



SHARP NEWS

Volume 14, Number 3

Summer 2005

WORKSHOP REPORT

The Early Development of Print Culture in China

Fairbank Center for East Asian Research, Harvard University

29 - 30 April 2005

This workshop brought together a group of fourteen scholars to discuss new directions in the study of early Chinese print culture. In recent years, significant strides have been made in academic research on Chinese print culture between the sixteenth and twentieth centuries. An edited volume on late imperial printing and book culture published earlier this year best exemplifies the variety of questions explored and the differences in approaches taken by a new generation of scholars of Chinese history, literature and art. (Cynthia Brokaw and Chow Kai-wing, eds. *Printing and Book Culture in Late Imperial China*. Berkeley, CA: University of California Press, 2005). The publication of this volume, and other work by its contributors, underscores the need for original and comparative scholarship on the history of print culture in the first nine centuries of its development, i.e. between the seventh and the fifteenth centuries. To this end, the workshop focused on four major issues: 1) the relationship between manuscript and print; 2) government and literati reactions to the proliferation of print; 3) government and literati uses of print; and 4) the content and distribution of printed texts in Chinese territories under non-Chinese rule.

The first two panels examined the transformation of manuscript texts in print, as well as the impact of print on the continued discourse and practice of manuscript compilation. Sarah Allen (Harvard University) proposed that tenth-century printed collections of Tang Dynasty stories accelerated a process of canonization by which selected written versions of orally transmitted sto-

ries became authoritative. This process of canonization, and the resulting emphasis on the specific wording of the story, transformed manuscript copying, as printing reduced narrative freedom and promoted an ethic of faithful copying. The papers presented by Chris Nugent (Williams College) and Pan Meiyue (National Taiwan University) traced changes in the compilation of individual collected works and their circulation patterns between the eighth and the thirteenth centuries. Collectively, these papers suggested that the meticulous efforts of private compilers (sometimes the author himself, but more often relatives of the author) to collect literature in manuscript form and preserve it in temples where it was accessible for further copying, gradually gave way to the commercial printing of comprehensive and combined Tang literary collections in printing centers across the Chinese territories between the eleventh and thirteenth centuries. Wang Yugen (University of Oregon) argued that the elite discourse on handcopying that developed during this latter period should be read as a reaction to the proliferation of print, rather than as an indication of the continued dominance of manuscript. He further demonstrated that the new literary criticism of the Jiangxi School in the eleventh century was premised on the ubiquitous material presence of printed texts.

In the third panel, Ronald Egan (University of California-Santa Barbara) and Liu Hsiang-kwang (National Chengchi University, Taiwan) analyzed government and elite discourse on printing, the resistance to it in the eleventh century, and the reasons why the resistance ultimately faded in the twelfth century. In the eleventh century, officials' desire to control information and education, and scholars' preference for manuscripts, caused hostility towards private and commercial printing. This led to repeated attempts to regulate, or prohibit, non-governmental printing. Attitudes changed in the twelfth century due to a relaxed political climate, recognition that printed works better survived banditry and war, and a desire to re-

place sloppy, unauthorized texts with carefully edited and authorized editions.

In the fourth panel, Hilde De Weerd (University of Tennessee, Harvard University Print Culture Postdoctoral Fellow) and Joseph Dennis (Davidson College, Harvard University An Wang Postdoctoral Fellow) examined the circulation and printing of administrative materials, court archival compilations and local gazetteers, respectively. Together these papers traced the dissemination in print of information related to central and local government affairs. De Weerd proposed that the circulation of state documents and political news outside the official communication network gave rise to a parallel network that became a permanent part of the late imperial information order. Dennis reconstructed business zones and introduced his database of books held by local school libraries between the fifteenth century and early seventeenth centuries.

In the final panel, Jean-Pierre Drège (Ecole Pratique des Hautes Etudes, France) and Lucille Chia (University of California, Riverside) examined publishing under two non-Chinese empires, the Xi Xia (1032-1227 CE) and Jin (1121-1234 CE), covering north and west China. These papers contrasted the organization and the uses of print in the

... / 2

CONTENTS

WORKSHOP REPORT	1
FELLOWSHIPS	2
DUNEDIN RARE BOOK SCHOOL	3
CASBC / ACEHL	4
SHARPIST HONOURED	4
BOOK REVIEWS	5
EXHIBITION REVIEW	9
CONFERENCE WEBSITE	11
NEW SCHOLARS PROGRAM	11
BIBLIOGRAPHY	12
BIBLIOGRAPHER WANTED	12

SHARP NEWS

EDITOR

Sydney Shep, Wai-te-ata Press
Victoria University of Wellington
PO Box 600, Wellington, New Zealand
Fax: +64-4-463-5446
E-mail: editor@sharpweb.org

EDITORIAL ASSISTANT - 14.3

Renée Maunder, student intern
Whitireia Publishing

REVIEW EDITORS

Ian Gadd, Book Reviews
School of English & Creative Studies
Bath Spa University College
Newton Park, Bath BA2 9BN UK
E-mail: reviews_europe@sharpweb.org

Gail Shivel, Book Reviews
University of Miami
PO Box 248145, Coral Gables, FL 33146
E-mail: reviews_usa@sharpweb.org

Lisa Pon, Exhibition Reviews
Southern Methodist University
E-mail: reviews_exhibits@sharpweb.org

BIBLIOGRAPHER

Padmini Ray Chaudhury
Centre for the History of the Book
University of Edinburgh
22A Buccleuch Place
Edinburgh EH8 9LN UK
E-mail: P.Ray-Chaudhury@sms.ed.ac.uk

SUBSCRIPTIONS

Barbara Brannon, SHARP
PO Box 30
Wilmington, NC 28402-0030 USA
E-mail: membership@sharpweb.org



SHARP News (ISSN 1073-1725) is the quarterly newsletter of the Society for the History of Authorship, Reading and Publishing, Inc. Set in Adobe Garamond with Wingdings.

COPY DEADLINES

1 March, 1 June,
1 September, 1 December

SHARP WEB:

<http://sharpweb.org>

... / 1

north and west to printing in the south. They demonstrated that religious texts predominate among surviving imprints. Xi Xia and Jin imprints reveal the importance of religious printing in the early development of printing and print culture, and the large productive capacity of xylography.

These ten papers brought to the fore groundbreaking research in the history of Chinese print culture. They outlined the ups and downs in the production of printed texts, examined their varied uses across geographical and chronological divides, and demonstrated to an enthusiastic and diverse audience the importance of research in print culture within the larger context of late imperial Chinese literary, religious, intellectual, socio-economic, political, and cultural history. The workshop further highlighted the need for the continuation and expansion of research on the early development of print culture in China. Some questions for further research were prompted by the interaction with scholarship on non-Chinese print cultures (such as the social and linguistic dimensions of the impact of print, or its role in collective identity formation), others by the particular trajectory of the history of Chinese print culture (such as the gradual adoption of print by the elite in the centuries after its first appearance). The organizers and participants intend to continue the debate surrounding the early development of Chinese print culture at a future conference and in future publications.

Hilde De Weerd & Joe Dennis
Harvard University

FELLOWSHIPS

The **John Carter Brown Library** will award approximately twenty-five Research Fellowships for the year 1 June 2006 – 30 June 2007. Sponsorship of research is reserved exclusively for scholars whose work is centered on the colonial history of the Americas, North and South, including all aspects of the European, African, and Native American involvement.

Short-Term Fellowships are available for periods of two to four months and carry a stipend of US\$1,800 per month. These Fellowships are open to Americans and foreign nationals who are engaged in pre- or post-doctoral, or independent, research. Graduate students must have passed their prelimi-

nary or general examinations at the time of application.

