



# SHARP NEWS

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Autumn 2004

## SHARP LYON 2004

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

197 participants, 153 papers, 35° Celsius (95° Fahrenheit) in the shade, 478 litres of *jus de fruits*: those are the key statistics of the SHARP 2004 Conference of last July.

Dominique Varry, François Dupuigrenet-Desroussilles and their team can be complimented on the organisation of an attractive congress with various surprises in the inspiring surroundings of the city of Lyon, in particular the fine modern building of the École Nationale Supérieure - Lettres et Sciences Humaines. On the first day, the framework of the congress was outlined in an exemplary fashion. François Dupuigrenet-Desroussilles presented the institutes that support the Institut d'Histoire du Livre together with the city of Lyon. Dominique Varry drew an interesting picture of the 500 year old history of Lyon as a city of printers and books. Brief words of welcome were spoken by SHARP President Beth Luey and by Henri-Jean Martin, the nestor of book history in France. In an erudite and tightly argued lecture about 500 years of book history, Roger Chartier bridged the gap between the material and immaterial aspects of book production.

Both the main programme of the SHARP conference and the additional events were a salutary reminder of France's impressive contribution to the study of book history, which is perhaps not always fully appreciated outside France, especially in the English-speaking countries. The conference offered an opportunity to bring this contribution to the attention of a wide circle of colleagues. The tribute paid to Henri-Jean Martin, who received a decoration from the mayor of Lyon on the evening of the first conference day, emphasized Martin's achievements, not only as a former curate of Lyon City Library, but also as a widely respected book historian.

The next three days were devoted to the main ingredient of the congress: presenting and attending the numerous congress papers. The proportion of participants to papers (see above) shows that the possibility of presenting a paper is an important motive to attend the SHARP conference. As an individual participant I was able to attend only a fraction of the many presentations, so I interviewed several participants in order to collect some material on which to base this report. I asked them what they thought of the presentations and the congress in general and I also asked them about their motives for traveling to Lyon and whether they had suggestions for improvement of the SHARP conferences.

Some interviewees especially appreciated the wide range of topics discussed at the congress. One participant said that subjects were raised which you did not expect to come up at congresses of other kinds of academic societies. Others were interested in finding out what their colleagues are working on, either in individual research or in team projects. A few of them expressed mixed feelings about the quality of some congress papers. But, as one first-time visitor from South Africa put it, the good thing about SHARP is that the barriers for the submission of papers are not extremely high. At the same time the annual publication of the journal *Book History* demonstrates the ambition to achieve high standards.

What suggestions were made for improving the design of the conferences? Many pitied the committee that is burdened with the task of selecting and clustering the individual paper proposals. Some participants were *bien étonnés de se trouver ensemble* in a panel session with colleagues who presented papers that seemed scarcely related to the subject of their own papers or the subject of the panel. One participant suggested that authors should be required to attach descriptive keywords to their paper proposals, so that the Selection Committee would have less difficulty in clustering the proposals in panel sessions. There was universal praise for the panel sessions that had been carefully prepared by their speakers and

in which the three papers were clearly connected by a lucid exposition of the issues involved.

Among those I interviewed there was a broad consensus that four papers in a 90 minute session was too much. Many complained that numerous speakers ignored the organisers' request not to exceed the 20 minutes allotted for each presentation. Nearly half the talks that I attended overran the time slot. A pleasant exception was the presentation by Eva Hemmungs-Wirtén (Uppsala). She not only advocated brief but stimulating lectures herself, but also proved her point by establishing the all-time SHARP record with a talk that lasted only 12 minutes and 40 seconds. In several other sessions I saw chairs squirming under relentlessly ticking clocks, faced with the choice between indulging the speaker and appeasing the restless audience. The speakers generally won. Regrettably, this left little time for what many participants view as the most valuable part of the conference: expert discussion by fellow researchers of the presentation of work in progress.

Another request I heard was to have a brief introduction for each paper, explaining the background and context of the research reported. Some felt that too many speakers started their presentation abruptly, without any mention of this context. Another practi-

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**COPY DEADLINES**

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cal suggestion was to allow more time for informal meetings on specific fields or topics of research, for which invitations might be issued in advance via the SHARP-L list.

In conclusion, I would like to make a few personal observations. The 2004 Conference was successful, partly because it took place in a city with many cultural attractions, which had been carefully incorporated into the programme by the organising committee. Lyon as a centre of books and book history emerged from behind the dominating shadow of Paris. Did this leave some other interesting French centres of book study underexposed? In view of my own particular interest, viz. contemporary history of books and publishers, I missed the contribution of the *Institut Mémoire de l'Édition Moderne* in Caen and regretted the scant attention paid to the contribution of modern French sociology to the study of book production and reception.

One of the topics raised at the AGM was SHARP membership. The fall in membership has been halted, but it is worrying that our society is so poorly represented in a number of countries that play a worldwide role in the production and distribution of books and the study of book history, although *SHARP News* has recently given more attention to these blank spaces on the world map. This again faces us with the well-known dilemma discussed at previous SHARP meetings: how to extend SHARP's scope without losing the informal, small-scale character of our annual get-togethers.

An important concern remains the reinforcement of SHARP by young members. Our congresses are open to graduate students and some of them present work from their PhD-projects. But are there enough to ensure SHARP's long-term future? Simultaneously with SHARP 2004, another congress was held in the same building, devoted to *Models for Complex Systems in Human and Social Sciences*. The problems tackled by SHARP participants in their papers are every bit as complex as the problems raised in other sciences and models are commonly used to approach them, but I could not help noticing that the average age at the parallel congress seemed to be about 15 years younger than ours.

Another concern relates to the content of the congress papers. In Claremont (2003) and earlier SHARP conferences, it was pointed out that the study of book history would benefit from an increase of interdisciplinary research, e.g. more input from economic and social sciences. This aspect was more prominent in

Williamsburg, London and Claremont than in Lyon.

Finally, it must be regretted from a European perspective that so few visitors from continental Europe attended the conference. In his eulogy to Henri-Jean Martin on the first conference day, the mayor of Lyon took our German colleagues to task because after 46 years they had still not translated the latter's *L'Apparition du Livre*, but there were only two German participants in the audience to carry this message across the Rhine. Many countries in Western and Eastern Europe were scarcely represented or not at all in Lyon. This should be a major challenge for the organisers of future SHARP conferences.

