mediation of the self and culture that characterizes the late-twentieth and early twenty-first centuries.

Marta Werner and Nicholas Lawrence, assistant professors of English at D'Youville College, gave a joint keynote presentation. Werner and Lawrence's talk "Allegories of Collaboration: Public and Private in the Hawthorne Private Journals," discussed ways in which the common journal of Nathaniel and Sophia Hawthorne blurred the lines between public and private document. Werner and Lawrence are collaborating on the critical introduction to an upcoming edition of this common journal. Christine Pawley, assistant professor in the School of Library and Information Science at the University of Iowa, presented the final keynote entitled "Reading and Race as a Reuben on Rye: Researching the Book Lovers' Club of Des Moines, 1920s-1940s" in which she spoke about her methodology in researching the history of reading.

In addition to the keynotes, the panels reflected the interdisciplinary nature of the conference, with topics ranging from "The Spirit of the Book: Materiality and the Sacred Word" to "Publication and Politics" to "Visual Motifs and Critical Reception in Contemporary Music." Creative work also featured prominently throughout the conference, with readings and discussion led by students from the Fiction Workshop and Non-Fiction writing program, as well as a papermaking demonstration by graduate students in the University of Iowa Art department. A University of Iowa Center for the Book printer, Nicole Flores, designed and printed a commemorative broadside of Drucker's "Art, now, struggles" to mark the event. Cole Swensen, poet and assistant professor in the Writer's Workshop at the University of Iowa, followed Drucker with a reading from her most recent work, "The Glass Age."

Two exhibits accompanied the conference proceedings, emphasizing the conference's focus on the material and artistic value of texts/books. One displayed the work of book artist Walter Hamady, of The Perishable Press Limited. The second showcased work from the collection of artists' book housed in Special Collections at the University, including books by Drucker and Freeman, individually and collaboratively, as well as local book artists. The Center for the Book hosted an open house during the conference, which featured the work of students and faculty — calligraphy, binding, letterpress, papermaking.

Stephanie Gowler
The University of Iowa

COURSES & PROGRAMMES

The latest programme information for the 2004 Summer School in Palaeography Manuscript Studies at the University of London is now on-line. Application forms are available from the website or in hard copy from the Centre for Manuscript and Print Studies Office. <http://www.sas.ac.uk/ies/centre/Palaeography/School%202004.htm>.

This year's classes run from 14-18 June and feature topics ranging from: Introduction to Palaeography and Manuscript Studies; German Palaeography; Medieval Musical Notations; Quills, Parchments and Scripts; Pictorial Narrative in Medieval Manuscripts; Records of Cloister and Church Codicology; Evaluating Electronic Resources for Manuscript Studies; Wills and Probate Records; Medicine in Manuscripts; Carolingian Manuscripts, Annals and the Tours Scriptoria; Middle English Manuscripts. Faculty includes: David Ganz, Pamela Robinson, Jane Roberts, Michael Clanchy, Elizabeth Danbury, Debby Banham, Nigel Ramsay, Dorothea McEwan, Alix Bovey, Nicolas Bell, Patricia Lovett, and staff of the Historical Collections section of the University of London Library. For further information please contact:

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Leiden University's Centre for the Book is pleased to announce that enrolment has started for its new MA programme, *Book and Byte: Book and Digital Media Studies*, which will start this coming September. *Book and Byte* covers textual transmission from manuscript to printed book and from printed book to the Internet. The programme brings in expertise from the Leiden University Library, and is taught jointly with the Royal Library (National Library of the Netherlands). Details, including a downloadable .pdf can be found at <http://www.bookstudies.leidenuniv.nl>.

BOOK REVIEWS

Brian Alderson. *Edward Ardizzone: A Bibliographic Commentary*. London: Private Libraries Association, The British Library & Oak Knoll Press, 2003. 309p., ill. ISBN 071234759 3. £45.

Having published in 1972 a preliminary hand-list of books illustrated by Edward Ardizzone, Brian Alderson has had the rare privilege of being invited to publish some 30 years later an expanded and enhanced version of this bibliography of one of Britain's best-loved and popular twentieth-century book illustrators. He has seized this opportunity with all the skill and enthusiasm that those who know him would expect. The original 64-page booklet has been expanded to a substantial volume of over 300 pages. Apart from the lithographs and etchings which are comprehensively catalogued in a recent book by the artist's son (*Edward Ardizzone's World — The Etchings and Lithographs by Nicholas Ardizzone*, Antique Collectors Club, 2001), this book provides a sound guide to all aspects of Ardizzone's published output.