Long-Term Fellowships are primarily funded by the National Endowment for the Humanities (NEH), by the Andrew W. Mellon Foundation, and by the InterAmericas Fellowship which supports research on the history of the West Indies and the Caribbean basin. Long-Term Fellowships are for five to nine months (with a stipend of US\$4,000 per month). The term for these Fellowships will typically begin between June 1 and July 15 or between January 15 and March 15. Applicants for NEH Long-Term Fellowships must be American citizens or have been resident in the United States for the three years immediately preceding the application deadline. Graduate students are not eligible for Long-Term Fellowships.

Applications for all Fellowships will be evaluated by independent academic committees. Fellowships will be awarded on the basis of the applicant's scholarly qualifications, the merits and significance of the project, and the particular need that the holdings of the John Carter Brown Library will fill in the development of the project. For application forms, visit www.JCBL.org or write to the Director, John Carter Brown Library, Box 1894, Providence, RI 02912.

The deadline for submission of application materials is 10 January 2006; all materials must be postmarked no later than that date. Announcements of Fellowship awards will be made in mid-March 2006.



Applications are invited for the Cambridge University Library **Munby Fellowship in Bibliography, 2006-2007**. The Fellowship is tenable for one year from 1 October 2006. It is open to graduates of any nationality, and is linked to a non-stipendiary Research or Visiting Fellowship at Darwin College. The stipend will be £20,540. *The closing date for 2005 is 9 September*. An election will be made in December. The University is committed to equality of opportunity. Further particulars are available from:

Deputy Librarian
Cambridge University Library
West Road Cambridge
UK CB3 9DR
Tel. +44 (0)1223 333046
Fax. +44 (0)1223 339973

DUNEDIN RARE BOOK SCHOOL

During the quiet days of summer, a cohort of forty-four librarians, academics, graduate students, book collectors and dealers, and general enthusiasts descended upon Dunedin for the inaugural Australasian Rare Book School. Offering week-long intensive papers in the history of medieval manuscripts, the English book 1600-1800, and lithography, the School brought together the treasures of the University, Hocken and Dunedin Public libraries with the talents of international experts from the UK, Australia and NZ. The hospitality of all three libraries made the classes possible, and highlighted some of the strengths of our rich book heritage here in Dunedin.

The week was further graced by two evening public lectures. Mary Ronnie, the former Dunedin and National Librarian, spoke engagingly about the role of numerous small libraries created by the distribution network of the Otago Education Board. Her talk was complemented two nights later by Wallace Kirsop's illustrated history of Cole's Book Arcade, a significant Melbourne precursor to the Barnes & Nobles of today. And although I would not necessarily advocate publication of student evaluations, I am proud to direct your attention to the verbatim comments of the students, below and on our website at: <www.otago.ac.nz/english/drbs>. All going well, the school will return to Dunedin in 2009, but you are welcome to attend classes in the meantime in Melbourne (2006, 2008) and Wellington (2007).

Shef Rogers
University of Otago



In January of this year, the University of Otago hosted the first Australian and New Zealand Rare Book School, bringing together academics, librarians and booksellers from throughout Australasia. I am a Renaissance specialist, but opted for the section on the *Medieval Book*. This was partly because Dunedin's Reed Collection, housed in the Dunedin Public Library, is the best New Zealand holding of medieval manuscripts, fragments and Books of Hours (including the earliest ms page available in New Zealand,

Reed Fragment 1, dated to the ninth century). Partly too, this course was attractive because it was being led by Christopher De Hamel, Parker Fellow and Librarian at Corpus Christi College, Cambridge. De Hamel is a world authority on medieval books, their makers and owners. In Dunedin he is something of a hometown hero, for he grew up there, and his first publications focused on the Reed collections.

The five days of De Hamel's course were the richest, most satisfying hours I have ever spent in a classroom. Forty hours in the company of such a great scholar was worth years of reading on these topics. De Hamel is a powerful and exciting lecturer. Years of auctioning Western manuscripts at Sothebys have really taught him how to sell the topic. We learned how to make vellum. Should the practice ever revive, New Zealand and Australia will be well placed, since we are blest with large numbers of the calves and sheep whose skins make the finest vellum. We learned also how to make ink, and how to use a sharpened feather pen. Who owned these texts and how did they spread? We learned also something of the later history of medieval books. Most powerfully this included De Hamel's description of the Rothschild collections, looted by the Nazis when they took Paris in 1940 and then, by grace, recovered after the war. Book history can be fascinating, but seldom has the moral anguish of De Hamel's work on the Rothschild library, which will be in print shortly.

Class sizes were kept small; we formed a tight unit of medieval illuminati. So rare now to be in classes where everyone is committed, alert and has done their homework. Dunedin's generosity in hosting this event has set a high standard, which one can only hope next year's courses in Melbourne can emulate. Those who need to wrangle course fees from their 'line managers' can be assured the funds will be very well spent.

Mark Houlahan
University of Waikato



The English Book 1600-1800: Production, Analysis and Description was conducted by Dr Brian McMullin (Monash University in Australia) and Dr Keith Maslen (University of Otago). The aim of the course was to study the physical book in pre-industrial England

and to learn how surviving examples of these books can be recorded and distinguished.

The first day of the course provided an introduction to the methods of book production in the period 1600-1800. This included a demonstration of one of the University of Otago's hand presses in action. On day two we were introduced to the basics of descriptive bibliography and the (sometimes quite complex) conventions for describing a book as a physical object. This is done by recording a book's collation, signing, watermarks, catchwords, paper size and other physical attributes. We were each given a book from the University of Otago Rare Book Collection to work on, with the aim of producing a complete bibliographical description by the end of the one-week course. Much of the rest of the week was spent working on our descriptions, with the ever-patient assistance of Brian and Keith.

What was so pleasing about the course was that it combined the complicated business of bibliographical description with the more practical work of printing itself. The University of Otago has two hand presses, and we had the opportunity to set type and use one of these to print our own certificates of completion. This activity very effectively reinforced the skills of those who produced the early printed books that we were attempting to describe. Brian and Keith brought to the course not just their comprehensive knowledge of descriptive bibliography, but also their enthusiasm for books and printing. They also showed a real willingness to share their knowledge with newcomers to the area.

Caitlin Stone
University of Melbourne



Lithography: The popularisation of printing in the 19th century offered an intensive investigation of the early development of lithography, from the multiple viewpoints of printing history, printmaking, illustration, bibliography, musicology and ephemera. Utilising the varied collections of the University of Otago and Hocken Libraries as well as his own teaching collection and slides, Michael Twyman proved a generous expert and infectious researcher. Nostalgia for letterpress was soon banished in favour of a broader conception of print culture that found a receptive audience amongst the

... / 3

diversity of curators, librarians, musicologists, art, design and literary historians that took part.

This seemingly alchemical process that merged science and art both in its process and outcomes was put into a fertile historical context that conveyed both its conservative and radical properties – a return to a more holistic conception of text and image akin to manuscript production but with more democratic distribution and a freedom from the grid of letterpress. Its importance to music publication and broadening of the spectrum of print and visual culture through the availability of colour highlighted both the limitations of letterpress and the value of this new process. Like the chromiste who visualised the tonal range of the finished image, Michael Twyman skilfully led us through the discrete layers of this process while all the time maintaining an attentiveness to the complete picture.