Frank de Glas

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Translation: Yvonne Bogaarts-De Glas



This was my first SHARP conference. I welcomed the founding of SHARP and followed its progress with great interest over the years because it seemed to coincide with my own teaching and research interests, but for one reason or another this was the first conference I could get to. I went to SHARP Lyon hoping to meet people whose work I'd read and people interested in the things I'm interested in – such as popular print cultures, children's books, ephemera, sociologies of texts and reading. I also hoped to be able promote “streetprint,” a free digital database engine that I've developed with a team of students at the University of Alberta (see [www.streetprint.org](http://www.streetprint.org) – please forgive yet another plug). Having heard a lot about previous SHARP conferences I also expected to hear about new research that would help me better understand my own work and its limitations. Finally, having started a research project on contemporary popular print in various cities, I planned to reconnoitre the possibilities for such a study in Lyon. This mixed agenda was realized in varying degrees.

I enjoyed all aspects of the conference – though some more than others – and I thought the organization of the conference was everything it should be. I attended all the sessions I could and the one day I was late I was punished by getting caught in a down-pour between the Metro station and the conference location at the École Normale

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## THE SHARP EDGE

### Rethinking Book History in France

While the main attraction for historians of the book in France this past summer was certainly the SHARP conference in Lyons in July, another conference in Paris (17-20 June), a special 50<sup>th</sup> anniversary meeting of the Society of French Historical Studies, also featured three panels related to the history of the book. Conveniently, all three panels occurred back-to-back on the same day of the conference (Friday, June 18), allowing presenters on this topic to attend each other's sessions and pursue their discussions both formally and informally throughout the day. Together, the three panels provided an occasion to reflect upon the past, present, and future of the historiography of the book in both early modern and modern France. Across these panels were addressed three major issues of relevance to historians of the book: the transition from the *ancien régime typographique* of the early modern period to the literary marketplace of the 19<sup>th</sup> century, the role of the state in the history of print in France, and a reassessment of the function of the author in the creation, production, and marketing of books.

The first panel, 'From the Old Typographical Regime to the New: Recent Work on the History of the Book in France,' provided a broad survey of the state of this sub-field in its country of origin. Revisiting the seminal article of 1981 by Roger Chartier, "L'ancien régime typographique," the three presenters on this panel offered three different analyses of the origins in France of the shift from the 'old typographical regime' of the pre-revolutionary period to what in contrast might be called the 'new typographical regime' of the 19<sup>th</sup> century. In a paper entitled "What We Still Need to Know about Print Culture in the French Revolution, or the Importance of Paratextuality," Carla Hesse of the University of California, Berkeley, briefly summarized previous knowledge of the transition from the old typographical regime to the new before more closely examining editorial practices during the revolutionary period. While research in the last quarter-century has shown how the Revolution transformed the legal and institutional context of publishing, she argued, it has yet to illuminate how it affected texts them-

selves. Employing the case of Jean-Jacques Rousseau, she demonstrated how the paratexts, or formats and frameworks, of various editions of the writings of an author may be used to illuminate editorial practices in a given time and place. According to her, the paratexts of the editions of Rousseau indicate that, whereas under the Old Regime his writings had been marketed mainly to an elite and conservative audience, during the Revolution they were popularized and politicized. Only recently has research on the history of the book in France moved beyond the pre-revolutionary and revolutionary period to consider the new typographical regime, or 'literary marketplace,' of the 19<sup>th</sup> century. In the second presentation on this panel, entitled "The Politics of the Literary Marketplace in the Nineteenth Century," I reconsidered the origins of the 19<sup>th</sup> century literary marketplace. Where previous scholars have emphasized the technological and economic underpinnings of a market for books, I argued that in France at least this market was a product of political struggles and negotiations between printers, publishers, and state officials, over the extent to which the production and distribution of printed matter should be regulated. Not until entrepreneurial publishers convinced government administrators and legislators to liberalize the legislation on publishing did a free market for literature emerge, in the last third of the 19<sup>th</sup> century. The last presenter on the panel, Jean-Yves Mollier of the Université de Versailles Saint-Quentin-en-Yvelines, however, insisted upon the technological causes of the transition from the old to the new typographical regime. Although he agreed that this transition did not really occur until the end of the 19<sup>th</sup> century, he maintained that the mass culture of the *fin-de-siècle* depended heavily upon the introduction of mechanics, steam, gas and eventually electricity to the printing industry. Given their different approaches to the question of what effected the shift from the old to the new typographical regime in France, the three papers on this panel suggested that future research on this topic will have to consider the Revolution as well as the 19<sup>th</sup> century, editorial practices as well as legal and cultural institutions, and politics as well as technology.

The second panel at the meeting of the SFHS related to book history examined a step in the communications circuit that has (in comparison to creation, production, and reception, for example) received little scholarly attention: marketing. Entitled 'Unpacking Their Libraries: Marketing Books in France from the Anc-

ien Régime to the Present,' this panel featured papers on the packaging of books in three very different contexts. The first of these papers, by Cynthia Koepp of Wells College, described the piracies and imitations of a best-selling 18<sup>th</sup> century encyclopedia, the *Spectacle de la Nature* compiled by the Abbé Pluche. The second, by Willa Silverman of Pennsylvania State University, explored the exhibitions of books at the international expositions of the late-nineteenth century. Studying the multiple ways in which books were represented by their exhibitors, Silverman asserted that their polysemic nature allowed them to be marketed to a variety of audiences, alternatively and simultaneously as national symbols, commercial goods, industrial products, or artistic luxuries. The third paper on this panel, by a graduate student at Pennsylvania State, Audra Merfeld, highlighted a more recent marketing tool of French booksellers and bibliophiles: the *villages du livre*, or 'book villages,' which have been founded in the last decade or so with the aim of promoting the book arts while simultaneously revitalizing rural communities. Together, these three papers underscored the historical importance of the book to French culture and identity, while also emphasizing how this connection has been reinforced and exploited by both state and industry.

A third panel at the SFHS conference, entitled 'Print and Its Cultures in Early Modern France: Illustration, Translation, and Performance,' aimed to illuminate several understudied aspects of the 'old typographical regime.' Whether intentionally or not, this panel also served to encourage a reconsideration of the figure of the author, by emphasizing the role of other types of creators and producers in the publication of texts and images. The first paper on this panel, "Passing to Print in Early Modern France: The Reuse of Images and the Nature of the Book in XVIth Century France," by Abby Zanger of Tufts University, re-examined the recycling of images across texts in the 16<sup>th</sup> century. Rather than seeing such recycling as a careless measure of convenience or economy, Zanger interpreted it as an intentional strategy of the early modern printer, who repeated the same images in different books as a way to punctuate narratives and link texts. The second paper, by Roger Chartier of the Ecole des Hautes Etudes en Sciences Sociales, described the production of translations (and, often, alterations) of Spanish novels, which were in vogue in France in

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the 17<sup>th</sup> century. The final paper on this panel, “Printing the *Fêtes* or Modernizing Monarchy,” by Larry Norman of the University of Chicago, analyzed the official commemorative volumes and related playbooks from the three greatest theatrical festivals of the reign of Louis XIV. In his view, the form as well as the content of these festival souvenirs worked to promote an image of the monarchy as progressive in the famous Quarrel of the Ancients and the Moderns. By illuminating the many actors and processes involved in putting texts and images into book form for audiences in France, this panel implicitly undermined the traditional, Romantic image of the author as an autonomous creator.