The introduction provides a brief pen-portrait of the artist (with whom Alderson worked on the original hand-list) before setting the parameters for the main bibliography. Entries are in chronological order and retain the numbering of the hand-list, extending it to include later work. The entries for the first edition of each book are more detailed than is the norm for bibliographies of illustrators, giving details of printer, paper type(s) and printing process used for the illustrations as well as the usual information on publisher, date, size, number of illustrations, binding, etc. Brief details are also given about subsequent editions and reprints, noting significant differences from the first edition. Where known, information is provided on original drawings, manuscripts, printing blocks, translations, and 'lost' editions. Many of the entries are followed by a paragraph or two of annotations, giving additional details and anecdotes concerning the commissioning of the work, editorial interference, the author's response to the illustrations, and the relative commercial success of the volume.

The main bibliography of illustrated books is followed by seven annexes on "other graphic work" and five appendices. These annexes include: books to which Ardizzone contributed a single illustration, endpaper, binding design or illustrations with other artists

(this includes, a little eccentrically, books with frontispieces by Ardizzone); dust-jackets and wrappers with designs by Ardizzone; commercial brochures and ephemera; drawings for periodicals (with brief descriptions of his work for *The Radio Times* and *Listener*, *Strand Magazine*, *Lilliput*, and *Punch*); his work as a war artist; a note on prints, posters and book-plates; and examples of secondary uses for his illustrations. There is much more to be done on Ardizzone's work for magazines. Magazine illustration was not only important as a means of sustaining illustrators, especially when book work was scarce; periodicals such as *The Radio Times* served both as a shop window for established illustrators and a primer for those who were learning their trade.

Finally, the book reproduces an essay by Ardizzone, 'On the Illustrating of Books', two of his notes on technique, and Gabriel White's Memorial Address. There are also two short essays by Brian Alderson on *Peacock Pie* and *Peter Pan*. The volume is handsomely produced and its bright pink dust-jacket will make it easy to locate on the shelf. It is a substantial work of scholarship, the dry facts made palatable by the comments and annotations of an author who not only knows the works he is cataloguing, but has a deep understanding of the methods by which they were produced and the circumstances that shaped them. The whole is enlivened by a well-chosen selection of Ardizzone's illustrations. It is highly recommended to all who love illustrated books.

Geoffrey Beare, Chairman
The Imaginative Book Illustration Society



Thomas Augst & Wayne Wiegand, eds. *Libraries as Agencies of Culture*. Madison, WI: U. of Wisconsin Press, 2001. 210 p., ill. ISBN 0299183041 (paper). US\$19.95.

This volume in the series *Print Culture History in Modern America*, originally a special issue of the journal *American Studies* (vol. 42, no. 3, Fall 2001), examines the conflicting forces involved in shaping the public library's changing role in American society in the 19th and 20th centuries. Several common themes emerge: the tension between the library's democratizing efforts to reach people of all classes on the one hand, and its staff's desire to select 'the best that has been thought and said' on the other; the library as educator vs. the library as entertainment center; the library as a bastion of free-

dom of thought vs. the library as an agency of social control.

Several of the essays remind us that readers played an active role in shaping the library's impact, bending it to suit their own purposes. Ronald J. and Mary Saracino Zboray, for instance, point out the vital social network fostered by private book-lending before public libraries existed. In her study of a Wisconsin bookmobile project of the 1940s and 1950s, Christine Pawley notes that readers favored fiction and popular magazines over the more serious non-fiction material that the project was intended to promote. Similarly, Jean L. Preer observes that the addition of a film series to the New York Public Library's book discussion program in the 1950s greatly expanded the program's audience; it also, however, inadvertently shifted the focus from analysis and discussion to entertainment. Elizabeth Jane Aikin details the tension between high culture ideals and the increasing recognition of popular culture at the Library of Congress in the 1920s.