Michael Twyman had provided participants with a generous list of 43 preliminary readings, modestly noting after Item 20 that “It is with considerable embarrassment that I refer to my own publications so frequently; all I can say by way of excuse is that most of our topics have not attracted the attention of other writers.” Behind this modesty is a perceptible note of quizzicality that was shared by this participant at least as the workshop progressed. Why was it that such a significant development in the history of printing and the dissemination of images has received so little critical attention? This was not the central question posed by this course, but, as with any good teacher, Twyman succeeded in evoking interest in a field that has considerable relevance both in terms of the dominance of offset lithography in the last 40 years of print production and the advent of new digital technologies that have similarly re-invigorated our visual culture.

Noel Waite
University of Otago

CASBC / ACEHL

Academics in Canada gather at a yearly ten-day ritual familiarly known as ‘the learneds’ (short for Learned Societies) but properly called the Congress of the Humanities and Social Sciences / *Congrès des sciences humaines*. Dozens of organizations hold their

conferences and business meetings, and waves of sociologists, literary scholars, historians and others pour in and out of the host university and city. This year was the fourth that the Congress featured a symposium on the study of book culture in Canada; but it was the first time the program also included an annual meeting for our new bilingual Canadian Association for the Study of Book Culture / *Association canadienne pour l'étude de l'histoire du livre*.

We founded the Association to provide an opportunity for scholars working in a broad range of humanities and social science disciplines in Canadian universities to meet on the common ground of studies of book and print cultures. There is an impressive body of academic activity in both official languages that can loosely be described as the study of ‘book culture.’ It is broader than ‘print culture’ because it includes manuscripts and electronic text. In French, all this is encompassed in *l'histoire du livre* but in English it isn't quite ‘history of the book,’ and it's more than ‘book history’ if only because it includes the present as well as the past. Some of our members are scholars in disciplines where book history is well established, and others have found a newly appreciative audience for their work.

At our meeting this year (31 May & 1 June 2005, at the University of Western Ontario), we had papers ranging chronologically from medieval to postmodern. Germaine Warkentin, Emeritus Professor of English at Victoria College in the University of Toronto, gave us a brilliant invited address on “The Bibliographical Imagination.” There were fifteen other speakers – from British Columbia, Alberta, Ontario, Quebec and New Brunswick – coming from disciplines including French and English literature, Information and Communication Studies, and History. The cross-disciplinary conversations were provocative and stimulating.

The leadership of CASBC/ACEHL is an executive of five: President : Leslie Howsam (Windsor); Vice-President : Josée Vincent (Sherbrooke); Secretary-Treasurer : Mary Lu MacDonald (Halifax); Yannick Portebois (Toronto); Rob Brazeau (Alberta); Brendan Edwards (Saskatchewan, student member).

Our website is hosted by the Canada Research Chair Humanities Computing Studio at the University of Alberta, found at <http://www.crcstudio.arts.ualberta.ca/casbc/>. Next year we meet at York University in Toronto. Please join us!

SHARPIST HONOURED

Ian Roy Willison, CBE

Ian Willison's many friends will be pleased to learn that his name appears on the Queen's Birthday Honours list for 2005. In a June 11th announcement by the Prime Minister's office, Willison was named a Commander of the Order of the British Empire (CBE) for services to the history of the book.

Willison is co-general editor (with John Barnard and David McKitterick) of the multi-volume *Cambridge History of the Book in Britain*, published by the Cambridge University Press. Two volumes in this series have thus far appeared: volume III (co-edited by Lotte Hellinga and J. B. Trapp) covering the period 1400-1557, published in 1999; and volume IV (co-edited by John Barnard, the late D. F. McKenzie, and Maureen Bell) covering the period 1557-1695, published in 2002.

Willison spent most of his professional career at the Library of the British Museum, later the British Library (BL), where from 1974 he was head successively of the Rare Books Branch and the English Language Branch; he retired from the BL in 1987. He was the General Editor of volume IV (1900-1950) of the *New Cambridge Bibliography of English Literature*, published in 1972. He has given many lectures throughout the English-speaking world and on the Continent. Currently, he is a Senior Research Fellow at the Institute of English Studies, School of Advanced Study, University of London.

British Honours are awarded twice a year, in June and at the New Year. They are given to people for all types of service, including teachers, nurses, actors, scientists, diplomats and broadcasters. The largest number of awards goes to those providing services to their local communities - mainly volunteers. A spokesperson for the Prime Minister's office said about this year's list: “A key aim has been to reward those who work and serve at the sharp end – people who have really changed things, or who have given outstanding service to others in difficult situations.”

Ian Willison's current email address in London is <Ian.Willison@sas.ac.uk>. Congratulations!

Terry Belanger
University of Virginia

BOOK REVIEWS

Paul Arblaster. *Antwerp and the World. Richard Verstegan and the International Culture of Catholic Reformation*. Leuven: Leuven University Press, 2004. xiii, 303p. ill. ISBN 9058673472. EUR25

This work is the study of one of the most visible of the sixteenth-century recusant exiles, the polemicist and historian Richard Verstegan. Verstegan was born in London around 1548 and was the author of the first English guidebook to the continent, *The Post of the World*. Based on profound knowledge of the archives of the Low Countries, this book's intention is "to make Richard Verstegan's life and work...more familiar" (xii).

The text is divided into two distinct sections. The first part of the book chronicles in detail the publisher and antiquarian Verstegan's life and work, from his beginnings in London, through his Oxford education, his training as a goldsmith, his smart exit from England following the publication of a Catholic book, and his travels around Europe to his final settling in Antwerp in 1586. Arblaster gives a vigorous account of Verstegan's academic career, which ended, rather abruptly owing to his Catholicism, without a degree. The early 1580s found Verstegan in Rouen, printing polemical and devotional pamphlets for the political use of the Guisard faction. It was about this time that he also took on the role of propagandist and printing agent for Robert Persons, sometime bursar of Balliol College, a role which he kept until 1603. It was these activities which led, indirectly, to his arrest and consequent flight to Rome in 1584. He continued in Rome until 1585, when he returned to France to support the Catholic League during the opening hostilities of the eighth War of Religion. By early 1586, Verstegan had joined the many English exiles fleeing from the civil war in France to the Low Countries. In Antwerp he worked to publicise the sufferings of the English Catholic community, by acting as an intelligencer, and a "publishing agent, editing, proofreading and dealing in English Catholic books" (39). By 1598, he was publishing on his own account, producing an English translation of the Tridentine primer and several other religious works: some of the earliest known post-Ref-

ormation manuals and primers were published by him.

Following the peace between England and Spain in the early 1600s when demand for Verstegan's services as an intelligencer lessened, he began his monumental work *A Restitution of Decayed Intelligence in Antiquities concerning the most Noble and Renowned English Nation* (1605). It is at this time, Arblaster tells us, that his commercial activities widened and diversified. In 1612, he obtained a licence to import undyed cloth from England while, at the same time, continuing to work as a translator and news writer. Between 1617 and his death in 1640, Verstegan continued writing, producing, amongst other texts, volumes of Catholic polemics and humorous and satirical literature.

The second part of Arblaster's book examines in some depth the opinions and views expressed by Verstegan in his writings. These, for the most part, are concerned with the political, religious and socio-economic aspects of human society. Arblaster examines the world Verstegan inhabited, and the place he had in that world, and then moves on to work thematically through the texts to successfully uncover the motives underlying Verstegan's writing. Although at times exile and hardship might have embittered Verstegan's writing, Arblaster concludes that his work was a popularisation of the "Catholic Reformation, Renaissance civility, the Stoicism of Lipsius, the Mounts of Mercy [and] the official views of the government of the Archdukes" (266).

Arblaster's writing style is easy and his understanding of the period provides the reader with a positive and detailed introduction to the work of the polemicist working in exile to advance the cause of Catholicism during a period of considerable religious upheaval. It is a valuable supplement to the canon of literature on early modern legal, and illegal, printing and publishing in a period when the whole of Europe was experiencing unsettling changes both socially and in religion.