What do these three panels reveal about the state of book history in France, where this topic first emerged as a field of study? In recent years, this field has incorporated new time periods, new aspects of the history of communication, and new methodological approaches. Where before it was focused primarily on the pre-revolutionary and revolutionary eras, it has now begun to encompass the 19<sup>th</sup> century and beyond; where before it was concerned largely with the creation, production, and reception of literature, it has now begun to examine other steps in the circuit of communication, for example marketing; and where before it was based heavily on economic, social, and biographical research, it has now begun to emphasize the role of culture and politics in shaping the ‘typographical regime,’ whether old or new. If these panels are any indication, however, this new research has raised as many questions as it has answered. It has opened avenues for further research in at least three major areas. First of all, the causes and consequences of the transition from the old typographical regime to the new remain a subject of debate, over twenty years after Chartier’s seminal article on the topic. While new technological processes and editorial practices certainly played a role in this transition, political factors also shaped the literary marketplace of the 19<sup>th</sup> century and hence demand further study – especially in a country like France, where the state historically played such an important role in the production and distribution of literature. Second, the role of the state in regulating and promoting books under both the old typographical regime and the new deserves further exploration. In particular, more comparative work is needed to determine why and how the state in France, more than elsewhere, has concerned itself with printed matter. Finally, as the panel on print

cultures in early modern France suggested, the figure of the author needs to be reconsidered. A flood of studies of the history of authorship in recent years has done little to effectively deconstruct the Romantic image of the author. But, as the work of Hesse, Zanger, and Chartier (among others) indicates, this image often bears little resemblance to the *reality* of authorship, which has historically been shaped by the interventions of translators, illustrators, printers, editors, and publishers. Among other things, these three panels at the SFHS conference suggest that historians of the book need to do more to uncover the reality of authorship in the past.

Christine Haynes

*University of North Carolina-Charlotte*

## SHARP LYON 2004

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Supérieure. I was impressed by the freshness of the research being reported, by the enthusiasm and commitment of the researchers, and by the diversity of research being done. Though I’ve been using history of the book scholarship and methodologies in my work for three decades, I heard about all sorts of research and issues that were unknown to me and learned a lot about things I thought I knew something about – from bibliometrics to children’s books, gift books to digests, publishers’ tricks to publishers’ mobility across borders, literary translation to literary burlesque, new directions in book history theory to new directions in publishing history. These were just some of the topics in the sessions I went to. Selfishly, I wished there were more papers on my current hobbyhorse of popular print culture and, as in the literature on book history generally, at times I found the conference – insofar as I heard it – stretched between big picture and case study, haunted by the category of the literary, and surprisingly little interested in the impact and the potential of digital technology – for us but also for the future of the book. The session I participated in on digital technology was the worst attended of any session I went to, and only a few presentations reported on or used digital technology.

I may well have a slanted perspective here because, though I did go to everything I could, like everyone else I missed most of the conference because of the inevitable conference structure of parallel sessions, and I wish it were possible to, say, post all the papers and presentations on the net for a few months after the conference, before people start placing their work with journals or in books. As at all conferences I attend, the presentations I saw at SHARP and the formats containing them were in pretty standard conference paper format, though an increasing number of associations do encourage experimentation with ways of reporting research in the conference setting. Since I believe that the presentations are the pretext and the text – at a conference, at least – is the discussion afterwards, I very much appreciated the fact that most of the sessions I went to also had disciplined presenters who left good time for us in the audience to follow their work in all sorts of directions.

I found the physical setting of the conference at the ENS to be very pleasant, easy to reach and to use, and encouraging continued discussion and networking outside of the sessions – especially at the lunches, though I could have used a straw hat while lining up in the sun outside the cafeteria. I also learned from and met people at the social events and outings – the receptions were warmly social, the riverboat dinner was agreeably relaxing and picturesque, and the Bibliothèque Municipale, where our hosts clearly communicated their love for the manuscripts and rare books in their charge, was fascinating, in fact inspiring – a real treasurehouse of humanity, civil society, and books.

I loved getting to know Lyon (I stayed there for two weeks before the conference and for a week after) and managed to get started on my study of popular print in Lyon, past and present. Though the Bibliothèque Municipale didn’t feel they had materials of use to me, the bookstall proprietors on the quai des Célestins had lots to offer, both books (e.g., a risqué 1930s magazine titled *Lyon la nuit*) and information (e.g., that most buyers of second-hand *romans policiers* are women). The bookshop owners of Lyon were also generous to me. One found me three volumes of French Revolution pamphlets published at Lyon. Another taught me that keeping scrapbooks (the topic of my conference presentation), as distinct from keeping albums of chromolithographs, “est un phénomène anglo-saxon,” and still sold me two albums

of chromos. L'Épigraphie, on the crest of Croix Rousse, supplied me with enough popular print to fill 10 parcels mailed back to Canada. SHARP and Lyon conspired to leave me with a lot, some of which I'm now putting into a course on book history – offered for the first time as a regular course in my English Department here at the University of Alberta.

Gary Kelly  
University of Alberta, Edmonton, Canada



Each meeting of the Society for the History of Authorship, Reading and Publishing offers unique features, and the twelfth conference in Lyon certainly lived up to this reputation. The conference organizers succeeded in attracting a new coterie of scholars to complement many others who have attended earlier SHARP conferences in Claremont, London, Williamsburg, and other cities. SHARP's practice of alternating between North American and European venues helps to promote the book history field internationally. Undoubtedly conferences in Halifax in 2005 and The Hague in 2006 will continue this effort.

What stands out? Besides many stimulating sessions and the opportunity to renew friendships with scholars met previously as well as begin new ones, numerous events were noteworthy. The opening plenary session on international book history which moved beyond local and national projects; the welcome reception in a glorious setting at Lyon's City Hall; the delightful evening dinner cruise on the Saône and Rhône rivers; a visit to the Gallo-Roman museum which included sitting in the amphitheatre in bright sunshine like two millennia of spectators had before; the day outing, accompanied by an extraordinarily engaging tour guide, for wine tasting in the Beaujolais region and an all too brief visit to the medieval town of Perouges; and the taxi ride back to the airport on the last morning when the escalating fare went beyond the number of Euros remaining in my pocket!