Some of the book's richest essays focus on the library's conflicting objectives of freedom of choice and social control. In their essay on Disney's planned town of Celebration, Florida, Juris Dilevko and Lisa Gottlieb paint a disturbing picture of a public library used to foster a community that reflects company values. Benjamin Hufbauer explores the role of presidential libraries as, in effect, temples to secular deities, and the tension between the ideal of open access to government information and the presidents' frequent desire to deny it. Jacalyn Eddy's fascinating study shows that the library's evolving position in American society from 1880 to 1920 was bound up with the massive influx of women into the field, the persistence of female stereotypes, and the rising library profession's effort to gain cultural authority by projecting a masculine image.

The book's intellectual richness is unfortunately marred by imperfect copy-editing. Ari Kelman's and Dilevko and Gottlieb's essays are needlessly repetitive, and typos and grammatical errors are common. But virtually all of the book's essays make full and revealing use of primary sources, besides drawing on the growing body of excellent secondary literature in American cultural history. Overall, this excellent collection will make stimulating and rewarding reading for lay people as well as scholars.

Margaret Nichols
Division of Rare & Manuscript Collections,
Cornell University Library

James Moran. *Wynkyn de Worde: Father of Fleet Street*. London and New Castle, DE: British Library and Oak Knoll Press in association with the Wynkyn de Worde Society, 2003. 72 p., ill. ISBN 0712306676 (British Library); 1584561041 (Oak Knoll). £12.95.

Wynkyn de Worde has always been overshadowed by the fame of his master, William Caxton; however, his own career as a printer, from Caxton's death in 1492 to his own in 1534-35, helped to establish London as the dominant centre of English printing. A society in de Worde's honour was established in 1957; three years later, the Society published a short biographical account by one of its founding members, James Moran. This work, *Wynkyn de Worde: Father of Fleet Street*, appeared in a revised form in 1976 (two years before Moran himself died). The Wynkyn de Worde Society has now republished Moran's account in a slim and elegant dust-wrapped volume, accompanied by a preface by John Dreyfus and a detailed chronological bibliography of works about de Worde compiled by Lotte Hellinga and Mary Erler.



Ian Morrison, Maureen Perkins, and Tracey Caulfield. *Australian Almanacs 1806-1930: A Bibliography*. Hawthorn East, Vic: Quiddlers Press, 2003. xiii, 166p., ill. index. ISBN 0958194904 (cloth); 064641867X (paper). AUD \$108.90 (cloth); AUD \$60.50 (paper).

Louis James saw almanacs as "the most widely diffused and the least known type of printed ephemera" published in England during the first half of the 19th century. Since his *Print and the People 1819-1851* came out in 1976, the genre has attracted the attention of print culture historians and become better known, not least through Maureen Perkins's *Visions of the Future: Almanacs, Time and Cultural Change 1775-1870* (1996), which ranges beyond the shores of England to distant parts of Empire. In a key chapter on 'Australian Almanacs and Popular Culture,' Perkins stresses the particularly utilitarian and practical character of the antipodean colonial variant. And the work here under review, of which she is a co-author, provides ample illustration of her contention.

If, going far beyond traditional book and sheet almanacs, the scope of the bibliography is questionably broad, the resulting compilation is nevertheless instructive. One may trace

mutation of the generic publication (illustrated in several fine reproductions of covers, title pages, representative contents) into annotated desk diaries on the one hand and into simply an almanac 'element' (a calendar including significant dates) in general and specialist reference works (directories, church year-books, university calendars, etc.). Relatively few almanacs were produced in Australia before the 1840s, and the bulk appeared in the period between the mid-1850s (following gold-rush population influxes, the spread of settlement and the granting of self-government to the colonies) and the mid-1890s, after which the public ordering of modern life obviated the earlier heavy reliance on the home almanac to establish the day and date, and what to do and when. Perhaps the bibliography could have been ended at 1900, like the related listing *Nineteenth Century Australian and New Zealand Almanacs*, to be found at the State Library of Victoria website <statelibrary.vic.go.au/slv/latrobe/almanacs.htm> and which Ian Morrison (no relation to this reviewer) had a major role in compiling. Yet, while the scope of the electronic database is wider, taking in the other Australasian colony across the Tasman Sea, in recording only items held by the State Library, it lacks the comprehensiveness of the printed bibliography.