Roberta Anderson
Bath Spa University College



Nicolas Barker. *Form and Meaning in the History of the Book: Selected Essays*. The British Library Studies in the History of the Book. London: The British Library, 2003. xiv, 514p. ill. ISBN 0712347771. £50.

I came to this book believing that I had read most of what Nicholas Barker had to offer this historian of the very early printing press and of medieval manuscripts. I was familiar with, and grateful for, his work on the making of medieval books, on quiring and binding practices, on binderies and bindings, on the invention of printing and the persistence of scribal work in the context of print, and on the presses of Caxton and of St Alban's. What I did not know – what this collection of selected essays makes very clear – is just how much I had missed. The essays here do not represent all of Dr Barker's vast output of articles, lectures, conference papers, reviews, notes, contributions to *Festschriften*, or learned obituaries, but they do represent the author's own retrospective of an extraordinary career.

The contents of the volume have been grouped by Dr Barker in suggestive ways. His work on medieval manuscripts is represented by a section of articles dealing with 'Books and Texts, Medieval and Later': the section opens with an article from *The Times Literary Supplement* on 'a very famous line' from Burgon's poem *Petra* – a line variously printed, punctuated, and possibly plagiarised. The reader is reminded at the outset of this collection that old books – medieval and modern – bear texts; we are required to think about the relationship between book and text before we read about the Scales binder's tools or the 'form and meaning' of scribal catchwords. The next section on early printing is also carefully balanced. Detailed articles on Caxton's and Aldine types and early typefounding in the Netherlands precede a broad and still relevant discussion of the future of the study of typography. Likewise, Dr Barker's essays 'Reflections on The History of the Book' and 'The History of the Book from Documents' are not set off from other sorts of bibliographical work in a section on 'The History of the Book,' but framed by examples of the meticulous research that is always the basis for Barker's theory: a rich and fascinating bibliography of Gibbon and his invaluable empirical study of the rise of a provincial book trade in England. Dr Barker next groups a selection of forensic pieces on forgery, some of his best known work, and includes, in a section on bookselling, book collections and collectors, a wonderful anecdote about a book seen through a window, wanted, wrangled for, and gotten, as well as obituaries for the booksellers

... / 5

Francis Norman, James Campbell, Michael Walshe and George Heap. He reminds the reader that the study of books is personal, funny, and important, all at once. And if the tone of the final section on 'Libraries, or Who Cares about Old Books' is sometimes angry (the 'rape' of Ely, Sion, Evelyn and Rylands are chronicled), it is also hopeful: "[A]ny old thing . . . now attracts a hungry public. Old books are too important to be left to the bibliophile classes. Society needs its memory, its literary heritage, and will do anything to get it. Our job is to preserve and present it in comprehensible form" (491).

Alan Bell hopes, at the end of his brief introduction to this collection, that Dr Barker will collect the obituaries he has written for colleagues whose business was books. He suggests – and I am sure this is true – that such a collection would be vital to the study of late-twentieth-century bibliography. I hope rather differently that Dr Barker's next project will be one in which he becomes his own bio-bibliographer. When I finished reading *Form and Meaning in the History of the Book* all I wanted was a comprehensive list of Dr Barker's publications to date. The last essay here – a piece on the enjoyable, the 'edible', the sometimes pulpy and destructible and other times venerable book – whetted rather than sated this reader's appetite.

Alexandra Gillespie
University of Toronto



Matthew Bruccoli with Judith S. Baughman, eds. *The Sons of Maxwell Perkins: Letters of F. Scott Fitzgerald, Ernest Hemingway, Thomas Wolfe, and Their Editor*. Columbia: University of South Carolina Press, 2004. xxxiii, 361p. ill. ISBN 1570035482. \$29.95.

Authors write books; editors write letters. Both do their real work in private, unobserved by the public. The editor's work is mostly anonymous. It takes place in a shadowy world where works created by authors are shaped into the form in which they enter the public sphere. Only two twentieth-century American editors have emerged from the shadows to become almost as celebrated as the most prominent authors with whom they worked. One is Harold Ross, the founding editor of *The New Yorker*. The other is Maxwell Perkins of Charles Scribner's Sons, whose authors included F. Scott Fitzgerald,

Ernest Hemingway, and Thomas Wolfe. The posthumous publication of Perkins's letters has made him more prolific than many of his authors; *The Sons of Maxwell Perkins* is the ninth such volume to date.

The title invokes the father-son relationship that Perkins is sometimes said to have had with his three best-known authors. Each in his own way may have found in Perkins a surrogate father, while Perkins, the father of five daughters, is assumed to have been looking for a son. Fitzgerald remarks playfully in a letter written in April 1938, "What a time you've had with your sons, Max – Ernest gone to Spain, me gone to Hollywood, Tom Wolfe reverting to an artistic hill-billy" (279). To my mind, the most interesting thing about Perkins's surrogate fatherhood was its precociousness. He was only twelve years older than Fitzgerald, fifteen years older than Hemingway, and sixteen years older than Wolfe.

Perkins had the ability to give each author what he needed most. Fitzgerald had a strong sense of literary craftsmanship and could have worked successfully with any first-rate editor. From Perkins he received not only editorial advice but emotional and financial support. Hemingway was remarkably self-sufficient as a writer. He required little editing and less emotional support than Fitzgerald or Wolfe. What he wanted most – and got at Scribner's – was a stable, long-term publishing relationship and an editor he trusted. Wolfe was Perkins's greatest challenge. He needed continual reassurance and heroic editorial intervention to shape his literary output into book form. Perkins and Wolfe worked closely together to carve *Look Homeward, Angel* and *Of Time and the River* out of the author's bales of typescript. Wolfe subsequently left Scribner's for another publisher, but remained close to Perkins and named him as his literary executor.

The correspondence begins in 1918 when Fitzgerald submitted his first novel to Scribner's. Perkins wrote an encouraging rejection letter, and the revised manuscript was published as *This Side of Paradise* in 1920. Hemingway came to Scribner's at the beginning of 1926 and Wolfe followed three years later. The correspondence continues until Perkins's death in 1947. All but fifteen of the 221 letters included are between Perkins and the three authors. The letters present a vivid picture of the tribulations of authorship and the authors' relationships with Perkins and, to a lesser extent, each other. Few of the let-

ters included here are new, but their juxtaposition gives a better sense of the editor's working life than collections of editorial correspondence with a single author. The editing is exemplary. Misspellings are reproduced (Fitzgerald in particular was a notoriously poor speller), the precise number of omitted words is indicated and the notes are fuller than in previous editions. The only thing I missed was an explanation of the abbreviations ALS (autographed letter signed), TLS (typed letter signed) and CC (carbon copy).

The Sons of Maxwell Perkins takes its place with *Editor to Author: The Letters of Maxwell E. Perkins*, edited by John Hall Wheelock (1950) and A. Scott Berg's biography *Max Perkins: Editor of Genius* (1978) as essential reading for anyone with a general interest in Perkins or the author-editor relationship.

Gordon B. Neavill
Wayne State University



Arthur Freeman & Janet Ing Freeman. *John Payne Collier: Scholarship and Forgery in the Nineteenth Century*. New Haven: Yale University Press, 2004. 2 vols. xxvii, 824p; x, 658p. ill. ISBN 0300096615. \$150.

John Payne Collier (1789-1883) has two dichotomous claims on the attention of posterity. The first is as a pioneering scholar of earlier English literature, particularly drama, who made substantial contributions to his subject. The second is as a notorious forger of documentary evidence relating to his researches, most famously the 'Perkins Folio,' an annotated copy of the 1623 Shakespeare, his textual claims for which provoked controversy that led to his exposure and disgrace.