These activities punctuated informative and thought-provoking paper presentations. Unhappily, the perverse law of conference organization affected the Lyon meeting just like any other. Sessions you *really* wanted to attend were scheduled concurrently! Even so, there was no shortage of interesting papers. I found the sessions on the "*Oxford Dictionary*

*of National Biography* and the British Book Trade," "Travel, Exploration and Geography," "Politics and Propaganda," "French Literature Abroad," "Legal Issues," "Libraries, Personal and Reading," and "Reading Advice and Education - Popular Literature and Reception" all added to my growing understanding of print culture. I know that I will use insights gained here in my graduate course on the History of the Book this academic year. I was particularly pleased with the engaging discussion with the panelists and audience in the two sessions where I presented papers. I wish I could have attended more sessions, however.

All told the 2004 conference in Lyon was indeed memorable. Let me assure you that the organizing committee aims to make the 2005 conference in Halifax, Nova Scotia, Canada equally so!

Bertrum H. MacDonald  
Dalhousie University, Halifax, Canada

## BOOK HISTORY PRIZE

### DeLong Family Endows SHARP Book History Prize

The family and friends of the late George A. DeLong have endowed the annual Book History Prize given by the Society for the History of Authorship, Reading, and Publishing (SHARP) to the best book in the field. Mr. DeLong was a member of SHARP until his death on March 22, 2002. The gift was announced at SHARP's 2004 annual meeting, held in Lyon, France, in July.

The prize, initiated by SHARP in 1997, shall henceforth be known as the **George A. and Jeanne S. DeLong Prize in Book History**. This year's prize was awarded to *Graphic Design, Print Culture, and the Eighteenth-Century Novel*, by Janine Barchas (Cambridge University Press). Previous winners are Elizabeth McHenry, *Forgotten Readers* (Duke University Press, 2002); Jonathan Rose, *The Intellectual Life of the British Working Class* (Yale University Press, 2001); Kevin Sharpe, *Reading Revolutions* (Yale University Press, 2000); Scott Casper, *Constructing American Lives* (University of North Carolina Press, 1999); Adrian Johns, *The Nature of the Book* (University of Chicago Press, 1998); and Ellen Gruber Garvey, *The Adman in the Parlor* (Oxford University Press, 1997).

The donors of the endowment are Jeanne S. DeLong, Jonathan Rose and Gayle DeLong, Larry and Andrea Kranz, David K. and Karen G. DeLong, and Victor and Ruth Rose.

SHARP was founded in 1991 as a global network for book historians from a variety of academic disciplines. It has over a thousand members from more than twenty countries. For further information on SHARP and the DeLong Prize, please go to the SHARP website: [www.sharpweb.org](http://www.sharpweb.org)

## NEW SHARP AWARD

*This is the first year that the new biennial SHARP Award for Distinguished Achievement [ADA] was awarded. The Committee was made up of Leslie Howsam (Canada), Martine Poulain (France) and Elizabeth Webby (Australia). They report as follows:*

We received a number of nominations, and it was difficult to choose from among the projects, especially since all were of very high quality, and because there was a great deal of variety among them.

We finally chose a work of immense bibliographical scholarship, produced and published in France, under the aegis of the Bibliothèque Nationale. It is a catalogue of the early modern printed Bibles that survive in the main Parisian libraries. It lists over 10,000 copies of 4,800 different editions dating from the 15<sup>th</sup> to the 18<sup>th</sup> centuries: bibles in all languages from many countries. The work is an example of the meticulous bibliographical scholarship which forms the backbone of the history of the book, and hence it will be of use to historians, librarians, students of the circulation and reception of texts, as well as booksellers and collectors. It is meticulously cross-indexed and includes records of manuscript notes in the printed books. For those who wish to order a copy, the full bibliographic record is:

*Bibles imprimées du XVe au XVIIIe siècle conservées à Paris.* catalogue collectif / union catalogue edited by Martine Delaveau and Denise Hillard. Bibliothèque nationale de France, 2002. 21x 29,7 cm, relié, 912 pages. ISBN 271771846X 130 euros

*Information about the next ADA round will soon be available on <http://www.sharpweb.org/SHARPada.html>*

## GRADUATE ESSAY PRIZE

The winner of the 2004 SHARP Graduate Student Essay Prize is Neil Safier, for his article 'To Collect and Abridge ... Without Changing Anything Essential: Rewriting Incan History at the Parisian Jardin du Roi.' In 1609 Inca Garcilaso de la Vega published his classic history of the Incan empire, *Commentarios reales de los Incas*. In 1744, the great botanical laboratory at the Jardin du Roi in Paris would publish a translation of Garcilaso's book, radically revised and reorganized, under the title *Histoire des Incas, Rois du Pérou*. Safier focuses on what was changed and added in the translation, concentrating on the paratext, the commentary, and the scholarly apparatus. In so doing – and here is where his essay becomes a real tour de force – Safier illuminates the epistemological structures and imperial ethos of High Enlightenment science. This article will be published in the 2004 issue of *Book History*.

Neil Safier was a graduate student at Johns Hopkins University when he first submitted the article to us; he is now Assistant Professor of History at the University of Michigan and a Junior Fellow in the Michigan Society of Fellows. The Graduate Student Essay Prize now carries with it an award of \$400, thanks to the generosity of Ezra Greenspan's institution, Southern Methodist University.

## SHARP HALIFAX 2005

### Navigating Texts & Contexts

The 13th annual conference of the Society for the History of Authorship, Reading and Publishing will be held at Dalhousie University, Halifax, Nova Scotia, Canada on 14-17 July 2005. Keynote speakers to include noted French-Canadian scholar, author, and recently retired National Librarian of Canada, Dr Roch Carrier, and leading African-Canadian poet, dramatist, and university professor, Dr George Elliott Clarke.

The conference will be open to both individual papers, combined into sessions by the program committee, and to complete sessions organized and proposed by members. As is the SHARP custom, each paper will be twenty minutes in length, followed by discussion,

and each session will be one hour and a half in duration.

Papers on any aspect of book history and print culture will be welcome. The conference theme *Navigating Texts and Contexts* suggests that examination of the varieties of the relationship between texts and contexts would be welcome. In addition, because Halifax is located at one point of what a Canadian historian described as 'The North Atlantic Triangle' (Britain, France and North America), papers on aspects of the book trade in that region would be appropriate.