The compilers of *Australian Almanacs 1806-1930* aimed to identify every almanac published and, where possible, to inspect copies in Australian libraries. Necessarily, the resulting list of 425 titles includes some known or believed to have been published but no longer extant, and doubtless there were many more, especially of the sheet type and those issued by newspaper publishers, that have vanished without a trace. In addition to supplying dates, producers, and symbols for libraries holding copies, the entries for items seen provide clear and detailed bibliographical notes (changes of title, relations to other publications, etc.) and descriptions of content, often in considerable detail, that collectively testify to the useful information offered in colonial almanacs: traditional, such as phases of the moon, tide times, and the farmer's calendar of ancient origins (think of Hesiod's *Works and Days*); modern, such as postal, shipping, railway and telegraph information, and maps. Sometimes there was also miscellaneous light reading. Some entries, however, eschewing such notes, simply make reference to descriptions in the standard Australiana reference tool, John Ferguson's *Bibliography of Australia 1784-1900*.

The volume's bibliography is arranged alphabetically by colony, then by place of publication, an approach which meaningfully displays city-country involvement in the diffusion of print. However, it does tend to conflate if not confuse publication, distribution and subject. For example, the *Year-Book of Australia* was published in Sydney 1882 to 1917. Information within it relating to individual colonies (e.g. *Year-Book of Victoria*) was also published separately, apparently in Sydney, and so is also listed in the 'New South Wales - Sydney' section, not under 'Victoria - Melbourne', where a user might expect to find it. This and other apparent anomalies occur because there was then so much extracting and syndicating (if not unauthorised reproduction), making the definition of 'publisher' exceedingly problematic. The compilers have addressed particular instances through cross-references and careful notes. The further and final sequencing of entries is alphabetical by title. I would have preferred a chronological sub-arrangement or an additional chronological index or list, which would facilitate tracing the multifarious diachronic changes.

The function of the index of names, titles and subjects in this volume, unfortunately, does not appear to have been adequately considered. The topical access is very selective and is only to those items that carry descriptive notes. And on the other hand, while such generic terms as 'fiction' and 'poetry' do point usefully back to the notes in certain items, the additional index entries for the particular authors and titles of tales, verse, etc. are cluttered, because without having first read the notes no one would know to look under them.

Despite reservations about some design features, it must be stressed that the information in the entries is prepared with professional bibliographic discernment and care, which makes the compilation an indispensably valuable contribution to the documentation and understanding of nineteenth-century Australian print culture. That it is not a stand-alone work (full benefit depends on consultation of the Ferguson bibliography) is one example of the economical interdependence of Australian reference tools. *Australian Almanacs* may also be used to good effect in conjunction with Ian Morrison's directory, *The Publishing Industry in Colonial Australia* (1996), which is a value-added listing of the printers, publishers and booksellers

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named in Ferguson entries, and also needs to be used with the parent work. As testimony to the productivity of print historians in this country, both Morrison and Perkins have contributed chapters (on publishing and almanacs, respectively) to the forthcoming Volume I of *A History of the Book in Australia*.

Elizabeth Morrison
Melbourne, Australia



Andrew Nash, ed. *The Culture of Collected Editions*. New York: Palgrave Macmillan, 2003. xii, 274p., ill. ISBN 1403902666. \$69.95.

The format of the collected works is the bibliographical edifice on which literary scholarship is built. It is also the symbolic edifice — imperiously perched on our most prominent bookshelves — on which our personal identities as scholars often depend. And yet, we have spent very little time reflecting on the cultural work that the format of the ‘collected works’ performs. While there has been ample scholarship on editions of individual authors, *The Culture of Collected Editions* finally makes the collected works itself an object of study.

The volume consists of fifteen essays by contributors who almost all have experience as editors, endowing them with particular insight into the machinations of producing editions. While a broad historical array of literary authors is covered (Jonson, Shakespeare, Milton, Pope, James, Stevenson, Hardy, and Orwell, among others), the editions discussed are limited to the English language and to the printed book, and even more unfortunately, no women authors are treated. These limits notwithstanding, the volume continually raises interesting questions about the role of collected editions in organizing the literary system.

Peter Lindenbaum begins with a discussion of the scandal caused by Ben Jonson’s publication of his ‘plays’ as ‘works,’ and how this collected edition inaugurates the intermixing of literary and economic categories that would come to define — and haunt — modern literature. In his discussion of Pope’s collected works, James McLaverty explores the way the collected works is intended to control literary fame within a growing market for printed works — to the point of ending it: Pope asked in his preface, “Whether to look upon my self as a man building a monument, or burying the dead?” (176). Is the collected edition something we actually read or is it just

furniture? In a discussion of the limited collected editions of the late nineteenth century (a period which the editor Andrew Nash argues marks the golden age of collected editions), Michael Anesko explores how the scarcity and rarity of the collected edition helps to organize cultural hierarchies.