What gives Collier's activities a penumbra of tragedy is the sheer scale of his scholarly industry: the bibliography of his writings included here records, between 1811 and 1881, 185 books or editions and 576 articles or contributions to books. Entirely self-educated and often relatively impoverished, Collier carved a career in the world of scholarship with his unremitting energy. But his forgeries ran in parallel to his more creditable activities. The Perkins Folio was not an isolated aberration: the Freemans record here over 60 documents that Collier forged over the course of his career.

The length, scale and controversial aspects of Collier's career make him a proper subject for the right biographer. The qualification is important. In 1982, Dewey Ganzel wrote an account of Collier's life, *Fortune and Men's Eyes*, in which Collier is presented as the hapless victim of false accusations of forgery, manipulated by those better connected than himself. Such a view required a doggedly perverse reading of the available evidence and the Freemans demonstrate, with a wealth of detail, the force of the case against Collier. Indeed, it is the massive weight and authority of the documentation they provide, together with their full descriptive bibliography of his writings, that establishes the definitive status of their work.

But does Collier's significance warrant treatment on such a scale, in two volumes and nearly fifteen hundred pages? The reason and justification lies in the subtitle. Forgery and scholarship formed an interconnected dynamic in Collier's life that can only be properly appreciated by an understanding of the world in which he functioned. The Freemans offer here a great deal more than a detailed record of Collier's life and works; they are also able to recreate the milieu in which he worked for so long. Indeed, this book is as much about the world of nineteenth-century literary scholarship as it is about Collier himself. Their meticulous contextualization of his career is in some ways their most remarkable and substantial achievement. This world, its personalities and shifting scholarly alliances and interdependencies, the search for acclaim and patronage, is recreated here with a detail and vividness that comes from an extraordinary control of the relevant materials, biographical, historical and bibliographical. The scope of this achievement is as remarkable as it is absorbing.

A. S. G. Edwards
University of Glamorgan



James A. Knapp. *Illustrating the Past in Early Modern England: The Representation of History in Printed Books*. Aldershot, Hampshire: Ashgate, 2003. xvi, 274p., ill., index. ISBN 0754633322. £35.

James A. Knapp asserts that the Elizabethan production of English history books was influenced by an "aesthetic born in the

1560s and 70s" (72). These two decades, argues Knapp, saw special attention paid to book illustration, this in spite of the fact that the periods both directly preceding and following this window of production in the early decades of Elizabeth's reign were marked by a notable absence of illustrated books. Knapp's interest in the comparative visual richness of these two decades leads him to ask why a work of Protestant propaganda like John Foxe's *The Book of Martyrs* (1563) would contain so many elaborate woodcut illustrations at the height of English 'iconophobia' and antipathy towards religious imagery. Why would a book so pivotal in the Reformation's emphasis of the word over image invest so heavily in pictorial augmentation?

Although Knapp focuses on 'the great era of Elizabethan illustration' which took place during the 1560s and 70s, the book is wide-ranging, touching upon art history, history, textual studies, bibliography, and literary concerns. The liveliest intersection of these areas is possibly the discussion of miniaturist Nicholas Hilliard who rose to prominence in the 1570s and combined the arts of the portraitist, the goldsmith, and the illuminated book. Hilliard, who in fashioning fetishized, bejeweled, miniature portraits of the elite, successfully negotiated the milieu of distrust that surrounded the visual arts.

Because the aesthetic anomalies of the 1560s and 70s might attract interested readers from so many different disciplines, it is particularly disappointing that the book's opaque writing style (the copious instances of the word 'clearly' notwithstanding) sets up some barriers to entry. The most significant barrier, perhaps, is the book's first chapter, which, in an effort to position Knapp's discussion in the larger context of current interest in the paratextual, scoops together critical terms that do not pay dividends. Subsequent chapters do reward the reader with useful overviews and case studies. Chapter two is a helpful primer of English book illustration before 1600, while subsequent chapters offer detailed treatments of Philip Sidney, John Foxe, John Day, Raphael Holinshed, and John Derricke. All are richly adorned with well-researched footnotes.

A history book about the efficacy of images in history books naturally raises expectations about its own production values. Ashgate, sadly, choose not to invest in this book's own illustrative matter. The thirty-four black and white figures, which are awk-

wardly gathered together in the book's center rather than distributed throughout, so reduce the original cuts as to make it hard for a reader to 'see' many aspects addressed by Knapp. Deficiency compounds the problem of readability when, for example, the professed rarity of the original twelve plates in extant copies of John Derricke's *Image of Ireland*, "its images are missing in all but two copies" (248), makes the fact that only seven are offered here particularly irksome. Thus the poverty of the illustrations, ironically, undermines the power of Knapp's argument. Yet the reader's frustration with this irony may indicate that Knapp has successfully made his point.

Janine Barchas
University of Texas at Austin



Marshall Lee. *Bookmaking: Editing/Design/Production*. 3rd edition. New York: W.W. Norton, 2004. 494p. ill. ISBN 0393730182. \$49.95.

I remember being particularly grateful to Marshall Lee when I was writing my PhD for providing one of the few clear overviews of what he so straightforwardly termed 'bookmaking.' As anyone who has tried to comprehend the totality of this process is aware, 'bookmaking' is a complex social and technological process, made less transparent by the increasing degree of specialisation, the compartmentalisation of processes, and rapidly changing technologies. This last aspect is one of the main reasons for this third edition, published twenty-five years after the second – and, I suspect, one of the main reasons for the dearth of comprehensive books on the subject.

Such technical changes are specifically reflected in three new chapters, on 'The Computer,' 'Electronic Publishing' and 'Ordering Prepress', the first of which is a refreshing example of beginning from first principles and taking nothing for granted. Lee's efforts to demystify this powerful tool come as a welcome change to insider industry smugness, and this chapter also serves as a reminder that the measure of the impact of the computer can be seen at the fundamental level of shifts in language.

While the very cursory 'The Beginning of Books' chapter will have little to offer book historians, Lee's tongue-in-cheek hat-doffing

... / 7

to production processes B.C. (Before Computers) – “in some cases for more than four centuries” (32) – is informed by a genuine recognition of the importance of historical convention in bookmaking. As he forcefully reminds his colleagues, “Not only is this the history of your profession, it’s the source from which came most of the present practices” (32). His position on the matter is also expressed in his dismissal of ‘typographic fads’ and “self-indulgent designers concerned more with patterns and faux-elegance than reading” (30). Lee makes special note of the significant changes wrought by the computer in terms of typography and composition. This is also reflected in the ‘Plates and Printing’ chapter, which has been reorganised to more clearly summarise the printing processes, which have themselves become more uniform. Images of new presses are included but the omission of a photograph of a Columbian handpress and a section on Letterpress reflect meaningful editorial changes from the point of view of the history of the book.

While the second edition rectified the obvious exclusion of the editorial function, this book successfully integrates the three aspects of bookmaking into a single process. While a great deal of the content of the book is unchanged, this holistic approach is one of its strengths, as is its acknowledgement of the role of design. This should not be regarded as an expression of designerly hubris or a further death knell for the author, but a recognition of design’s role as an important communicative tool in a visually literate and articulate society. It also acknowledges a broader conception of design’s role as content interpreter, rather than simply enhancing aesthetic or marketing considerations. The elevation of the role of the designer is also a reflection of the growing importance of visual communication. Lee explicitly acknowledges this when he singles out the importance of the GUI (Graphical User Interface) of the Mac for the visually oriented work of bookmaking. This increased prominence is also reflected in the expansion of the chapter ‘Preparation for Camera and Press’ into two chapters on ‘Illustration Production’ and ‘Prepress’, both of which feature enhanced instruction on the dominant digital technology. He also acknowledges that the book does and will take new forms in the new chapter on ‘Electronic Publishing,’ citing electronic readers, the Internet and ‘electronic paper.’ These

changes are important in that the book itself can be taken as a barometer of the pressures between word and image culture.