Paper and session proposals, in either English or French, should be submitted by **30 November 2004**. Proposals may be submitted either online at the conference website [www.dal.ca/SHARP2005](http://www.dal.ca/SHARP2005) (in the secure section for submission of paper/session proposals), or to:

#### SHARP 2005 Conference

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Proposals received after 30 November 2004 will not be considered. Each individual proposal should contain a title, an abstract of no more than 400 words, and brief biographical information about the author(s). Session proposals should include a cover sheet explaining the theme and goals, as well as the three individual abstracts. Presenters (at least one author of each paper proposal) must be a member of SHARP or must join SHARP at the time of submission of proposals. If special audio-visual technology is required, it should be requested when the proposal is submitted.

SHARP makes available a small number of travel grants to graduate students and to independent scholars. If you wish to be considered for such a grant, please state this when submitting your proposal.



Since its founding in 1749, Halifax has proven to be a bustling, peaceful haven for international travellers and merchants. Printing in Canada began here with the publication of the *Halifax Gazette* in March 1752. More

than 250 years later, the capital city of Nova Scotia continues to be a major trading centre with plenty of comforts and plenty of surprises. The organizing committee consisting of scholars from Atlantic Canadian universities, co-chaired by Mary Lu MacDonald and Bertrum MacDonald, is hard at work planning the conference.

Further details are available at the conference website: [www.dal.ca/SHARP2005](http://www.dal.ca/SHARP2005).

**We look forward to welcoming you to beautiful Halifax in July 2005**

## NEW EXHIBITIONS REVIEWER

*Lisa Pons has recently been appointed our new exhibitions reviews editor. She can be contacted by e-mail on <[reviews\\_exhibits@sharpweb.org](mailto:reviews_exhibits@sharpweb.org)> Please let her know about events in your area, or any digital exhibitions you discover while surfing. We trust this will be a welcome addition to our already extensive review portfolio. Welcome Lisa!*

I am delighted to take up the new position of exhibitions reviews editor for the SHARP Newsletter. I've been a member of SHARP since the mid-1990s, and organized panels and presented papers at the 1997 Cambridge, England meeting and the 2002 London meeting. As guest curator at the Harvard University Art Museums (1997) and associate curator of academic programs at the Davis Museum and Cultural Center, Wellesley College (2003-4), I've organized exhibitions featuring prints and early printed books. I look forward to bringing to *SHARP News* reviews of both physical and virtual exhibitions related to print culture and book history. I invite you to suggest exhibitions to be considered and to volunteer to write reviews.

A specialist in sixteenth-century Italian art, I am especially interested in the ties between drawings, prints, and books in the early modern period. I explored some of these ties in my recently released book, *Raphael, Dürer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print* (Yale University Press, 2004). After holding fellowships at the Warburg Institute, the Getty Research Institute, and Harvard University, I am presently visiting assistant professor in architecture at the Massachusetts Institute of Technology, and assistant professor in art history at Southern Methodist University.

## BOOK REVIEWS

*our apologies to Catherine Dille for mis-spelling her surname in the last issue 13.3 – Ed.*



Tim Graham, comp. *Penguin in Print: A Bibliography*. London: Penguin Collectors' Society, 2003. 112p., ill. ISBN 095274025X. £18. [available from the Penguin Collectors' Society, 9 Park Road, New Malden, Surrey KT3 5AF, United Kingdom or from <http://www.penguincollectorsociety.org/>].

Penguin is nearing its 17<sup>th</sup> birthday; this book provides engaging and wide-ranging insights into its history. Although billed as a bibliography, *Penguin in Print* is also an extensive anthology of over a hundred selected passages – from contemporary press articles to individual memoirs – that illuminate Penguin's past from its (possibly apocryphal) origins in a moment of inspiration under an Oxfordshire apple-tree. Particularly fascinating is the richly-illustrated section on its famous design and typography. Although obviously celebratory, the collection doesn't shy from including some negative views of the publisher's activities. The forty-page annotated bibliography which concludes the book, aims to provide a comprehensive and structured list of printed items about Penguin; its compiler, Tim Graham, welcomes corrections and additions. A charming addition to any bibliophile's library.



Jane Greer, ed. *Girls and Literacy in America: Historical Perspectives to the Present*. Santa Barbara, CA: ABC-CLIO, 2003. (Childhood and Youth: Studies in Culture and History). xxxi, 379p., ill., index. ISBN 1576076660 (cloth); ISBN 1576076679 (e-book). \$85. (cloth); \$90. (e-book).

*Girls and Literacy in America* is an overview of the reading and writing practices of girls in the U.S. from the colonial period to the present. It demonstrates that literacy has both empowered and coerced girls into engaging the world in specifically domestic or feminine ways. Essays and primary documents discuss: (1) the ways literacy practices construct and contest gender, class, ethnic, and religious identities; (2) how print culture builds and shapes communities; and (3) the interplay of girls'

agency with the disciplining forces of families, schools, churches, and mass media.

The book is divided into two parts. 'Part One' is a series of six essays giving a historical overview of girls' literacy in America. 'Part Two' consists of primary documents organized into seven different genres: instructional materials, school assignments, school newspapers and literary societies, friendship albums and year-books, poetry and short stories, letters and notes, and diaries. Perhaps the most appealing aspect of the book is how closely linked many of the primary texts are to the historical essays. For example, Amy Goodburn's essay, 'Girls' Literacy in the Progressive Era: Female and American Indian Identity at the Genoa Indian School,' performs close readings of students' school essays, two of which are reproduced as primary sources. In this way, readers can critically engage the historical essays, both to evaluate how well the primary documents support the authors' arguments and to create their own interpretations of the historical record. 'Part Two' is not merely an appendix to the historical essays, however. The selections are much more extensive and representative of all kinds of readers and writers than the historical essays (which are predictably heavy on privileged girls and women, esp. in the earlier periods). Since primary texts are arranged by genre rather than chronologically, they invite historical consideration of various literary modes. A 2002 e-mail stands next to published letters from nineteenth-century periodicals and private correspondence from archives. In addition, all of the primary sources are cross-referenced so as to facilitate connections across modes. For example, the heading for a newspaper produced by the high school Girls' League at a Japanese internment camp in 1944 directs readers to diary entries and poetry also written by interned girls. Even a cursory paging through the almost 200 pages of primary sources makes clear that there are many essays about these materials that are waiting to be written. The book's extensive bibliography, detailed index, and links to electronic media also make it user-friendly. For this reason, *Girls and Literacy in America* is a great classroom text for courses in composition and rhetoric, women's studies, or the history of print culture. It is so engagingly written, I would not hesitate to use it for community youth programming or literacy groups. Although its contributors are mostly composition and rhetoric scholars, the collection has broader interdisciplinary appeal. The bibliography includes work in sociology, psychology, women's studies, literature,

education, ethnography, history, media studies, and science/medicine. *Girls and Literacy in America* is a good introduction to the field and an accessible, provocative invitation to students, teachers, and scholars to join the conversation about girlhood, media, reading, and writing in America.