Simon Gatrell reminds us that the collected edition is a format of old age, where revision and preservation reign and the cult of youth and genius are laid to rest. In Philip Home’s discussion of Henry James, he argues that the collected edition — and authors’ attention to their production — reveals how authors imagine their works as a process and not a fixed moment. Finally, in a reading of Yeats editing Synge, Warwick Gould suggests that collected editions are as much about what they exclude as what they include.

The second half of the volume is concerned with questions of twentieth-century editorial theory. Matthew J. Buccoli offers a fascinating account of the fate of the Center for Editions of American Authors, while Grace Ioppolo provides a lucid review of the developments in editorial theory from Bowers to McKenzie, a discussion that, like the rest of the volume, would have benefited from a look to the continent. Finally, the collection concludes with an essay by Jerome McGann on searching for a mode of scholarship that is appropriate to the emerging digital textual condition. “In the next 50 years,” McGann writes, “the entirety of our inherited archive of cultural works will have to be re-edited” (249). According to McGann, for those of us interested in questions of literature’s material life and the impact ‘collection’ has on the shape of literature, it is time to learn XML and Unix along with descriptive bibliography.

Andrew Piper
Columbia University



Kevin Sharpe and Steven N. Zwicker, eds. *Reading, Society and Politics in Early Modern England*. Cambridge: Cambridge University Press, 2003. x, 363p., ill. ISBN 0521824346. £50.

Reading, Society and Politics in Early Modern England is a collection of essays that aims, as its editors write, to examine the process of reading in the early modern period as “a political experience and performance” (18). What emerges so vibrantly from these essays are the symbiotic, if fraught, relations between

hermeneutic and political authority and the ways in which political, ecclesiastical and personal identities are forged and expressed in the processes of reading. The eleven essays that comprise this collection provide us with a broad range of perspectives on early modern reading, reaching from humanist annotation to eighteenth-century conversational display. Modes of, and metaphors for, reading are interrogated, as are paratextual and typographical features of the book: errata sheets, capital letters, the index and page layout are shown to yield considerable information about how readers understood their books. Along with such variety, these essays work together intricately, most frequently returning us to the exegeses of Protestant dissent, and to civil war and interregnum when interpretative authority was at its most unstable and vociferous.

The introduction provides an extremely useful survey of work on the history of reading to date; individual essays consistently seek to articulate their own interpretative strategies and, in general, locate themselves in relation to recent scholarship in this area. Well-known accounts of the active, and extractive, reading practices of the Renaissance are contemplated in relation to, for instance, the role of passion when reading or, as in Steven Zwicker’s essay, to the ascendancy of opinion and contest in the late seventeenth century where learning becomes a kind of ‘common theatre.’ David Scott Kastan in his essay on the closing of the theatres, addresses performance most literally, analysing the relations between the political dangers of dramatic performance and the assumed passivity of reading plays in private. Readers who have left little trace of their presence are also successfully evoked: Heidi Brayman Hackel provides a subtle examination of the absence of women’s annotation; Joad Raymond brings to life readers of generally short-lived news publications.

What the majority of these essays do most powerfully is capture acts of reading at particular moments and situate these within longer histories of developments in the demands and habits of reading, which in turn, reflect political and social change. Kevin Sharpe, for instance, traces the conflicting ways in which the book of Revelation was read over time: how it was read by early Protestant writers in glosses and commentaries as a means of argument against Rome, then later deployed to voice Puritan opposition to church and state and, following the 1688 Revolution, as a call for stability. In his essay on the early Royal

Society, Adrian Johns provides a compelling discussion of the shift from commonplace to experiment, and of knowledge based on reading undertaken as a collective enterprise. Seth Lerer's assessment of the origins of the errata sheet and its closeness to doctrinal debate and the public acknowledgement of error in court or church is fascinating and boldly argued. The essays that make up the collection are uniformly of a high standard. This is a stimulating and authoritative contribution to our understanding of the many ways readers have sought authority through, and over, their texts.