Lee prefaced his book with this admirably concise definition: “Book editing, design and production are all parts of a single function – *transmitting the author’s message to the reader in the best possible way*. This means creating a product that can be profitably sold, as well as satisfying the requirements of author and reader. The term BOOKMAKING is used to express the whole function” (7). As an American textbook, there is clearly no irony in this term (and title); however, the more popularly understood English meaning of this word as a person who takes bets and calculates odds resonates with Lee’s explicit recognition of the key determinant for book publishing – profit. Bookmaking, after all, is a risky business. However, the risk to the publisher is reduced if, as here, the author and designer take care to communicate their message clearly. The result is a valuable textbook that is both testament to rapid technological change and an admirable example of the enduring nature of the book.

Noel Waite
University of Otago



Robin Myers, Michael Harris and Giles Mandelbrote, eds. *Against the Law: Crime, Sharp Practice and the Control of Print*. New Castle, Delaware and London: Oak Knoll Press and the British Library, 2004. xv, 184p. ISBN 158456153X (cloth). \$45.

Another valuable collection of essays from Oak Knoll Press and the British Library, *Against the Law* recalls *Fakes and Frauds* (1989), with a dash of *Censorship and the Control of Print* (1992) from the same source. Echoes are no coincidence since *Fakes* and *Censorship* were co-edited by two-thirds of the team that compiled *Against the Law* from papers presented at the 26th annual book trade history conference at Birkbeck College. A sense of the new collection’s scope may be gleaned from recognition that it includes Christopher de Hamel’s witty investigation of “Book Thefts in the Middle Ages,” Nicholas Pickwood’s production-oriented “History of the False Raised Band” and Bill Bell’s rich probe of literacy practices, “Bound for Botany Bay; or, what did the nineteenth-century convict read?”

Most of this collection’s essays fit comfortably within the editorial promise to “explore the underside of the book trade” (vii). Thus, de Hamel examines the use of curses to ward off medieval book-thieves, noting that inscriptions of this kind imply the existence of a lively market in literary goods gained by everything from the sacking of monasteries to clerical misconduct. Though this thorough, well-written piece is a hard act to follow, de Hamel’s interest in religious material is matched by Adri K. Offenberg’s analysis of the expurgations and revisions visited on Hebrew books in sixteenth-century Italy. It is intriguing that much of this work was carried out by former Jews (who, having converted to Christianity, were known as “neophytes”), with enough knowledge of Hebrew to hunt out the locutions deemed unacceptable. Yet more important may be Offenberg’s suggestion that repeated, yet often superficial, textual ‘revisions’ could bespeak officials’ willingness to seize – create? – opportunities to extort financial penalties.

Two more essays in *Against the Law*, by Alastair J. Mann and Maureen Bell, make expert use of evidence culled from Scottish and English legal records. Those familiar with the litigious Agnes Campbell will appreciate Mann’s delineation of squabbles over printing rights, while others will learn much from Bell’s arguments about what it meant to “offend” within the book trade. More characterological are Helen Berry’s sustained look at the career of a late-Stuart bookseller with something on his conscience, and Anthony Hobson’s account of a light-fingered Italian book lover in post-Revolutionary France. Bill Bell rounds out this collection by considering literacy on convict hulks and transport to Australia. Historians of reading will be edified by his findings about reading practices (including literacy acquisition) while in gaol at anchor or aweigh, felons’ development of prison-ship newspapers and sometimes flowery writing style. If *Against the Law*’s range seems slightly over-extended – I did not grasp, for instance, how Offenberg’s essay delved the book trade’s underbelly – students of the European history of the book, and reading, will savor this informative and beautifully produced volume.

Barbara Ryan
National University of Singapore

Konstantinos Staikos and Triantaphyllos Sklavenitis (eds.) *The Printed Greek Book, 15th-19th century*. Athens: Kotinos & Oak Knoll Press, 709p., ill. ISBN 1584561424. \$95.

In 1981, the National Hellenic Research Foundation Centre for Neohellenic Research held an international conference in Athens with the theme the book in pre-industrial societies. At that meeting, Greek researchers and academics, in collaboration with leading foreign scholars such as H. J. Martin, E. Eisenstein and R. Darnton, laid the foundations for further explorations into the history of the Greek book.

Twenty years later, in May 2001, a second conference entitled *The Printed Greek Book: 15th-19th Century* took place in Delphi. Scholars and researchers from a wide spectrum of disciplines and technical fields – historians, philologists, bibliographers, librarians and typographers – met to discuss and evaluate the work being done in the field of the history of the Greek book.

Thirty-seven out of a total of forty-three papers have been collected by the editors in this well-produced volume of proceedings. Two of the texts are printed in Italian, five in English and the rest in Greek; some of these are accompanied by rather interesting black and white illustrations. The abstracts section, printed in English on pages 655-684, will be of help for the keen non-Greek reader.

The papers focus on the publishing, production, distribution, and reception, as well as the survival of the printed Greek book. Once again, Venice has been a major reference point for many of the contributors. Since it constituted the most important centre for early Greek book production, it proves to be an inexhaustible source for Greek printing history. Moreover, interesting new material was brought to light concerning the publishing ventures of the Greek Diaspora in the areas of central and northern Europe after the 17th century, as well as those within the newly-born Greek state up to the end of the 19th century. The Greek book, either as an intellectual tool or an artefact of the social process, brought to light the needs of the Hellenes, no matter the place in which they lived. Prominent among these needs were the preservation of the Greek language and the spreading of Greek education, the resistance to Muslim and other non-orthodox conversion attempts, the welcoming of modern European ideas, the lit-

erary regeneration, the turn to classical antiquity, the preparation towards the war for independence, and finally, the ideological framing and organization of the new state.

All that there is for me to do is to briefly mention some of the contributions printed in this valuable book. Loukia Droulia attempts to trace contemporary research directions in the field of Greek printing history through her bibliographical recordings. Konstantinos Staikos gives information about the structure and the character of the 15th and 16th century Greek book, and Dennis Rhodes returns to one of his favourite topics: the first use of Greek type in Spain, France, The Low Countries and England. Evro Layton and Eirini Papadaki present fresh evidence about the printing ventures, respectively, of Andreas Kounadis and Manolis Glytzounis in Venice. George Tolia's remarkable attempt to trace the course of Greek printed cartography and Yannis Kokonas's presentation of an important and typographically interesting 1634 edition of the earliest printed military manual in Modern Greek provide valuable reading. Alexis Politis traces the boundaries between the popular and scholarly reading public studying the publishing programme of the Greek publisher Emmanuel Georgiou in the 1860s. Finally, Klimis Mastoridis argues for the importance of typographic studies, and discusses some of the typographic conventions which affected the morphology of Greek printed matter.

This book constitutes an important contribution to the limited existing bibliography about the printed Greek book. It is a valid record of the new fields of study with which modern researchers are concerned. Furthermore, it is a guide that points towards gaps in need of further research, and formulates proposals through research hypotheses. No library or individual interested in the study of Greek printing and publishing should miss out on this fine volume.