Erin A. Smith  
*University of Texas at Dallas*



Joseph Loewenstein. *The Author's Due: Printing and the Prehistory of Copyright*. Chicago: The University of Chicago Press, 2002. x, 349p. ISBN 0226490408. (cloth). \$45.

What is the conceptual history of ideation, and how have contemporary notions of proprietary authorship grown out of that history? These questions drive the investigations into the legal, economic, and political conditions of print publication that is *The Author's Due*. The historiographical axes orienting this compelling study are the 1710 Statute of Anne, known as the first English copyright law, and the Copyright Act of 1911. Central to Loewenstein's reading of the prehistory of these legal landmarks are the intersections of a backward-looking arc of historical investigations into the history of the Stationers' Company by such scholars as E. Arber, W.W. Greg, and A.W. Pollard, and the forward momentum of a law that dispensed with a property right dependent on registration in the Company's books. Simultaneously, the pressures exerted by emerging technologies destabilized the definitional boundaries of the property being protected. Viewed through these multiple refracting, historical lenses, *The Author's Due* is a synthetic account of the relations between book history and book culture (relations variously governed by the competitions of external and internal forces); of the tensions between narrow, trade-based constructions of rights, and larger ideologically-driven constructions; and even of divergences between company interests and those of individual stationers. In his introductory chapter, Loewenstein argues that conceptions of rights with respect to printing were framed by these various competitions from at least Henry VIII's imposition of a licensing regime in 1538.

Six episodic chapters – and an interchapter on the Jonsonian development of possessive authorship – follow. Loewenstein's ar-

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gument moves recursively among examples, some involving canonical figures in literary history from Sidney to Pope, others more obliquely shedding light on the history of authorial property, such as examples on Aldus's protection of his rights to the italic typeface and Sir John Harington's burlesque attack on monopoly rights in his published design of a toilet. Each example illustrates the ways practical meditations on intellectual production forced reconceptions of that production. Chapters 'Six' and 'Seven' take the investigation into an era of parliamentary regulation of the press, and provide strong and sustained readings of the "inordinate power over subsequent developments in book culture" (187) of a few key texts of Milton's. *Areopagitica* is mined for the topos of books-as-lives, with important implications for contests over posthumous publication. The republication of *Eikonoklastes* in 1690 illustrates the ways questions of the identity of *Eikon Basilike's* author were revived. Charges of plagiarism and pseudonymity became stigmatized, and as they influenced the reception of a widening circle of texts, such charges eventually moved in two directions, leading on the one hand to a "compulsory identity" (226) for authors – including Milton – and on the other becoming a central component in the later Whig campaign to delegitimize the monarchy.

Loewenstein returns in his final chapter to the "founding myth" of the New Bibliography, Pollard's "dream" that "textual integrity and regulated intellectual property are somehow mutually entailed" (252). His brief survey of the conditions under which bibliography achieved a respectability and institutionalization is as provocative as it is suggestive and illuminating. Here, however, Loewenstein uncharacteristically elides Greg's move from the principles of editing dramatic texts to the production of an industrial history. As bibliographers from McKenzie on have been demonstrating, Greg's was a partial, interested history. His evidentiary samples (and so his understanding of trade practices) were skewed to the dramatic texts of Shakespeare's time. Loewenstein's dependence on the New Bibliography for aspects of his economic history underscores the pressing need for new, comprehensive histories of the Stationers' Company and the guilds of the period. Nevertheless, his own scholarship is exemplary, subtle in argument, lucid, and witty in expression.

Kathleen Lynch  
*Folger Shakespeare Library*

Carl Ostrowski. *Books, Maps and Politics: A Cultural History of the Library of Congress, 1783-1861*. Amherst and Boston: University of Massachusetts Press, 2004. (Studies in Print Culture and the History of the Book). x, 261 p., index. ISBN 1558494222. \$39.95. £26.95.

Although, technically speaking, the United States has no national library comparable to the British Library or France's Bibliothèque Nationale, in many ways, the Library of Congress fulfils that role. But as Carl Ostrowski, assistant professor of English at Middle Tennessee State University, makes clear, the vision of a public institution functioning as a copy-right depository and supporting the development of a national literature was slow to take hold. *Books, Maps and Politics* traces the Library of Congress's story from its late eighteenth-century beginnings to the outbreak of the Civil War, an event that Ostrowski argues marked a sharp division in the history of the library. After 1864, he posits, Librarian Ainsworth Rand Spofford pursued an expansionary policy that ultimately resulted in the institution familiar today. In the antebellum period, however, as Ostrowski demonstrates, although some proposed a broad role for the Library, several factors combined to limit its public functions and to restrict its collecting and publishing activities. Chief among these were the influence of Maryland Senator James Pearce and the compliance of Librarian John Silva Meehan. As powerful chairman of the Joint Library Committee, Pearce ensured that during the 1840s and 1850s the Library remained a utilitarian organization devoted principally to providing the books, maps, and other materials that congressmen required for their policy-making.

Ostrowski shows how the Library supported the imperialist thrust of Manifest Destiny during the 1840s and 1850s through its collections of maps and expeditionary materials. He draws on catalogues, borrowing records, private correspondence, and official reports to track the uses made of the Library's collections and spaces. The Library's collection of materials on slavery – about the mid-nineteenth century's hottest political topic – were a contested matter, and its use, too, could be controversial. The Library also provided recreational reading materials for congressmen and their families, including their wives and daughters, but some objected to the presence of women readers as threatening to the prevailing doctrine of separate gendered spheres. By depicting women solely as readers of fiction or "carelessly skim-

ming the volumes merely to look at the pictures," these critics sought to "cordon off" women from the Library's holdings in law, political science, geography, and history (135).

Ostrowski locates his work firmly within the history of the book, noting that library history can make a unique contribution to this interdisciplinary endeavor, "to the degree that it moves outside of institutional history to encompass the broader cultural milieu in which a library exists" (5). He meticulously charts the Library's development during the first half of the 19<sup>th</sup> century while also using this chronology to raise questions of broader historical significance that persist today. What were the competing demands of elite and popular uses of print, or of utilitarian reading and reading for pleasure? How should the requirements of the sciences be set against those of the arts and humanities? What is the nature of a 'public' library? In this enjoyable, thoughtful account of the early history of one of America's most respected institutions, Ostrowski gives us important new ways to think about these issues.