Anne Henry
Trinity College, Cambridge



Harold E. Sterne. *A Catalogue of Nineteenth Century Printing Presses*. New Castle, DE and London: Oak Knoll Press and The British Library, 2001. xi, 258p., ill. ISBN 1584560479 (US), 0712306633 (UK). US\$75. £47

Dedicated to 'all those who want to preserve the art of letterpress printing for future generations,' Harold E. Sterne's book testifies to the aesthetics of the presses themselves. The volume consists primarily of approximately 480 pictures of presses, reproduced from nineteenth-century American manufacturers' catalogues and trade journals such as the *Inland Printer*. Sterne organizes these illustrations into chapters on hand, cylinder, platen, lever, lithographic, and rotary presses, with an additional section of 'miscellaneous equipment' (from steam engines to inking balls and paper-wetting machines). Each chapter begins with a brief introduction to the history of that type of press, including the different design varieties within the category. Cylinder presses receive the amplest coverage, according to Sterne, because "the cylinder press played such a major role in the development of the printing industry in the nineteenth century" (18). Within each chapter, illustrations are arranged alphabetically by manufacturer where the maker is known. Below many of the pictures, Sterne has added the approximate date of the press, a useful addition since the original 1978 version of this catalogue.

The book will be of particular use to scholars and enthusiasts who want to identify a particular press by its specific design. It is less useful as a history of presses, because Sterne does not cite the specific source of each illustration: did it appear in a catalogue or an advertisement, and when was it published? This

lacuna makes it difficult to define which manufacturers borrowed from others, either in design features or advertising methods. The chapter introductions suggest the particular uses of different types of presses, as well as some regional variations: for example, the popularity of foot-treadle platen presses "on the frontier and any place else where no other power source was available" (119).

The illustrations themselves are a treasure trove not only for students of presswork, but also for anyone interested in the marketing of manufactures. Many illustrations reproduce an entire page of a manufacturer's catalogue or advertisement, complete with prices and sales rhetoric. Companies visibly sold their presses as aesthetically pleasing, not merely utilitarian, objects. Some illustrations invite forays into cultural history. The manufacturer of the 'Army Press,' for example, explained that it had been created in 1862 for use in Civil War camps, discontinued after the war, and resurrected later when previous users clamored for it (48). Numerous advertisements feature people working the presses: a woman at the Cincinnati Type Foundry's New Double Stop Cylinder Jobber (49), and a "boy of sixteen" (93) at Montague's country newspaper presses. Other advertisements list printing firms that purchased a particular machine. Degener & Weiler of New York listed 72 customers from Vermont to the Nevada Territory, and from the renowned Houghton & Company of Cambridge to the Assistant Quartermaster in New Orleans (136).

If we can believe these firms' advertising, then *A Catalogue of Nineteenth-Century Printing Presses* offers stunning evidence of the transmission of print technology. Even if we cannot, these illustrations reveal the ideologies of dissemination and labor associated with print technology. Either way, Sterne has provided book historians with far more than his introduction and chapter headings promise.

Scott E. Casper
University of Nevada, Reno



Anna E.C. Simoni. *The Ostend Story: Early tales of the great siege and the mediating role of Henrick van Haestens*. (Bibliotheca Bibliographica Neerlandica, vol 38). 't Goy-Houten: HES & De Graaf Publishers, 2003, 232p., ill. ISBN 9061941598. •75.00.

The Eighty Years' War between catholic Spain and the protestant provinces of the

Netherlands led to many skirmishes and full-scale battles. The year 1600, in which the battle at Nieuwpoort (in present-day Belgium) was fought, is drilled into every Dutch schoolchild as one in which an important victory was won by the valiant Dutch soldiers under the inspiring leadership of Maurice, Prince of Orange. However, another battle and the subsequent siege — lasting from 1601 to 1604 — of Ostend did not go entirely as planned. The Dutch were not as victorious as at Nieuwpoort and in the end had to relinquish the town, by then no more than a pile of rubble, to the Spanish army: an effort "in which the Spanish assailed the unassailable and the Dutch defended the indefensible" (10).