Niki Sioki
Thessaloniki, Greece

Marieke van Delft and Clemens de Wolf, eds. *Bibliopolis: History of the printed book in the Netherlands*. Zwolle: Waanders Publishers, 2003. 319p., ill. ISBN 9040088381. EUR34.95 [Dutch edition: *Bibliopolis: Geschiedenis van het gedrukte boek in Nederland*, ISBN 9040087806]

Christiane Berkvens-Stevelinck. *Magna Commoditas: A history of Leiden University Library 1575-2005*. Leiden: Primavera Pers, 2004. 96p., ill. ISBN 9059970055 EUR13.50

These two works from great Dutch libraries are intended for the non-expert reader, but in almost every other respect they are quite unlike one another. The history of Leiden University Library is slender, at times fragmentary, and seems largely intended as a souvenir for students or academic visitors with happy memories of the library and its collections (although missing here are the student anecdotes of joints on the fire escape, or three-course meals smuggled into the more obscure reading rooms). Leiden's is undoubtedly one of the great academic libraries of Europe, well worth the attention of any book historian, but the tone of this brochure suggests an assumed in-crowd readership, already familiar with the university and the town. The present reviewer, who has spent only a few days in Leiden and only one in the library itself, was often lost. As the English abridgement of a Dutch original (*Magna Commoditas: Geschiedenis van de Leidse universiteitsbibliotheek 1575-2000*), for which the assumption of familiarity would be warranted, some thought should have been given to those who have never seen Leiden or its library. It could also have done with the rather more thorough attention of a native speaker copy-editor. Nevertheless, the love for the library that the sometimes clumsy prose exudes, and the wealth of fine illustrations, make it a pleasant book to browse.

Bibliopolis is an entirely different proposition, and a work in a genre this reviewer had never seen before: the 'book of the website.' This does summon fears of 'the book of the film', and they are not entirely allayed by the text itself. The volume provides in printed format the key texts from the 'handbook' on the online book history database of the Royal Library in The Hague, at <www.kb.nl/bibliopolis>. Those without ready internet access, or the computer-shy, can use it as a basic work of reference,

... / 9

giving in outline the current state of knowledge and some recommendations for more specialist reading on just about every aspect of the history of the printed book in the Netherlands.

The contents are presented in a thoroughly systematic fashion. There are five parts, one each for the periods 1460-1585, 1585-1725, 1725-1830, 1830-1910, and 1910-2000. Each part has four chapters, with each chapter further subdivided into sections. The same structure is, with one minor exception, replicated throughout. The first chapter of each part considers the book as a physical object, with subsections on type, paper, layout, illustration and decoration, and bindings, all in the period in question. The second chapter focuses on the production of the printed book as a business and technical process (with little consideration of the process of authorship prior to publication, but a subsection on relations between authors and publishers), including information on intellectual property and censorship. The one exception to the repeated pattern is that the second chapters of parts 1-3 contain a sixth subsection on guilds which is dropped from parts 4 and 5; rather than discussing professional associations in a similar subdivision in the later parts, these are treated in the preceding subsection on "business co-operation." The third and fourth chapters of each part concentrate respectively on distribution (bookshops, booksellers, market composition, advertising, payment, and foreign trade) and consumption (literacy, different readerships, traces and evidence of reading habits, institutional libraries, private collections, and the survival of books from the period). The whole is followed by a section-by-section list of specialist studies on the topics treated, picture credits for the 406 illustrations, indices, and finally the contents pages and colophon.

The translations are good but with a few calques of Dutch idioms and the occasional howler. Giving "Dutch Reformed Church" for the nineteenth century breakaway "Gereformeerden" rather than the once-established "Hervormden" (230) is rather like leaving the "Free" off the Free Church of Scotland. The texts are informative, each packing much of interest into a short space, and every one of the pictures is a delight, although a couple could have done with slightly larger reproduction. But somehow this systematic and far from easily portable tome gives a disjointed impression, without

even giving the same pleasures as dipping into a dictionary or encyclopaedia. It brings to mind Marshall McLuhan's thoughts on medium, revealing that the impression of fluidity when browsing a website is more a product of the mobility of the searcher's thought (and the speed of the internet connection) than of the flow of the writers' prose.

Paul Arblaster

Katholieke Universiteit Leuven

EXHIBITION REVIEW

The Art of the Book: A Centennial Tribute to Stanley Marcus, Bibliophile

*Meadows Museum, Southern Methodist
University, Dallas, Texas, USA.*

20 April - 31 July 2005

During his long life, Stanley Marcus (1905-2002) was most widely known as the chief operating officer of the Neiman-Marcus department store chain, anchored in his native city of Dallas, Texas. Marcus, however, was also a leading figure in the world of books – as collector, author, book club founder (most notably, of the Book Club of Texas), bookseller, and all-purpose bibliophile. His interest in books and the book arts began early, taking definitive shape following his participation, as a Harvard undergraduate in the early 1920s, in George Parker Winship's now renowned course in "The History of the Printed Book." A Progressive Era precursor to the as yet unborn field of the history of the book, Winship's course was designed to introduce Marcus' generation of young gentlemen-and-scholars to the art and history of fine printed texts. Clearly, Marcus took its lessons to heart.

Stanley Marcus was a man of uncommonly good taste and acute vision. One of the premier twentieth-century merchants to the upper middle class, he had an eye as well as an appetite for fine things, which manifested itself equally – one might say, reciprocally – in his dealings as a businessman and as a rare book collector. He also had a powerful sense of local and regional pride, which motivated him to put Dallas and the entire

state of Texas, both recently made rich and powerful by the discovery of oil, on the national and international map of book centers. Likewise, he made his own home on Nonesuch Road, with its sprawling library containing the bulk of his private collection numbering between 10,000–20,000 volumes, a main stopping point for major figures in the worlds of politics, entertainment, publishing, and the book arts.

The Marcus collection, including his personal and professional papers, is now housed, in the main, at the DeGolyer and Bridwell libraries at Southern Methodist University. The book collection is broadly eclectic but has major concentrations in several areas: Bruce Rogers imprints, miniatures (some of which Marcus initiated and/or published on his Somesuch Press), and *livres d'artistes*. That collection, both in its parts and in the whole, is exemplary.

The current exhibition at the university's Meadows Museum features *livres d'artistes*, as well as a smattering of other choice works designed to highlight the breadth and excellence of the overall collection. Although Marcus singled out some of the illustrations from Matisse's *Jazz* for display in his home, that work is curiously not present in the exhibition (although it is presently on display in a parallel exhibition of modern *livres d'artistes* at the neighboring Bridwell Library).¹ Instead, the exhibition at the Meadows Museum includes a variety of major French *livres d'artistes*, including several works illustrated by Matisse (*Poèmes de Charles d'Orléans*, *Dernières Oeuvres de Matisse, 1950-1954*), a charming edition of *Alice in Wonderland* illustrated by Marie Laurencin (as well as a flighty one by Salvador Dalí), a lavishly realized collaboration of Joan Miró and André Breton on *Constellations*, and Georges Braque's illustrated edition of Guillaume Apollinaire's *Si Je Mourais Là-Bas*. Other classics include copies of Turgot's 1739 *Plan de Paris*, the Kelmscott Press *Chaucer*, and Martín del Castillo's 1676 *Arte Hebraispano* (the first Hebrew book written in the New World, though printed in Lyons, France) – not to mention, a variety of classic texts on cookery, architecture, and printing reflecting Marcus' own devotion to mastery in craftsmanship. One literary highlight with which Marcus had a personal connection is a first edition of William Faulkner's 1932 *Miss Zilphia Grant*, which was published by the Book Club of Texas and edited by the young Southern Methodist University Eng-

lish professor Henry Nash Smith (an act for which Smith nearly lost his job). Accompanying the copy (the first in the numbered series) is an autograph letter from Faulkner to Marcus.