Christine Pawley  
*University of Iowa*



James Raven, ed. *Lost Libraries: The Destruction of Great Book Collections since Antiquity*. Basingstoke, Hants: Palgrave Macmillan, 2004. xiii, 294 p. ill. ISBN 1403921199. £50.

This is a remarkable book, in its breadth of coverage (chronological, geographical, and topical), and in its emotional impact. Those who attended the original conference in Cambridge in 2000 remember the hush following Sem Sutter's account of the fate of the Jewish libraries of Vilna in World War II, with its poignant personal accounts, and the way one speaker after another demonstrated 'man's inhumanity to man' in the destruction, not only of libraries, but of entire cultures, as in Rebecca Knuth's story of Tibetan libraries under the Chinese Revolution, which she has since expanded on in her book *Libricide*.

James Raven's introduction to this collection of papers enlarges on his own words. Then, under the title 'The resonances of loss' he summarises some of the more egregious losses over the millennia and brings the story up to date with references to Bosnia and Iraq. His analysis of the varied causes of destruction sets the tone for the following chapters.



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Evidence from the ancient and medieval worlds is harder to interpret, but here we have authoritative contributions from the late Jeremy Black on the lost libraries of ancient Mesopotamia (the index has a 'see also' reference from Iraq, reminding us of much more recent devastation in the same region) and Keith Dix on the vicissitudes of Aristotle's 'peripatetic' library (with links to Alexandria, which Raven covers in his introduction). Medieval libraries lost through warfare, neglect or simpler forms of dispersal include those of the scientist Regiomontanus, King Matthew Corvinus of Hungary (whose royal archive also suffered dramatic destruction), and Duke Humfrey of Gloucester (founder of Duke Humfrey's Library in Oxford, left empty by the time Sir Thomas Bodley re-established the university library). Nigel Ramsay closes the story of English medieval libraries in his chapter on the break-up of the monastic collections in the 16<sup>th</sup> century.

Libraries in the European eighteenth century faced other perils. The secularisation of monasteries in Austria under Joseph II did not lead to the same tragic picture as in England two centuries earlier, though as Friedrich Buchmayr shows their libraries suffered traumatic dispersal. The French Revolution had a more aggressive approach to libraries of the *ancien régime* and the church, but respect for scholarship was by no means absent: Dominique Varry sets the seizures and their re-locations in the context of the development of librarianship in France in the 19<sup>th</sup> century. More peaceful dispersal — by sale and neglect — was the fate of some royal libraries in Hanoverian England (including those of queens described by Clarissa Campbell Orr in an attractive presentation of court culture). Across the Irish Sea, the diocesan libraries of the (Anglican) Church of Ireland have decayed through neglect since the 18<sup>th</sup> century when most of them were founded: Margaret Connolly's report on their history and present state makes somewhat depressing reading today though they are perhaps not wholly beyond redemption.

The chapters on the 20<sup>th</sup> century have the greatest impact. Those by Sutter and Knuth, already noted, are the most compelling, but Rui Wang and Yulin Yang's rediscovery of 'China's Roosevelt Library' is a notable reminder of how libraries can indeed survive the most unlikely circumstances. The book ends with Robert K. Fyne's 'Burn the books', discussing Truffaut's film *Fahrenheit 451* (based on Ray Bradbury's novel, and screened at the

conference) with reference to the earlier film *Storm Center* and other manifestations of unreasoning hate for independence of thought. That theme permeates this collection, and makes it not only a monument to a fine conference but a valuable addition to any SHARPist's own library.

Peter Hoare  
Nottingham



Eugenia Roldán Vera. *The British Book Trade and Spanish American Independence: Education and Knowledge Transmission in Transcontinental Perspective*. Aldershot, UK: Ashgate, 2003. xiv, 287p., ill., index. ISBN 0754632784. \$79.95. £45.

Eugenia Roldán Vera's study focuses on the London publisher Rudolph Ackermann (1764-1834) and his book trade in the 1820s, when he was the dominant producer of Spanish language books for Central and South American markets. Vera's book, rigorously researched and clearly written, is fascinating both in its detail and in its larger implications about the international book trade and its impact on post-colonial cultures.

Vera begins with a discussion of Robert Darnton's 'communication circuit,' and her study is something of an extended illustration of Darnton's view of the book as both shaped by and shaping social and economic conditions. After describing the printing and publishing situations in the newly independent Spanish American states (with emphasis on Mexico, Argentina, Chile, and Peru), she shows how these new markets were exploited by Ackermann in London, who worked closely with a network of *émigrés* and diplomats familiar with the various countries' needs. Ackermann was obviously interested in profits, but he was also motivated by the desire to help spread European 'Enlightenment' to the emerging nations, where the hunger for European ideas and expertise was very real. Ackermann, with his teams of writers and translators, set about producing an extensive series of books and magazines detailing the latest thinking on subjects ranging from agriculture, to fashion, to morality.

Vera especially emphasizes Ackermann's series of 'catechisms,' books set up in question-and-answer format and designed to be objective compendia of facts. These catechisms were of course well-suited to classroom use,

and Vera discusses the theory and practice of such 'monitorial' education popular across Europe and imitated in the new Spanish-speaking states, a system that worked synergistically with the catechism genre. While the modern educator will recoil in horror at the Gradgrindian regimentation of the system — an effect only strengthened by the illustrations Vera adds, suggestive of an utterly mechanized vision of education — Vera expertly and coolly shows how such a system grew out of and supported Enlightenment views of society and nature. Ackermann's catechisms, however, were also used widely outside the classroom, proving so popular that they were appropriated, revised, and reprinted (without permission) by Spanish American publishers throughout the century. Vera examines these later appropriations in detail, showing how they both reflected and helped shape patriotic and nationalistic purposes.

Vera also provides considerable details about Ackermann's methods of production, marketing, and distribution, as well as detailed analyses of costs, sales, and profits. Vera's study is thus very well grounded empirically, and this gives some of her larger, more speculative ideas and interpretations greater impact and credibility. For example, when she concludes that reading in these countries created a space for the readers' incorporation into "the perceived structures and characteristics of a modern, post-colonial order" (168), the point has been fully supported by data and quoted testimony. Strictly from a methodological point of view, Vera's book is a fine example of how the history of the book can help us understand certain social and political realities in ways that traditional history cannot.

Vera's book was originally a dissertation, and it does bear some traces of that origin. Some points are over-elaborated, and one senses some anxiety on the author's part to demonstrate that she is *au courant* with literary theory, as in her unnecessary rehearsal of the what-is-an-author debate. But these blemishes are few, and brief, and the study as a whole is a superb contribution to the field.