The events at Ostend led to a flux of eye-witness accounts and other publications and it is one such account, *De Bloedige ende strenge Belegeringhe Der Stadt Oostende, in Vlaenderen* (1613), that forms the core of this book. Anna Simoni has carefully uncovered its relatively complex textual history, demonstrating that, although Henrick van Haestens, a printer and publisher at Leiden from 1596 to 1620/21, claimed to be its author, the text drew heavily on an anonymous French text, *Histoire remarquable et veritable de ce qui s'est passé [...] au [...] Ostende* (1604), which itself was a translation of a German work *Belagerung der Statt Ostende* (1604); to make matters even more complicated, this German text was most likely compiled from Dutch sources.

The comparative and multi-disciplinarian approach that Simoni uses has led to several interesting results. Not only does she show which text is dependent on which source, but she also manages to pick holes in long-held assumptions about the text, such as the initials of the alleged author of the German text (A.V.) which turns out to be a misinterpretation of the bibliographical signature A5. It comes as no surprise that van Haestens was not in fact the author but rather the compiler and in parts 'only' the translator of the text. Although he names quite a few of his sources, he fails to mention his primary source, possibly because he felt certain his deception would not be uncovered — as indeed it wasn't until Simoni's research. Nonetheless, the van Haestens' text was important in maintaining Dutch spirits against the Spanish oppressor. Simoni shows that, as late as 1621 at a crucial point in the war when a decision had to be made whether to renew fighting or to negotiate peace, van Haestens' work was being liberally excerpted in other texts.

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Simoni not only allows us a glimpse of what happened at the Ostend siege and how authors and publishers used the interest in the events to promote sales of their work, but she also demonstrates that important information about a historical text can be gleaned from a thorough multi-disciplinarian investigation of material relating to that text, just as it can in a critical study of a literary text.

One slight criticism: a short overview of the historical context of the siege of Ostend would perhaps have helped the reader not familiar with the details of the Eighty Years' War; some references may not be fully appreciated, such as the mention of the 1609–1621 Truce which appears out of nowhere on page 63. The book contains many illustrations of the material Simoni discusses and is well-produced by the publishers, although the price may deter some.

Marja Smolenaars
Boskoop, The Netherlands

NEW BSA FELLOWSHIP

The Justin G. Schiller Prize for Bibliographical Work on Pre-20th Century Children's Books

The Bibliographical Society of American announces the creation of the Justin G. Schiller Prize for Bibliographical Work on Pre-20th-Century Children's Books. Endowed by Justin G. Schiller, dealer in antiquarian children's books and member of the BSA Council, the prize is intended to encourage scholarship in the bibliography of historical children's books. The prize will be awarded in January 2007 and thereafter every three years. It brings a cash award of \$2000 and a year's membership in the Society.

Submissions for the Schiller Prize may concentrate on any children's books printed before the year 1901 in any country or any language. They should involve research into bibliography and printing history broadly conceived and should focus on the book (the physical object) as historical evidence for studying topics such as the history of book production, publication, distribution, collecting, or reading. Studies of the printing, publishing, and allied trades, as these relate to children's books, are also welcome.

Eligible scholarship may take the form of a published book or article, a master's thesis or doctoral dissertation defended and approved, or research results distributed in another manner, such as on a World-Wide-Web site or a CD-ROM. Eligible scholarship must have been published or, if a dissertation or thesis, approved during the year of the deadline or the three previous calendar years. However, for the first award, the nominating period will be extended back two more years (covering the period 1 January 2001 to 1 September 2006). If a publication has an incorrect nominal date disqualifying it for submission but an actual date of publication within the prize period, it may be nominated with a letter by the publisher or editor testifying to the actual date of publication. Unpublished dissertations and theses must be accompanied by a letter from the director attesting their approval.

All scholars are eligible to apply for the Schiller Prize without regard to membership in the Bibliographical Society of America or any other society, and without regard to citizenship or academic affiliation, degree, or rank. The Prize will be awarded to the author of a particular work of scholarship without regard to the author's prolonged or repeated contributions to the field. Since the Prize is designed to promote research on the bibliography of children's books, applications are encouraged from young or junior scholars who have not as yet published extensively. Applicants may nominate themselves or be nominated by others, including publishers, journal editors, and dissertation or thesis directors.