It might well have been as much an inside joke between friends as a symbolic gesture that Ludwig Bemelmans sends his protagonist in *Madeline in Texas* on a journey to various recognizable Texas locations that includes her visit while in Dallas to “the world’s greatest store.” In truth, Madeline was also entering the domain of one of North America’s greatest book collectors, whose own story constitutes an important, but as yet, unwritten chapter in the history of modern American books, finance, and taste.

Ezra Greenspan
Southern Methodist University

¹“*Livres d’Artiste: The Artist and the Book in Twentieth-Century France*,” on view 11 March-1 June 2005. Catalogue by Dorothy Kosinski, with preface by Valerie Hotchkiss (Dallas, TX: Bridwell, Library, 2005), ISBN 0941881342.

CONFERENCE WEBSITE

The *Culture and the Literary Prize* Conference, which was hosted at Oxford Brookes University in October 2003, now has a continuing online presence. The website has abstracts for all the papers delivered at this major international conference, along with the full text of selected papers.

During the conference over thirty speakers met to interrogate the place of the literary prize in contemporary culture, to disseminate the findings of their own research into prizes as diverse as the Hawthornden, the Prix Fémina Vie Heureuse and the Ingeborg Bachmann, and to debate the issues that arise out of consideration of the function and impact of literary prizes. Papers explored the production, marketing and consumption of literature, and examined the dynamics of book awards in relation to the codification of cultural value, the formation of cosmopolitan reading communities and the construction of national and trans-national identities. Please see the website (<http://ah.brookes.ac.uk/conferences/calp/>) for more details.

NEW SCHOLARS PROGRAM

Each year the Bibliographical Society of America invites three early career scholars to present twenty-minute papers at a panel preceding the annual meeting, which takes place in New York City on a Friday afternoon in late January. The objectives of this program are to give new scholars an opportunity to present unpublished research and to acquaint members of the Society with new work on bibliographical topics. The Society wishes to thank two anonymous donors who have provided partial funding for the 2006 New Scholars Program.

In sponsoring the New Scholars Program, the Society seeks to identify scholars who are new to the field of bibliography,

broadly defined to include any research that deals with the creation, production, publication, distribution, and reception of texts as material objects. Graduate students and junior (i.e., untenured) faculty are eligible, as are book collectors, professional librarians, and members of the book trade who are at the beginnings of their careers. Previous holders of BSA Fellowships and applicants to the Fellowship Program are eligible if they meet these criteria.

New scholars selected for the panel receive a subvention of \$500 toward the cost of travel to New York City and a year’s complimentary membership to the Society. Panelists are also encouraged to submit their papers to the Editor of the Society’s Papers for review. If accepted for publication, the final text of a paper must be submitted by 30 March of the year in which it was delivered for publication in the December issue of *PBSA*, which is devoted to the proceedings of the annual meeting.

New scholars may be nominated by themselves or by others. Letters of nomination, including a description of the proposed topic and the candidate’s CV, should be submitted by 15 September to be considered for the following January. Address letters to:

New Scholars Program
Bibliographical Society of America
P.O. Box 1537
Lenox Hill Station
New York, NY 10021 USA

Questions regarding the New Scholars program can be addressed to Michael Winship at: bal@ccwf.cc.utexas.edu

Begin your membership in SHARP, and you will receive the annual *Book History*, *SHARP News*, and the *SHARP Membership and Periodicals Directory*, which is published each summer. Students and unwaged can opt for a rate that does not include a subscription to *Book History*. We accept Visa, MasterCard or cheques in American currency, made out to SHARP. Please send this form to Barbara A. Brannon, SHARP Membership Secretary, P.O. Box 30, Wilmington, NC 28402-0030 USA.

Name: _____ Cheque enclosed US/Canada: \$55.00 \$20
 Address: _____ Visa Elsewhere: \$60.00 \$25
 _____ MasterCard

Institution: _____ Cardholder’s Name: _____
 E-mail: _____ Card Number: _____ Exp.date: _____
 Research interests: _____ Signature: _____

I am donating _____ to the SHARP Endowment Fund. Check here if you wish your gift to remain anonymous:

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

BIBLIOGRAPHY

General

James F. English, *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. Boston, MA: Harvard University Press, 2005.

Eleanor Garvey, William H. Bond, *Tenniel's Alice: Drawings by Sir John Tenniel for Alice's Adventures in Wonderland and Through the Looking-Glass*. Boston, MA: Harvard University Press, 2005.

Laura Light, *The Bible in the Twelfth Century: An Exhibition of Manuscripts at the Houghton Library*. Boston, MA: Harvard University Press, 2005.

Ari Rafaeli, *Book Typography*. New Castle and London: Oak Knoll Press and The British Library, 2005.

Ute Schneider, *Der unsichtbare Zweite: Die Berufsgeschichte des Lektors im literarischen Verlag*. Göttingen: Wallstein Verlag, 2005.

Richard Wendorf, *The Scholar-Librarian: Books, Libraries, and the Visual Arts*. Boston, MA and New Castle, DE: The Boston Athenæum and Oak Knoll Press 2005.

Timothy G. Young, *My Heart in Company: The Work of J.M. Barrie and the Birth of Peter Pan*. Beinecke Rare Book and Manuscript Library/Yale University, 2005. [exhibition catalogue]

China

Andrew C. Mertha, *The Politics Of Piracy: Intellectual Property in Contemporary China*. Ithaca, NY: Cornell University Press, 2005.

Italy

Jacob Soll, *Publishing The Prince: History, Reading, and the Birth of Political Criticism*. University of Michigan Press, 2005.

United Kingdom

Peter Beal and A.S.G Edwards, *Scribes and Transmission in English Manuscripts 1400-1700*. London: British Library Publications, 2005.

David A. Brewer, *The Afterlife of Character, 1726-1825*. Philadelphia, PA: University of Penn Press, 2005.

Jody Greene, *The Trouble with Ownership: Literary Property and Authorial Liability in England, 1660-1730*. Philadelphia, PA: University of Penn Press, 2005.

David Pearson, *English Bookbinding Styles 1450 – 1800*. London: British Library Publications, 2005.

Jennifer Schacker, *National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England*. Philadelphia, PA: University of Penn Press, 2005.

Southall, Richard, *Printer's Type in the Twentieth Century: Manufacturing and Design Methods*. New Castle and London: Oak Knoll Press and The British Library, 2005.

Eric Stockdale, *'Tis Treason, My Good Man! Four Revolutionary Presidents and a Picadilly Bookshop*. New Castle and London: Oak Knoll Press and The British Library, 2005.

United States

Wanda Garner Cash and Ed Sterling, eds., *Essays in Honor of the 125th Anniversary of the Texas Press Association*. Austin, TX: University of Texas Press, 2005.

Patrick Cox, *The First Texas News Barons*. Austin, TX: University of Texas Press, 2005.

Sharon M. Harris, ed., *Blue Pencils And Hidden Hands: Women Editing Periodicals, 1830-1910*. Boston, MA: Northeastern University Press, 2005.

BIBLIOGRAPHER WANTED

It is with sincere regret that *SHARP News* announces the departure of our intrepid bibliographer, Tina Chaudhury. She has diligently searched the highways and byways of the publishing world to bring us a wide range of treasures to tempt personal and library pocketbooks. Tina is completing her PhD over the next months and we wish her well with it and her future career. Many thanks, Tina!

If you are interested in finding out more about this now-vacant position, please contact the *SHARP News* Editor at editor@sharpweb.org. We need someone to start asap for our next press deadline of 1 September 2005.

Society for the History of Authorship, Reading and Publishing

P.O. Box 30

Wilmington NC 28402-0030 USA

Address Services Requested

FIRST CLASS
US POSTAGE
PAID
PERMIT #1040
LEESBURG, FL

FIRST CLASS MAIL