Raymond N. MacKenzie  
University of St Thomas

## CONTRIBUTIONS WANTED

### Print culture research in the 21<sup>st</sup> century

Print culture and the information professions are fascinatingly interrelated. To promote further research on Canadian as well as non-Canadian print culture topics, the *Canadian Journal of Information and Library Science / La Revue canadienne des sciences et de bibliothéconomie* plans a theme issue for 2005. Library and Information Studies scholars have a wealth of expertise to contribute to the evolution of print culture studies, in terms both of subject content and methodologies. Subjects include: the availability of information, physical and digital, through corporate and civic agencies such as bookstores and libraries; reader response and reader behaviours in print and digital environments; historical typographical and bibliographical influences on web design and navigation; and many more.

Libraries, archives and museums contribute to the preservation of numerous documents and artifacts that allow us to investigate information transfer in historical contexts. To what extent do these institutions consciously collect, preserve and make available such items? Professional programmes of all kinds (from medicine to architecture to journalism) often emphasize the importance of a firm historical and theoretical understanding of the field. To what extent do schools of LIS foster research and scholarship surrounding the development of print culture, and information transfer generally, in Western and other societies? What is the role of book history in LIS education?

Papers in English or French that address these, and related, topics for any period in history are invited for Vol 29, No 4 (November 2005) of the journal.

The deadline for submission is **28 February 2005**. Please send to:

Fiona A. Black, Guest Editor, CJILS  
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## CONFERENCE REPORT

### British Book Trade History Conference University of Edinburgh 27-29 July 2004

It's always a mystery to fly into a city at night, when the jewel-like lights confirm a cityscape, but it is over to your imagination to construct its dimensions. At least I had the insider's advantage of coming half way round the world from dun-edin to edin-burgh and some of the street names are the same. Nevertheless, after the reassuring rivers surrounding Lyons' Presqu'île at the SHARP conference, I had almost lost my sense of place during a three-hour stopover at Stansted Airport. Waking in Pollock Hall, under the shadow of Arthur's Seat, I knew I was in the right place when I could have black pudding for breakfast.

A decent walk to reconstruct the city in daylight and we were in the University of Edinburgh Library and down to business. Lucy Lewis began appropriately with an examination of one of Scotland's earliest printers, Chepman & Myllar, and a series of Middle Scots literary texts published at the beginning of the 16<sup>th</sup> century. She hypothesised that these were produced as a sequence to appear together. Taken together in this way, the works can be seen to reveal a dialectic between the individual and the community, reflecting a change in Scottish identity. At the very least the works showcased the richness of the Scottish tradition and placed it in an international context.

Catherine Armstrong revisited a less successful Scottish enterprise, the ambitious but ultimately disastrous 17<sup>th</sup> century colonial venture, the Darien scheme. It was clear from the responses of the local audience that this ill-fated venture and its financial consequences for Scotland were a well worn historical narrative. However, Armstrong's paper again demonstrated the new insights that can be gained from an examination of contemporaneous print culture. She identified seven genres of printed matter, described the profits made by printers from the colonists and the intertextuality of colonists' manuscripts and newspaper copy. Her study revealed the heightened politicisation of the printing industry and the growing importance of censorship to suppress both sides of the debate. The climate of fear, where charges of sedition were levelled at all sides, books were burned and rewards offered, served to highlight the vulnerability of

the printing and publishing trade to such attacks.

Stephen Brown argued that Scottish Freemasonry was an integral part of the Scottish book trade and their egalitarian conception of knowledge accorded with the impetus of the Scottish Enlightenment. An examination of available print culture also suggested that the organization was not as secretive as many people like to believe. Brown provocatively questioned why a social organization with such a significant membership from within the printing industry and amongst Scottish authors should have been largely ignored to date.

The first day concluded with a reception in the National Library of Scotland which was notable for its welcoming lack of formality. Attendees also had the opportunity to view a well designed and headline-grabbing exhibition on the Scottish press, which was a refreshing reminder that print exhibitions can seduce the eye.

The second morning was equally convivial, and a very pleasant bus ride was undertaken out of the city to Innerleithen to visit Robert Smail's printing works. This was a rare treat and by far the best working historical press I have visited. The open layout and clear separation of the various processes, and the knowledgeable and friendly staff made for an informative and pleasant visit. It was particularly pleasing to hear of compositor Gen Rogers's passion for typography, and how this was shared with students at a design school in Edinburgh, where old school met new school.

Giles Bergel's paper on the Dicey press was perfectly suited to refocus our minds on the British Book Trade as it drew directly on previous themes of this series of conferences, namely the Reach of Print and Print Networks. Using network theory to contrast distribution and circulation with an insistent rhetoric of place, the intersection of various personal, religious and mercantile relationships created a more evocative and less linear model of print culture.

Michael Powell's comparatively modest focus on the Daisy Bank Printing and Publishing Company of Manchester revealed that such compact studies are not necessarily narrow in focus. Aside from broadening the standard appellation of 'stationer, book-binder, bookseller' to include fruiterer, this paper equally evocatively captured a network involving magic and crime that contributed both to the company and the community of which it was a part.

Slightly magical, too, was being piped into Heriot's School under the shadow of Edinburgh Castle, where, despite the grand setting, Scottish hospitality ruled over formality and a very fine meal was enjoyed by all.

The final day began with David Gants' ambitious plans for an archaeology of the book that will bring catalogue information via the Early English Booktrade Database (<http://purl.oclc.org/EEBD>) in a manner that will facilitate the quantitative analysis that is often hinted at but rarely embarked upon in book history.

Carrying on the theme of globalised knowledge that belies the nationalistic title of this conference theme, Caroline Jones again astutely tracked editorial changes, this time to reveal how national myths were reconstructed in Angus & Robertson's Australian Encyclopedia. Wal Kirsop roused us with an upbeat celebration of Melbourne's 'Palace of the Intellect', Cole's Book Arcade which clamorously crossed the threshold from stall to mall. Nicole Matthews, similarly, reminded us of the colour of books, reading the materiality of dustjackets. At a more pragmatic level, my own paper benefited from the ability to borrow a map of New Zealand from Edinburgh Library's New Zealand collection (notable for its intriguing bookplates).

I have to admit that I timed my plane flights a little too efficiently to the end of the conference and had to rush away at the close, so I take this opportunity to thank Bill Bell and the team at the Centre for the History of the Book for a conference that tread that fine balance of being wide-ranging but not rambling, cohesive but not narrow, informative but not impenetrable – all the traits that drew me to book history in the first place. Refresh-

ingly, I left not with a sense of how much work there is to be done, but a challenging reminder of the high standards and new insights rapidly being made by my colleagues.

Noel Waite  
University of Otago, Design Studies  
Dunedin, New Zealand

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