Applications must contain the following items: a letter of intent addressed to the "Schiller Prize Committee," three copies of the work placed in nomination, a one-page curriculum vitae, and, if required, any documentation regarding the approval of a thesis or a dissertation or confirming the date of a publication. Web-based nominations do not require the submission of three copies, but free access to the web-site and instructions regarding its use must be offered, along with a statement regarding plans for maintaining and/or archiving the web-site. Applications and inquiries should be addressed to:

The Schiller Prize Committee
c/o the Executive Secretary
Bibliographical Society of America
P.O. Box 1537
Lenox Hill Station
New York, NY 10021
E-mail: bsa@bibsocamer.org

Submissions in 2006, for the 2007 award, need to be postmarked by 1 September 2006. The prize will be awarded at the BSA's annual meeting, held in New York, 26 January 2007 (the winner will be contacted in advance and invited to receive the award at the meeting).

CALLS FOR PAPERS

The Jacobean Printed Book: Authors, Printers, Readers

Location: Queen Mary, U. of London
Dates: 2–4 September 2004

Speakers include: Cynthia Clegg, David Gants, R. Carter Hailey, Lisa Jardine, Adrian Johns, Randall McLeod, Graham Rees, and Henry Woudhuysen. The organisers welcome enquiries from prospective participants, and suggestions for papers from historians of the book, textual critics, and other interested scholars. For further information, contact:

Professor Graham Rees or
Dr Maria Wakely
Queen Mary, University of London
London E1 4NS, UK
g.c.rees@qmul.ac.uk or
m.e.wakely@qmul.ac.uk



Picture This: The Art and Technique of Illustration

Location: University of Delaware, Newark
Dates: 30 September - 1 October 2004

The American Printing History Association [APHA]'s 28th annual conference will focus on illustration, broadly defined as the printed reproduction of pictorial matter. Especially welcome are submissions which deal with methods and techniques, such as woodcut, engraving, etching, lithography, photography, and digital imaging. We also encourage papers relating to publishing and printing of illustrations, and to illustrators. There are no geographical or chronological limitations, and subjects of papers may be national or regional in scope, biographical, analytical, technical, or bibliographical in nature. Proposals should be sent by **1 May 2004** to:

Mark Samuels Lasner, APHA
PO Box 4519, Grand Central Station
New York, NY 10163 USA
programs@printinghistory.org

FORTHCOMING EVENTS

British Book Trade History

If you find yourself at loose ends after SHARP in Lyons, head north to the Edinburgh University Library for the 21st annual British Book Trade History conference, founded in the early 1980s by the late Professor Peter Isaac. This three-day event (27-29 July 2004) hosted by The Centre for the History of the Book features a visit to Robert Smal's Printing Works, an historic property now operated by the National Trust for Scotland, dinner in the 17thc George Heriot's School, and an exhibition on the 18thc Scottish book trade. Papers will be published in July 2005 as part of the *Print Networks* series, published jointly by Oak Knoll Press and the British Library. Check out the website for further details: www.lifelong.ed.ac.uk/conferences/booktrade/.



Roughing It: Printing & the Press in the West

The 100th anniversary conference of The Bibliographical Society of America [BSA] will be held on 14 October 2004 in St. Louis, Missouri and marks the founding of the organisation at the Louisiana Purchase Exposition on 18 October 1904. The event is presented jointly with the St. Louis Rare Book Librarians' Group, and co-sponsored by both the

St. Louis Mercantile Library at the University of Missouri and the Olin Library Department of Special Collections, Washington University, St. Louis.

Included will be papers on Western printing, publishing and book distribution, the book culture of early St. Louis, and remarks on the history and future of BSA. Special receptions will be hosted by various local rare book institutions. Join us for a festive riverboat cruise along the Mississippi.

Immediately following the centenary celebrations, the Vatican Film Library sponsors the 31st Saint Louis Conference on Manuscript Studies at Saint Louis University (15-16 October 2004). Special thematic papers will focus on the transition from script to print.

Additional events include the opening of an exhibition of manuscripts from The Pierpont Morgan Library entitled *Painted Prayers: Medieval and Renaissance Books of Hours*.

To be part of this historic occasion, contact <bsa@bibsocamer.org>.

SHARPISTS WANTED

Are you keen to contribute to the reviewing activities of *SHARPNews*? We have three positions currently available, two of which are new: a book reviews editor to cover North America (Chuck's term expires in July 2004); a journal reviewer; and a reviewer of electronic and new media publications related to SHARP interests. For further information, please contact <editor@sharpweb.org>. As always, many thanks for your contributions. Do keep them coming!

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